

## Appendix A. Afrika Bambaataa

YYY Quote	Original Transcript
<p>There was a lot of street gangs at the time: the Black Spades, the Savage Skulls, the Savage</p>	<p><i>Interviewer: So first thing, Bam I just wanted to hear a little bit if you wouldn't mind telling us a little bit about where you grew up and how you came to be in New York and how some of your first experiences with music kind of led you into DJ work?</i></p> <p>01:02:45</p> <p>Bambaataa: Well we grew up...we grew up in an area called the South Bronx, southeast Bronx to be...in fact. Um...it was an area that back in the early '70s, late '60s, that had Robert Kennedy and Carter and all them folks there came down to visit. It was, you know, like Melle Mel said, in "The Message", "There is broken glass everywhere." But it was an area where there was still a lot of unity and a lot of social awareness was going on, at a time when people of color who were called Negroes or Colored, was coming into their own, knowin' that they were Black people, hearing records like James Brown's "Say it Loud - I'm Black and I'm Proud", giving us awareness. Hearing people like Sly and the Family Stone telling you to "Stand!", "You Can Make it if You Try", "Everyday People."</p> <p>So, and then hearing the teachings of the Most Honorable Elijah Mohammed, Malcolm X, Minister Farrakhan of the Black Panther Party, and seeing a lot of the struggles that was going on all around the world through television, with the Woodstock era, the Flower Power movement, the Vietnam War, Lyndon B. Johnson and all that, which gave a lot of hope to this area to do something for self.</p> <p>And hearing the teachings of the Nation of Islam made a lot of people get up and try to get the drugs out of their community. They formed <u>a lot of street gangs...from the Black Spades, the Savage Skulls, the Savage</u></p>

Nomads, the Javelins, the Royal Charmers, the Seven Crowns. Little wars could start if you just looked at another person or woman wrong, or you stepped on somebody's sneaker or their shoe, or if you just made a bump or touched a person at the wrong time or the wrong place. Or even if you said certain words that another group didn't like—that could have led into a full-fledged war, and violence could have sprung up all over the Bronx, and it could have spread into Manhattan and then into other parts of the city, because the Black Spades, the Savage Nomads, and the Savage Skulls had chapters throughout the whole city and even in other states and towns.

Nomads, the Javelins, the Royal Charmers, the Seven Crowns. And some groups was all about negativity. Then you had other groups that was trying to keep the dopes and drugs out of the area.

(7 lines omitted)

*Interviewer: You know, just one of the things I wanted to do as we go through this, when it seems to make sense, is talk a little bit about some of the stuff that we got from you that's in the exhibit. I think you can see this here, those people can see it behind. Whoa, that's not how that's supposed to be...there we go.*

*I got this... One of the things you sent out was this Young Nomads jacket. One of the things that you're given a lot of credit for, I think rightly, is taking a lot of kids out the gang culture and kind of bringing the Zulu Nation consciousness into that. Can you tell us a little bit about what... you know, like the Nomads, what some of these gangs were like? And then how was it that you kind of shifted the consciousness from some of the more violent stuff to more about music.*

01:06:03

Bambaataa: Well at the time when we had the street gang culture, it was basically really about negativity. You know, little wars could start if you just look at another person or woman wrong, or you stepped on somebody's sneaker or their shoe. Or you just made a bump, or touched a person at the wrong time or the wrong place, or even if you said certain words that another group didn't like, that could have led into a full-fledged war, and violence could have sprung up all over the Bronx and it could have spread into Manhattan and then into other parts of the city. Because the Black Spades, the Savage Nomads, and the Savage Skulls had chapters

	<u>throughout the whole city and even in other states and towns.</u>
Source: Fricke, J., & Ahearn, C. (2002). <i>Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade</i> . Cambridge, MA: Da Capo Press, p. 5.	Source: Fricke, J. (2000). Interview with Afrika Bambaataa and Alien Ness. <i>Yes Yes Y'all</i> (TMS #2000.576.1). Museum of Popular Culture, Seattle, WA.

