

GRAFFITI VERITE'

GV DOCU-SERIES

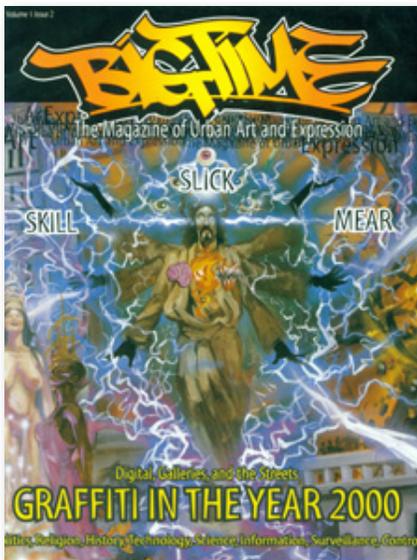
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FILM REVIEWS - PART 2 (of 3)

GRAFFITI VERITE' Read The Writing on the Wall

Directed by Multi Award-Winning Filmmaker Bob Bryan



BOB BRYAN: Cultural Programmer

By TEMPT ONE , Writer

“You have to understand something: Los Angeles, CA is Hollywood. We create software - programming - that programs people all over the world. Cultures are changed by what we create here.” So says Bob Bryan, creator of 1995’s **GRAFFITI VERITE’** documentary on L.A.’s graffiti art. Bryan (*who owns his own video production company and is a longtime Hollywood filmmaker/producer*) should know. His stripped-down approach to the diversity of politics, age, class and philosophy within the “La-La” writing scene has won him countless awards and acclaim the world over.

Bryan got the idea for doing the documentary on Graffiti Art after meeting artist TOONZ one night in a Hollywood alley while the artist was working on a canvas for an opera. Shocked at what seemed to be an odd combination of ideas (“graffiti,” “canvas”, and “opera”, Bryan began asking questions.

“What I found out was that truly these were artists and that the mediums they work on far exceeded the stereotypes. I found that they weren’t criminals, vandals, or gangsters, but artists who had something to say. They had an art history and an aesthetic that I knew nothing about, and I thought that if I knew nothing about it, then there had to be a large number of people who knew nothing about it. I thought that it was valid in terms of what they were saying. *‘So began the process of documenting the culture.’*”



My intentions were to counter the programming that was put down by traditional, conventional media sources which basically, for some reason, wanted to show graffiti art in a negative sense; and I realized it was very positive. I wanted that story to be told... I’ve always said that the graffiti art movement was like a movement with a bad publicist. If we look towards the media’s image of graffiti we would think of graffiti

artists only in a negative sense; TV depicts writers negatively and print depicts writers negatively. Therefore, the audience or public perceives graff artist negatively because they get their information from the media. Once people see... (**GRAFFITI VERITE'**) they invariably turn their view around. It's just a lack of education-they're not educated as to what's really going on with the graffiti aesthetic. They haven't been exposed to the positive nature of it. They have been programmed by negative programming. **VERITE'** means truth and - for me - the only way to get the truth out would be through the writers."

To that end, Bryan deliberately withheld the opportunity to give the haters equal air time.

"That point of view is already out there - strong. What would create balance in software- in terms of programming-would be the graffiti artists' point of view. I definitely structured (the video) in a way that would change people to understand that it isn't about this commune idea-this "group think", it's about independent artists."

Not content with ending it there, Bryan organized **The First International Graffiti Art Competition (IGAC)** earlier this year because, as he says, "I felt it was time now for people to understand the international socio/political context that graffiti comes out of; that it isn't just something that happens in L.A. or New York, but something that has evolved out of history all over the world *'I wanted to educate the world audience to the big picture..'*"

The winners of the competition will be included in Bryan's follow-up video, *The Art of International Graffiti (IGAC)*, which is currently in its final stages of completion. Judging for the competition was done by a cross-section of gallery curators, actors, painters, doctors, lawyers, and even some graff heads (including members of the BIG TIME staff), and it was held at the Museum of Arts, Downtown Los Angeles in late August. Work was submitted from Russia, Guam, Puerto Rico, Australia, Denmark, Germany, England, Canada, Cleveland, the Bronx and even Pasadena. The winners will be receiving plaques in honor of their achievements by mail.

