

can control

GRAFFITI MAGAZINE

Parks and Recreation societies, Homeowners Groups, Transit Authority, Institutes of art, Parent Groups, Censorship Boards & the Worlds Governments are working propaganda and the court system to shatter all free thinking of the worlds youth. And free thinking is indisputably what Graffiti Art is...



**GRAFFITI IS AGAINST THE LAW
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(a) EVERY PERSON who maliciously (1) defaces with paint or any other liquid, (2) damages or (3) destroys any real or personal property not his own, in cases otherwise specified by state law, is guilty of VANDALISM.

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CITY OF LOS ANGELES

WINTER 1992

*brotherman comix DAVID SIMS.....
san diego GRAFFITI SHOW.....
FRAMEONE D.T.K.....*

can control

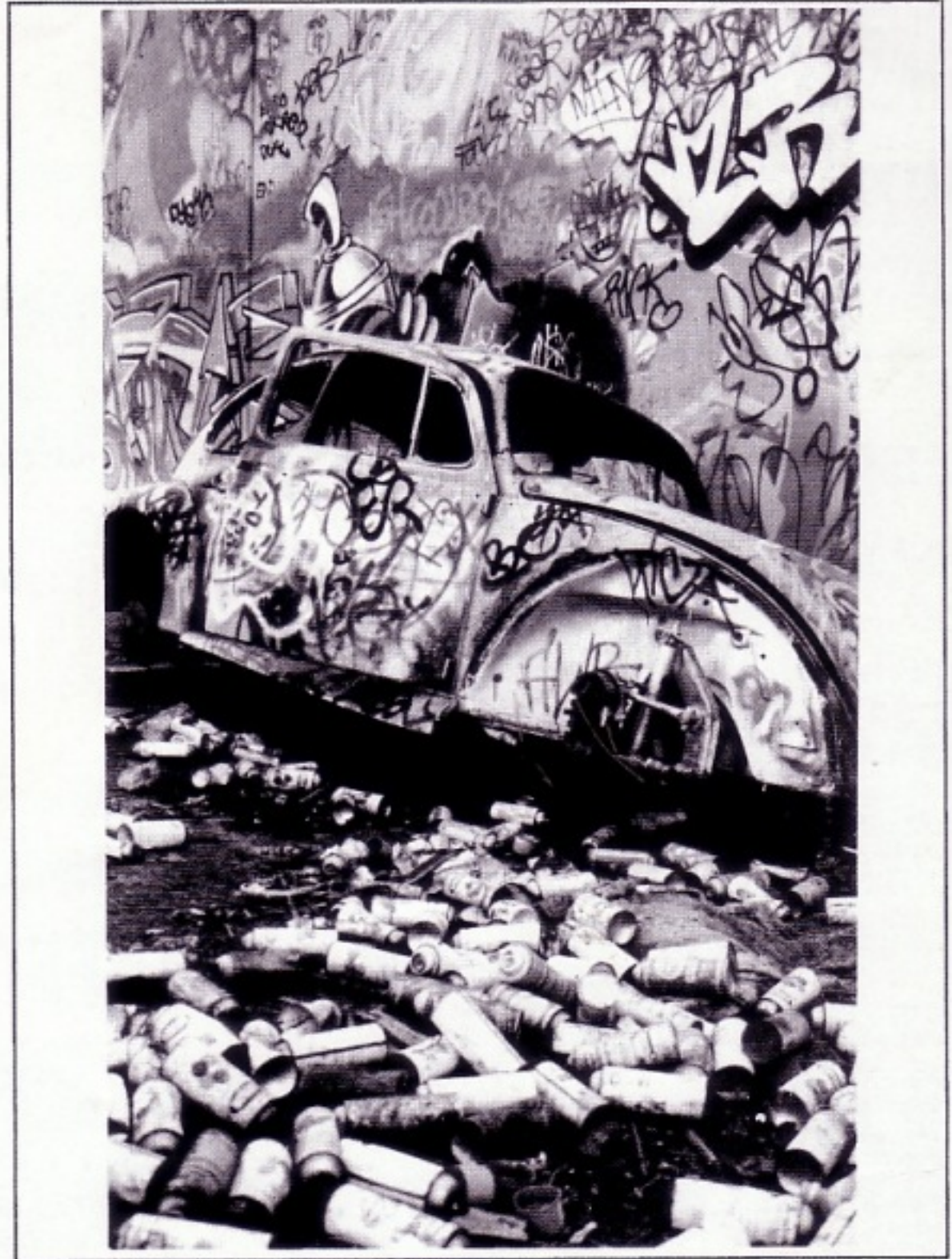
C O N T E N T S

**BIG CITY COMIX,
BROTHER MAN.** O talk's
with artist **DAVID SIMS.** The
