

THE BRAT CHRONICLES PART 2

"I imagined two maniacs running wild through the streets, brandishing spraycans."

(The Eros Vault)



(↑) DOOLEY-O with BEZERC (CRYZE PROS crew) on Liberty Street in 1995 (PHOTO: Eros 165)

(7) DEMOTSB BLT on the State Street Tracks, New Haven. courtesy of CURVE

(↘) 1996 North Haven PHOTO courtesy of CURVE via DOOLEY-Os video archive

by: **TSB**

DooleyO; The beat master, the don of New Haven hip-hop, the ambassador of Connecticut graffiti, and my earliest mentor. There's so much one can say about a guy who embodies and lives all pillars of hip-hop as an art movement. But I need to start by painting a picture of growing up in Dooley's town, the Elm City. TSB must have done a major bombing campaign sometime after 1990. I specifically remember seeing rallies of Brat and Perm TSB, and they would write HAHAAH. I imagined two maniacs running wild through the streets, brandishing spraycans. Even kids on the school bus would talk about TSB. The wooden barrier walls on the highway were crushed with fillins. What sticks out in my memory is back to back Eroc softies, Demo Ds, and these cartoon oval faces crying and screaming. Later, I would find out those faces were by Brat. One wall said "The Sick Biz". My older brother, Vital and I agreed that was a fantastic acronym. Downtown, by the Chapel Sq. Mall was hit hard. And of course you had the 5 block radius called 9th Square, between State and Church St filled

with graffiti and other art on all the abandoned buildings around there. To me, it looked like a complete free for all. So combined with burners by legends from all over the east coast, you also had shit like wheatpaste collages splashed with colors like Jackson Pollock, stencils with political poetry, and marching silhouettes done with fluorescent spray. There were news programs about the local phenomenon. At that time, a lot of graffiti was never cleaned since the 80s, but most of it was new, and it overwhelmingly dominated every urban (and suburban) landscape across the country. New Haven was definitely popping.

Our older cousin took Vital to a Public Enemy show at Toad's Place. He returned with incredible stories of crowd surfing and hi-fiving Flava Flav. But most impressive to me was a hand drawn flyer that someone handed him. It was for 10x Dope, a new shop on Crown St, close to 9th Sq. Clothing, Mixtapes, and Graffiti Supplies were advertised, with a character by Cryze (later Bezerc). My obsession was growing rapidly and exponentially. News Haven on Chapel St. had every magazine in the world. In the very back of the store was the Alternative section, and they carried a wide variety of Graff Zines. There was also a graffiti section in The Source Mag, and I saw Masta Ace show Fab 5 Freddy the graff mags he carried in his book-

bag on Yo MTV Raps. Graffiti was both underground and on the forefront at the same time. Flipping through the TV Guide one day I saw "Graffiti TV" scheduled to air on Public Access channel 28 (CTV) at around 3 am. We stayed up to watch. Right before our eyes was the TSB Crew live action bombing the very streets that we saw daily. This was a dream come true. There they were, all the names I recognized, CANEONE, DEMO, SECK, PERM, and more I didn't know. They sprayed out paint lines that were bigger than my head, with a light fluffy consistency when it hit the wall. I noticed that other names around town like Amen, Test, and Enemy did tags like that too. Later I figured out, you need a fatcap to do that, which they sold at 10xDope. Dooleyo was the host of Graffiti TV. He was rapping, playing old records in a basement, reviewing graff mags, interviewing people. I imagined who was who. In my head, that guy must be Sket, and so the younger guy next to him is Down. We stay tuned for the next episodes of GTV. Every Sunday in the middle of the night or sometimes it would air randomly, in between other programs like somebody's weird home videos, or footage of The Black Israelites preaching. TC Islam of The Zulu Nation also had a talk show style program on CTV. The TV Guide wasn't reliable, so you had to keep checking



(Curve Archive)



(Curve & GTV Archive)