Of the competition, Bryan states "I sincerely hope that the positive media exposure that the winners receive will turn a lot of heads in the direction of learning to appreciate on all levels- this emerging and dynamic art form that truly transcends all stereotypes and gross generalities." So do we.

- TEMPT ONE, Writer
BIG TIME MAGAZINE

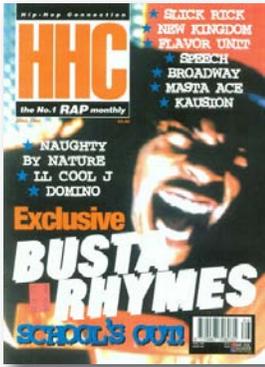
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This month at "594" video review we give a look at one of the newest and best Graff videos out there. I feel kinda weird callin' **GRAFFITI VERITE'** a video, its a lot more than that! **Graffiti Verite'** is a modern day *Style Wars*. If you have no clue of what I'm talking about than you must really be a lost soul in this World called graffiti. **GRAFFITI VERITE'** documents graffiti in LA from its early beginnings to its modern day form. Some of the best LA writers have been interviewed for this eye opening video. Toons, Relic, Mear, Miner, Man One and many more of LA's top writers give their accounts of growing up a writer in LA. They also drop knowledge on the modern state of graffiti in LA today. From bombin stories to graff art shows to respecting graff as a real art form, they all allow the rest of the world to peek into their world and hopefully understand how important graffiti art is to them and the rest of our culture. I highly recommend getting a copy of this mind-blowing video for your collection. Oh, and if you know any knuckle heads that need to be schooled on the importance of respecting graffiti as an art, sit 'em down and force them to watch **GRAFFITI VERITE'**.

GRAFFITI VERITE' gets a big thumbs up from the staff of "594" and we hope to see a sequel from Bob Bryan productions very soon. Peace & Respect!

-- The Editor,
"594"



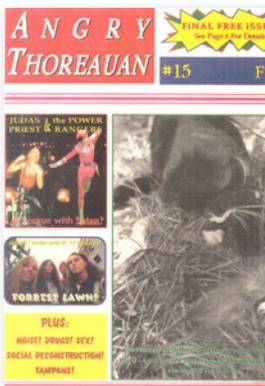
THE GRAF CONTINUES...

After the shameful treatment of Simon Sunderland, a story from the states shows just how differently they seem to treat their street artists. A brand new documentary, **GRAFFITI VERITE'**, has stormed the nation's video rental shops, been shown on TV and in schools throughout the US and even picked up awards. The work of documentary maker Bob Bryan, **GV1** follows the director/cameraman on a six-month journey into the Los Angeles underground scene. The film explains why the artists involved get into their art and why they do it.

However **GRAFFITI VERITE'** has incurred the *Wrath* of some sections of the community who see the film as glamorizing violence. Lori Gay of L.A.'s Neighborhood Housing Services says: "It's not something that should be glorified." Yet one writer in the film, Alex Poli who writes as Man One, predicts wider respect for graf artists in years to come. "50 years from now we'll be in the books. In 200 years from now we'll be like Van Gogh."

--- HIP HOP CONNECTION
(London, U.K.)

GRAFFITI VERITE' (The Truth About Graffiti)



For years, the lifestyle that evolved around hip-hop and graffiti went unnoticed, but when it's most banal form (*tagging*) migrated to the suburbs (carried there by fashion-tainted youngsters), the easily-frightened suburbanites hastily dialed up 911 so as to not only have the streets 'cleaned up' but to have someone else do the dirty work. Ironically, the suburbanites' own off spring perpetuated the "scourge", and instead of investigating as to why their matrimonial

by-products were tagging (after coercing the parents to admit that their own kids were actually participating in such a heinous crime), they sought to violently quell it. Of course, like a wart that is indignantly extracted with the closest available sharp object the roots remain, and the problem persists. The forever-faceless experts told the people that graffiti is tagging, and that tagging is vandalism, thus it is bad, and so the people obeyed, and now they would rather call the anti-graffiti hot line than end hunger, abolish homelessness, and rectify the abject ugliness of their developed, synthetic environment. The danger of unauthorized and impromptu art poses too great a danger to the complacency of modern American life, and so such brief but brilliant expressions should be violently outlawed so that the abandoned and disheveled parking lot that is suburban life can continue to decay.

