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GRAFFITI **magazine**

summer 1994

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Music: TRES FLORES....

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W

the freight issue is here!
thank you all for helping out.

NEW ISSUE!

Sorry but do to the fucked weather the east coast of America had this winter, the FREIGHT ISSUE will have to wait. I received letter after letter asking for more time, that once summer arrives freights will, be, bombed!!! Keep the flicks coming it's going to be fat!



ON THIS COVER:
EXPRESS OF HOLLYWOODS C.B.S. GRAFFITI
FAMILY WORKING WILDLY AT CONART
CLOTHING CO. STUDIOS. WATCH FOR A WRITER
SPOTLIGHT FEATURING EXPRESS SOON.....



can control vol 3 issue 2
 page 7...WriterSpotlight
ZEPHYR. New York's
 intelligent, talented original..
 11...Can Control catalog
 page..
 18...Music **TRES FLORES.**
 Burbank's attack of great
 music and energy...
 23.Graffiti **HOW2'S.** Busting
 3D in for your piece...
 24.Hitting Metal. Freights and
 subways...
 29..Comix Page. Two badass
 full pages by **EPIC...**

can control • as always • is 100 • built by TIMOTHY TREACY (this time on computer, a
 PC, hahah MAG'S).
 text editing by JACHIE (qwen's fired).
 photography by
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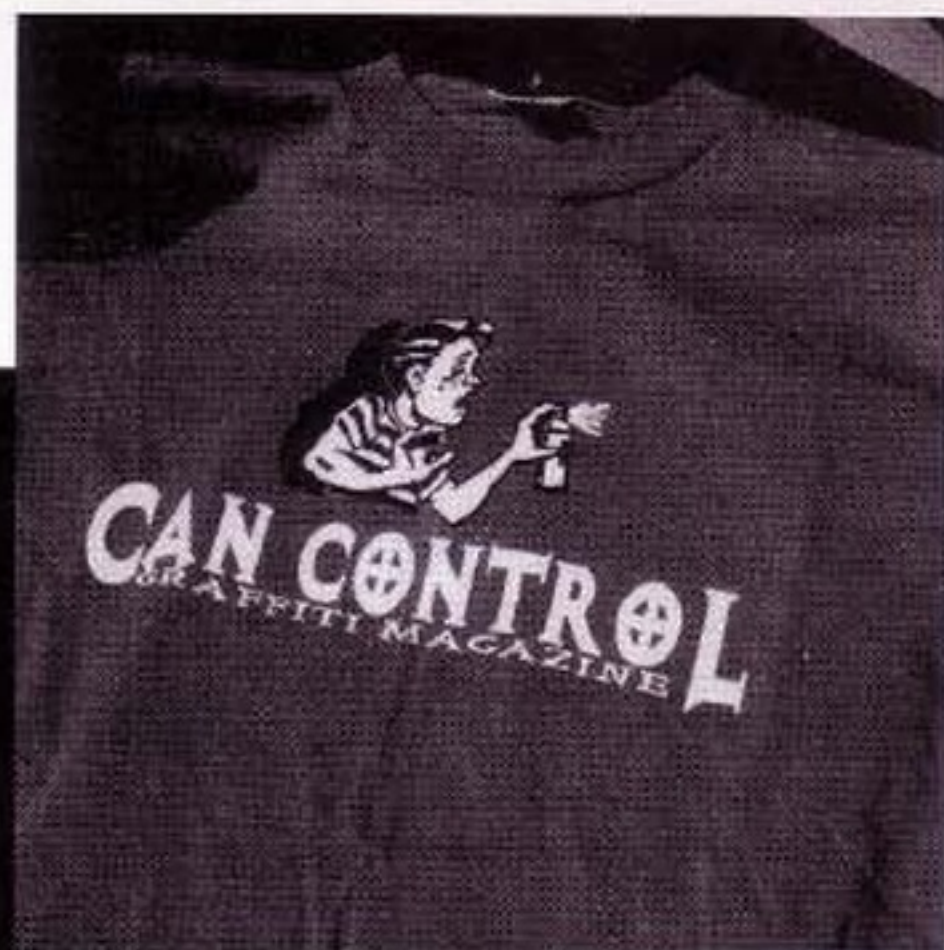
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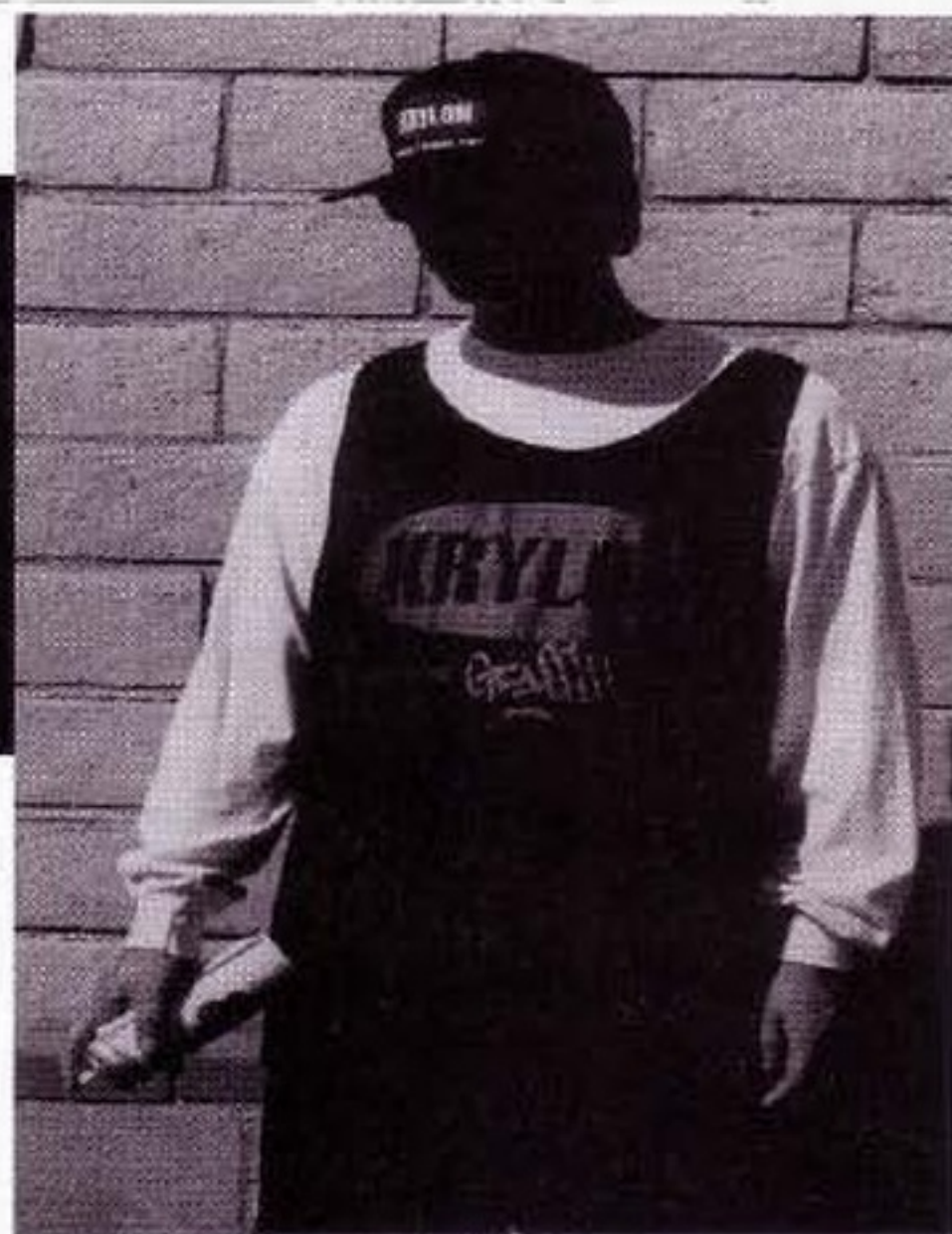


