

ISSUE 1 - FREE - OCT/NOV 09

The Weapon of Choice



PUMA

Don't Panic

EPOK & SEPR - **TASK FORCE** - NIKILL - **EVENT LISTINGS & MORE!**



Weapon of Choice Gallery

Present

AN EXHIBITION OF NEW WORKS BY

NIKKILL

PUMA



Don't Panic
www.dontpanic.com

Opening Thur 13th November 6-10pm

Exhibition runs until the 6th December 2009

14 St Michael's Hill Bristol Bs2 8dt

Bristol's No.1 Street Art & Graffiti Gallery. Support Artist Owned!

WWW.WEAPONOFCHOICEGALLERY.CO.UK

Artwork by Lorenzoli Cover image by Byroglyphics



WELCOME TO ISSUE 1

Here at 'Weapon of Choice' we weren't content with just bringing you 'The Club night' and then 'The Gallery'! So we decided to treat all you lovely people with another gift from us, 'The Magazine!'

Every issue we will be bringing you the freshest upcoming artists from the South West to the South Bronx, music, Fashion and pretty much everything in between! So stick the kettle on, sit back, kick off your shoes and have a read! Milk, 2 sugars for me please!

Special thanks goes out to: Puma, Don't Panic, Faragher Jones, Lokey, Colin witts, Alice Lowndes, Threenine, Mr Wolfs and all our supporters. Please recycle and pass this onto a friend.

GET INVOLVED: Send your Artwork, Listings, Photos, Reviews, Knickers to info@weaponofchoicegallery.co.uk or come visit us at the gallery, 14 St Michael's Hill, Bristol BS2 8DT. Closed Mondays. 11-6pm All other days except 12-4pm Sunday, 11-7pm Thursday.

Art Director/Design by: Cheba.

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Photography: Zachary Saitoti, Acer1, Lokey

Sales: Claire Morgan, Cheba



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For information on advertising please contact claire@faragherjones.com or cheba@weaponofchoicegallery.co.uk



EPOK & SEPR INTERVIEW

On the walls at the **Weapon Of Choice Gallery** this month is a two-man show by KTF/ASK Crew members and two of the hardest-painting graffiti writers in Bristol, Epok and Sepr; so we sent Bristol graffiti veteran and Children Of The Can author Felix 'FLX' Braun down to a local watering hole to pick their brains over a few ciders.

FLX: Let's start with the obvious stuff: where, when and why did you start painting?

Epok: I started getting into it when I was about 16, just through skateboarding really. It was just me and Siren, painting all the time. We used to travel around a lot, we hit Oxford pretty hard for a while but there was no scene there. It was pretty much just us. So we had to travel to other cities. We used to go to London quite a lot to paint. Then I moved to Bristol about 5 years ago, but that wasn't really to get involved in the graffiti scene, it was more because me and a friend had an idea to start a company doing screen

printing. It seemed like a natural progression really and now I've settled in.

Sepr: I was always into drawing, but I guess I started at the same time as I got into going out playing with my mates on our bikes, and going out getting drunk in the park and stuff. We'd go out with paint as well. But there wasn't really a lot of graffiti around Filton and I didn't get the train a lot so didn't see much trackside stuff. There wasn't much apart from some shitty tags. So I kind of started painting in derelict bits of Filton where the MOD is now. It came from just drawing really.

E: We've both got solid backgrounds in drawing. I've been drawing since I can remember. It was always the thing I was encouraged to do more than anything else by my parents and my teachers at school, I wasn't the best academically but....

S: ...yeah it seemed like a natural thing to

do. Being into drawing and comics and cartoons.

F: On the surface you don't look like two guys who'd hang out, necessarily, but I guess graffiti's grown away from being tied to hip hop these days?

S: If you take graffiti at face value it hasn't got anything to do with any genre of music, it literally is what it is. There's a massive parallel between hip hop and punk anyway.

E: I think the punk attitude of just doing it yourself is quite strong with a lot of writers, whether they're from a punk or a hip hop background it's making that effort to get off your ass. We haven't got the support of the masses, we're a little subsection of society and no one's really going to help us out, so fuck it we'll do it ourselves!

F: How have things changed since you started painting? I guess the biggest difference is the influence of the Internet, being able to get up worldwide at the click of a button?

E: When we started there was no Internet and no mobile phones, and I think now because of the Internet people don't place as much value on magazines and the old DIY VHS videos and that, but they were the thing that got me into it. And you had this copy of this magazine and

that was your bible! That was your only source of reference, other than actually going to see it in the flesh. So I think the Internet is a good thing but also a bad thing at the same time, if that makes any sense?

S: I think the Internet has made things less precious; everything has become a bit throwaway. (Yahoo photo-sharing site) Flickr is a good example, everyday it changes so you take less notice of stuff, whereas I can still remember pieces I saw when I was 10 years old and getting inspiration every time I saw it. Now your lucky if it's up for more than 2 days at the most.

F: But then surely since pieces don't stay up for very long nowadays the Internet is a form of archiving?

S: Yeah but that's all it is.

E: I think people get it mixed up a little bit when you feel comfortable with that being your only source of information. When we started getting into painting it was just for the photo, but now it's not even that; it's painting just to have it on a website for a couple of weeks and then its gone. And it devalues it in that sense, but at the same time it does open it up to everybody and makes it more accessible, which is good for the scene.

EPOK & SEPR INTERVIEW

F: So do you think it's harder to be original with the deluge of styles that are being fired at you week in week out on the web?

E: Yeah I think so.

S: I think it keeps you on your toes and makes you try a bit harder.

F: Are you both fans of art in general? Fine art? Or more popular art like comic book art?

S: Yeah. Comic art and maybe tattoos, but I wouldn't say I get too influenced by tattoo art or even art in general.

F: Not necessarily now I mean when you were coming up.

S: No, for me it was just about the drawing and comics and cartoons, but I was also always drawing stuff that was around me anyway.

E: You can be influenced by anything: nature or just walking down the street.

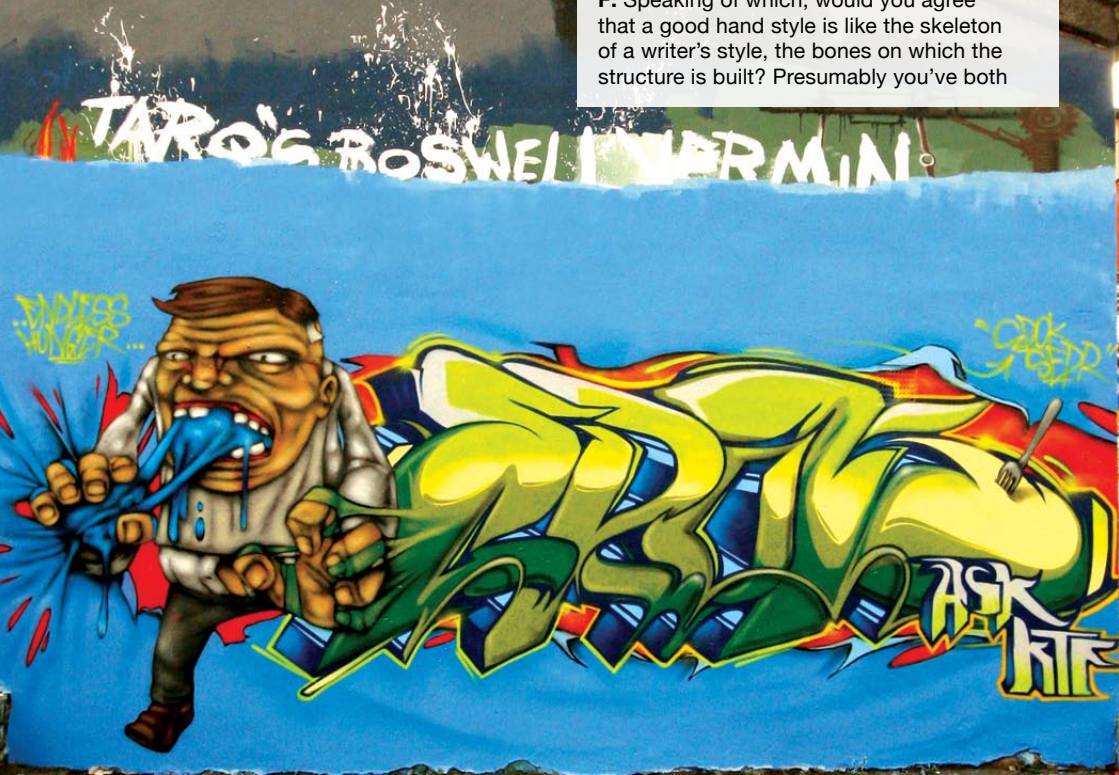
S: If like me you're into character-based stuff your influences are naturally going to come from [observing] people.