To be blunt, graffiti is a relatively new art form, one that is available to anyone, anywhere. To attempt abolishing it will only help to strengthen those who sincerely live the lifestyle, and to place it in a tame environment (such as "*free walks*") only disembowels it (much like *punk bands* on major labels). Like any form of art, graffiti has and shall continue to be harshly criticized. The ignoramuses what are most opposed to it are also those who are too daft to deduct that every manner of art and entertainment that they espouse or pursue was at one time shunned or lambasted simply because it was unorthodox relative to that era's accepted fashions.

Now, while this colorful documentary does not overtly disclose that about which I have heretofore rambled, the message is certainly implied. Several are interviewed, and they tell of their problems with the many and diverse clans of armed urban thugs (*kops, gangs, vigilantes,*) of the differences between the east coast (urban, lower class) and west coast (*suburban, middle class*) styles, how hip-hop is a manner of living and not an eMTV-spawned fashion, and how the creating of this art is done for fun and to convey messages (*personal, political, and social.*)

A good video that is well edited, **GRAFFITI VERITE'** articulately explains that despite the naysaying of the truly uncultured middle class, hip-hop is a functioning subculture, even if it like any other overly publicised lifestyle. is infected with poseurs and losers.

Note that this programme is not meant to be a definitive

and thorough representation, for its purpose is to familiarize folk with graffiti, be they curious, sterile, or anyone in between.

My only complaint was the omission of the “wigger” fad and how graffiti is performed/perceived in countries outside of the U.S.

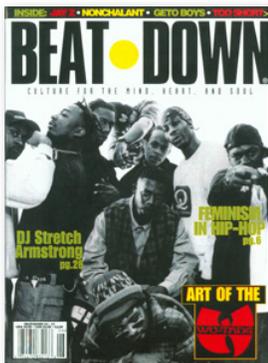
-- ANGRY THOREAUJAN

Bob Bryan’s amazing docu mini-feature **GRAFFITI VERITE’** is vibrantly alive in telling the “true story of Graffiti,” from its cultural roots in Latino America of the 1960’s until the present day misunderstanding of it as a “gang thang.”

You’ll meet the people behind the often astonishingly accomplished street works you have only seen in passing and at freeway speeds. Bryan documents the range of styles and themes with clarity and a hypnotic rhythm, as one kinetic graphic blast of colors gives way to the next. It’s not unlike a street museum tour in effect.

Despite potential misgivings, this is more than a film about how “cool” it is to deface public property. If you find yourself buying the usual media stereotype about how only gangbangers spray graff, you’ll be chilled when one otherwise law-abiding Graff Artist relates his late night dead-end alley encounter with a gang of homeboys definitely not pleased with the idea of bringing art to “their” hood. Check out the **GRAFFITI VERITE’** site, too.

-- AMG MOVIE REVIEW



BOB BRYAN’S GRAFFITI VERITE’...

Hip Hop is art and with that meaning comes the three components of that art. In no particular order there is break dancing (or pop locking), mc’ing and graffiti. Graffiti derived from an Italian word “graphein” meaning drawing made on a surface has been part of our lives since Ancient times

and is a form of expression much like break dancing and mc’ing. No longer has it been scorned as an act of vandalism, it’s now considered an art form. Graffiti art is not easy to define in two sentences.

“Graffiti is... it isn’t” says documentary film maker Bob Bryan. “Graffiti is a many splendid thing and it means something to everybody. I think Graffiti art comes from a subculture phenomenon. It comes from the personality of the practitioner, the history and it comes from a popular culture that consists of Hispanics, Asians and African Americans.”