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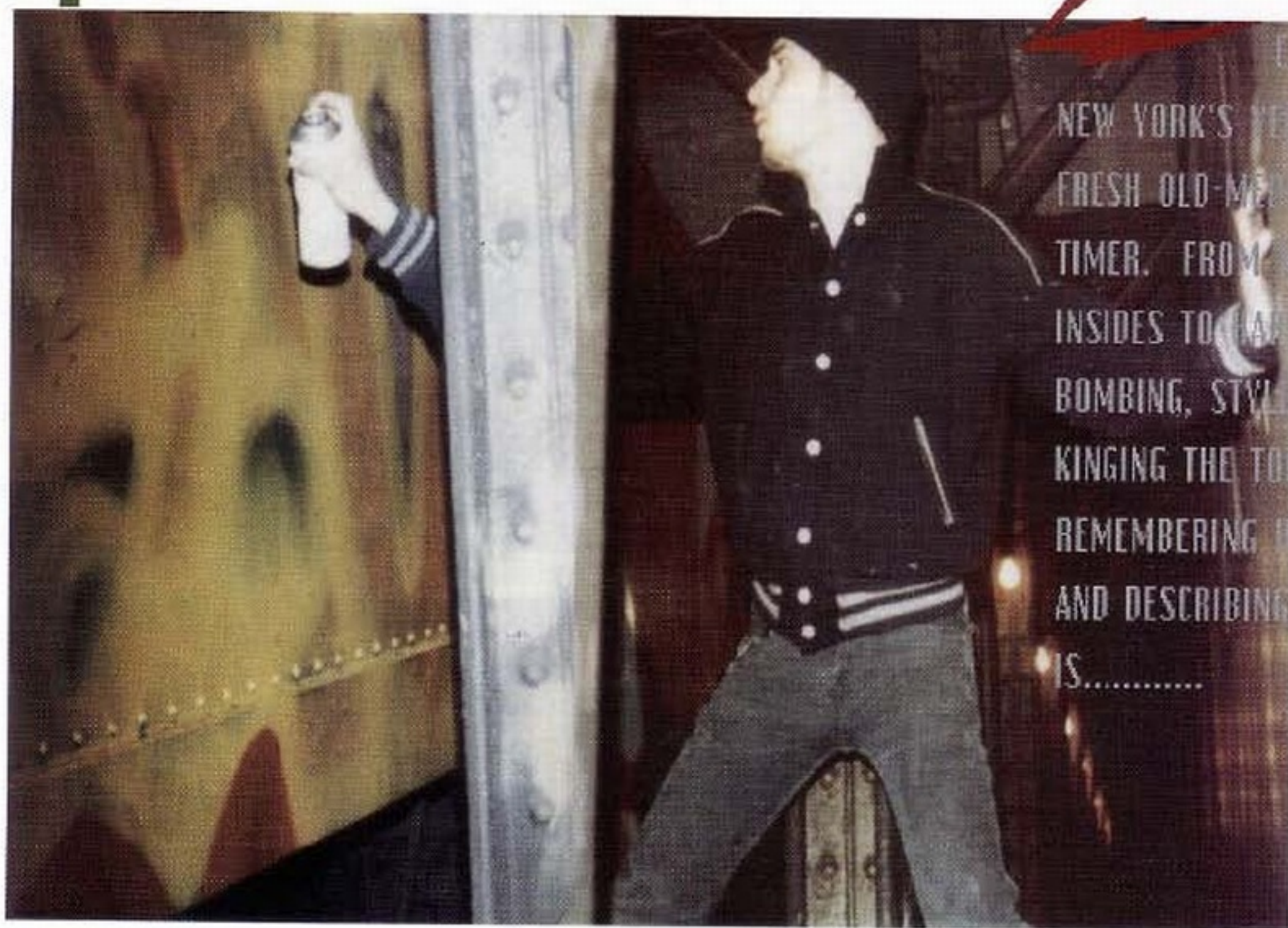
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IS.....

BY TIMOTHY TREACY

Can Control: What situation or circumstances did you first realize Graffiti was changing for the better or worse?

Zephyr: Graffiti has always been changing. One is the commercialization of graffiti. The Graffiti that I saw as a kid, second generation 1973, 74. Right before



I got into it, was super super colorful, psychedelic. There was big change between that and the time I was really Bombing the trains. I went thru those formative years, just being a toy, writing motion tags, being the king of your own stairs in your building, doing real good tags on paper, those early years..... between years of being inspired,

looking at it and actually started taking over lines, about 1978, 79 when I started killing. It had gone from a colorful thing: I'm talking about Tags, insides, to black ink. Basically there was allot more writers & competition for space. A lack of respect that the earlier generations didn't have to deal with. A good example would be Stay High 149. He had his other tag "Voice Of The Ghetto". He always had this one spot inside the train for it, behind the paper ads. That was his spot you knew & it was his. I remember orange ink's, pink florescent ink, & when I was Writing you couldn't have orange ink, you had to have black to claim your space.

C.C.: It would just get lost?

Z: They would just go right over it, plus there wasn't that many spots even when I

was killing insides. I was Writing on the ceiling allot for lack of better space. I think that, change was sad, because that

was what inspired me, what I called rainbow insides all the colorful Tags

around 74, 75, 76, even by 76 it was changing. By the time I got into it I really couldn't do what had inspired me. It's always changing. There's always disap-



pointments. It's a huge community, your not alone in it.

C.C.: When exactly did you start Writing?

Z: I had names before, but I started Writing Zephyr around 1978, 1979. I quickly began getting a real name for myself on the Broadway 1 & 3 lines as



an inside Writer & street tagger. It wasn't until the summer of 1980, when I met Dondi that I became serious about piec-

ing.

C.C.: Has it always been like that, you & a couple people or you & one person, or are you about crews ETC.?

Z: I started a lot of crews, but I had a tendency to give the leadership over to other Writers. I started T.V.S., The Vamp Squad; all tho when I started it, it was called; The Vice Squad. That I gave to a Writer named Min. I don't know what he did with it, or who controls it now. I think it's still a crew, I know T-Kid was down with it. I was always involved with the Rebels. I put that up allot. That was started by this guy named L.S.D.. He

was a very old Writer, a second generation Writer at least. I started a crew R.T.B. Return To Burn. that got up a bit. When I started I was in this crew called Rolling Thunder Writers; R.T.W. that was along time ago.

C.C.: Who started that.

Z: That was started by this guy Bill-Rock. That kind of blew up.

C.C.: Some of those Writers got famous. Min ETC.

Z: Ya, we all kind of came out together. Your readers probably don't know about some of the other Writers in it, some stayed in & some didn't. Some had art aspirations & some didn't. Like one of my big partners back then was this kid Mackie. And like now he's a

rock drummer. I think he was in the Bad

Brains. He actually had good piecing style before any of us, & he just did it & got out of it.

I'm coming back this summer, I'm doing

stuff now for the first time in like six years. Pieces again, it's real strange, it's like starting over again. I'm piecing with Class. With Smith & Pink who are now married. It's cool, Pink is my contemporary where Class & Smith are the generation after me. I'm also meeting new kids. like these Jersey Writers who are coming up. It's really all the same. Nothings changed, the mission is still the same just to Bomb. We've been doing some freights & walls.

C.C. Are there new styles.

Z: The stuff has changed allot from when I was doing it. But I'm not trying to compete with any of the new flavor, I'm just doing what I'm use to doing. It's real weird tho painting the freights, I don't feel like a Graffiti Writer, I feel more like a sign painter. I'm trying to go for optimum long distance visibility, I want them to be read from far away. I don't

pictures people have sent of freights



Graffiti, was a very tricky point in adolescents. For me it was very positive, looking back. At the time I didn't think much of it, it was a tradition. When your 15 the 17 year old's seem so much older. They were our hero's; L.S.D., SE-3, MAX & all these guys. But when we started picking up the cans, those guys were like going: " we

done in New York taken in other States.

C.C. Ya all the time. People send flicks from Boston, Atlanta, ETC of my freights & I see Trairs from the Bronx by Key, Cav, Sign-5 ETC. & always around the same lay ups.

C.C. Knowing what you know now, about the beginning steps of getting into Graffiti, would you do it all the same way; do you recommend kids going thru that process?

Z: Ya definitely. Graffiti for me was a very positive, artistic outlet. It's the school from

which I evolved artistically. We where young, with allot of excess rebellious

did that, that Graffiti shit is Toy, we did that all ready ". The phenomenon to all Graffiti Writers is; they *think* the period that they wrote was the only important period. So when they stop they think Graffiti dies. They were telling us in 78, Graffiti was dead. In 1980 Graffiti came back in New York with a vengeance. Changes came about the time of the The Soul Artist, Graffiti 1980 Studio. It was- n't so much the studios itself, but thru them, all these people net-worked & met each other. All these Writers that were in their own world met up, bonded & that's when shit really blew up. From it is the books; Subway Art, ETC. the Movie Wild Style. Looking back on it that was



know where these freight trains are going, but I have a feeling their going to be in some obscure settings. So I want to go for that super legibility, no confusion letter tip, optimum contrast. Like yellow letters, black back ground real plain. 3d & shadows that will just enhance the letters, & by today's Graffiti standards this shit is real primitive, but I'm not trying to impress other Writers. I'm just going for maybe the train will go thru some wheat field in Missouri, & a farmer will read it. I just want huge legibility, no style wars yet. YET!

C.C. Are you going to take advantage of the freight medium & do messages.

Z: I do want to paint " Zephyr from New York ", which would have been a stupid thing to do 10 years ago when I was painting the Subways, but with these freights It's a national thng. Who knows where these things are going. Smith has



energy & this was the thing we found ourselves in, & I'm very grateful. We could have been into allot of much worse things. I don't think I would have done anything different. At the point where my friends & I began to get heavily into

a really good time, allot of harmony.

C.C.: How much did the book Subway Art change the scene.

Z: Being from New York it didn't have such an impact. Globally it had an impact. In New York, Henry was our

friend. The Writers would hang out in his studio so the book was just an achievement for him, & the people who got their piece in. Because it was hap-

pening here, it didn't have that impact, there was so much media attention on us at that period this was just another notch. I have so much memorabilia; news clippings, video's, magazines ETC. & their all from that period. His book created this international movement.

