

# ONE

rollerblading magazine



interviewed:

## chris & ben CHESHIRE & SCHWAB

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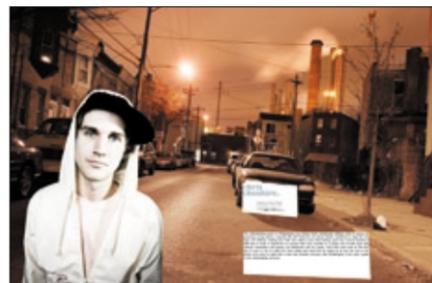
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BACK COVER: JON ELLIOTT (PHOTO BY DRIVER)

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photo: schude

# letter /



photo by majette

## "His whole life was a million-to-one shot."

I sometimes wonder if the concept of the underdog would even matter if it weren't for gambling. The gamble that goes along with scoring big on a long shot seems to be what getting ahead in life is all about, and in a more fundamental way explains everything there is to know about capitalism. Go in with a little and come out with a lot.

The same can be said about the movie "Rocky" and how Sylvester Stallone somehow wrote and starred in a movie that would go on to win three Academy Awards. Sure, he went on to play the less-endearing John Rambo, but his role as loan-shark-enforcer-turned-heavyweight-boxing-champion Rocky Balboa – and his subsequent Oscar nomination hat trick – landed him in the history books next to real heavy hitters like Charlie Chaplin and Orson Welles. The mix of cultural impact and Academy recognition affirmed "Rocky" the reputation as the greatest underdog story of our time.

Exactly why so many people like me cheer for the underdog almost whenever possible may never be acceptably explained, but I think the same can be said of us rollerbladers, and how we become dedicated rollerbladers. It's no sure thing, but it provides a freedom that is surreal. It's all about participating in and contributing to a community, a community that has and seems to be continually undergoing constant transmutation, but that because of or in spite of that process, presents so much untapped creative and inspirational potential that it boggles the imagination.

Rollerblading is an obvious underdog, in nearly all aspects, but it's not a bad thing and I don't feel bad saying it. It's a badge of pride, a symbol of strength. Being an underdog takes guts and determination, and it all comes down to belief in the ability of individuals to rise to precipitous heights of personal performance when the opportunity for greatness is presented. No, recognizing and speaking of rollerblading as an underdog is not a slight, it is a sign of optimism in the future. I know that with enough confidence and perseverance our community will impose its image towards the public, with authority.

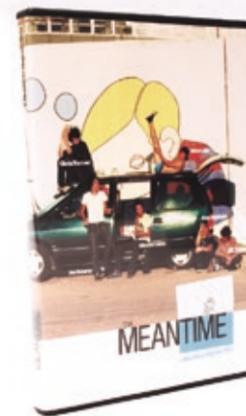
And that's why ONE is what it is, and does what it does. We took a page from our pal Rocky and took our chance in the ring. And like Rocky, we're not fighting just to prove it to ourselves or feel the weight of the belt around our waist. We're throwing these blows for the ones we love, the cities we call home and the friends who push us when the weight presses against our shoulders. That's right, we do this for you, and we won't stop and you better not throw in the fucking towel until someone is lying on the mat and our fists look like smashed strawberries and bone chips.

Justin Eisinger  
Editor

"I'm not too sure anymore whether Farmer is human or not..."  
"The best Farmer section since Accidental Machines!"  
"Negrete's best attempt yet."  
"Farmer and Broskow ... wow!"



The Meantime features Chris Farmer, Alex Broskow, Mike Lilly, Brandon Campbell, Chase Rushing, Michael Collins, Dan Liefeld, KC Roche, Pat Doherty and Sean Santamaris



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# scene /



photo by driver

## philly

Philadelphia. The people and the spots have changed a bit in the past ten years, but the focus of the Philly rollerbladers is the same – family. When I got here in '97, I was one of a handful of skaters who would roam around looking for people to skate with. A year later I found Jimmy Shuda, Jeff Frederick and Bryan Lux. If I wasn't at home or in school, I was with them. A year after that, Chris Majette and about a dozen other kids came into the 215 to skate and change the face of the city with us.

Then Denial was born. Majette worked up a team and took photos, I came up with a logo I hoped kids would think was dope (the devil logo), and we rolled with what we had. All of a sudden we had a focus on the city and what we were doing coming from all over the rollerblading world.

In the seven years that have passed since then, our city – and thereby our family – has grown. Adam Killgore has grown from being a Denial team rider to playing a major role in our day-to-day operations. Out at the spots, every skater here knows every other skater. The people who come to visit us know that they're welcome at any time, with no notice.

We had set out to have fun and express ourselves with what resources and skills we had. We could take photos and make T-shirts, but we didn't know that a whole community was going to be the eventual result of our efforts. We didn't realize that we were forming something that would be a strong part of our lives seven years down the road, or that people all over the world would respond to it.

If you come to town hit us up. We'll show you what's good around here, and I think you'll see why they call this town the "City of Brotherly Love." – Mike Rios

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1 >



**robert lievanos**, illustrator, Escondido, California

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2 >



**cory casey**, writer, San Diego, California

Also known to some as The Duke, Cory brings an off-tilt sense of humor and unmatched sensibility to every occasion. Having traveled the world documenting rollerblading for entities such as Daily Bread and Life+, Cory now spends most of his time behind the scenes as an integral part of the San Diego think tank. Notable contributions include naming both 4x4 and Rat Tail.

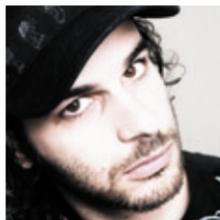
3 >



**drew bachrach**, producer, Los Angeles, California

Drew was born and raised in Detroit but now resides in Los Angeles. Skating since the summer of 1988, Drew went from shooting video of his homies to producing the DVD magazine LIFE+. Currently, Drew produces a daily show for Fuel TV and spends his free time exploring the city on his bike.

4 >



**arlo eisenberg**, artist, Santa Ana, California

I am thirty-three years old. I invented rollerblading. You can read all about me in the premiere rollerblading magazine, ONE.

5 >



**james johnson**, writer and retailer, Chandler, Arizona

It's hard to imagine that just over a year ago Revolution Skateshop and its owner James Johnson were still living/operating out of Juneau, Alaska. A true testament to the fruits of persistence and dedication, James has become not only a knowledgeable voice in the rolling community, but an integral element helping the scene in his new home of Arizona thrive.

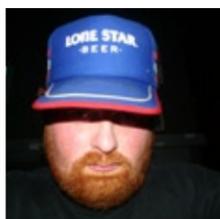
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**zeb huset**, photographer, Long Beach, California

Rollerblading was how I identified myself for over a decade, with the scars to prove it. I followed that passion from MN to its heart in San Diego, worked at Daily Bread then ran AnyGivenDay Magazine for four years, and am going back to school for creative writing at CSULB. I work and I write and I sleep and I hang out with my beautiful wife. Sometimes I skate, sometimes I take photos. My poetry and short stories have recently appeared in The Southern Review and the New York Quarterly.

7 >



**jan welch**, writer, San Diego, California

Jan Welch has been wearing this Lone Star Beer hat for a long time, and is damn proud of it. Generally found working on the Vicious and Rat Tail websites, or filming for 4x4, or enjoying margaritas at his favorite mexican joint, Jan is also famous for wicked thrift store finds and collecting antique robots. A legend in his own right, Jan, like cockroaches and Twinkies, is not going away any time soon.

# take 5 /

mike johnson

**Skaters**  
Brian Aragon  
Billy O'Neill  
Dre Powell  
Sean Kelso  
Franky Morales

**Places**  
N.Y.C.  
California  
Philly  
Australia  
France

**Movies**  
"Casino"  
"The Godfather II"  
"25th Hour"  
"Vanilla Sky"  
"Snatch"

**Styles**  
Jon Julio  
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Dre Powell  
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**Reasons to turn pro**  
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### DENIAL PHILLIES LOGO HOODIE

retail: \$49.95

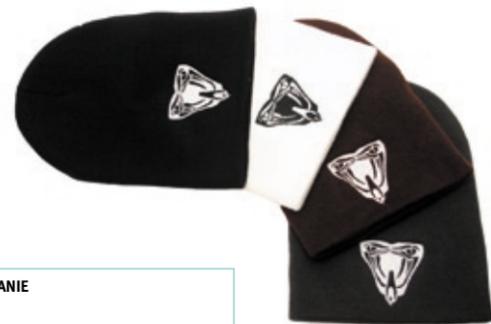
A black hoodie is mandatory for life. Why not let your chest spit pride for Philadelphia and the hardnosed philosophy that originates there?



### 4x4 HUBCAP T-SHIRT

retail: \$19.95

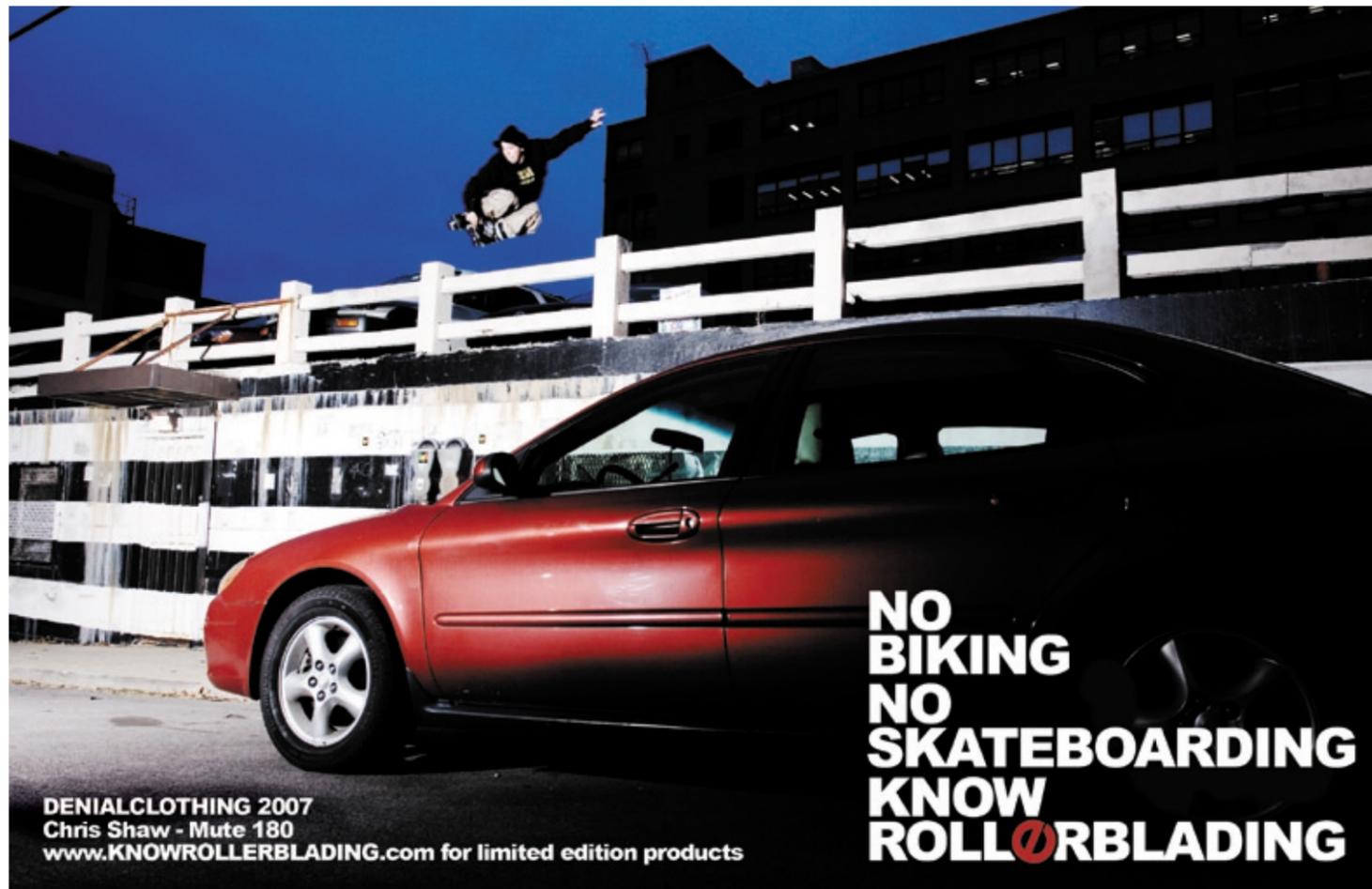
You know that when your corpse arises from the grave it better be holding a switchblade and ready to use it. Murray's Hair Pomade not included.



