

ONE

1YEAR
anniversary
ISSUE



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revolution team in **alaska**
con.artist **tour**
checkmate: mixtape 3 **reviewed**
brian shima **take 5 & more!**

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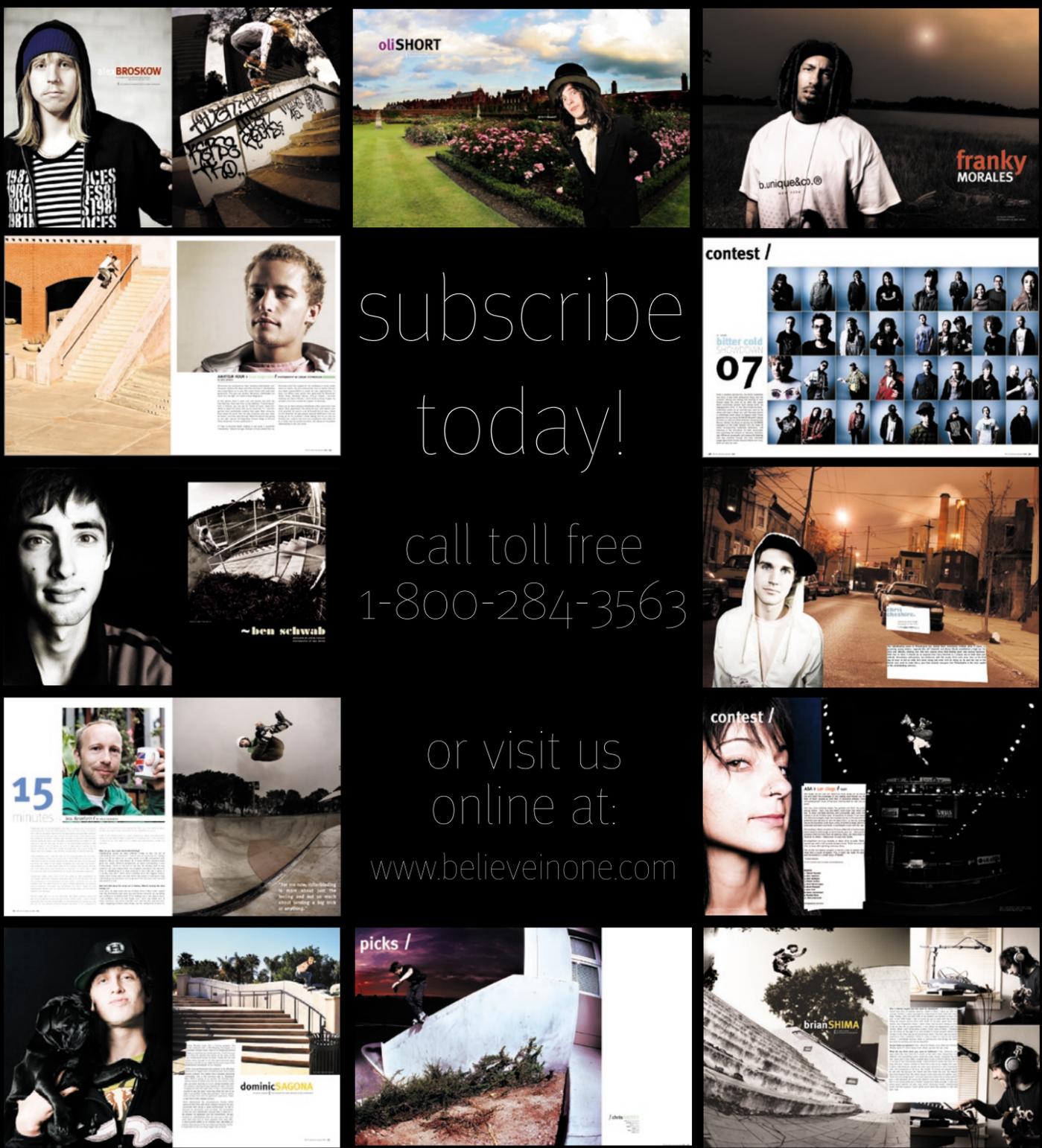


september / october 2007

COVER: BRIAN ARAGON * SOYALE TO FAKIE * LAKEWOOD, CO (PHOTO BY SMITH)
BACK COVER: CHRIS HAFFEY (PHOTO BY DRIVER)

1YEAR anniversary ISSUE

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letter /



photo by Driver

"If I knew you were coming I'd have baked a cake."

This has absolutely been the hardest letter for me to write, because it's our one-year anniversary and there's just too much I want to say. For starters, let's hit the subscribers, advertisers, distributors, contributors and readers who either supported us in our venture or have enjoyed the fruits of our efforts. Without you fine people, there would be no reason to do it, so thanks for being what you are — rollerbladers. We'd also like to thank Drew Kohn and Cassandra Mougín, because without their knowledge and abilities, and the confidence they inspired, who knows where any of this would be. ONE is the product of so many influences and factors, and this year has truly been amazing. Not only for us as a new media agent, but for the sport we all hold so dear. Looking back over the past 12 months, it feels like we collectively shoved off the pains of adolescence and entered the playground of adulthood. Rollerblading is growing up, and we're all along for the ride.

When it came time to plan the editorial for this issue, we had it easy because businesses such as Revolution Skate Shop and Con.Artist Brand had arranged tours and were getting ONE photographers on location, ensuring we would have a diverse and kick-ass cache of materials to pick through. But then we were faced with a more difficult challenge: choosing who we would feature as the main interview. Then it occurred to us that there was an individual who had managed to truly stand out amongst his contemporaries, despite unbelievable competition, and that was Brian Aragon. Besides winning the three major "grass-roots" events in North America, receiving his first pro skate and having two pro wheels on the market from different companies at the same time, Brian seemed like a good fit because his upstanding and positive image is a breath of fresh air in an industry once cluttered with relentless naysayers and pessimists. A confident individual who most likely could and would succeed in any field he entered. Keep an eye on him for a long time.

Which brings us to thoughts of the future, and truthfully, I don't think any of us knows what to expect. For more than half my life in rollerblading, people have told me "this is the year something's going to happen," or, "blah, blah is going to save rollerblading," and so far none of them has been right. This also points to a larger problem, the belief by the masses that some outside force or entity is going to help them (collectively) with anything. In "Terminator 2: Judgment Day," Sarah Connor teaches us "No fate. No fate but what we make." Bingo. There's the brass ring. No one in life should be counted on to hand you shit, so sometimes you gotta be like that cock-a-roach Tony Montana and just take what you want, when you want it. The world is yours? Not unless you stop me from getting mine. This year, it seems like these ideals have replaced apathy, and it's great. New kids, more sales, higher orders and increased visibility, partnered with a confident cultural identity — that's what has been going on. But like we said, you made it happen. And you should be proud of yourselves.

So in this coming year, we pledge to keep pressing our boundaries. We'll find new ways to show rollerblading's true heart and guts to the world, while you continue to do your part by strapping on your skates and hitting the streets. Take a friend along, too, 'cause the more people we got out there, the more power we have as rollerbladers. And if you want better tours and products, and your pros to get paid properly, that is what it's gonna take. We're ready to take those steps forward, and we encourage you to do the same. See you in No. 7.

Justin Eisinger
Editor

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scene /



Dustin Latimer / photo by Ryan Daily

phoenix, az

Amidst the scorching heat, endless cactuses and a long, flat desert, there has always been a select bunch of people on rollerblades making use of what the small towns in this desert provide. Ledges, ditches, rails and, presently, more cement skate parks than you know what to do with; there is no shortage of apparatus to shred. Ever since the beginning of rollin', Arizona has been home to a thriving scene, and a hot spot for other rollers to enjoy. From the days of meeting at the wedge (before any skate parks), to the days of the Zone skate park, the many trips to Tucson's endless ledges, the building of the vast, expanding city and schools with fresh obstacles, the over-skated schools, and thus to the creation of more than 15 valley skate parks, rollin' never stops with the fresh and new skating.