E: Exactly! Likewise with letters, the architecture and the city you live in can influence you; a lot of the time you see a space and you know you need to do a certain style to make it look correct.

F: That's an interesting point. So you paint differently in different contexts depending on where you are?

E: I think so yeah. For instance if you find an ideal spot to do a throw up then you have to do a throw up there! Anything else wouldn't look right. Likewise a tag, people who are more into tagging view their environment very differently to a person doing a piece.

F: Speaking of which, would you agree that a good hand style is like the skeleton of a writer's style, the bones on which the structure is built? Presumably you've both





done all of it – we all start out as little toy taggers – so I'm interested on what you got to say about style and development of style?

E: For kids who are just getting into graffiti, their first contact with it is most likely going to be through the Internet, and they're looking at developed 'burners' and 'wild styles' straight away. But to get to that level you can't just jump straight in, you have to bring it right back down to the basics of a simple hand style and then build it from that. I think with painting letters, to have a solid, strong, adaptable style, you have to have a core structure that works and I think that crosses over to characters too. You have to know the basics to be able to progress and push it to the next level.

F: What about painting characters?

S: If you didn't have graffiti lettering you wouldn't have the style of characters that you have in graffiti, because it has to go with the lettering, the way letters are stretched out and bits are elongated that goes for characters as well, you get characters painted in graffiti that you wouldn't get anywhere else. It has a lot to do with space, like making things stretch and fit. You don't need to do that when you're doing a comic.

F: Staying with the subject of style, let's talk about influences and originality. Biting (or

copying) is a serious taboo in graffiti, but we've all done it.

E: No matter how far you push it you can't claim to be 100% original. It's the same with music or any other creative thing you do. Unless you're on a desert island and you have no influences around you.

S: But you should always be trying to make it your own. It's obvious when people are really biting

E: I think now with the scene in general people are a lot more lenient – I don't know if that's a good thing – but I imagine back in the day if you got called out for being a biter that was the worst thing! You just couldn't do it ...Simple as that!

I know a lot of the people that I paint with in Bristol have another creative outlet outside graffiti, and it will always cross over, whether it's graphic design, fine art, sculpture; the more strings you have can have to your bow the better your graffiti is going to be.

F: Let's talk about process. Sepr I know you're somebody who draws fast but still produces quite finished sketches, whereas with you it's kind of back of a match box...

EPOK & SEPR INTERVIEW



E: Yeah...! Back of the gas bill (laugh)

S: Sometimes having it all totally sorted and down to a tee is a great way of getting it to look how you want it, but at times that's a really boring way of painting. It can be real uninspiring when you know you can paint it how you've drawn it and when you get to the end you've got nothing out of it and you don't feel anything from it. It's good to get back to the freestyle and maybe not getting it totally right.

E: It's natural expression and if you try to overwork it too much in your initial drawings and sketches that's going to transfer onto the wall. And if you're drawing consistently, regardless of whether you've got a wall planned, it's just a continuous motion of expression, and hopefully you'll progress as you go along. In terms of process for me personally I think you've just got to be open and constantly making a mess. I say that but when we plan a production we put the effort into having a vision that we both share.

S: It's still giving you freedom within a certain constraint.

F: Do you ever freestyle a piece 100%?

E: I try not to take any outline out with me, I'll only take one if I'm a bit hung over or don't feel 100% on it!



F: So 99% of the time when you step up to do a 'burner' you don't have an outline?

E: No I don't, if I know I'm doing a piece the next day I'll draw an outline but then I'll leave it at home on purpose so it becomes engrained in my mind, which makes you remember your shapes and you surprise yourself and it keeps the flow going.

S: Most of the time we'll have a theme and a background, though.

F: Finally I'm interested to get your take on the graffiti scene in Bristol?

E: For me it's a good one, it's friendly and seems that everyone's got the same goals.



EPOK & SEPR INTERVIEW



S: Even people on different levels and interests in graffiti, the people who are into illegal stuff and people who are into street art – everyone generally seems to get along. It's a bit more mature [than some places].

E: It's a well-rounded scene, it wouldn't be right if there wasn't the whole illegal scene going on as well, and regardless of what people think that's the energy and it's right there and you see people getting up and it makes you want to get up, whether it's painting halls of fame or going out bombing. It's good that there seems to be a consistent group of people, I'm not sure why that is? Maybe because of the university, but every year there's more and more people coming in and kids getting up. For me that's brilliant.

F: This wouldn't be a graffiti interview

without some shout outs, so go ahead.

S: Well all of KTF and ASK.

E: Siren, Mr.Riks, Poer, Molar, Ryder, Haka. Soker, Kato, 3Dom, Feek. All the Northampton crew, NFA Crew, Dazor, Perks, Alta. The mighty 45 RPM. He needs more props, he's the one guy I've met over the years who sticks stringently to what he believes in, and I think that counts for a lot.

S: Not forgetting True, he's a character!

E: Leash, Yuck, Ceaz, RAW Crew. OK Hey. Veir, yeah writes with Germs...

Epok & Sepr show 'Piece, Character / Character, Piece' Opening 16th October 6-10pm ongoing until the 8th November at The Weapon of Choice Gallery.
FFi: www.weaponofchoicegallery.co.uk