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**ONE:** First of all, thanks for taking some time for us.  
PG: Of course.

**We first found out about your music through a rollerblading DVD called "Black Market." Some of it was filmed in Atlanta, and there was a shot of you giving a shout out, and one of your songs in a section. Then I looked into your career and there are some things about you that are a little different than what people might expect. Well, thanks.**

**I noticed all your albums are named like "Pigeon John is..." Where did that come from?**

I think it started with me and bTwice. We were in a group called Brainwash Projects, and when we thought of a title, for some reason we wanted it to include the name of the group. So we named it "The Rise and Fall of..." and I think we got that style from the jazz records, where the artists had their names in the title. It was cheeky and I think that's where we got it. And "Pigeon John... is Clueless" I thought was funny, and really meant it at the time; all sort of crazy things going on. And then I just never looked back.

**Looking through reviews of your music online I found a review on cMusic, which I later realized was a Christian music site. I know there are some things in the way you**

**use words or rules you seem to follow in your music; are you or would you consider yourself a Christian musician, or did you end up in that genre sort of by accident?**

I'm definitely a Christian dude... and when we were coming up I used to do shows in both markets. Churches and open mics and clubs, and I kind of never grew up putting a line between the two, and I guess with the first couple records with L.A. Symphony introduced into that market, and Brainwash Projects was on Jackson Rubio, a label out of Long Beach that had distribution in both markets. It was just sort of the scene we grew up with. The message in our songs never overtly pushed on it, but it was the scene we were around, like, with Mark Salomon, and a bunch of local dudes. A guy by the name of Barry out in SD used to do these open mic sort of things. It was a scene we grew up doing, and ended up starting in that scene without trying. But as the years went on we realized the rules of that industry, and later on decided I didn't want to be in that industry... pretty much.

**It was too restricting?**

It's kind of like the Mafia... you are in, or you are out. Not that I don't like the ideas, like, I just got off the road with Red Cloud, and one night we performed with Mix Master Mike, and the next night we're at a coffee shop for local youth that they held in a church where we do the same set, and I kind of like doing that 'cause I don't see a lot of that going on. And you can see the people, sort of in both markets, surprised in a good way – especially the dudes that are in youth group and they want something "real." They're past us in their minds already. So when something real comes to their scene I think they appreciate it.

**I've read that your favorite MC was Q-Tip, and I can feel that energy from A Tribe Called Quest in some of your songs, but I read that you respect Q-Tip and described your admiration for him as having to do with, "Man, I need to live righteously, and, man, I need to drink this 40 oz." So how would you explain that balance, and maybe how to find that balance? Or do you need that balance?**

I think subconsciously I probably need the balance because I've seen the deep end on both sides. The way that we came up, we didn't know that there were lines, or different things, so uh, I've seen in the Christian industry where it's almost one side where it's not reality, it's not real, and then the other side is when the party becomes really wild, not wild like it's a raging party, but it starts ruining lives. I see those two sides or points of view all the time, so I think there needs to be a balance. I think the balance is not to lean on either one of those sides too hard. Especially when you're doing art, because I think when you are on either one of those sides I think it clogs your arteries.

**The artistic arteries? The creative arteries?**

Yeah, ha ha.

**Which plays into a general philosophy in your music...**

Yeah, I think so, because it's in my life, trying to do the right thing, but wanting to do the bad thing is always, always, on my mind. And I don't think I'm special because of that, I think that everyone is in the same situation, so I like speaking about those things 'cause I think that people will hear it and say, "Whoa, I identify with that." Like, you said Q-Tip, but Common, too. It almost made them more relatable and almost made what they actually said more real.

continued on next page...



**Because there was the temptation, and the acknowledgement of that temptation?**

Yeah.

**A minute ago we talked about the two markets you were working in, and how you did your own distribution for a long time. What has the process been like of having more exposure and tour support?**

It's been really cool. It's been really gradual from the first record, doing it myself and that leading to Basement and then the Quannum project. It's been a slow, gradual climb, so slow where you don't really recognize the change, so it's like growing up almost and before you know it you're 45. Look at yourself in the mirror like, "Oh, shoot." I was driving down the street the other night near Amoeba Records, and they have my billboard over the shop next to Sting. I had to stop and, like, smell the roses, you know, because it's been so gradual that sometime I'm used to the changes, so it's like the changes never happened.

**Are you finding it all satisfying?**

Being able to live off of music is a huge blessing. I never had a record out overseas, you know, properly distributed, and getting to do shows with the dudes (referring to Blackalicious).

**OK then, so what's your favorite tune? Do you have a jam that is just the pinnacle, where you want to say, "I wish I made that?"**

Yes. "Electric Relaxation" by A Tribe Called Quest. It's a girl song, a dark girl song that totally puts you in the mood. That song is dope, and De La Soul's "Millie Pulled A Pistol On Santa," that is really, really clean; "Trying to Find a Balance" by Atmosphere, too. That's their best song, by me. The bomb song. Plenty more.

**Well, that's cool; some people don't want to talk about other people's music.**

Oh, definitely, I'm a fan.

**I see you got your Adios on. I know you used to skateboard. You skated anytime recently?**

Nah, man, I pretty much stopped skateboarding and got into music at the same time. I was at the Hawthorne Mall on my own, as a kid, like, "I'm gonna do something," and then I just went home.

**Ha. Did you learn anything as a skateboarder?**

One thing I loved about it was skating alone at night, before holding a big Walkman or iPod. No music or nothing, just you and the clack clack of the sidewalk and the thoughts and stuff. I'd carry a little, small book and just get into the almost, the oneness – that flow was real dope. And also skating with friends, everyone doing their thing, but headed to the mall the whole time. All the early skate videos and the scene with "Public Domain" and even "Animal Chin," they were huge events.

**Well, like I said earlier, we're from ONE, which is about rollerblading. And rollerblading has undergone a lot of criticism...**

Yeah, of course. I mean growing up as a skater, or growing up doing anything, whatever your scene is, every other scene is supposed to be inferior. Like even with surfing, which skating came from, that was regarded as a hippie scene, they are connected...

**But skateboarding took a more punk turn to rebel against the Spicoli image. (Actor Sean Penn played a stoner/surfer named Jeff Spicoli in the 1982 movie "Fast Times at Ridgemont High.")**

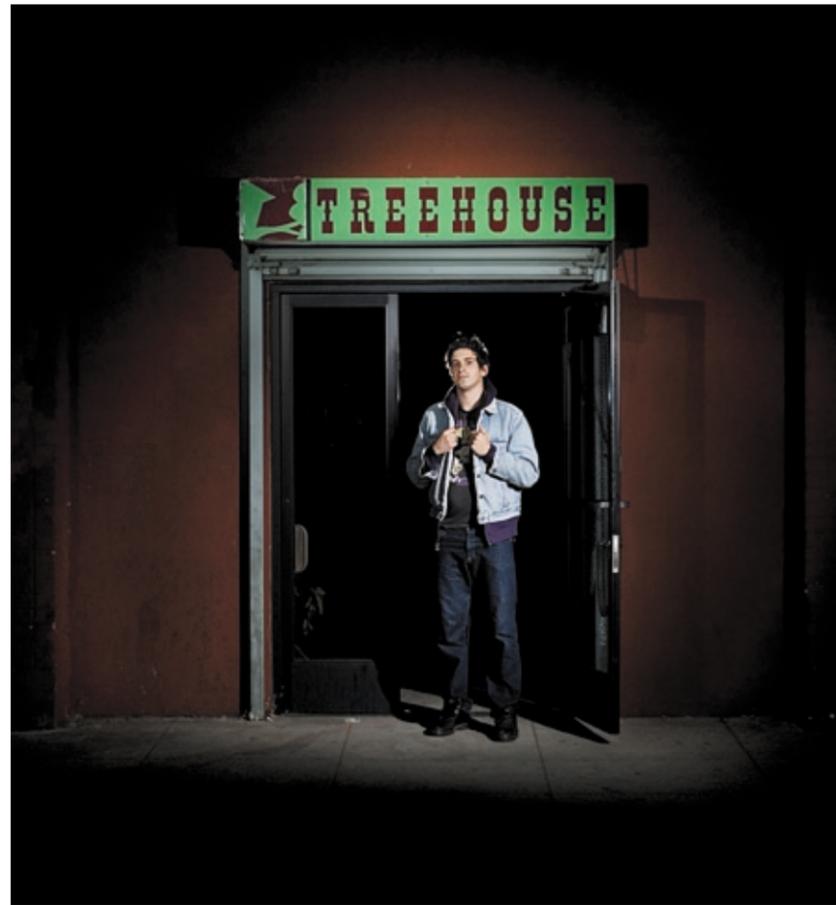
Right, and then BMX with the tricks, and when they started riding the walls we were like, "Ah, come on, you got that from us." But everyone gets influenced by everything, and everything is connected. When rollerblading started becoming bigger and bigger I didn't know where it came from. Oh wait, ice skating?

**Technically, yes, it was an off-season training tool for hockey players.**

Boom. So, we didn't understand it, but when I got a DVD and met a bunch of dudes in that scene, pretty much most of the time I was down; same way with snowboarding. I hung out with some pros who taught me how to ride. I was there when they do what they do for a living. They saw a big cement truck lifted up outside the place we were staying at. These guys filled their truck up with snow, spent two hours getting everything ready, and when I saw that in real life, I was like, "Wow, man, this is freakin' hard as hell." I kind of saw them love it and it made me understand it.

**Alright, well, let's close it out. Anything else you want to say?**

Thanks to the fans for listening, and thanks to you guys for doing this.



## SPOTLIGHT: the treehouse gallery / BY DREW BACHRACH

photography by ryan schude

The Treehouse Gallery started in the spring of 2001 in an untapped, industrial area of Los Angeles. The idea was simple, to start a space where young, emerging artists would be able to show art and, at the same time, create a housing situation where artists could live, work and paint, all in one. The idea seemed easy enough, find an empty building, build some rooms and start having art shows. This simple idea has turned into five years of blood, sweat and beers, and the end is nowhere in sight.

The Treehouse Gallery could never have been done alone. The space was originally a collaboration between five artists who met while studying at the School of the Art Institute of Chicago and the San Francisco Art Institute. After months of searching for a place large enough to fit our vision, we settled just east of downtown in an empty factory building.

The first days at the Treehouse were more like camping than anything. There was no kitchen, bathrooms or even bedrooms. We all slept in tents on the cement floor preparing for the months of construction needed to make the place livable. We were so excited to start showing work that we postponed installing a shower or a kitchen and directed all our time into the showroom. When where were finished we were left with 1,100 square feet of perfect white walls. The gallery really is a perfect blank canvas for anything we can think of putting up.

The unspoken motto of the Treehouse is "The weirder the better." We have strived to nurture an environment of creativity and quality in any medium. In the past five years we have held more than forty art shows and more than a few video premieres. Artists such as Blaine Fontana, Shepard Fairey, Ryan Jacob-Smith and Albert Reyes (to name a few) have graced our gallery with their work, and we are especially proud of the first-ever rollerblade art show that we held, by photographer/skater Ryan Schude and all-around legend Erik Burke.