Writers I meet tell me one of three things: when I saw that book, when I saw the movie Wild Style, or the movie Style Wars that's when I got into Graffiti. And that goes for Writers from Ohio, to Japan.

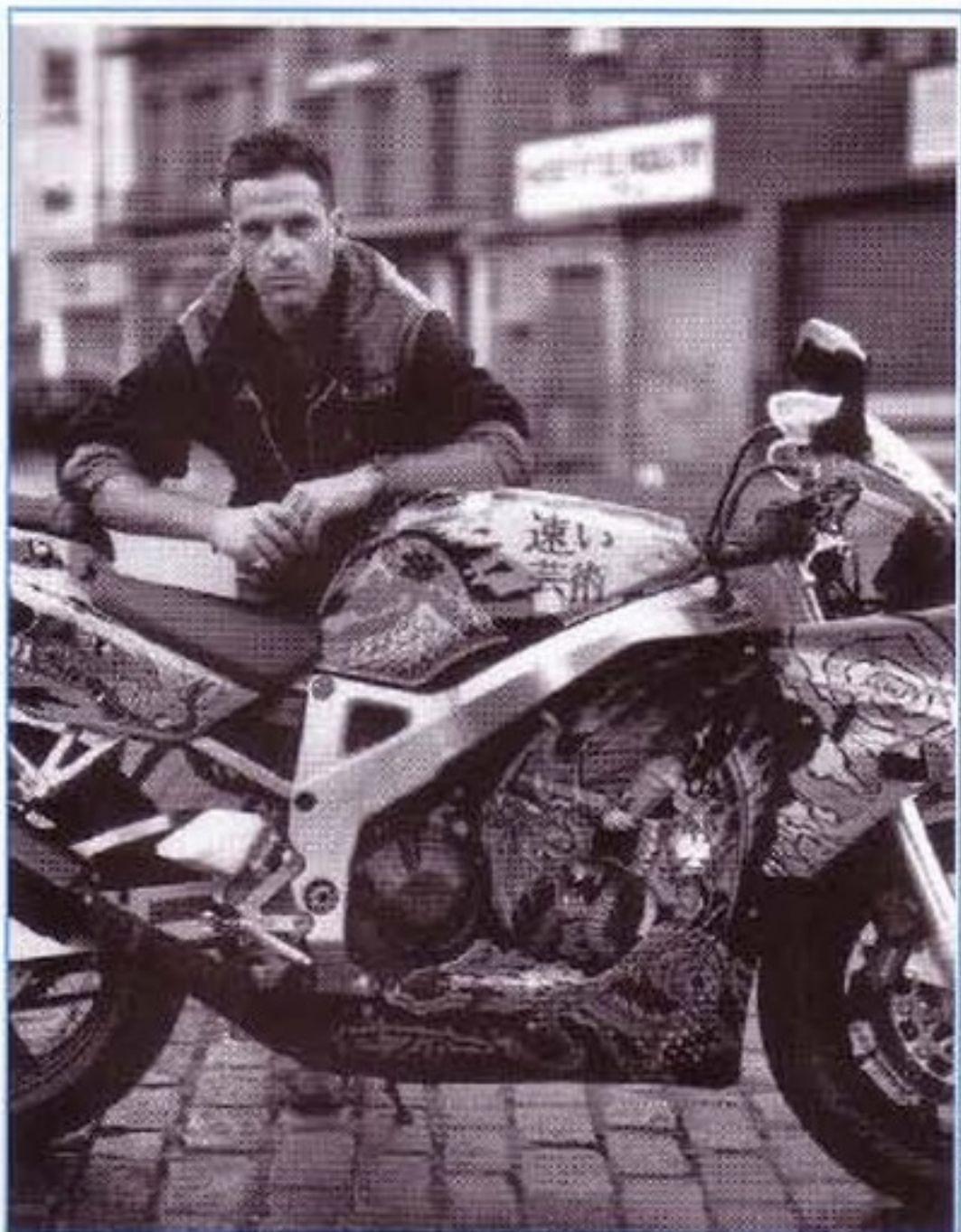
C.C.: It's the same out here.

C.C.: Who was the first Writer you knew to leave Bombing for Gallery's?

Z: That's a tough question. Me Dondi & Futura, travelled alot with gallery shows, but I can't say that we were all leaving bombing, it was just something that had to happen, with timing & growth. For me when I started to show my paintings in Europe I would get back to NY & want to bomb, I would, but I had to also think about my next show, so it came down to priorities. Me, Blade, Quick, Dondi, Futura, Crash, were all represented by the same art manager & we all had shows with this guy so we had to make a decision about bombing & our art careers.

C.C.: Did that exposure make you bomb underground more. Did you have to switch names.

Z: No for me it was the complete opposite. They always called me the traditionalist, because the canvases I did weren't redefined images from the trains they were the same images. That was one of the problems back then for Writers. Their work on the trains



was one thing but when they got to a canvass they freaked out & got all con-

wanted. I was king of many lines & It made me hot. The many names I used was because of that heat & just wanting to get funky with different letter styles. I used: Heist, Gold, Spite, Pride, Fullhouse, ETC.

C.C.: Is Gallery's where Graffiti belongs or where it will end up.

Z: They got rid of it on the subways forcing it onto the streets. Graffiti by definition can not be any more then the application on someone's property, so by that when it's Graffiti on a canvass it's not Graffiti. It could be a Graffiti artist working on a canvass. You get into this whole thing is it Graffiti or what ever.

C.C.: What do you think about that argument.

Z: Graffiti, really can't be in a gallery, unless someone actually Bombs it's. For me & some of the artist I mentioned, we are into many other sources for images. Allot of other Graffiti guys are not into going beyond Graffiti. I mentioned Mackie, he did it awhile & got out of it, yet he was more talented then many of the ones who stayed with it. Also on the other spectrum, you have these pseudo mural guys who use just enough Graffiti influence to try to get by with their work. Even with the fashion & hip-hop styles.



C.C.: Knowing how desperate this country's youth are, & how little there is by way of activities & culture, could Graffiti ever be a government sponsored art.

Z: There is that outlaw element & if taken away alot of people would loose interest. There is an adrenaline rush. There has always been community attempts at helping Graffiti, which there has to be, when these different city's perceive Graffiti as a war they turn it into one.

C.C.: What's in the future for you.

Z: I divide my time between logo design, & my fine art for private collector's. I do my design work by hand so I'm still the traditionalist, I use old fashioned pen & ink. My work is for independent's, music or clothing company's. I represent myself. I show my paintings when I want to.....

fused thinking they where Rembrandt. What I would do was take rolls of canvass to this one handball court near my house (my favorite handball court) & taped the rolls up & did pieces, they were authentic. The things that made me change my name were like, being chased by the cops all the time, & having them come to my house because of informers. There was a point when I was the most

THOUGHTS BY MAIL...

Great magazine. Your proofreader missed a lot of words in the DownSet interview and in Thoughts By Mail (both vol. 3 issue 1). This is the first issue I've seen in Seattle. Bombing Isn't that big up here yet but there are very good Artists. Have you guys had any Seattle Artist in your magazine? I hope Can Control gets bigger in popularity and thickness. Four bucks is a little much for a magazine. Enough ranting by me. Keep up the good work, keep Graffiti art alive peace....ANT.

Thank you for the tips. My spelling sucks! And the person helping in that field as of this issue has been fired. Hopefully the typos will cease. Seattle is a very beautiful city. A few years ago I was getting steady packs of flicks but unfortunately it was during a time when I was jammed with fresh pictures and I had to choose another city to spotlight over yours. Please send in clear shots of the best Seattle has, and I'm down to peep it. Sorry about the price. I haven't raised it for over five years, and as I include more room for advertisers, I promise I will lower the cover price. I already lowered the subscription rate from \$25.00 to \$19.00. Thanks.....

I just want to start off by saying thanks for establishing Can Control. It gives people like me and my crew knowledge of Writers around the world. I live in Visalia California. It is located in the central valley just

thoughts by mail

south of Fresno. I'm 14 years old and Graffiti is my life. I love it, all forms. I am an artist and attend night art classes at a community college. Living in Visalia makes Graffiti a living hell. It's impossible to get across to the residents here, they are so god damned closed minded and paranoid of it. It makes it hard to do murals even with permission. So until these upper middle class republicans open their hearts and minds to Graffiti we're FUCKED!

Thanks.... PHOE.

That's a tough but not impossible situation. Find walls behind factories, and warehouses out of sight from traffic. Bring any "legal" Graff. flicks you have, and a copy of Can Control go to the office of the owner-manager and explain that you are a beginning artist (show the examples) and you need a legal place to practice. Promise to stay only in a designated area and to take care of any tag's if appear around your wall. If their answer after telling them you are not trying to set up a social circle, just something for yourself to get better at is no, try another wall and manager. Also, if you plan to bomb (hopefully not tagging but dope color pieces) don't use the same name in your practice spot.

STAY UP.....

Can Control

I would like to know the Can Control
can control summer 94

definition of what a "real Writer" is.
Peace...Crazeone

That's the question.

