

FBI

STREET

ARTS

...DEAR...

2099

FUNK FILMS #5 BREWED IN MIAMI FLORIDA

BREWED IN MIAMI

ZEPHER

INTERVIEW

...resylum...

STREET

SPOTLIGHT: DELM

#5 ALL COUNTRY GRAFF!

(N) HA POKED.

SA

STONER

(N) GTC FS DTK MTK UCA

I CATCH MORE
WRECK IN A
MINUTE THAN IF
YOU BOMBED
FOR 10 DAYS.



AMERICAN INDIAN MOVEMENT of FLORIDA

Information Office

405 Central Avenue Suite 201*St. Petersburg, FL 33701

(813) 823-3534* FAX (813) 896-5027

EMAIL: Internet fiall@freenet.fsu.edu

PTO 41-95

***** INFORMATION *****

July 31, 1995

The American Indian Movement of Florida (Florida AIM) is critically concerned about the state of Pennsylvania's efforts to execute African-American activist Mumia Abu-Jamal (Wesley Cook) on August 17th, 1995.

The dominant society, sheperded by fraternal police agencies, is outraged that Mumia allegedly killed a Philadelphia Police Officer. Apparrantly the murder of a police officer is considered an especially nefarious crime. Yet police killings of African, Chicano, and Indigenous people under highly questionable circumstances are routine events that rarely warrant mention in local news reports. In fact they happen so often that we forget the names of those from a decade ago. Names like Raymond Yellow Thunder, Julian Pierce, Arthur McDuffie, Nevelle Johnson, and Melvin Hare are replaced quickly with names like Jodie Rios, Anthony Perkins... In the past week Miami Police shot and killed Torrey Jacobs, a junior deacon at the New Birth Baptist Church, and Panama City(FL) Police shot and killed Eric Henley. None of the officers involved face charges, and rarely do officers who wantonly utilize deadly force face justice. Yet when a police officer is killed the Just Us system rush's to judgement with or without evidence. Mumia Abu-Jamal may be executed by the state of Pennsylvania, but the state has failed to present a prima facia case that Mr. Abu-Jamal shot at, let alone killed the police officer. Witness's prohibited from giving testimony contradict the paid state witness's, and several people refute claims that prosecution witness's were even on the scene during the shooting. Mumia was blatantly denied those rights expressed in the Miranda ruling and denied a fair trial, he was given \$150 for expert testimony compared to the thousands dolled out by the state and was excluded from the courtroom for most of his own trial. Such hypocrisy exposes the racism that permeates every pore of American society. If an African, Chicano(a), or Indigenous person is within sight of the killing of a police officer they face prosecution, but if a Police officer kills an Indigenous, Chicano, or African person under questionable circumstances they probably will get a promotion.

Mumia was also a target of the Federal Bureau of Intimidation (Investigations) infamous COINTELPRO program that sought to obliterate the Black Panther Party, American Indian Movement, and other rights organizations. The FBI amassed a 700 page file on Mumia between 1969 and 1982. The FBI's involvement in this case further exposes the fallacies in the case. The FBI is renowned for its ability to "frame" individuals for crimes in order to "neutralize" their political activities. Among the best known cases of this include Black Panther Party leader Geronimo Pratt and American Indian Movement activist Leonard Peltier. Despite clear evidence of both men's innocence they remain behind bars.

The attempt by the state of Pennsylvania to execute/silence Mumia Abu-Jamal is yet another example of the mendacity of the justice system in the United States. Proving yet again their is no justice, only *just us*.



PHUNK PHILES (FUNK FILES) IS HAND
BREWED IN MIAMI, BY A SMALL GROUP
OF DEDICATED HIPHOP DIEHARDS. OUR
MISSION IS TO DOCUMENT ALL ELEMEN-
TS OF THE REALM IN THEIR RAWEST
FORMS. AS YOU CAN SEE FUNK FILES IS
A LOW BUDGET FUNK ZINE, BUT HOPEFULLY
ITS CONTENT IS WORTH MORE THAN THE
COST OF PRINTING.. WITH YOUR HELP
AND INPUT WE WILL CONTINUE TO
PROVIDE YOU WITH THE FLAVOR THAT
YOU SAVOR. WE ARE ACCEPTING ANY
MATERIAL THAT YOU FEEL APPROPRIATE.

special shout to gsxl, and
sacha jenkins of ego-trip



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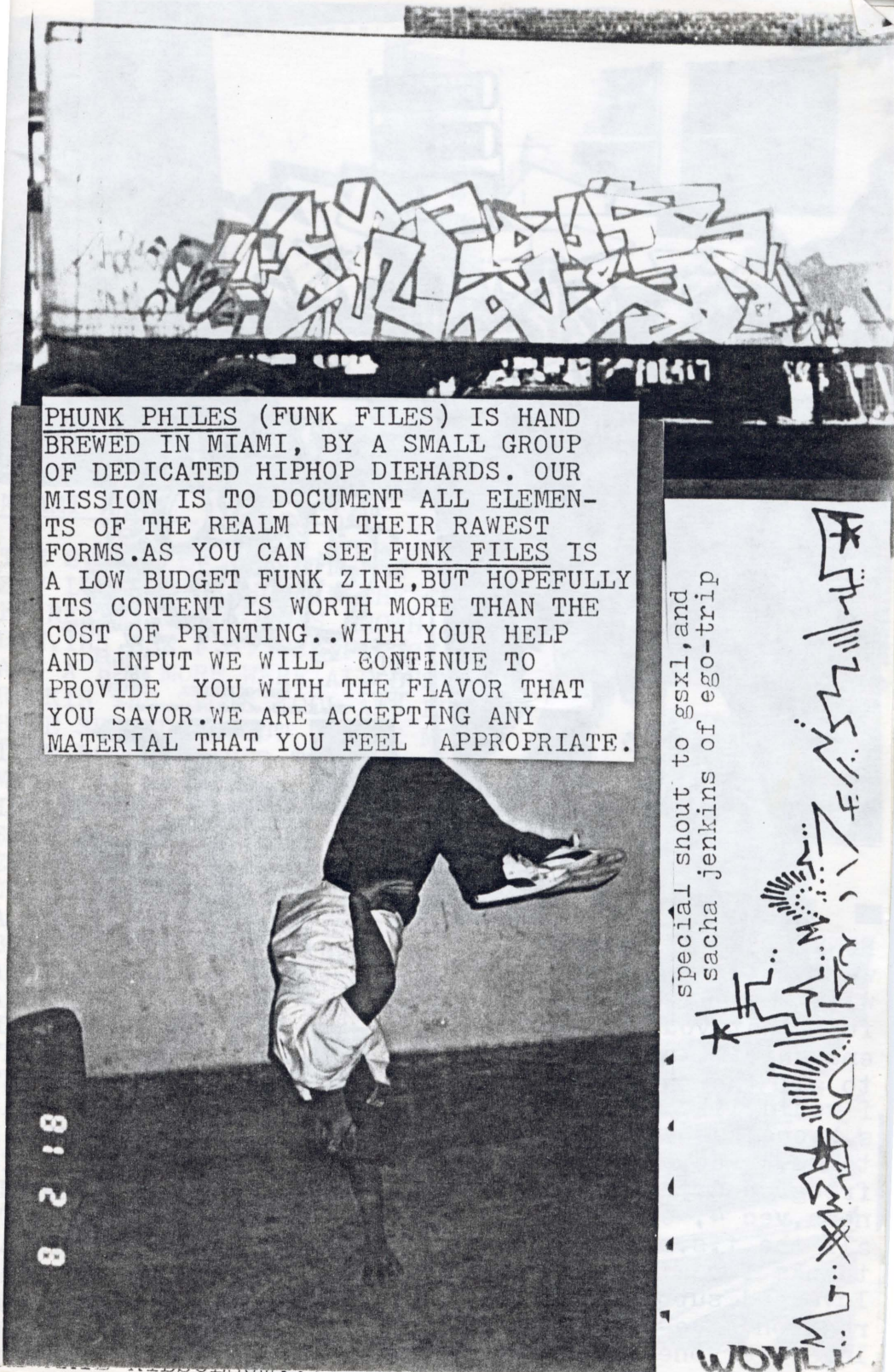


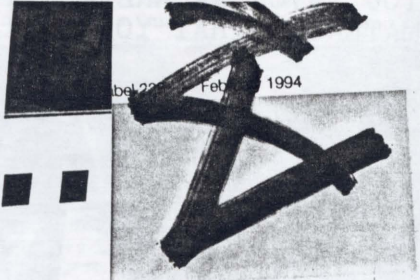


foto vec4



305 ALIVE
851-9376
513 W 114th →
AVE. #2
MIAMI, FL.
33130

PHUNK PHILEZ
"The Kronicle of Kulture Awareness"



Feb 1994

FUNK FILES #5 at last weve returned to you with the all country funk that you cant get enough of...special danks to all the patient filers i would like to thank,axe.s.b.one,kash,faves,bez h..terms,k-vee,clear,mimik,freeground,threat,the juice,nems,vec 4, es family,to all the f.s.massives,delvs thanks for all your ghetto love and support,bskins rock on,mike-e-ice,speedy-legs,everyone else stay strong.