### ***Appendix B. Disco Wiz, first quote***

YYY Quote	Original Transcript
I grew up in the Bronx. Born and raised in the Bronx, half Cuban, half Puerto Rican. I got involved in gangs early on in the Bronx because that was the scene in the early '70s—gangs pretty much dominated the city. In my era, the prominent gangs were the Savage Skulls, an all-Latin gang that I was affiliated with; the Supreme Bachelors, which also was a Latin-based gang; the Black Spades and the Black Assassins, which were the gangs that Bambaataa and the Zulu Nation came out of; and the Golden Guineas. Those were pretty much the dominant gangs at that time. We basically stayed in our own area, because that's the way it was—it was a pretty rough time in those days.	<p>Um, <u>grew up in the Bronx. Born and raised in the Bronx.</u> Uh, <u>half Cuban, half Puerto Rican.</u> And... Child of the '60s and we came out of an era that was...I don't have to tell you, but it was pretty radical in those days. And the music was mostly influenced by a lot of rock -- Jimi Hendrix definitely influenced us. The Doors. Eagles. We used to listen to a lot of WABC. And James Brown, Temptations, Miracles, Smoky Robinson, Motown. So, um...</p> <p>I came...<u>I got involved in gangs early on in the Bronx because that was the scene early on, in the '70s. Gangs pretty much dominated the city.</u> And we were pretty much segregated. So...you had a thing...you had a sense that something was going to happen, because everybody was going with this disco trend, but we wasn't feeling it. It was just like it wasn't something that was for us. We weren't socially accepted at disco joints.</p> <p>So we used to pretty much throw house parties when I was younger. And when Kool Herc finally hit the scene, '73-'74, we started getting the buzz that something was different. The funk that he threw on turntables, and the soul that came across with the beats, with the African beats, was something that I related to. Being of Latino heritage is, I guess, something that's instinctive, you know? And I could feel it. When I hear the beats and the bass thumpin',</p>

	<p>it was something that really like blew me away, more so than any other music I've ever heard in my life.</p> <p>So at that time I was looking for an outlet to express myself. I was young, thuggish, and just looking for something to do besides getting in trouble.</p> <p><i>If you don't mind, because I think it's so important, going back to the gangs and like what some of the gangs were that were prominent at the time.</i></p> <p><u>In my era the prominent gangs were The Savage Skulls, which were an all-Latin band, which was a gang that I was affiliated with. The Supreme Bachelors, which also was a Latin-based band, I mean, Latin-based gang. The Black Spades, The Black Assassins, which were the gangs that Bambatta and the Zulu Nation came out of. The Golden Guineas. And that was pretty much the more dominant gangs at that time. And so it's more a little avenue. But that was the thing then.</u></p> <p>What I was telling you earlier, before I heard of Kool Herc, we used to go to house parties. And <u>we basically stayed in our own, because that's the way it was, you know? And it was a pretty rough time in those days,</u> economically-wise it was tough, so there weren't too many outlets for young youths of color.</p>
Source: Fricke, J., & Ahearn, C. (2002). <i>Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade</i> . Cambridge, MA: Da Capo Press, p. 6.	Source: Fricke, J. (2000). Interview with DJ Disco Wiz. <i>Yes Yes Y'all</i> . Museum of Popular Culture, Seattle, WA.

***Appendix C. Disco Wiz, second quote***

YYY Quote	Original Transcript
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A lot of people from my era say that the gangs really never left, that the gangs became crews. I could validate that, but when I'm talking about street gangs, I'm talking about the ones that were ready to bust you up. When they transferred into crews, they more or less made the transition into hip-hop. They weren't out looking for trouble. They were more or less partying and making sure nobody came in there and wrecked their party.

*So people in that era, they talked a lot about different crews ruled different areas of the city. Was it the case? I know that there was some kind of regionalism there, but part of that I know was like with Bam, if you wanted to play the Bronx River Center he was there; his guys took care of him. Was that part of that regional thing? Because Flash had a certain gang that was kind of...you know, a group of people that were protecting his parties?*

Up in Boston Road, right. Right. But um, that's the way it was. I guess you could say it was a form of entourage. It was a form of entourage, or a form of your group, your sector, you know what I mean?

A lot of people say... A lot of people from my era say that the gangs really never left, that the gangs became crews, which is probably what you're trying to touch on. I could probably validate that, but not to the point as how clean-cut \_\_\_\_\_ gangs were. When I'm talking about street gangs, I'm talking about people that walked around with Lee jackets, MC boots, grimy, and you knew that they were ready to bust you up.

So when you talk about when they transferred into crews, they more or less made the transition into hip-hop, put on the appropriate apparel, and gave love to what they were trying to...you know...  
um...um...