EPOK & SEPR INTERVIEW





SHOP DUTTY

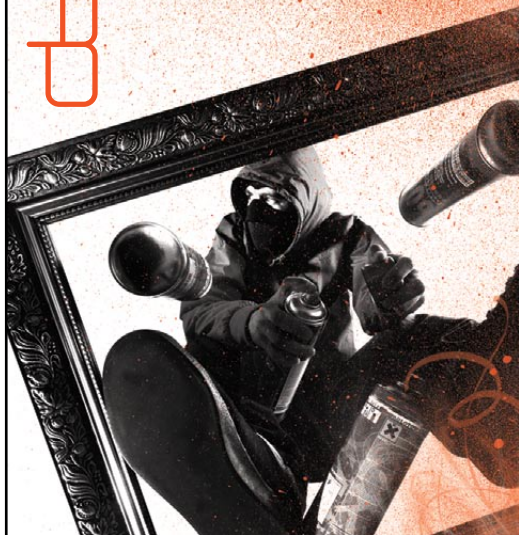
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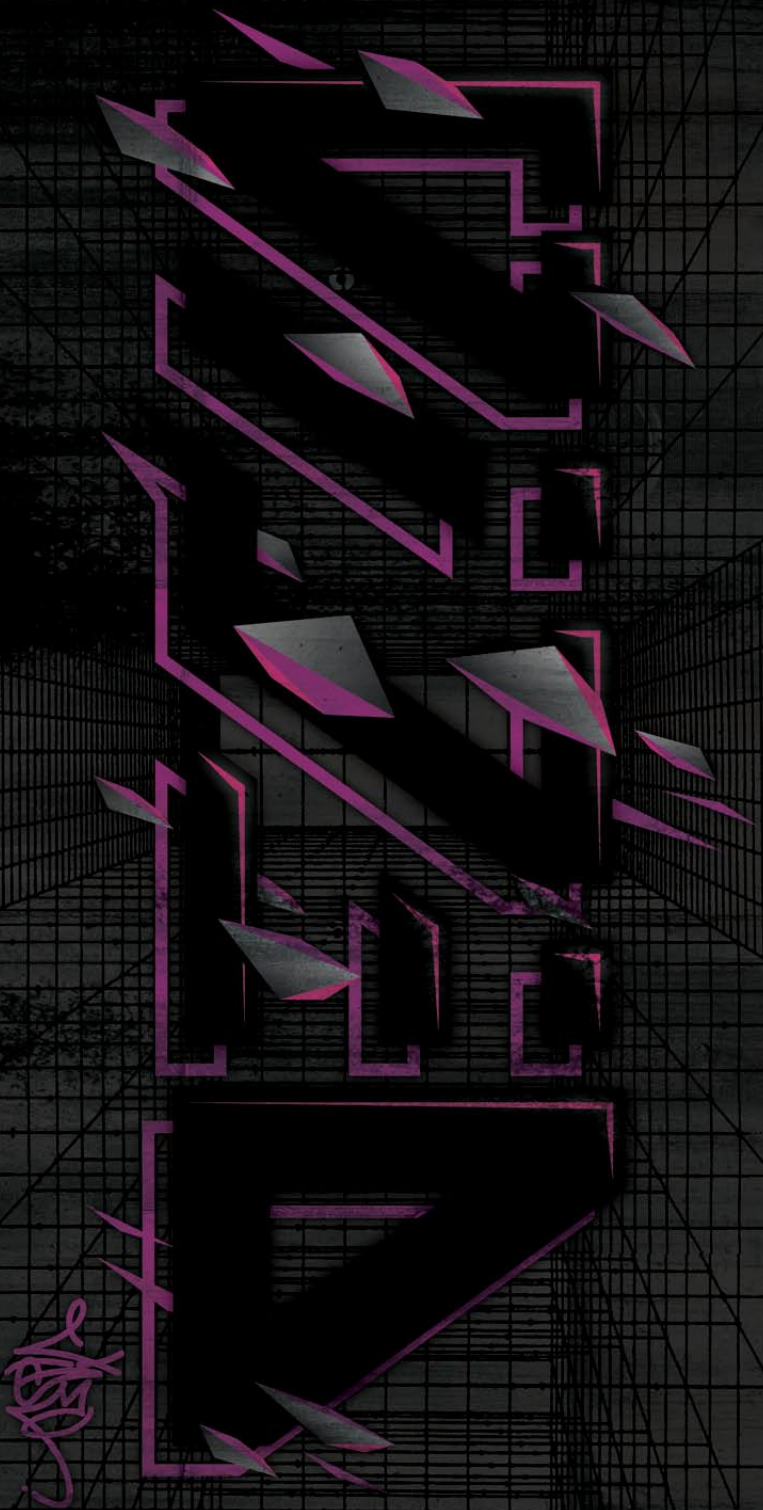
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Photography by Acer

THE GOODS



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www.weaponofchoicegallery.co.uk



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The guys at Montana say this new paint offers the Highest level of valve control to date. It's All Season, UV Resistant, Most Opaque and Highest Quality Spraypaint made in the world AND that No other paint can match it! Big Words! But I think I might have to agree...

Available from Bristol Fine Arts, WoC gallery & Dutty Girl for Around **£3.25 a tin**



CAZAL 607

If you like me you'll remember these from back in the 80's when Run DMC were rocking them and if you were lucky enough to have a pair you had to have eyes in the back of your head, for fear of getting them 'Snatched' well don't worry cazal have brought back the legendary 607 for a limited time! Who's house...?

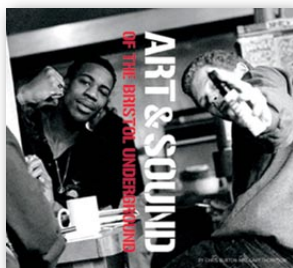
Available from WoC gallery **£295**
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www.weaponofchoicegallery.co.uk



ART & SOUND

Chris Burton and Gary Thompson have compiled a collection of flyers advertising underground parties on the Bristol circuit in the 80s and conducted a series of interviews with the people behind the leading hip hop and DJ crews of the day. Many of the artists behind the flyers such as 3D, Inkie and Nick Walker have gone on to gain international recognition while many of the crews became well known musicians.

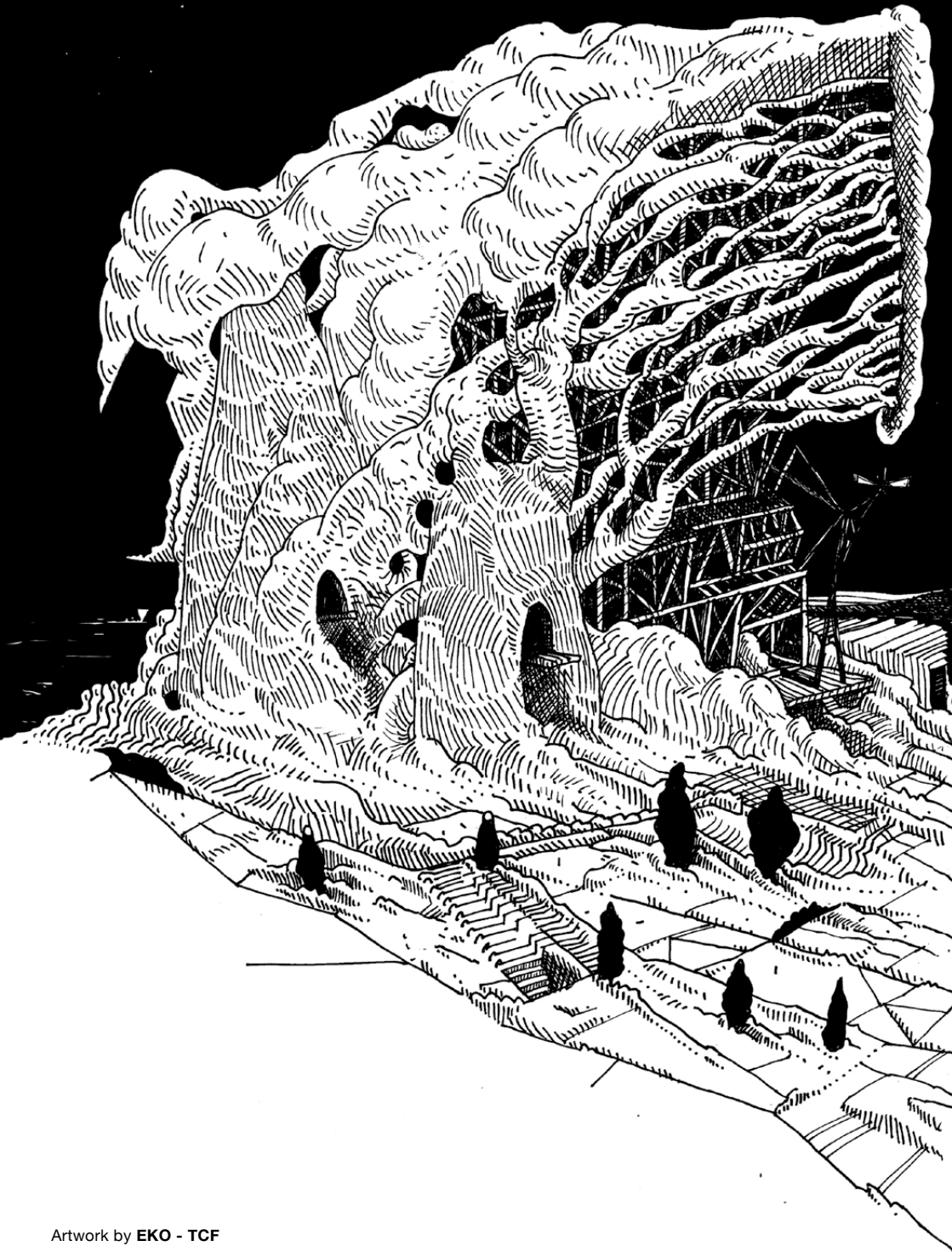
£10. Published by Tangent books. Available from WoC Gallery & all good book shops.



PUMA SUEDES

Here at 'WOC' we are ever keen to see PUMA delve into their back catalogue to bring the freshest, revived signature silhouettes and styles... the latest being the 'Suede', the pack consists of nine colourways that are being released over the next Three months.

