

Bloodwars

www.bloodwarsmagazine.com

JELOE
Interview



March 2009 Vol. 2 / Issue One

The Magazine for Graffiti Writers & Street Lovers

Brought to you by www.sfaustina.com

montana

MOLOTOW

ON THE RUN

Bombingscience

The Largest Online Graffiti Shop

200

Montana
Colors

45

Markers
& Inks

120

Graffiti
Magazines

150

Books

90

Graffiti
DVDs

**Free
Marker!**

For your free marker, go to:
www.bombingscience.com/freemarker

Bombingscience.com



Bloodwars

www.bloodwarsmagazine.com

Contributors

Zoltron

www.zoltron.com

Jeloe

www.flickr.com/photos/jeloe

Massimiliano bomba

www.flickr.com/photos/massimilianobomba

THS

www.ths.nu

Paul imbong

paulimbong.com

Artigprod

artigprod.com

All other photos and pages
designed by SFAUSTINA

Forward

Bloodwars is a Pdf Magazine. Print it out pass it along. Bloodwars intention is to expose the various forms and styles of Street Bombing and what ever else I find stimulating out in the world.

Submit

If you would like to contribute to Bloodwars (don't send files) first please send an email and I will get back to you. Submit photos of what you would like to see in Bloodwars: graffiti, stencil, sticker, or what jerks your head back for a second look. Social Commentary is welcomed.

bloodwars@sfaustina.com

Want an Ad inserted in Bloodwars contact bloodwars@sfaustina.com

Sign up for the SFAUSTINA news letter it will provide you with Bloodwar release dates.

www.sfaustina.com

This is a little piece of my world and me thank you for looking. sf*

Text* Found graffiti newspaper articles.
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy or scanned, without permission in writing from publisher.







As Len thought back, he could see his mum drop to the ground trembling. “What’s wrong I cried”.

SMASH

Len came back to his senses. The waves of bodies cleansing themselves in the foam of the beach broke his haven from the reeking smell. Looking over he sighed, “more”. Glancing left then right he counted the crosses protruding from the white bleached sand and whispered, “twenty-seven”. “They’ll never stop coming Len,” sighed Matt as he walked over, “when are you going to stop?” “Mate, to me this aren’t no chore, it’s a moral duty.”

BOOM

As a shell landed on the beach sending splinters everywhere from the shattered crosses uprooting the rotting corpses. He saw dismembered bodies lobbed into the air. “Positions,” the sergeant screamed at his dazed troops. “They’re back!”

Recovering from the shock, Len pulled Matt up and yelled “Matt!” “Get in position, they’re back.” Scrambling over the dismembered corpses, Len urged his comrades to the trench. Still with shells dropping their deafening blows and the whistling of hot metal he heard only one sound. “ARGHHH-HH,” screamed a troop of Japanese as they begun their death charge up the beach dune. “One, two, three OPEN FIRE,” screamed the sergeant as we took our rifles, lined our scopes and fired. As the cracking of metal on metal begun, eight Japanese fell to the ground to join the rank of the corpses, while the remaining charged to meet their comrades fate. The deafening shells kept falling, coming closer and closer. “Retreat,” screamed the sergeant as he radioed in the USS-Dallas. As Len ran back, he could see his comrades being lobbed up in the air as though they weighed nothing only to fall back to earth in pieces. “We’re getting teared to pieces sarge!” “Aren’t there a better place than this godforsaken beach,” I screamed as another comrade went down from another hot piece of metal.

BOOM

As metal grinded against metal, he heard the chopping sound of the plane propellers above. “You Beauty,” I cheered as my savior dropped its deadly payload onto the unsuspecting Japs. As dismembered bodies were lobbed into the air I felt a sharp pain in my left shoulder. As Len inspected his arm he realized it was a splinter from one of the crosses. “Sound off guys, its over,” the sarge called as he walked over inspecting his men’s wounds. “Death, what’s it worth,” Len questioned dropping his rifle on the now red sand. Lifting his shovel Len sighed “They’ll just never stop, just like you said Matt.” As Len glanced over he shuddered. Matt had colored in the sand with his own blood and guts.









A JUVENILE TAGGER KNOWN AS “Hanging Over Freeways” is believed to have spent a lot of time covering freeway signs with graffiti.

But authorities said that “HOF” vandalized a Harbor Freeway sign (photo above) this weekend — and got tagged himself. HOF was arrested Saturday at his Gardena home by deputies assigned to the Transit Services Bureau Special Problems Unit, officials said. L.A. County Sheriff’s Sgt. Augie Pando said the tagger caused an extreme safety hazard for motorists navigating the northbound 405 Freeway to the northbound 110 Freeway.



According to Caltrans, officials will have to deploy a special crew to close the freeway interchange, two lanes at a time, for four hours to clean up HOF’s latest scrawl. HOF was released to his parents from juvenile hall Sunday night, officials said. Pando said the juvenile was fitted with a GPS-enabled monitoring device.