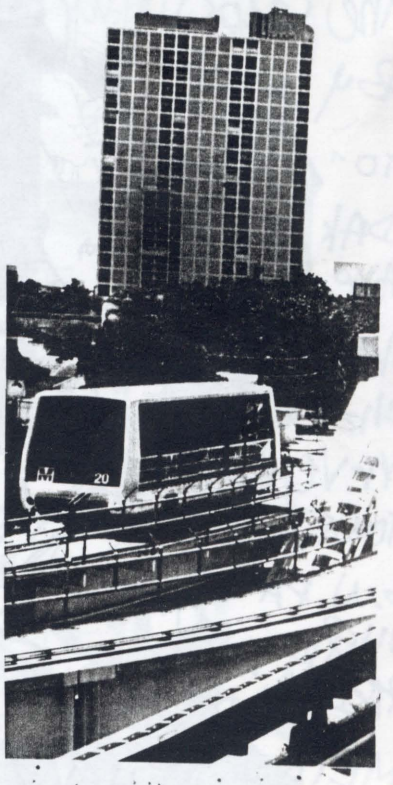
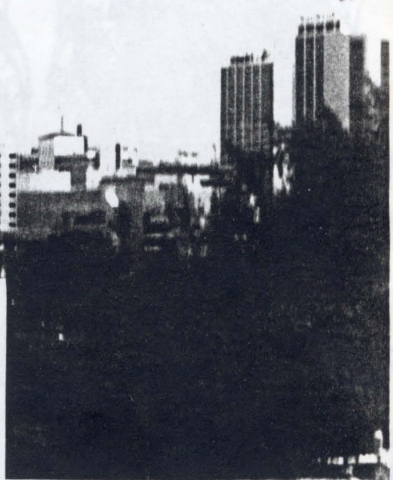


DOLLARS	CENTS
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MIAMI HEAT

THE SUMMER OF 95 IN MIAMI WE SAW LOTS OF AKSHUN IN THE GRAFF REALM: LOCAL CREWS KNOWN AS DAM, IHS, BSK, F.S., NSK, FTP, CV, HA, AND A FEW MORE WERE ALL BUSY ROCKIN THE SPOTS. KOOL AND FREEK HAVE SEEMED TO PUT IN THE MOST TIME BOTH CLAIMED THE CROWN OF MIAMI BY DOING MAD ILLEGALS ONE INCLUDING A CANOE , TO DO CEMENT SLABS OFF THE HIGHWAY THAT HAD EVERYBODY OPEN. AS WELL BOTH DID JUST ABOUT EVERY SPOT IMAGINABLE. A FEW VISITORS MADE IT TO THE BOTTOM THIS SUMMER. NEMS OF JAMAICA QUEENS WAS IMPRESSED BY THE AMOUNT OF FREIGHTS DONE IN SO. FL. HE ALSO ROCKED A FEW WITH HIS FELLOW TRAIN ADDICTS THAT LIVE THE TRAIN LIFE. BOMFIVE OF MW FAME CAME THROUGH AND KICKED IT WITH HIS MW CHAPT& OF MIAMI. HE ALSO DID A FEW PIECES WHILE IN TOWN. REVOK OF THE WEST COAST MADE IT TO THE BOTTOM AND DID SOME JAMMIES WITH HIS HOMIES OF FLA. DAKS OF ATL. STOPPED IN FOR A FEW WHILE ON HIS EAST COAST TOUR AND STAINED SOME TRAINS WITH HIS CREWMATE RIBSOLEUM.....



ALL THE FUNKY THINGS

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WHERE YALL...
REINALOVE, TIZIA, FREN

META-4. WE MISS YOU!!!



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HIMO,
-WHEELS,
-ETC.

"CRASH"
FORGET

HYDRA-CUSHION

EMAX

IZ SUN



IZ & SACH 94
QUEENS, N.Y.

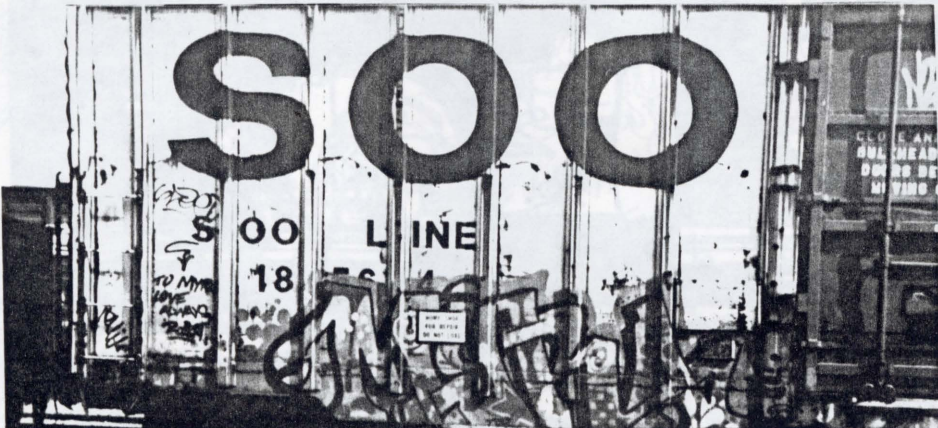
PUBA (MIAMI)
5TH STREET
SOUTH BEACH



Beach
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95

SANTA FE

KONK FILES 8



Lisa...
 Winter, Rosen
 Barlow, Love, Violet



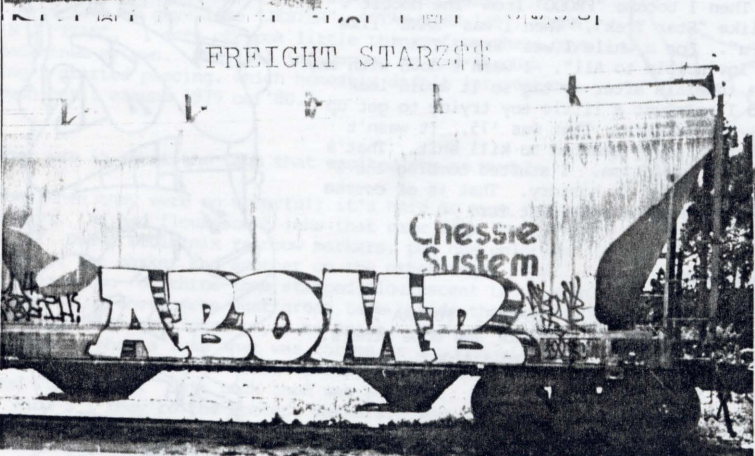
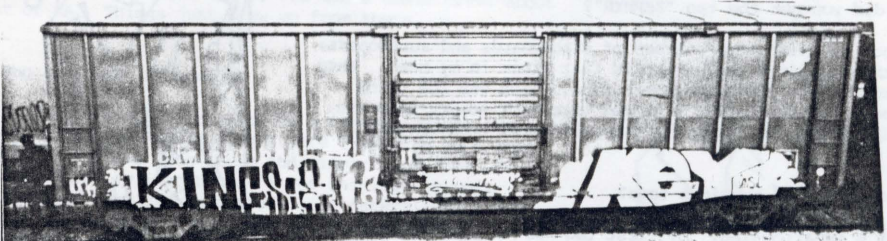
Sebastian
 Wabasso
 Gilford



CSX
 THIS FACILITY
 HAS WORKED
 DAYS
 WITHOUT
 ANY INJURIES!



Chicago... Glenview... Sturtevant... Milwaukee



Amtrak
Effective October 31, 1993 through April 9, 1994
Chicago to Indianapolis

Amtrak
Effective October 31, 1993 through April 9, 1994
HIAWATHA SERVICE
Chicago to Milwaukee

FUNK
Filez
5100
MIAMI, FL.

Q: How long have you been writing?

Z: I started messing around with it when I was about 14. That was in 1975. I started writing the name ZEPHYR around 1977.