Over the years, rollerblading has changed so very much. With the fads in fashion and tricks, progression of possibilities and skills, and general acceptance of the sport/art to a strong hindrance and bad image, the whole Arizona rolling community has fluctuated and changed. People came to it in the beginning because it was new and fresh, then the shunning began and only the ones who loved rolling stayed around. This lasted for a good while, going back and forth gradually, but now it seems there are more and more people skating. With the Thursday night skates and the opening of Revolution Skate Shop, the infinite amount of free skate parks and ever-new skate spots, the community is getting stronger and larger. All the old heads are rolling again. And all the little kids who would like to rollerblade but are scared to because all their friends skateboard, now see they aren't alone and have begun to roll. The scene is up and thriving with so much talent, pushing rolling to the limits with progressive tricks and making rollerblading look amazing. This gives a prospect of a very bright future with Arizona as a forefront of the onward movement of rollerblading... — Dustin Latimer

SUMMER LINE 2007
IN STORES NOW

Photo: Brandon Tormanen / Brett is wearing the Zombie Tee from our Summer '07 Line

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contributors /

1 >



brandon smith, photographer, Oakland, California

Unofficially, this issue of ONE could be called the contributor's issue, because in order to capture the diversity of action it took the efforts of all our dedicated contributors. In Brandon's case, that meant heading to Denver to shoot with Brian Aragon. As you can see, the results are striking, Thanks guys.

2 >



john haynes, photographer, Minneapolis, Minnesota

Haynes lives in Minnesota, with the heart of the Con.Artist crew, so therefore was the only logical choice to cover the Con.Artist tour. His keen shutter-sense and framing techniques capture a trip filled with dynamic blading, and his writing tells the story like it happened. Oh, and that bridge that collapsed is right by his new house—he moved in the same day it fell.

3 >



austin paz, photographer and pro skater, Staten Island, New York

An emerging photographer and rollerblader from Staten Island, Austin not only has a pro wheel out from Eulogy, but also gets skate photos of himself published in addition to getting his photos printed. Multi-talented and determined, Austin Paz is helping the upper East Coast get coverage.

4 >



jeremy stephenson, photographer, Lawrence, Kansas

We say Jeremy lives in Lawrence, Kansas, but we don't know for sure—the guy is everywhere. No stranger to work-for-hire, Jeremy traveled to Alaska with the Revolution team to capture the action. There he spent lots of free time setting up extravagant composite panoramic shots, like the one you'll see on page 26-27. Make sure to look for the bears.

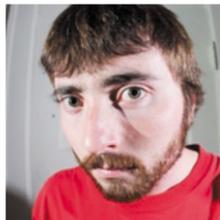
5 >



mike opalek, writer/blade legend, San Pedro, California

Mike is outside of the country right now, so we can say whatever we want about him. Too bad we don't have anything mean to say. In Thailand on his second rotation as coach for the Thai National Aggressive Inline program, Mike is pushing his role of "coach" to new heights. He also has lots of time to read. We're jealous.

6 >



adam morris, copy editor/writer, Des Moines, Iowa

Busting his copy editing chops everyday with the Des Moines Register, Adam Morris knows a thing or two about copy editing, and maintaining standards. That's why we asked him to help do that for ONE. In addition, he's our go-to guy for non-biased investigatory journalism. This issue he provides a thought-provoking look at the state-of-affairs for the various contests and contests series.

take5 / *brian shimia*



Songs you could never live without on your iPod.

1. Nina Simone "Sinnerman"
2. Concrete Blondes "Mexican Moon"
3. Stevie Ray Vaughan "Dirty Pool"
4. Jon Frusciante "Ants"
5. Robert Johnson "Hell Hounds on my Trail"

Things that go through your head every morning.

1. I'm still alive?
2. Where are my cigs?
3. What did I do last night?
4. Damn I'm craving coffee
5. What time is it?

Top spots around the world.

1. Montreal's Olympic building
2. Paris Bercy
3. Tokyo ledges
4. Antioch's Glen Cove High School
5. UCI and LA river

Tricks that you would never do again, even for J. Donhowe's lens.

1. Montreal's Olympic wallride
2. Drop rail cover of DB photo issue
3. Roof to slide in first DB interview
4. The kink rail in white rabbit (soul 360)
5. 540 on the East Lake Set

Things I'm going to do before I die.

1. Own a 1962 Strat
2. Record an LP at the Salton Sea
3. Go to the "Bunny Ranch" in Las Vegas
4. Build a cabin
5. Start a boot company

photography by wes driver



SOUND CHECK > vietnam / THE CASBAH > SAN DIEGO, CA

by justin eisinger / photography by wes driver

Named after the Vietnam War to conjure images of the hopelessness of the era, Viet Nam ended up with their name partially because “Suicide” had already been taken. When vocalist/guitarist Michael Gerner explained this to me, I understood what he meant, because when I listened to their latest album, “Viet Nam,” my imagination was struck with ’70s imagery — protests, long hair, beards, army green jackets — and a certain sort of sound both reminiscent of Bob Dylan (a regular reference for the band) and Lynyrd Skynyrd. What makes this all seem unique is that the band currently hails from Brooklyn, got its official start in Austin, Texas, and is so cool they already broke their ties with formidably fashionable Vice Records.

In preparation for meeting with the band, I read up on some of their online interviews. It seemed the band was most comfortable talking about drugs and the ups and downs of the hard-line, urban bohemian lifestyle they have immersed themselves in within the already looming cultural boundaries of New York City. Partly because of their “homeless guy” beards and propensity for being very retro they have been labeled hippies, but given that Gerner is quick to discuss his interest with the civil unrest of the later ’60s and ’70s, it’s easy to understand why.

As Gerner and I discussed the early days of the band and what it’s like living in a space where any number of people may come or go during any given hour, our conversation turned to rollerblading, skateboarding and how trends, when combined with marketing, can take the soul out of anything. “I used to skateboard, and when I did, it was, like, when you saw someone else skating or representing skating you knew they were authentic... the real thing. You don’t have that anymore; it’s everywhere. It’s become that thing it was against. And it’s funny, because what you guys are doing is like what we used to do. It’s anti-establishment, and that makes it revolutionary. That’s something to think about, you know?”

Later that night, watching the band take the stage and rip through tracks such as “Mr. Goldfinger,” “Summer in the City” and “Welcome to My Room,” the authenticity of their talent was unmistakable. Mixing an improbable sense of old and new, Viet Nam is new music for a new time, but one that’s not so different from a similar time in our country’s history — a time when dissatisfaction with the system led to a youth revolution. It was Jim Morrison who said, “They got the guns, we got the numbers,” but Viet Nam are the ones spreading that same message today, their way.



favorite tracks:
 “Mr. Goldfinger”
 “Welcome to my Room”
 “Summer in the City”

Kemado Records
 www.kemadorecords.com



SMASHING PUMPKINS



Zeitgeist
 2007 Reprise
favorite track:
 “Neverlost”

Opening with the powerful chords of “7 Shades of Black,” the Smashing Pumpkins throw themselves back into the scene with half the original members but twice the cohesion of their previous latter-career attempts. Named for a German expression that means “the spirit of the age,” literally translated as “time (zeit) spirit (geist),” their new album, “Zeitgeist,” comes together like a mixture of everything the Pumpkins used to be (see the “Siamese Dream” review) and a dash of the dark, heavy riff-laden stadium force Billy Corgan attempted to become in the early 2000s. And although super-stylish original members D’arcy Wretzky and James Iha are no longer with the band, Corgan manages to make me almost forget their contributions as he lays into “Bleeding the Orchid” and, of course, the first single, “Tarantula.” For anyone wondering what happened to the gentle harmonies of the band’s nine-times platinum “Mellon Collie and the Infinite Sadness” era, the whole album wraps up with the mesmerizing “Pomp and Circumstances,” which for this listener brings the Smashing Pumpkins’ career full circle. — JE



KINGS OF LEON



Because of the Times
 2007 Hand Me Down
favorite track:
 “Ragoo”