Game theory

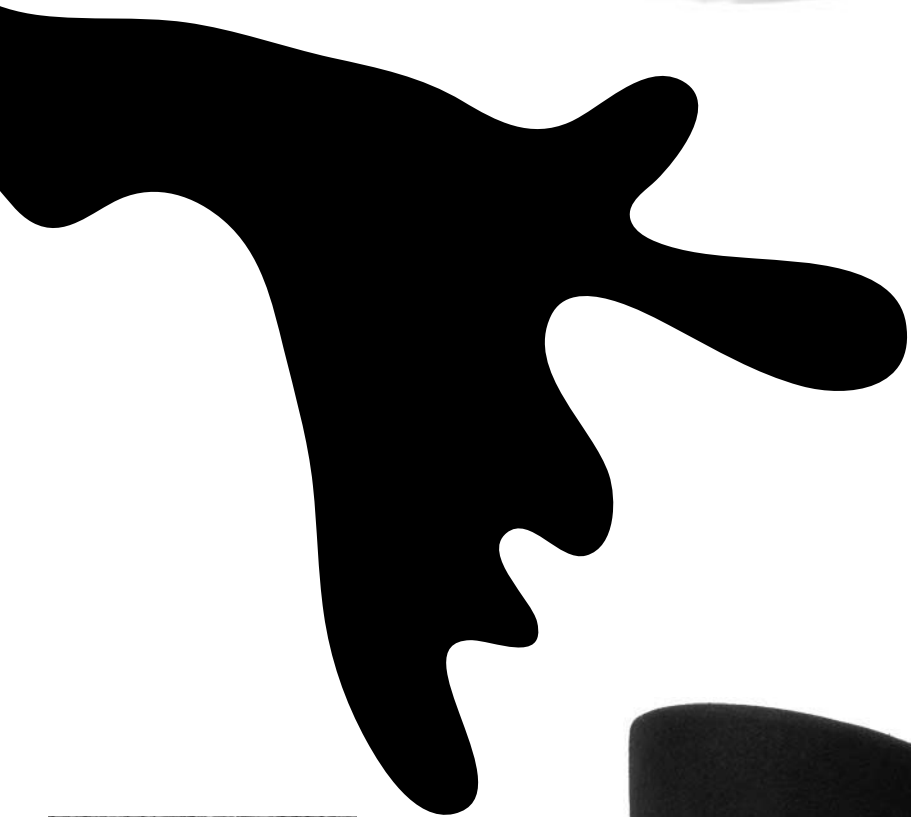
GAME THEORY IS A BRANCH of applied mathematics that is used in the social sciences (most notably economics), biology, engineering, political science, international relations, computer science (mainly for artificial intelligence), and philosophy. Game theory attempts to mathematically capture behavior in strategic situations, in which an individual's success in making choices depends on the choices of others. While initially developed to analyze competitions in which one individual does better at another's expense (zero sum games), it has been expanded to treat a wide class of interactions, which are classified according to several criteria. Today, "game theory is a sort of umbrella or 'unified field' theory for the rational side of social science, where 'social' is interpreted broadly, to include human as well as non-human players (computers, animals, plants)" (Aumann 1987).

Traditional applications of game theory attempt to find equilibria in these games. In an equilibrium each player of the game has adopted a strategy that they are unlikely to change. Many equilibrium concepts have been developed (most famously the Nash equilibrium) in an attempt to capture this idea. These equilibrium concepts are motivated differently depending on the field of application, although they often overlap or coincide. This methodology is not without criticism, and debates continue over the appropriateness of particular equilibrium concepts, the appropriateness of equilibria altogether, and the usefulness of mathematical models more generally.

Although some developments occurred before it, the field of game theory came into being with the 1944 book *Theory of Games and Economic Behavior* by John von Neumann and Oskar Morgenstern. This theory was developed extensively in the 1950s by many scholars. Game theory was later explicitly applied to biology in the 1970s, although similar developments go back at least as far as the 1930s. Game theory has been widely recognized as an important tool in many fields. Eight game theorists have won Nobel prizes in economics, and John Maynard Smith was awarded the Crafoord Prize for his application of game theory to biology.









Large, stylized graffiti letters in blue and white, possibly reading "CLO" or "CLO+", with two small crosses on the right side.

Recess

5R

51RF

23066

510

Large, stylized graffiti letters on the left side, possibly reading "510" or "5100".



**FOSTER
MEDIA** LLC



26 57



Interview with

JELOE



“I will always consider the San Francisco Bay Area home”

BW: Name and crew? How did you get your're name.

J: I write Jeloc. I have pushed a few crews over the years. Id say right now I am really feeling US, SRT, CF and BKF. I view crews like family these days. I have to feel the quality of the people in the crew before I even pay attention to the styles coming from them. When both are point, it's a slam dunk. My name is a mix of letters that I liked when I was younger. When I picked this name I was trying a million words out in a notebook when I realized I liked some letters more than others. I also remember thinking at the time the if I could only get the J down the L was a mirror of that. After that there were two E's and an O is easy. It's just a circle. It seemed like an easier name structurally to get started with. Funny to think back to my rationale.

BW: I have seen you up for over 10 years; you have been active in the graffiti game for quit sometime now. Tell me what have you been up to recently?

J: I have been active for quite some time now. It's just something I can't see giving up. Ever. Well, I took a little break for the last year where I left San Francisco and just relaxed. It was necessary.

The stresses of the grind get to you and it is nice to sit back, relax and exhale. However, that slow lane life got boring as it tends to do and now I am in a new city.

I will say that this new city is seriously dope. The potential of the it's terrain really reminds me of San Francisco's Third St. area before it was torn down to accommodate the influx of money. I think I will have fun out here. You will just have to pay attention to figure out what city I am talking about.

I am also trying to take some aspects of my life a little more seriously. I am working on a book which some of you may already know about. It is not the typical graff book. It will be something a little different, a bit less formal and serious. We will see how it goes..

BW: Where do you consider home and when/ where did you get started doing graffiti?

J: I will always consider the San Francisco Bay Area home. I was born there and have spent the majority of my life thus far exploring the in's and out's of its environment. I love to travel and have done so extensively but I always return home. San Francisco is also the place I credit as being a ma-



major influence when I started. My first memory of graffiti was in the 80's at Candlestick Park after a Giants game. The MUNI bus my Dad and I got onto after the game was absolutely destroyed. At the time they were on par with New York's subway car insides. Totally wrecked with a sea of color and as many names executed with that SF trademark one-flow perfection. It wasn't too long after that before I was continually paying attention to every mark on every surface trying to make sense of it all. Then in 7th grade U.S. History class I met a kid who was catching tags all over his notebook. I felt like he was the key into the world I had been casually studying for so long. He gave me my first tag, "Gaffle." I was hooked. There hasn't been anything but it girls, friends, where I live, beef, trouble, various fads I have gone through or otherwise that has ever slowed me down. I don't think I will ever stop, just change as needed to adapt.