The second half of the Treehouse equation is the artists-in-residence program. Over the years there has been a great influx of artists living in the Treehouse. Of the original five members, only Tracy Powell and myself are still involved. Tracy and I had never met before we moved into the Treehouse, but we quickly became friends while looking for a space. Without his skill as a contractor and his passion as an artist, the Treehouse would not be here today.

What can be learned from the Treehouse Gallery? If you want something, you must make it happen yourself. Making a dream a reality is done by combining perseverance and patience. If you need some inspiration please visit the Treehouse Gallery online at [www.thgallery.com](http://www.thgallery.com).

# ONE

a rollerblading magazine



# i believe.

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robert lievanos by keith wilson



## PRESS PLAY > Who Killed The Electric Car?

reviewed by justin eisinger / written and directed by chris paine

**“The electric car is not for everyone ... it can only meet the needs of 90% of the population...”**

Those words came from Ed Begley Jr., a statement that works well as a poignant encapsulation of the hypocrisy uncovered and highlighted by this documentary. Indeed, who did kill the electric car... and more importantly, why?

In 1990, a state-issued pollution mandate in California forced the American car industry to turn its efforts toward creating zero-emissions vehicles. The most valiant effort was created by General Motors, and was named the EV program, as in Electric Vehicle. The car it spawned was called the EV1.

GM handled the distribution of this car differently than any other in its product fleet, only allowing drivers to lease the vehicles, and seriously limiting production. As word of the sporty two-seater's performance and ease of use spread, the waiting list for leasing the cars grew to such lengths that even celebrities like Tom Hanks and Mel Gibson had to pass stringent screening procedures to secure their own EVs. But once most drivers got behind the wheel, they immediately fell in love with the silent but quick performance, undeterred by the new technology.

This is where the story takes a strange turn. Instead of embracing the engineering and marketing success of their new electric vehicle, GM cancelled the project in 2003 and began pulling EV1s off the road. Shortly before this decision, the automotive manufacturers' stepped-up efforts in their fight against the California pollution mandate were successful, and eventually the bill was reversed – amidst much controversy and speculation of conspiracy. In a turn that surprised the emerging fans of the vehicles, the electric vehicles' life span was cut surprisingly short.

But things got even stranger. By 2004, when the last private lease of an EV1 expired (documented in the movie), it was known that there was more than eternal warehousing in the vehicles' future. Someone had already captured an unbelievable sight on video – hundreds of perfectly functional EV1 cars being crushed and shredded at a GM facility in Mesa, Ariz. In a matter of less than 10 years, GM revolutionized the modern automobile and then wiped out the very product it created.

In place of this now decade-old, proven technology, the automotive industry seems to have sided with Big Oil in pursuing hydrogen fuel cell technology, a system that critics point out is perpetually “10 to 15 years” away from commercial viability. While the public waits for this breakthrough, hybrid battery/combustion vehicles have become the new hype. Even though the GM-made EV cars from 10 years ago could go nearly 80 miles per hour for a distance of 90 miles on one charge, the auto businesses wants us all to embrace the battery/fuel hybrid concept as a giant leap forward.

But perhaps the greatest tragedy is that if you are like most people, you never knew electric cars existed – let alone 10 years ago. At this time of global warming controversy and concern over environmental preservation, it's amazing to think that a possible solution to these global issues has already been brushed under the rug with hardly a word from the public. “Who Killed the Electric Car?” points out these inconsistencies and more with an all-star cameo cast and compelling narrative delivered by screen veteran Martin Sheen.

## just released /

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Road Kill Overcoat  
Epitaph Records



I picked up this CD and for some reason the packaging art made me think it was going to be some stoner rock or heavy metal. Instead, I got a fast-talking rapper from L.A. who I had actually heard before in some Julio section. This forthcoming release by Busdriver stands as a testament to constant touring, and embracing the transient nature of the life that goes along with it. What makes this CD interesting is Busdriver's unique delivery of his sometimes free-form lyrics over multi-layered beats. The music has a lot of texture and will wrap its way into your mind and before you know it you've listened to the album twice in a row.

**favorite tracks:**  
The Troglodyte Wins  
Secret Skin  
Less Yes's, More No's

**ESCAPE THE FATE**  
Dying is Your Latest Fashion  
Epitaph Records



The sticker on the front of this album praises the band's “intensely catchy songs, emotional screams, shredding guitars and hardcore breakdowns...” After a listen, I agree there are screams, “shredding” guitars and even hardcore breakdowns, but the CD would be better without all three of these elements. If music like this were selling millions of albums when I was younger I probably would have convinced myself that I could be in a band, too. Apparently people out there somewhere are buying music like this because the band wears makeup and talks about being emotional... and if that is your bag then maybe this CD won't make you want to escape the fate of enduring it.

**favorite track:**  
My Apocalypse

## classic album /

**ELVIS COSTELLO**  
This Year's Model  
first released in 1978



I have only listened to the first song called “No Action,” so all I can really tell you is that since that song is amazing, I'm sure there has got to be more gems in there somewhere. What is crazy is that iTunes sells hundreds of Costello songs, but not this one. So it must not be that popular among his fans... or anyone for that matter. But I love it. Or maybe I'm just in love with the cover.

**favorite track:**  
No Action

## kicks / NIKE JEREMY FISH CLASSIC SB



Let's talk about art for a minute. While the term “art” can have a wide variety of meanings, it's generally understood that to make art someone has to apply his own self into something. That's the short explanation. For a lot of sneaker collectors (myself included), the design of sneakers is an art in and of itself. But even more coveted in the sneaker world is the (one-time) rare idea of giving an established artist the chance to choose the colors, materials and artwork for a sneaker. Let me introduce to you the Jeremy Fish Classic SB.

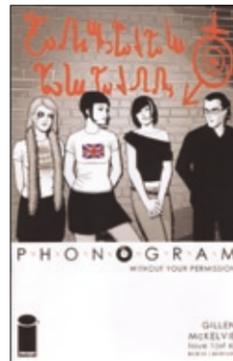
I am notorious for being completely uninterested in the offerings of Nike's popular SB division. These shoes, however, are an exception to that. Jeremy Fish is a fairly well known illustrator/painter from San Francisco who recently got a chance to work with Nike. Instead of geeking out with materials (ahem, clear toe boxes), he did what comes naturally to his art. Most recognizable is a small character embroidered on the heel tab of the Air Classic standing guard over the faint embossed floral pattern on the upper. In his signature rich gold, brown and pink color scheme, the sneaker becomes much more than just a shoe. It transforms into a canvas proudly showing off artwork.

Granted, the average person wouldn't give most sneakers a second glance, but with explanation and the right presentation, these sneakers are art. I encourage you to check them out, and also look into what your favorite artist is up to. Whether it's Erik Burke, Jeremy Fish, Jean-Michel Basquiat or Neckface, you'll find that the art world is melding with many commercial industries.

A very small amount of the Fish Classics went to stores, but if you hunt, you might be able to score a pair. Plus, there's always the Internet. Enjoy the hunt, and the art.

reviewed by mike rios

## comic / PHONOGRAM #1



**IMAGE COMICS**  
WRITTEN BY KIERON GILLEN  
ART BY JAMIE MCKELVIE

Welcome to the world of Phonomancers... where you are what you listen to. It's a lifestyle in which individuals' entire identities are dictated and built on their record collections, or which shows they saw and where. But when chauvinist magician Britpop Phonomancer David Kohl is met at a gig by the Feminine Goddess, he learns that his entire self-realized image is about to be derailed by a shift in the events of the past – and that the loves and losses of his life, besides being the only things worth a damn, may become lost memories if he can't figure out what the hell is going on. It sounds trippy, and it is, but it's the sure-footed dialogue and deep-rooted pop/music references that make this postmodern fantasy a fun, relevant read.

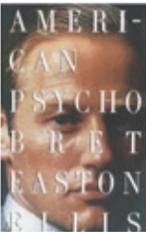
## dvd / THE OFFICE: SEASON 2 BOX SET



I received this DVD set for Christmas and I am now officially hooked. If you are a fan of the old Mike Judd film “Office Space” then this type of humor is right up your alley. What very few people know is that the series is actually an adaptation from the highly popular British version, which I have seen and can honestly say is not nearly as good. This is mainly due to the consistently flawless delivery of Steve Carell who you might know from “The 40 Year Old Virgin” which is also fucking hilarious. If you have ever worked in a cubicle-based environment with a bunch of weirdos then you will appreciate this show to it's fullest. But if you still live at home with your parents, some of the humor might fly over your head. Regardless, check this out a.s.a.p. and let the addiction begin.

## book / “AMERICAN PSYCHO” by Bret Easton Ellis

This used to be my favorite book. It was bested by another book by the same writer, which I'm sure you'll read about sometime soon in this very magazine. I borrowed this book from Arlo Eisenberg probably 10 years ago and I never gave it back (thanks, Arlo). I could say this is my favorite book about a Wall Street serial killer. If you've seen the movie based on this book you'll have an idea of what the book is about, but to be honest, the movie did it no justice. If there were a movie that was spot-on it would be rated XXX and RRR, if there were such a rating. In short, this book is fucked up.



Bret Easton Ellis' writing is very descriptive. He will describe everything from the “old wrinkled lady smoking in the corner” to his friend who enters a room in a designer suit. But instead of just saying that his friend walked in the room, he will tell you in detail everything the person is wearing. Now this doesn't happen with everyone in the book, but like I said, it's his style.

So his main character is Patrick Bateman. He is very successful, intelligent, young and rich as hell. He is one of those guys who smokes cigars in one of those fancy clubs with leather couches that only allow elite businessmen. His biggest fault is that he's a psychopath who likes to torture and murder. He's really good at it. He has a pretty girlfriend. He has two apartments: one that is immaculate, as he's obsessive-compulsive, and the other that's in a seedy part of town where he mostly uses the bathtub to dissolve his victims with sulfuric acid.

One of my favorite parts of the book is where he drives around in the back of a limo and picks up two hookers. He brings them back to his nice apartment and fucks the shit out of both of them. Then he ties one hooker up and lets her watch in fear as he kills the other one. He kills the second hooker, then rips her eyes out and does more unspeakable things to her... repeatedly. Maybe Patrick was abused as a child, or maybe he was just bored.

As you can see, this is a twisted book. But it's very well-written and will keep you guessing as to what's going to happen next. So if you're into reading about murders and executions, this book is for you. If not, I'm sure there's a nice Snoopy book you can pick up at Borders.

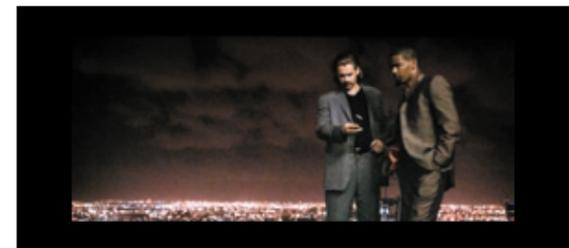
reviewed by mike opalek

## gadget / TUNECENTER BY GRIFFIN TECHNOLOGY

If you have a video iPod and want to get the most out of it, then hook yourself up with the TuneCenter. This handy docking station plugs into your home entertainment system, and then plays your music through the stereo and your videos on your TV. It also projects your iPod menu on the television screen for easy navigation. Image quality is pretty much dictated by the integrity of the video source, but the picture that fills the screen is definitely viewable. The 14-button remote lets you surf from across the room, and has a handy “Page” button that lets you scroll through a long playlist easily. To top it all off, there's a built-in Ethernet port so you can tune in to your favorite Internet radio stations, too.



## tech / VIPER FILMSTREAM DIGITAL CAMERA



The Viper FilmStream™ Camera has no equal. With three 9.2-million pixel Frame Transfer CCDs, it delivers an RGB 4:4:4 10-bit log output which has not been compromised by electronic camera signal processing. Translation: this shit looks amazing and your TV probably needs to be replaced to truly appreciate it.