My definition isn't based on who's a real Writer but who's a dedicated Writer. Any person with the interest of getting a tag, going out and doing it -even if only a short time- is a real writer. The difference is: the person who is dedicated, will take the time and effort to practice on style. They will follow the defined evolution of Writing and dedicate themselves to our art as a whole, not just how it effects their life. They will study the history of Graffiti. They will practice thoughts of how to improve and legalize Graffiti. They will include Writers sharing in good fortune (yards they started, rack spots ETC.). They will not sell out our world. They can do painting jobs as long as they're doing what they want, not what their told (at least have 90% art input). They will not be blinded by stereotypes, not all Writers are into hip-hop, there was, bombing before hip-hop. Get creative, expand our world into all life styles. They will not give up everything else for Writing. You can, be a college grad, and the most AllCity simultaneously. BE YOUR SELF! GET POLITICAL AND STAY UP NO MATTER WHAT!!! THAT MAKES A REAL WRITER!!!!

next page..

Thoughts By Mail is straight from Writers and civilians supporting and opposing Can Control, Graffiti and the issues discussed each issue. Unless completely unreadable the letters are not edited.

Send in your thoughts C.C. LETTERS BOX 40600 HOLLYWOOD CA 91603.

Dear Can Control, I Write COLEONE. I live in Atlanta Georgia but I am originally from Brooklyn N.Y.. I think CAP put it best when he said " Graffiti art & Graffiti Bombing, two styles of Graffiti that are trying to co-exist with each other, and it ain't going to work that way." I am fucking sick of hearing so-called Writers talk about how, in short, Graffiti isn't going anywhere if it moves onto freights. Or that Graffiti needs to progress past Bombing (tags, thro-ups & pieces) to a sort of Hex type thing. This kind of shit scares me and other "real Writers ". We call ourselves Writers because that's what we should be doing. Not canvases & not thousand color three story murals. Save that shit for the fucking artist. Writing started on trains, streets, highways ETC. and if you are not doing, have never done or are not down with one of these elements you are not a fucking Writer. Point blank. Yes the freight movement is turning the country into a big subway and Writers are AllCountry, because that is what Writing is all about. Freights are the most progressive thing to happen to Graffiti since SUPERCOOL 223 & HONDO did the first top to bottoms in NYC. Freights are also the next logical step for real hardcore Writers. I just wanna say peace to the hardcore Writers and fuck the rest!!!

COLOEONE photographer & Writer

I've never had a problem with Writers aspiring towards-as you say- Hex style art. As long as that's not all they do and that

thoughts by mail

they don't practice propaganda against hardcore Graffiti. I agree Writers belong on freights, and it's amazing seeing how fast it's spreading, my only hesitation about it is toys. To take the point of Mayor Kotch in Style Wars, every toy that bombs a train, cost us space and in some cases lay up's. The uneducated non-real writer you wrote about are at the trains working nightly burning it. Every underground movement I've ever belonged to is lost once toys (pozers) get involved, bringing mass media. Everyone has the right to bomb where they want, just be careful and remember freights are to be treated seriously. There are well over 25,000 freight cars in the U.S.. With space for two pieces per side that's room for 100,000 burners....

I'm tired of people saying Graffiti isn't art. I started doing Graffiti around Nov. 93. I tried to introduce this amazing art form to my art teacher's but they weren't interested. They just said I should get an airbrush and stop vandalizing. When I can control sum-

showed them my black book they said to just draw barns and cows. EGYPT.

Hang in there homeboy. You're on the right track, you at least know how wrong they are. You would be amazed how many fools buy into that classic art bullshit. The only thing classic about "that" art, is that they draw people and buildings. Any artist can do that, it's what you do with it, how you present it, how far you can pull the viewer's imagination. Stay true to yourself.

Why is Can Control so FAT!?!? I buy all the mags, in Europe (to many if you ask me) and when I receive Can Control in the mail, it always tops them. Plus you were the first one in color and to look like a magazine. Keep up the great work. ZAPONE MUNICH GERMANY. Thank you.....

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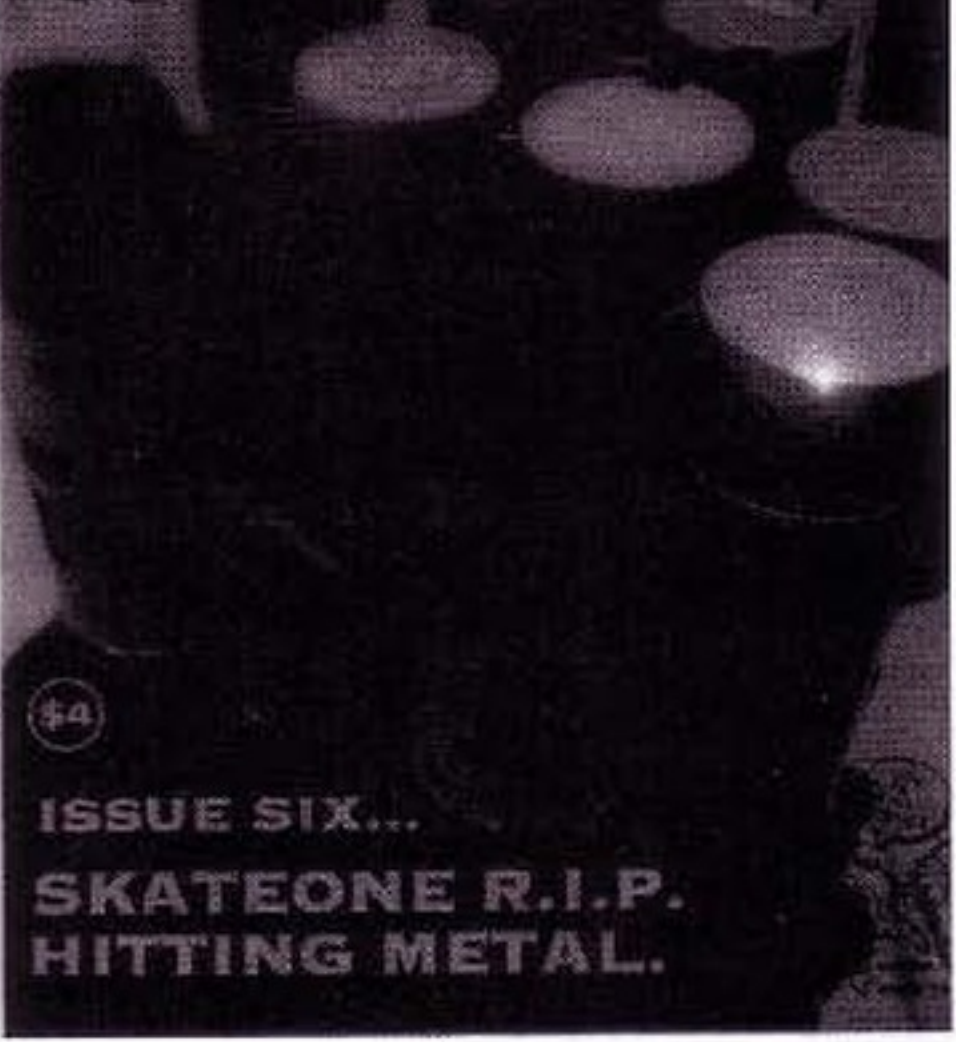
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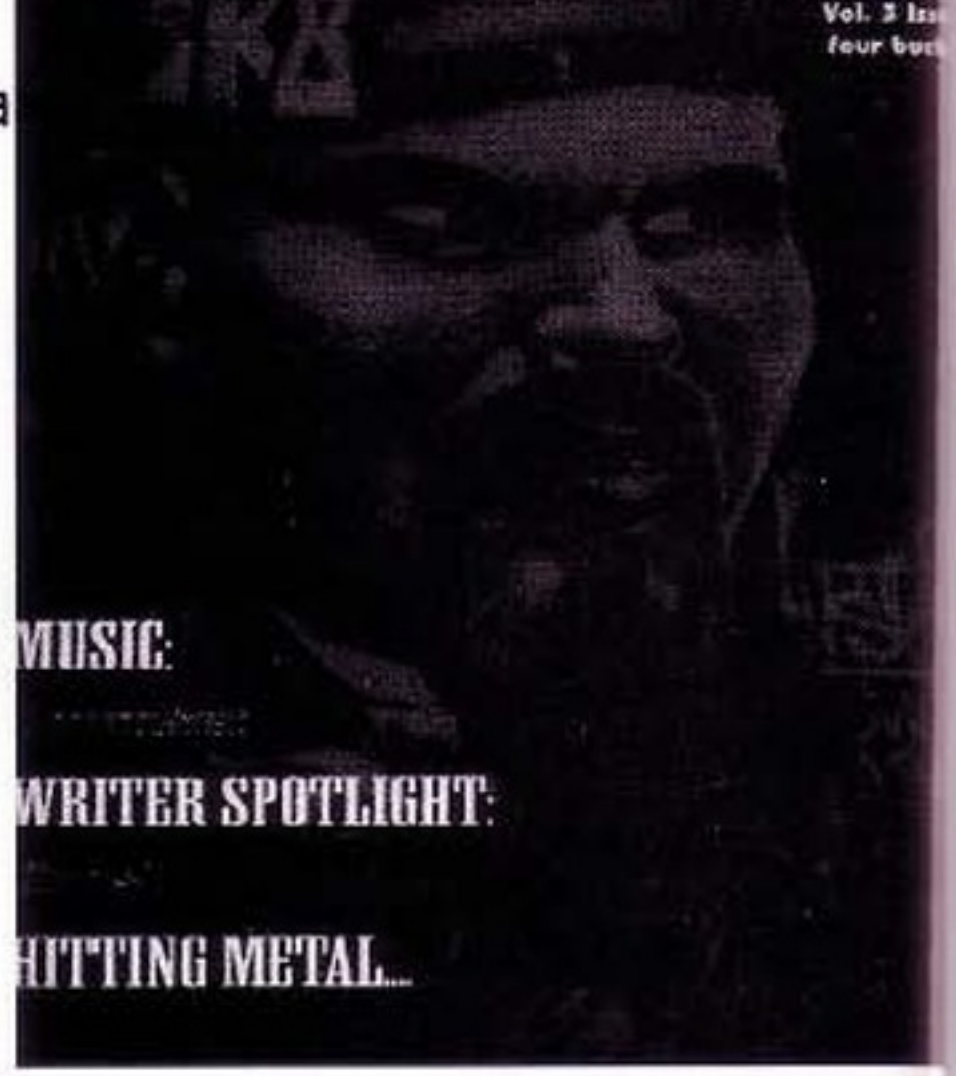
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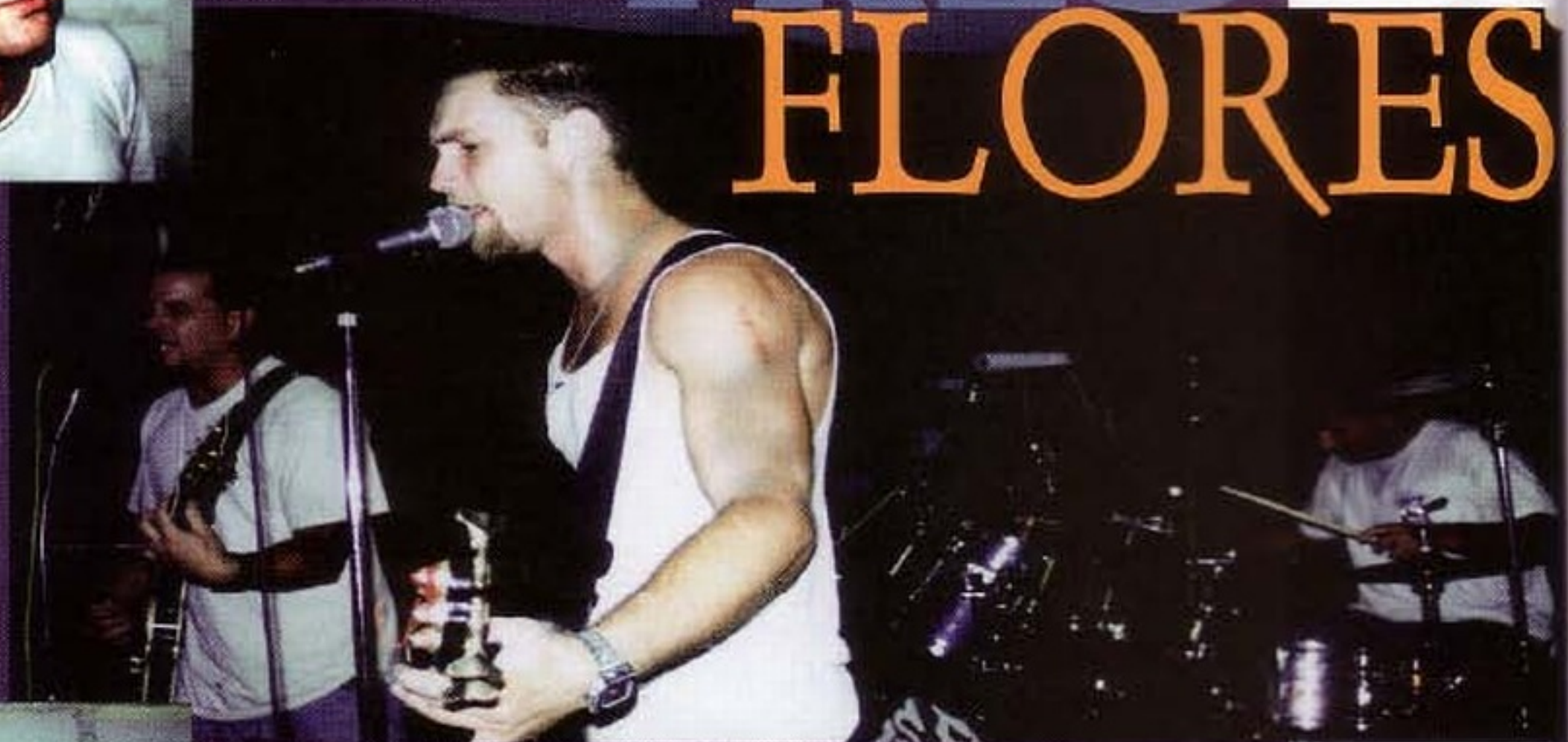