BW: Who did you look up to then and how has your perception of graffiti changed once you started rocking it hard?

J: This is a hard one. As I said I spent a lot of time in SF, but grew up a little outside of it in one of the many suburbs of the Bay Area. When I was really young I looked up to a few writers in my area like Cener SRK, Crease MVK and Turn VCR. By the time I was in High School I was looking at San Francisco for inspiration with people like Twist, KR, Dug, Rem, Orfn etc. at the top of the list. 1995-2001 were some of the most formative years for me in terms of style. Those years were arguably some of the best in SF's history. At that time I was really into people like Cram, Isee, Aqua, Grey, Amaze, Felon, Some, MQ, Tie, Oze, Atom, Blis, Jade, Sekt, Anok... Man that list could span for a few pages, literally. Let's just say there was a lot of influence had on me by that place and time period.

There was a real sense of innocence and adventure back then too. After the 1989 earthquake San Francisco experienced there were many urban ruins including "pits". Pits were like craters in the downtown landscape where the basement of structures remained after the earthquake-damaged structure was demolished. They dotted the landscape by the dozens, if not more. They were a really cool place to paint as they were sort of forgotten spaces favored more by writers, junkies and the homeless. Nobody with any sort of social authority ever fucked with me down there. That

was more the job of junkies trying to get you to leave because they thought your heat was going to get in the way of them getting high. I would just do my thing and never thought twice about them.

As far as how that view of innocence has changed over the years? Well, I would say it could have stayed that way forever had it not been for the 3 strikes law and prop 21. With those bullshit laws came more of an iron-fist approach to all crime, including graffiti, which had not previously been seen in San Francisco's history. The marriage of consequence within those two laws changed the game. It made graffiti a felony. Now 3 felonies could hypothetically land you in state prison for life. This caused a lot of people to reevaluate their relationship with graffiti. It really weeded out people who were not as serious as others. That fallout resulted in 2 core groups of people; those who were so passionate about graffiti they were just going to adapt no matter what, and those who felt like they had little or nothing to lose. In my opinion that is when playtime was over. The criminal element came into it full force and taught the weekend warriors how to be professionals by getting over on many levels which helped support an overall lifestyle choice. The KUK trial seemed to be another real pivotal event. It served as proof that law enforcement will try extreme measures to stop a less-than-serious crime.

BW: What misconceptions do you think most people have about graffiti.

J: That depends on if you are referring to graffiti as a specific isolated activity, or as the entire lifestyle attached to the activity. If it is the latter, that is an entire thesis in and of itself. If it is merely the activity, I will say the most common misconception is the cost of damage caused by any one piece of graffiti. I mean come on.. How much does it *really* cost to clean up a tag? Lets do the math. You have the person who cleans it (usually a volunteer or a punishment given out in the courts), and the paint supplies to cover it (usually donated for a tax write off). Lets just assume the time and materials are not charitable and are at a fiscal loss to the city. Lets say it takes 10 minutes to correctly buff the tag (though its never correctly done). Lets also say it takes 1/20th of a gallon to buff the tag. Ok, 10 minutes of labor at 15\$ an hour is \$2.50. A gallon of paint in most any color is \$20.00. So 1/20 of a gallon is \$1. A brush is maybe \$5. This equals a grand





total of \$8.50 worth of crime committed against the city. So please, tell me how that equals the \$500+ they charge you which makes it an instant felony. I know society is fed up with us, but this is a case of the punishment clearly not fitting of the crime.

BW: What has graffiti taught you?

J: Such a large question.. It has taught me so many things on so many levels. The one thing I love most about my graffiti education is how it taught me to be resourceful in real world situations. If your environment provides you with a challenge, you provide back a solution using a lot of wit and a little material support. That skill set has in my case extended so far beyond actually painting. From "social-engineering" free food, freely attending events such as concerts and sporting events, returning almost any item to almost any store to get what I really want, etc etc.. The list goes on. I feel forever indebted to graffiti for showing me anything is possible in the right-now even when you have nothing.

BW: I remember you from one of the first Online graffiti forums. Before www.12ozprophet.com or Anything else. Can you tell be about you're feelings on a pre internet graffiti and post internet graffiti world?

J: You mean alt.graffiti? IRC #graffiti? Man, that shit was like 13 years ago. Good memory. I would say there are pro's and con's with both eras. Pre Internet graffiti was dope because you really had to want to learn about it. There was no flickr/myspace/12oz resource to provide you with a blueprint. You had to seek out the info on your own. You had to meet people in person and get a sense of them before any sort of exchange was going to happen. There was no forum in which one could talk faceless shit. That created and helped keep a sense of respect that is really lacking these days. No longer is there an "honor amongst thieves" code by which the mass of graffiti culture lives by. The many who used to exist that way have been replaced by the few that still still feel it is an important element in the culture. Im not really feeling this new breed of here-today-gone-tomorrow thug that will go over you just because they want to gain a quick name. You have to *earn* that right and your place in the hierarchy. You can't just take it. Well I guess you can, but you get no respect from me.

The good thing that the Internet brought was the ability to link up with people from around the world. I can say I probably wouldn't have ended up in half the places I have been had it not been for the people I met online. I also like how it brought new styles to light that most people would not have ever seen otherwise. However, I don't know how I feel about the cross pollination that occurred as a result wherein kids no longer know the history of the style(s) they are using. I do think you owe it to those that either started who kept a style going to keep it crisp and in a true representative form.

BW: What is your favorite tool to get up with?

J: I really like dabber mops. They allow for juicy tags in a good size. Easy to keep on you and use as needed like nothing ever happened.

BW: What is the biggest shot you have done?

J: I would have to say it would be the 2 man wholecar I did with Neas in London.

BW: Who has been some of your bombing partners?