Q: How did you get the tag "ZEPHYR"?

Z: I took the name from a brand of skateboards and surfboards; it was the logo from the surfboard that stuck in my head. When I started writing I used shorter names, which was the trend back then - theoretically, a longer name took longer to write. Eventually I decided to go for the six-letter name anyway.

Q: What were your previous tags?

Z: That's embarrassing. My first tag was my last name. Pretty smart, huh? Then I became "FRODO" from "The Hobbit". Then I was "TREK", like "Star Trek". Then I was "KANE" like the guy from "Kung Fu". For a while I was "SKY-I.T.A.". "I.T.A." stood for "Invincible to All". I wasn't down with any crews so I put these initials after my tag so it would look like a real tag, and I was just a little toy trying to get up with my little glass Dri-Markers. That was '75. It wasn't until '78 and '79 that I really started to kill shit. That's when I got the bug - the addiction. I started bombing the 1 line and as they say, the rest is history. That is of course if you're old enough to remember back that far!

Q: Who were your partners?

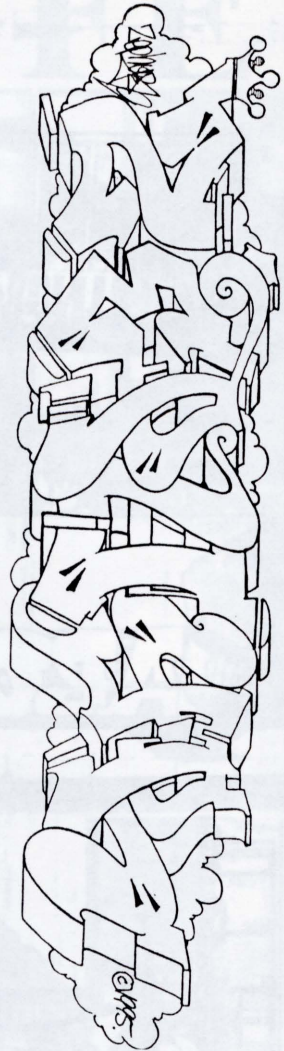
Z: Over the years I've had a bunch. "DONDI", "FUTURA", "REVOLT", "NOC", "RASTA", "MACKIE", "VANDAL" and some others. I also had a reputation for bombing the yards alone.

Q: What crews are you down with?

Z: Primarily the Rebels. That was started by "LSD-OM" in the early '70's. In the late '70's I was in charge of recruiting fresh blood. That's my main crew, but I've been associated with lots of different crews over the years. Old crews. All old school New York crews. I've been running with the D.F. boys recently, though.

Q: How did you get started doing graffiti?

Z: We used to go after school, my friends and I, and hang out in Central Park back behind the bandshell. You wouldn't call it a writers corner, but it had its share of writers. Guys like "MAX", "FDT 56", and "SHADOW" would come and hang out. We were



the young toys back then and we would cut out from school to go there and basically smoke pot, play frisbee and practice our tags. It just sort of unintentionally grew into a crew - the Rolling Thunder Writers (RTW). It was a small crew, about eight of us. Things just blew up from there.

Q: Who are your influences?

Z: Well, understand I started as a tagger. I got into graff through tagging, which was much more respected back then. Having a signature with style and pizzazz back then was considered really important. I was inspired by very calligraphic tags of the period, like naturally "LSD-OM", because he was my mentor. Some of the other Rebels were awesome too, dudes like "REBEL 3", "PERIL" and "CURSE 5". I also loved tags by guys like "JESTER", "STAY HIGH 149", "DEAN", "MOVIN", "TEAM". I sort of took little things from these guys and made them my own. They all influenced me and through tagging I started piecing, which honestly didn't interest me too much until around 1979 or '80.

Q: What was it about the tags that excited you so much?

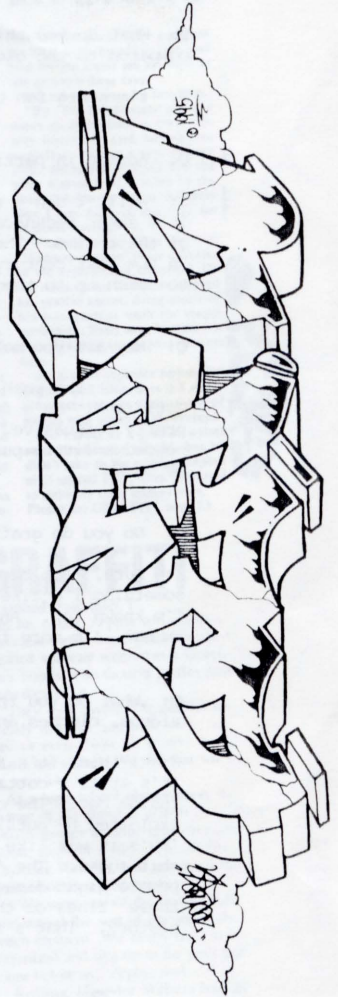
Z: Back then they were so colorful; it's hard to even imagine these days. We had flourescent inks that came with "Uni's" and "Midi's". Dudes would mix rainbow markers, put one color on one edge of the marker and another on the other edge. The result was a two- or three-tone striped flourescent tag. When I was coming up there were just great tags inside the trains. Super psychedelic and lotsa style to spare. Fuckin' ornate calligraphy. What a lure that was for me as a young kid. I went home after school and tried to copy what I saw and I just evolved from there. Shit back then was so cool. Like tagging with "Midi's"; they're the coolest markers. You could do amazing tags with those things, little masterpiece tags. But I'll shut up; I'm getting sentimental.

Q: What lines were you up on?

Z: Mostly IRT lines, but I hit all of them.

Q: How many pieces have you done?

Z: That's a tough question. Over the years I did lots of throw-ups, as well as pieces, that probably ran straight into the buff. I did a lot of pieces on the BMT lines, the M's and J's. I never saw them, never saw photos either - maybe someone out there has them. But if you want to talk about basic pieces on trains, that number would be in the hundreds. I guess if you include anything with a fill-in on a train or a wall that number could be over a thousand.



Q: Have you ever been caught? If so, how many times?

Z: Well, once is too many, in my book. Unfortunately I've been caught a few times.

Q: What do you think of the new writers and their style compared to the older writers?

Z: I'm a big fan of the new school.

Q: Anyone in particular?

Z: Well, I don't really want to say, but the new shit is dope. It's super technical - a lot of dudes out there are way ahead of their time. They're launching shit that'll still look fresh in the next century; now they just have to wait for the world to catch up to them.

Q: Why are you making a comeback?

Z: I got the push from my friend Adrian, "The Hip Hop Activist". He's from Berlin. He talked me into it - he's pretty persuasive. Seriously, I knew it was time; I just needed a little push. I'm having a ball with it; it's great to be back.

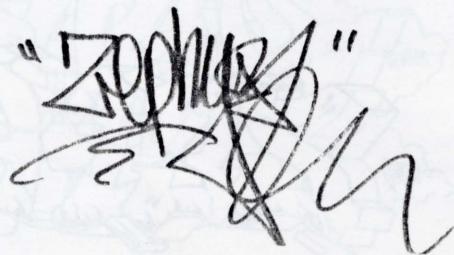
Q: Do you do graffiti shows?

Z: Sure, I do them, but the "Graffiti Artist" label is something I'd like to escape. Unfortunately, the graff is what I'm known for. Anyone reputable who wants to show my work, though, I'm more than willing to talk to.

Q: What do you think of graffiti merchandise? The stores, videos, clothes and magazines? It's becoming so commercial.

Z: I think it's fine. Let it be commercial. I mean basically it's still a cottage industry and it's being done from the inside out. The community is feeding itself, it's not being exploited by outsiders. That's how it appears to me. In the '80's it was like "Bloomingdale's Graffiti Coffee Mugs". That shit sucks. The 'zines and all that are cool, I know a lot of people might disagree but fuck it. I do hope the editors of these 'zines do their homework and study up on graffs long history. That's important to me.

Stay Real,

"ZODIAC"


*FUNK / Filez
#F5
MIAMI, FL.*



Graffiti veteran Zephyr watches art evolve

20-year career spans 'subway renaissance,' 'wall-weaned' era

By COREY TAKAHASHI
State News Staff Writer

This is the final installment in a three-part series examining the origins and effects of a national trend in graffiti writing.

In his two decades of graffiti writing, Zephyr has seen styles change, skills evolve and the torch passed from one generation of graffiti artists to the next.

At 33, the New York graffiti writer is an old-school legend, an elder guru purveying and adapting to a whole new scene.