When Kings of Leon released their last album, it got into my head in the way a great album does when it just feels right. Something about the sound meshed perfectly with my life’s rhythm of the time and I was sold. I listened to it a lot. Then I heard stories about the guys being pretentious panty-wastes and I lost interest. Sure, they came on sometimes when the iPod was on random, but the rotation was over. Enter the new album, “Because of the Times,” and the Kings are back on regular rotation. Maybe it’s because lead singer Caleb Followill’s vocals feel that much more sincere, or because the guitars swirl with urgency, or maybe because Kings of Leon is just a band that found its style and took some time to develop the substance. Regardless, it’s rare to find an album that plays through with a natural tempo and great songs, but this is one of those rare finds, perfect for a hot summer afternoon. Pay particular attention to the gentle crescendo of “Arizona,” and the crunching attitude of “McFearless.” Who knows, maybe I’ll get around to checking these guys out live the next time they hit SD. — JE



PRINCE



Planet Earth
 2007 Columbia
favorite track:
 “Chelsea Rodgers”

Honestly, I don’t know much about Prince, because for most of my formative years he was strutting across the world like some fruity ponce, and that didn’t sit too well with the conservative Midwestern honky that I most certainly was. I knew “1999” was the jam, “When Doves Cry” could get you laid, and that was about it. Then a few years ago Dave Chappelle brought Prince to the forefront of pop culture, and Jon Elliott loaned me a book called “The Dark Stuff” by a chap named Nick Kent, and in that book Kent interviews legendary jazzman Miles Davis, capturing Davis saying, “Hell, he’s got it all! Multi musician with a damned vengeance! He’s about as good as they get.” From there, I had a newfound respect, hardly besmirched by his Super Bowl halftime shenanigans. Now, I sit here and listen to “Planet Earth,” hardly knowing what to think. One thing’s for sure, the song “Guitar” rubs that whole phallic guitar dance in everyone’s face, so I have to hand it to the guy for capitalizing on that unique cross-marketing. Touche, Prince, touche. From this honky’s perspective, the album has a little too much slow R&B going on, but the high points are worth the wait. — JE



SMASHING PUMPKINS

Siamese Dream
 1993 Virgin
favorite track:
 “Mayonaise”

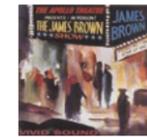
Helping to nail the lid on the coffin that was the Seattle grunge rock scene, when “Siamese Dream” came out fourteen years ago, I remember reading about it in the back of a Rolling Stone magazine, getting my curiosity piqued, and then picking it up at the local record shop called Quonset Hut. My friends were getting A Tribe Called Quest or Phish or maybe some Pearl Jam, and for some reason, probably most typically recurrent in teenagers because of the group-think mentality, they thought my purchase was bizarre. But as “Cherub Rock” coursed through the speakers of my ’84 Buick, I knew the Smashing Pumpkins were the shit. Listening to the album now, especially in contrast to the new album, “Zeitgeist,” it’s plain to see that even on their first major release, the Smashing Pumpkins were exercising their originality and creative latitude in exciting ways. Ranging from the multilayered guitar madness of “Silverfuck,” through the ethereally sublime simplicity of “Sweet Sweet,” this is an album that everyone should own. — JE



MC5

Kick Out the Jams
 1969 Elektra
favorite track:
 “I Want You Right Now”

Detroit rockers the MC5, a.k.a. the Motor City 5, released their first album, “Kick Out the Jams,” in 1969. Recorded live to capture the band’s legendary performance abilities, which had landed them on the cover of Rolling Stone in 1968, a year before their album actually released, the opening lines of the title track tell the listener to “Kick out the jams, motherfucker!” sparking a huge industry controversy and nearly breaking the band before they ever truly gained their momentum. In spite of or maybe because of this, the MC5 became pioneers of a heavy rock sound that would defy classification for years, eventually gaining notoriety as one of the first punk rock bands, an honor shared by fellow Detroit rockers the Stooges. Fueled by the civil unrest and aspiring power of the late-’60s youth movement, in one interview, band mastermind Wayne Kramer tells that the MC5 saw themselves as a white man’s Black Panthers after hearing Panther founder Huey Newton express the need for a parallel outfit to continue their work on “the other side.” Defiant of the standards of their times, MC5’s brash attitudes and storming anthems have cemented their place in music history. — JE



JAMES BROWN

Live at the Apollo
 1963 King
favorite track:
 “There Was A Time”

Many of us know James Brown as the “Godfather of Soul,” a title laid to rest in 2006 when the performer passed away, but what many might not grasp is that by 1962, he was a multimillion-album-selling R&B sensation, though he had not yet attained a deep nationwide audience. That all changed with the release of “Live at the Apollo,” an album that Brown himself paid to make because his manager thought a live album without new songs could never make a dollar. How wrong he was. “Live at the Apollo” captures the sheer mania of a Brown performance, complete with tight rhythms, scorching vocals and the unmistakable showmanship of a man who would later bestow titles on himself such as “Soul Brother Number One,” “The Boss,” “Minister of the New New Super Heavy Funk” and “Mr. Please Please Please.” Perhaps the ingredient that makes Brown’s music so appealing is the real-life grit it captures, grit that can be traced back to Brown’s poverty-stricken childhood and time spent in juvenile-detention centers. Of course, he also made headlines later in life for brushes with the law for crimes ranging from domestic abuse to high-speed chases, proving that a talent like Brown is born to garner our attention. — JE

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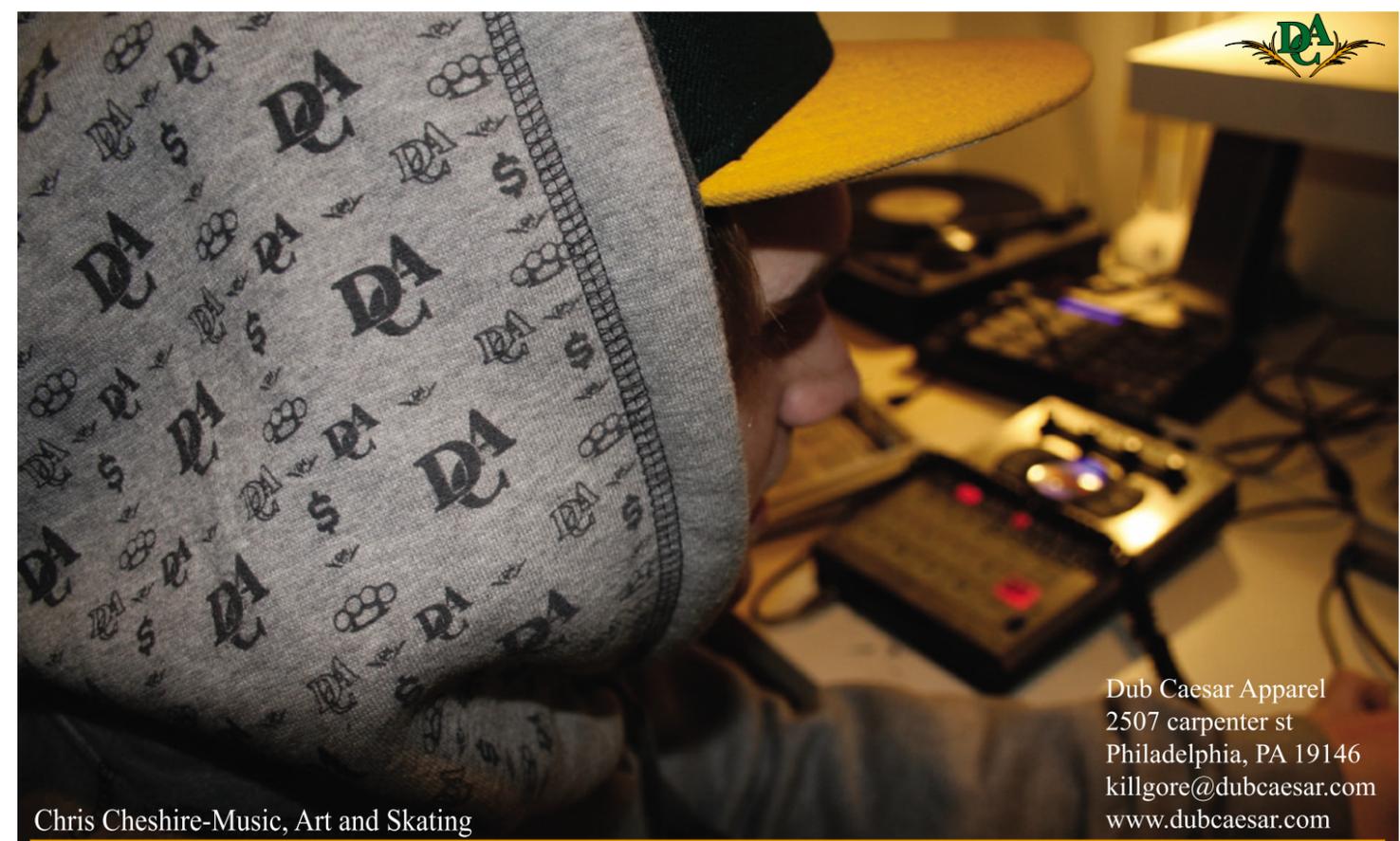
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retail: \$20.00