J: I have painted mostly by myself over the years. I really like doing spots alone. Some of the more recent people I have painted with on several occasions would be Orfn, Chue, Abno and my man Children. Those dudes are all fun to paint with. They are on the level for sure. Thats about as close as it gets to having an actual partner.

BW: How has graffiti influenced your life both positively and negatively?

J: Positives - It has definitely allowed me to live with a certain amount of freedom I most likely would not have otherwise had. As I said earlier it teaches you to live resourcefully thus getting by with very little. There is also still a sense of community within your circle of friends that extends to people worldwide. That allows you to travel cheaply to new places and to have the inside track on getting over more efficiently. Graff has also allowed me to see parts of my environment most people do not get to see. You see the high's and low's of a cities culture from the high's and low's of its structural makeup. There is nothing like exploring everything from rooftops to tunnels.

Negatives - Sometimes those same freedoms I



love come at a price. You become disassociated from the population of the real world. I really have little to talk about with people I just met that do not write. I mean how do we relate to one another? They see me as a lazy freeloader with no respect for society. I see them as boring squares stuck living a prescribed life. Neither of us are right about the other, but its hard to get past those preconceived notions. That makes it a little more difficult in social situations, especially so when you are hanging out with a new girl older than say 26. Most of them don't get it and don't want to. When they are against it I quietly thank them for weeding themselves out of my life and move on.

BW: Is there a philosophy or motto you try to live by...if so what is it?

J: As my Dad always says, "if you play in the dirt you are going to get dirty." My direction is to play in the dirt just enough as to still be able to wash it all off when I'm done. Also, never fuck over someone taking the same risks you are, even if you hate them. You need to respect someone taking chances until they give you a reason to think/act otherwise. It goes back to the "honor amongst thieves" idea. We are a nasty breed and need to be able to at least count on one another if we are to survive as a whole.

BW: What style of graffiti do you prefer (Bombing, Piecing or trains)?

J: I prefer painting subway/commuter trains whenever possible. It's an opportunity not often seen so I am usually busy with my close 2nd fav. I love doing simple pieces in bombing spots. Like 2 color straight letters on the street. It pushes the resourceful aspect of my being to adapt to the spot. Where to hide, how to blend in to the spot and where to run if necessary. I love it when people are like "how the fuck did you get away with that?!" My answer is always the same.. " I just did."

BW: In what direction do you foresee graffiti going in the next ten years?

J: Hopefully with enough of the "older" guys trying to pass down the ideals we learned coming up pre-internet, we will see the next generation striving to do it "right." I would love to see it going back to the mentalities I described earlier. It

is doubtful though. I feel like the smash'n'grab approach is more alluring to someone just starting out. They lack the foresight to see that route is a short lived one. As a result I think you will continue to see kids coming at it full force for 3-5 years before they fizzle out when it gets too hard for them to keep going.

I also see graffiti playing a larger role in the media, especially as an advertising and marketing tool. For as much as it is demonized, it is equally if not more so still desirable in the marketplace. Im OK with that as long as the people doing the work try to be mindful of the overall picture. It is your chance to use graffiti as a subversive tool to further get over. Keep the ideals in tact and use what you know to your advantage.

BW: You mentioned you have traveled. Whats you favorite city.

J: I have been to quite a few places and left my mark in some degree in everyone of them. I would say my favorite city would be Paris followed closely by Stockholm and Prague. All 3 of those choices are for very different reasons. I will say Paris is the first choice because of my experiences there. I met several cool like minded people like Gorey, Fake, Typo and Sier to name a few. They were able to teach me a lot about the possibilities that are inherent to most big cities, most notably how to get the "keys to the city." And no, I am not talking about bolt cutters. Also walking through the expansive subway tunnel system there was amazing. So much of Paris's graffiti history is tucked away in there. It was really dope to walk through there and see it.

BW: Any other stories?

J: Man there are so many.. Here is one from the first night I met Neas and Zino in London in 2005. Our first mission was on one of the old London Underground tubes with the silver flat sides and wooden floors. I was considered a rarity. We met up with 2 of their friends and headed out of London in the evening to a remote part of the UK of which I cant quite remember the name. This was to be the first backjump spot I had ever done. Very nervous but happy to be doing it I followed along with the calm kids I had just met. We made our way to a park just down the tracks from the last stop and walked through it. At the end of the park we came to a security fence that was easily dismantled with the help of

some bolt cutters. We made our way around the back of a work shed, put on ski masks and waited for the train to pull into the backjump spot. Right on time it pulled in.

We quickly ran out and started painting as fast as possible as we only had roughly 7-10 minutes to pull it all off. Im 30 seconds into it and I hear knocking coming from inside the train on the window above the first E as im filling it in. I look up and theres a driver on his phone screaming at me *"you fuckin cunt! What the fuck do you think you're doing?"* I ran over to the next car where the others were doing an e2e and told them the driver was on his phone and saw us. The reply I got came from the mindstate that many of the new subway writers seem to embrace. "Mate, it takes 6 minutes on average for the police to arrive. Go back and finish in 4 minutes." As I tured around we, 4 grown men in ski masks, were confronted by the driver who had gotten off the train. My partner calmly picked up the bolt cutters and said "you're a fuckin driver, not a cop. Get back on the train and do your fuckin job." The driver replied "right, then." I followed him back to the end car and hurriedly tried to finish. As we were finishing we could see flashlights about 75 yards away coming down the tracks.

We quickly snapped a few pictures and ran towards the hole in the fence where the driver was now standing. He looked as if he wasn't going to budge from his position, but neither were we. He gave way as we walked past him and all made eye contact. We could have reached out and shook his hand he was so close to us.