Zephyr, formally known as Andy Witten, bears the battle scars of an aerosol art legacy. He has maintained this art through police raids, several arrests and major anti-graffiti campaigns in New York. He has seen peers burn out and young taggers disrespect his work.

He also has transcended mediums, first writing on subway trains, then jumping to canvas. Now, he is

posting his highly styled lettering on freight trains and city walls.

In 1984, Zephyr quit street graffiti and began touring museums and selling graffiti-painted canvases in places as far away as Amsterdam. He returned to street graffiti in 1992.

"It's been great. Coming back has been one of the best things I've done in the last 10 years because it was really missing from my life," Zephyr said. "The art is very liberating, and I still find it very real."

These days Zephyr is painting with leaders of the new graffiti movement, many of whom weren't even born when he started his career in the late 1970s. He describes this breed as wall-weaned — referring to their primary painting surface — and said, for better or for worse, they are removed from the subway tradition he helped promote.

But there is mutual inspiration between him and younger artists, such as New York's "Sub" and

"Kaws." Zephyr even sounded amused when he explained that his new graffiti crew, Diabolical Function, schooled him on technique.

He said his attitude had long been "just get your name up there and go home," but some of his contemporaries are perfectionists, who chastise his fast work.

"If you tell a guy now — these wall-weaned guys — that I did a (full-length subway piece) in four hours, they wouldn't believe it," Zephyr said, adding that graffiti writing for them is an all-day event.

Because many of the new graffiti artists spray on permission walls or in places where residents aren't bothered by the paintings, "socially, it's a different vibe, because there's no 'f**k you' thing involved," Zephyr said.

That's where freight trains come in. Even with his extensive police record, Zephyr, who describes freights as "the final frontier," is not one to bend to authority. And work on a freight train can be transported all across the nation, he said.

It all comes back to his roots as a subway writer. Zephyr remem-

bers the fast-paced risky scene on the New York Broadway line, and said freight trains are as close as one gets to it these days.

But subways were his first love. "By '80, I definitely had my name on every train (on a subway line)," he said, lapsing into nostalgia. "It was a very strange time, because I was probably the most wanted graffiti writer by the Transit Authority, but at the same time I was doing all this work for Madison Avenue."

What Zephyr likes to call "Madison Avenue" is his dabbling in the commercial art world. He has retained this duality throughout his graffiti career, doing much of his non-graffiti work for major businesses. Even now, he runs his own Manhattan graphic design firm.

As graffiti explodes nationally, Zephyr said, he notices the variations between the generations of writers with whom he has evolved.

His career as a graffiti writer started when he was 14, but he didn't take on the moniker Zephyr until around 1977, when he started to seriously spray subway lines. Please see GRAFFITI, page 13



Courtesy of Zephyr
Famous for his graffiti attacks on the New York subway system, Zephyr, 33, also does legal work with his Manhattan graphic design firm. He has painted more than 1,000 aerosol "pieces" during his two-decade career.

GRAFFITI

continued from page 1

In his youth, Zephyr revered those who came before him. But he recalled the first subway writers as a largely bitter bunch, who thought graffiti died when they left it.

"They were saying 'Oh, graffiti. We already did that and now we're into cars' or even 'Now we're into films.' That's his kid's stuff. We did that when we were 14."

As a high school phenomenon, the change of the guard in graffiti writing usually comes in three-year intervals. Soon, Zephyr's old crew, Rolling Thunder Writers, had inherited the position of their predecessors.

"We were one of the first to really understand the sort of passing of the torch element. We really tried to be organized and live up to the guys that came before us," Zephyr said.

Rolling Thunder Writers had an "intention to just do good and right by graffiti, and treat it like this sacred thing," he said.

The close circle of writers got into graffiti at a low point, but by 1979 — Zephyr's senior year in high school — the clan was beginning to get respect from other writers and the attention of the Transit Authority. It was a renaissance period for the art form, he said.

Since his return to street graffiti, Zephyr has painted about 100 pieces. He has done more than a thousand works throughout his career, which he began as a tagger. Now, Zephyr is one of New York's best known graffiti artists.



THURSDAY APRIL 21 AT NOON
25th Anniversary Parade

THE ROUTE: From Armstrong Park, up and down Canal St. and back to Armstrong Park

The New Orleans Jazz & Heritage Foundation has chosen the indigenous tap root of jazz, the second-line jazz parade, as the celebration of the founding of the Jazz & Heritage Festival. This unprecedented event will feature six Mardi Gras Indian tribes, six marching brass bands, six Soca bands, six Gospel choirs, six Soul, R&B, and Blues clubs, and the St. Louis Blues.

DA BIRTH PLACE
 NEW ORLEANS



AXE ONE OF THE BIG EASY??

THE NEW ORLEANS JAZZ AND HERITAGE FESTIVAL Welcome to the 25th Year of one of the world's most important musical and cultural events.

It began twenty-five years ago, when 500 musicians entertained a crowd half that number in New Orleans' historic Congo Square. Legendary talents Mahalia Jackson, Duke Ellington, Pete Fountain and Al Hirt performed, all brought together by producer George Wein — founder of the famed Newport Jazz Festival and numerous other festivals worldwide.

Today, over 4,000 musicians, cooks and craftspeople welcome nearly 400,000 people each year for a 10-day festival that could happen nowhere else in the world. The weekend, open-air Heritage Fair, together with spectacular evening concerts and educational workshops, make the New Orleans Jazz and Heritage Festival — in the words of the Boston Globe — "America's Best Festival." It is both a rollicking, spirited celebration and a proud showcase of the authentic heritage of Louisiana and New Orleans — cradle of jazz, rhythm and blues, gospel and zydeco.



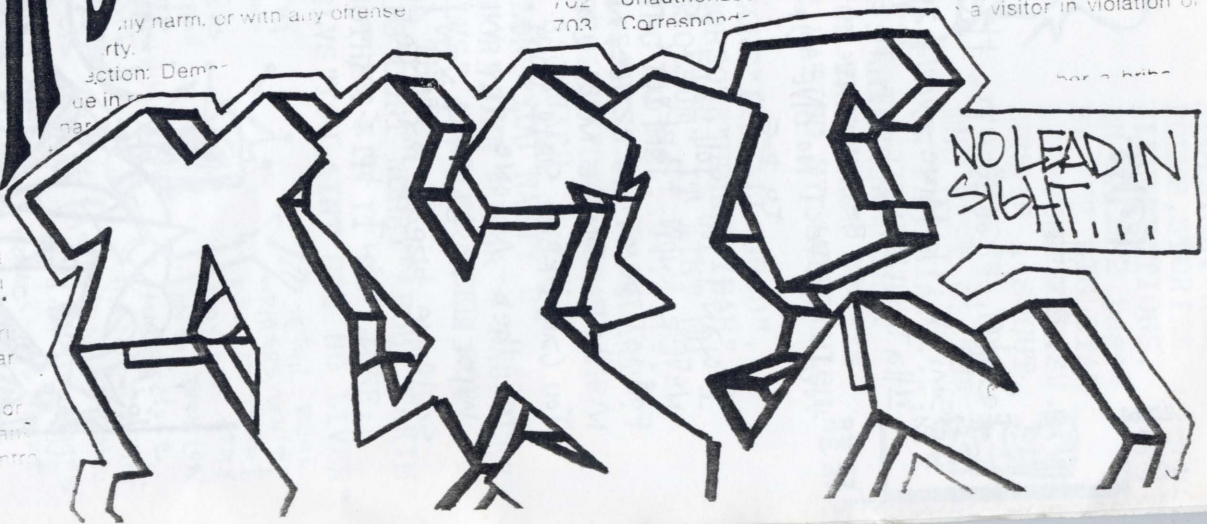
MICHAEL SMITH

ORLEANS PARISH PRISON RULES AND REGULATIONS
NOTICE TO INMATE OF INSTITUTION RULES

WHO DAT * CAJUN *
HAIR SAVORS

- 552 Being intoxicated.
- 553 Smoking where prohibited.
- 554 Using abusive or obscene language.
- 601 Gambling.
- 602 Preparing or conducting a gambling pool.
- 603 Possession of gambling paraphernalia.
- 651 Being unsanitary or untidy: failure to keep one's person and one's quarters in accordance with posted standards.
- 652 Tattooing or self-mutilation.
- 701 Unauthorized use of mail or telephone.
- 702 Unauthorized contact with the public.
- 703 Correspondence with a visitor in violation of

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Stealing (theft)
Tampering with or
Adulteration of any
Possession of intro

TEARS.