His critically praised documentary **GRAFFITI VERITE’** (Bryan World Productions) showcases the talent and art form of graffiti art. In the video Bryan was able to interview graffiti artists and show different graffiti methods from paint brush to aerosol cans. The most interesting artistic expression comes from one artist who hand carved, brushed and spray painted graffiti art on a Redwood (That was a Hispanic piece of a combination of old school ancestral hieroglyphics and styles mixed in one piece,” he explains.

The most significant aspect of the video is it, underlining message-Graffiti art transcends through cultures and countries. “I structured the video to educate people in the life as well as people who are outside of the life,” he says. “It was the first opportunity to let people know that graffiti art is more than just tagging.”

Currently he is filming **GRAFFITI VERITE’ 2 (GV2)**. **GV2** will feature more international aspect of graffiti art. In connection with the new video, Bob Bryan will have an **INTERNATIONAL GRAFFITI ART COMPETITION (IGAC)**. Contestants from all over the world can send in detailed graffiti art drawings in any medium (*canvas, video, etc.*) All the winners from the competition will be featured in the documentary which will also detail @ **International Graffiti Art Movement**.

“It seems to me that the periodicals [that print graffiti art] are preaching to the band. They are like talking to each other and it doesn’t communicate well to the people outside of the movement, ” he says. “So it becomes a closed culture and therefore communication is not taken place. There is no real attempt to communicate well to people outside the

movement and I think that is a flaw. I challenge the periodicals [who print graffiti art] to communicate to people outside the movement.”

Ultimately, Bob Bryan wants Graffiti Art to be legal so art can be expressed Freely. There have been harsh penalties created for graffiti writers, (or urban literature writers) who have been caught in their expression of art and fines are not even being considered. In L.A. any graffiti writer who is caught their art on walls or on any surface can get sentenced for 25 years.

Bob Bryan, as well as others are currently trying to eradicate those penalties and to showcase graffiti art in galleries and museums for education and appreciation purposes. Hopefully with Bryan’s video **GRAFFITI VERITE’** being shown across the nation in film festivals and on local PBS station Legislators and people can see that its more than just vandalism.

“Graffiti Art is a mixed medium expression. It’s tattoos, it’s written in books. It’s featured on cyberspace and its computer art,” he says. “It’s lines, it’s colors, it’s attitude, it’s graphic, it’s literal and it’s a hieroglyphic expression of one’s essence. In most Hispanic communities graffiti art is used as a community Newspaper.”

What is in the future for graffiti art? *“Graffiti art can move along with everybody else in the 21st century and in the new millennium,”* he says. *“I think the practitioners of graffiti art will evolve and always express how we live and how we appreciate the aesthetic. We have to open ourselves up to understand that it will change and that it will represent where we come from and what we’re doing. For the future of Graffiti Art I say, ‘just let it be.’ Don’t try to define it and limit it’s growth. **Graffiti Art represents Freedom.**”*

- BEAT DOWN ARTICLE
Culture For The Mind, Heart, And Soul

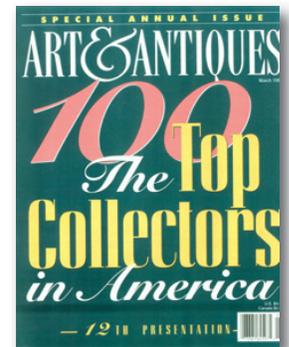
“Just when we thought it was safe to stop collecting,” says psychoanalyst Judy Spence, “we find something new that makes our eyes pop out.” Judy and her husband, Stuart, an industrial scientist, showed no signs of restraint last year, having added some twenty three works to their cutting-edge

collection of contemporary art by John Baldessari, Allen Ruppersberg, Chris Wilder and others. Among the Spences’ recent acquisitions are Paul Kos’s International Bed and Breakfast-a twelve-foot ladder on which a live parrot named Pablito rings four bells and sings the communist Party anthem to commemorate the breakup of the Soviet Union. “He has a way of taking over the household,” Judy says. The Spences also picked up a few sexually provocative works by Jeannie Patterson and Marcy Watton, and an allegorical painting of Los Angeles by young Graffiti Artist, Mear.