This camera is all the rage in Hollywood, and most notably has been used by Michael Mann in the movies “Collateral” and the recently released “Miami Vice.” What makes it so amazing is it's sensitivity to light and an exposure latitude that puts traditional film cameras to shame. When your company hits the big time and you want to do a project like the pros, buy this bad-boy and the rest is history.

### Key Features

- Captures raw data directly from CCDs
- Unique 4:4:4 RGB Dual Link FilmStream output
- Native 16:9 or 2.37:1 aspect ratios without resolution loss
- Patented Frame Transfer (FT) CCD technology
- Mechanical shutter guarantees no vertical smear
- 1080p @ 23.98-, 24-, 25-, and 29.97 frames per second (fps)

## street talk /

**Jawn:** a word used by Philly cats to describe anything and everything -- a fine girl, a blunt, whatever. Really, it can be used for everything since it basically means “thing.”

### Examples:

- You see that car? That jawn was hot.
- You was at Keisha's jawn last night?
- Them planes flew in and exploded that jawn!
- You heard that new jawn by B. Seigs & Freeway?
- Nah, I was at the jawn when she came by.

## spot-ed /

### EL TORO 18 SET



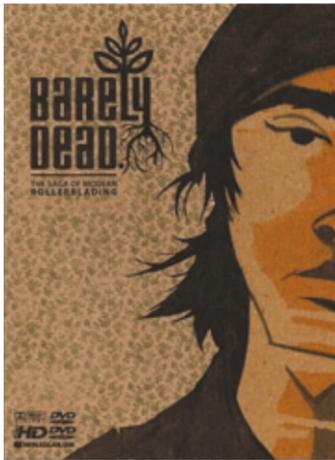
**Aaron Feinberg**  
Half cab soul to 180 fakie bench roll  
true spin fishbrain  
rough makio

**Brian Shima**  
Alley oop fishbrain to back farv

**Chris Haffey**  
Fakie 720'd the set  
fastslide

**Carlos Pianowski**  
Royale on the flat square rail,  
gap to royale on the down.

# blade dvd /



**barely dead /** DIRECTED BY DOUG URQUHART & WRITTEN BY JUSTIN EISINGER

OOOOO

Right off the bat, I have to say that I have always had great respect and admiration for the films made by Spencer Franks during the 1990s, the stoner it takes to dedicate the patience and willpower to film rollerblading with 16mm... I will never have stoner like that. Doug Urquhart's "Barley Dead" feels like a Reader's Digest, despite its 45 minute running time and chronology of rollerblading's relatively short but tumultuous lifespan. Part "E! True Hollywood Story," part mind-blowing skate flick, the film's ambitious approach to capturing rollerblading's so-called rise, fall and rebirth hits the bull's-eye with a pop! It answers questions that many young bladers might sometimes wonder about rollerblading, like, "How did we get here?" And, "Now that we're here, how the hell do we fix our sport?" Or, "Who is Doug Boyce, and how come everybody thinks I'm gay?"

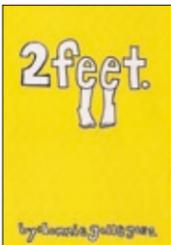
Watching the film at the La Jolla, Calif., premiere, several glaring omissions came to mind. Although constructing a basic history of rollerblading framework, some folks who were part of the foundation of what we have today, like long-time Daily Bread publisher Angie Walton, and former rollerblade superstar skater Randy Spizer, etc., were not included.

Not to say that "Barley Dead" is a revisionist's history, but rather an excellent film that can be subjected to some insider criticism because of its sheer ambition to encapsulate so many people, thoughts and milestones. For example, interviews with Senate creators Arlo Eisenberg and Brooke Howard-Smith give us a peak into the insanity of how corporate money was thrown at young men with large ideas and small amounts of experience. There are also quite a few pieces of long-hidden dirty laundry aired so that no one can mistake how and why rollerblading got it's bad rap, from front flips to some of the (depending on how you look at it) worst-dressed people pulling the oldest of old school tricks.

The film's take on today's scene is sometimes depressing but most of all inspiring and empowering. Its emphasis, although sometimes tricky to read, seems to be that rollerblading will thrive again because of the people who stay committed to it. "Barley Dead," like most stern-but-well-meaning security guards, teaches us that we've come a long way, but we've got a long way to go. — Cory Casey

for more information visit: [www.misledlab.com](http://www.misledlab.com)

FEATURING  
arlo eisenberg  
jon julio  
jess dyrenforth  
& more!



**2 feet /** DIRECTED BY LONNIE GALLEGOS

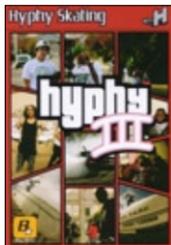
OOO

For Lonnie Gallegos' latest and greatest video, he provides us with hard-hitting sections featuring some of the good friends he has made over the years. And when it comes to skaters, Lonnie doesn't hang out with a bunch of grommets. Almost all of his friends are your idols.

With this in mind, I was looking forward to seeing Ben Schwab, Robert Guerrero and Chris Haffey's sections. I had never heard of Mike Obedoza or seen much of Matt Moya prior to this video and admit I was a bit skeptical about their sections. However, after watching them both I must say I was impressed, and they worked their asses off by throwing down some amazing tricks.

Straight off the hype of the so-called best section in "Accidental Machines," Ben Schwab is back with another masterpiece. Almost every trick he does is flawless, badass and hard as hell. His creativity at spots makes skating look fun again. In fact, he has been coming down to San Diego quite a bit and has inspired people like myself and Jon Elliott to start going out and handling business. This video has two montages full of most of your favorite pros and Lonnie's friends from Texas and California. Rob starts his section off by getting absolutely molested for 2 1/2 hours in the rain on a monster kinked rail. This guy has been so good for so long, yet it is rare to see much from him. This vagabond came out of the dark to excrete style juice on every spot he skated. This was definitely Rob's best section since "No One's Children." Lonnie decided he would save the best for last, and everyone knows that the best skater out there is Chris Haffey. Chris pops out video sections faster than a Catholic woman pops out babies. And for someone who skates so well, how the hell is he still progressing so much? The skating in this section is nothing short of what you would expect from the guy, and is probably better than you could imagine. Overall, I did like this video and do recommend you check it out. — Jan Welch

FEATURING  
ben schwab  
robert guerrero  
chris haffey  
mike obedoza  
matt moya



**hyphy 3 /** DIRECTED BY VINNIE MINTON & IVAN NAREZ

OOO

Having never really been a fan of the "Hyphy" video franchise, it was with some trepidation that I slid the DVD into my home entertainment system. Looking at the packaging, I wondered when the Grand Theft Auto era for "Hyphy" will jump the tracks ... and then the video came to life on the TV and grabbed my attention.

"Hyphy 3" was just as hyphy as ever, but with a new maturity in the production quality that immediately made it more accessible. Additionally, a steady and upbeat tempo that carried throughout most of the video kept the energy level high. "Hyphy" is what it is, a fast-paced skate video that makes no apologies for being exactly that. Vinny Minton, Victor Arias, Casey Bagozzi, Ivan Narez and their buddies deliver enough standout tricks to keep attention centered squarely on the TV and show that the NorCal scene is blading hard. Oops, didn't mean to leave out special guests like Jon Morciglio or Austin Paz, who put out a solid showing for their East Coast hometowns, or other young rippers like Trevor Tylosky and Josiah Bleed who intimidate with their potential. Special features include contest coverage, days with Brian Aragon and Vinny Minton, and a bunch more stuff I haven't even watched yet.

If I have one point of criticism, it was opening the video with newcomer Black Mike Lashore (who did some dope shit) instead of maybe Casey or Victor. But hey, "Hyphy 3" came a long way, and now I have no choice but to cop "Hyphy 4" if that's the next one down the line. — JE

FEATURING  
Vinny Minton  
Victor Arias  
Casey Bagozzi  
Ivan Nunez  
Jon Morciglio  
Austin Paz

# contest /



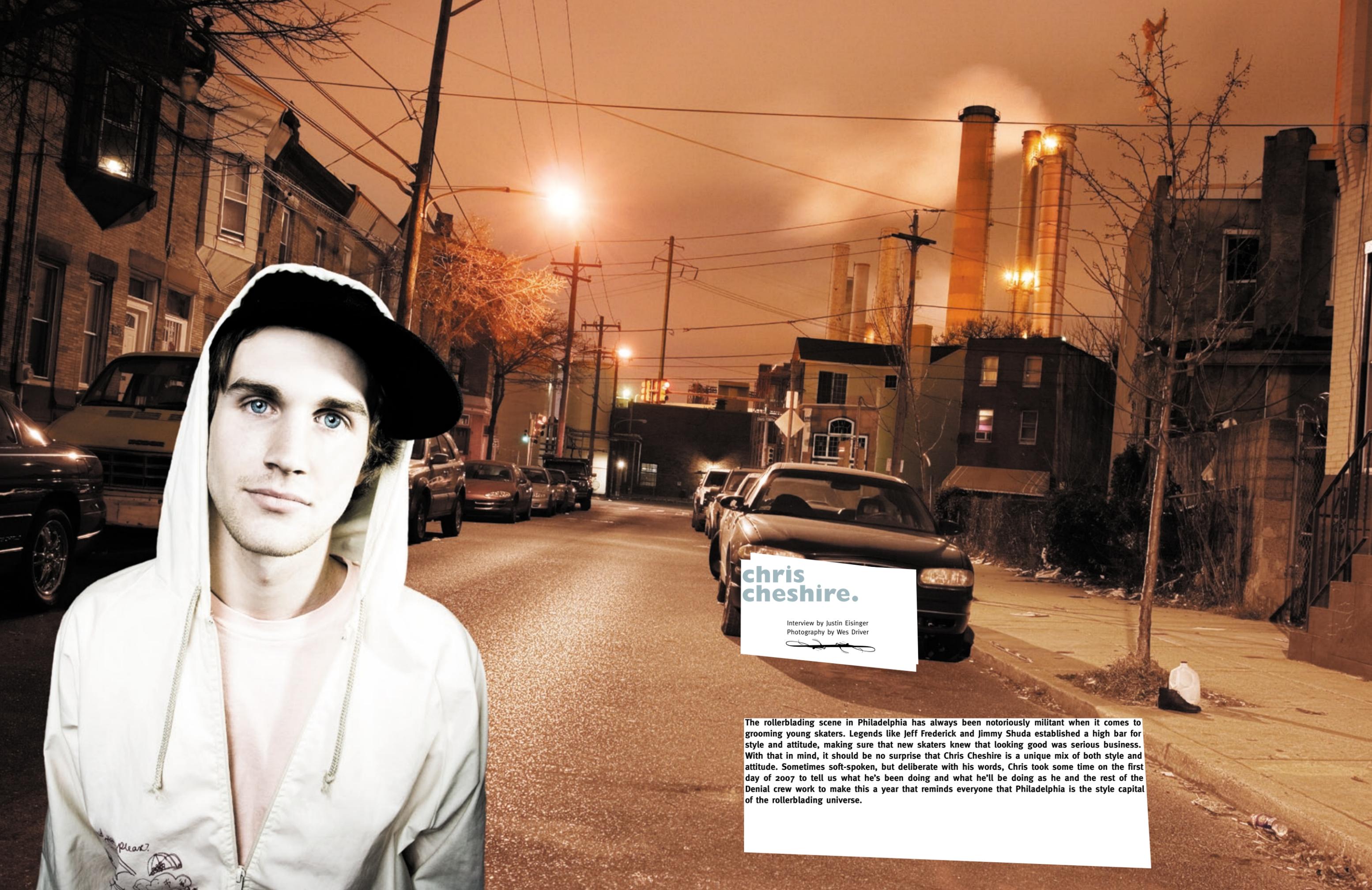
## 1st Annual SDSF Open > esco, ca

When I think November, I think turkey, Bloody Marys, pumpkin pie, football and really comfortable socks. What I didn't think of until this past year was a handful of the best rollerbladers from all over the globe battling in my backyard. On Nov. 4, 2006, the first annual SDSF Open came to be. Basically, I am a 30-year-old grommet. I completely geeked-out, seriously. More than 25 pros were there skating – Chris Haffey, Brian Aragon, Brian Shima, Jeff Stockwell, Mike "Murda" Johnson, shoot, even Aaron Feinberg was out rolling. Soon as we got "Tha Dazed Owl" Dre Powell up on the mic the competition was on.

