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Parasitica

akay
peanut butter wolf
martha cooper

44flavours
r.a.p.
roite

zephyr



To my all porno readers. I have two important messages.
A good one and a bad one. Which one do you want to hear first? A good one? Here it is...

So, for the fourth ~~time~~ time, my dearest readers, you have opportunity to read and watch "Pornoffiti" magazine. Thanks to ecosystem.org it's easy to download, and thanks to many other supporters this porno business is still alive.

I've decided to devote this issue to the OLDSCHOOL... So, ZEPHYR will tell you about the beginning of his adventure with graffiti, and MARTHA COOPER about her beautiful photographs.

You'll also find some other interesting things, for example very talented MASKER from Prague or photos from R.A.P. exhibition. And as a cherry on the cake's top, I present to you the Family Photo Album with plenty of the old photos of YOU!!! A little bit nostalgic but funny... And the bad thing is that your favourite mag have got to take a short break. I'll try to do next issue as soon as possible, but I really don't know how long it might take. Don't worry, porno business never dies, it will be living in yours hearts!!! ♥♥♥

peace

Ernio I

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It was supposed to be about oldschool

The truth is that there are knights, scouts and insurgents that flash in front of my eyes when I think of what oldschool is. I guess it's because "Pan Tadeusz", national anthem and uprising songs are what I like. I don't care for foreign oldschool. Not at all. The Polish oldschool bothers me, as I'm not the youngest in the family and I remember times of Polish People's Republic well, and I hardly miss them. It's not an oldschool, it's an oldsucks. Rubbish, substitute packaging, queues, sadness, power cuts. The pavements so crooked that Polish unsteady walk was widely recognized. The feeling of being trapped. The happiness of ersatz. I don't miss these times, I don't cherish the past. For some, the communist system was mythical land, but for me it's just a backwater. Oldschool seems to possess rather positive features, it has something that makes us remember, yearn and reminisce so I come to the conclusion that I consider oldschool to represent rather attitudes than things. The ethical stability, moral spine, even honor. The class shown by making the right decisions. I don't mean the choice of clothes, hairstyles or additives. I mean arranging the moral values the way it allows to do good. Doing good is oldschool, modesty is too. And on the other hand, one has got to be able to punch bad people in the face if need be, which belongs to the swell oldschool as well. The thing is that anyone can choose and name their own oldschool/newschool. These are just names.

They go better with hip hop. The American one.



Bogna Swiatkowska

bec zmiana

www.bec.art.pl

The deserted, lonely, old buildings. Aesthetics of a rust, factory pipes, silence for ever stopped mechanisms, a dust under the legs, the decayed signs with an inscription "pass is forbidden" - Industrial culture - deserted of a building, factories, thermal power station, industrial zones. With the help of a photo to transfer original, with anything not comparable mood of these places forlornness, abandonment, calmness of the only thing, last person who has survived nuclear winter









zephyr
*NYCity Subway
*1978



ZEPHYR
DA INTERVIEW



Hi Zeph, when did you start to paint graffiti?

Hi, I did my first „Zephyr” piece in 1977. I was writing before that, beginning around 1974. But I was using other names and I was only using markers, not spray paint, so I suppose technically I didn't „paint” graffiti yet.

When you were beginning most of „PORNOFFITII” readers haven't yet been born.

Now there are thousands of paints, magazines, and videos. How were things back then?

The graffiti community was a small community. Graffiti was limited to New York City and Philadelphia. Needless to say, it had not yet become a global movement. The approximate length of a graffiti career for the average writer was about 2 years.

By today's standards two years might not seem like a very long time. But many of the writers in the early to mid-seventies were very committed during their careers and were able to accomplish a lot, in terms of train painting and street tagging over the course of a short period of time.

The apprenticeship system was in effect, but unfortunately a good mentor was hard to find. When my young graffiti friends and I approached some of our graffiti idols looking for advice of them were experiencing a personal backlash to the hero and asking for advice and being told „Don't do it.” But we didn't let that stop us since we were already doing it. For me, and some of my fellow writers (like Revolt) a major turning point was when we decided to form our own graffiti crew (RTW-RollingThunder Writers). That was in 1977. Also in the 70's, being a graffiti writer had no sex appeal and no commercial potential and so we made it a point not to tell anyone we were doing it. In many cases not even our non-graffiti writer friends knew we were doing it, and sometimes not even our girlfriends (and certainly not our parents).

This issue is devoted to the old school and your website says „Don't Fool With the Old School”. What is old school to you?

Stay High 149. He was born in 1950 and started doing graffiti on the streets of New York City in 1968 at the age of 18. Incidentally, he is now 54 years old and still actively doing graffiti. I see new tags from him all the time.

Is painting for you rather a hobby or a job? Do you still feel like an excited kid who does his first tags?

Well it's not a job, but it's far more than a hobby to me. It's just what I do. I could no sooner stop painting graffiti than I would stop eating or breathing. And I do still get excited-not as excited as 30 years ago-but it's still exciting since you never know exactly what you're going to create before you create it.

revolt+zeph

zephyr*1979

stay-high

zeph*1978

sky-by-zephyr*1978



their interests had shifted and some writing. Imagine meeting your graffiti that shit, it's a waste of time.” addicted to graffiti writing.

For me, and some of my fellow writers (like Revolt) a major turning point was when we decided to form our own graffiti crew (RTW-RollingThunder Writers). That was in 1977. Also in the 70's, being a graffiti writer had no sex appeal and no commercial potential and so we made it a point not to tell anyone we were doing it. In many cases not even our non-graffiti writer friends knew we were doing it, and sometimes not even our girlfriends (and certainly not our parents).



Who inspired you to paint then and who does now? How do you get motivated?
Non-graffiti artists who inspired me to paint back in the old days: Albrecht Durer, MC Escher, Milton Glaser, Robert Williams, Neal Adams, Frank Frazetta, etc., etc. Graffiti artists who inspired me to paint back in the old days: Cliff 159, Lee, Slave, Slug, Peso, Kool 131, Part, Tracy 168, Shadow, etc., etc. As for your question about getting motivated, I don't need outside influences to get motivated. My impulse comes from an internal place.
Graffiti started in NY, how does it look there right now? Don't you feel that the most interesting things can be found in Europe now and the European painters are the real creators of graffiti nowadays?



Well first of all, modern graffiti writing began in Philadelphia, Pennsylvania. Not New York, but that's another subject. Right now New York is heavily painted; mainly silver pieces and tags. Street bombing. Most writers look to conquer hard-to-get places. They'll risk their life and stand on the edge of a building 20 stories up to do their name. There are plenty of writers here that are definitely "keeping it real". Writers like the AWR boys SKREW, SEVER and REVOK have a lot of stuff here, and they know how to make a bold statement. The days of nice productions by crews like FX, FC and TNB is over. That's because between the years 1994 and 2001 the mayor of New York City (Rudolph Giuliani) was a fascist pig who went to all kinds of extremes to shut down many good things, including graffiti. While you were doing a legal wall the Vandal Squad police would come and harass you, these policies remain in place.

As for the quality of work coming from Europe, it is undeniable that there is very creative work coming from Europe, but there is great work coming from other continents too. I would never place the work of one global region over another; that's a question of personal taste. However, before you label Europe as the home of the "real creators of graffiti" remember that graffiti in Europe exists in a socio-political atmosphere that is completely different from the atmosphere in, for instance, America. America is an extremely punitive, conservative, and puritanical country. If the media presents a different view of America, don't believe it. The government controls the media here. America has a passion for imprisoning, beating and killing people whose actions they don't approve of. In 2003 there were 2,218,946 people in prison in America. There are more now. I know many graffiti writers who are currently imprisoned and others who have done over 3 years in prison for painting graffiti. I personally have been shot at (by citizens) for painting graffiti. America is a sick, fucked-up country with a lot of sick, fucked-up people with old, out-of-date ideas and attitudes. This unfortunately extends to all kinds of conservative views on religion, race, economics, gender politics, and all other forms of social politics. Liberal views are frowned upon here, and attitudes towards graffiti are (unfortunately) just what you'd expect in such a conservative country. So whether or not Europe is leading the way in originality or style is not the point. Whoever is doing good work—from whatever region of the world they're in—should get props for their work. But realize that Europe's cultural attitude towards graffiti is part of a European sensibility that extends to the inherent value of art and self-expression in general—things that are unfortunately not assigned much value in America. Of course progressive, humanist attitudes towards art and self-expression are not exclusive to Europe, but European graffiti has developed in a specific environment.
What do you think of so-called street art and post-graffiti, posters, sculptures of letters, logotypes, etc. Were you ever tempted to follow that direction?