first of our **NEW** comix section

**SAN DIEGO CA
Graffiti Show**

FRAME bomber and graffiti
show organizer

**CAN CONTROL
CLASSIFIEDS'**



WINTER 1992

Appearance is everything. When I started Can Control I wanted graffiti, music, comix, and topics that deserved attention. It's finally here. Can Control issue 3 is by far the most professional, and attractive looking issue to date. Thanks in part to my new, wonderful, staff of talented, creative people that are both motivating, and well directed.

So kick back and enjoy the new look, and style and of course the
GRAFFITI.

MAY IT LIVE FOREVER



h i t t i n g METAL

Help us keep this new section in check. Send in all the *clear shots*, of *bombed trains*, *subways*, *trucks*, *cars*, *fences*, *pull downdoors*, *planes* etc...etc... and will show the world it's still about Graffiti!!



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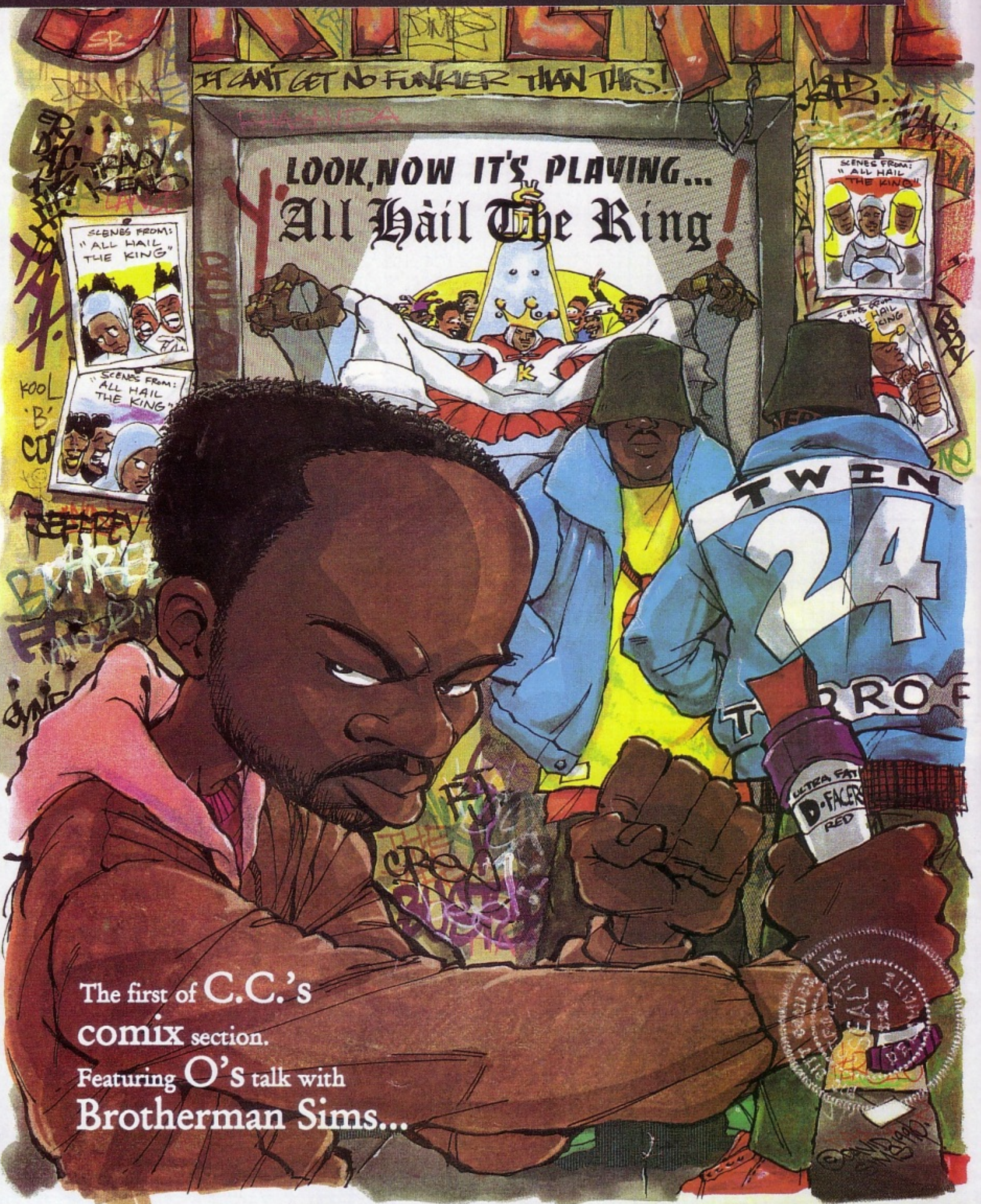




