

# CAN CONTROL

graffiti magazine



\$4

ISSUE SIX...

SKATEONE R.I.P.  
HITTING METAL.



# SKATEONE

## Memorial

### Graffiti ART festival

C.B.S. FAMILY FUND RAISING BENEFIT FOR THE MEMORY OF SKATEONE  
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#### DAY LONG FESTIVAL FEATURING:

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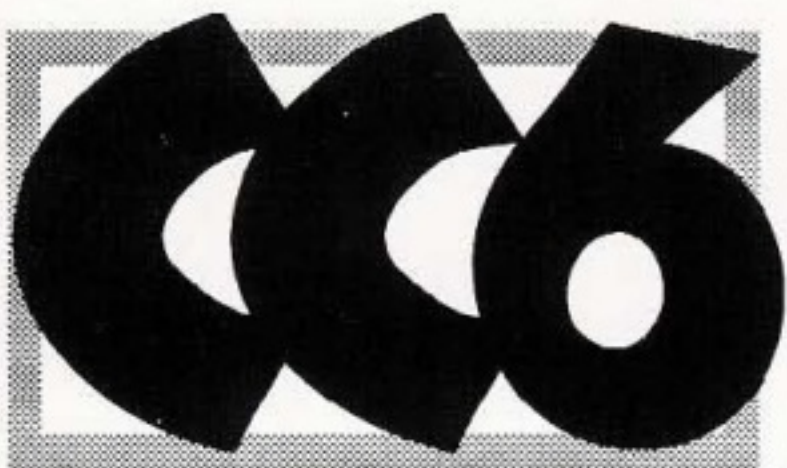
9 = AM - 11 = PM

AT THE CONART STUDIOS 6th & Rampart



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vol 2 issue 6 1993

page 4&5

**Memorial to my Homeboy  
SKATEONE.**

page 16&17

**Shooting Flicks, notes on how  
to capture Burners with the  
perfect flick by RYZE.**

page 18&19

**The first of Can Control's  
"2PAGER COMIX". A new  
section featuring comix  
strips by the top Writers  
worldwide. This volume by  
RELMONE.**

page 24

**Can Controls new "HOW2'S".  
Detail's on how to do it;  
pieces, carectures, 3D, ETC.  
This volume by JINKE.B.S.**

can control is printed in los angeles. timothy treacy produces the publication, gwen edits text. can control thanks all our photographic contributors. there would be no can control with out you. please send all photos, orders or anything to can control post box 406 north hollywood ca 91603-0406. NOTE: were planning a letters page, send in your thoughts and comments on: GRAFFITI, CAN CONTROL, POLITICS, STORIES ON BOMBING ETC. ETC. please mention can control when doing business with our advertisers. DEMAND THAT YOUR LOCALE "TOWER RECORDS, NEWSSTANDS, GRAFFITI STORES, COMIX STORES" CARRY CAN CONTROL. BUT FIRST SUBSCRIBE! 4 ISSUES \$25.00 WORLDWIDE. subscribers please notify us of any address change. for all information, a catalog, and deadline dates for contributions, & advertising CALL 818 760 8011.

COVER: FRESH OLD COLLECTIBLES. PAPER WRAPS ETC. CANS PROVIDED BY: "FRAME". PHOTO AND LAYOUT BY **POWER DESIGN**

# ***publishers notes*** **FUCK POLITICAL CORRECT!!!**

**C**an Control GRAFFITI Magazine was the worlds second **GRAFFITI** publication. It was the first in color, first in the now popular magazine format and first to give individual Writers their well deserved spotlight.

In the 7 years I've been publishing **GRAFFITI** magazines I've never felt a need to boast my achievements. But with ( what seems like ) every Writer founding his own magazine, and how a great deal of them are printing in magazine format like Can Control; I printed in my- subscription drive ad- a few of the above facts. All the while paying homage to the one publication before mine. I.G.T..

That's where the political correct begins to suffocate..