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FLICK ▶ Sicko

reviewed by justin eisinger / directed by michael moore

“If you can spend money to kill people, you can spend money to save lives.”

“Sicko” comes across as the least politically-charged and probably most widely targeted work yet to come from the Michael Moore camp, and in a perfect world the citizens of our country would watch this movie and decide we need a serious overhaul of our nation’s health care system. I’m not going to hold my breath for that to happen, not only because, as Moore proves once again, we live in a far from perfect world, but also, I doubt I could afford the ambulance and emergency room charges when they come to resuscitate my asphyxiating body.

Throughout the film, Moore touches on several topics, such as how the health insurance industry rewards its physicians and workers when they have a higher denial rate (that being a denial of a medical treatment needed by a patient) and that not having insurance can lead to astronomical personal debt from any incurred medical expense, as can also happen to those who are insured when they either are denied payment for care, or find their policy canceled after the company’s inspectors learn that they failed to properly disclose something on their application. Again, getting rid of a customer/patient who didn’t realize that a one-time condition of nausea could be construed as a “prior condition” is rewarded. The multibillion-dollar health care companies that people pay hundreds of dollars into each month don’t want to take “medical losses” when your sorry ass needs \$20,000 for cancer treatments, or your heart decides to stop working.

But Moore doesn’t stop there. Beyond showing the inadequacies of our system, Moore takes us to Canada, Great Britain, France and even Cuba to uncover the truth behind “socialized” medicine, debunking the myths of inadequate care, begrudging staff and impossibly-long waiting times. Indeed, for all the negative press that state-sponsored medical programs have gotten in our country for the past 30 years, in France they have government-paid nannies to help new mothers care for their kids, and doctors who still make house calls, at night; all at no cost.

The most surprising, however, is Cuba. Not only because one former 9/11 rescue worker realizes she’s been getting robbed by the health care system when she pays less than a dollar for an inhaler that costs her \$120 in the United States, but also because she and two other former 9/11 rescue types get care for their ailments for no charge, despite being ignored for almost six years by the U.S. health care system and the 9/11 workers fund.

If anything the movie uncovers should cause pause with the American people, it is the discussion caught on tape between disgraced former President Richard Nixon and John Ehrlichman, one of his top aides (who was asked to resign over the Watergate scandal), in which Ehrlichman explains to Nixon the “for-profit” health care plan proposed to him by Edgar Kaiser from the nation’s largest “not-for-profit” health care provider, Kaiser Permanente. Nixon thought the idea of making money at the expense of the American people was so good that the very next day he announced the Health Maintenance Organization Act of 1973. One year later, Nixon was run out of Washington, but his health care legacy has lived on. Go see “Sicko” to learn a lot more.

comic / GI JOE: AMERICA’S ELITE #25 — WORLD WAR III (PART 1 OF 12)



DEVIL’S DUE PUBLISHING
\$3.50

In the world of comics, story arcs like this are often accused of lacking any real, lasting consequences to the climax they build towards. Will this one be any different? We’ll know a year from now, but in the meantime I read the first issue and it makes some interesting strides. Basically, Cobra Commander buys Destro’s arms manufacturing company and begins amassing a huge army. G.I. Joe finds out about it and initiates an offensive to wipe out the threat. While that may be standard fare, painting the sinister Cobra Commander as the sort who delivers “justice... without pity, without hesitation,” uninhibited by the laws of “craven bureaucrats,” is unique in its contemporary representation of terror, or how even noble words can be used to explain what others would call “terror.” We’ll keep an eye on this one. – JE

kicks / 25TH ANNIVERSARY AIR FORCE 1



The anniversary. An often-heralded celebration of all that’s good, and a remembrance of how long something has been happening. Twenty-five years ago, Nike introduced a shoe called the Air Force 1. A (really) high-top basketball shoe inspired by flight, speed and agility that was destined for greatness. Over the past 25 years, literally thousands of colors have been offered up in low-, mid- and the original high-top versions.

The shoe is quite possibly the best blank canvas a sneaker has ever offered up. Artists, musicians, athletes, retail stores have all created their own versions for mass consumption, and without a doubt, the shoe has been Nike’s No. 1-selling item. And so, as is tradition, an anniversary celebration was scheduled. Only this time, the almighty Swoosh decided that a yearlong celebration was the only way to do its favorite product justice. 2007 has seen the release of more than 60 styles so far, and as of this writing, there are about 60 more on the way before December. Retailers across the United States have hit hard times with the Air Force 1 and feel that this may, in fact, be the last year (at least for a long while) the Air Force 1 will be effective for their sales numbers.

The 25th-anniversary campaign has seen themes from the likes of players from the past and present, to retail stores, U.S. cities and other countries all emblazoned onto the side of the ever-changing shoe. A shoe that when at its purest form as a simple white on white, is untouchable.

While the Air Force 1 has never been a real favorite of mine, I do see the importance of it in the world of footwear. It opened a whole new realm of performance footwear and truly created a new style of footwear design all by itself. Does that warrant the release of enough colorways to outfit the population of a small country? I think not.

So if you’ve noticed that your local store has had an extra amount of Air Forces on the shelf at steadily dropping sales prices, now you know why. If you’re into it, by all means scoop them up. If you’re not, well, join the club and wait for next year, when the Dunk steps into the limelight to be put on blast with its 21st birthday.

And a word of advice to Nike: Always be wary that when you swing for a home run, if you don’t connect, there’s a good chance that you’ll knock yourself over. Peace. – Mike Rios

book / LUNAR PARK

by Brett Easton Ellis



OK, so this one is a bit different than anything I’ve read from this guy. Well, I guess the biggest difference is that he uses himself as the main character roman a clef style. (Look it up, I had too!) This book starts out with him describing his past as a famous ’80s writer. How he used to dine with Hollywood’s A-list elite, snort coke off naked boys and girls, crash other people’s Ferraris while driving naked, star in Ray-Ban ads at 22 years old, pose for the covers of English magazines on a tennis court, on a throne, on the deck of his condo in a purple robe. He would have “lavish catered parties — some complete with strippers — in my condo on a whim (because it’s Thursday).” He was doing guest spots on “Family Ties,” “Melrose Place” and “Beverly Hills 90210.”

In this book, his character was living the life every Hollywood hopeful wants to. He uses his past success as a writer and puts it all into some twisted story. When reading this, I wondered if any of those things really happened. Soon after he catches you up with his past, he brings you to the present, where he marries his longtime girlfriend, who is the mother of his boy, who he has been neglecting for years.