Roler & Greed in Brooklyn.. Power as Kin with DTK & SC crews.. Freshness by Toons.. Radio by Risky.. Kingpin, L.A.s' Dream.. Alert in England....



Brother Man...



The first of C.C.'s
comix section.

Featuring O'S talk with
Brotherman Sims...

"©DAVID SIMS 1990"

O: So introduce yourself.

David: David Sims. Vice President of Big City comics, and Art Director.

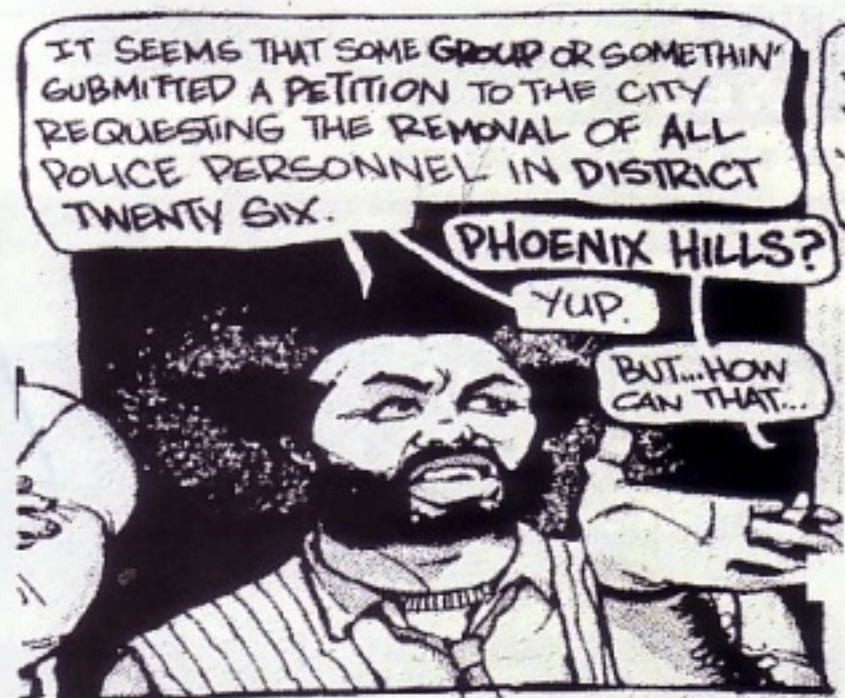
O: Is your family into this with you?

David: Yes, Big City is a family based operation. Me and my brother Jason, he's the president of the company, and my brother Guy is the writer. My parents help out too, as terms of extended administration, but the core of the business is me and my brother Jay.

O: Where are you based?