We then ran through the park, ditched our bags into some bushes and headed off separate ways as fast as we could. Neas and I headed one way as 1 of the others went the opposite way. We soon realized that out of the 4 people we started with we now could only account for 3. After panicking for a few minutes we found him a little ways down the road. It turned out he was trapped in the yard alone as he decided not to follow us out the way we had come in. Instead he ran up the tracks and headed directly for the platform. As he made his way out of the train station he saw the police making their way into the station, some of them with dogs meant to hunt us down. After hearing about what was almost certainly waiting for us at the station we decided to take a long walk to the next station to avoid being caught.

Along the walk I stopped at a liquor store, bought a half pint of whisky and a bottle of coke. We sat at a bus stop and took sips to help ease

our tensions. We then made our way back to the station and all met up again then headed home without incident.

Later on that night we decided to paint a commuter train at a nearby backjump spot. We made our way to a park and hopped a fence with some shitty old barbwire barely still attached to the poles then crept up the side of a hill. Once we got to the top of the hill we were flush with many lines of train traffic. We were waiting for a specific train to pull into the spot at a scheduled time. As it pulled in they said it was the one and I was told where to paint. I was also reminded to avoid the 3rd rail as it would definitely fuck you up if not kill you if you touched it. It was kind of an uneasy feeling to see certain death in the form of an uncovered metal rail 6 inches in front of where you are standing. Regardless of the rails we carefully ran over to the train and started to paint thinking we had 10 minutes to do our panel. After about 3 minutes the air brakes filled and the train started to move away. It stopped about 15 yards away from where it was originally and we ran after it hoping to finish. We all kept painting as fast as possible but after another minute or so the train took off again and we had to let it go unfinished. Fuck it.. The experience was still worth it.

BW: Any last words?

J: Not too many. Really I would like to thank BloodWars for the opportunity. Aside from that I'll say what's up to my friends. You know who you are. 09 is going to be a good year.

You: Thank man!

Me: No prob!











INDECENT EXPOSURE
 I. E. MAGGOTZDINE
 P.O. BOX 95546
 SEATTLE, WA.
 98145-2546
 1531111
 FOOT...

Good Works
 Religion
 Philosophy
 Morality
 People
 (Sinful)



"THE CLASSIC REPRINT"

Feature a reprint of a classic
 Graffiti Chap book.

Featuring
INDECENT EXPOSURE 1
 3 SPREAD PREVIEW ONLY

"WHY THOSE YOU CHOSE TO TORNIB? WHY MUST YOU BELIEVE THAT SOMETHING IS AT JUST BECAUSE IT'S PLAYED ON THE RADIO 20 TIMES PER DAY?..."
 — ORGANIZED CONFUSION '94

MUCHO PROPS TO OUR CONTRIBUTORS: JEFFREY ADEK, OZE, PUZZL, SWATCH, KWORK, KEYS (MIDY), MIKE (B9), SZELCS (MOR), ZOCK, MARK, CAST, LEFT, SLEEK, HEAT, ULCE, SEVEN, EVERY ONE WHO IS BOMBING, (ROD HARDIN (MAD INSPIRATION)) THANKS FOR SENDING THAT SHIT IN! PROPS OUT → BEAST, CHEK, GEL, ERN, GAEK, DOK, WE3, OK, OFA, KY, UMF, KEM, PARIS, COVE, TEACHER, NEDZ, PRIEST NO C



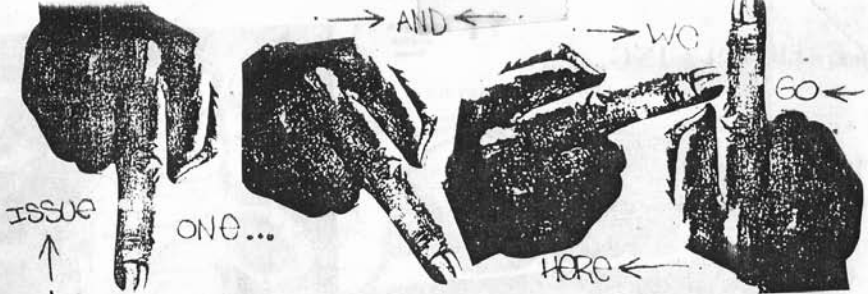
DATE
 NOV 29 1996
 THESE IS ONLY ONE OF OUR PRODUCTS

PARENTS JUST DONT UNDERSTAN

DUZ
 Dazzy Jeff

THE FR
 PRINCE





WANTED!

GRAFFITI VANDAL



#1

199666

\$1000
REWARD **FREE!**

**FOR INFORMATION
 LEADING TO THE ARREST
 AND CONVICTION OF A
 GRAFFITI "TAGGER."**

**Call the Greater University
 Chamber of Commerce
 "Graffiti Hotline" for More
 Details at**

1-800-4PEE-SEE-1000000

ISSUE... ONE... YOU!
 KICK
 AW
 EXPOSURE...
 NO COAST
 NO HOLDS BARRED.
 99666#10

You have a use for
 SPRAY
 PAINT



INTRODUCING.....

Here's I.E.'s first issue we've been trying to get this shit together for a long time and here it is. Coming out of Seattle but covering bombing all over the country (world sooner or later.) we need your flicks. We want to put the shit in here that no one sees. The pieces get around and some of that shit is in every magazine but a lot of dope shit ends up unseen on the streets of cities everywhere. Props to all bombers send your shit in! Were making this mag free so contribute!!! To get a copy send 2 stamps or a dollar and it will get mailed to you immediately. If you send us pictures, outlines, articles, death threats whatever we will most likely put it in and send you an issue back for sure. Were also going to try to send some flicks back to every one who sends us pictures. FILL OUR P.O. BOX! this zine is for you and it needs your input. Looking for people to distribute in your neck of the woods so contact us about spreading the plague. GO BOMBING GO BOMBING GO BOMBING GO BOMBING GO BOMBING GO BOMBING HELP ROD HARDIN KEEP HIS JOB GO BOMBING

ING BOMBING BOMBING!!!!!!