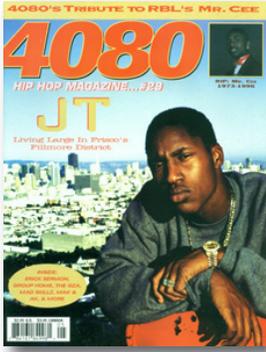
For the Spences, art and life are intimately intertwined. “All our artists’ works are very personal,” Judy says. “Their art illuminates the painful corners of existence and how hard it is to be an individual with all one’s peculiarities, failings, and talents.”

- ART & ANTIQUES
Featuring Artist MEAR



Yo!... Like this one was pretty nice, another fine video production by the very people who brought to you the graffiti contest in LA. I felt like there could have been more music, but I guess you didn’t need it ‘cause some of the quotes was just “off the hook” as far as being on the under and what this society’s doing to you and what a writer has to do just to survive and keep his integrity! REAL NICE! They scored on this one! Lots of decent LA Kings on this one. A must for all you writers who want to know more about graffiti in general. Peep this out. It was also a little long but I stayed with it ‘til the very end. I highly recommend this video to anyone, anytime!

-- CRAYONE,
HIP-HOP.COM Movie Review



GRAFFITI VERITE'...

is a documentary on spray can artists and their subculture. Never exploitative or ignorant in its coverage, filmmaker Bob Bryan presents here *an uncut view from da underground.*

"Graffiti is wild, it can't be tamed," one writer says, while Chaz, an old school vet who was writing back in the 50's and 60's explains the difference between tagging and piecing' for the benefit of the uninformed. . *"To be called a tagger just limits who I am. I'm an artist,"* says Dimer. Freeway underpasses, handball courts and bus yards are transformed into canvases for street artists like Dimer, Tribe, Risk, Pjay, Nerv, Duke, Mear, Tempt, Miner, Designine, Toonz, Skept, Emuse, Excite, Prime, Cre8, Jipsie and many many others.

The video starts out with a hip hop song in the background, then writer PJay is the first to connect the two. *"When I embraced hip hop and graffiti art, I was very, very, very conservative."* (High school photo's of a GQ'd argyle-vest wearing man confirms this) *"it just took over my mind, that's the only way I could put it,"* he adds. PJay, who's now a dreadlocked 'sunglasses wearin', laid-back brother, at peace with himself, obviously made the right choice.

Dj-ing, MC-ing and Breakdancing, Graffiti's kindred elements are shown in footage from the I.C.U. "Top Illin" gallery show in '95. This is followed by a top hatted man named Snake Doctor breaking comparing Hip Hop to 60's culture. *"Hip Hop culture encompass the same thing... the music, the clothes, and the art."*

A historical note is touched upon by a discussion of old-school writing and how graffiti in LA. was always supported by gang culture, with writers representing their hoods artistically. According to Chaz, *"We got the history of graffiti from the cholos, from the pachucos"* in the 30's and the 40's, before spray cans were even used. Chaz points out that the notions of Gangs then *"wasn't what we have today, it was more of a club, more of an identity."* This gothic, block-style lettering influenced the East side writers heavily, while the West side writers

"had more of a New York influence," according to Skept.

One of the best things about this film is that it presents the artist in their own words, talking about their art. *"It's performance art, it's a physical thing,"* says Nerv, explaining why he got into spraycan art as the camera switches back and forth from an interview to still shots of various wildstyle pieces. Miner tells the audience about the formation of West Coast Artists (WCA), one of the most respected graffiti crews around. Skew, who's shown doing fill-ins on a dope mask-face character, explains his addition to graffiti. *"I couldn't really stop piecin' or drawing. Once you start doing it...it gets to be like a ritual."* Duke calls himself *"the authentic graffiti writer,"* in a sit down interview in his studio. *"I will write on any surface, from tattooing to this,"* he says, looking around at his artwork. *"You gotta do your part to combat the conspiracy, and this is my part,"* he explains. Duke's rendering of characters like a Bodean nymph and Cerebus the aardvark is quite impressive, as is his socially conscious point of view. *"You are a product of your environment, that's true to a point, it's part of you and you're part of it but as soon as you reach that point, then you know."*