*The motivation was different.*

Yeah. They weren't out looking for trouble. They weren't out advocating the racism that was earlier in the '70s. They were more or less partying, and making sure nothing...nobody came in there and wrecked their party.

<i>Source:</i> Fricke, J., & Ahearn, C. (2002). <i>Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade</i> . Cambridge, MA: Da Capo Press, p. 12.	<i>Source:</i> Fricke, J. (2000). Interview with DJ Disco Wiz. <i>Yes Yes Y'all</i> . Museum of Popular Culture, Seattle, WA.
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#### **Appendix D. BLADE**

YYY Quote	Original Transcript
<p>Golden Guineas would actually come down to fight with the Savage Skulls, and the Savage Skulls would go fight with the Black Spades, and while all those morons were out there blastin' each other's heads off, the rest of us were out there painting and having a good time. All the graffiti guys are just stealing paint and having a good time, and all these guys are knifing each other, beating each other up—as long as they didn't see you with the spray paint. Gang guys would chase graffiti guys to catch them, take their paint, and spray all over them.</p>	<p><i>When you were coming up though it was gang land</i></p> <p>Yeah, you had the Black Spades and the Golden Guineas, the Savage Skulls.”</p> <p>I remember when I was painting the Black Spades are fighting with the <u>Golden Guineas</u> and they're <u>fighting with the Savage Skulls</u> and <u>all the graffiti guys are just stealing paint and having a good time and all these guys are knifing each other, beating each other up.</u> Then you got a white and black and Spanish guys all having a good time, smoking hash. Let's go to the store and get that cherry pie 'cause you got the munchies. <u>As long as they didn't see you with the spray paint. Gang guys would chase graffiti guys to catch them, take their paint and spray all over them.”</u></p>
<i>Source:</i> Fricke, J., & Ahearn, C. (2002). <i>Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade</i> . Cambridge, MA: Da Capo Press, p. 8.	<i>Source:</i> Ahearn, C. (2000). Interview with BLADE—Co-op City the Bronx. <i>Charlie Ahearn Hip-Hop Archive</i> #8078 (Box 5, Folder 28). Division of Rare and Manuscript Collections, Cornell University Library.

#### **Appendix E. Arthur Armstrong**

YYY Quote	Original Transcript
<p>Rap was territorial. It came from the gang wars; I don't know if a lot of people know that many of the rappers came from the gang wars of the '70s. Some became DJs, MCs; some became security. So it melted over into</p>	<p>02:12:15</p> <p><u>Rap</u> at that time was very <u>territorial</u>, you know, during that period. It wasn't like, say, jazz or whatever. So in other words, if you... Certain people you didn't bring into certain areas and stuff like that. So I had to</p>

rap music, protecting their territory. So that's basically how it started.

be taught who should I book with who; who should I not book at certain times.

(5 lines omitted)

02:13:50

Well the art was first of all, the art of rap was learning to...who to promote first. I had to hire a flyer, you couldn't just make an adult flyer. You had to make an adult to caterer to the kids.

So basically what I did was...1979 I would say was the learning period for me. I started relying on the kids pretty heavily, also. Because kids knew...you know, who to book, who had the...you know, power and stuff like that.

*And you were saying with the territorial thing. I mean I understand that you didn't try to book something at Bronx River Center unless Bam was there. But how did that come into play with the club?*

[You know what I was going to say off the record to you was, I went somewhere else with that, you know what I mean? That was a whole nother subject when you talk about...you know, territory has to do with the history of rap, not my club. You know, just the history in general of how rap started, but not my club.]

*Yeah, it would be great to get some of that... I think as somebody who isn't one of the artists, you have a different perspective on it that is important for us to get, if you want to tell us a little bit about that. What you mean by the territorialism and where that happened and why that was important.*

Okay, I can add it in to how it applied to my club.

02:15:45

In other words, what I had among that learning period was this: occasionally I gave shows outside of the club also, because certain kids would not come into certain areas. My club was like primarily in the southeast. When I wanted to give shows in other areas, that's when I found out how territorial rap was. In other words...

*So you wanted to promote some shows outside the club.*

02:16:15

Yeah, that's when I found out basically how territorial rap was. In other words, like you said, you didn't go into Bambaataa's territory without talking to him and booking him. You didn't go to the north Bronx without booking the Funky 4 and talking to their management. You know?

So that's basically...

In other words, and then during the late '70s...