Trying to mention the distinct difference in I.G.T.'s displaying of the ART, I reviewed them as being about collages & fold outs, a truthful statement that to us who once valued I.G.T.'s technique, a complement. But they didn't see it that way, I wasn't politically correct I didn't take my time or space to correctly describe their dismal existence. Instead of appreciating the free plug, they accused me of dissing them "complementing then quickly taking it away". They criticized me as, "about only printing pictures"; something I didn't understand at all, I.G.T. actually believe's they have a publication, a following, because of their personal opinion? fuck no It's about the ART! They say "Can Control wouldn't exists if it wasn't for them". True I.G.T. was before me but just look at our publications, do you see any I.G.T. influence? If any thing jazzed me up to publish; it was Subway Art, the underground Punk zines I've been following for years and the void in our scene to publish clear documentation of our ART. not I.G.T.

It's joyless to have to use precious page space on rebuttals to asinine reviews, but that's the nature of the beast. It's ironic that I.G.T. a publication who prides itself on the exposure of such adult topics as U.S. tyranny abroad, would resort to childish name calling and unfounded accusations.

One of the problems of our scene is kids forgetting the ones before. I made a collective effort when I began promoting Can Control to not do that and all it got me was a laughable review in a magazine I once liked....

***forever proudly, rightfully boasting Can Controls  
achievements. WITHOUT MENTIONING ANYONE.....AND  
NEVER SHUTTING MY FUCKING MOUTH!***

**Mr. Treacy  
Publisher**



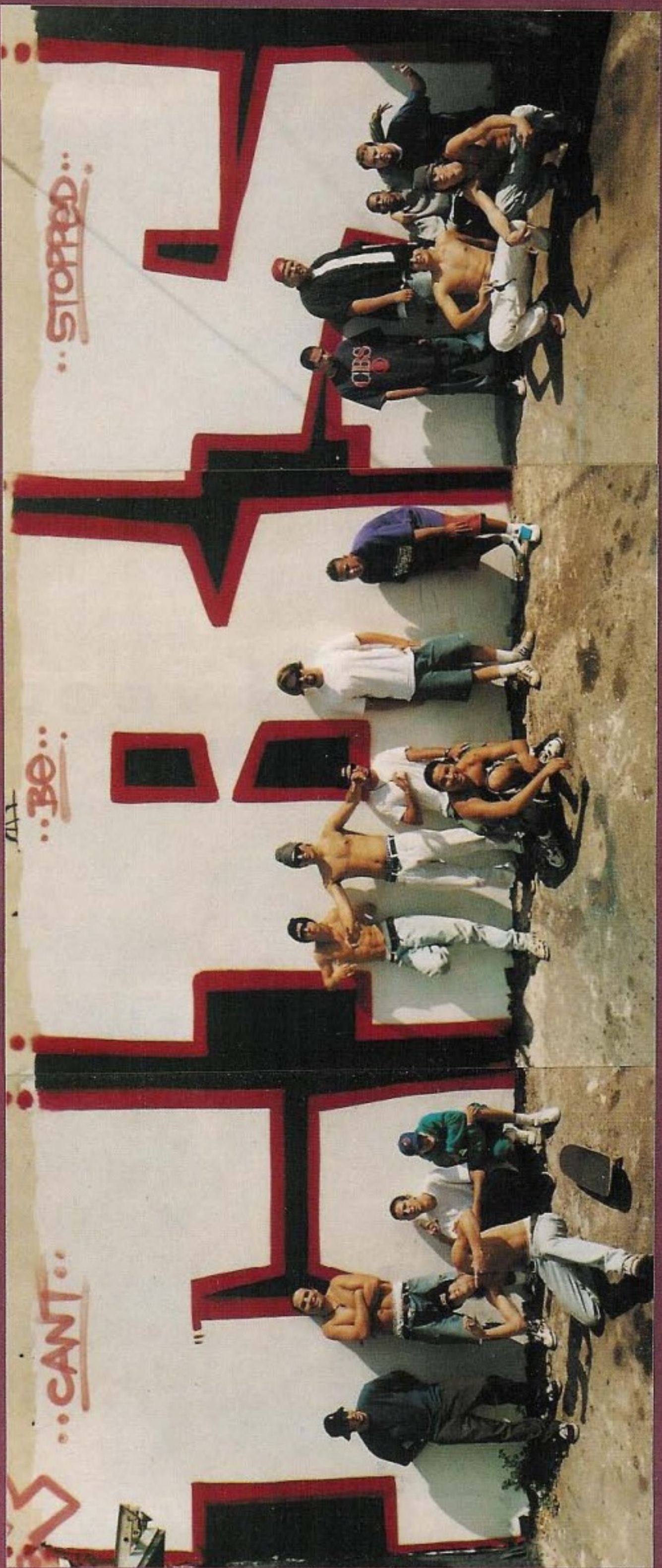
# SKATEONE REST IN PEACE



Hollywood California  
Graffiti culture and all  
his homeboys & girls  
wish to send a heartfelt  
good-by and we love  
you to the ARTIST  
SKATEONE.