Commercial products that are graffiti-based are fine by me, even if it might not appeal to my personal taste. I'm no big fan of capitalism in general. I didn't get into graffiti to find ways to commercialize it. I'd rather be poor and feel good about what I'm doing than try and get my hands on some money at the risk of feeling fake. Graffiti for me is something real, something free, something in my blood. That's not something that you can market or put a price on.



I know that you knew and painted with Dondi and J.M. Basquiat. Unfortunately, they are both dead now. Both of them represented completely different styles and followed completely different routes. Basquiat's pieces of art are now being sold for \$100,000. Can you tell us about them?

I met Jean very early, when we were 16 years old. My girlfriend at the time (the female graffiti writer CHI 193) went to school with him and she introduced us. I liked him, but he was almost the opposite of what my friends and I were all about at the time. We were

completely focused on train painting and street tagging. Two activities that require a bit of stealth.

But Jean liked to be wild on the streets and didn't mind attracting attention to himself, something that didn't work so well with us. In fact when he started doing his graffiti (he used the name „Samo“) he was very bold and would do it anywhere, anytime of day or night and didn't care who saw him writing (although he would check for policemen). Later on when he emerged as a painter of canvases, I continued to think of it as an extension of his being mischievous, because he was always a real prankster. Maybe one day I'll write a book about my younger days and there will have to be a chapter in there about Jean. Incidentally, his work does not sell for hundreds of thousands of dollars. Today a Basquiat canvas will cost you about 5 million dollars.

Dondi and Jean's routes were not that different from each other. They both wanted to paint canvases and see their canvases exhibited in galleries and museums. To their credit, both were able to accomplish this during their lifetimes. The main difference between Dondi and Jean (beside their personalities) is that Dondi was a subway painter who did his work in train yards, and Jean did a type of avant-garde poetry-oriented graffiti on walls.

What do you think of presenting graffiti in art galleries?

In my opinion it's a bit fake and kills what painting is all about -contact with the open city. What are your views about that?

Well, the so-called „art world“ is a very phony place. But here in America there are a lot of young graffiti writers that dream of becoming famous artists, so they want to be involved in that world. Technically, once you put your graffiti on a canvas and have permission to display the canvas, by definition it's no longer graffiti. But of course we all realize that. I think the biggest problem for me is the context. It seems that graffiti exhibits are put on by „graffiti galleries“. And the people that come to look at the work are generally „graffiti people“. There's nothing wrong with that, it makes for a good time and a place to meet girls. But to really elevate the culture we need to get this type of work into the big institutions. In America I don't see that happening too often, with the exception of Twist (Barry McGee), who is from California.

NY is considered to be the Mecca of graffiti. Many people dream of going there and painting the famous NY subway. Some do manage, but most don't. How does it relate to you, if it's totally normal?

Waiting to paint and get a photo of your name on a NY City subway car is totally understandable to me. I wish them luck and I hope everyone continues to do it. I'm not doing any subways these days simply because I like to do pieces that I know will run. Would you agree that graffiti is slowly eating its own tail? There are fewer new and fresh ideas, the laws are getting stricter and the cleaning systems of the city are getting more efficient. Is graffiti coming to an end?

I don't agree with your assessment at all. I see incredibly original work cropping up all the time from all over the world. And although the laws are always getting stricter and the cleaning methods are improving, I don't see graffiti being that adversely affected by it. As far as I can see, the movement is still alive and well and not in any immediate danger of dying out.

You took part in the famous movie „Wild Style“. It inspires many to paint. What makes the movie so appreciated and admired?

Even though it's a little rough around the edges, „Wild Style“ has certain „realness“ to it, unlike a Hollywood film like „Beat Street“ (which was simply Hollywood's version of „Wild Style“). Even though „Wild Style“ is corny and lacks the better production values associated with more expensive films, I think people appreciate its raw honesty.

Many of those who started with you don't paint anymore. Tell me, what do you do except for painting?
I write and lecture about art and I work with a left-wing political organization called the Artists Network (www.artistsnetwork.org).
It's often happening that people paint only to take picture. The trains don't even leave the yards and are cleaned at once. The writers however often say that seeing their panels is the best thing ever. What is most important to you when it comes to painting?
It's all about the process. I just love doing it, even after nearly 30 years. These days I rarely even take pictures of the final product because it's not about the final product. It's about the act of making it, which is still very fun to me.

How do you deal with fame? Is it the important and inseparable part of painting?

Fame? Thank you, but I think you have me confused with a Hollywood actor or a rock star. Brad Pitt is famous. Eminem is famous. Stop someone on the street and ask, "Who is Zephyr". Needless to say, they will have no idea who you are talking about. Fortunately, I exist way below the radar. I'm certainly not famous, and have no desire to be. Anyone who becomes an artist for "fame" is motivated by the wrong impulse.

Would you like to share more with "Pornoffiti" and its readers?

Yes, first of all, Bush is an asshole. He does not represent me, and there are millions of people here in America that feel the same way. I'm sorry that he was deemed popular enough to be elected in November. It seems impossible, but clearly there are more idiots in America than I suspected. The war in Iraq is an illegal, unprovoked, unilateral invasion of a weaker country. This is a case of this administration using the military to kill innocent people for oil and to turn a country into an American colony.

I'm sure soon there will be a Starbucks in Baghdad; there is already a McDonalds. As for the graffiti culture, I'm glad to see the writers in your country keeping it alive. I've seen photos and I am very impressed. I hope that with all the challenges against writers these days that you will try and keep your focus on what is important. Just do your thing and maintain respect between each other. When writers get into beef with each other it is always a waste of time. Lastly, I'd like to thank you for the opportunity to share some of my thoughts. It's very kind of you. Information is the key to freedom.

And remember, the revolution will not be televised...



Zeph*2005



www.zephyrgraffiti.com



code

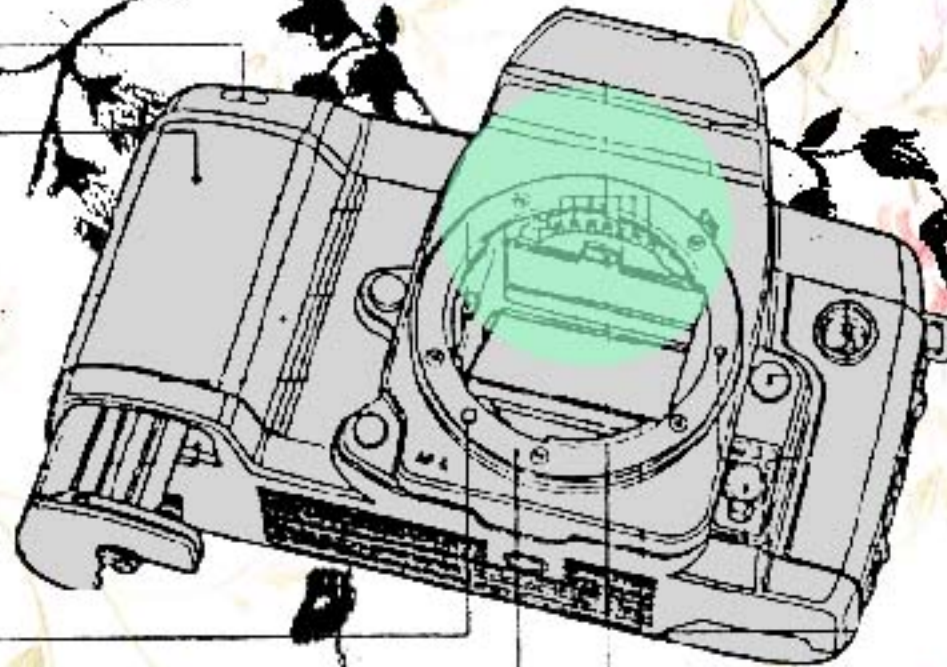
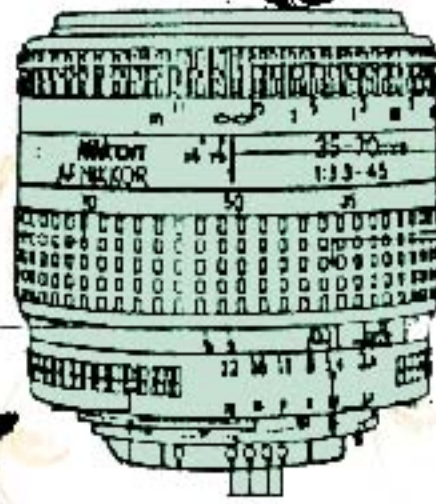
RÄPDANCE





YOU WANT SOME ⚡ RÄP?