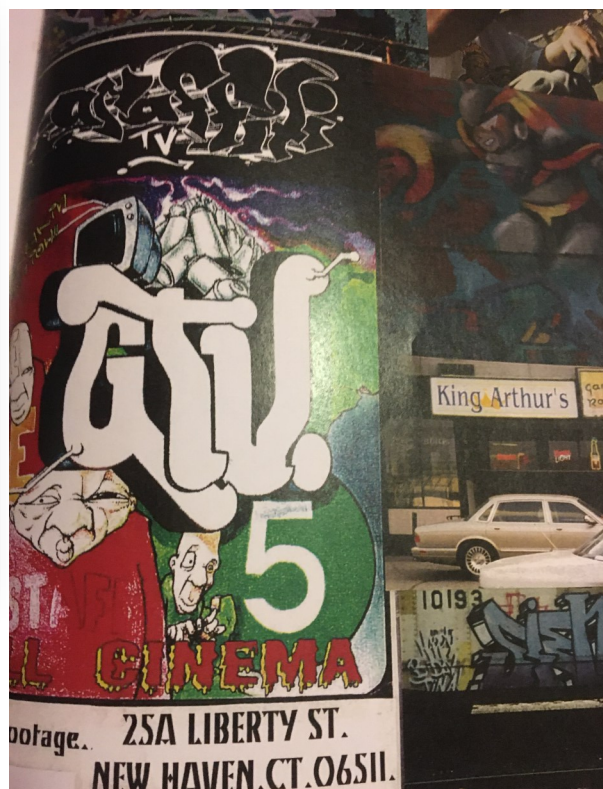
(GTV Archives)

GRAFFITI TELEVISION: DOOLEY-O's CABLE ACCESS SHOW

↑ Still from **GTV**, the cable access show turned home VHS enterprise Dooley ran out of Liberty Street. The video series brought artists from all over the world to Congress Avenue in the Hill (page 17) and attracted submissions from artists like Dash Snow (b.1981-d. 2009) pictured here painting **SACE** on a gate in Manhattan. After Snow's untimely death, his fine art—which included polaroids of him naked and doing drugs collaged over New York Post headlines and semen splatter—were accepted as iconic works of the proto-hipster downtown New York scene. The history of Dooley's career in the underground Home Video industry will be covered extensively in the next edition of **The Brat Chronicles** serial, to be published this fall.

(GTV Archive)

@graffititelevision1990 on instagram



↑ Advertisement for Graffiti Television (GTV) #5 in Mass Appeal magazine, 2000. DOOLEY-O hosted the show on public access at 3 in the morning, but it was known worldwide through his mail order distribution he ran out of his Liberty Street apartment.

(Crowd Archives)

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back. On one episode of GTV we saw Dooleyo himself writing on a wall. It was the infamous BRAT TSB. And those new DOO throwups that I noticed must be him too! It was all coming together.

One day while lurking outside of 10x, surveying the latest stickers and silver pilot tags, I saw Dooley leave the store and throw a Krylon filled milkcrate into a car. I imagined he was heading to The Funk Yard, or maybe he was coming from painting a whole car freight by East St. Another time, while lurking by the Acme wall, I struck up a conversation with some writers painting there. The Acme Wall was the last remaining legal spot in 9th Sq. The area by this time was starting to be developed. Soon many of the empty warehouses and factories turned to apartments, bars and restaurants. Also remaining was The Tune Inn, a music venue that brought many writers to the area, adding to the visual mayhem. The writers I met that day were Serk and Swerm. Serk was getting up all over the state with Crest, and Swerm had a few major spots in town. The one I knew best was a big silver Swerm with a character on a Parks Department storage container at the intersection of Derby and ET Grasso Blvd. The character resembled Demo's signature faces. It felt like finding a puzzle piece that fit. Upon meeting Swerm I discovered that he previously wrote Slim, which I saw around the Hill, the Ville, and West Haven, along with Icon, but he wasn't the original Slim. So now class was in session. Swerm and Serk