MUSIC



TRES FLORES



Tres Flores...Punk rock gone way beyond any single image of the word...Can Control's Phone call interview with Burbank's OG Writers and Punkers...

Interviewed was: GREMONE, WOOD'S, UNCLE T. TYLER the drummer was busy with the birth of his first child....

got along with anyone else as a band. Plus his playing doesn't exactly suck...

Grem: We tried him out & it just worked

out bitchen, he wanted it bad enough..

T: I bugged them long enough.

Woods: He payed us....

T: I brought all the good beer...

Woods: You drank all the good beer...

Can Control: Is the song writing the same.

Grem: It goes with a little more of a hard-

er edge.

Woods: We kind of floated around with diversity at first.

Grem: We didn't know what we wanted to do.

Woods: We were just writing tunes, & after a while they start taking on a certain sound, they start sounding like; us. We've been really lucky in being able to write new tunes, & everyone write their own parts yet it still comes together & sounds like us.

Can Control: Is it still like that, everyone writes their own parts.

Woods: Well someone will come up with an idea, or sometimes someone will just start jamming & everyone just chips in. No one really says here do this, or I had an idea for the arrangement. It gets changed 10-15 ways. Grem's been knocking out hits lately. He's come up with great ideas for alot of these new ideas. I don't know how he's doing it... He must be asking someone...

Grem: It's all the Krylon fumes from the old days....

Can Control: How many of you Write (Write Graffiti).

Grem: Pretty much just me & Woody everyone was kind of into it at one time, we were the only one's piecing allot. We hit the freeways. He was my partner in the early day's.

Can Control: The same names.

Grem: He use to Write Moko. Grem & Moko. Actually the only time I ever got busted was when i was with him.....

Moko: That has nothing to do with me personally...

Can Control: Is there any connection with Craff. & your music.

Grem: For me that's basically what I started to be. It made me what I am now defiantly. Everyone knows me as Grem ETC.

Basically that's how I started; everyone of my friends have been in that scene at one time or another.

Can Control: Is it still an influence for you.

Grem: Oh ya defiantly.

Woods: It's kind of one corner of the scene. Like the different people who do different things in this subculture keep running into each other. Some people just play music, some Write & Bomb whatever.

Grem: We do it all.

Can Control: So you think it's all merged together.

Woods: Ya some of it.

Grem: A few years ago they were more underground, people didn't really accept them, but now it's kind of the cool thing. Punk & Graffiti.

Can Control: Is classification important, music style ETC..

Woods: Ya as long as they can't call us any of the above it's fine... I hate when people start dropping people into the usual "what music do you play? grunge, alternative".

Can Control: What was the one thing that made you guys form. Grem: We were all playing with other bands.



Woods: We didn't like what we were doing with the other bands.

Grem: So we just got together-me & Woody- & started doing our own stuff.

Can Control: What's your history.

Woods: Grem was playing with Orange Door at the time, & I was determined to write some shit that I was going to have him play with me, & he was into it, if I had some sounds, he'd take a look at it. I managed to get his attention with a couple of tunes after that we started writing & looking for a drummer, Jerry then. We started jamming & it really clicked, it was weird.

Grem: It clicked off right away.

Can Control: Is drummers the only thing you've changed.

Grem: And that we're a four piece now.

Can Control: Why the new guitar.

Woods: For a long time we didn't want another guitar & we never sought out another, not to blow smoke up Tracy's ass but he is a cool guy, & I don't think we could have

That makes me sick to my stomach.

Can Control: Has it always started out that way or have your influences changed.

Grem: It will always change.

Woods: As long as they're bands playing around they make me feel nervous, they make us play better.

Can Control: Does it get harder.

Woods: No it gets easier. I think anyways.

Grem: Ya, pretty much. We don't get to involved we just go out & jam. Have a good time with it.

Woods: The least amount of stress the better.

Grem: If anyone gets stressed it's me....

Can Control: Does it help you play..

Grem: Being stressed.

Can Control: Yes...

T: Fuck ya....

Woods: It helps us play shorter...

Grem: It gets me pissed off.... There's an energy in it..