He tries to cope with life in the suburbs; he does this by heavily medicating himself and drinking constantly. There are crazy murders happening around him, and all the victims are killed like those in his book “American Psycho.” He thinks he has been seeing someone who looks like the main character from that book, Patrick Bateman. He has been receiving mysterious e-mails from Bank of America about his father at 2:40 every morning for reasons he doesn’t understand. He keeps seeing his Mercedes 450 SL everywhere he goes, and this is the same car his father had. He also thinks the house is changing colors.

I’d love to tell you more, but to be honest, I haven’t even finished the book. I’ve got about 100 pages left, and Justin Eisinger keeps e-mailing me with deadlines about the book report. Man, this guy won’t give me a break. So if you’re interested in anything you’ve read, just go out and buy the book. It’s good, I swear... I’m gonna finish it soon. – Mike Opalek

press play / 300 DIRECTED BY ZACK SNYDER



“300” recently released to video, and if you were like me you saw it the way it was meant to be seen: on the big screen. The film’s plotline is loosely, and I mean loosely, based upon the legend of 300 Spartans (Greeks) versus the much larger advancing Persian Empire (Iran). The visuals, as we are told, are “inspired” by Frank Miller. I say this because I have seen the original comic panels and I honestly think this is more of a disclaimer because they wanted to use the story line. The movie, however, has way more depth and detail. Some of the compositions are the same; I will give them that, but otherwise just skip the graphic novel and go straight to the movie.

Having been shot primarily on green screen (and I mean everything but the ground), this film greatly advances the field of modern digital imaging. Unlike “Sin City,” the actors were shot with traditional film, so it has a different look, while incorporating the same post-production techniques. When it comes to the actual movie, I would say the dialogue is quite bad and is simply there to move the story along from one bloodbath to the next. Which brings me to the ultimate point: all you need to know about “300” is that those Spartans sure know how to kick some ass and it’s really entertaining to watch. – wes driver

street talk /

Chest: To prevent, annoy, impede, delay, discourage, cause conflict, or otherwise imply some sort of negativity towards another.

Examples:

- “I’m tryin’ to get out the door but John is chestin’.”
- “These noodles are over-cooked; major chest.”
- “I could have taken her back to my place but I got chested.”

spot-ed /

STAPLES CENTER LEDGE



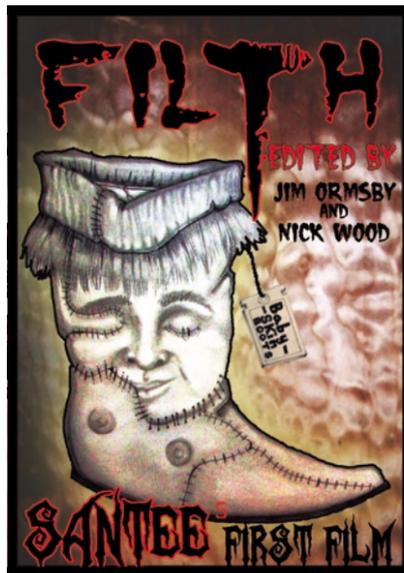
Chris Haffey
full cab savannah
front torque

Brandon Campbell
backside fastslide

Brian Shima
270 royale cess slide

Jon Julio
fishbrain to fakie

blade dvd /



FEATURING
damien wilson
nick wood
lyle shivak
jimmy ormsby
robby whitcomb

filth / PRODUCED BY THE SANTEE CREW

OOOOO

Santee is a hillbilly suburb in San Diego, but few wear that badge with as much pride as Damien Wilson, Nick Wood, Lyle Shivak, Robbie Whitcomb and Jimmy Ormsby — revered as the Santee Crew. These five friends have dug themselves in up in the hills and eschewed mainstream appeal in favor of following their own twisted interests. As has been displayed many times, their ability to motivate each other often leads to acts of unspeakable humor and cruelty, and their first feature offering, "Filth," follows in stride.

The video opens with a Santee theme song, written and performed by one of the crew's close friends, John Bachman, which actually captures the entire ethos of their group mentality, leading into Damien's section. And what do you expect? Damien is a skater that clawed his way from dusty hills to a place on the Xsjado pro team. He works all day building custom interiors for cop cars. No kidding. He works hard and obviously skates hard. His signature creativity and leg-kicking spins are in full-effect. I remember one bank to wallride to royale being a prime display of his ability to use terrain in uncommon ways.

I think Lyle is next on the roster, and for someone who never really got anything from skating, Lyle is really damn good. He has a signature "attack mode" style that emphasizes his tricks, and a healthy vocabulary of true spin maneuvers. Although he looks like the member of the group most likely to slit someone's throat, I suspect that Lyle is relatively harmless next to Jimmy, who loves to fuck things up. Duck? Cut its head off. Rat? Same thing. Pig-meat faces and who knows what other misguided deeds allegedly start with Jimmy. Anyone know the penalty for cutting down an endangered cactus? Jimmy doesn't, but could have found out the hard way. He also skates fast and likes to spin over big gaps. But if anyone in Santee has the classically sickest style, it's the long-haired one — Robbie Whitcomb. Whether he's pumping a transition to launch over a wall to royale or skating down-ledges, Robbie stands out.

And then Nick hits the screen like a ton of bricks, or a brown-skinned and bald Chris Haffey. Nick skates like he wants to die, and it makes for very good footage, not just because he's pushing his limits (listen up, kids!), but because it's Nick f-ing Wood — you know he really has a chance to pull it off. I watched the premiere next to Nick, so I got an earful of his commentary throughout the whole video (and I got to tease him about Robbie's style being the best), and a nudge that made me pay particular attention to a roof line where Nick does true spin frontside, rolls for a bit, then drops off a roof and does like a late 360 that was stomped so perfectly it boggled my mind, not to mention the many gap to rails or loopy transfers. But then that is the whole thing with these Santee guys. They live off in the sticks but their dedication to each other and their skating has made for one of the most recognizable and respected crews in all of skating. It doesn't make much sense, but we'll take it. — JE



FEATURING
Cameron Card
Jeremy Spira
Victor Arias
Iain McLeod

evol / DIRECTED BY HAYDEN EATCHEL AND CAMERON CARD

OOO

Before popping "Evol" into my DVD player, all I knew about the flick was that it was based primarily out of Salt Lake City, Utah, that Cameron Card was involved in the production, and that some of the skaters' names were familiar. I'm referring, of course, to the aforementioned Mr. Card, along with Jeremy Spira, Jeremy Soderburg, Victor Arias, Iain McLeod, Chris Olpin and more. As displayed by the introductory section, these were not the only guys who came with great clips, as Jeff Stanger, Dan Dickerson, Zach Zemljak, and George Veasy demonstrate some fancy footwork, too. There's a clip of Veasy in the intro that shows him stomping a huge 180 over the double set on the hillside at Woodward, and when he lands, the entire crowd (sizeable, and including a cross section of our action sports brethren) gives off such a uniform cheer. "Evol" was off to a good start.

One thing I noticed in this video were a lot of rail transfers, like, I think more than in most videos. Scary ones, too; like the one tried repeatedly by "Beastmaster." Shit, those rails were so steep, every time I was forced to watch him try it my skin crawled. He got hurt eventually, but I dunno how badly. Now by the time I watched this video, Cameron had already had his injury on the Six Won Six tour and announced his retirement from blading. I think that Cameron is an amazing talent, and that his athletic contribution to our sport will be missed, but god bless him for being smart and listening to the doctors. But my point here is that now that I'm an old fart, I start to understand how my mom used to get all concerned about me when I'd go out to skate — because there's no way to know what is going to happen on any given day. Add to that scenario the magnitude of the tricks skaters are trying these days and the odds of catastrophe increase exponentially. Guys such as Yuri Zupancic, Franco Cammayo, Brandon Mateer and now Cameron have all learned that the hardest way possible. So here's an additional disclaimer, a reminder to everyone to use good judgment and take into consideration that one trick is never going to make anyone pro. . — JE



FEATURING
Hayden Ball
Russell Day
Kareem Shehab

super awesome! / DIRECTED BY KAREEM SHEHAB

OOOOO

So I missed the premiere here in San Diego (made the after party, so go figure) and, to be honest, didn't know what to expect from this flick. All the fliers around town showed Kareem Shehab with a camera protruding from his pants, so I was a little skeptical and, honestly, quite scared. How good can a film be that was shot and edited by a guy who had his penis replaced with a Canon GL-2?