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10 questions

MARTHA COOPER

: Hi Martha. Who are you?

: I am a photographer—61 years old, single with two cats.

: When did you begin your adventure with photography?

: I was around three years old in nursery school when my father gave me my first camera.

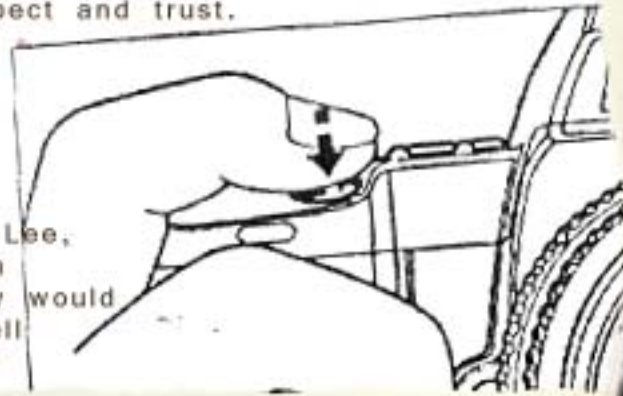
: You saw the beginnings of the graffiti and hip-hop culture, why did you start making documentation of this movement?

: I started making these photos gradually. I was interested in creative things that kids do. Gradually as I learned more about the art and dance, I was drawn into the movement as Hip Hop started to explode.

: Graffiti writers are often distrustful, so how did you manage to convince them that they should take you to the train yard?

: Our relationship was built on mutual respect and trust.

I always gave photos to the people who were in them and they could see that I was seriously interested in what they were doing.



: Dondi, Seen, Lady Pink, Zephyr, Blade, Lee, Futura... You had possibility to watch them painting... Have you ever imagined that they would become „living legends“? And could you tell „Pornoffit“ readers some funny story about your „train yards“ experiences?

: No—I never imagined that graffiti would be of interest to many people.

I thought I was documenting a small sub-culture specific to New York City. I don't have too many funny stories about the yards. Luckily the cops never chased up when I was in the yards. I do remember one time when I got spray paint in my eyes and had to remove both my contact lenses.

I am nearly blind without glasses so I had to drive home from the yards without seeing where I was going. That was scarier than being in the yards!





* HIP HOP FILES *
* BOOK COVERS *
*

: Do you still follow the rap/graffiti scene and document it?
: I do not follow the scene closely now. There are many photographers who specialize in Hip Hop and many of the practitioners also take their own photos. I like to use photography as a tool of discovery and Hip Hop is now „discovered“.

: What do you think of this movement nowadays, especially its commercial side??
: We live in a commercial world so of course people are going to jump in and try to make money on something so obviously popular to so many people. The good thing is that there seem to be many companies founded by kids who grew up in the culture. I think it's great if they can figure out a way to make a living from their art, music, or dance.

: How do you get motivated?
: I am always motivated to take photos of things I find interesting especially if I think no one else is doing it.



BBOYS REVENGE

: What are you plans for the future?
: I am working on a book about B+Girlz to be published in the fall.

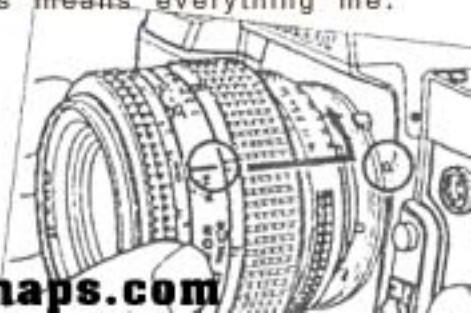
: As this current issue is devoted to the „old school“, tell me what does „old school“ mean to you?
: I think of Old Skool as the music, art, dance and clothing styles from the early 80's.

: You took plenty of photos. Which is your favourite and why?
: My favorite is the photo at the beginning of Subway Art where Dondi is painting suspended between the trains. I feel this photo not only captures the intensity and energy of graffiti painting but also illustrates how kids were able paint top-to-bottom whole cars.

: Would you like to share something more with „Pornoffiti“ and its readers?
: I would just like to thank your readers and others who have taken the time to tell me how much they appreciate my work. This means everything me. It makes me think my life has been worthwhile!



MARTHA COOPER
in HAMBURG





SO: TEN, NINE, EIGHT, SEVEN, SIX, FIVE, FOUR, THREE...TWO ONE...LIFTOFF! ...

...SPACE ODDITY (1969) INSPIRED BY CLASSIC STANLEY'S KUBRICK MOVIE AND (REAL?) AMERICAN VISIT TO THE MOON.

„ HERE I AM FLOATING ROUND MY TIN CAN,
FAR ABOVE THE MOON,
PLANET EARTH IS BLUE
AND THERE IS NOTHING I CAN DO”

...THE MAN WHO SOLD THE WORLD (1971) DAVID BOWIE RECORDED ONE OF THE MOST HARD ROCK ALBUMS IN THE HISTORY. DAVID IN A LONG DRESS LYING ON A BED MANIFESTING BISEXUALITY.

„THE MAN WHO SOLD THE WORLD” PLAYED LATER BY KURT COBAIN;

...HUNKY DORY(1971): KIND OF HIS MANIFESTO:„STRANGE FASCINATION, FASCINATING ME CHANGES ARE TAKING THE PACE I'M TIME MAY CHANGE ME BUT I CAN'T TRACE TIME..

...THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS(1972) APOCALYPTIC STORY ABOUT THE DIVING EARTH:

„NEWS HAD JUST COME OVER, WE HAD FIVE YEARS TO CRY IN
NEWS GUY WEPT WHEN HE TOLD US, EARTH WAS REALLY DIVING
CRIED SO MUCH HIS FACE WAS WET, THEN I KNEW HE WAS NOT LYING”

AND A SPACE ALIEN CALLED ZIGGY STARDUST WHO BECAME A ROCK'N'ROLL STAR TO SAVE THE PLANET, SAVE US ALL;

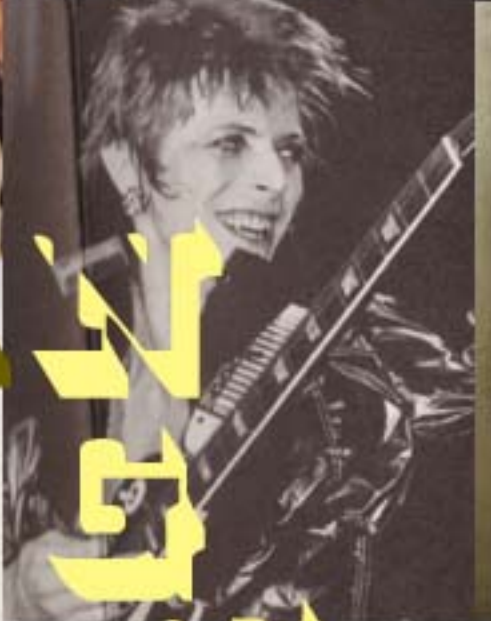
...ALADDIN SANE (1973) BOWIE INCORPORATE IN A NEW STRANGER –ALADDIN SANE

...PIN UPS (1973) COVER ALBUM. BOWIE RECORDED IT TO FINISH IMAGE OF ZIGGY STARDUST AND GET INTO SOMETHING NEW...

