

UPS

Issue 3, Vol 1

"The small axe chopping the big tree"

[Editors note: The images that originally appeared here have not been put back into place. I might do that eventually. I would not use the addresses given within as still being active. September 4, 1998]

Yo! Welcome back to Ups...

As you can see I got some contributions from some people, so things are rolling here. I still want more, though, so keep the shit coming in.

Since last issue a lot has gone down. I hooked up more kids doing underground zines, let's keep expanding the network! Getting glossy zines of color flix every couple of months is cool and definitely has its place, but we need more people writing and discussing what is going down here in graf.

A very kind soul in our community let me know that I screwed up a quote in Ups2. I said that Upski said, "Snitches and shit talkers get stitches and need walkers. In reality it was Mark Surface, the editor of On The Go. The quote came from a great essay that he wrote about starting to write. Speaking of On The Go, that zine keeps getting better and better with each issue. Definitely you should check it out.

The longer we keep battling and talking jealous trash about one another, the longer graf is easily picked on by the other side.

I don't think we need to prove shit to anyone, or explain what we're doing to anyone, but there is power in numbers. I don't think it would hurt graf to unite and try to claim some of that power. I believe that graf is more than vandalism, and if it is we need to start taking responsibility for our decisions and take actions that prove that we are more than vandals.

I would guess that there's adequate low-income housing in this country.

-- Vice President Dan Quayle

Peace and thanks: Amanda, Con, Ryet, Susan, Chad (Arch), Danizm (Ubik)-Philly, Syze-BMore, Can Control, On The Go, UltraWide, Sleep, Drane

Flexin' With Fly Rye...

Well, this is it; the not-so-long-awaited introduction to what I hope to be many installments of "Flexin'" by yours truly. If it is ah-ight with Brett, and I'm SURE it will be cuz' he my man and all...This here little commentary will, each and every time, explore, exploit, or try to explain some various aspect of graf, hip-hop culture as a whole, or (hell; its my column) life in general. I always wanted to write legit, and you know Los Alisos Jr. High wasn't having "My Beef With Tagbangers *by Ryan Young*" in the school newspaper back in the day. So I'm tryin' to decide, though, on a topic for the first issue..."Twist. How it Feels to Have Everybody on Your Jock." Or is it, "Sento's Style: What's Up With That? And More Importantly, Why the Hell do I Dig it so Much???" But on the real, yo, I gotta ask..."Graffiti; the Savior of Hip-Hop Culture or What?!" There. That should make everybody happy. Damn, I'm beginning to feel a little bit like Upski...Anyways, I mean rap music has hardly any unity, and fools be talkin' 'bout "I'll beat the shit outta the next man," and "I hate whitey," and "Fuck Bitches." then there's breaking. Yo, breaking is about as diverse as the Roc Steady Cru. And then finally, if you ain't Filipino, you can just forget about being a DJ...=) So graf is about the only thing that any fool with some talent and love enough for the shit can get down with. It don't matter what color, sex, nationality or whatever else you are. It is the one part of the culture that doesn't require an "image" (although Fly Rye has been known to sport the Timberland, Polo, and Nautica on occasion, solely in the interest of the preservation of his "flynness" of course.) But yo, if you're down with graf you already know what I'm sayin' so I'll shut up now.

Peace,
Fly Rye

Mo' Money

I was checking out this movie "Crumb" (a great flick, btw--you all should check it out. It's about an underground cartoonist in the vein of Robt. Williams and Vaughn Bode) and he was talking about everyone walking around like a billboard, wearing adidas or raiders on their chests. Then I'm thinking about how he's mainly talking about hip-hoppers. Then I think of all the people crying not to wear graf shirts or selling out.

It is weird putting graf style art on a shirt, I'm the first to admit that, but I think we should talk more about the selling out we do by sporting the latest trend. I realize that Nike makes some durable and hella comfy shoes, but we don't have to go out and get the most expensive, latest/greatest female magnet.

And if you don't think the companies notice who's buying, why do you think adidas hired Chino and Reas to paint in Chicago and Converse hired TWS to paint in Boston?

I suppose it's cool they're giving back a little, but the sad shit is that all they're doing is paying a little now for some free advertising down the road, because everyone that is buying that shit knows about those pieces and writes about them in their shitty little zines.