While Bombing freights  
in L.A. SKATE was struck  
by an Amtrak train.

SKATE's hardcore  
Graffiti, his hardcore  
approach to life will live  
on in the writers that  
knew him. All us in  
SKATES C.B.S. Graffiti  
crew ( most up crew  
because of him ) will  
continue his dreams...



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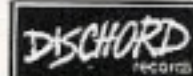
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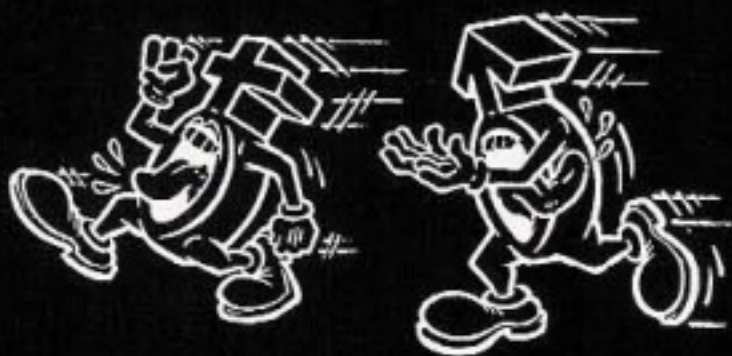




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# Catching Fliks

The only way to  
photograph Graf.

**H**old it there kid, before that mailbox swallows your photo contribution to Can Control there are a few things you should know about taking fliks. There's nothing more frustrating to the editor that receiving a wak flik of something that deserves to be published. If the work is at a level of high quality, then it deserves to be represented in the same way. Nobody wants blurry, dark or side angle fliks and since Can Control relies on you, the Writers, for it's contents, It is essential that your submissions be up to par.

By  
Ryze





The secret to taking outdoor pictures is where the light is coming from and the best place for the sun to be is behind you. Master this one and you'll never go wrong. "The foremost mistake that kids make when taking pictures is shooting directly

know?" Look letting him feel superior. With your new film knowledge place your order in a loud authoritative tone. Don't forget to match your ASA setting on your camera to the film speed you just put into it.



**THE PERFECT STRIGHT FORWARD SHOT! UNLESS BETWEEN TRAINS, OUT OF ROOM, OR AVOIDING FLASH BURN IT'S THE ONLY WAY WE WANT TO SEE YOUR ART!**

Since all your doing is documenting artwork don't get too creative. The ideal Graffiti flick is straight on to insure that every part of the piece is viewed and in focus. Angle shots are not loyal to the full impact of quality Graffiti, plus when you see something fresh you want to see it all not one end of it. Unless your between trains or trying to avoid "flash burn" side angle shots are never published in Can Control.

If you have a flash remember to bounce the flash off the wall or train at an angle so it doesn't come back at the camera. Shooting straight on with a flash produces hot spots on your flicks which impair the full viewing

into the sunlight" says Henry Chalfant, co-author of Subway Art. The technical phrase for this mistake is "over exposed". What happens is the sun hogs up all the room on the flick and your lucky if you can see the piece. Try to make sure that the sun is working for you and not against you, and unless your going for that hazy orange look, you should avoid taking flicks close to sunset. Good sun light will guarantee those colors to be as booming as they are on the wall or train.