This awareness is echoed by several other artists, like Mear, who says *"Everywhere you turn, something is being taken away from you, the restrictions are getting tighter."* Mear's nightmarish style, featuring demons and scared people running from crazed killer cops, underlines his words in an effective manner. Tempt, from the 213 crew, likewise talks about the LA environment in which the majority of these writers live. *"213 is like the story of LA, it's like what people go through. There's been a lot of gang warfare and a lot of police brutality, hypocrisy in LA, allot of crime, that's been going on...and 213 speaks about that."* Tempt's wisdom at such a young age belies the media-driven image of graffiti writers as uncontrollable, ignorant juveniles who need to be punished. In reality, many of these artists are just reacting to what they see in their lives everyday. And while they may be painted as menaces to society by some (who seek to enforce penal code sec. 594), the brilliant visuals and nearly unlimited creativity of these artists speak otherwise.

- 4080 HIP-HOP MAGAZINE





Art or Outrage?

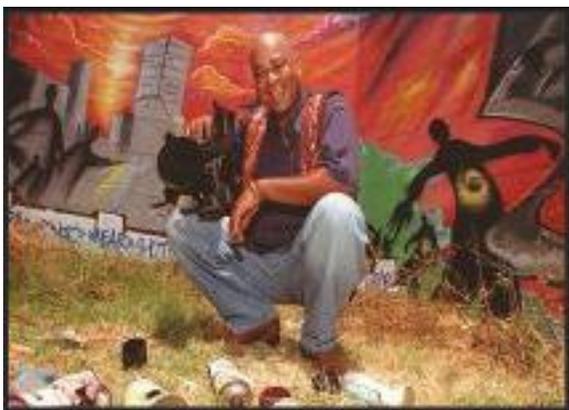
Award winning Documentary on Graffiti Has Won Approval From Educators but Criticism From Those Who Say It Glamorizes Crime

By Bob Pool, Los Angeles Times Staff Writer

There was something strange about the vapor cloud that wafted in front of Bob Bryan that night as he traveled with his family down Melrose Avenue. It was billowing from a storefront near Larchmont Boulevard, followed by a man wearing a face mask and carrying a dripping aerosol can.

When Bryan pulled over, the man explained that he was painting graffiti. Isn't that illegal? Asked Bryan. No, the graffiti was the backdrop for an opera, the man explained.

Intrigued, Bryan hurried back with a video camera to



start a six month journey into a Los Angeles subculture, raising the provocative and controversial question: Can public graffiti be an art form and not merely

vandalism?

The result is an award winning documentary that has aired on public television, landed on video rental store shelves and is starting to pop up in schools and museums across the country. A committee for the Los Angeles County Office of Education has endorsed the video as *“appropriate and useful classroom material.”*

Bryan's **GRAFFITI VERITE'** is being praised as a portrait of those some consider to be street artists. But the 45 minute documentary is being criticized by others as something that glamorizes criminals whose spray paint has spread a blight across Los Angeles.

“It's not something that in my mind that should be glorified, quite frankly” said Lori Gay, president of Neighborhood Housing Services of Los Angeles, a community revitalization group. *“Is it art? No sorry. You ask them what they think about it when the time comes (that) they own their own house and somebody comes along and defaces it.”*

The debate doesn't surprise Bryan, a director and cameraman whose past work has involved mainstream entertainment such as *The Goofy Movie* and *Murphy Brown*.

He discovered that representations of drawings once found in back alleys now have a place in the Smithsonian's National Museum of American Art and Laguna Beach's Orange County Museum of Art.

And he found that spray-painters compare their work to that of Picasso and catalog their styles with labels like “Old School.”

“At first I thought I was seeing smoke pouring out of that shop,” Bryan says of the evening he stopped on Melrose. *“The more questions I asked, the more I realized I didn't know what was going on.”*

It turned out that a handful of graffiti painters had borrowed the empty Hollywood store to work on backdrops for the Peter Sellars production of *I Was Looking at the Ceiling and Then I Saw the Sky*.