Every 2nd and 3rd generation graffiti artist and hip-hopper is guilty of appropriating the hip-hop culture. I do not mean to say that we are appropriating black culture, for hip-hop is far from being exclusively black. What I mean to say is that we, as graffiti artists, are guilty of looting the orchard of hip-hop. Every time we do a mural, paint a train, take a photo, put together a magazine, book or video we are making fruit juice out of the fruit of hip-hop. Come again? What's that? Let me explain. Graffiti is a visual art form displayed and produced in urban galleries. We do it to satisfy some personal need of our own. None of us were born in to hip-hop. We simply have laid claim to its music, its slang, and its style. We are as guilty as white kids who own a copy of Bob Marley's *Legend*, and proceed to stop washing their hair as to napp it like dreadlocks. We must consider what we can do for the hip-hop culture. To somehow figure out what we can give back, so that we are not guilty of appropriation. Please do not misread my message that we should come out of White Plains and Brewster and Long Island to paint murals on housing projects in the South Bronx. That we be extending the hand of suburban imperialism, which is about 10 times fucked up as cultural appropriation. What I'm saying is, start all city graf meetings, organize graf conventions. Make flyers. Get writers to come and do a local legal wall. Keep things fresh. I'm tired of seeing tags and throw ups at Walls of Fame. Get more walls legalized, seek out permissions. Don't shop at 'graffiti' stores, don't wear 'graffiti' shirts. That is the poison of commercialism that killed Hip-Hop and graf the first time. Order your caps from cap manufacturers. Write letters to Krylon and politicians denouncing city lock-ups. The lock-up in Chicago is unconstitutional for Christ's sake. And keep shit on point. Don't settle down on letter forms. Don't do the same old wildstyle arrow fill every time. And beef. Keep it in the fridge. You think Monet and Degas had cross outs, battles and fights? fuck that. Organize a community of writers. Find toys, teach them techniques. Give them caps, first give them your copy of Bomb the Suburbs then let them watch Videograf or read Subway Art. Don't just give respect to the Old School for being there first, judge their art, as if you saw it today. Oh and last but not least, don't just read Can Control, Under Cover, or Skills, contribute. Send letters, articles and photos. Because as long as you just read it while taking a shit you're taking one more sip of the graffiti fruit juice.

Jose Urquilla

'A free society is a place where it's safe to be unpopular.'
- Stevenson, Adlai

There's a video from the Bay Area called, get this, Bay Area Graffiti. I've seen the first one, it had some nice bombing footage in the city, along with tons of shots of pieces in San Fran and Oakland. I know the BAG staff just travelled to Miami and hooked up with Obae and Crome. To get the first one send \$23 (includes shipping and handling) money orders to: Justin Kuzmanich, 7575 E. Arkansas #9-204, Denver, CO 80231

The Question of Publicity

Recent events in the US and Europe have shown that self-organized / autonomous groups strike fear into the heart of the State. MOVE in Philadelphia, the Koreshites of Waco, Deadheads, Rainbow Tribes, computer-hackers, squatters, etc., have been targeted for varying intensity levels of extermination. And yet other autonomous groups go unnoticed, or at least unpersecuted. What makes the difference? One factor may be the malign effect of publicity or mediation. The Media experience a vampiric thirst for the shadow-Passion play of "Terrorism", Babylon's public ritual of expiation, scapegoating, and blood-sacrifice. Once any autonomous group allows this particular "gaze" to fall upon it, the shit hits the fan -- the Media will try to arrange a mini-armageddon to satisfy its junk-sickness for spectacle and death.

Now, the PAZ makes a fine sitting target for such a Media smart-bomb. Besieged inside its "con-pound", the self-organized group can only succumb to some sort of cheap predetermined martyrdom. Presumably this role appeals only to neurotic masochists??? In any case, most groups will want to live out their natural span or trajectory in peace and quiet. A good tactic here might be to avoid publicity from the Mass Media as if it were the plague. A bit of natural paranoia comes in handy, so long as it doesn't become an end in itself. One must be cunning in order to get away with being bold. A touch of camouflage, a flair for invisibility, a sense of tact as a tactic...might be as useful to a PAZ as a TAZ. Humble suggestions -- Use only "intimate media" (zines, phonetrees, BBSs, free radio and mini-FM, public-access cable, etc.) -- avoid blustering-macho-confrontationist attitude-you don't need five seconds on the Evening News ("Police Raid Cultists") to validate your existence. Our slogan might be: "Get a life, not a life-style."

Hakim Bey

Dreamtime, August 1993

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\$4 for newsletter

I just found this on the net, and it came with this info, and was located at this url:
<http://www.cs.oberlin.edu/students/pjaques/etext/beyhpermatanz/index.html>

Please Copy and Distribute!!! As long as you're keeping this flyer as a whole body, together or asking for permission to reprint portions of this everything will be cool.

I still have copies of the first two editions of UPS, just send me a stamp and I can get you those if you want them. I don't mind trading flix or shit like that, either, so send it all my way and I'll get you back for it. I am starting to work on the second edition of the outlines thing, so start those submissions coming in on that, the first one came out alright, but the second will be butta.