PUMA Archive is stocked in all good trainer independents nationwide including **Cooshti Clothing**, Bristol (www.cooshti.com) Retail around **£45.** Check out the Puma competition on page 51.



Artwork by EKO - TCF

This page & top right artwork by **Stanley Donwood**





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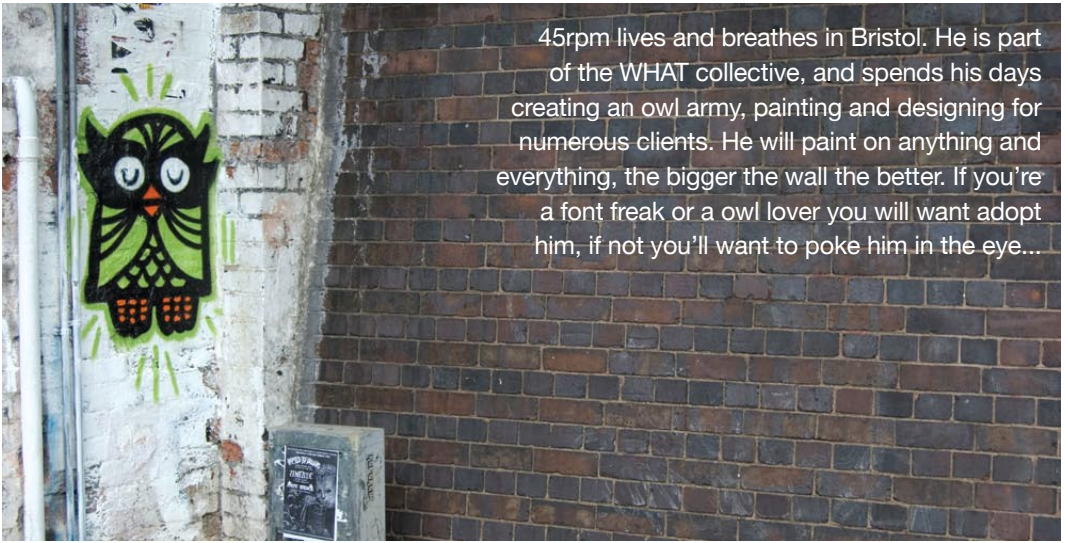
Above: 'Toxic' - Right Page: 'Thank God I'm An Atheist' by Mick Hockney.



**THANK
GOD
I'M AN
ATHEIST**



45rpm lives and breathes in Bristol. He is part of the WHAT collective, and spends his days creating an owl army, painting and designing for numerous clients. He will paint on anything and everything, the bigger the wall the better. If you're a font freak or a owl lover you will want adopt him, if not you'll want to poke him in the eye...





EXHIBITION LISTINGS

★ **Weapon of Choice event**

★ **Recommended**

Aug - 6th Dec Arnolfini. Marking the countdown to the 15th UN Conference of the Parties on Climate Change (COP 15) opening in Copenhagen on 7 December, Arnolfini presents 100 Days of exhibitions, performances, screenings and debate around issues of climate change, social justice and the contested relationship between art and activism. With an emphasis upon collaborative practice, events will take place at Arnolfini, across the city, as well as further afield www.100days.org.uk

11th Sep - 1st Nov Bristol's City Museum & Art Gallery. The End of the Line: Attitudes in Drawing Open daily 10am-5pm.

Sept - 29th Oct. The Bristol Gallery. Myth and History group show.

24th Sept - 24th Oct. Here Gallery Yellena James solo show, colourful abstract drawings reflecting organic beauty and imagination. 108 Stokes Croft, Bristol, BS1 3RU

10th Oct - 6th Nov Golden Lion. Driftwood, a new collection of works from Adam Meclevy. BS7 8NZ

★ **3rd Oct onwards. Knifesmith Gallery** Keep Moving. Featuring the work of **NOM** and **Kevin Earl Taylor**. Upcoming shows include: **Natalie Shau (November)** and **Carles Gomila (December)** check the website for updates www.knifesmith.co.uk 11 Christmas Steps. 11:00 - 18:00.

★ **16th Oct - 8th Nov. Weapon of Choice Gallery present:** 'Piece, Character/Character, Piece' featuring work by **KTF** crews: **EPOK** and **SEPR** **Opening Friday 16th October, 6 - 10pm.** 14 St Michael's Hill, Bristol, BS2 8DT.

★ **22nd Oct 6-8pm Art & Sound of the Bristol Underground Book launch.** by Chris Burton and Gary Thompson. Arnolfini Bookshop And afterwards in the Arnolfini Bar with MC Krissy Kriss and guest DJs (last orders 11pm) RSVP: richard@tangentbooks.co.uk

29th Oct - 28th Nov. Here Gallery People of Print - group show of contemporary printmakers. curated by Marcroy Smith featuring Mike Perry, Urban Inks, Seripop, Le Gun, Sophie Kern, Halo Halo and more... BS1 3RU.

31st Oct - 4th Nov Center space Structure: A Sense of Place. 11am - 6pm daily. A collection of photography and multi media installations that will explore aspects of Bristol from buildings, places, spaces and people to society and culture. Private View: Fri 30 Oct, 6 - 9pm

★ **31st Oct Bristol Zombie Walk! 15:00 - 17:00** Route Not revealed until the day of event. search: 'Bristol zombie walk 2009' for details or email: bristolzombiewalk@googlemail.com

2nd Nov Amoeba Clifton. 88photography launch night. exhibition of lithographic & canvas prints. BS8 4AB

4th Nov 6-9pm. Prince's Trust exhibition featuring 16 local artists to suit all budgets and tastes raising money for the Prince's Trust. One Redcliff St. Suggested £5 donation entry. Strictly INVITE only email: mark.holl@titsolicitors.com for invite

7th Nov - 7th Jan 2010 The Bristol Gallery. 'New Contemporaries' features emerging contemporary artists Artists including Fran Richardson, Jan Lewin-Cadogan, Susan Bowman, Katharine Barker, Cordelia Spalding, Helen Grundy, Alison Black, Peter Walker, Arno, Paul Wright, Michelle Lord, Nicola Dale, Amy Stephens and Rakhee. brought together for the first time at our newly established premises on Bristol's Harbourside. Building 8, Unit 2. Millennium Promenade BS1 5TY.

Not an exhibition but worth checking out **Bristol Graffiti Blog:** bristolgraffiti.wordpress.com upto date on Bristol artists and related events.

7th - 11 Nov Centerspace. Home Grown Bristol 11am to 5pm. Get ready to be inspired by the cutting edge of Front Room 2009, a

deliciously quirky exhibition that celebrates Bristol art and design from the abstract to the figurative Private view: Friday 6th November from 6pm to 9pm.

★ **13th Nov- 6th Dec. Weapon of Choice Gallery present:** An exhibition of new works from **NIKILL.** **Opening preview 13th November. 6-10PM.** FREE entry, drinks provided. Check out the interview with Nikill on **page 49.** 14 St Michael's Hill, Bristol, BS2 8DT. www.weaponofchoicegallery.co.uk

1st Dec - 24th Dec. Here Gallery One Monkey Don't Stop No Show - xmas group show. affordable prints and small original works - perfect for the gift giving season. Artists include Matte Stephens, Julia Pott, Amy Ruppel and more. BS1 3RU