Highlights of the day included Murda's 450 backside backslide to true soul to top soul, Stockwell's flawless lines, Aragon spinning to about disaster everything, and of course, Haffey's 720 disaster soul – cooler than the other side of the pillow. If you were there, you may have been witness to some attempts at a trick thought only possible in video games; you'll just have to wait to find out. I guess it could be said that it was an amazing day to be a rollerblader, but honestly, anybody would have been entertained during those few hours in the blazing Escondido, Calif., sun.

SDSF Skate Shop would like to thank ONE magazine, Rat Tail Distribution, and especially Razors skates, without which the contest would not have been possible. — Geoff Acers

franky morales / fakie 540 during warmups / photo by driver



**chris  
cheshire.**

Interview by Justin Eisinger  
Photography by Wes Driver

The rollerblading scene in Philadelphia has always been notoriously militant when it comes to grooming young skaters. Legends like Jeff Frederick and Jimmy Shuda established a high bar for style and attitude, making sure that new skaters knew that looking good was serious business. With that in mind, it should be no surprise that Chris Cheshire is a unique mix of both style and attitude. Sometimes soft-spoken, but deliberate with his words, Chris took some time on the first day of 2007 to tell us what he's been doing and what he'll be doing as he and the rest of the Denial crew work to make this a year that reminds everyone that Philadelphia is the style capital of the rollerblading universe.



"In Philadelphia, I mean, we got the perfect-your-trick mentality. We're all very particular about our skating here. It's fun."

(The following interview was recorded on Jan. 1, 2007, at 4:39 p.m.)

**ONE: All right, Chris, happy New Year.**

CC: You too.

**What'd you do last night?**

You know, went to a little party event at a friend's house with all the rollerbladers down here, and a bunch of friends from the area. It was a good time.

**Cool. Anything particularly exciting happen?**

Just your regular party scene; nothing too special.

**How about the holidays, a good one for the Cheshires?**

Pretty good. I've been going to school a whole lot, but I got a month off for the holidays so I've just been chilling at home, doing my thing.

**Well, it's been awhile since you and I talked, so I'm sure other people out there are with me in wondering what you've been up to. Besides school, what is new for you? I know a lot of things have changed in terms of skating, but what about all around?**

As far as skating, I haven't had a lot of time to do it because school has really been taking up all my time. It's a really intense program that I'm doing, so I don't have as much time to do other stuff, and for a while I was working, too. I don't have that much time to skate, but I quit my job, so I've been skating more, filming for the Genre video and doing a lot of stuff for Denial. There's a lot going on there – (Adam) Killgore's been working that out.

**Before we jump into Denial, what's the program you're talking about for school?**

Well, I was in the graphic design program at my school, and it's just a really labor-intensive program that is very demanding of my time. I pretty much would go to school from 10 in the morning to 8 at night, and then have projects to do all the time.

**Man, I know how that feels. It's like your time is spoken for. Something that's happened that I don't know how many people know about is the sort of torch passing at Denial, from (Chris) Majette running the show to handing it off to Killgore. You want to tell us how that worked, and what's up with it?**

Majette was running it for a while, then he got really into working on Genre, so Denial sort of started fading a little bit or whatever because he didn't have enough time. Killgore saw what was happening and had some funds to back it up, and he wanted to run it, so he approached Majette and then Killgore got really into it. He gets super into getting new designs, getting people to make stuff, and working with new materials. He's really into the whole idea. I think it's good. Majette can focus on Genre and Killgore can focus on Denial.

**I understand Killgore is taking you guys to Winterclash. Europe and shit, huh? That's cool.**

Sure is. I'm excited. I haven't been there yet.

**When was the last time you traveled for skating?**

I think it was probably, well, I went out to Kansas pretty recently, this past summer, to film for Vibralux. That was probably the most recent travel.

**But before that was it when you were with Salomon?**

I haven't done anything like that recently, no.

**You know, I've seen all the photos, but I still can't always tell. What are you skating on?**

Right now I'm riding some Salomons with USD parts on 'em. And recently I got some USD Realms, so I'm trying those out a little bit.

**Are they like the old Fila rollerblades?**

They are the same exact thing, pretty much.



ROYALE CESS SLIDE TO DARKSIDE TO FAKIE



GAP TO TOPSOUL TO FAKIE

**They feel good?**

I like 'em. They're pretty simple but light and they work well.

**I saw 'em and it made me think about B Love backsliding up the Eiffel Tower.**

Ha, ha, that's sick.

**What's Philadelphia like these days? How's the scene in Philly?**

Well, the scene's a lot different. Back in the day I would come down to the city all the time and skate all day every day. I mean everybody was down here – the Kelsos, Killgore, Malik (Kamara), Lukas (Friedrich), all those guys. I think people are kind of doing their thing more now. Everyone is growing up a little bit. There's not quite as many up-and-comers skating with us as much. I mean there are still a few, obviously, but the sessions are usually just a couple people now as opposed to back in the day when it would be like 15 or 20. But it's still cool when we get together and have Thursday night sessions at Borderline.

**So it's evolving, not necessarily better or worse, just different?**

Yeah, the people are different but the mentality is the same.

**What is that mentality?**

In Philadelphia, I mean, we got the perfect-your-trick mentality. We're all very particular about our skating here. It's fun.

**So you haven't been to Europe before? What is it about Winterclash that is luring the Denial team there?**

Killgore just kind of approached me out of the blue and asked me if I wanted to go. I went to Europe before, but that was to England to visit a friend. Killgore showed me pictures of the park, and I saw how big the event was last year, and thought it would be pretty exciting. It seems like a crazy competition. Murda is coming with us too, so it's gonna be interesting.

**That's a good point. How is it having Murda (Mike Johnson) in Philly?**

Yeah, that's different. I mean, we used to go out to Cali to visit him for footage, and now he is out here. I was never used to chilling with him all the time and all that, but now we chill all the time. He's a good kid.

**I understand he's out there doing design work, too, paying some bills; that's cool. How old are you now, Chris?**

I am 20.

**When do you make that next step into adulthood?**

Aug. 15; next summer I'll be doing the whole bar thing. Ha, ha.

**Good luck with all that, ha. Well, you say you're not, like, skating a lot, but the photos tell a different story. Let's take a step back to when you were a brand new phenomenon coming out of the East Coast, and Rollerblade was really promoting you. Can we take a flashback to how you've changed or matured, or what's happened?**

As far as skating?

**As far as whatever thinking about that time makes you think about. I'm picturing you looking like a little meatball of clothes jumping real high and doing ill shit. And you've just come a long way as a teenager or young adult does. Have your views on stuff changed? What do you think about looking back?**

It's funny now to see myself back in the day and watch old sections, because my skating has changed a lot since back then. I still do a lot of the same basic stuff I used to, but now I worry more about how everything turns out, and how it looks. I still love skating for the camera and it's still the same excitement, just different circumstances.

**When that was going on, were you ever getting paid by RB? Were you officially on the team? I can't remember.**

That was a tricky situation. They kept telling me that they were going to pay me, and I skated for them for quite awhile, and it never really worked out. Then I got another opportunity because Deshi was coming out and they offered me a chance on the team, so I figured I'd move on. They didn't actually pay me, but yeah.

**How old were you when you first got sponsored?**

I started skating for RB I think when I was 13 or 14.

**Wow.**

Killgore, back in the day, skated for Rollerblade, and they were looking for people so he hooked me up.

**How about this... so you're 20 years old now and you're probably skating better than ever and now you're not making a lot of money from the sport?**

I'm making pretty much nothing. Sometimes a little from Genre but...

**So how crazy is it that 13-year-olds used to get paid and now you're an adult and you can't get paid? It's just crazy.**

I know. At one point I was getting decent money from Salomon for the time, but now that I really need it – going to college and doing stuff with my life – I can't get it.

**Do you think that if you hadn't had those opportunities in the past**



NO  
PARKING

POWELTON

**chris  
cheshire.**

**ONE**  
the best of the best



FRONT TORQUE TO FAKIE

**"It's good to see people like that, who you've looked up to forever, still doing their thing and getting down."**

**that kind of showed you what could be possible, do you think that you would still be skating as hard or as involved in it as you are?**

I don't know. That's definitely an important part in letting me know the possibilities that are there. It just doesn't seem like a lot is going on right now. I mean skating is definitely getting better and bigger than ever, but as far as financial support, it's got a long way to go.

**I know. It's great that so many people have the heart for what we do, to show the love. But to change it up, Killgore was telling me something about a new pro Denial shirt for you...**

He had me design another shirt. It's been like five or six years since the last one. I've been working on it a lot, so we'll see how it goes. It should be out in less than a month.

**Like for Bitter Cold Showdown?**

Yeah, it'll be there.

**Well, we'll see you there. Speaking of which, what do you think about contests? You going to skate in that contest?**

I think I'm actually registered to skate in it. That should be interesting. It's been quite awhile since I've skated in a comp. We'll see how it goes.

**Were you ever a big competition skater?**

I went to a bunch of IMYTAs and I always tried, but I never really got past the first or second round. I still think they're fun. It's fun to skate with everyone.

**It'd be cool if there were more big events where you could go pull in good money.**

Oh yeah.

**Well, Chris, we're like 14 minutes in here, so is there anything else you want to touch on?**

I think we covered pretty much everything.

**Who is keeping you motivated to keep rolling and progress?**

Honestly, it's the older heads. I've been seeing clips of (Jon) Julio, and actually the (Dominic) Sagona interview in the last ONE was just ridiculous. It's good to see people like that, who you've looked up to forever, still doing their thing and getting down.

**I don't know if you're ever on the Internet, but someone recently directed me to a post that was a poll inquiring as to who had better style, Chris Cheshire or Mike Lilly. And I don't know how it turned out, but at the time you were killing it in the voting.**

Really? I don't know about having a better style, I think we skate differently, but I am definitely a fan of Mike's style. It's funny someone would do that.

**I might have to look up the results. Ha, and on that note, man, I'll let you go.**

No worries.

**Well, the best of luck for you in 2007.**

Same to you guys. We'll talk soon.





"Greed has no place in rollerblading and no place at Rat Tail."

TOPSIDE PORNSTAR TO FAKIE IN SAN DIEGO, CA



**15 MINUTES** > **jon elliott** / MODERN ROLLING ICON  
by wes driver

Jon Elliott is an individual who has a special place in the evolution of our sport. After making the journey to the United States from Austria in 1997, he made his mark with a section in Brian Smith's "Wasteland" that took many people by surprise, and launched a career that very few could possibly predict. Something about Ben Schwab's section in Mindgame's new team video, "Accidental Machines," reminds me of Jon's start, and how a relatively unknown skater can burst onto the scene with style and tricks that win over the masses. Maybe there is something to be said about the combination of timing and the right skater. Jon definitely was in the right place at the right time, but it wasn't until his opening section in Mindgame's legendary flick "Brain\_Fear\_Gone" that he was sent into the stratosphere of modern rolling icons. From there he has moved on to start a revolutionary frame company and, with the help of good friend Brian Shima, start the infamous wheel company 4x4 that undeniably has some of the elite riders in the world.

**A lot of people are probably unclear as to your role in companies like Ground Control, 4x4 and Vicious. Tell me what is most commonly misunderstood.**

Usually people feel like Razors is somehow involved with these projects. It is true that the initial concepts for the first Ground Control frame, which was coincidentally the first official UFS frame, came from brainstorming sessions with the owner of Razors. I was 20 years old at the time and didn't have much. Someone had to be there to help get my dreams rolling.