Smile, of course, its the greatest best.

SMIRK; ITS MINE - DON'T ASK ME ANYTHING.

WHAT EVERYONE WANTS TO SEE IS A...

... Smile, BECAUSE everything is ALRIGHT.

WELL PERFECT NO ONE EVER WAS, I WANT TO BE.

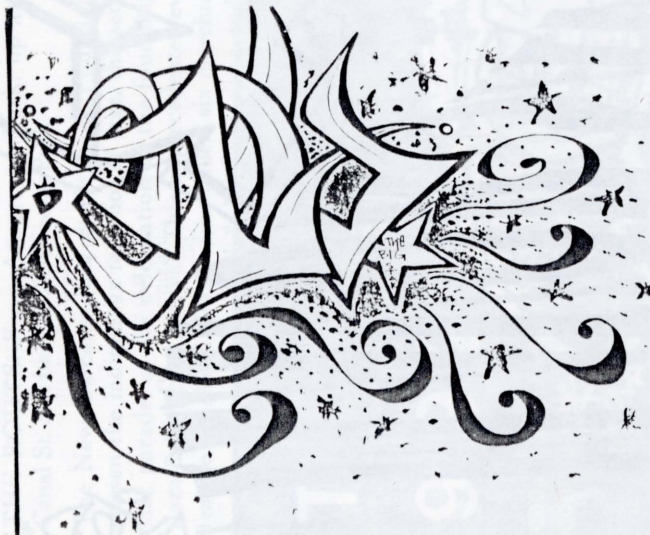
I WANT YOU, YOU DON'T KNOW - SMIRK - YOU'LL NEVER KNOW. "PERFECT", THANK YOU, COMPLIMENT FOR MY DECOT. PRACTICE, NO CHOICE IN THE MATTER. SMILE MUCH EASIER THAN TEARS.

YOU CAN BREAK SOMETHING, GIVE IT BACK TOGETHER - NO ONE THE WISER. EVEN THE WISER DOESN'T KNOW, I NEED GLUE.

SOMEONE BREAK MY TEETH + FIX MY SMILE

I WANT TO CRT.

LADIE DELV



LADIE
DELVS
REPPIN
MIAMI,
FLA.
305
LOCA!!!

ALL COUNTRIES CRASH 3000V.
305
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1977
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FOR

THURSDAY 11:00 AM
200 JANUARY 1977

THE
REAL
ARMY

FLAVORS
SAVORS
MIAMI

© 93



LADIE DELVS
SPOTLIGHT ALL
POEMS, STORIES
ILLUSTRATIONS,
ON THESE 2 pages
BY THE BIG STAR
DELVSONE, F.S.S.W.
SENDIN A SHOUT
TO SMASH74 and
THE REST OF THE
SW FAMILIA.....

DELVS "JUST KNOW THAT
IM ON THE PORCH GETTIN
LIT, EATING MY WATERMELON.

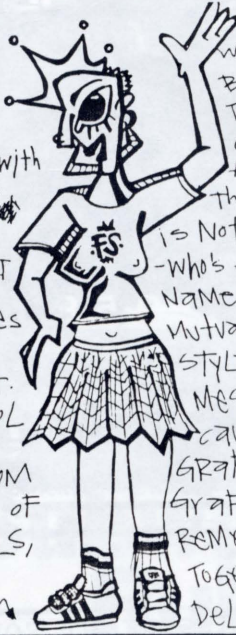
OILONE "ITS ALL GOOD".
RUMORSONE "HELLS YEAH".
RIBSOLEUM "IT AINT NO-
THING TO ME....."
DELVS "PASS ME MY QUART".
RIBSOLEUM "DONT LEAVE ME
NO BACKWASH."
OILONE "YOU NASTY B"
RUMOR "YOUR MUTHA'S NASTIER"
DELVS "AINT NO NEED FOR
ALL THAT".
RIBS "DONT WORRY ABOUT TAKIN
ANOTHER SIP IT ALL GONE:
DELVS "YOU AINT GOT NO LIVER"

DELV
FS SW

M
METRO-DADE
TRANSIT

"FUNK
PHILEZ"
5

ROLLIN WITH MY
CREW YOU KNOW
WHAT TO DO-
TAND BACK AS
YOU JACK OUR PLAN
OF ATTACK. WE
HIT THE TRAINS WITH
STREET SMARTS
AND PAZAZ
WE NEVER DIS
THOSE WHO START
WACK. BECAUSE
PRATICE MAKES
PERFECT-WE
ALL KNOW THAT.
AND CAN CONTROL
ISN'T BOUGHT
ITS LEARN FROM
MANY YEARS OF
BOMBING RAILS,
TRUCKS. DOING
PIECES WITH A

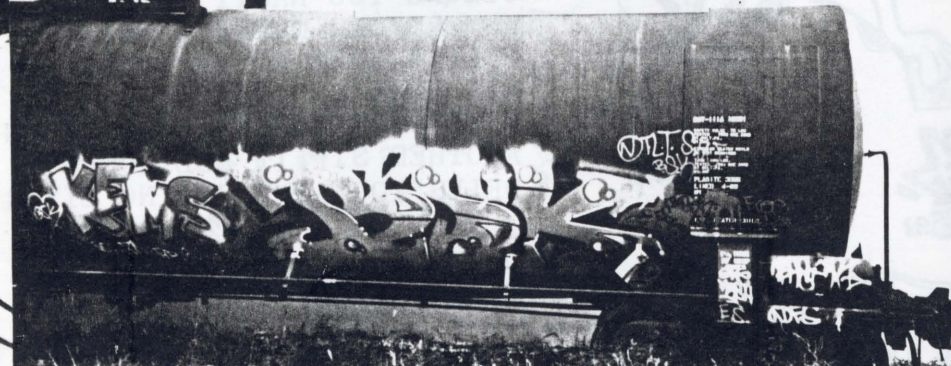


DETAIL. REAL
WRITERS DONT
BRAG OR BOAST
THEY JUST STAY
ON THE DOWN LOW
AND PRODUCE
THE MOST GRAFF
IS NOT ABOUT FAME
-WHO'S GOT THE BIGGES
NAME? - ITS ABOUT
MUTUAL RESPECT,
STYLE, AND THE
MESSAGE SENT,
BECAUSE WHEN YOU DO
GRAFF YOU REPRESENT
GRAFFITI ITSELF.
REMEMBER WE IN IT
TOGETHER. PEACE
DELV 725pm metro Rail

CSX

CSX
TAC

CSX



FREIGHT SQUAD
ROCKIN DA SOUTH



November 91, 10910

MTA New York City

TOP ZEPH'86"
2.
BOTTOM: VINIOW!
"87"
FUNK FILES # 5

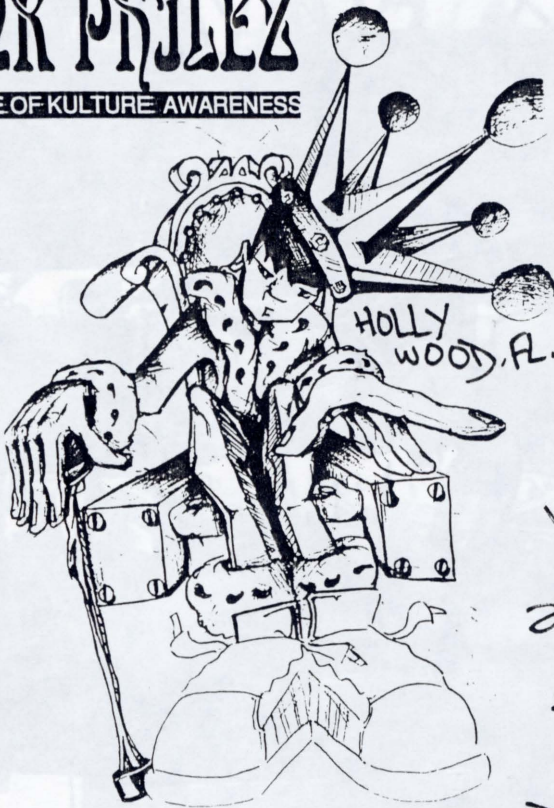
OBSERVING Subway Rules

KINGSTON, CANADA

WASHER

PHUNK PHILEZ

THE KRONICLE OF KULTURE AWARENESS



ALL
COUNTRY
FUNK →



Meep
20050
Abilize →
in
DA 95!!

WASHER

MIAMI
FLA.

PHILLY ↓ PA.