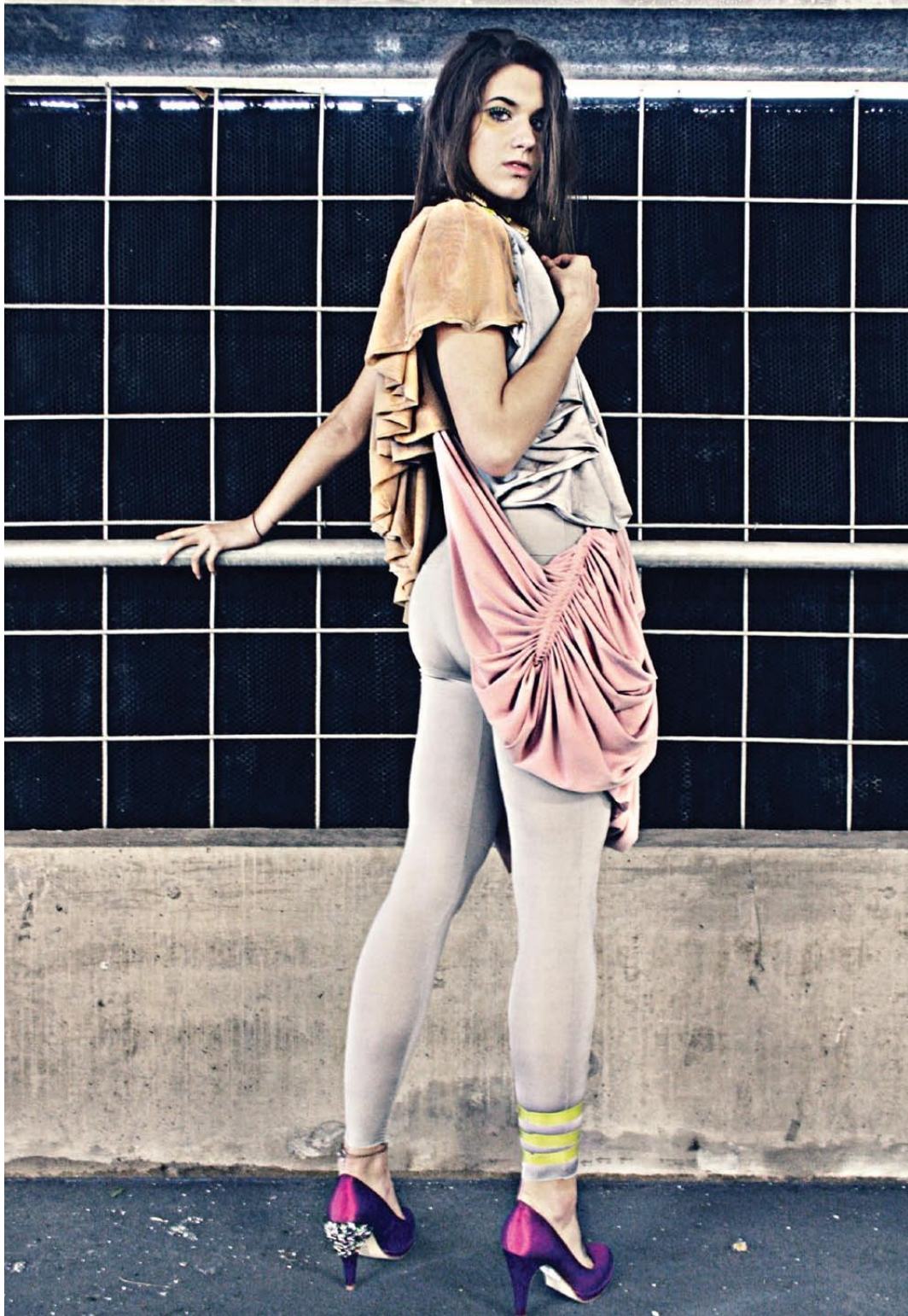
★ **Emporium37 Gallery.** 37 Stokes Croft, Bristol, BS1 3PY Various monthly events FFI: <http://emporium37.blogspot.com/>

Monthly Artisan Market. Christmas Steps. FFI: christmasstepsartsquarter.co.uk

8th - 13th Dec Flying Eyeball present A Major Pop Up Shop exhibition Featuring: Goldie, Eine, Inkie, Shoe, She One, Mysterious Al, Sickboy, Chu, SHOK1, Will Barras, Steff Plaetz, Part2 and more TBC. Cork Street, London Mayfair. FFI exhibition@flying-eyeball.co.uk

★ **11th Dec 09 - 10th Jan 2010 Weapon of Choice Gallery present:** A Christmas advent calendar style exhibition, artwork can be taken on the day of purchase revealing part of the bigger picture on the walls beneath. Artists include: **Inkie, Cheba, Jody, Lokey, Soker, Hoekon, Flo** & many more. Arrive early, or you might miss the whole show!

Not Listed? For FREE event listing e-mail your event to: listing@weaponofchoicegallery.co.uk preferred format: Date/Gallery/Description/Artist's/address.





Jody

'Holy Fuck' by Dora





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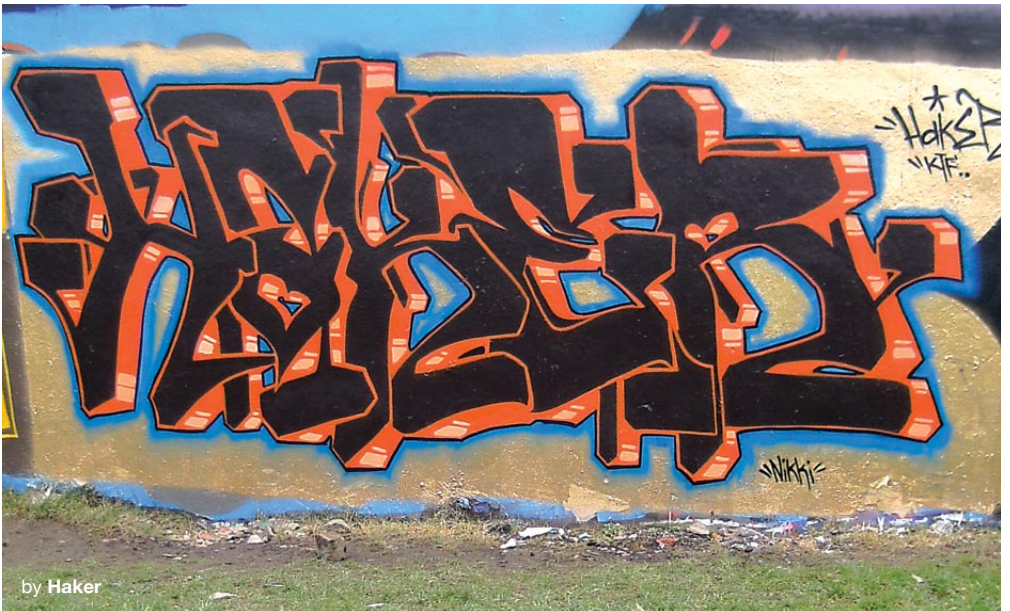
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Artwork by **Dylan Shipley** from his new comic
'A Rat's Tale' Out 10th October





by Haker



Sickboy





Top left by **Shade**. Top right by **Turroe**. Bottom 'Style' by **Turroe**



TASK FORCE

Rolls Royce catches up with rap veterans, Task Force, for a cup of tea and a chat. Chester P's resting up with a recently broken leg, Farma G is feeling philosophical.

Rolls Royce: So, what kicked it all off?

Chester P: I started rapping cos he started rapping (gestures to Farma) but it had a lot to do with Intenz, it was gonna happen regardless, but there was a fast track.

Farma G: Intenz could freestyle!

CP: He was always battling and on the circuit, he grew up quicker than us as well, got into situations the rest of us felt a little bit too childish to be involved in. He was getting into battles with Mic Skilla [Skillagan], who's Remus' uncle. That was memorable moments of Hip Hop for me, obviously everything evolves from every generation, but that's what it meant to us. Farma and Intenz were friends for years, and it was a natural progress to follow my big brother, that's what happened.

RR: What was it like seeing the rise of British Hip Hop, with people like Skinnyman, Roots Manuva and Rodney P?

CP: It was beautiful seeing that. Especially people like Roots Manuva, Blak Twang... I mean Rodney P's always been successful, from before I was even beginning to think about records, Rodney P was famous. But to see people like Roots Manuva, Blak Twang and especially Skinny go through in the way they did is a beautiful thing, we grew up doing the

same things together, we were all rapping in the same studios, having our weird little conflicts and egotisms. We're all brothers in this game, we came from the same segment, the same mind-state and they were the leading part of that group, besides us, who were doing active work, but we were far too scatty, we weren't focusing on business, we were focusing on music, we were just wild and hence, in the business sense, we might not have been as successful as the next people. But that's the bullet you bite...