I.E. X CHRISTMAS ISSUE. X



MAZE + CYLEM FRISCO... VEKS · ST ·
TEL + ADEK SEATTLE... GIANT OAKLAND



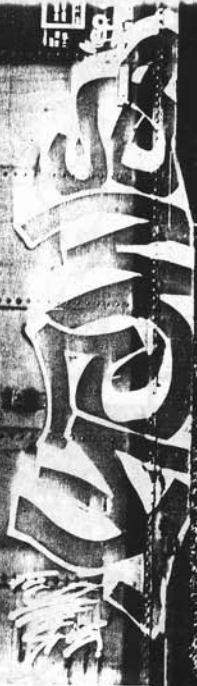
I SAY SHIT
LOTS OF SHIT
SHIT SHIT SHIT
SHIT SHIT SHIT
SHIT SHIT SHIT



1996.



CHEK I Q IE.. CHEK-CHEK



PUZZ + OZE
SEATTLE WITH A
CALI LOCAL
MR. LEFTIST
KILEM; INSPOKING.
BIG OL
ANDY.

KAW
W.I



KID
HITTING
REPEAT
IN
SEATTLE
→





UNKNOWN IN LEAD

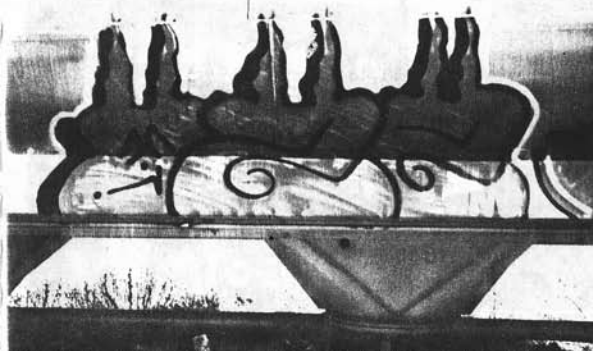
For
DRAWINGS MAPS
PAINTINGS SIGNS
POSTERS SKETCHES
DESIGNS



Made in Japan for **Wescosa, Inc.** Scotts Valley, Ca 95066-6626

AMAZE IN FRISCO
YOU IN SEATTLE





oze. Jedi in Spokan
GRAFFITI ADDICT #1 KO
-AUSTRALIA
CAMP IN SEATTLE
ADSK FUCKING UP THE CI
CHICAGO CHASE!
PUSH FOUND IN PORTLAN
CRISES -> WISCONSIN
CYCLE RUSTING IN INDI
BLES IN BEND OREGON-KW
SPOKANE-ERN IN SEATTLE
DILDO FUN DILDO FUN
BISOER KILLIN 4 PRIDE IN SF

I ♥ I.E. LOTS



NE
CCROW

ARCUS IN "
D
NAPOLIS
ERK IN
E.
ILD OF UN
OKANE...



TRAINS, TRAINS, TRAINS!!

GVSR
768240

PLATE
G



RELEASE 199



THIS CAR HAS THREE CARS
EQUIPPED WITH GRAVITY OUTLETS

6 4.1 89

LMT 153000
WT 6700



*-
KEPT
PHASE

SAN DIEGO



1335 00
88' 00

NEWS 73

Roly-round and light as air!
(Mommie says they're made with care)



~~CONFORMITY~~
CONFORMITY
EQUALS
CRISIS

But hold on.

YOU'VE GOT TO WAIT FOR THE BEST.

It all starts TONIGHT

TONIGHT IS THE NIGHT, I GUESS

So let's GO have some DEX
AND LET'S GO take some DRUGS

The first time it's alright
The future starts TONIGHT

Taking care of business

ths .nu





**FROM
RUSSIA
WITH**

LOVE



JAN



his new



incredible
enemies!

his new
**incredible
adventures!**



IS



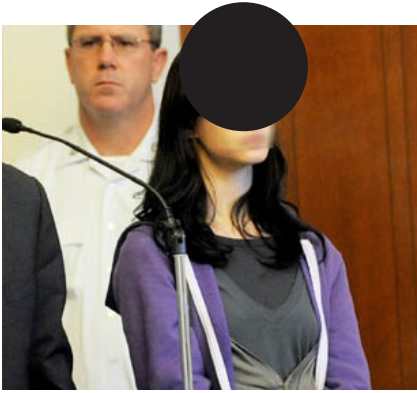
ZMAN AND
ROCCOLI
G'S

**FROM
RUSSIA
WITH
LOVE**









Utah slapped with \$10,000 bail tag

A globe-trotting graffiti goon accused of desecrating historic Back Bay with her artistic upchuck was held on \$10,000 cash bail yesterday after several of her victims painted a picture of solidarity by standing up in court. “We want every community to push back and clean up,” Anne Swanson, co-chairman of The Graffiti NABbers, told the Herald. NABB stands for Neighborhood Association of Back Bay. The terrorist taggers the city and private citizens mop up after are “young people who think it’s a cool thing to do and just don’t think about the rest of us. They have no developed social conscience,” said Swanson, who has a degree in fine art. Graffiti, she said, “has nothing to do with art. It’s pure ego.” Danielle, 26 - a student at the Fashion Institute of Technology in New York, whose mother is a high school teacher and whose father is a retired Big Apple cop - pleaded not guilty in Boston Municipal Court to 33 counts of tagging. The pale, lank-haired woman who signs her work “Utah” has been a fugitive from prosecution in Boston since May 2007. Bremner faces similar charges in East Boston, Quincy and her native New York. She was captured in August at Chicago’s O’Hare International Airport returning from a summer spent backpacking across Europe with friends.

Prosecutor Patrick Driscoll Jr. said Danielle is to blame for “tens of thousands of dollars” in damages to Back Bay buildings, much of which was documented in photographs by Swanson and presented to Judge Annette Forde. Danielle’s attorney, William Keefe, told Forde his client has little reason to flee. “The probable disposition in this case is going to be a lengthy suspended sentence,” he predicted.