Can Control: I noticed at the practice when the songs were mad ruff, & aggressive you would joke; "that's punk".

All: Definitely.

Grem: we don't want to be considered alternative. Punks where we all started. The first Graffiti I hit up was punk bands.

Can Control: Ya me too.

Woods: What else is there but punk.

Can Control: Going back to your joking last night & the problem with classification's do you see any connection there; it seems like a band gets on stage does terrible & calls themselves "punk" so it's ok. Maybe the people doing that don't know what real punk is.

Woods: You nailed it on the head.

Grem: It's also an attitude. It can still be good, it can still have lead guitar.

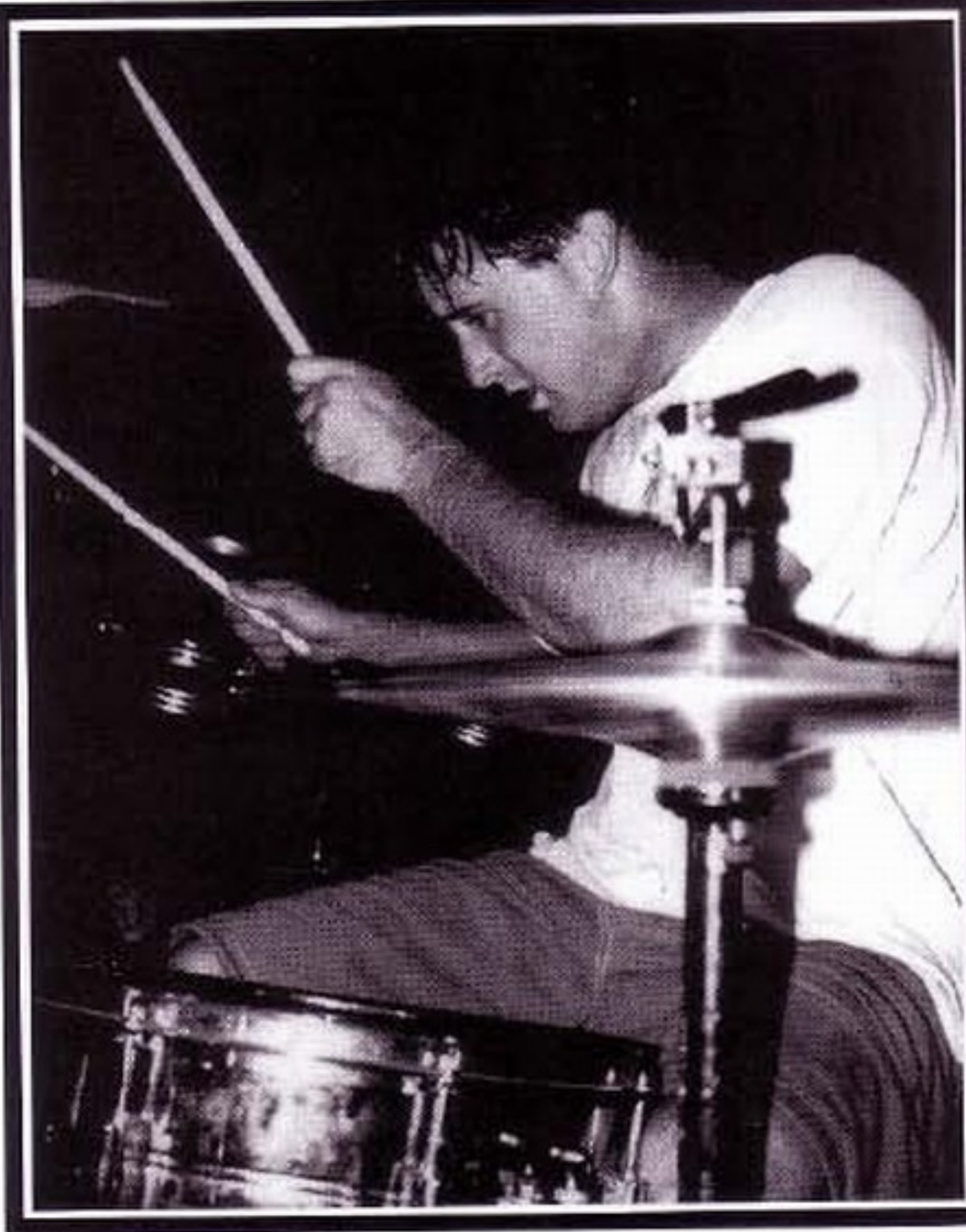
Can Control: It can have classic structure,

does it have to have anything along with that.

T: Attitude.

Grem: It's like that alternative thing, what's alternative, anything could be that.

Woods: It's like maybe who's doing it have to be



punks...

Can Control: Can punks do no wrong. What do you think about old punks who make a record label & push sell out records, but just because they were once so great they get away with it.

Woods: You hit it again.

T: It's happening right now.

Grem: It's happening to alot of bands right now. Major labels are picking up those kind of bands now.

Can Control: The worse thing about that is they burn it out. Labels give "their" names to the scene; grunge ETC. & soon everyone will stop hiring bands with that sound, "that

shits over" but really labels just stopped; punks been here all along.

Grem: There always has to be something new, we want to be a bit different.

Can Control: You've all been doing it for awhile, what's the biggest difference.

Woods: Not doing formulated song structures. Old punk bands basically had the same arrangement to the songs. If you knew how to play you could almost jump in with them anytime. I think now it has alot more structure to it.

Can Control: Is that just punk evolution or are there other influence's.

Grem: Everything is a influence.

Woods: Many influence's. It's

not just punk, It's hard enough to say what punk is. If your tapping your toes & it sounds good it must not be punk right... That's how people think. They say it's suppose to be wild, make you tear someone's head off.

Can Control: Are shows still violent.

T: Our shows are.

Grem: But we don't want it to be.

Can Control: That's always been the big problem, bands need their people there but they can't control them.

Woods: That what we've been plagued with. If it wasn't for those nightmare's coming to our shows & raising fell, no one would have

paid as much attention to us, it kind of makes some shows. People remember that shit.

Grem: It makes the show for us, we could sound shitty & when the crowd is going we do.

Woods: You could be playing flawlessly & if the



crowd isn't stirring around it's kind of hard to keep the energy going. Our music has a lot of energy.

Can Control: How's the Hollywood scene.

Woods: It's good. That's where we've had most of our following.

Grem: It's been good for us. We don't have to call around for shows, they call us.

T: And we don't pay to play.

Woods: Never have & never will.

Grem: We've been asked to, but we just tell the owner to ask around about us.

Woods: Ask the other clubs, we pack the place & our crowds drink.

T: Woody uses the "jedi mind trick" on the owners....

Grem: Then they pay us....

Can Control: When did you put out the CD.

Grem: That was a couple of years ago.

T: We have a 7 inch coming out soon.

Can Control: What your history for record-

ing.

Grem: We just jumped into it. We weren't together that long & we went to work.

Grem: We've worked in the best studios & the worse, it doesn't really matter. It's just who's working the boards.

Can Control: You produce your own songs.

Grem: Ya we do.

Can Control: Is it always going to be that way hopefully.

Woods: I would always like it to be.

Can Control: If you had to give up something to be signed would you.

All: Ya....

Grem: That's why we've been putting out our own stuff, we're not going to wait around for anyone.

Can Control: Was there support for your indie attempts.

Woods: Ya there was. We had a lot of little records stores selling them, & with this last recording we've talked to people about distribution.

Can Control: Has the band traveled much.

Woods: A full tank of gas worth....

Grem: We did San Luis Obispo. A one-nighter. Got there right after work played, drove home by 3am & had to be to work by 6am.

Can Control: It must be hard to say yes to travel show offers with your work schedules.

Woods: I would say yes in a hot second if the offer was right, a good tour with the right people.

Grem: That's what we were looking for, open up for a band.

Can Control: What do you think about the merged sounds, punk & rap ETC.

Woods: I dig it.

T: Ma too, as long as it's done well.

Grem: As long as it's true. You have to be true to the game or it's not going to work.

T: The guy has to be believable saying the shit.

Can Control: Those few seem to be the most mixed, besides just rock.

Woods: I think rap is the closest thing to punk that there is. The filling of the two are a lot alike. It's pissed off, & complaining.

Can Control: It seems rap's complaints are more serious, where punks tend to take on all the enemies.

Woods: Were someone political, on personal levels.

Grem: Like our song, Kids That Kill.

That's about the government, & how there gone just everywhere.

Can Control: Kids That Kill is the new 7 inch.

Woods: Ya.

Can Control: What's next for Tres Flores.

T: Get the new 7 inch out play more shows.

Can Control: Have you played any radio shows yet.

Grem: Ya we played KXLU. That was fun we want to do that again. We played noise pollution with Rex-Cars.

Woods: We could almost stand up-right in the room they gave us.

Can Control: Tiny.

Grem: Fucking tiny and no monitors.

Totally out of key.

Woods: IT WAS PUNK!.....

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Because the art Can Control spotlights has a life span of only 2-3 weeks (if lucky) the importance of capturing it, viewing and collecting it by Can Control for our readers is unmeasurable. This mixed with the quality and content of the publication makes it highly collected and shared like a photo album. For each of our 15,000 issues sold, it is viewed by no less then 3 other readers for a total of 45,000 potential customers of your product.