RR: What made you write rhymes?

FG: La di da di!

RR: Uncle Ricky!

FG: Well, we were stirred with the notion of this whole rap and Hip Hop thing. You'd have to pinpoint 1985, 1984, where you had the Breakdance film phenomena...

CP: You had Public Enemy!

FG: It was being publicised a lot in 84, 85, over here, that was when people had a mainstream blast of it, that it was really obtainable. The Breakdance movie was based around underground kids getting down with some upper class kids and there was always that mentality. Roxanne, too, The Sagas of Roxanne, I used to love that album and that was

always about conflicting views...

CP: And Shante would always have her little battles.

FG: That was all it meant to us, it was like story telling. So I think our writing, in the Hip Hop sense, was kind of inspired by the people we listened to at the very beginning.

CP: As well, though, I think people like KRS ONE and the first Public Enemy album, they're very political, not necessarily in the government sense, they were talking about some kind of struggle and I always related to that. There's a massive part of me that couldn't live without that, and everyone's cup of tea is a different thing, if I wanna think consciously about things that I see and feel around me, then I don't inflict that on no-one else. But I definitely know that as a young'un I grew up wanting to battle rappers, I wanted to show off something that I was good at, cos I didn't feel confident in life, and things around me didn't make me proud, for me, it was a struggle to feel any confidence and then I found something I knew I could do, something I knew I was witty with and knew I could craft and it just made sense. It was always about battling until I grew out of being able to battle.

RR: Yeah I was watching some of the old 5 word freestyles the other day.

CP: Yeah, I still like the 5 word freestyle, I'm into the art-form of battling, there's many levels, but for me, the best battle you can win is against yourself, cos that's the only time you win something they can never take away.

RR: Do you always win?

CP: I've never lost a battle with myself! I would say I've lost rap battles, maybe the judges never said I'd lost, but I think after, if I wasn't me, I'd have probably lost that, maybe there was a stigma attached to that and I got through on a whim at times, but in the beginning, when I was a battle rapper, no one could have beat me and it didn't matter, I would've stood against anyone. But I don't do that now, there's enough rappers that could beat me in a battle now! They used to be rare like ants teeth, boy! There's fucking hundreds of them now!

RR: Farma, you've got a boy, right, do you

WAH BLOW!?

feel you've got a responsibility to educate the younger generations?

FG: Not so much a responsibility, when it comes to music, but in my own head I tend to think a bit more about what I'm sayin'. In the early stages of me being a father, there was a lot more anger, a lot more blame being forced outward, whereas now I'm trying to eradicate blame. Maybe the best message I've been able to incorporate into my music is that there is something worth striving for. You can still have a lot of fun even when you're in pain, you can still learn a lot even when you're suffering and there is always an upside. In 'Little Miss Sunshine', there's a quote at the end, Frank says, 'all those years he suffered, those were the best years of his life, 'cause they made him who he was.' Looking at that, suffering subsides when you can understand it, you get through it. I don't really feel any responsibility except for myself and my son, Remus.

RR: I was over at my boy Tek1's last night, he shares a studio with Chu, who did your album art, you guys grew up writing too, yeah?

CP: For me, it was an essential part of being young.

FG: It's been disputed, man, I think people have to question and validate and get a feel of authenticity, when people have massive claims that they were this or that, they should have to back it up. It's nice recently that certain people, even vindictively, are trying to put that on us, where was it, who was it with, all that...

CP: I don't even know about that!

FG: It's minor...

CP: I can imagine... Well, that person might go around telling everyone he's with DDS, but if he said anything bad about me to the DDS boys,

they'd probably whop him in the face, cos that's my friends, I'm nothing to do with graffiti, fuck graffiti. At the end of the day, when I used to do graffiti, I walked tracks, I sprayed on trains, I've done all that shit, I didn't live and die and eat and shit graffiti, but I don't live, die, eat, shit nothing! I've got to accept that when I wake up every day I've got to be prepared to admit the way I thought before might be wrong and to keep changing and evolving. But, yeah, I did graffiti man, I wasn't nothing special, I ran around with good graffiti writers and no-one ever bothered me, but he was good (gestures to

FG: he's done yards. You know there's some things in life no-one can ever tell you you haven't done, cos you know you've done.

FG: Yeah, the Graforiginees track on the album is a true story!

CP: I walked train tracks in roller skates!

FG: When you're kids you do nutty stuff...

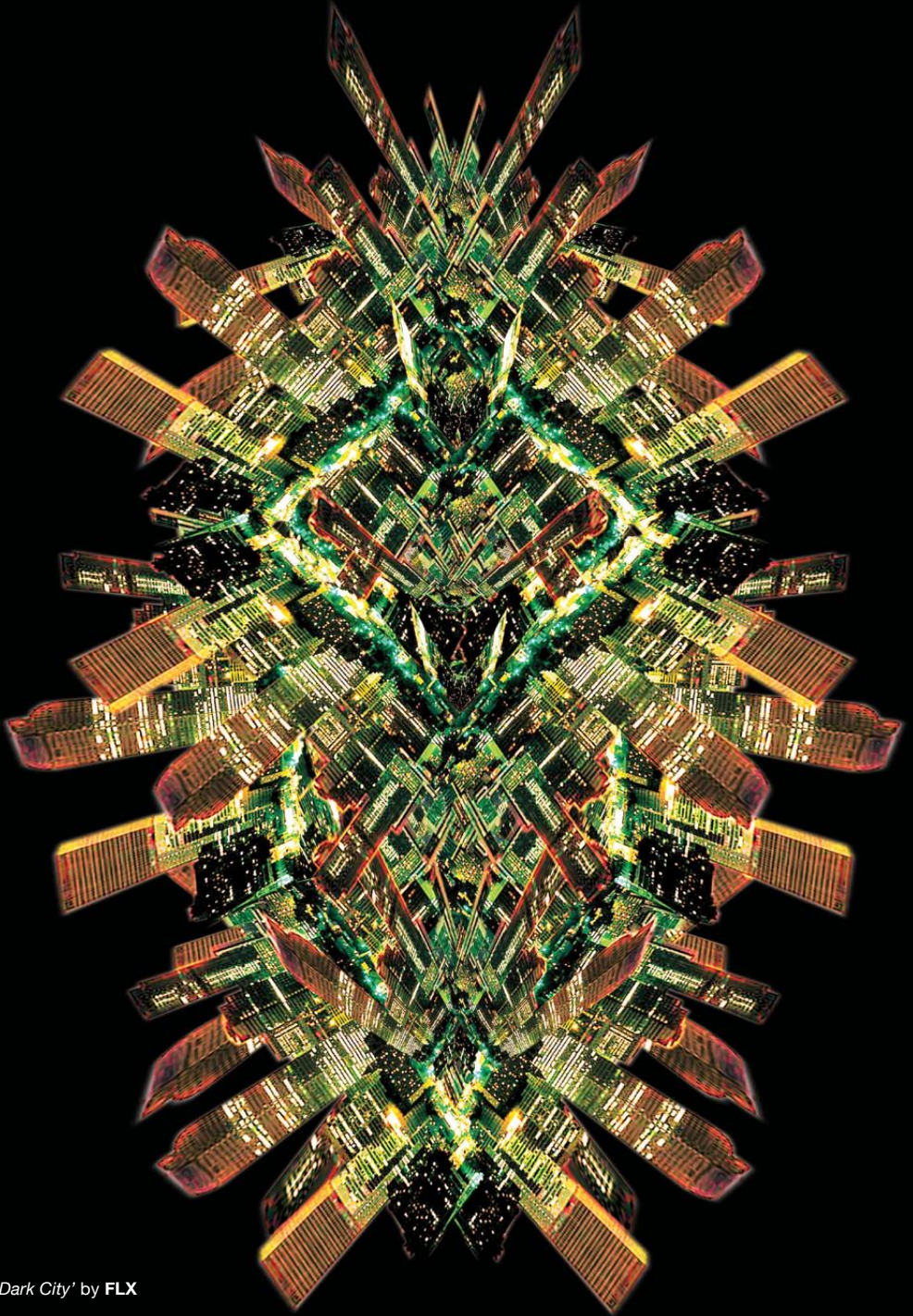
CP: Big up to all the writers though yeah, I love graffiti writers.