CONTAINS SONGS OF SVD BARRETT, THE WHO, JACQUES BREL, THEM, YARDBIRDS AND OTHER, PLAYED IN NEW CONTEX

...DIAMOND DOGS (1974) ON THIS ALBUM, HE'S PROPHET ARTIST WARNING US ABOUT DANGEROUS FUTURE WHEN WORLD IS LIVED BY „PEOPLELOIDS” AND RATS IN SIZE OF CATS CATS IN SIZE OF DOGS.....

HIS VISIONS WERE INSPIRED BY GEORGE ORWELL'S „1984”...



...YOUNG AMERICANS (1975) DAVID'S NEW FASCINATION: PHILADELPHIAN SOUL...

ALBUM RECORDED IN LEGENDARY SIGMA SOUND STUDIO. DAVID'S VOICE IS FULL OF NEW PASSION;

...STATION TO STATION (1976) BOWIE CHANGED SKIN TO THIN WHITE DUKE...

...LOW (1977) BOWIE MOVED TO BERLIN AND RECORDED HIS BERLIN TRILOGY (LOW, HEROES AND LODGER);

HE COOPERATED WITH BRIAN ENO. THIS IS THE MOST EXPERIMENTAL BOWIE ALBUM. EVERYTHING IS NEW ON IT COMPOSITIONS, SOUND ENGINEERING AND DAVID'S VOICE. LISTEN HIS PASSION IN SONG „WARSZAWA“

...HEROES (1977) „WE CAN BE HEROES

JUST FOR ONE DAY...“

...LODGER (1979) THEME OF THIS ALBUM IS TRAVELLING TRANSGRESSION;

...SCARY MONSTERS AND SUPER CREEPS (1980) BOWIE'S NEW ROMANTIC VISION;

...LET'S DANCE (1983), TONIGHT (1984), NEVER LET ME DOWN (1987) WITH THESE ALBUMS DAVID BOWIE TURNED INTO ONE OF THE MOST POPULAR POP AND DISCO STARS IN 80'S

...TIN MACHINE (1991) AFTER THREE POP- POP ALBUMS BOWIE TRIED SOMETHING NEW: HE BECAME „AN USUALL“, „ANONYMOUS“ VOCALIST OF THE ROCK GROUP CALLED TIN MACHINE;

...BLACK TIE WHITE NOISE (1993) BOWIE TURNED INTO JAZZ, PLAYING NOW ON A SAXOPHONE WITH LESTER BOWIE (TRUMPET) AND A LOT OF VARIOUS MUSICIANS;

...OUTSIDE (1995) EXPERIMENTAL ELECTRONIC CO-PRODUCED BY BRIAN ENO, CONTAINS DISTURBING SONG „ I'M DERANGED“, WHICH IS ALSO ON SOUNDTRACK OF DAVID LYNCH „LOST HIGHWAY“;

...BIRTHLING (1997) BOWIE- LAST ACTION HERO IN THE HEART OF THE JUNGLE MUSIC. DAVID'S DRUM'N'BASS IS A „LITTLE WONDER“;

...HEATHEN (2002) THE RAYS: „SUNDAY CACTUS SLIP AWAY SLOW BURN AFRAID

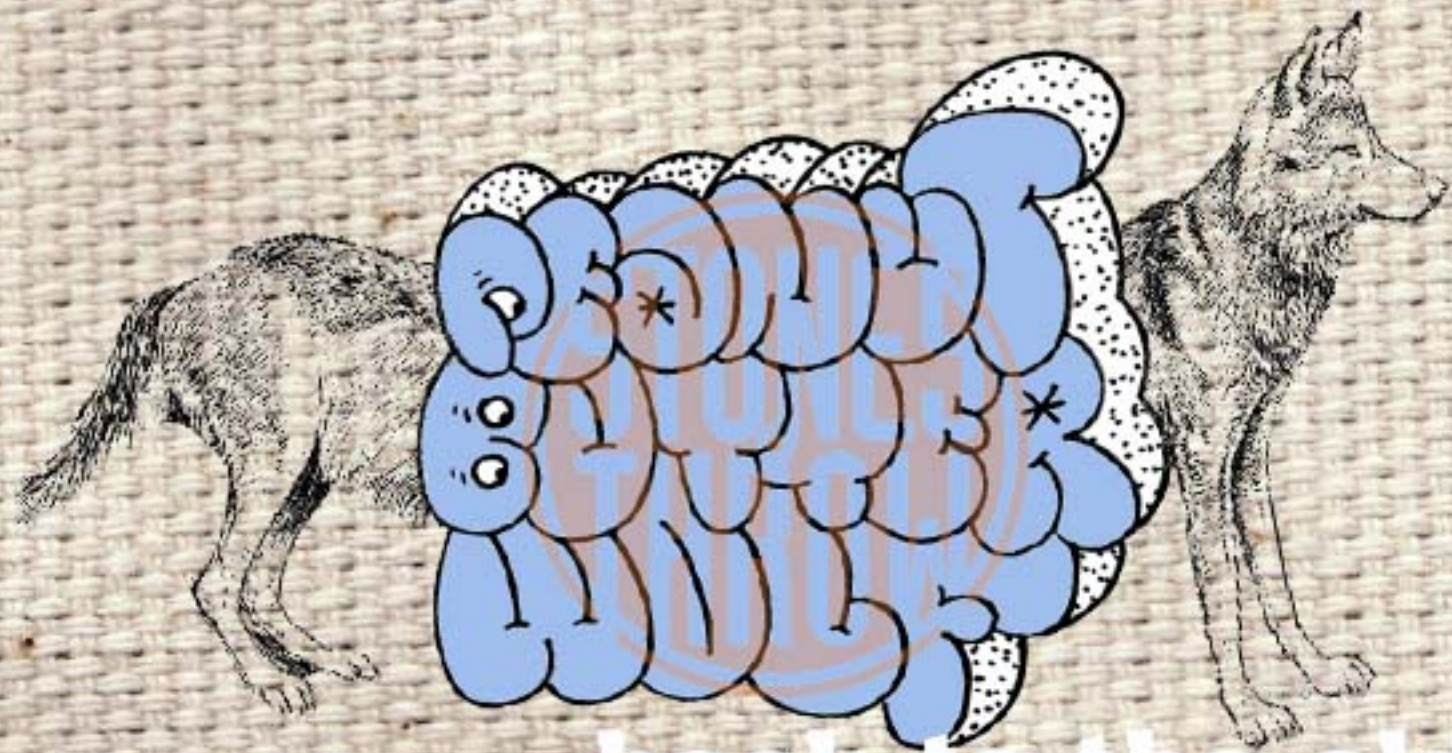
I'VE BEEN WAITING FOR YOU I WOULD BE YOUR SLAVE

I TOOK A TRIP ON A GEMINI SPACESHIP 5:15

THE ANGELS HAVE GONE EVERYONE SAYS HI A BETTER FUTURE...“

...REALITY (2003) WHAT'S HIS REALITY?

THANX- DELTRON



back to the old school

WWW.STONESTHROW.COM

DA INTERVIEW

Yo Peanut Butter Wolf. Can you say sth about yourself, so that **PeanutButter** readers would know who you are?

I'm not good at that sort of thing. I usually just direct people to www.stonesthrow.com ; if they don't know who I am. And if you don't have a computer, then to hell with it. I like to think of myself as a music guy. (at least that's what all my ex-girlfriends would say I am). Socially inept at every level, except for music.

This very issue (4th by the way) of **PeanutButter** is devoted to oldschool. It's not about the popularity of it or the music, but about very wide look back into the past. What does oldschool mean to you?