David: Ok, right now me and Jason are based in Irving Texas, right outside of Dallas. We're originally from Philly, that's where our family's from. The only reason I moved to Dallas was the costs are cheaper, and since we were planning on going international, it's better to operate outside of Dallas, it's kinda like being in the middle of the country.

O: When did you start up?



David: Jason and I had a custom airbrush shop, in East Orange New Jersey, and we were about to hit the Black Expo in New York, in April 1990. January 90, we wanted some kind of concept to get people to our booth, so, we decided lets do a comic. Originally it was going to be a give away, one time shot, going to advertise our store and we were going to get local stores to pay for advertising, but no one wanted to advertise, so, we pulled the money ourself. We went ahead and did the first issue, and said we might as well do an on going issue. We closed down the store and concentrated on doing the comic. When we hit the Black Expo, the comic went like water, from there we concentrated on the second issue. My parents moved to Dallas, and in June 1990, we moved there and it worked right. We cut down on overhead, it was easier to ship, in terms of time it takes to get to the West or East coast. We have books abroad, and all of this in a years time.

O: That's amazing. I see alot of Graffiti influences in your comic. Did you write, or know any writers?

David: Ya actually, I wasn't a writer in terms of out tagging but, I was always into the style. See my background as far as high school, I was into art all my life, I was a fine artist, I majored in fine arts, I went to Temple and Rutgers university



where I majored in graphic design and illustration. In my free time, my personal interest, I liked the energy and the excitement, I don't even call it graffiti, cause I think of the style, and anything could be called graffiti, even " kilroy was here" could be called graffiti. My thing is just the style, the letters & the colors. It's like so rebellious, I like adding that element to my style of art. Thats what I always pull from it. Like when I was in school, I used to do papers about art VS. vandalism. Because writers were being called vandals, some people were trying to say it's not art. If someone painted the Mona Lisa on your house, does that mean it's not art. It's just you shouldn't have done that. That's the way I've always looked at it, you can't take away that it's hype. Just like the hip-hop movement, because of my background I could understand the writer, it just wasn't my thing so I wouldn't perpetrate and go out writing. A lot of my friends were writers but I was just myself, doing characters and illustrations. I would do inner city comics, things that reflected my experience. With Brother Man I combined my love with graffiti style, science fiction & fine arts. The reason alot of my characters look relaxed is because I studied figure drawing, for a long time we always had to do gesture drawing, where we looked at people and caught the expression of them rather than getting into what their wareing. I'd rather get into them then, make up my own clothes. Instead of giving Nike a plug, I'd rather make up my own stuff like " rebound ". What happen is, when I make up my own product I could eventually market it.

O: What was the biggest challenge in pulling this all together?

David: Finances. I was also into music recording, D.J.ing I had to sell all my equipment. My brother sold his computer, and ran up all his credit cards. We knew what else would happen because, we're a black company, doing a black character, that wasn't a recycled white character, when people looked at him it wasn't " Super Man" with black face. This is a black world. We knew we were going to have resistance, but also knew there would be a driving force that would support it. So we just concentrated on the positive letting it overrun the negative. And it did. If you look at the letters in the comic, thoses are from every part of the country but their all feeling the same feeling, " man I haven't seen anything like this ". It gives me a feeling of pride.....

continued from page 6.....
when I was growing up, I would go to New York to the "villege" comic stores and look for a comic like that, I'd say there got to be an inner city comic, but I never found one.

O: Was Brother Man your first comic idea?

David: Originally it was going to be a black caveman, but the Brother Man idea moved quicker so we scratched that idea, but with Big City Comics being a publishing company, Brother Man being our premier title, we plan to come out with other titles under the Big City umbrella and bring up new artist and writers.

We're not going to keep it just the Brother Man concept. I want to get some female writers, I want to get female artist, I want people who aren't afraid to say what they want. Someone whos doesn't go with what the industry says.

O: What irks you the most about the industry?

David: Brothers that get locked into the system. With non blacks, I could expect a certain response, but I haven't been getting it from them, but some brothers come up and say things like: why is it in black and white, how come you only have four issues out, how come he doesn't have super powers, and I'm like, man your locked into the system, why don't you look at how far we've gotten. Were publishing ourself, we distribute ourself, I'm the only artist etc.