FG: To me, music is just a form of entertainment, for everyone to be I am this, this is me, all the time, you're not gonna get an albums' worth out of that, you gotta start thinking outside of the box, which is why you get people fantasising and writing completely off the wall stuff, but it's an homage to the art form and we can talk about as a third party...

CP: Yeah, but it's like a rapper saying you can't talk about guns if you ain't got guns and then talking about Mescaline and Peyote like they know what Mescaline and Peyote are.. But, you know, what's good for the Russian kills the German, innit...

Check the full interview online at: www.weaponofchoicegallery.co.uk





'Dark City' by FLX

CLUB LISTINGS

★ Weapon of Choice event

★ Recommended

Mondays Gorilla Audio (term time only) The official UWESU & Hub Radio student night! Doors 10pm - 3am Entry free before 10pm / £3 NUS The Thekla. The Grove. Bristol

Thursdays Pressure - Bristols Best Indie Night. DJ Mr SteveBob plays the best indie downstairs. Tweek in the Park Upstairs. 2-4-1 Drinks all night. £4 after 10, £3 NUS The Thekla.

Friday nights at Thekla on rotation! please check the promoters websites for the latest line-ups and information!

First Friday The Blast. Purveyors of the best parties in this fair town, including the legendary Shit The Bed nights. The Thekla.

Second Friday Hospitality. The Hospital Records night regularly smashing the drum n bass scene in Bristol. The Thekla.

Third Friday Monkey! Knife! Fight! A fine upstanding ape of the community providing electro beats and bass in equal measure. The Thekla.

Fourth Friday Blowpop. The Thekla. The Grove. Bristol BS1

Saturdays Socialism. Leader of the alternative dance music movement with come of the finest residents DJs from such prestigious nights as The Blast and Byte. Doors 10pm - 4am Entry free before 10pm / £5 before 12am / £6 after The Thekla.

21/10/09 Split Vision. Dubstep, breaks, hip hop, reggae with Flux Pavillion, Ruckus & Roke, Aeroplane Dope, SA, Sinewinder, Project 13 and more. LAB, Bristol. 10- 3am £3 b4 11, £5 after.

21/10/09 Bounce! ~ Ewan Hoozami, Tokin' Mandem, Frith Element, b2b Father Jack, Tele, Stigg. The Croft. 9pm Free Before 10pm / £3 After

★ **22/10/09 PAPOOSE.** All dubstep djs, no dubstep!!! Expect alternative sets, influences and mashups from Pinch, Headhunter, Dubbooy and Forsaken. The Croft 10.30 - late £4 tickets / £5 OTD (Tickets available from Rooted Records & WoC Gallery)

23/10/09 Fracture Clinic. With Dirty

Phonics live, Far Too Loud, Culture Shock & more Hosted by Remedy, Koast, Shadz and Frilla. DnB, Jungle, Techno, Dubstep, Breaks, Honeys and more...

★ **29/10/09 The Blast.** Back at Lab for a night of epic messiness!!! Nero, D*Minds, Interface, Arsequake, Dubious, Superisk, Shandy + Loads more tbc!!! Lab Bristol. 10 till 4am

30/10/09 Detectives Of Perspective. Solid Steel. Hexstatic, DJ Food & DK, King Cannibal, DJ MoneyShot, DJ Cheeba, DOP Allstars, The sex pixels, The Thekla £9 adv

3/11/09 Project 13. Hip Hop from the P13 crew, every 1st Tuesday of the month at Mr Wolfs. 9 - 2am £3.

7/11/09 Shakoom. The Anti Pop Consortium. The Croft, Bristol.

★ **10/11/09 WEAPON OF CHOICE.** Every 2nd Tuesday of the month at Mr Wolfs, Live Graffiti! Hip Hop, Dubstep, Clothing Giveaways, B-Boys and more. **FREE SHOT** before **12! Balance & Pads, Frilla and more TBA. Residents C-Strike-z and DJ Betamax. Mr Wolfs, 33 St Stevens St. BS1 1JX. 9-3am £3 All night.**

13/11/09 FFFT XXL. The Haggis Horns, Manfredi Funk Initiative FFFT DJs. Metropolis Bristol.

13/11/09 Impact of the Drop IOTD Vs. Bassrock Records. Ed Rush comes to Bath to play a special Virus set alongside the likes of Paul Bassrock, Wink and the Impact Residents. £7/£6 Moles Club, Bath, 9pm - 4am

18/11/09 BOUNCE! ~ Task & Skint, Ratface, Tele, Stigg. The Croft 9pm - Free before 10pm / £3 After

★ **21/11/09 Shakoom 1st Birthday.** Stigg & Syntax, Bellatrix and the Boxxetes. The Croft, Bristol.

★ **31/10/09 Subloaded 5th Birthday** Pinch, 2562, Youngsta, Jack Sparrow Gemmy b2b Guido, Moving Ninja, Blazey, MCs: SGT Pokes, Dread Mc Upstairs hosted by Ruffnek Diskotek: Dubkasm, Andy Scholes, Dub Boy, Atki2 and Beavis. £9 Advance tickets tickets @ Rooted & Bristol Ticket Shop 10pm-5am

★ **31/10/09 Dutty Bass.** Dubstep, Hip Hop, Old Skool, Garage, Electro and Grime. Kash Honey, Safesoul, Diss Miss and Izzy Hosted by... Sarah Bizzle £2 all night! 9.30 - 3.30am Cosies, Portland Square.

4/11/09 Rocksteady Dubstep. The clash has finally come. The two biggest dubstep promotions in Bath responsible for bringing the biggest names in Dubstep to the city finally come together to bring you the mighty 'bar 9!'. £5 Moles Club, Bath 9 - 2am

★ **6/11/09 JIGSAW Live** presents Smermins Anti-Social Club. Autumn tour 2009. Fiddlers, Bristol 9pm-2am. £8 adv from jigsawlive.co.uk

★ **14/11/09 DMC World presents Welcome to Bristol** With live painting from Inkie. One Cut, Mr Benn, Tribestepaz Soundsystem, Dave Cridge, Queen Bee, Titan Sound, Pat Floyd, Skelm. £5 Tickets ROOTED. More on the Door. Proceeds going to Mommilan Cancer Nurses.

27/11/09 All-Live. Syte & The Sound e.p launch party! Sound Of Rum, Ewan Hoozami, FFFT DJs. The Croft

28/11/09 Run 003 - lineup TBC. check Facebook group for updates. Motion

★ **8/12/09 WEAPON OF CHOICE.** Every 2nd Tuesday of the month at Mr Wolfs, Live Graffiti! Hip Hop, Dubstep, Clothing Giveaways, B-Boys and more. **FREE SHOT** before **12! Awkward and crew. More TBA. Residents C-Strike-z and DJ Betamax. Mr Wolfs, 33 St Stevens St. BS1 1JX. 9-3am £3 All night.**

16/12/09 - The Goodness, Blacksmith, The Hats, Tokin Mandem, Nik ill and Kahn. £3 entry, doors 8pm, music kicks off starting with the goodness doing an acoustic set at 8.45pm @ The Croft.

Not Listed? e-mail your event to: listing@weaponofchoicegallery.co.uk

RADIO

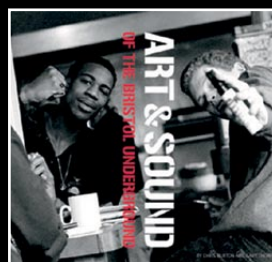
Jagos Beatreats on Passion Radio Bristol // Tuesdays 11am-1pm podcasted on itunes and jagasonpassionradio.mypodcast.com A mash-up of the best Hip Hop, Soul & Dubstep from Bristol and Beyond.