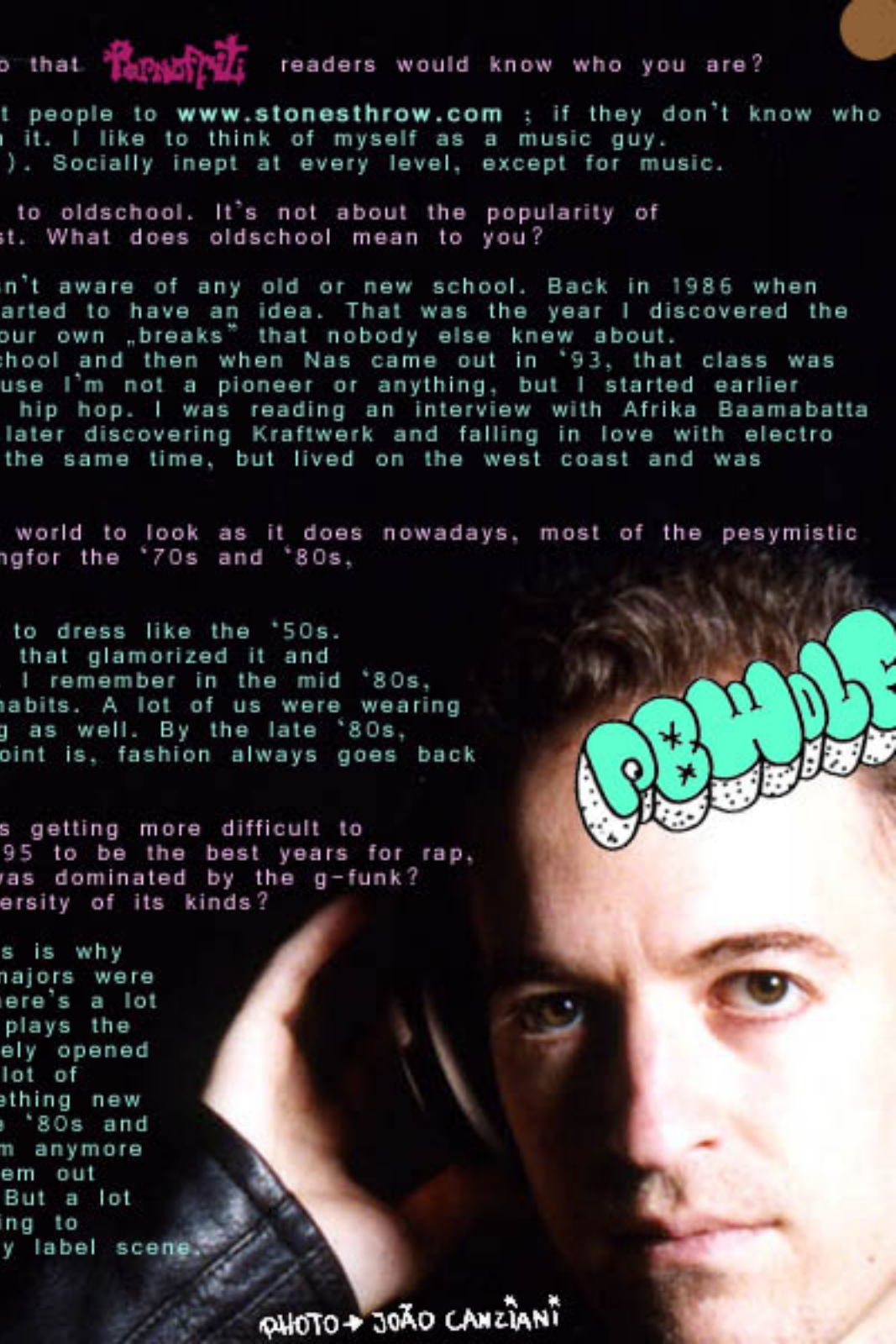
Well, I started Djing in 1983 and at that time, I wasn't aware of any old or new school. Back in 1986 when Just Ice named his album „Back To The Old School“, I started to have an idea. That was the year I discovered the whole theory of buying old records and trying to discover your own „breaks“ that nobody else knew about. When De La came out in '89, they were considered new school and then when Nas came out in '93, that class was considered the New School. I guess I'm middle school because I'm not a pioneer or anything, but I started earlier than most people still making a living at this music we call hip hop. I was reading an interview with Afrika Baamabatta where he was talking about discovering YMO in 1979, then later discovering Kraftwerk and falling in love with electro and I was right there with him discovering those groups at the same time, but lived on the west coast and was trapped in a kids body.

It's year 2005. Some 20, 30 yrs ago no-one expected the world to look as it does nowadays, most of the pesymistic forecasts didn't come true. Why, in your opinion, people longfor the '70s and '80s, for the fashion and design of that times?

In the late '70s and early '80s, everyone was trying to dress like the '50s. You had TV shows like Happy Days and movies like Grease that glamorized it and Levi's 501's were really popular again, as were polo shirts. I remember in the mid '80s, we had moved on to the psychedelic '60s in our dressing habits. A lot of us were wearing paisley shirts and cardigan sweaters. The Mod thing was big as well. By the late '80s, we were wearing early '70s style Brady Bunch shirts. My point is, fashion always goes back 15 or 20 years and borrows.

Music has never been so diverse and on the other hand it's getting more difficult to distinguish good staff from the bad. Some consider 1993-1995 to be the best years for rap, when the NY sound reached its peak, and the west coast was dominated by the g-funk? What do you think of how today's music looks like, the diversity of its kinds?

I think 1995 was one of the worst years for rap. This is why I started Stones Throw in 1996. I was tired of what the majors were doing. I still don't like the majority of what's out there. There's a lot of good major label rap stuff out there, but the radio only plays the worst of the worst. The presense of the internet has definitely opened up the doors for a lot diversity, but it has also allowed a lot of corny hip hop to get popular under the guise of being something new or different. You have a lot of really good rappers from the '80s and '90s that can't get a deal because nobody cares about them anymore and as a record label owner myself, I wouldn't even put them out unless they changed their name and reinvented themselves. But a lot of these guys have more skills and something more interesting to say than the guys who are ruling BOTH the major and indy label scene.



Stone Throw Records is said to be one of the best of the underground rap recording companies in the world. People like you for being broad-minded as well as respect for the old recordings. Tell us sth about ST, what do you do, how it came to life, etc?

I feel like my time is best spent creating music, so that's what I try to do. I'm in the studio a few days a week, sometimes working with the artists and sometimes working with the engineer mixing down and/or mastering the artists stuff. I spend a lot of time traveling, going to nightclubs and Djing, and going to the record stores, so I get to stay in close touch with what's going on around me musically. Then I spend a lot of time meeting with Egon who runs the label on a day to day basis. We go over everything from retail to radio promo to press to production to video stuff, etc. Besides that, I go through a lot of emails and am on the phone a lot. The stuff that isn't so glamorous, but has to get done to stay in business.

In one of the articles about you, I've read that you'd been interested in rap back in 1979, when Sugarhill Gang released their „Rappers Delight“. You've known it from the very beginning. How has your vision of rap changed from then till now?

It's gone through all kinds of changes. Unless you lived in New York, „Rappers Delight“ was your first exposure to and to this day, I still think that's a good song even though I've heard it a million times now. As a nine year old kid living in San Jose, CA, I didn't know the whole hip hop movement and 4 elements, but I liked a lot of „roller skating music“, like „Thre Breaks“ by Kurtis Blow, „Double Dutch Bus“ by Frankie Smith, and „Freedom“ by Grandmaster Flash. Those were the days when the music behind the rappers (on record at least) was provided by a live band. Shit, it's gone through so many drastic changes since then with the drum machines coming into play and later the samplers and then people ditching samplers because they were tired of getting sued. But my vision is still that the music is exciting and I'm also excited when I hear old rap that I didn't know about, as well as new rap that I don't know about.



CHARIZMA

You've said that Stones Throw is very personal company for you. Your first release was Charizma's single, followed by his album in 2003-10 yrs after his tragic death. This may seem some kind of a conclusion of a certain period of time for ST. What are your and ST plans for the future?

There's all kinds of stuff on the horizon for Stones Throw. This year, we plan on releasing albums with Quasimoto, MED, Koushik, Percee P, and Aloe Blacc. Quas will be the first artist on Stones Throw with a follow up record. We are still trying to promote albums we did last year with DJ Rels, Gary Wilson, Oh No, Monk Hughes, and Madvillain last year. Shit, for that matter, people still need to hear the Dudley Perkins, Stark Reality, and Jaylib from the year before. As far as I'm concerned, it's always an uphill battle getting the records out of the pressing plant and into the hands of the people. Hopefully, we'll be able to do some touring for these upcoming projects. I feel we got the best.

Hip hop has changed the music, samplers, djs mixing live. Music is more and more eclectic, chopped and put back together again. Is that the reason of the return of the 70's and 80's music, when the melody was the most important?