PHILLY

PHILLY
KON

PHILLY
KON

A school of ART only
A FEW CAN UNDERSTAND.
METRO ART INTERNATIONAL
OR
UNITED STREET KINGS

FUNK FILES #5300
WASH. D.C. ↓

PHILLY

PHILLY
© 92

ATLANTA, GA.
FRANK

SPHERES
Chessie System
MIAMI FLA.

FLORIDA EAST COAST RAILWAY COMPANY



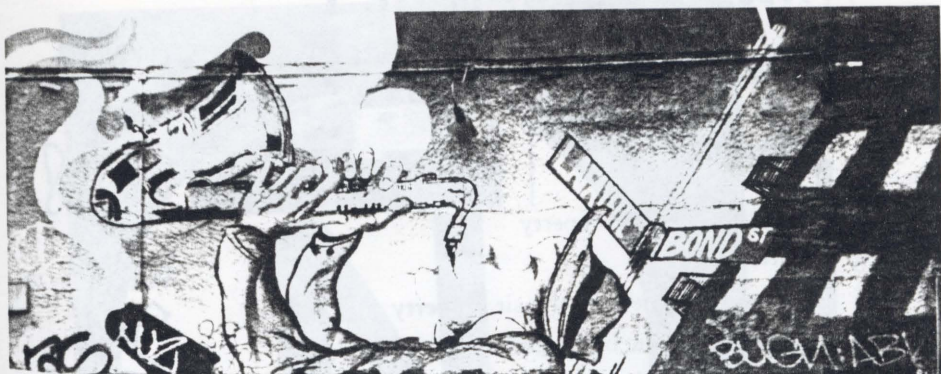
on my way to see us 4/1/95!
with Denise
(DND)
VOC
PUMPKIN
REFORM
REVIS
VECH
RISK
SMASH 74
S.W.
T.L.T.
FAIR
H.M.H.
etc. K.S.N. T.Z.A. ZANNA
MY NIGGAS PEAK MORE
MEANS NICE
etc
MOUTH WAD
PLAYERS

PHUNK PHILEZ
511 S W 114th
AVE. #2
MIAMI, FL.
33130
PHUNK PHILEZ
"The Kronicle of Kulture Awareness"

To get the full
value of joy you
must have someone to
share it with!!!

for my niggaz
SMASH 74
6/9/95
SMASH 74
"with love" (with) 6/11/95
- S.S. KINGDOM

JUST GETTIN' IN WITH KORN MEAT IN 22.
EAT X.P. RIBS FOR PLEASURE!
OKAE, KADE, HORT?



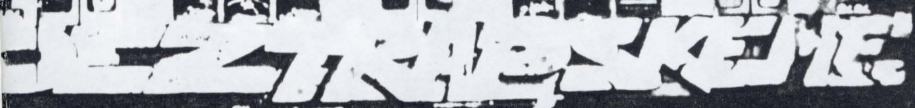
LEE QUINONES

At the tender age of five, Lee began creating works which won the admiration of his teachers and schoolmates. In his early years, he participated in community projects, these included group murals, banners and stage backdrops for local concerts and film making workshops through such agencies as The Henry Street Settlement, The Twyla/Tharp Dance Company, The Hamilton Madison House and The City Arts Workshops.

Enter the early to mid '70's: Having worked with the usual paint media he began to surface consciously as an avant-garde painter in the New York City subway Graffiti movement of that era, where he will always be remembered as LEE -- the prodigious creator of innumerable, rolling whole cars painted end-to-end. The monumental scale, the use of spray paint, the color sense and high speed techniques all derive from that period of intense creativity in the artist's life, and continue undiluted in his work. His paintings and sculptures rest in a number of important private and museum collections in the United States and Europe. Lee continues to paint and live in the Lower East Side where he believes the ingredients for the social content of his work will continue to brew.

FUNKY
FILED
V

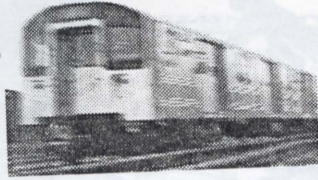
EARLY FORMS OF TRANSIT



make everyone's
ride better.

Please

- destroy subway property
- litter
- smoke anywhere on transit property
- drink alcoholic beverages
- panhandle or beg
- use amplification devices on platforms



CRASH
THOSE
INMATES

FUNK
FILES

5



P.S.K.E.S.

ING VEA 4

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FLAV
RAVE
GRAFF
TATS



10 Flushing
Brooklyn
5 Lexington
Express

FOLKING VEA 4 P.S.K.E.S.

Weekday Service

N Northbound

From 86 St, Brooklyn, to Ditmars Blvd, Queens



Train

A customer timetable for
New York City subway

For 1



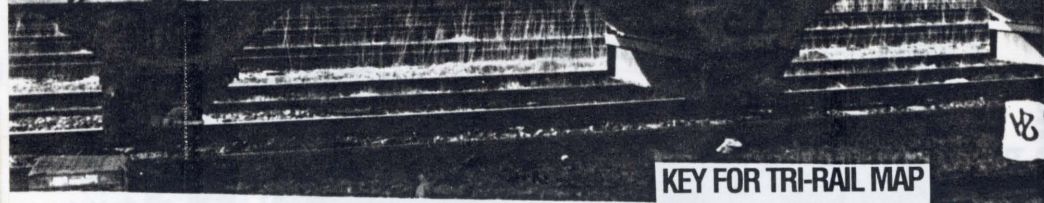
- Ditmars Bl
- Astoria Bl
- 30 Av (Gra
- Broadway
- 36 Av (W
- 39 Av (Be
- Queensbo
- Lexington
- 5 Av 59-60
- 57 St 7 Av
- 49 St 7 Av
- 42 St-Time
- 34 St-Hera
- 28 St Bway
- 23 St Bway
- 14 St-Unio
- 8 St Bway
- Prince St I
- Canal St B
- City Hall B
- Cortlandt








New York City Transit

10 Coney Isl
BDF (

Files 5



KEY FOR TRI-RAIL MAP

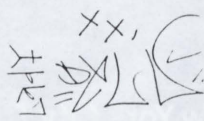
-  Tri-Rail Station
-  Future Tri-Rail Station
-  Tri-Rail/Metrorail Transfer Station
-  Metrorail Station
-  International Airport

I arise at about one a.m.
 Like a vampire needs blood
 I feed on freights x
 My veins are turning into tracks,
 and the trains that run on them
 to my heart rest in that notorious
 freight yard. Can't think of
 anything but that cold steal
 that I will soon hit with the
 F.S. Network seal. No matter
 how many cops or chasing dogs
 I'll still be rockin' trains, no
 matter how hard. I'll soon
 be a hobo jumpin' train to train
 state to state. painting mad
 freights. I'm a steal junkie.
 crucified on a rail line, I pick
 up a can, and I'm resurrected.



Dedicated to:

BAFKA





Chessie System

ALL COUNTRY (N)

ALL STAR!