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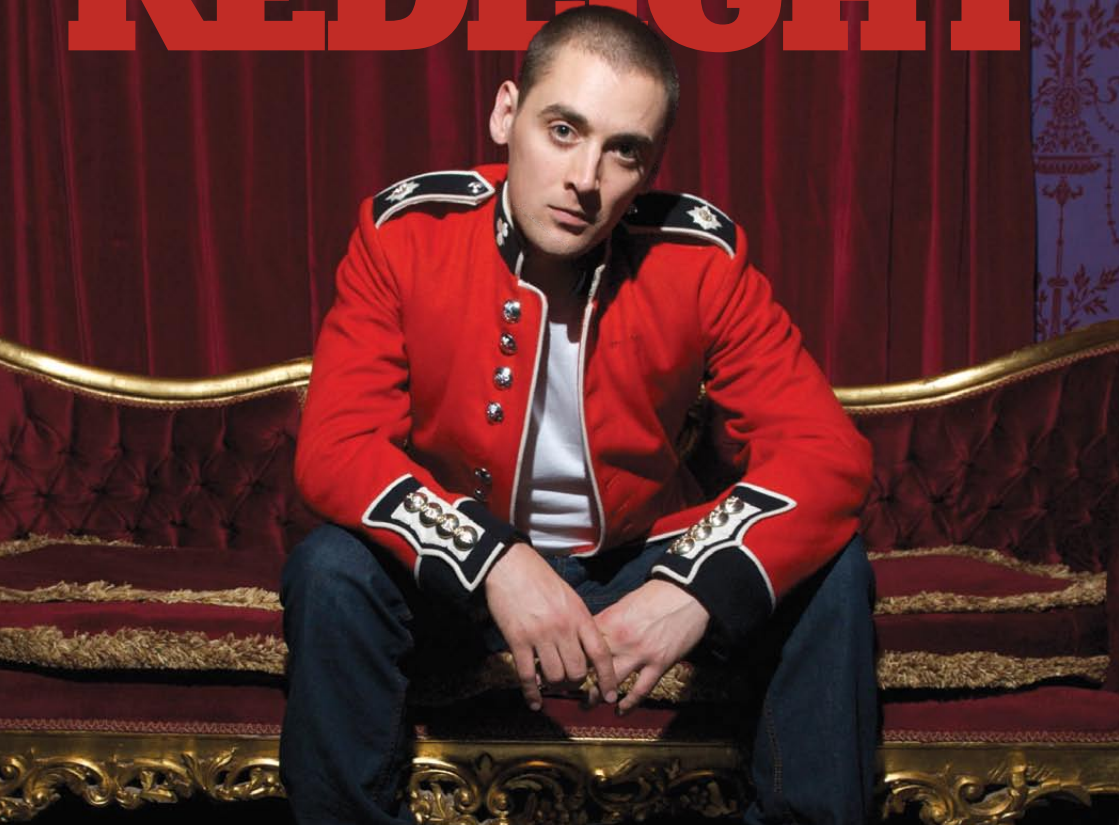
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THE LOBSTER BOY EP

REDLIGHT



Whilst the Redlight name will, for the time being at least, be unknown to the majority of listeners, the man behind the beats is by no means a novice. In his original incarnation as DJ Clipz, the producer and DJ has risen through the ranks to become one of the most celebrated and respected artists in drum n bass. Operating at the forefront of the scene, he's played all over the globe, become part of the Full Cycle family, launched his own Audio Zoo label and been responsible for some of the genre's most essential releases of recent years. Starting afresh with a blank slate and free from any constraints, expectations or categorization, Clipz has adopted the Redlight alter ego in order to explore new musical territory.

Redlight unleashed his debut release in August. Rock The House / Twist Up was a double A-side single. Rock The House quickly became Carl Cox's 'Track Of The Week' on Kiss FM and the single won

over plenty of early fans including Skream, Toddla T, Jack Beats, Goldie and MistaJam. This summer also saw Redlight play on the 'BBC Introducing' stage at Glastonbury festival his storming DJ set captivated a packed and lively crowd and was simultaneously broadcast live to the nation via Annie Mac's Radio 1 show. Continuing the BBC connection, Redlight has now been added to 1Xtra's 'In New 1Xtra DJs We Trust' autumn line up with his 6x3 hour transmissions kicking off on 18th October.

As well as putting in serious studio time working on his debut album due out in early 2010 Redlight has recently collaborated with Rusko and fellow Bristol boy Ben Westbeeche, and has produced remixes for Roots Manuva, Little Boots, Pendulum, Athlete, Hockey and Toddla T.

Redlight 'The Lobster Boy EP' out 16th Nov.

Andy Council solo show coming
15th January 2010 Weapon of Choice Gallery





walls by Zimi



'The tragedy of izanami' by ©opy@ight



LOVE THE LEAF

Weapon of Choice get down to the bear bones with the artist, clothing designer and music producer Nikill for a brief chat before his move to the Big smoke...

WoC: When did you start making your artwork? Have you always had an interest in art?

Nik: About 9 years ago. I have always been a very visual person, but it wasn't until my Art GCSE that my creativity took on a life of its own.

WoC: Who were your earlier influences & what inspires you now?

Nik: The whole of the TCF crew played a huge part in my early development as an artist both with their wisdom and sheer skills, with particularly strong influence from Xenz and Ziml. I later found the work of Will Barras, Mr Jago and Dicy inspiring and eye-opening and thereof they became strong influential forces as my style began to evolve. Bad weather and newly-bought music inspire me to work (these days) and help motivate my creativity; gotta have the new sounds to stimulate the brain matter. However, on a much grander scale, I am influenced and inspired by outer space. In addition to this, a constant subject of my creativity/artwork is the sensational feeling that as humans, we are part of something so potentially infinite. This inspires me to keep progressing and ignore boundaries.

WoC: Where did the leaf logo and 'love the leaf' originate from?

Nik: I used to draw/paint alot of trees, leaves and flowers in the early days and so The Leaf was a bi-product of many roughly sketched versions before ultimately (spray)painting a more refined version of it, which resulted in the decision to print it. People started to comment on how much they would 'love the leaf', and this was the birth of the brand. It just stuck really.

WoC: Your style is very unique and seemed only inevitable to take that transition onto clothing. How did that come about?

Nik: It was for two reasons really, firstly the urge to make my artwork more accessible and affordable and secondly, I wanted to create a safer outlet for getting my artwork and eventually other artist's work about as I knew people who were being arrested for vandalism; the streets didn't seem to be the place to do be doing this.

WoC: Can you tell us a bit about the music you make and do you think that has helped your style of artwork to evolve?

Nik: Predominantly, the music I make is hip hop, as I have been interested in this genre of music for about as long as I've been into art; I've always loved heavy dark beats. It was only a matter of time until I began making my own beats, I admit that I'm a control freak, and anything I think I can do myself I will try and do! It started with fruity loops on my parents' vintage PC with a fish bowl screen, using a mic that looked like an injured dog with one of those cones around its neck, to sample from the desktop speakers. The cone was an attempt to block out any background noise, yeah I'm a geek like that. I make heavy hip hop, sometimes it strays into the realms of dubstep, glitch or jazz but its all hip hop to me. For a while now the subject matter of my artwork has been based around drawings of music equipment so yeah it's helped to evolve my style but particularly in influencing my choice of subject matter. Both my artwork and my music are a representation of myself, I love technology and I love drawing, the things I enjoy frequently help to give my work form, the other times I like my work to be more abstract.

WoC: Where do you see yourself in 10 years?

Nik: Always a difficult question to answer, it is hard to say, recently my life has taken a turn in that I have started a degree in Motion Graphics in London so now I think in 10 years I will be working on films doing visual effects, reflecting on the year i went on tour as an audio/visual DJ. Something along those lines.

WoC: Any last words?

Nik: Always do what you love, be ambitious, and never compromise yourself...and listen to some hip hop while doing so!

Catch Nikill's solo show at the Weapon of Choice Gallery, opening preview **13th November 6-10pm**. Running until the 6th December 2009.



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1@weaponofchoicegallery.co.uk Closing date 30th November 2009. The winner will be notified by the 1st of December. Terms & conditions apply.



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