With hip hop, it seemed like the drum was always the most important. There is a hip hop show in the Bay Area that has been running for over 20 years and it's called „The Drum“. In the early '80s Run DMC changed the face of hip hop with „Sucker Mcs“ by just having a drum beat with no music. People like Schooly D followed suit. That was some of my favorite stuff (and the basis for the Charizma/PB Wolf song „My World Premiere“). Besides the drum, hip hop has always been popular in my opinion because there were no rules. Sampling really opened things up because, then you had people sampling from all the records with breaks that the hip hop DJs were originally playing when it started, as well as experimenting with other sounds.

Both you and Madlib, for example, often bring back the forgotten artists. Is that digging only the way of working and creating or the profound philosophy?

It's also a philosophy, although we don't always do it consciously. I went to a Bob James concert with some friends and was so glad I went, but we were surprised that he didn't play Nautilus. After the show, I told him how great he was and asked him: „Why don't you play „Nautilus” in your sets?” He said, „Wow, that's an odd request. That was a studio song. As a matter of fact, that song almost didn't make the album. That's why it's the last song.” To a hip hop head, it would be obvious to ask him to play it, but maybe most people are too shy or don't want to insult him. He needs to hear that, though. It's probably his most moving song to almost everybody I know.

So, is the re-releasing of Stezo or Connecticut Hip Hop a part of the Stones Throw mission? Do you want to make the modern rap producers feel ashamed or to pay the tribute to those who raised you with their music?

I just like a lot of different music. Modern rap producers are doing great things as well, but it's kind of the apples and oranges argument. I love putting out new music and old music equally, just like I enjoy playing old and new at club as a DJ. On that note, I'm glad to see someone like Jazzy Jeff playing new music in his sets as well as the old.

On the other hand you release albums that breach the all the conventions (YNQ, Madvillain). Tell me, how do you choose what you want to release?

We did an album very similar to Madvillain a few years before that and it was called Quasimoto. MF Doom (the rapper from Madvillain) did an album several years before Quasimoto and it was called KMD. The Monk Hughes record we just put out definitely breaches all conventions. Madlib is never one to brag or say he deserves more acclaim or success than he currently has, but he has told me candidly that he doesn't even understand how he makes some of those YNQ records. People like Madlib definitely help me realize that spirituality is real.

Who inspires you when it comes to music and running Stones Throw?

I think I just answered that.

What do you think of Internet expanding? Music business sues servers that allow its users to exchange the files, and on the other hand, the communication has never been easier. How this influenced the evolution of the music?

As a record label, it's scary. I personally hate CDs, so as a consumer, if I weren't buying vinyl, I would probably download over buying a CD as well. I'm almost ashamed of releasing CDs, but I'm not the one to try and develop a new way format to hear music from. I hope somebody does soon, though. I want to be able to do music for the rest of my life and hope my artists can do the same and without getting paid for it, we'll have to go into another career. All I've ever wanted to do is music.





I'm in love
with
STARR

Kulco





New York World-Telegram METRO
The Sun

How Castro Plotted Crisis

Fishermen Sent to Trigger Incident

Charges Panama

14 Gen
Bel
Test

In Hotel Rooms of President

Advisors to Rockefeller Too Many for Committee



model: foka*photos:maria

bakowski
gerlach
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smieński
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RAP

BĘC ZMIANA

vlepvnet.

BRAND DAMAGE
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exhibition*IF Museum*10 dec2004




„Rap”- I love you and I hate you”, by Mari

It seems that the revolutionary and alternative power of RAP has been exploited for a long time. In Poland RAP is present not only in pop culture but even in so-called „high culture” (rappers are heroes of documentary films, they are invited to theatre shows, talk shows etc.)

In that context „RAP” exhibition is very interesting proposition- not being considered as a tribute to RAP culture but ironic criticism to the all „saint” pillars of RAP. From my point of view the most valuable was feministic criticism. Aleksandra Gerlach and Magda Nawrot with great creativity showed us chauvinistic domination existing in Rap culture. Gerlach (A2G) made her signature on the frontal elevation of the gallery. She created it not with sprays, like grafitti artists used to do, but from letters that she had sewn herself. Magda Nawrot was even more radical. She built in the gallery scenery similar to those from RAP videos - four beautiful models were sitting on the sofa during the opening show, smoking cigarettes, drinking champagne and carrying large pink toy- a pig.

Wojciech Bąkowski („W”) and Mirek Śmieński („I love you too”) presented different, but touching the same problem, works- playing with egocentric ideology of Rappers- especially MC’s.





Konrad Smoleński with his work called „Lans in Muzeum” proposed a deep reflection about annexing RAP to the pop and „high culture”, connected with the art establishment and art institutions. Smoleński painted almost classic graffiti piece on the wall - his signature KNS- but we could hardly see it through the layers of paint. Maybe this „Pollock’s action painting style” would be in that case synonym of what happened to the all previous avant-garde movements - earlier revolutionary, but now classic. We could also ask if graffiti and Rap is going to be in future a classic avant-garde as well?

We cannot imagine RAP exhibition without music. Honza Zamojski created an interactive work („Me&my niggaz”)- everybody could become for a moment something that author describes as: „DJ of black hearts”. Huge heart drawn on wall was filled with smaller black hearts. Clicking on each heart activated a fragment of rap music (all with „niggaz” word). RAP exhibition is something really new on Polish art scene. Young artists are trying to be critical about culture dominated with RAP these days and to all phenomena inside RAP culture. We should remember that it wouldn’t be possible without choosing RAP with all its.

Mari

pan linijka [mr.ruler]
superstar -
true lines since 1981





www.akayism.org

First, traditional question...When did you start to write/paint/do graffiti?

I started on a Sunday afternoon 1985 in a tunnel under the traintracks in Stockholm

Why did you begin to do this business?

After seeing hip hop history and and some Rock Steady Crew video on the tv I was very attracted to the whole culture, I had never seen any thing like it before. I wanted to be a part of it.

Back in da days, the whole graffiti looked totally different. Nowadays there are thousands ofm "writers", and graffiti has become a part of the pop-culture. Tell me a bout your beginnings, how did it look like 10-15 years ago?

Well I dont know, I was actually thinking about that yesterday, if graffiti has developed, or if it need to develop. I like how it is, the raw graffiti, I'm not interested in the developing that people like Loomit or Daim represent where the spraycan is just a tool and the work they do just looks like skilled airbrush art.

You've been one of the first who started using different-than-spraycan methods (posters.logos....), which usually have been used by the advertisement, design, commerce.Today it's called a streetart.

How did your artistic evolution look like? Do you still do traditional graffiti?

I don't see a big difference in what I'm doing right now and what I did 10 years ago, then I saw walls that was inspiring to me and that I wanted to paint and now I see parts of the same city that we use or transform.

I'ts very close, it just looks different.

I havn't done traditional graf in a year or so.

Plenty of your artworks were done within a specific area, for example your ZOO. How is a dialogue with environment that you want to put artwork in important for you?

A lot of the stuff that me and Klisterpete did last year comes from the place itself, we found the place and asked our self what we could make of it. And went on from there. I think it is a important part of working in the street to use the place and the surrounding, it also put it further away from gallery art that is presented on white walls without references or dialogue with the environment.

CAUSE AND EFFECT, with KLISTERPETE, SWEDEN 2002

SEATTLE 2001

STOCKHOLM 2002



ZOO - AKAY + KLISTERPETE

In your works you often criticize some art business mechanisms, policy or global world today. And what do you think of all these street art exhibitions? Don't you think that they are fake and unnecessary?

I think they are important to the people who are involved and participate, in other case they would not exist. but I haven't seen anything yet where I think that they are able to tell a good story or show what is going on, graffiti and streetart shows where people paint or put up posters in a gallery is to me very pointless, it doesn't make sense, and it looks so much more boring without the city surrounding. I think documentation of what's happening on the streets is the only way to show graf/streetart in a gallery.

So, what are your current art projects? What are you gonna do in the nearest future?

I'm doing cocreate homeless sculpture, life sized that I will have ready in the spring, me and kliserpete have been putting up swings all around Stockholm city. And right now we are making life sized mechanical dolls.


I'll ask you the same question as I asked Zephyr. Would you agree that graffiti is slowly eating its own tail?