The best film for outdoor ( non-moving ) Graffiti is 100 speed. This film speed is specifically made for good sunlight, it shows less grain, & more details then faster film. Four hundred speed film is set for bad lighting conditions, and Graffiti in motion. When your anticipating your train pulling out, when your waiting at a "bench" to shoot the fast action of every thing on the line, or if lighting conditions are not right, 400 speed (or faster ) film is perfect. This film is very grainy, but is perfect for that fast action. The next time you buy film and some upstart behind the counter comes at you with "what ASA?" ( ASA is photo code for film speed ) don't give him a "gee, I don't

satisfaction. The best way to avoid flash burn & to show the most detail, is the Connector Shots. A style of shooting one portion of the piece, stepping a bit left and shooting another portion until completely connected, then tapping the flicks together. The hard part of shooting connectors is keeping the same distance from the wall or train in each frame. Henry, who was first to publicize connectors, suggest finding something that's parallel to the piece



**THE TERRIBLE ( RARELY PRINTED IN CAN CONTROL ) SIDE ANGLE....**

like a train track & lining it up to the bottom of the frame to see if you're camera is straight. Try to keep the number of flicks per connector to a minimum. The least amount of overlapping segments the better.

If you've got one of those snap & shoot things that prints the date, time, weather ETC. right on the flick & you can't turn that function off, bring it back. Every photo submitted to Can Control should have that simple info. like who did it, the location, the date ETC.

If your trips to pick up photos from the local Photomat turn into a series of disappointments, maybe you should just get someone else to take the flicks for you OR, keep practicing, the first rule in being a photogra-

pher is don't be afraid to waste film! If you want your art in Can Control & we can't get to it to shoot ourself's, it doesn't get in if it's not a good flick...

"RYZE" IS A BOSTON BASED PHOTOGRAPHER, MURAL INSTALLER & WRITER. "KEG" BY DOZE. AT L.A.'S MOTOR. PHOTOS "POWER".

THE LEGEND OF



ONCE THERE WAS A TOWN WITH NO SHERIFFS...

EVERYONE JUST DID THEIR OWN SHIT...

THEN A COUPLE OF HOMEBRES ARRIVED FROM OUTTA TOWN

ONE WAS FROM THE FAR WEST, AND THE OTHER ONE COULDN'T DECIDE...



I be the mostest and DOPEHEST varmint ta ever crawl west outta Pineapple Pass an ahna gonna be SHERIFF...

I dan cone thru the desert from the east, but noone knows me there cuz, uh... I was like under cover bro, so.....

I'm from around town, but way on the outskirts so, that's why you won't know me...

...an ahna gonna be SHERIFF...

Really, I'm from the south RAIL GIB overpass boontown.



Maybe we could like battle... you know..like... for fun.

Yeah, awright, If you want.

read it backwards

WHEN THEY HEARD ABOUT EACHOTHER THEY GOT REEL JELLUS. BOTH OF EM WANTED TO BE THE SHERIFF OF THE TOWN..... AND ONE NIGHT AT OL' WATER THE HOLE, TEX JUST SET IT OFF.

WHAT A VICIOUS CONFRONTATION IT WAS...

THE TENSION WAS HIGH

THE SPANDEX WAS TIGHT...

... THE BATTLE WAS BRUTAL... JUST TWO OUTLAWS "MANO A MANO"... OH, AND TWO T.V. NETWORKS,... AND TWO CATERERS,... AND TWO WEEKS, (hee, hee,)

REMEMBER,  
IT'S JUST  
FOR  
FUN...



↑ THE ROUGH CONDITIONS MADE IT HARD TO GO ON... ↑

REMEMBER... NOBODY WON THE BATTLE...  
...IN CASE YOU DIDN'T ALREADY KNOW



NOBODY WON THE BATTLE...  
 ALTHOUGH MANY FELT OTHERWISE, (YOU KNOW WHO)  
 THE TOWNSPEOPLE AGREED. NO WINNER, NO SHERIFF.  
 AND WITH THAT MOTION, THE TWO COMPETITIVE LITTLE  
 CREEPS GAVE UP AND PARTED WAYS. BUT, TO THIS DAY  
 TEX OFTEN DREAMS THAT HE HAS BECOME THE SHERIFF...  
 ...BUT THEN HE WAKES UP.





S.C.B.S. POWER & STRIP at the Chili Verde lay-up, end to end C.OTTON B.ELT S.LAYERS by BIG5 & JICK, t-b MERK, PHABLE AWR in L.A., DJ ROBONE C.B.S., C.R.'S KOOL at Chili Verde, D.S.ONE, DTK CREW PORN at Budweiser, panels by FRAME, NOTCH, east coast PKONE, block buster MECK C.B.S., EASE style..



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