were both real friendly and probably saw my eagerness and excitement about graff. I told Swerm I was SN, inspired by his SM throwups. They didn't believe me, so I took a walk with them to show them my latest spots around State St and the Amtrak line. They laughed and told me that a few nights prior they watched me run out of the Metro North yard, just as they entered and saw SN throwups on the train cars. In the dark and from afar I had mistaken them for cops, and was sure I'd be done for. Fortunately, this incident gave me clout among these established bombers. I found out that Swerm lived right by that train line, and so I lurked around there as much as possible, hoping to engage in more conversations with him. It worked, I learned a great deal, about names, cities, tools, spots. He told me to check out a new wall in progress on Grand Ave. and Hamilton, right across from the projects. I knew of those projects because there was a great piece there visible from the Ave. It said King Pepper with a Bode Lizard. The I in King was shaped like an upside down spade. All the projects in New Haven had a wall or two with pieces on them. At the wall, I met Crest, Ice, Seme, Reo, and even the Pros crew from Bridgeport stopped by. Some kids from those projects hoped to take my Schwinn Predator for a permanent spin, but lucky for me, Swerm made it clear to them that's not going down. I'm grateful for that moment, but I wasn't lucky all the time. I had to keep exploring the city, and so the Predator was taken from me later that summer. Swerm introduced me to Dooley, who had seen my work. He said

"SN? What's that stand for, Super Nintendo?" Suffice it to say, I changed my name to Curve that week. Over the next few months my brother and I perfected our skills in hidden spots enough to finally showcase our efforts. Vital did a big Rayon piece, and I did a silver Curve, which happened to be visible from Dooley's apartment window. I made sure to keep in touch, and soon everything seemed to fall in place. He invited me out to paint several times, showed me spots where I can rock, and clued me in on new stuff they had rocked. He showed me photos from the 80s, the ones that were small with round borders. I had seen the old Slae piece in the playground on Wooster St. since I was child, but never thought I would get to scroll through the Slae blackbook that still reeked of alcohol based markers. I was in graff heaven. I got to sit in on video editing sessions when Dooley was producing new issues of GTV. The way he cut and spliced the footage to the rhythm of his beats was like watching a scientist in the lab. I had the privilege of watching the unreleased footage that writers mailed to the Liberty St. address listed under the infamous "Mom Dukes". After I left New Haven for Philly, Brat kept consistently dropping videos, music, and amazing walls throughout New Haven. He was travelling through the tristate area and Canada, filming bombing missions. He brought writers from around the world to his Congress Ave. Wall, or to the Amtrak line in Fair Haven. Everything he produced was educational, referencing 70s

(Continued on page 12)



(Curve Archive) ↑

(Rage 3 Archive) ↓



(CURVE Archive)


↑ "The Spot to Peep
10x Dope: Hip Hop clothing." 1995
Flyer by Cryze for 10x Dope
"Mon-Sat 12-7
216 Crown St Downtown New
Haven. Grand Opening
Dec. 3 WE GOT ALL DA SHIT AND
THEN SOME!"
↖ "BRAT" 1994: New Haven, CT
"Acme Wall" in the Ninth Square.
← "BRAT" 1998 by Dooley with
"Espo" tag up top in New Haven's
Hill section

↓ SKET with EROS, 1996 "This was
the last piece we painted at the
Acme Wall, this spot in the 9th
Square that gave the wall facing the
parking lot to Vinny from 10x Dope
to curb the rise of hardcore graffiti
bombing coming out of the
skateboard scene," EROS said.
"Officer Frank was harassing us that
day—we didn't finish and never
painted there again."

PHOTO CREDITS INDICATED FOR
EACH PICTURE



(Curve Archive)



**"I IMAGINED TWO MANIACS RUNNING WILD,
BRANDISHING SPRAYCANS" by Curve**
(Continued from page 10)

pop culture, soul music, and the golden era of hip-hop that he came out of. He had several proteges as well, like Egon2, Thesis, Hirm, and Tenk2. Thinking back, Dooley was extremely generous with all the information and knowledge he gave. It's inspiring to see he's still doing it today; djing, making art, music, and videos. Some of my first Curve pieces were direct bites of Brat's sharp flowy style. Once, while painting in the Columbus Ave Projects, Dooley told me to try stretching the edges and corners of my letters to their maximum length. That this might help give it "That Funk" that I was looking for. Thanks for it all Dooley!