Despite my pre-conceived judgments, I managed to really enjoy this video. Now, keep in mind these guys are all largely unknown amateurs, and this is not really a "sponsor me" kind of deal, either. The vibe is the complete opposite and I love it. In the beginning, the viewer is told that this is just a video about rollerblading and the people and places that skating brings into your life. So it's pretty clear that this was just a fun project between friends and isn't meant to be taken too seriously. Yes, there are some things that made me roll my eyes, and the overall production quality wasn't groundbreaking, but there are also some really funny scenes, cool editing moments, and great skating throughout. The piece on New Orleans was really inspiring because it's hard to believe that anything remotely positive could come out of such a mess.

So in the end, it's just another great skate video that I think everyone should check out. It's hard to be too critical of a film that obviously doesn't take itself too seriously, so I will spare you an overly detailed analysis. However, I will say that the standout skaters in this film are definitely Hayden Ball and Russell Day, so keep an eye on those guys, and be on the lookout for Kareem's penis-cam as it travels the world. — wes driver

checkmate: mixtape 3 /

DIRECTED BY CHRIS BROWN & PRODUCED BY COURTNEY BROWN

OOOOO

The long-awaited and much-anticipated latest release from the Brown brothers arrived at my door via FedEx this morning. My expectations were high, and I've always been a fan of what Chris and Courtney are doing, so this video had the odds stacked against it, for sure. Usually when I build up a movie in my mind, it doesn't measure up in the end. This is a rare exception.

The video starts off with interviews concerning "freestyle rolling" and what rollerblading in general means to several of the team members. Quick blurbs and concise thoughts are thrown out as the video leads into a studio shoot with the team goofing off, chilling in front of cars that I wish I could afford (as they probably do as well), and overall cementing the vibe of this film. These guys love skating and they love having a good time. It's just obvious and refreshing. Despite what could have been a pretentious or trite intro (think the Heat video), this opening act actually comes across in the best way possible. I love the editing because you get a real sense of this team and where they stand. A lot of personality and straight-up realness come through the screen, and I think that this is how a "team" video is supposed to be done. You should feel like you are connecting with the people behind the image, and this video nails it.

As the skating gets revved up, the entire team makes appearances throughout many montages that weave in and out of various one-man acts from the roster including Sean Kelso, Alex Nunez, Colin Kelso, Austin Paz, Gonzo Jaquez, Julian Bah and Jeph Howard. For unknown reasons, Brian Aragon, Ramelle Knight, Billy O'Neil and Franky Morales lack sections, however they make several appearances and their tricks are flat out amazing. The overall style of this video is fantastic, and the skating is as diverse as a team's can be. There are a lot of lines via the Kelsos, super-tech switch ups that only this team can do, and stunts evenly mixed throughout, so there should be no complaints that the video caters only to one style of skating. There is definitely something for everyone, if you're really open to it. There is definitely some legendary shit on blades being thrown down.

The filming itself is mostly from the East Coast and/or New York City, so the visual style reflects that. To me, this is one of the strongest attributes of this film, because most of America is just plain boring to look at, if you ask me. Chris Brown does a great job of capturing the essence of urban life and skating in a major city, so hats off. The music selection is excellent and features several original tracks mixed in with heavyweights like Lupe Fiasco, Lil' Wayne, Bloc Party and Radiohead.

If one had to analyze the actual skating further, I would say that it's obvious that the Kelsos' contributions to the film act as a glue that helps bind everything together. They both have sections and LOTS of clips in the montages. These guys never cease to amaze me, and I was blown away by most of their tricks. They make actual skating look good and really show how to just roll around in style. I love the lines that these guys put together, and I think that this is a missing element from most videos these days. The rest of the team lays it down proper, as expected. Even though the skaters' sections are not the same in length, this video is close to flawless in its presentation. My personal favorites were the sections by Colin, Gonzo and Julian. At 50 minutes, some might argue that it's a little too long, but for me it flew by. "Checkmate" is my favorite video of this past year, and you should do yourself a favor and buy it. The hype is real. Don't sleep. — wes driver





ALASKA

part 1

BY JUSTIN EISINGER
 PHOTOGRAPHY BY JEREMY STEPHENSON
 & JUSTIN EISINGER

Nick Wood made a good reference to the bad movie “Blood Diamond” when he arrived in Juneau, noticed Damien Wilson and I had been waiting hours for our luggage (and would eventually wait many more), and promptly said, “T.I.A.” I asked him what the hell that meant, to which he replied, “This is Alaska.” And he was right.

You see, things are different in Alaska. Cell phones don’t work everywhere. McDonald’s is the place to go for WiFi. Groceries and general supplies cost more because Juneau has no roads connecting it to the rest of the world. You either come by air or by sea, and either way you gain some scope of just how large and remote this state really is. Last time here we saw whales, and this time we saw bears. Natural wonders abound in this frontier land, and it slows time to a pace unfamiliar to city types. This environment breeds isolation and personal discovery — a sense of perspective on what might be called “the big picture.” Yeah, it sounds stupid, but it’s true.

With all that in mind, the best possible addition would be a mob of friends to share the experience with, and that’s what took place when Revolution Skate Shop hauled most of its team riders and some other select hangers-on up to their home turf this past June. Set to be lodged in the cozy bosom of the Jubilee Cabin, complete with its spectacular views, our group settled in for a week of blade-tourism. With James Johnson and Gretchen Boone as our hosts-with-the-most, our time consisted of the finest Juneau had to offer. We saw glaciers, waterfalls, full moons, great dive bars, crazy locals. Some of us went fishing with James’ dad. Then it all was capped with an all-night romp through downtown Juneau that left some of us wondering if we’d make it onto our 6 a.m. flights. But as these pictures reveal and the continuation of this story will demonstrate, a week in Alaska with friendly rollerbladers is something everyone should experience.





aragon

BRIAN ARAGON IS MORE THAN YOUR RUN-OF-THE-MILL ROLLERBLADER, BUT NOT NECESSARILY FOR THE REASON YOU THINK. YES, WE ALL KNOW HE HAS A PARTICULAR DUSTIN LATIMER “COUP DE TAT”-ERA, SEMI-ROBOTIC STYLE THAT MAKES HIS SKATING SEEM PARTICULARLY PRECISE AND PREMEDITATED, AND THAT HE HAS DOMINATED THE PAST YEAR’S A-LIST PARK COMPETITIONS, BUT WHAT THIS INTERVIEW WILL SHOWCASE IS THAT BRIAN IS ALL THESE THINGS BECAUSE IT’S WHO HE IS; SOMETHING HE WANTED TO BE, AND THEN BECAME. THROUGH YEARS OF HARD WORK, DILIGENCE, PATIENCE AND PRACTICE, BRIAN HAS TUNED HIMSELF TO THE EDGE OF ROLLERBLADING PERFECTION, MOTIVATED CONSTANTLY BY HIS INNER DESIRE TO PROGRESS, BECAUSE AS HE SAYS, NOTHING HE’S DONE TO THIS POINT HAS EVER REALLY BEEN SATISFYING. WELL, IN HONOR OF OUR ONE YEAR ANNIVERSARY, AND HIS STAND-OUT ACCOMPLISHMENTS OF THE SAME TIME PERIOD, WE HOPE TO CHANGE ALL THAT—STARTING RIGHT NOW.

INTERVIEW BY JUSTIN EISINGER

PHOTOGRAPHY BY BRANDON SMITH



FAKIE WALLRIDE TO FAKIE / LAKEWOOD, CO

ONE: All right, well, I've got some questions here and I want to just sort of cruise down my list. I want to thank you first of all for shooting with Brandon (Smith) when we sent him out there — he sent us some really great photos. Brian Aragon: It was fun.