After a while Brian Shima and I realized that our ideas needed to be protected under our own hub. We grabbed our friend Jan Welch and founded Rat Tail Distribution, which became a new and protected venue for ideas such as 4x4 and Vicious. This was our way of shielding artists like Chris Peel and Jeremy Beightol from the constant subjugation delivered by our industry. It was time for someone to be up front and fair about every penny being made and spent.

Generally, I would like people to realize that Rat Tail is 100 percent skater-owned. We don't live vicariously, and we do believe in a big picture. Greed has no place in rollerblading and no place at Rat Tail.

**You have done a lot of influential marketing in our sport, starting with Razors and most recently Vicious. How important do you think it's been to the success of these brands?**

Dealing with Shane Coburn and Arlo early on in my career taught me the importance of solid marketing. Here is a good analogy for basic marketing. You very simply take a bus, put the right people in each seat, and then you get behind the wheel and drive that son of a bitch. You need to realize who is on your bus and make changes accordingly, but you also have to realize that you are the driver and someone needs to pay attention to the road. Every detail is imperative. For example, our last 4x4 ad was the perfect formula. A solid photograph plus a Jeremy Beightol illustration plus Chris Peel doing the layout, and you can't forget the fact that Chris Haffey is a bloody machine.

**What do you think is needed right now in the industry?**

Local shops are on the decline. What the hell?! Local shops are the heart of our industry, and this heart is close to flatline. Sessions start at the local shop, the latest videos are screened there. That dude behind the counter is the master, the gearhead, he knows everything about rollerblading. Where has this gone?

Do something about it. Take some business classes at your local community college. Get going for God's sake and start a skate shop. I didn't have anything to my name when I moved to the U.S., but I believed in rolling and made it my life. Make it yours.

We need ambassadors. No more skating by yourself pouting around listening to obscure Norwegian black metal on your iPod. It's a lot better when someone is there to laugh at you when you nut a rail. Get your friends to roll. Tell them to get their friends to roll. Mob out your local spots. Kick those wood twirlers out of your turf.



DISASTER ALLEYOOP MAKIO / SAN DIEGO, CA

~ **ben schwab**

INTERVIEW BY JUSTIN EISINGER  
PHOTOGRAPHY BY WES DRIVER



" I remember from freshmen year saying to myself, 'After high school I'm out of here.' "

(The following interview was recorded on Jan. 8, 2007, at 8:21 p.m.)

**ONE: Alright, Ben, now this is a big question and I want you to answer it honestly. Who is Ben Schwab?** BS: (Laughing.) Ben Schwab is a 20-year-old skater who moved out to California from the Midwest, who goes to school, works, skates and does everything someone else would do who's 20 years old.

**That was a lot more concise than I had imagined, and you did a good job hitting a couple questions I had, but I'm going to hit them anyway. OK.**

**So you're from Ohio and you moved to California. Tell us about growing up. You grew up somewhere Midwestern-ish?** Yeah, basically I spent ages 10-17 – until I graduated high school – here in Ohio, then as soon as I graduated I left. I wanted to go back to the West Coast, 'cause that's where I'm from.

**Did you start skating in California or Ohio?** I got into skating when I was about 12-years-old because, actually, Omar Wysong – who you guys all know, I'm sure – kind of had this scene here, and I met them through my brother and a couple of the guys, and I've been skating ever since then... even after all of them quit.

**I heard Omar is starting in plays now. That's what I hear, too.**

**I'm from northeastern Ohio and I remember when Omar started coming to Am Jams and stuff. There used to be a rumor that there were two twin brothers in southern Ohio – and maybe it was the Bartons – but I think it was you and your brother, and the rumor was that Dustin Latimer skated with you guys and called one of you "the one." Is that true?** He said we were "the one"?

**That's what I heard. That Dustin was on a tour – skated with you guys – then went around telling people he had met "the one." I dunno.**

**Maybe that was just a Midwestern rumor. I actually don't think I heard that, but I do remember Dustin coming through town. And, you know, it was a biggest fucking deal ever because that was around the time Dustin was at his prime. I never heard that, but Dustin has always been my inspiration. I always looked up to him and still do now.**

**It's definitely a high compliment. I always wondered if it were true. The going back to the West Coast, was it about skating or for other reasons?** Well, it's more than that. It was really for me, like, I had to fight through high school here. It's not... I'm from this small town here where people are... for the most part they are into the same kind of things and think the same normal kind of ways, and I was over the whole scene. I wanted to get away. I remember from freshmen year saying to myself, "After high school I'm out of here." I wanted to get away and see what else was out there.

**You do know how much of a twist on "Airborne," that sounds like, don't you? Especially given that you're down in the Cincinnati area. (Laughing.) I was talking about that today, actually!**

**You're such a Mitch. That was the guy, right?** Yeah, Mitch!

**Such a Mitch... But about the movie, I always thought it was funny Seth Green played Wiley and had that scene where he dances around to "I'm Too Sexy" and can't decide what to wear. Remember when rollerblading had an identity crisis a few years ago? I wonder if that played the part of some crazy foreshadowing. Ha!**

**So on the more professional tip, who are your sponsors and what do they do for you?** I ride for Mindgame and Xsjado, and that's all Shane Coburn. And I guess they do everything for me right now that a skate company can. I'm not pro for either of them right now, but me and Shane are pretty good friends and you know, you saw the video "Accidental Machines," so I don't really know what future plans are. I know I'll probably be involved.

**Cool. Some people talk about, or, I know that some people have dealt differently with, being sponsored and the way it starts to change their outlook on skating or their personality from reaching a goal and not knowing what to do next, but would you say skating for you is better with sponsors and being about the future, or was it ever more fun just skating for yourself and the hell of it?** I never remember being into skating this much, as I am right now. I don't think it's all about sponsors, but I do feel like after being able to make a section in the Mindgame video and after, you know, showcasing my talent a little bit, I feel like after that I don't know...

**You're saying you're pretty happy with your section?** I'm saying I'm feeling more involved with the skating industry now, but that doesn't make me like it any more. It's really just skating with all my friends and having a good time, which I've been doing more than ever.



GAP TO ROVALE FROM THE STREET. CHECK OUT BELIEVEINONE.COM TO SEE WHAT ELSE HE DID / SAN DIEGO, CA



**Well, good stuff, man. Of all the past Mindgame sections ever made before yours, whose do you think made the biggest impact?** It's hands-down Jon Elliott.

**That's the correct answer... I knew the answer.** I think everyone knows that, and I've even gotten a couple of jokes about that, but when I saw that section – I forget how old I was – when I saw Jon's skating, to Pink Floyd, it just opened my eyes in a different way.

**I suppose I can see a comparison. You had a strong presence. But where are you going this year, and what are you doing, and where should fans go to see you skate? Any events or tours?** Event or tours? Not that I know of right now. I'll be somewhere in SoCal whether it's OC, L.A. or San Diego, I'm going to be there going to school and skating every day. I'm not doing any projects or anything, just trying to skate as much as possible, just skating in southern California.

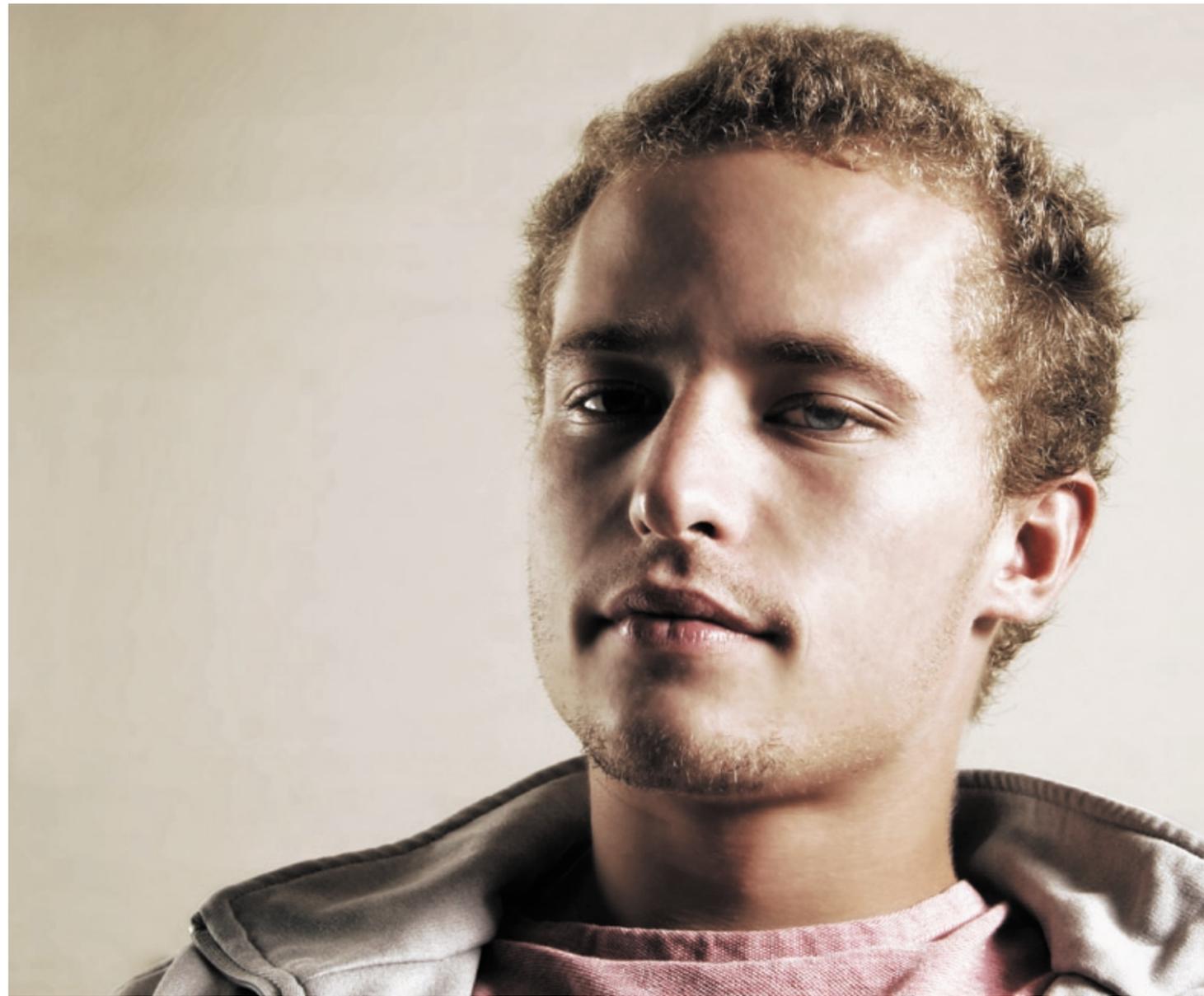
**With, like, your recent exposure, you said you felt more involved in the industry, or have a voice, or something. Or at least that people now recognize your voice. What do you want to say? What do you want to accomplish with that sort of presence?** I think, and it goes into what you were saying about Jon's section in "Brain\_Fear\_Gone," I've always wanted to have an impact on skating the way those guys did. Jon and Dustin, they way they did. I feel like I've always wanted to do that, and now I've obviously come closer – not that I've done it – but I'm kind of closer, or have the opportunity to maybe do that, I would say. I always have wanted to have an impact like those guys. They're the reason why I kind of like skating, they were my...

**A motivation?** Inspiration. So I want to do the same thing for the generation following me.

**On that note, you called out Jon and Dustin, but who else do you thank, or who do you owe thanks to, who has helped you reach your own personal goals?** Damn, there are so many people. So many individual people, but let me just say this – as for, like, influences in skating it's pretty much been Jon, Dustin, Omar and (Chris) Farmer. Those four mainly, and I guess my mom and dad, and my brother is a huge one, he gave me my first pair of skates. I still skate with him as much as possible. I guess those guys, and my close friends in California who motivate me and I motivate them. That keeps me going I guess.