I don't know

I think that you are very involved artist. You are not doing colorful pieces, but through streets you want to say something more, deep, important to people. We can say that Basquiat and Haring were godfathers of such actions (however they used different methods).I'll ask you provocative question...

Do you think that your art can change the world?

No I don't. Some people has so much faith in art, how important it is, I don't, I don't even know if im interested in art in general, and I hate the whole art crowd. I just like to do the work I do. and that's what keeps me going, I'm not on a mission for world peace.



*...looking so at home on their isolated area of no man's land, that no one seemed to be bothered by the sudden appearance of animals staring back at them.

kidpele



Do you still feel you are a writer and follow the scene, or you are just doing your own things?

It felt like I included this in another answer, grafwriters is what I relate to and in some ways feels close to, especially compared to artpeople. But at the same time I don't like groups or being tied to a scene.

You come from conservative, protestant Swedish society. Has it affected you in anyway?

I'm sure it has, but it's very hard for me to see, but if I had another upbringing in another country im pretty sure I would behave differently.

You often use „word“ as a sign or logo. It's similar in someway to the actual poetry, or to Jenny Holzer's artworks. Who or what inspired you to such synthetic actions?

I liked both Jenny Holzer and Barbara Kruger when I mainly worked with posters and writing on the walls, but the greatest inspiration has been kidpele that I have had alot of help from when it comes that part of my (our) work. But right now I rather looks in books about alternative architecture and mechanical toys.

Have you got any special wish about your graffiti or art?

That it will continue to be as fun and come as easy as it does right now.

TRAFFIC ISLAND - AKAY + KLISTERPETE

2 hundred meters
2 hundred meters
Palace is growing above the city
2 hundred meters
it's friendship gives you a hand
it's friendship crowns ŚRÓDMIEŚCIE!!!



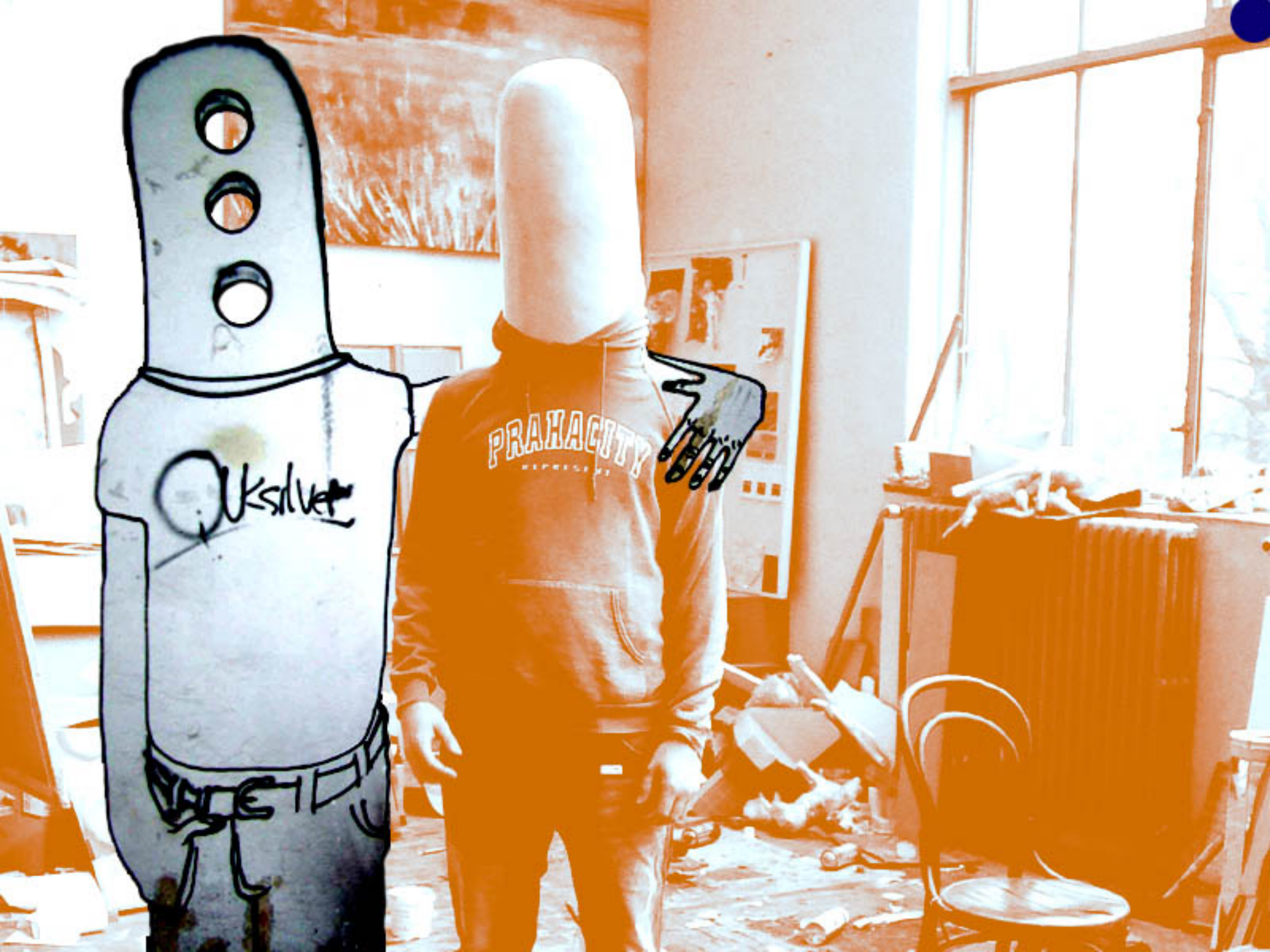
STALIN FOR
WARSAW



i chuj



VLEPVNET FOR
WARSAW



VIPERU TO BLBĚ/
ALE JE TO TAK!

Masker-I did first graffiti 8 years ago, but the last 4 years I've devoted to painting characters and to finding methods how to make and present them. I've started with the classics spraycan methods, then I did big drawings made of colorful type, bigger formats up to sculptures and costumes. I'm a student of the painting faculty at the Academy of Fine Arts in **Prague** and graffiti is mixing with my other artworks, so I even don't want to separate it ...Although I don't paint much on the streets these days. Nowadays, I'm preparing a movie, doing paintings and animation about life, trailer to which is available on www.funkfu.net. I would like to make those small polystyren objects bigger, make a concrete casting this project perfectly in spring and make it an **illegal** bas-relief....



mas
GER







www.funkfu.net

murales from da past

PHOTOS → VOR → ERNIO



Tatusiu!
— pracuj bezpiecznie



...roc zdrowy do domu





strunatotriomocotooldschooloto




non zina tom y ciebie zegnato kum ratu



THE DEAD KUCZMAS or
RAZOM NAS BAHATO | NAS NE PODOLATY!

I think, so called, Orange Revolution in Ukraine was the most interesting thing in 2004. For Ukrainians it was the one also because people here was preparing for this during the whole past year. I don't mean they were training the rebels somewhere in the woods, no, but almost everyone in this country just had the feeling that they all were the participants of very weird 'reality-show' or even kind of interactive Hollywood blockbuster, which simply was called Presidential Elections 2004. We had all those bad guys and good guys, heroes, martyrs, ugly villains, detective stories with poisoning, suspicious suicides and murders, sold-out police, leather-jacket mafia boys (which wear no sport-trousers anymore), and all the things the good movie really needs. There were also some drops of mysticism, because for lots of people this was looked like sort of apocalypse or even Manichean final fight between good and evil in local scale.

How 48-million nation (which was famous as passive towards politics and everything else that was little far from their potatoes for breakfast interests) could rise up and ready to kick the asses? It's a paradox, but we should thank the ex-president Leonid Kuczma (Red Cockroach for friends), whose ugly face and hairdo with the hair transplanted from the buttocks, people could not stand anymore.




PHOTOS → KENA
TEXT → LOPEK

And his supposed-to-be next-stepper Mr. Janukovytsch (who started his political career with robbing the fur-hats from the heads of naïve street-passers). The three villains (Ukrainian biggest capitalists) were their side too. This was the one thing. Another thing was that annoying pre-election propaganda where the bad guys were trying to make people believe that white is black and black is white. Some ones believed, some ones not. If to mention five-star hotels packed with Moscow political technologists whose aim was to led the bad guys to the victory, fascist television with Goebels methods of permanent lie, some European PR-agencies working hard for their money and police (the faithful dogs whose Minister, by the way, used to be the witness from my father side on my parents' marriage)... then it was a bunch of madafuckas worth to clash with.