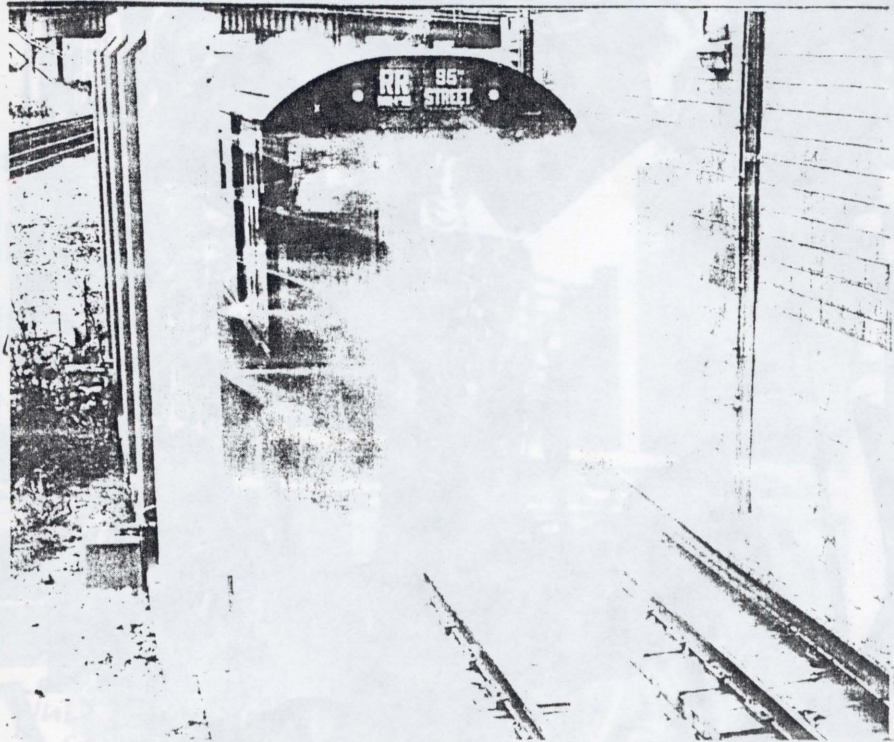
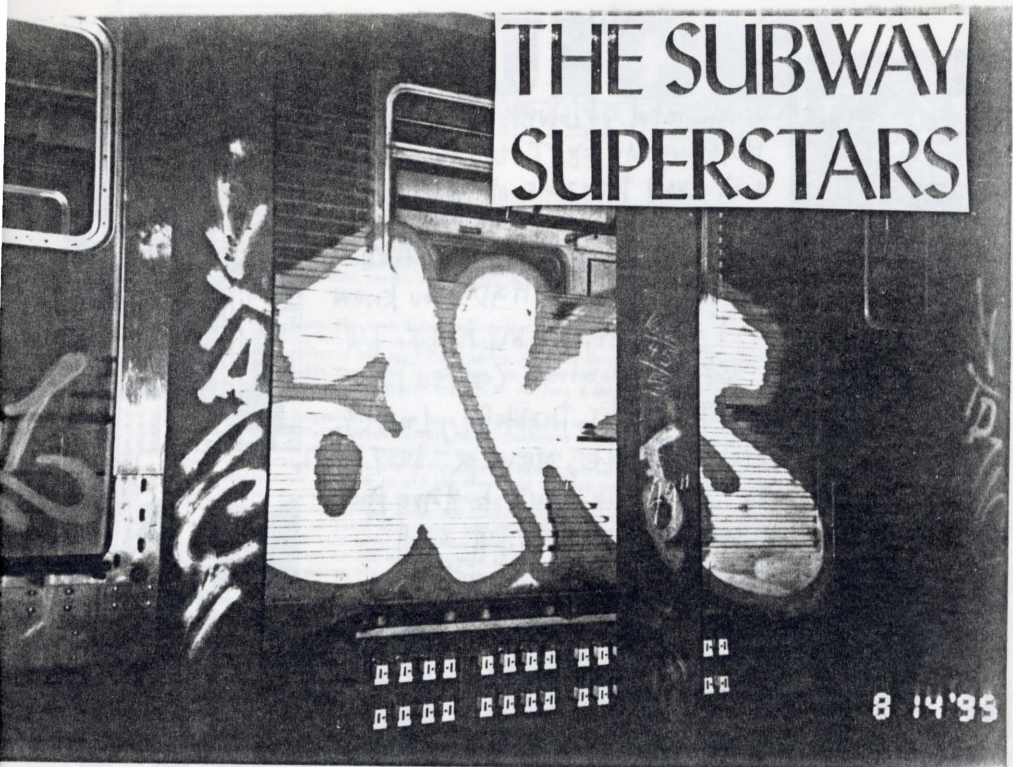




foto vecl4



THE SUBWAY SUPERSTARS



Like automobiles, subway cars sometimes visit the car wash. This one is at the Coney Island yards. New York City Transit Authority Photo File

TWO

TWO BY
LADIE JONES!

wonderful, flowering.. I'm still
dragging MY FEET. DIZZY SPELLS
AND LUSH DREAMS OF TWO. EVER
FLED LIFE AS IF THE MOON WAS
NEXT DOOR. WITH ALL THE GOOD
EXPERIENCES I'VE HAD, YOU KNOW
I'M STILL DRAGGING MY FEET. I'LL
NEVER KNOW WHAT CONTENT IS.
NEVER HAPPY, THANKFUL, LUCKY,
IN LOVE, STABLE, NEVER. JUST
ONE. I CAN'T BE ANY OR HAVE ANY
THOSE BY MYSELF, I'LL STILL
DRAG MY FEET WITHOUT TWO.



FUNK
PHILES
5

DA JUICE

SOUTH AFRICA'S FIRST HIP-HOP MAGAZINE

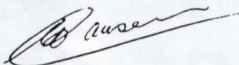
Hi B-boys and B-Girls

I recieved your address from a member of the "Zulu" Hip Hop Nation and I hope you don't mind that I contacted you. We in South Africa have been kept in the "dark" for a long time as to the various facets of the hip hop culture. I was hoping to set up further contacts by getting into contact with you. If you wish to hook up with any specific section follower of the hip hop culture, please let us know & we will be more than honoured to hook you up.

We have people who are into Breakdancing, spraycan art, rap, DJ'ing and freestyle hip hop dancing. We have also set up other organisations like: The Black Noise Hip Hop Family, which consists of groups that do all the various facets that make up hip hop, Da Juice Hip Hop Mailorder Shop, The Noise, Do-For-Self Family, T.E.A.C.H. Project & BNM Universal.

Amongst these organisations we have Rap groups, spraycan artists, Breakdancers, Record labels, distribution outlets, media, promoters & other hip hop activists. I do hope that you will respond to our letter and that we will be able to make the culture grow to the giant that it has potential to become. I have personally been involved in all the facets of hip hop over the past 12 years and am thus aware that you do not wish to be swamped with letters from people who are not serious about the culture. We will thus understand if you wish only to be in touch with major groups or organizations. I am also aware that the culture will only grow if we start to work together globally and supply information to the many who need to know more about hip hop. We are also hoping to set touring hip hoppers up to come and tour or visit our country so that the groups can really get to meet the hip hop community when they do come, instead of touring and causing the only one to benefit to be the promoters and not hip hop in South Africa.

Yours in Hip Hop Forever



Emile YX7

P.S. I am the owner of Da Juice & a member of South African Hip Hop Group called Black Noise. I am involved in all facets of the culture & hope to get more people involved in S.A.

*The Education Alternative Awakening Corrupted Heads

Da Juice Hip Hop Mag
c/o Emile YX
P.O. Box 31184
Grassy Park 7945
Capetown 8000

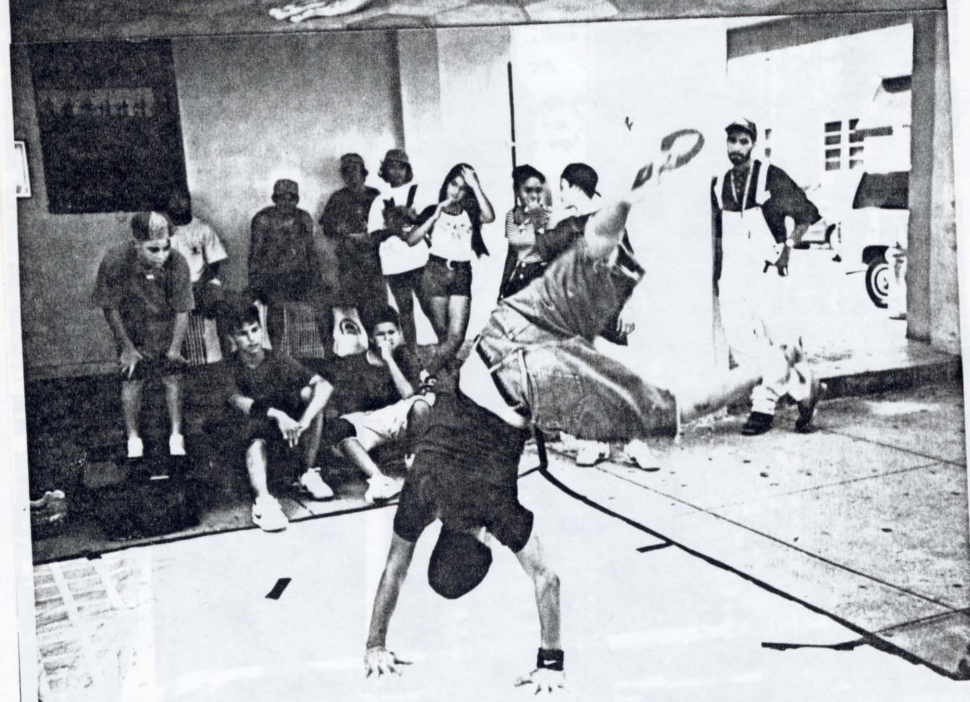
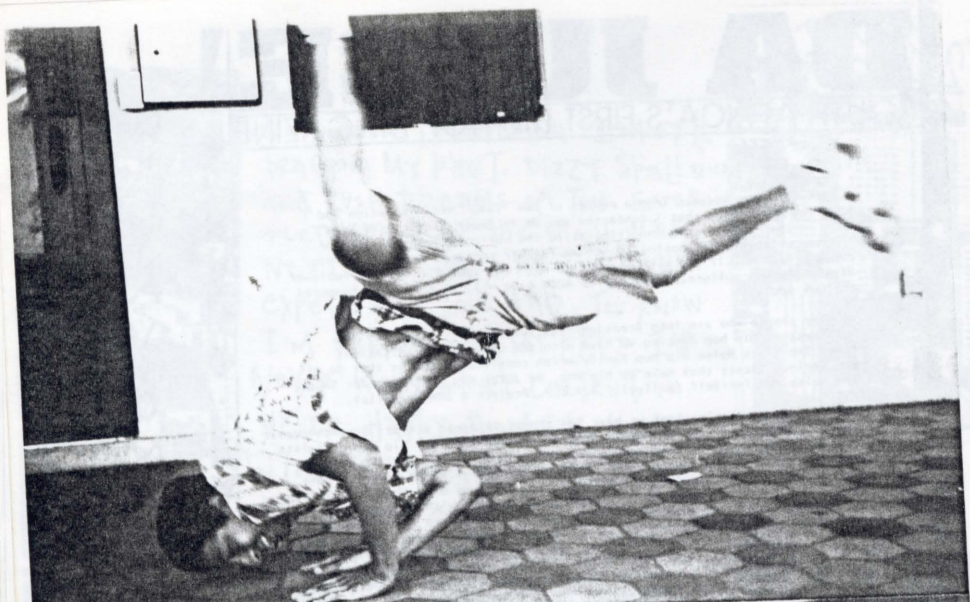