**I think a lot of skaters feel the same way, for sure. You know, really, it's your friends and family ... they're the people who matter the most.** Close friends are the most important! They're who you're skating with the most, they have the biggest impact on you, too. It's Dustin and Jon and Omar, but it's even more the people who you go out and skate with every day; they gave me the most inspiration.

**"I've always wanted to have an impact on skating the way those guys did."**



**AMATEUR HOUR** > **brad magnuson** / PHOTOGRAPHY BY JEREMY STEPHENSON  
by james johnson

Minnesota has produced so many amazing rollerbladers over the years. I believe the deep roots the state has in rollerblading are a huge factor as to why. The scene thrives with each new generation. This year, yet another Minnesota rollerblader has come into the light. His name is Brad Magnuson.

At first glance, Brad is quiet and soft spoken, but don't let that fool you. Brad now lives in the infamous "French House" here in Arizona; you can say he "holds his own." Brad isn't afraid to speak his mind. Girls say he looks like "JT," and he's getting more comfortable working that angle. More seriously, Brad values his word. He's the type of person who says what he means, and does what he says. When he said he was going to true spin topsoul the legendary disaster ledge at Arizona State University, no one questioned it.

If I had to describe Brad's skating in one word, it would be "committed." Brad is the type of skater to fully commit first try.

He knows what he's capable of. His confidence is easily visible when he skates. He also understands how to market himself, and takes responsibility to create his own opportunities. To date, his efforts have gotten him sponsored by Revolution Skate Shop, Remedyz skates, Fifty-50 frames, con.artist clothing and Genre Wheels. I don't believe things happen by accident; Brad has earned the respect he deserves.

There are so many amazing rollerbladers that you'll never hear about. Brad appreciates the ability he has, and doesn't take it for granted. He expects a lot of himself, but at times I think it's his downfall. He gets pissed beyond belief when he's not living up to his standard. I hate seeing him be so hard on himself, but I admire that he's not complacent with where he is at. Every day, he pushes his limits, and above all, he pushes rollerblading to the next level.



picks /

/ **chris**HAFFEY

TRICK: gap to true savannah  
LOCATION: mira mesa, ca  
SKATES: remedyz  
FRAMES: ground control  
WHEELS: 4x4  
GEAR: vibratux denim & 4x4  
PHOTO: driver



**/ andreas**WAGENBLAST

TRICK: backside fastslide to fakie  
LOCATION: essen, germany  
SKATES: razors  
FRAMES: ground control  
WHEELS: mindgame  
GEAR: mantra & franco shade  
PHOTO: forstner



**/ ross**ANTHONY

TRICK: soul to darkside soul  
LOCATION: philadelphia, pa  
SKATES: usd  
FRAMES: ground control  
WHEELS: genre  
GEAR: denial  
PHOTO: driver



**/ brian**SHIMA

GEAR: 4x4  
PHOTO: welch



## / robertGUERRERO

TRICK: backside torque to fakie  
LOCATION: san diego, ca  
SKATES: remedyz  
FRAMES: ground control  
WHEELS: 4x4  
PHOTO: schude



## / kevinMELAND

GEAR: ConArtist Sherpa Script-Up Zip-Up  
PHOTO: Murray



# fabriceGUYONT

{ BY AMORY BLAINE  
PHOTOGRAPHY BY PHILIPP FORSTNER



**Who is Fabrice Guyont and why does he rollerblade?** I am a 23 years old French boy born of Laotian parents, raised in Paris. I grew up with my younger brother (2 years younger) in a big house in Paris 16th with three dogs. Today, I still live with both of my parents and brother in Paris 7th next to the Eiffel Tower. I like to travel, go out at night with the friends, riding my bicycle around Paris with music in my ears, good food, 80's movies and Chappelle's Show. I don't know how to save money or how to be on time for an appointment. I care about my appearance and my clothes. When I don't know what to wear I'll just dress in black. I dropped out of school at the age of 17 and started to travel around France and Europe to see what was up all around and skate. You don't get any better experience than travelling. I think it sucks to want to stay in one place forever. I rollerblade because there is nothing else that brings me more fun. And it's exciting and can be beautiful.

**Do you have any sponsors?** Yes, I skate for Roces, Ucon, Able and Chimera Wheels (even if I don't really know what's up with the last one).

**What did you think when you came to California?** I like California. I've been there like five times for a month or two each time. Everything is so different and everything seems easier for some reason. Everyone has his own place and it only takes a couple days to get a driver's licence, which is on top of that ridiculously cheap. I don't know if I could live there for a long time but I always wanted to move for a year or so, maybe next year. It seems like American people are more open-minded in a way. Everybody talks with everybody at the bars. But maybe I'm wrong and people come to talk with me because I'm French and that made me cool. But they're also more hypocritical, like when you go to the store and the cashier says, "How are you doing today?" and such questions when she actually doesn't give a shit because off course she doesn't know you. Some will say that she is just being polite but a "hello" would have been enough. It also has pretty good weather all year long which obviously makes rollerblading easier and life happier. I don't skate much when the weather is shit like right now.

**Describe a day of skating for you. And where do you skate most often? Is it Paris?** A sunny day makes it the best; you're in a better mood. I try not to go out and drink the night before. I like to ride my bicycle to get to the spot when we skate inside Paris. It's like a little warm up. And I don't drive because I don't have a licence. I skate in Paris most of the time wherever I find something fun or interesting to do. You can always find new spots if you look around. There are also always a lot of places under construction so we just steal stuff from them.

**Best thing to happen to you in awhile?** When I owed a lot of money to my mom and she said that I didn't have to pay her back because she won quite a lot at the lottery. Ha, ha, sorry, I can't think of anything right now.

**Worst thing someone ever called you, and why?** Everything is good to take in and insults are part of the game when you have a personality and an image. But if I had to say one, I would go for "fucking spoiled kid" because this one concerns my parents and they just want my brother and me to be happy. They didn't get to have the best childhood so they do their best for us, and I will never be thankful enough.



photo by christinson

**SPOTLIGHT: brian konoske / SENATE CO-FOUNDER**  
by arlo eisenberg / featuring the photography of brian konoske

The first time I met Brian Konoske was at the old Inline Rollerworks skate park in Costa Mesa, Calif. This place was like the epicenter of the skating world back in the early days of aggressive inline. I'm not talking old, like back when they changed the name from "aggressive" to "rollerblading." I'm talking old like before they changed the name from "rollerblading" to "aggressive." Inline Rollerworks, which would later become RSA, was the local hangout/training grounds for Team Rollerblade back then.

This was the early 1990s, like around 1992-'93 and Team Rollerblade was it! They were the be-all and end-all of professional skating. In those days Rollerblade had no competition; USD was still just a school in San Diego and Razors were still just the things that teenage gothic girls were using to slit their wrists (allegedly!).

My good buddy Brooke Howard-Smith, who was already friendly with Team Rollerblade back then and who was getting some work doing demos and shows himself, would take me to Inline Rollerworks sometimes so that I could flaunt my bubble-butt and muttonchops all over the (seven-foot-tall!) "vert" ramp and hobnob with rollerblading's elite.

I'll never forget the excitement of seeing real-live pros, guys like Pat Parnell, Morgan Stone and Chris Garrett, all rollerblading, no I mean aggressive skating, or no, yeah, yeah, rollerblading, up close and personal. One day as I was taking my skates off by the side of the "vert" ramp (the designer of this ramp, by the way, would go on to make the giant ramp monstrosities that have made it possible for Danny Way to fly his magic skateboard over the Wonders of the World) I noticed a kid I'd never seen before, putting his gear on up on top of the deck. The whole skate park was abuzz. "He's with Team Rollerblade," people were saying.

I watched with great interest as the mysterious skater pulled his pads out of his custom Hyper bag that only the pros had and then as he donned one of the coveted Flyaway helmets that only the pros were wearing. This kid was hot shit! And then I marveled at his skills as he began attempting tricks I'd never seen before, like the 360 invert!

As I sat there and watched he never did land the 360 invert, but goddamn it if he didn't keep trying. I would love to tell you that there was something profound about that first meeting with the kid from Team Rollerblade, like about how I learned in that moment about the perseverance and determination that would become the linchpins of his future success, but fuck that. He was just a kid and 360 inverts aren't really that hard!





## SPOTLIGHT: **brian konoske** / CONT'D...

But Brian Konoske did become a part of my life. I was about 20 years old back then, so Brian was 15 or 16 when I met him. At 33 and 29, our ages now, we are practically the same age, but back then the gap seemed monumental.

Brian always was the young one. That was always part of his identity. He was a teenager hanging out with 20-somethings. Some people scoffed at the idea of making Brian a partner in Senate, yet that is exactly what we did.

We were making T-shirts and giving them to our friends, and we were buying skateboard wheels and putting our own graphics on them to sell as anti-rocker wheels when Brian approached us with an idea for a new product, one that would revolutionize the aggressive aftermarket. BK's dad had access to a workshop and with his help they were making metal grind plates based on BK's design.

Grind plates were a new concept in skating. Many of us were using the Rollerblade wrenches that came with the skates – they were intended for changing wheels – as makeshift grind plates at the time. The idea of manufacturing something to be used explicitly as a grind plate was brand new. We ended up calling BK's grind plates Wrenches, in tribute to their predecessors, and the revolutionary product helped propel Senate to its place as a leader in the industry and BK to his place as one of the five founding partners of Senate along with Brooke, Aaron Spohn, Mark Heineken and me.

It is a tough thing to be a young boy growing up around slightly older young men. BK was the object of constant ridicule and scorn. I remember one time calling and leaving a concerned-sounding message on his answering machine, knowing good and well that he lived at home and that his parents would hear the message. "Um, hi BK, it's Arlo. I know this must be a tough time for you right now. I just wanted to say that I've been thinking a lot about what you told me, and I want you to know that you have my complete confidence and that I would never judge you. Please don't hesitate to call me; I am always here if you need to talk."

Through it all, BK always had a good attitude and never let it bring him down; in fact, all he ever did was keep growing and keep maturing. As Senate grew and we (the five founding partners) all struggled to define our roles in the company, BK took up photography. It may have seemed kind of out of left field at the time, or maybe even a little self-indulgent – Why were we financing his hobby, after all? – but in time it would prove to be a tremendous asset to Senate and it marked the beginning of a wildly successful career for BK.

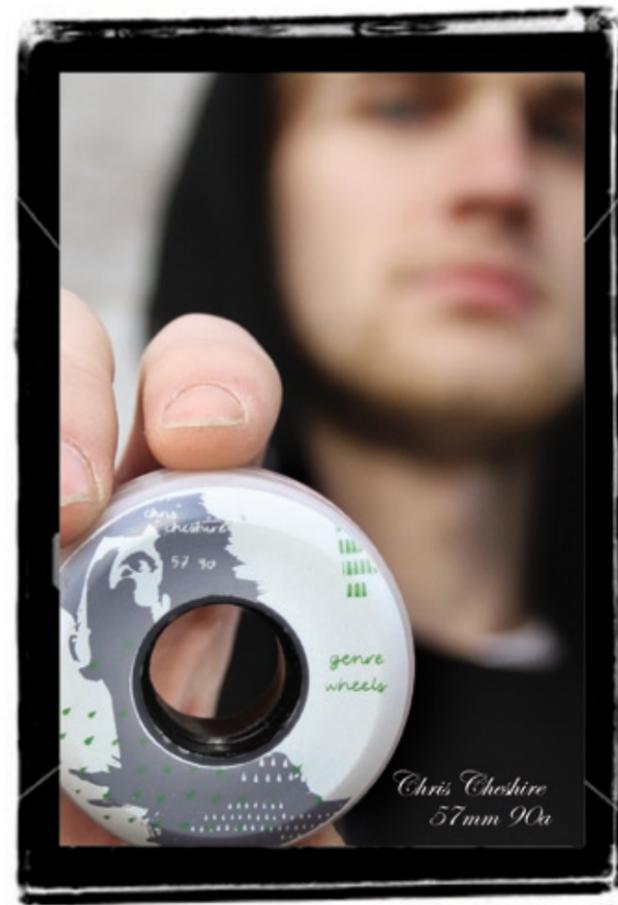
Senate had a world-famous team and an ever-expanding roster of products, so having a full-time photographer on staff and in house became invaluable. Add to that the fact that BK exhibited a special gift for photography and Senate's investment in BK started paying big dividends.