Bryan spent several hours that night photographing young men with nicknames like Toonz, Axis, Mear

and Man-One as they sprayed bold figures on the opera scenery. As the paint dried, Bryan sat them down and recorded their thoughts about what they do.

Soon he was being introduced to other graffiti "Writers," as they describe themselves. In the following months 28 of them were videotaped explaining why young people scrawl their names on walls and how that practice has grown to include larger, more elaborate drawings that can have the look of a mural.

The documentary's narration is done by the spray-painters themselves, none of them repentant for their past as taggers. They trace the history of Los Angeles Graffiti to the pre-aerosol days of the 1940's, explaining the evolution of lettering styles and the expansion of tagging into what they call "piecing."

The pieces photographed by Bryan were painted on abandoned walls or on the sides of buildings donated by owners. But many of them are bordered by traditional gang-style graffiti. As the camera panned over examples of his work, Man-One - a 25 year old East Los Angeles college graduate whose real name is Alex Poli - predicted even wider respect for graffiti painters.

"Fifty years from now we'll be in the books," Poli said. "Two hundred years from now we'll be like Van Gogh." One of those in the video, Charles Bojorquez, now 47 and a Mt. Washington resident, acknowledges starting in 1969 by spray-painting along riverbeds. He quit what he calls "illegal tagging" 12 years ago. But the man known to generations of taggers as Chaz won't criticize those who spray-paint in public places. "We don't want to deny where graffiti art came from," he said this week. "But now I want to put my art on walls that have never had graffiti: inside institutions." Three of Bojorquez's paintings are now in the permanent collection of the National Museum of American Art in Washington. Four others are owned by the Orange County Museum of Art.

Bolton Colburn, senior curator at the Orange County museum, said Bojorquez's work was acquired because it reflects part of Southern California's culture. "He's one of the few artists who has made the transition from the street to the gallery," the curator said. Colburn described Bryan's video as "gritty" and said, it does not glamorize graffiti.

Smithsonian's associate curator Andrew Connors, who selected Bojorquez's work for his museum's collection, has also hailed Bryan's documentary. "This will do a great deal to help dispel the (usually) wrong impression that graffiti artists are anti-intellectual and unaware of anything other than their wish to express themselves," he wrote Bryan.

The video has won praise from organizations ranging from the School Library Journal - which recommended its use in high school and college art classes -- to the **Council of International Non-Theatrical Events (CINE)**, which has endorsed it to represent the United States in international film festivals.

But some of those involved in Los Angeles' continuing fight against graffiti worry that the video sends the wrong message to young people.

"Some of these people have gotten quite good with graffiti. But they're still painting and defacing private and public property," said Stephen Getzoff of Encino's Community Tagger Task Force.

Tim Weissbarth, president of Sylmar Graffiti Busters, said competition between taggers has led to the larger and more elaborate graffiti now showing up on walls. "Van Gogh, to my knowledge, did most of his practicing on his own property," said Weissbarth, whose group paints over as many as 10,000 graffiti sites a year. "It's unfortunate that a lot of youngsters will mimic the people in the film. Very few of the taggers I deal with will ever become artists."

David Bermudez, coordinator of graffiti abatement for L.A.'s Central City Action Committee, added: "Graffiti could be considered art if it were done on perhaps a controlled environment like a canvas. For most part I'd say this is vandalism."

And what about the opera that got Bryan involved in his documentary? Times music critic Martin Bernheimer reported that the "bright and brash" cartoon-like backgrounds were "probably the most striking part of the show."

- Bob Pool,
Staff Writer
LOS ANGELES TIMES



The **GV DOCU-SERIES** is currently available online @ **Amazon.com Instant Video** where DVD's can also be purchased for Schools and Libraries domestically and abroad.

- **GV1 Webpage** http://www.graffitiverite.com/GV1_Read-The-Writing-On-The-Wall.htm
- **GV1 Press Release** <http://www.graffitiverite.com/1PRESSRE.htm>
- **GV Docu-Series Trailers** http://www.graffitiverite.com/GV_DocuSeries_Trailers.htm

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