As this issue highlights, Can Control is well beyond only covering Graffiti art and this eclectivnes is increasing each issue. Can Control is distributed by ourselves, 8 national distributors and 3 worldwide including Tower Records. As the sales from these sources continue to place Can Control in the hands of kids and adults of every race, age and style our potential for quality exposure is huge.

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can control
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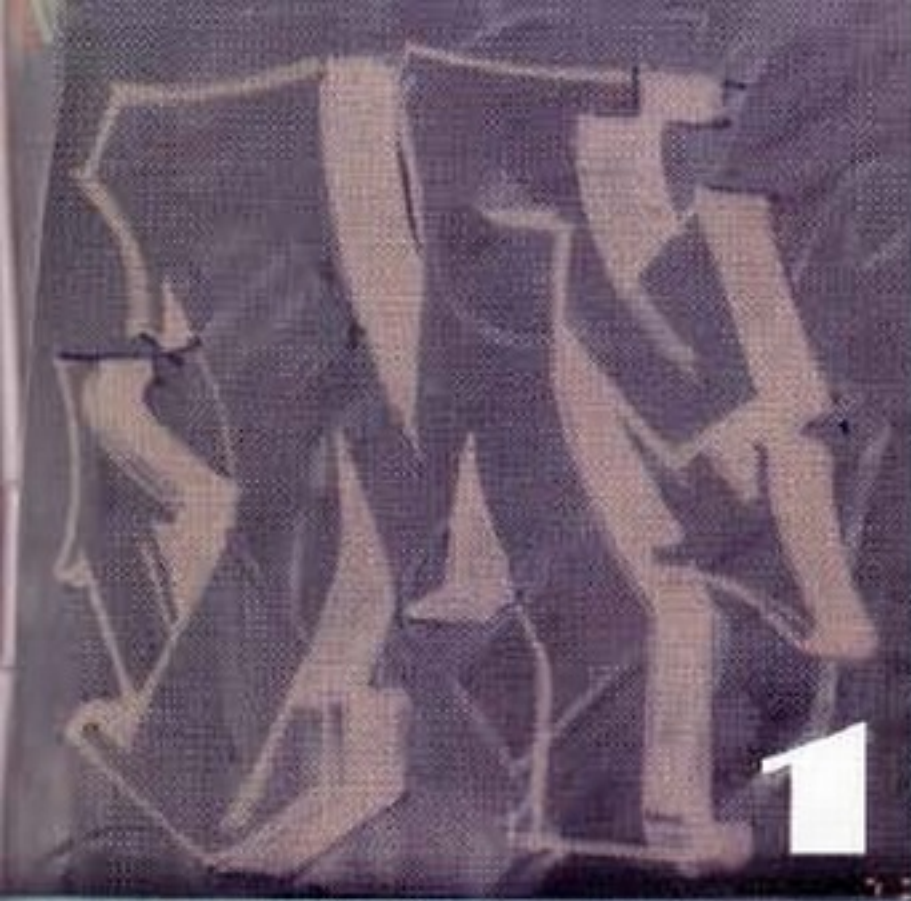
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Starting with your outline, and first fill showing your 3d. This is where you want everything to be straight.



2

Place your details in the 3d. Here MEK uses a contrasting color for a shading effect.



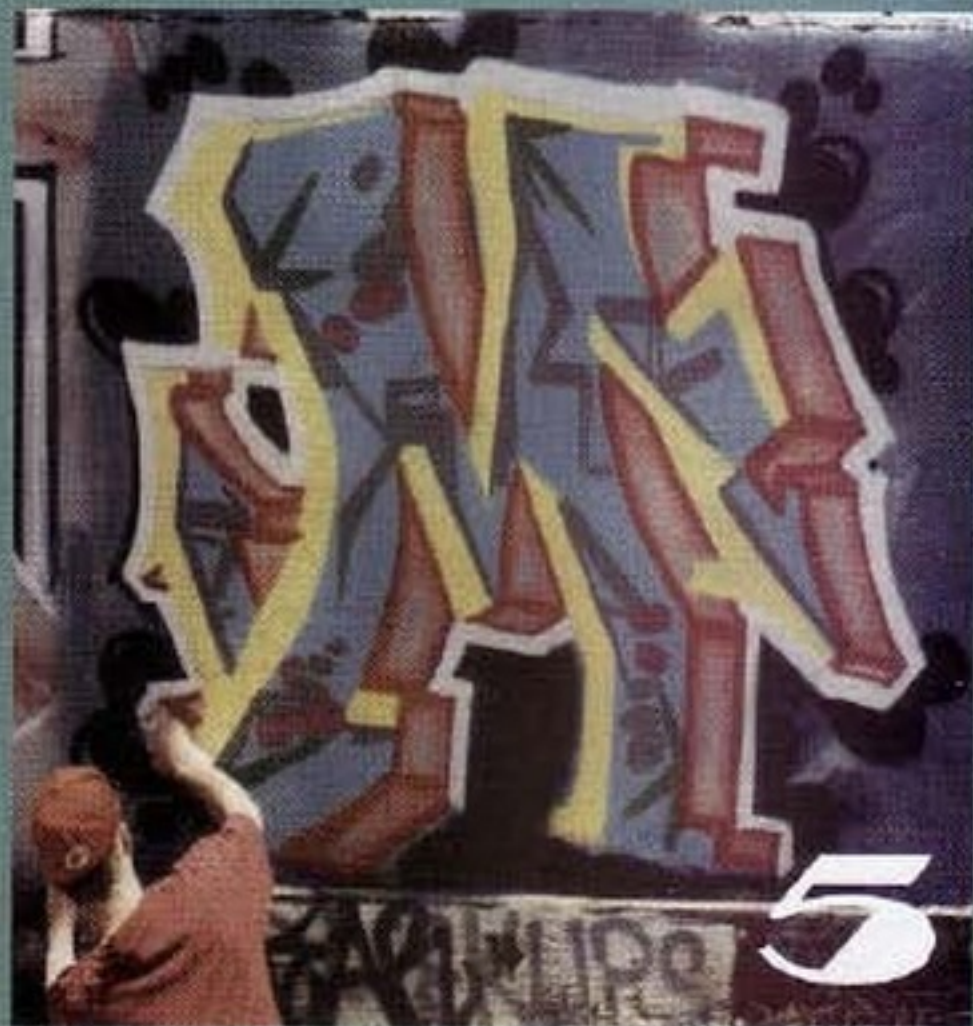
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Adding the piece fill. The lines all work to help each other, keeping the straight structure...



4

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5

MEK applies the piece boarder, separating the back ground...