Zulu Nation:South-Africa
International



H Z A W Z Z Y Z P H Z H Z
K Z C T A Z O H Y Z P H Z H Z
K Z Z C T A Z O H Y Z P H Z H Z





**Nazi Skins,
Fuck Off!**

Refuse & Resist! 215-387-5213





Georgie
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IN THE MIAMI
HEAT 95!!!



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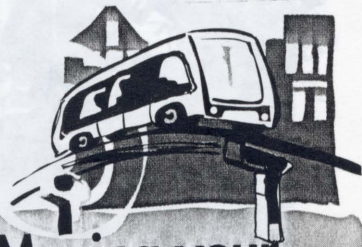
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ALL COUNTRY GRAFF & ROOTS
1:305

WEDSINS HIMSELF BETWEEN HUMANITY & ANTI...

WEDSINS MYSELF BETWEEN HUMANITY...

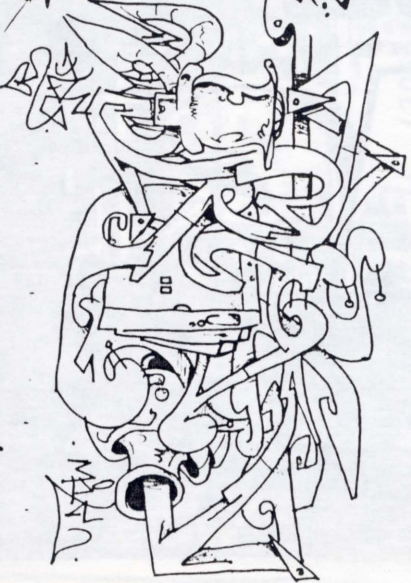


figure iT at →



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 VETERAN SACH ROX A RAIL BOX!



CENSORED

The following ad was rejected at the last minute from the Miami weekly NEW TIMES, who after trying they would print it, changed their minds and claimed they "don't run opinion ads." This is reminiscent of NPR (National Police Radio) who, shortly before Mumia Abu-Jamal's commentaries were supposed to air, cancelled them claiming they were "one-sided."

It is interesting that the New York Times was willing to run a half-page "opinion ad" supporting a new trial for Mumia (for a copy, send us a SASE). So was the weekly Chicago Reader.

We are planning to run it in the Miami Times instead. Keep an eye out for it.

And come to think of it, what advertisement *isn't* an "opinion ad"?



S. FLORIDIANS SAY: STOP the EXECUTION of MUMIA ABU-JAMAL!



Mumia Abu-Jamal, a journalist widely known as the "Voice of the Voiceless," is scheduled to be executed by the state of Pennsylvania on August 17. When a rigged trial convicted him of killing a police officer in 1981, prosecutors used Mumia's political beliefs, including his former membership in the Black Panther Party, to argue for the death penalty. An international movement is growing rapidly to stop the execution. The government cannot be allowed to silence its critics by killing them.

WE WILL NOT BE SILENT!
We the undersigned strongly condemn Pennsylvania's decision to execute political dissident Mumia Abu-Jamal. We join voices to call on people everywhere to make every effort to save the life of this uncompromising journalist. Stop the legal lynching!

B. Adell, Miami; Ricardo Angarca, Miami; Violet M. Armstrong, Miami; Angola Avelin, Miami; May Lai Baber, Miami Beach; Debbie Bennett, Miami; Paul Betty, *Public Transportation activist*, Miami; Robert Boone, Miami; Lisa Bosh, Delray Beach; Patrick Boutin, Miami; Nathalie Bruno, Miami; Tamara Byron, Miami; Shawn Caert, Miami; A. Carlton, Miami; Vincent Casadomert, Miami Beach; Leo Casino, musician/producer *East of Overtown*, Miami; Sherry Casiano, Miami; Adrian Castro, poet, Miami Beach; Emilio Castro, Miami; D.C. Clark, Miami; Christopher Clement, *International Socialist Organization*, Miami; George Crenshaw, Miami; Julia Dawson, *National Organization for Women*, N. Miami; Saaha Edmond Dupuy, Miami; Sheila Doughter, Fort Lauderdale; Colleen Doughter-Telick, *XS Magazine*, Fort Lauderdale; Mark Dow, Miami Beach; Ronald B. Dummond, Miami; Desiree Durcann, Miami; George Durden, *University of Miami Law School, Opp. for Human Rights*, Miami; Robens Durond, Miami; Adoe Duz, Miami; Tap Top Restaurant, Miami Beach; Veterans Against the War, Antisburg; Steven Forester, *Haitian Refugee*, Miami; Lavarino Gaurin, *Vive Yo!*, Miami; Good Planet Cafe, Fort ...; Ervin ...; Kim Ives, *Haiti* ...; Steve S. Jakala, Pompano ...; Keshia Johnson, ...; Kent Knox, Coconut Grove; ...; XS Magazine, ...; Jack Lieberman, Co-ordinator ...; Myriande and ...; Javier Martinez, Miami; Robyn Mayo, W. Palm Beach; Boabrian, Miami; Armando Montel, N ...; Pines, Shorlan ...; Albert Norman III, ...; Ken Paylo, Fort Lauderdale; Kim ...; National Lawyers ...; Ludwick ...; Jessala Report, ...; Clark Sampson, ...; Miles Smith, ...; Debra, Carol, Mary, and ...; Oscar Thomas, artist, Miami; Maria ...; Donna Todd, *Voice for Chicanos* of ...; Christine Ulloa, Miami; U.S. ...; Editor and Publisher, XS ...; (for identification only) 3; P.O. Box 370764, Miami, FL 33137.

(305) 460-3243

FREE MUMIA

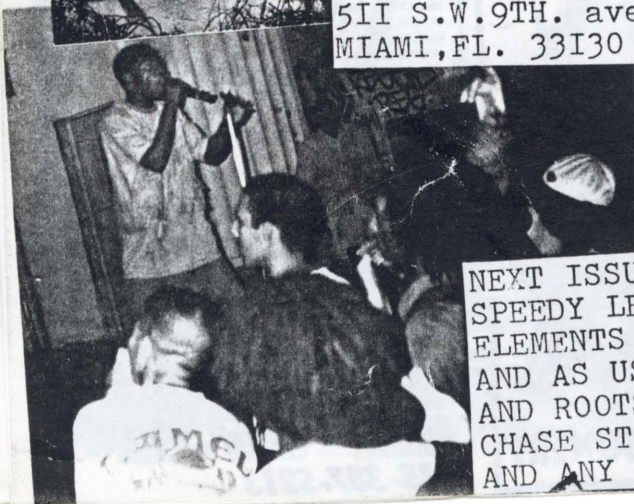
FREE ALL POLITICAL PRISONERS

We ♥ Mumia!

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Death Machine**
Refuse & Resist!
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