But Jake Wark, spokesman for Suffolk District Attorney Daniel Conley, told the Herald, “Graffiti in any neighborhood contributes to a climate of lawlessness, and that’s a climate we won’t tolerate.” •





CHEWBACCA PLAYING BASEBALL ISN'T NORMAL
BUT ON METH IT IS

METH
NOT EVEN ONCE





GRAFFITI ARTISTS HOLD PANEL WITH OLD NEMESSES IN BLUE

Vandal Squad @ powerHouse Arena

Back in the day, Cope2, a Bronx graffiti legend as big as a linebacker, usually found himself in proximity to police officers only when they were tracking him in the metallic darkness of a subway yard or when they finally caught up to him and hauled him in.

Michael Appleton for The New York Times

At center, from left, the former police officers Ken Chiulli, Steven Mona and Joseph Rivera, with, in foreground (viewed from the back), Ellis Gallagher, Fernando Carlo and Alain Maridueña.

But on Thursday night he sat willingly within reach of three officers — or at least three retired ones — on a comfortable couch at the powerHouse Arena, an art gallery and bookstore in the Dumbo section of Brooklyn. The officers, one of whom had arrested Cope2 several years earlier when he was leaving his house to walk his pit bulls, sat on another couch across from him and two fellow graffiti artists. For the next hour and a half, in front of a packed room, all six were guests on a kind of bizarre hip-hop “Dick Cavett Show,” featuring profanity, accusations of police brutality and lots of memories from the days when both the artists and officers were younger and more agile, fully enlisted in the cat-and-mouse game of New York City graffiti in its heyday. The event was occasioned by the publication of “Vandal Squad: Inside the New York City Transit Police Department, 1984-2004,” by Joseph Rivera, a veteran anti-graffiti officer who retired from the force in 2004 and has written perhaps the

only book to look at the graffiti movement from the law enforcement perspective. But the book, which was issued late last year by powerHouse Books and is lavishly illustrated with pictures and resembles a lot of publications that celebrate graffiti, has come in for heavy criticism from some of the artists mentioned in it, who complain that Mr. Rivera is simply trying to cash in now on an urban phenomenon that he spent his career vilifying.

The panel discussion at the publisher’s bookstore and gallery provided a chance for those grievances to be aired. But in the process it also became a rollicking forum for the kinds of arguments about expression and illegality that the police and graffiti artists have been locked in for decades. (One of the other officers, Steven Mona, who retired three years ago as a lieutenant and longtime head of the Vandal Squad, told the audience that only one word ever mattered to him: permission. “Did Michelangelo have permission?” he asked rhetorically. “No? Then he gets arrested.”)

At a time of the ascendancy of so-called street art — wildly various forms of generally milder though still illegal work that has grown out of graffiti — the conversation was also a reminder of an era when spray paint was central to the conversation about New York’s very identity, seen as an important new art form by some but fought vigorously by the city as a dangerous epidemic. “There is nothing hypocritical about myself



chronicling my career in the Transit Police Department,” Mr. Rivera said at the event. “It would have been hypocritical if I worked all those years combating graffiti and then I decided when I retired to pick up a can of spray paint and start vandalizing property. The fact is, I’m providing the reader with an insight into what it like being inside such an elite unit.”

Cope2, otherwise known as Fernando Carlo, admitted that he was actually a fan of Mr. Rivera’s book, though his approval rested on a slim critical reed: he was simply happy that “Vandal Squad” publicly absolved him of a longstanding accusation that he had once ratted out two other graffiti artists — Mr. Rivera refers to them in the book as “foreign nationals” — after an arrest. “I feel better now, relieved,” Mr. Carlo said to audience members, many of whom were most likely active graffiti artists, telling them to read Page 112 and drawing the first laughter of the night in what had quickly become a tense room. “Thank you, Joe. Much respect.”

In anti-vandalism policing, as in many highly specialized crime beats that deal with repeat offenses, the officers and their quarry often come to know one another well. And so the night’s discussion, at times, brought out a grudging respect from both sides, as well as the kind of simmering anger that has a familial ring. Alan Ket, a veteran graffiti artist whose real name is Alain Maridueña, asked whether the officers thought it was fair

that he had been so vigorously prosecuted in a highly publicized case in which he pleaded guilty in 2007 to painting on subway cars in three boroughs.

Mr. Mona, though he had already retired by the time the case was under way, said he thought it happened because Mr. Maridueña, an outspoken graffiti advocate, used to write highly personal, and highly offensive, graffiti messages about individual police officers, including Mr. Mona and Mr. Rivera. “Alan, it’s like poking the junkyard dog with a stick,” Mr. Mona said. “You’re going to get bit. And you got bit. And you’re just going to have to live with it.” As the evening wound down, attention was drawn to the fact that along with all the other people videotaping the event, there were some large men stationed across from the front door of the bookstore, taping it for themselves: current members of the police’s anti-vandalism unit. Mr. Maridueña called it a waste of taxpayers’ money and asked why it was happening.

“Do you fish?” Mr. Mona asked him.

“Do I fish?” Mr. Maridueña said. “I don’t fish.”