Photography really is a unique art form that requires a special and somewhat rare skill set. Because it straddles the line between fine art and skilled trade it requires someone possessed with both an aptitude for technical equipment and a well-defined aesthetic sensibility. BK is one of those rare individuals who is just as comfortable operating from the left side of his brain as the right.

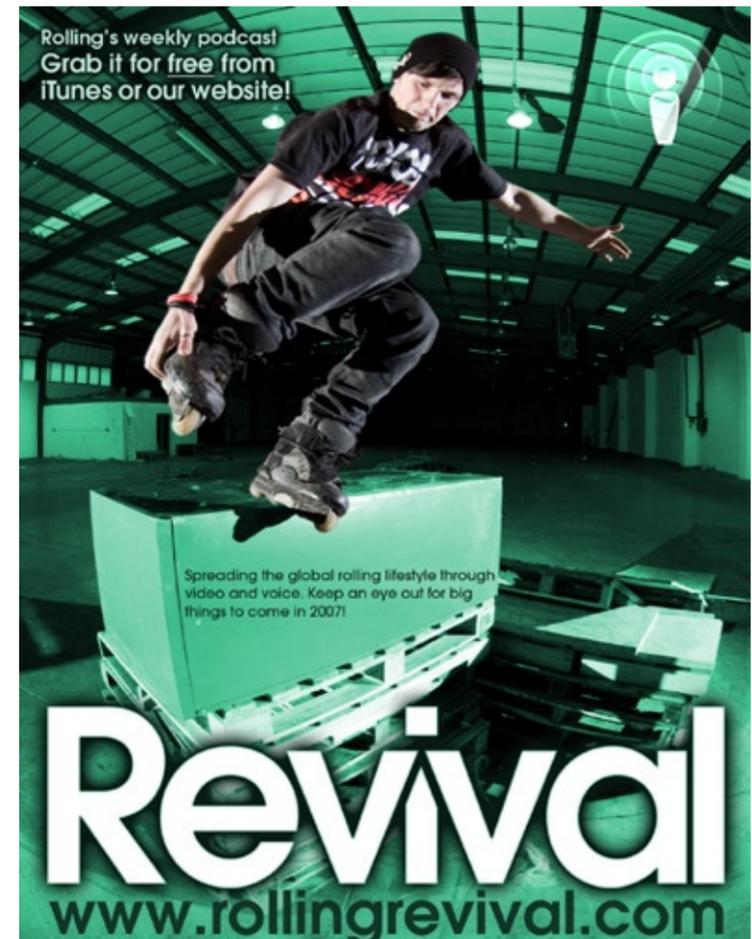
Brian's career as a skater had a few highlights. He gave T.J. Webber a run for his money in the head-to-head finals of the 1995 National Inline Series Championships. Other than that, his career path pretty much made a short arc from performing cantilevers on the beaches of Rossmoor to doing acid souls in silver skates. But if you were to plot the course thus far of his career as a photographer you would find it's soaring long and high with no end in sight.

Brian almost single handedly brought a level of professionalism and sophistication to the quality of photos in the aggressive inline industry. His legacy in rollerblading will be as one of the most prolific and most talented of the early photographers to document our sport, and his legacy as a professional photographer is still being written. BK has moved on to bigger ponds and he is finding much success as a sought-after photographer in the highly competitive automotive industry.

Despite what I may or may not have gleaned from my first meeting with BK some 13 years ago at Inline Rollerworks, there is no question that his success is owed as much to his perseverance and determination as anything else. Whatever I thought of this attempts at invert 360s back then, I'll be damned if I haven't been impressed with everything he has done since.



*Genre Wheels*



## DOMESTIC

### ALABAMA

Madison

Insanity Skate Park

### ARIZONA

Chandler

Revolution Skate Shop

Mesa

Ski Pro Mesa.

### CALIFORNIA

Bakersfield

Intuition Skate Shop

San Francisco

D-structure

Chula Vista

Chula Vista Skatepark

Escondido

SDSF

Escondido

Escondido Skatepark

Fremont

The Station

Granada Hills

KC Sports

Hollywood

Evansville

Submerged Art

Lawndale

Rollerskates of America

North Hills

Valley Skate & Surf

San Francisco

Skates on Haight

San Luis Obispo

Inline Warehouse

Stallion Springs

Woodward West

Sunnyvale

Aggressive Mall

### COLORADO

Broomfield

BC Surf & Sport

Centennial

TS Centennial

Colorado Springs

BC Surf & Sport

Lakewood

Woodward Skatepark

Lonetree

BC Surf & Sport

Fort Collins

The Wright Life

### CONNECTICUT

Milford

Eastern Pulse

### FLORIDA

Brandenton

V Town Surf & Skate (3)

Ft. Myers

Ft. Myers Skatepark

Jacksonville Beach

Skate Bomb

Jacksonville

Kona

Lake Worth

Skates USA

Merritt Island

Eastwood Board Supply

Palm Bay

Graffiti Skate Zone

Orlando

University Surf & Skate

Artisan Skate Company

Sarasota

V Town Surf & Skate

Sunrise

The Skate Shop

West Palm Beach

Skates USA Skatepark

Miami Beach

Airborne Skate Enterprises

### GEORGIA

Lawrenceville

Skatepile

Woodward Skatepark

### IDAHO

Boise

Newt & Harold's

Sandpoint

2nd Nature Skatepark

Coeur D'alene

Cheap Skatez

### ILLINOIS

Crystal Lake

Play It Again Sports

Glenview

Grind Gear Skate Shop

Lisle

Skate Shack (2)

### INDIANA

Evansville

Get Wet

La Porte

Blazing Wheels

### KANSAS

Shawnee

Freeride Bike & Skate

### KENTUCKY

Lexington

Hellbellies Skate Shop

### MICHIGAN

Bloomfield Hills

Summit Sports

Clarksotn

Zero Gravity

Clinton Twp.

Landslide Skatepark

Royal Oak

Modern Skate & Surf

Royal Oak

Octona Skate Shop

Riverview

Cheapskates

Westland

Transitions Ramp Park

### MINNESOTA

Anoka

Pinewski's Board & Ski

Elk River

Elk River Extremez

Minneapolis

Cal Surf

### MISSOURI

Chesterfield

Xtreme Nation

Joplin

The Bridge Skatepark

St. Joseph

Forces of Nature

St. Louis

Rampriders

Woodward Skatepark

Springfield

Springfield Skatepark

### NORTH CAROLINA

Greensboro

915 Skatepark

Brevard

Zero Gravity Skatepark

### NEW HAMPSHIRE

Nashua

Play It Again Sports

Dover

Philbricks Sports

### NEW JERSEY

Perth Amboy

Spoiled Brat

### NEVADA

Reno

Openground Skatepark

### NEW YORK

Allegany

Allegany Skate Park

Buffalo

Xtreme Wheelz

New York City

Blades 6th Ave

Blades 72nd st

Blades Broadway

Queensbury

Halfpipe Thrills

### OHIO

Beavercreek

Ohio Surf & Skate

Brookpark

Chenga World

Boardman

Vertigo Skatepark

Columbus

Karma Records

Dayton

180 Skatepark

### PENNSYLVANIA

Bushkill

Starting Gate Action Sports

Downing Town

Low Riders

Philadelphia

Neglected Truth

Woodward Skatepark

### SOUTH CAROLINA

Greenville

Ximeno Sports

Inman

Inman Skatepark

### TENNESSEE

Nashville

Asphalt Beach

### TEXAS

Grapevine

Woodward Skatepark

Katy

Adrenaline Skatepark

Springland

Connections Skate Shop

Laredo

Exodus Skateboards

Plano

Eisenberg Skate Park

Stafford

Sun & Ski Sports

Retail Concepts Bluebonnet

Retail Concepts Greenbriar

### UTAH

Layton

Roll Mart

### VIRGINIA

Sterling

Alpine Ski Shop

### WASHINGTON

Renton

Skatebarn West

### WISCONSIN

Cable

Lake Owen Camp

Eau Claire

Erolling Skate Shop

Janeville

Pipe Skatepark

Kimberly

Undercover Skatepark

Elements/Undercover Skatepark

Madison

Focus Snow & Skate

Wausau

Dwellers Skateshop

Warrens

The Neighborhood

Skatepark

### INTERNATIONAL

#### CANADA

Lethbridge, Alberta

Gang Store

Vancouver, BC

Outaline

Calgary, Alberta

Skatepark Of Calgary

Plaster Rock, NB

Roll East

Montreal, Quebec

D-Structure

#### AUSTRIA/EUROPE

Bayr & Kalt Handel

#### AUSTRALIA

Bayside Blades

#### BRAZIL

Brasil Inline

Powerslide Brazil

#### ENGLAND

Shiner

#### JAPAN

Ease Distribution

#### MEXICO

Roller Mexico

#### PUERTO RICO

Waves N Wheels

#### RUSSIA

Freestyle Distribution

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ONE magazine is published six times a year. Printed in U.S.A.

#### WHERE TO FIND IT

ONE rollerblading magazine is available at the most open-minded sporting goods outlets and newsstand agents in this and every other country on Earth. If you still have difficulty finding ONE or would like to carry it in your shop please email [sales@believeinone.com](mailto:sales@believeinone.com).

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# wellness /

SKATING DESTROYS YOUR WRISTS. YOUR WRISTS, ALONG WITH YOUR HANDS, TAKE THE BRUNT OF YOUR FALL JUST ABOUT EVERY TIME YOU SLAM. A GOOD WAY TO PREVENT WRIST INJURIES IS TO STRETCH YOUR WRISTS BEFORE SKATING. OR YOU CAN USE THESE STRETCHES TO LOOSEN UP A SPRAINED WRIST.

DON'T BOTHER WITH THIS STRETCH IF YOUR WRIST IS TOO SORE TO MOVE OR SUPPORT YOUR WEIGHT. THERE ARE LOTS OF SMALL BONES IN YOUR WRIST, AND IF YOU ARE NOT SURE ABOUT AN INJURY, SEE A DOCTOR.

\*WEARING WRIST GUARDS IS A GREAT WAY TO PREVENT BROKEN WRISTS AND BRUISED PALMS. ALWAYS TELL NEW ROLLERBLADERS THAT WRIST GUARDS ARE THE MOST IMPORTANT PADS.

## Wrist Stretch #1

- Relax your right wrist and let it go limp, making sure the wrist is elevated above the elbow with your palm facing down.
- Slowly press down with your left hand on your limp hand, gripping your left hand.
- Carefully raise your wrists while pressing down on the hand, and then feel the deep stretch as you bring your elbows together.
- Repeat with the opposite hand.



## Wrist Stretch #2

- Bring your left palm up to your chest. Keep your hand relaxed.
- Grasping the back of your left hand with your right hand, wrap your right fingers around the base of your left thumb. Now bring the palm of the right hand flush against the back of your left hand.
- Press into the back of your left hand with the palm of your right hand. Gently pull outward with the fingers of your right hand and slowly move both wrists down toward your waist. Continue to exert pressure on the back of your left hand, which can be done by lowering both wrists further toward the ground.
- Repeat with the right hand facing chest.



## Wrist Stretch #3

- Place both palms together in front of your chest.
- Keeping your palms in contact with each other, slowly lower both hands toward your waist.
- As you lower your hands and the stretch intensifies, allow your palms to separate. Letting the stretch continue into your fingers, a deep stretch will end with your palms parallel to the ground.

## WRIST STRETCHES

BY TOM HYSER

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