O: Are you mad about Spike Lee doing that add with the kid from X-force?

David: (laughter) I saw it I saw it, It's funny because, my thing is, well I really dont have any comment towards Spike Lee. He's doing his thing. It's funny cause people see it, they call us up saying how come Spike didn't do you up? But I cant make any comment. He's seen as the "black film maker", and heres Brother Man, that naturally what people think.

We're helping distribute new Brother Man issues Send \$3.00 to Ghetto Art Box 406 No. Hollywood CA 91603

A big thanks to DAVID SIMS, O & BILL of Golden Apple



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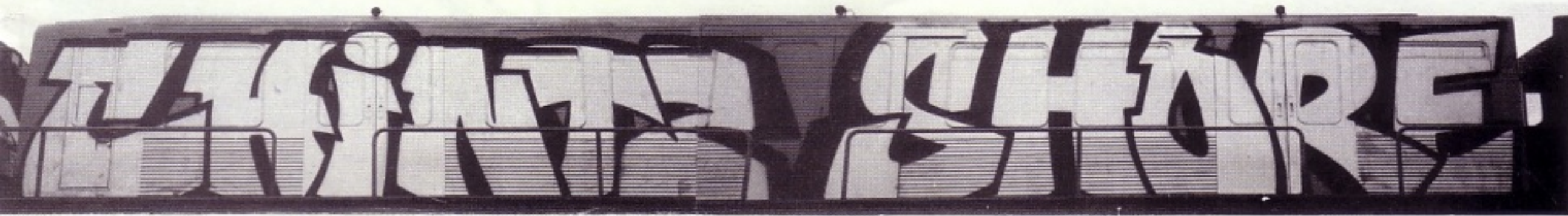
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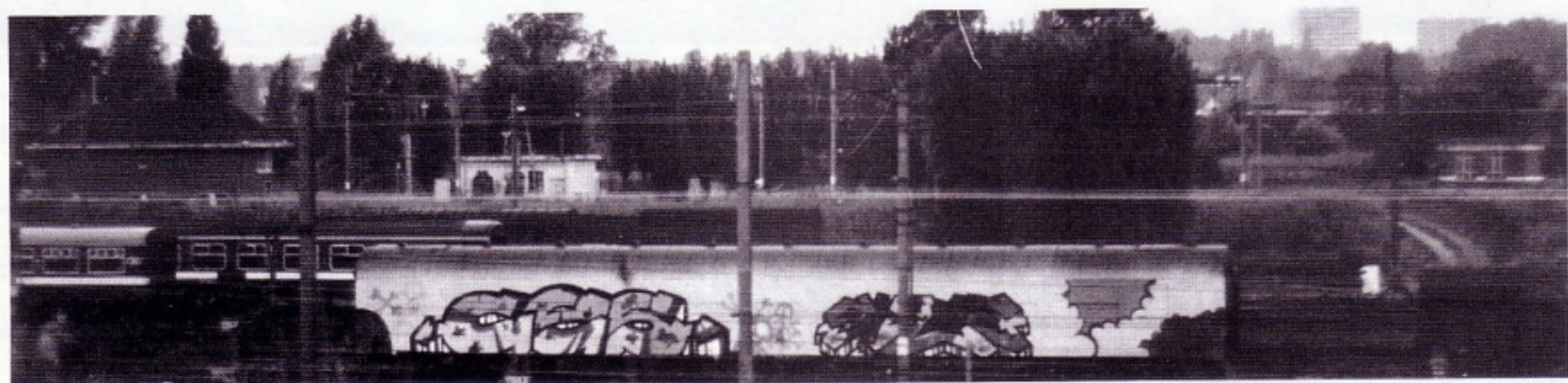
Marvel at Belmont, cool ReIm at San Born, Sentone Bronx, Serge & Spie Oakland Trax, Slick work close up.