This year you've pretty much dominated the competitive aspect of skating; at my count, I've got the Bitter Cold Showdown, Barn Burner and Hoedown. Are there any that I'm leaving out? Nope, that's all of 'em. (laughing)

You had a good year; you happy about that? Yeah, I'm real happy about that. I came off an ankle injury — I broke my ankle and I think it made me appreciate skating a bit more. I definitely started going to the gym and working out... and I dunno, it just brought back the fun. Coming back from the injury, I had to relearn tricks and it just upped my motivation.

I always forget about your ankle injury. When did you do it and when did you start recovering? Well, last year the ASA finals were in Sacramento and we were all on the RFCC All-Star Tour, and the day after the best-trick contest, we went to Woodward West. I was just trying to forward 1080 over the launch box and just over rotated and broke it.

Shit. You got a plate in there now? Yeah, I got a plate and seven screws.

I got something like that. It's a good time. Ha, ha.

Well, before your injury and before you started knocking all these contests down, like, did you ever think that you'd be like going out there and consistently winning that shit? Taking titles from (Chris) Haffey and (Erik) Bailey... Did you think you'd pull off the trifecta, the hat trick? Honestly, it's something I rarely think about, but when I go to a contest I've always been super competitive — ever since I was younger — so when I'm at a contest I'm always going to skate my best. It's just a competitive thing. I want to skate my best and just do something I haven't done before.

Hey, it comes out in your skating. But when you're under that pressure — the pressure you put on yourself to perform — what's the process going through your mind, what are you thinking about? Like at Barn Burner, where you did the 540 alley-oop top acid. What do you think about before you land something like that? It's usually like this — I go to a contest and skate the park the day before and I get some things in my head that I'm like, "I've got these tricks, and I think I can get to the finals with these tricks," and it just depends on how other people are skating in my heat. But usually those tricks I have planned for finals get done in an earlier heat because everyone gets hyped and skates well, and I get worried about not qualifying. So that puts me in a position where I'm

like, "Damn, I already did all my tricks that I wanted to, what can I do now? I still want to skate, and I still want to try to win this." That's when I think of new stuff, or a new trick to do. I don't even know why I first thought about the 540 alley-oop top acid, but it was like, "Everyone is still skating, I just need to try this trick and see if I can do it."

I know this has been debated by some people, but do you think the trick you — what was the trick you did like that at Bitter Cold? I know you did a fakie 540 top acid... Yeah, the first time I did it was at Bitter Cold, when I landed that one.

I thought you did it, too. We had a photo and we weren't sure if you landed it or not... I did the trick and I felt myself lock on, and then when I got home I was on a message board and was like, "Damn, these kids are really saying I didn't land this trick." So the next time, when I went to Barn Burner I did the 540 alley-oop porn first, and everyone was still skating so I was like, "I know I can do the 540 alley-oop top acid." I just wanted to do it, like, OK, I'll do it on the box at Bitter Cold and I'll do it on the bigger box at Skate Barn. Just to shut everyone up basically, ha, ha.

It was rad. I chalk it up to watching Eric Schrijn do top acids for so long, I just love top acids. To see it get thrown on such a big obstacle was awesome. Thank you.

OK, this is sort of a cheesy question, but who inspires you to put the pressure on yourself to progress, or who has inspired you to keep skating for so long? Um, it's really just about the pros I looked up to when I was growing up. I've been skating for 12 or 13 years, so growing up I was a Louie Zamora and Dustin Latimer fan, all those guys, so like watching old videos and seeing them skate again just makes me remember being a little kid and how excited I would get watching them skate. But probably the biggest thing in my life is my friends here at home. All my friends in Colorado skate almost everyday. So when I go out of town, I'm not only representing myself and my sponsors, but I'm skating for my friends back home because I know that they believe in me and they want me to do well. It makes me want to represent, and do my thing, for my friends.

Hell yeah. That leads into something I was gonna ask later, but you segued into it perfectly. What kind of impact do you have on the local scene? Do you bring some additional motivation? I don't know. I hope I bring motivation to my friends. They definitely push me to skate and get better all the time. We always joke around a lot, and if I won't do a trick they'll be like, "Damn, Brian, why don't you do this trick? I know some guys who'll do this trick. Why don't we call Haffey, he'll do this." We just, like, we just joke around a lot...

aragon /

PARALLEL GRAB 360 FROM BANK TO BANK
DENVER, CO / PHOTO BY BRANDON SMITH

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skateboarding magazine

1YEAR
anniversary
ISSUE



FISHBRAIN 360 SWEATSTANCE TO FAKIE / WESTMINSTER, CO

"...when I go out of town, I'm not only representing myself and my sponsors, but I'm skating for my friends back home..."

I talked about this last issue with Franky (Morales), for so long there was a mythology that you had to be somewhere other than where you lived, like on the West Coast or something, to be pro or whatever. What has being from Colorado and staying in Colorado been like for you? Has it impacted your career at all? I think it's the best thing that I could've done. I didn't move anywhere... I travel so much that when I come home it's such a relief. I'm back with my friends skating hard. I think it's happened to a lot of people who've moved to California and they kind of get burnt out on skating, and they forget why they were skating in the first place. Back home we have no companies out there, and we have one place that sells parts. Other than that we just skate every day — if we don't, it's rare.

OK, so obviously you're doing a lot of skating, but with all the things you've done for video sections, or photos, or even just accomplishments, is there anything you're most proud of, or stoked that you accomplished it? Honestly, with the stuff I've had, I'm proud of it, but I dunno, I haven't been totally satisfied with anything I've ever done yet. I think that's one of the reasons I'm still out there skating every day, trying to make the best video sections I can make — just to satisfy myself. Maybe it will never happen, but as long as my skating is progressing, then I'm still motivated. I know when Brandon was out here, I think I've taken the best photos I've ever taken.

We definitely want to give you something where you're proud and waving it around, stoked on it. Hopefully we can do that. But it sounds like you've got a blessing and a curse. Blessed to have the motivation but cursed that you'll never be happy. It sounds like hell. Ha, ha.

Well, once upon a time I read an "Ask a Pro" with you for Daily Bread, like years ago, and somebody asked you what you would be doing if you weren't skating. At the time you said you'd probably be in law school, which I thought was kind of badass because most skaters say art school, or whatever. Do you still feel that way, or do you ever think about what you're gonna do when — not to imply there's any time limit on skating, as Jon Julio is proving, and other guys have proven — but what are you going to do as you get older, and mature even more, and life starts heading in different directions? That's a question that factors into every rollerblader's life. I remember being a little kid and thinking that if I become a pro rollerblader, everything will be made. You know, as a little kid you don't think about the future, but as I've gotten older now I definitely think about the future. I want to have a family someday, and a house, and a steady income — some security in my life. This past year I went to college so... it's something I want to do, but I still gotta pick what I really want to do. I've been taking all the general ed., just dabbling in a little bit of everything, but sports medicine is something right now that I'm interested in after I broke my ankle. And some marketing, just a good field to get into, and I would like to do something in rollerblading, so that could help, too.

What school are you at, and are you full-time? I go to Metro State College, it's the college in downtown Denver, where I live. I went a couple days a week; full days, full time.

That's cool man; I think that's something that our readers might be surprised to hear. A good example — that you're juggling priorities and responsibilities and... It was a much better balance in my life than I had before. Before was just skating, skating, skating. This past year was like skating, skating, OK, I gotta go to school — gotta pass my classes. But when I got done, I'd want to skate even more than before. Just changing up a little bit of what you do isn't bad — it's a good thing.

Amen to that. Let's go back in time a minute, and can you walk me through the early stages of your career? There was obviously a point when you started becoming the Brian Aragon that so many people know, and look up to, and admire. What were some of the stepping stones? When I was a little kid, my parents were always so supportive and helped me travel to a lot of places. The ASAs were still in full-swing, like, you had the contest in your home state, and then they had regionals, a final. I qualified in Denver to go skate in Kansas, and that's when I met Brandon Mateer, (Adam Johnson) and Alex (Broskow) and them for the first time. Then the street comps started happening in Colorado... all the ASAs pretty much... that's when I was traveling the most. My parents were flying me out anytime I got an invitation, or when I qualified, I was there. And slowly I met Davee (Blair), Randy Spizer and started becoming friends with them. That's when a lot started happening.