02:17:01

Okay, from the time I got involved until I would say in the mid '80s, that's when rap was more or less territorial. But what my club brought with this, it was considered neutral territory, that allowed, you know, everybody would meet there, there wouldn't be any kind of problem. They didn't have to get permission, see, from...you know, the leaders, you know, of different areas.

So basically from that and other clubs, that's where rap started really spreading, you know, in different areas. The clubs in Manhattan and outside of New York.



	<p><i>Can you tell me a little bit about the roots of that territorialism?</i></p> <p>02:17:42</p> <p><u>It came from primarily the gang wars. See, I don't know if a lot of people know that rap was... many of the rappers came from the gang wars of the late '70s. Some became DJs, MCs, some became security. So it melted over into rap music, protecting their territory. So that's basically how it, you know, came, you know...how it started really.</u></p>
<p><i>Source: Fricke, J., &amp; Ahearn, C. (2002). Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade. Cambridge, MA: Da Capo Press, p. 5.</i></p>	<p><i>Source: Fricke, J. (2001). Interview with Art Armstrong. Yes Yes Y'all (TMS #2001.500.1). Museum of Popular Culture, Seattle, WA.</i></p>

#### ***Appendix F. Fabel***

YYY Quote	Original Transcript
<p>The first groups I ever saw dance were actually outlaw gangs. Back in those days we had the Black Spades, the Savage Nomads in the Bronx, the Ching-a-Lings. In my neighborhood, you had the Savage Samurais on 123rd to 117th. Back then those gang members wore leather vests, similar to Hell's Angels, with the name on the back. They had younger brothers called the Young samurais, and then they had even younger guys who were the Baby Samurais.</p> <p>The first b-boys I ever saw were the Baby Kings—the youngest members of the Spanish Kings—and they were about my age. I was eleven or twelve, and I was seeing some of the most incredible dancing. The style of dance was different from b-boying, where one guy went out and then you had to go out and burn him with better moves. With the outlaw dance they would do it at the same time; they would sort of dis the guy they were battling with a series of moves, and then they'd flash</p>	<p>Um, <u>the first group I ever saw dance were actually, uh, uh, outlaw gangs.</u></p> <p><u>Back in those days, you know, we had the Black Spades, the, the Savage Nomads, in the Bronx, you know, the Ching-a-Lings.</u></p> <p><u>In my neighborhood, you had the Savage Samurais on 123rd to a, to a 117th. That was like their whole territory.</u></p> <p>Savage Samurais, the Spanish Kings, and then those gang members, outlaw gangs, they <u>wore like leather vests, similar to like Hells Angels, with the, with the name on the back.</u></p> <p><u>They had younger brothers called the Young Samurais and the Young Kings. And then they had even the younger guys who were the Baby Kings and the Baby Samurais.</u></p>

<p>their colors. They'd open their vests and then turn around and show you their colors and then walk away. Then you'd have to come out and burn that. And it didn't always turn out a peaceful outcome.</p>	<p>So the first b-boys I ever saw were the Baby Kings, and these guy-...oh, <u>they were about my age</u>, you know.</p> <p>I'm 34 now, so like '76, '77 <u>I was like 11 or 12</u>, and <u>I was seeing some of the most incredible dancing</u>. You know, they had different styles of dance.</p> <p>There was a...dances that you would just do up on your feet, you know.</p> <p>Then, there, there was a dance called the Outlaw Dance, where you would...it was similar to Brooklyn Uprocking, where you <u>would sort of try to dis the guy you were battling</u> -- more confrontational...two people <u>going at it at the same time</u>, which <u>was different from b-boying</u>.</p> <p>b-boying you would take turns. <u>One guy went out, and then you had to go out and burn him with better moves</u>.</p> <p>Whereas, <u>the Outlaw Dance they would do it at the same time</u>, and what they would do is go through a series of like they might take your head and throw it up and shoot it. Blow! <u>And then they'll flash their colors</u>.</p> <p><u>They'll open their, their vests, and then they'll turn around and show you their colors</u> there, <u>and then they'll walk away</u>.</p> <p><u>Then you have to come out and burn that</u>. So <u>didn't always turn out a peaceful</u>, uh, you know, a peaceful <u>outcome</u>.</p>
<p>Source: Fricke, J., &amp; Ahearn, C. (2002). <i>Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade</i>. Cambridge, MA: Da Capo Press, p. 9.</p>	<p>Source: Fricke, J. (1999). Interview with Jorge 'Fabel' Pabon. <i>Yes Yes Y'all</i> (TMS #1999.953.1). Museum of Popular Culture, Seattle, WA.</p>