Mr. Mona said, “I don’t either, but I’ve been told fishermen go where the good fish are.” He added, “There’s probably someone here tonight with a warrant.” •

ULTID



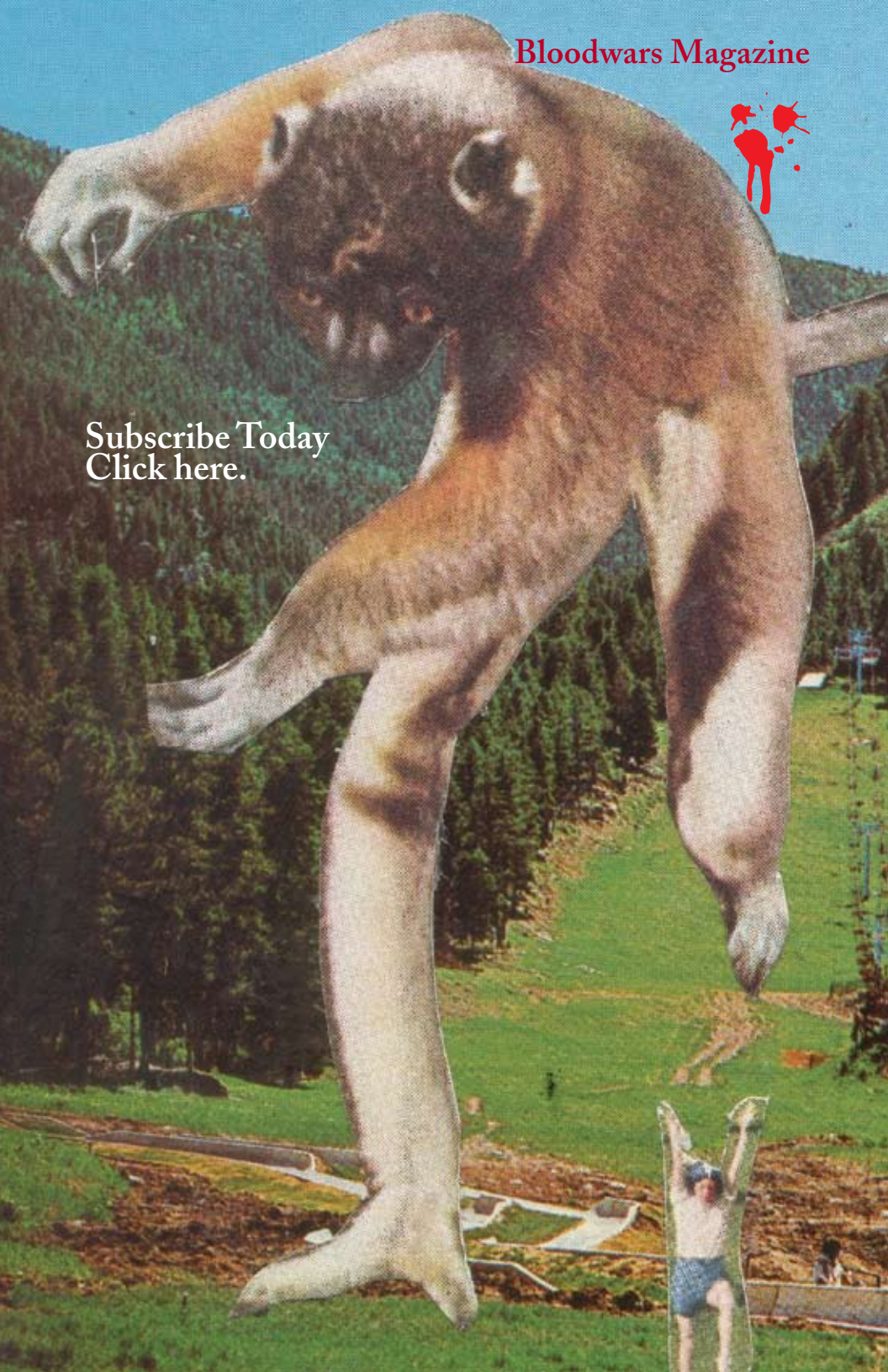
AB.

CHA...





Subscribe Today
Click here.



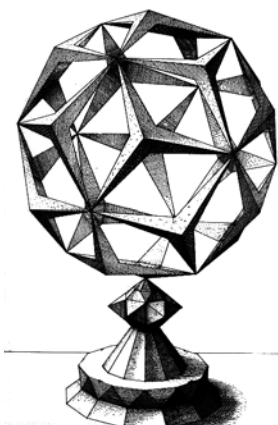


Article 31

Everyone has the right to clean and accessible water, adequate for the health and well-being of the individual and family, and no one shall be deprived of such access or quality of water due to individual economic circumstance.

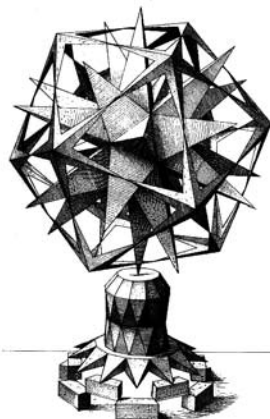


Willie Sutton



o

Splitting the Confederacy



F. III.

The Secret Door

Bloodwars Volume 1.5a

New Book!!!

Bloodwars magazine proudly presents
Bloodwars Volume 1.5a Limited Edition Book.
Straight bombing, stickers and street art.
Designed, Photographs and Illustrations
by SFAUSTINA*

Order your copie now!

www.bloodwarsmagazine.com

53 pages
5.5" x 8.5"
Softcover
\$11.00



[Click Here to buy.](#)



Bloodwars Book Volume One

March 2009 Vol. 2 / Issue One

Bloodwars magazine proudly presents
Bloodwars Volume One Limited Edition Book.
Straight bombing, stickers and street art.
Designed, Photographs and Illustrations
by SFAUSTINA*

Sold Out!

www.bloodwarsmagazine.com

150 pages
(15 pink inserts)
6.5" x 8.5"
Softcover
\$30.00

Click Here to buy.



Bloodwars and all related bloodwars
info can now be found at:
www.bloodwarsmagazine.com

All thanks & love goes out to those who have
passed the word, contributed to, and simply
enjoyed Bloodwars!! Blessing Always.

On to the next...

Links

www.bombingscience.com
www.cloudistribution.com
www.12oz.com
www.woostercollective.com
www.ekosystem.org
www.tokion.com
www.artigprod.com



Thank You For Viewing Bloodwars

PUBLISHED BY SFAUSTINA FOR SFAUSTINA DESIGN. ALL IMAGES COPYRIGHT SF* 2008.
ANY UNAUTHORIZED USE OF IMAGES IS ILLEAGL.