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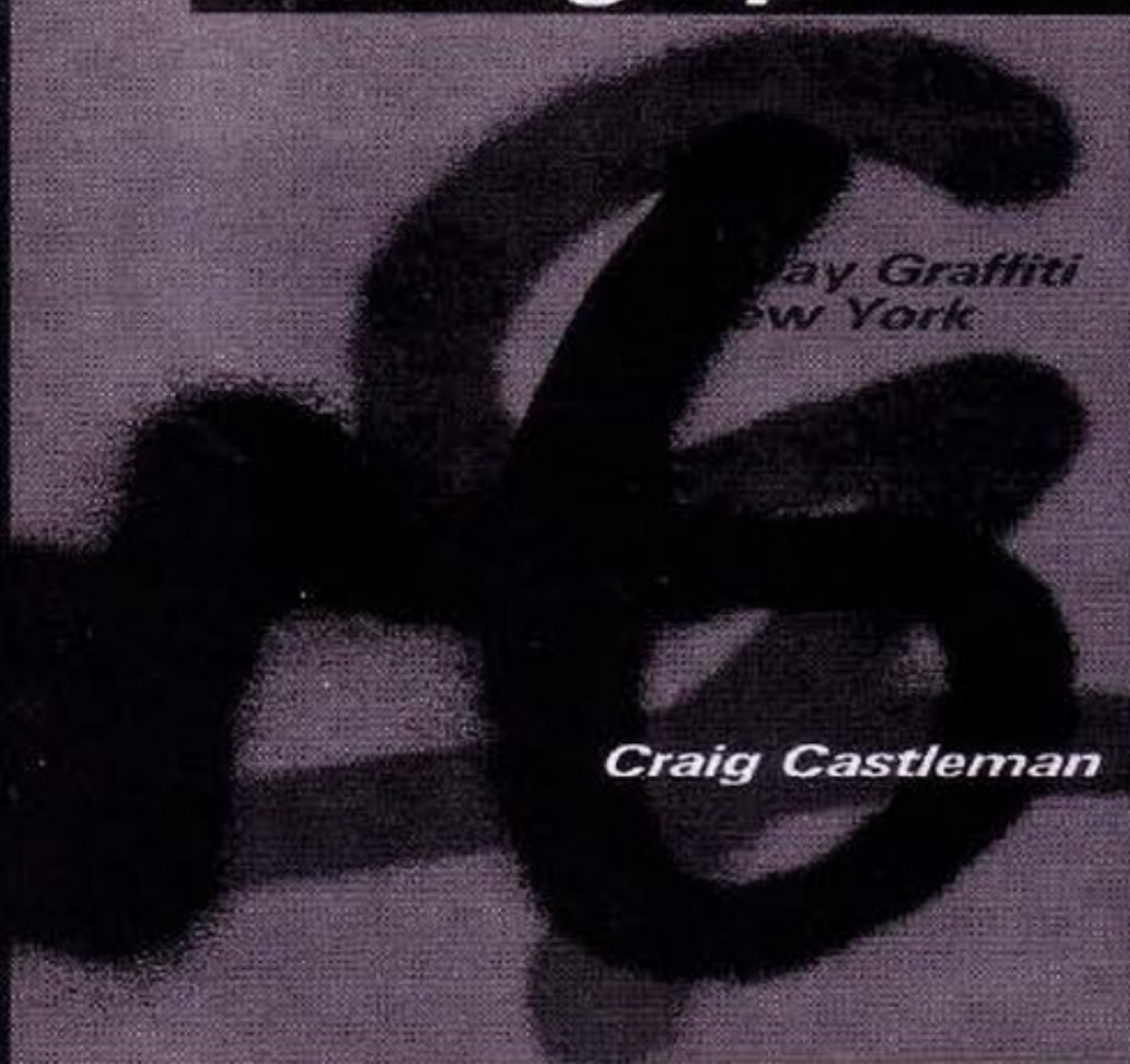
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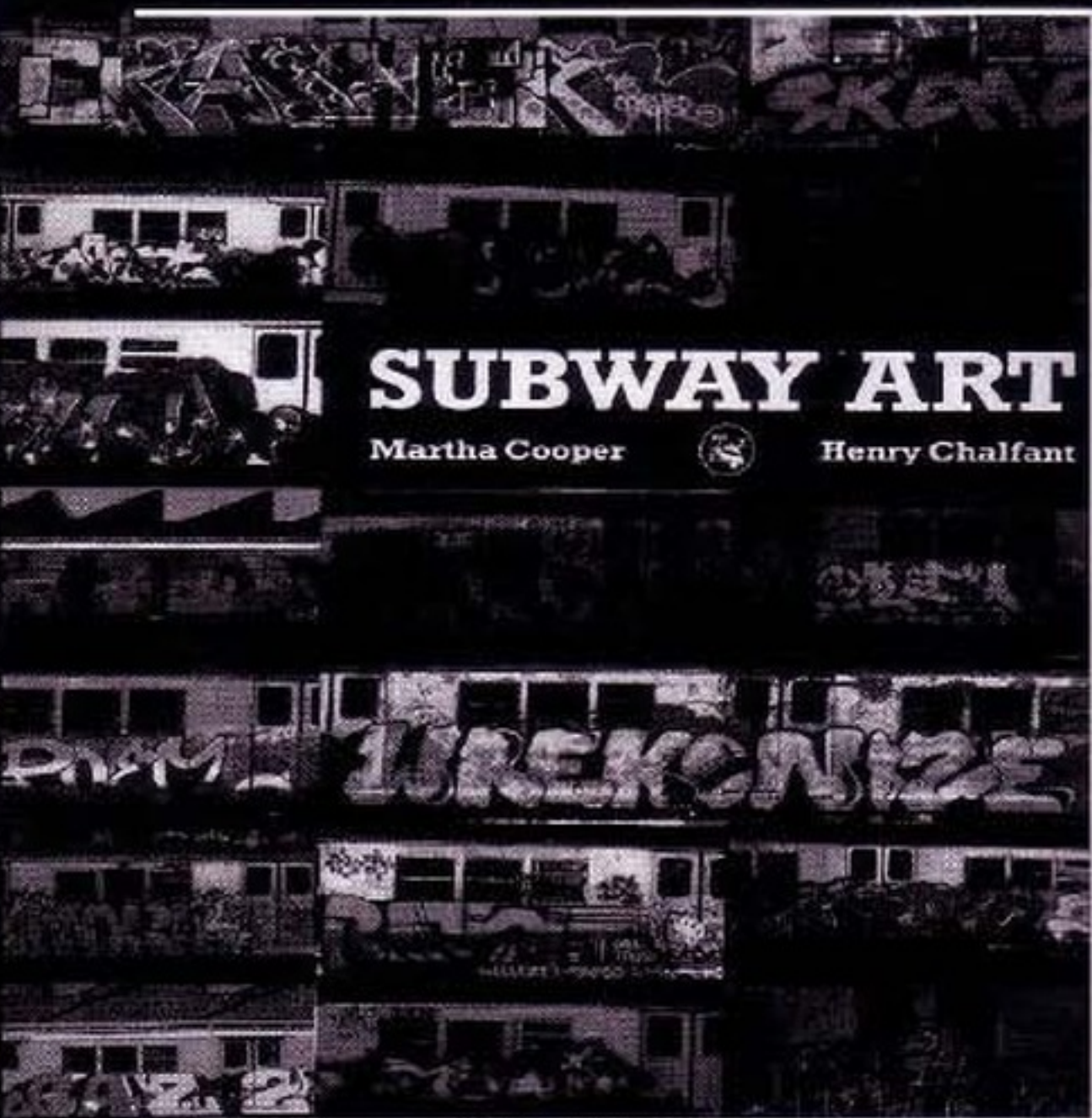
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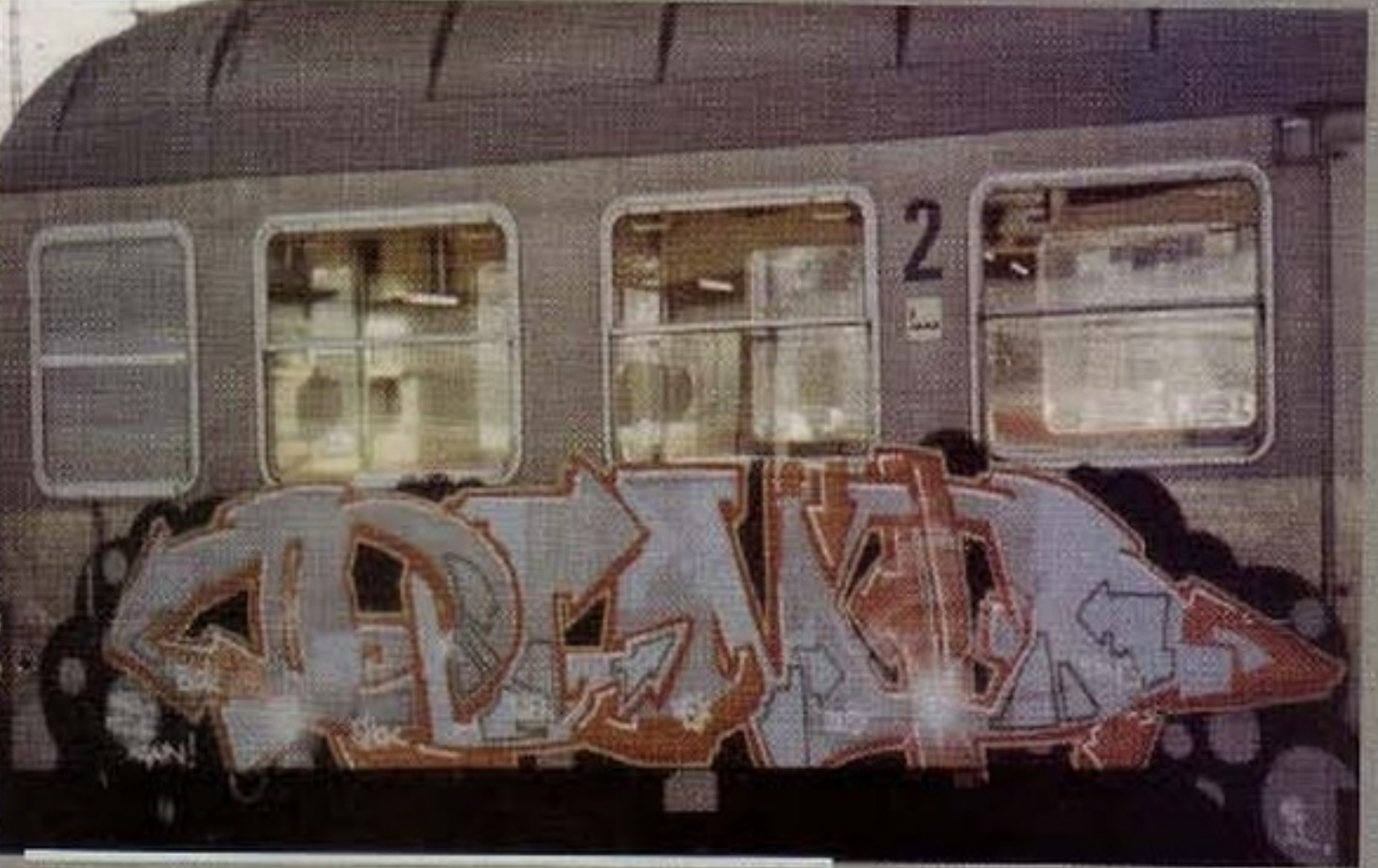
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