### Appendix G. BOM 5

YYY Quote	Original Transcript
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<p>Even when I was in a gang, we played ‘Apache’ . . . ‘Bongo Rock’ on a phonograph hooked up to a lamppost outside. We’d bug out. Go wild. Some people called it a bite off the Bus Stop, but it was faster. We were already top-rocking. Gangs were already doing it, man. They had a lot of famous Puerto Ricans in gangs that won a lot of contests back in the ‘70s top-rocking.</p>	<p>. . . It was still majority Blacks. I had a lot of Black friends. I didn’t know what they were doing. In the gang <u>we was already Top Rocking</u>. Up Rocking is from Manhattan. <u>Gangs were already doing it, man. They had a lot of famous Puerto Ricans in gangs that won a lot of contests back in the 70’s Top Rocking.”</u></p> <p>But I didn’t know what these guys were doing. They were doing their head spins. Some kind of back spins. Simmons was a Black Spade and all that and they had Bo and Robbie Rob.</p> <p>(50 lines omitted)</p> <p><u>Even when I was in a gang we played Apache. Bongo Rock. On a phonograph hooked up to a lamppost out side. We’d bug out. Go wild. Some people called it a bite off the Bus Stop, but it was faster.</u> The President of the crew wasn’t scared of no one. What was funny was that the Pres was a very dark skinned Puerto Rican. Black Bennie.</p>
<p>Source: Fricke, J., &amp; Ahearn, C. (2002). <i>Yes Yes Y’all: The Experience Music Project oral history of hip-hop’s first decade</i>. Cambridge, MA: Da Capo Press, p. 9.</p>	<p>Source: Ahearn, C. (2000). Interview with BOM5. <i>Charlie Ahearn Hip-Hop Archive #8078</i> (Box 5, Folder 28). Division of Rare and Manuscript Collections, Cornell University Library.</p>

#### Appendix H. LEE

YYY Quote	Original Transcript
<p>The Fab Five [a graffiti crew] were painting trains since 1971. They were an offshoot of some violent gangs—the Savage Skulls, the Puerto Rican Bros. They had balls. They had no fear. They carried pistols and pistol-whipped people. They were vicious, but I thought that was kind of cute. They were like protective brothers to me.</p>	<p>Black kids dressed <u>suave</u> pimpish style <u>White hats black bands bell bottoms</u> 69 Pro Keds clean sneakers not me I would buy new sneakers and I would invite my friends to have ‘stepsies’ to make them look aged</p> <p>(52 lines omitted)</p> <p>Summer ’78 DJ’s from the Bronx – Black DJ APACHE was from the Hill</p>

<p>Base I was one great writer, and he was a great acrobatic dancer, too, with flips. He'd spin on the floor. He'd come off, flip his hat, and stuff it in your face. People were intimidated. Black guys from the Hill or the Avenue would come down to battle. They were the best. Suave with white hats, bell-bottoms. I was burning, too! People'd be cheering.</p>	<p>(He played this rap song – recorded rap)  <u>BASE I great graffiti writer. He was a great acrobatic dancer with flips. He would spin on the floor.</u> Black dancers were always better so he broke ground for the Puerto Rican dancers. <u>He'd come off flip his hat on you and stuff it in your face. People were so intimidated.</u> The competition grew. PR's were into acrobatics. They were into the Hustle – energy -.</p> <p><u>I was BURNING too.</u> I wasn't my cup of tea – <u>people would be cheering!</u></p> <p>“<u>Guys from the Hill would come down</u> and guys from <u>the Avenue</u> would be there and it wasn't the gangs but it was that mentality. This male war dance thing—battling each other.”</p>
<p><i>Source:</i> Fricke, J., &amp; Ahearn, C. (2002). <i>Yes Yes Y'all: The Experience Music Project oral history of hip-hop's first decade</i>. Cambridge, MA: Da Capo Press, p. 8.</p>	<p><i>Source:</i> Ahearn, C. (1998). Interview with LEE. <i>Charlie Ahearn Hip-Hop Archive #8078</i> (Box 5, Folder 28). Division of Rare and Manuscript Collections, Cornell University Library.</p>