And who were these good ones? The hero No.1 is Victor (which already means in Latin 'the winner') Jusczenko. The revenger and the defender of all dispossessed, white Nelson Mandela and St. George on white Mercedes in fight with the beast, world's top banker (according to Eastern Economist charts), messiah and Son of God (some old people saw him descending from the heaven, but honestly I have some doubts about it and wouldn't believe the ones elder than 70). As every Goodman he need a Woman. I'm not talking about the wife. His wife is his private business. As a Son of God he should have not less divine companion and it was Lady Yu (people call her Julia and lots of men from Majdan shared her in their fleshy fancies).

There were other good guys like 'Rider without Head' (the ghost of prominent journalist Gongadze, killed by Kuczma's gang), PORA (which means 'it's time' - the students radical organization like Serbian 'Otpor' and Georgian 'Kmara'; they had supported with some American money but still were good ones), 5th channel (Ukrainian 'al-Jazira' which was the only answer to the whole bad guys' media-machinery). And, of course, it was we (the people). Finally, if that 's a fucking reality-show, who is going to chose the winner? And if it's lousy American thriller, so their fucking directors, producers and co-producers all should know that we won't pay for the movie without happy end, and if the film's crap we'd slash not the seats only but we'd burn the whole theatre including the every fucking popcorn-seller!





So, it was 'the time' for us to interact. That was the story you already know. The Majdan (Kyjiv Central Place); the tent-town filled with the crowd I could never imagine together (from hands-in-soil peasant to LSD-eater); the street-drummers in front of the Cabinet of the Ministers hitting the empty steel barrels and making a noise that would rise the dead from the tomb; the frightened riot policemen hearing 24-for-7 nonstop shouts from the crowd around Presidential Administration; meetings of all kinds of freaks (from the guy with the wooden cross in human size to the dude with the flag where black means soil, blue means river, green is just a tree, three stars on it stand for Universe and a sun means nuclear power); 'the zombies' from Donbas region who were not zombies at all, but just a little bit brainwashed and starting realizing it; free concerts of the bands I could never afford to buy a ticket for their shows in 'normal' life; free food (it wasn't caviar, you know, but still..), tea, coffee and all this not for American money as our enemies believe; orange-color hysteria/euphoria and oranges themselves (especially after the great famous speech of Mr. Janukovycz's mad wife about injected with drugs) and 'USA Valenkies' in the camp (typically Soviet wool shoes for super-cold weather) which sounds equally as 'American Balalaika' or 'Jamaican bobsleigh team'); revolution anthems from the cars's stereos on every corner; old ladies and gentlemen shaking in the folk&ska riddims; and so on.

Well, those was a days! No, it transformed into the coup d'etat, blood and bla bla. So what? It or someone would make a wrong we had been such a polite

wasn't a revolution. Call it Evolution, Orange Sabbath, putsch, street-megaparty national strike, carnival, love parade. It doesn't matter. It's not real revolution with could be 'real' if expected tanks and water shooting canons would show up in the city step. But still I prefer that way. We had laughed coz our knees were trembling and and loving crowd coz suddenly found that we were able to kill.

Lodek*Psia Crew
(moda79@ukr.net)
KievLibre2005



ibuck



zraz



kwiatek



mbi



oles



beast



vor



boi



earl



koruz



kuway



rese



julio



kema



goro



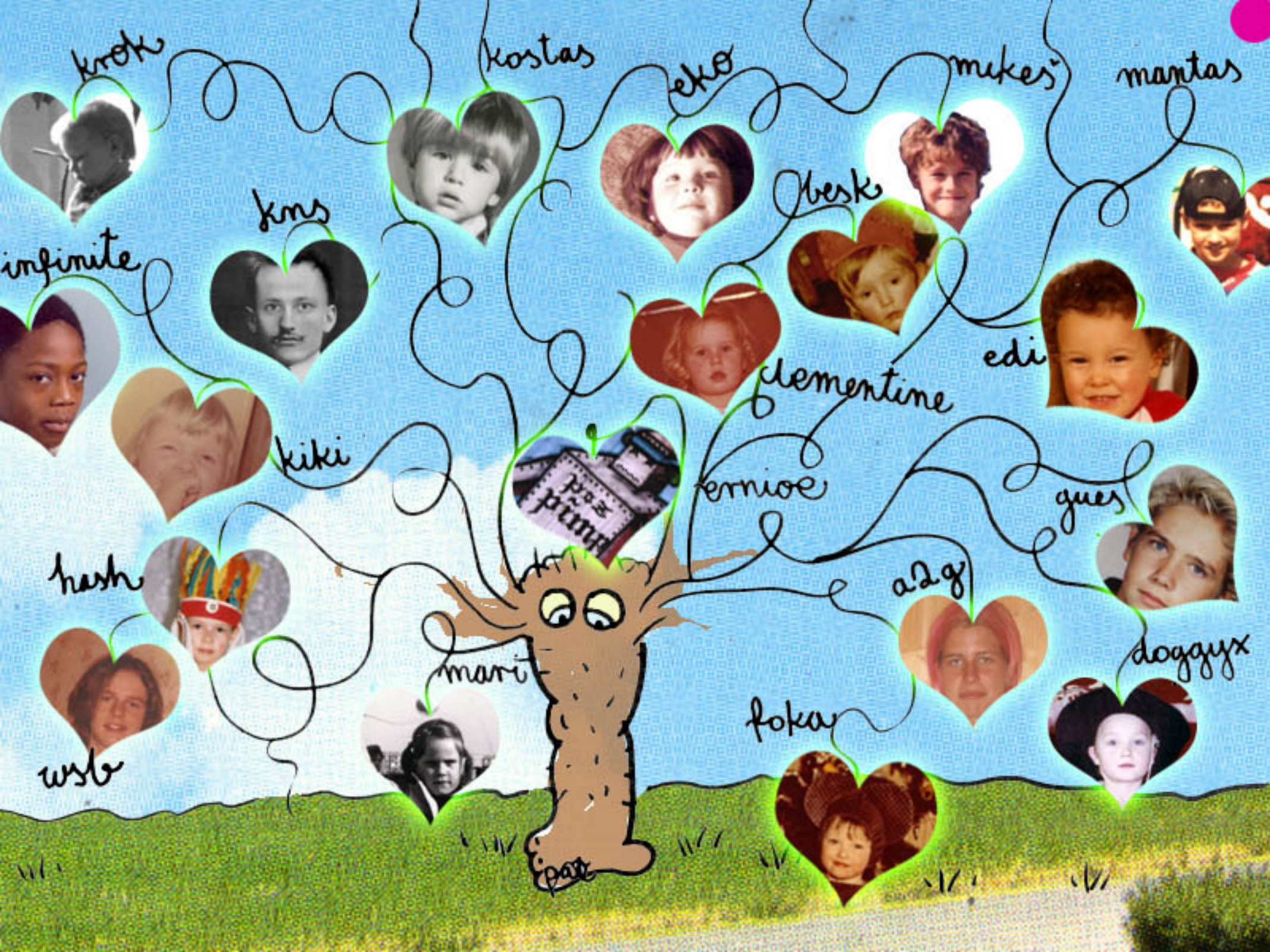
ludrik



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infinite

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kiki

ernise

gues

hash

a2g

doggyx

mari

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wslb

pat

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↓ Peace & Love ↓

Man Dad Vlepvnet Cdu Infinite Livez
 PBWolf x Mantha Rso 196 Clementine Pies Radio
 Kway Four Cooper A2G ZGB, Sakt Klesh
 Mikes Vor Lori Mari Beast Hs BC Spino
 Kus Masker Boi IG ZHHS Chulio Fizz
 Anuk Hor siliy wnc Deltron
 Amino Akim Walta Masker Deltron ZHHS Besk
 & Gues & Hash Akay Kostas Mantas Saltik
 Bogna Kena Honey Ladek Doggyx Malibu Rorte
 Petryk Zbioku MBI

THE

END