Can Control back issue's
Can Control Graffiti Magazine *issue one and two* are available. \$5.00 each worldwide....
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This Page: Peace-Love & Unity by Ven, T-B Much, "B" by Pike, Norway getting live, Ces & Shame in Belgium..
 That Page: Dae & Run's part of Whole Car, Hanging Can Coolboy L.A., All the way in by Realm L.A. & the ultimate Lee..





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Hand-drawn graffiti text in a stylized, bubbly font, possibly reading 'DAN' and 'DOP'.



Vertical text on the left side of the page, consisting of a series of stylized, repeating characters.





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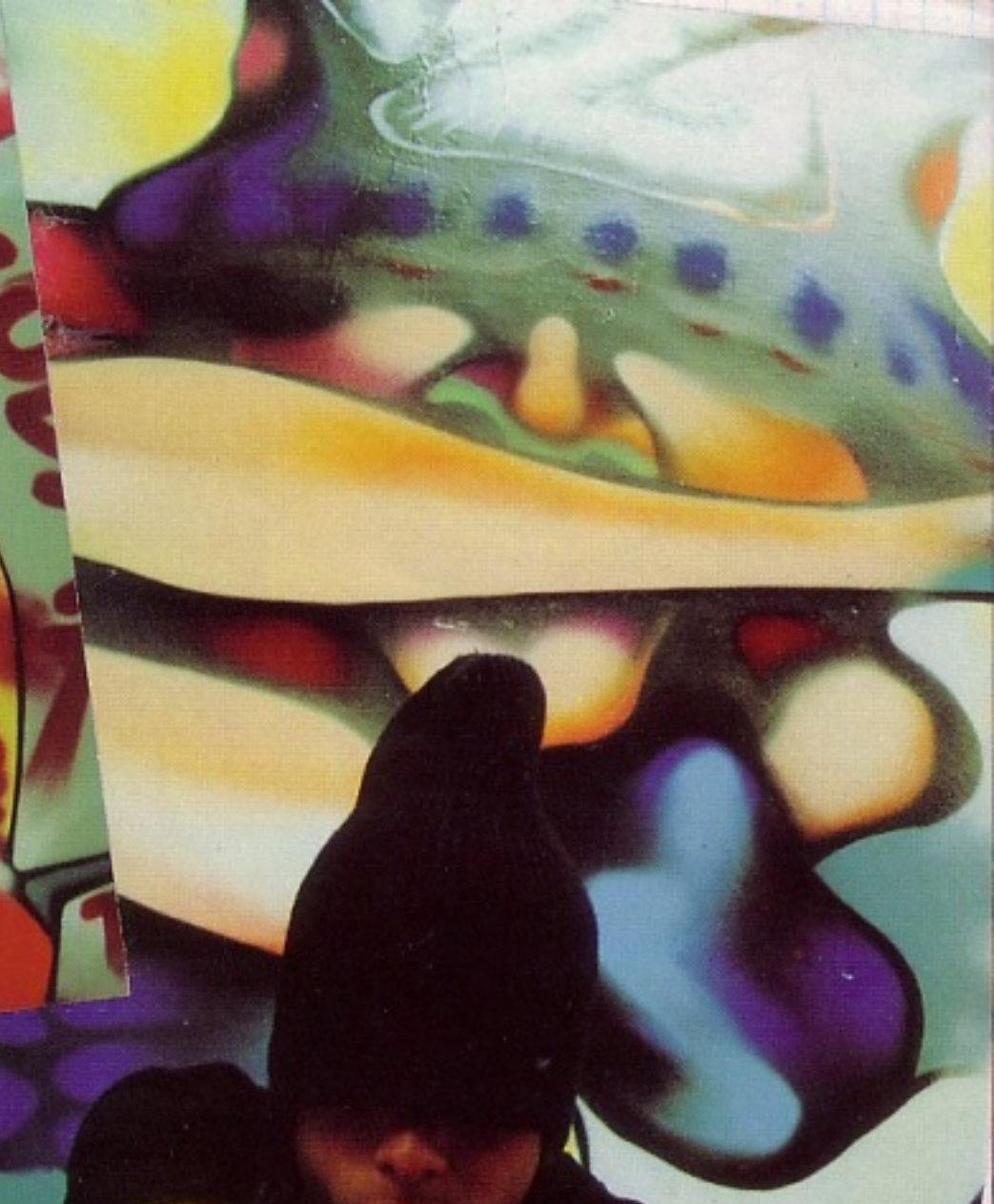
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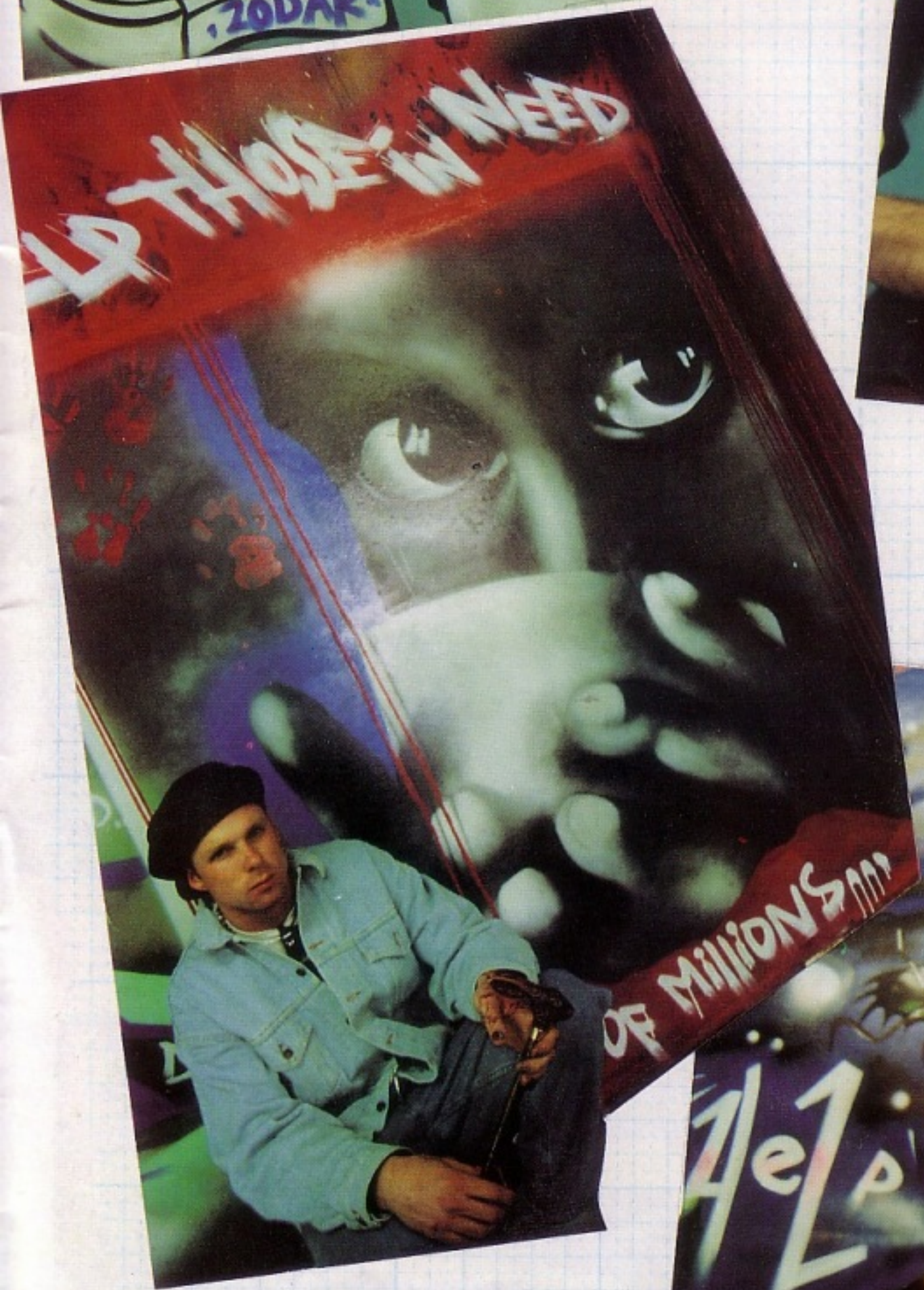
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Mad shouts to *Bobby Ruiz* who, on February 23rd, held the "Spray for Cans" aerosol exhibit to show off artist and raise canned food for the San Diego food bank. He brought together San Diego's top artist:



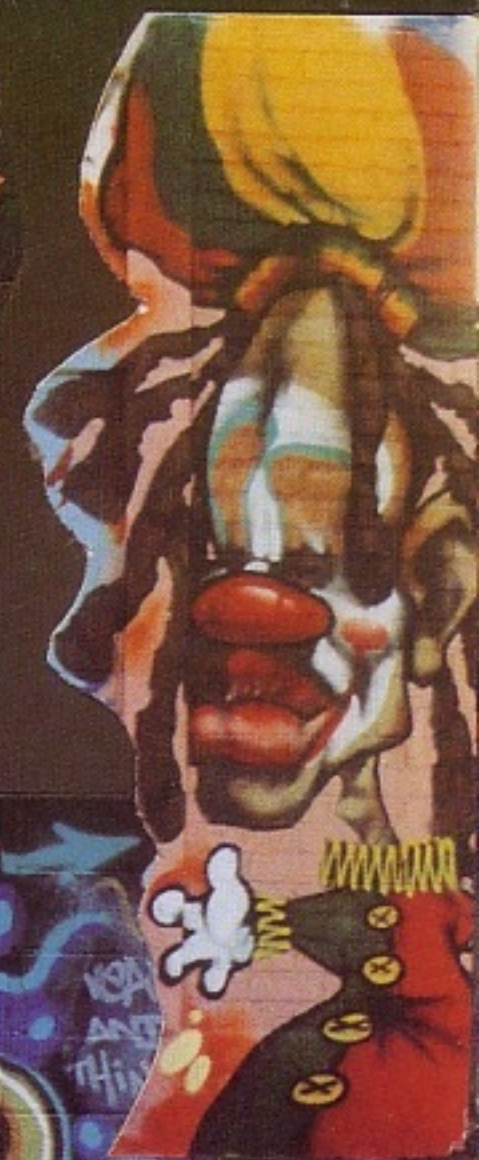
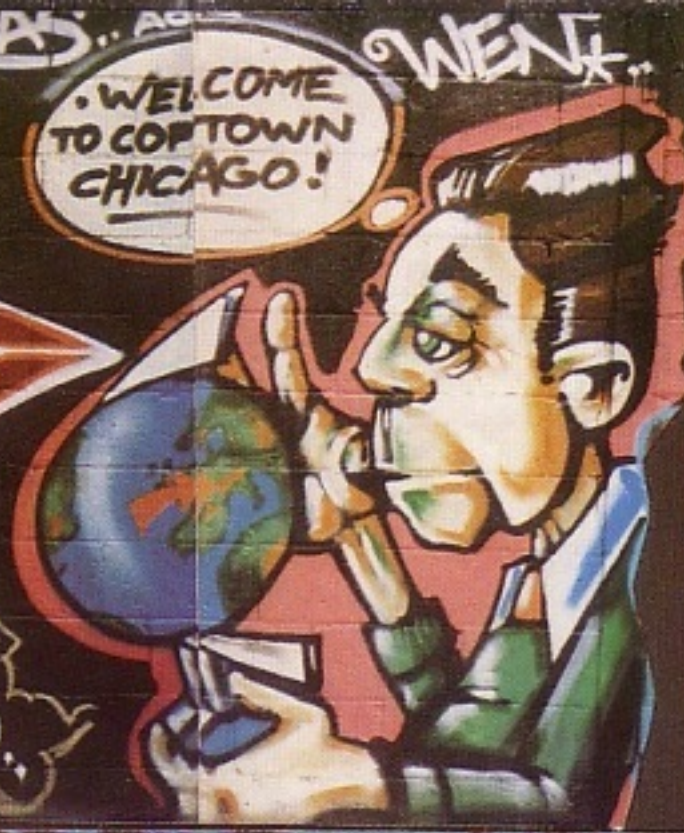


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