That's true man; you're not the first person to say that — the ASA has had that impact on so many kids. And I think this year the comps are kind of coming back. It's good for kids and their parents to see that, especially parents. They want to see kids who can actually skate a contest and have goals. Just having a little bit of structure in rollerblading instead of just, like, "go rollerblade." They want to have at least some structure to show them that their kids aren't just wasting their time.

Man that is so true. And the more parents feel that, the more parents will support, and supporting means buying the products their kids need to achieve that. Fly them around... Speaking of which, B Unique is getting a lot of attention right now. How involved are you with them, what is your involvement with them, and why aren't you out on the Ball4Real tour? Like you said, they're doing all kinds of things... and Chris and Courtney (Brown) are just so smart, and... they're doing their thing in a whole different way. Going after a new market, trying to attract different people. And I think it's really good. They came through here with the tour and I skated with them, but I wasn't able to travel because Brandon was coming here like a week later, then, well, I don't even know where they are now — and then in a week Murda, AJ and Dre (Powell) are coming back out to finish the Razors video.



How's that going? It's going really good; I think most people are almost done with their sections, so this little wrap-up tour we're going on should take care of it.

When is it supposed to come out? I think AJ said he wants to... start working on it in August and have it done in early September.

So you got your first pro skate this year, right? And you're supposed to get your second pro skate this year, too, right? Yeah.

How's that make you feel? Putting on my skate, it's crazy, seeing my name on the skate. It's something that I never thought would happen to me, especially since I've been skating so long, I never thought I'd have a pro skate. It's a goal I never set for myself, but one that I'm glad I accomplished.

I've seen the prototypes for the second one, are you skating those? I've skated them, but not right now. I don't want to get used to a skate that I can't have right away because there's some contests coming up. But the new skates are gonna be amazing, all the little things that I wanted changed are gonna be changed.

Would you say that you've been highly involved in the design of that skate specifically? Or was it an idea Razors had, the direction they were going in, and you were fortunate enough to piggyback onto all that planning? It was definitely something they were already working on before I was a part of Razors, but I helped with testing and giving feedback.

I know kids are excited to see the new skate, and all the changes... that should be cool. Did you know that we're working on the one-year anniversary for ONE? We can't believe it's been a year. Now I've never asked anybody else this question in an interview before — I'm gonna make you the first, since you helped inspire this issue for us with your success this year. What can we do better for rollerblading? That is a tough question... I dunno, but one thing that I was super proud of was a few months ago, I went to my cousin's wedding, it was in Tennessee — some crazy little town, like the one where I grew up. Just a little town in the cuts, and one day we walked over to a Hastings across the street. I just walked in with my parents and a few of my cousins, just to check out the magazines, and I was like, "Oh, shit, they got the ONE magazine here." Like, I opened it up, and my family, they know what I do, but they don't really know what's going on. But my family saw that magazine and was so happy and proud that I was in there that we bought all the copies they had there, like 15. My family just scooped them all up.

Hell yeah, props to our distributors for getting it out there. Did it happen to be the Bitter Cold issue? Yeah, that was the one. That was the Bitter Cold one. It made me proud, so thank you.

Well, man you make a lot of kids proud of skating, so don't even mention it. What's up for closing out 2007? Finishing up the Razors video — trying to have a better section than last time — and I think that Richie (Velasquez) is having an event at Woodward West in late September.

Yes, yes. Did you hear about the wild course they're building for it? Nah, I didn't even hear that.

Pam (Velasquez) told me that Rollerblade is sponsoring it, and it's gonna be called the Rollerblade Junk Yard Wars Pro Invitational. They're building a new concrete tarmac up at the camp; build a bunch of crazy shit, and it was described to me as being like the MTV Sports and Music Festival. All urban... it should be cool. We're gonna be on hand to cover it, you know... big money, big comp. \$10,000 — that's a good chunk to put in someone's pocket. Of course, that's always nice (laughing). Then I go back to school late in August... so I'll be doin' that, and I dunno, just gotta see what comes up. Andy (Wegener) likes us to be on tour, and I like getting away and skating new places.

One of the benefits of the lifestyle. Definitely.

So who should get some thanks for helping you accomplish the things you've accomplished? My parents. Definitely my friends and family in Denver. And all my sponsors. I'd like to thank Andy for hooking me up with my skate, and making everything possible. For letting me live downtown... letting me have money for rent. And all my other sponsors like M1, B Unique, eRolling, Jug, Ground Control...

I think you got 'em. It sounds right. They look out for me...

They're looking out for skating, job number one. So Brian, thanks for taking the time to talk with me, and bangin' out the photos. I hope that you have great luck with the rest of the year... and hopefully we'll be touching base soon. I'll let you know when you can find it in Hastings. All right, man. Thanks, you guys; thanks for choosing me for the one-year anniversary.

It wasn't even a question... We looked at this year and we knew who it was. So congratulations... for everything. 



ALASKA

part 2

BY JUSTIN EISINGER
PHOTOGRAPHY BY JEREMY STEPHENSON

The first thing every skater should know is that Juneau has a fun, free public skate park that has a roof and three walls. One side is open, providing an abundance of fresh air and views of snowy peaks off in the distance. The skateboarders have the run of the place most of the time, in fact probably all the time, with the exception being times like this, when 14 rollerbladers suddenly show up. Good ones, too. They're good guys though, and provided a look inside the average Juneau teenager's life, made all the more accessible because not only is the skate park the hub of all things skate-related, it also serves as the center of the town's teen universe. Apparently this is the place to hang out if you are under 21 and trying to have "a good time." This led to so many funny and bizarre stories, and generally good laughs, too, as we'd hit the park after the morning's activities to warm up before combing the streets for spots.



MIKE FRENCH / TOPSOUL / JUNEAU, AK



RODNEY GLENN / 270 MUTE GRAB TO SOUL DOWN THE EDGE / JUNEAU, AK



BRAD MAGNUSON / TRUE TOPSOUL / JUNEAU, AK



DAMIEN WILSON / AO FISH / JUNEAU, AK



JEREMY SPIRA / WALLRIDE TO FAKIE / JUNEAU, AK

Unlike in places where most skaters are delayed by video games and MySpace, in Alaska the distractions are much more epic. Most mornings would start off with an activity like hiking to a glacier, riding the tram to the top of Mount Roberts complete with impromptu snowball fights, bear watching, or someone cooking breakfast for the mob as the rest milled around the cabin, enjoying the many time-passing endeavors. Times like these brought about real bonding moments among the members of our group, which included James, Gretchen, Damien, Doug Urquhart, Jeremy Spira, Brad Magnuson, Mike French, Rodney Glenn, Casey McFarland, Jeremy Stephenson, Geoff Acers, Nick and Connor O'Brien. Oh, and me, but I don't really count. Together we formed a fierce cavalry of varied personalities and dispositions, which we were told had a noticeable impact on the people of Juneau. When we'd interact with locals, most of them would comment that they had seen us out doing something with cameras, skates and spectators, wondering to themselves who in the world we were and what we were doing in their small slice of paradise.

As for the skating, what you see is what Juneau's got. Being a small, rugged town, Juneau is crisscrossed with interesting terrain for skating, but what from a distance can look perfect is often hiding some detail that takes everything to the next level. Rough pavement, steep hills or monster potholes are par for the course. There are, of course, some session spots, the park being one, but the reality is that it takes a skilled blader to make the most out of what Juneau has to offer. So each day we would cruise around, with James at the helm, from spot to spot, waiting for someone to get inspired.

Aside from being together in Juneau to celebrate the history of Revolution, the plan was to make this story (obviously) and to film for the upcoming Revolution team video, "Revolutionaries." On hand and in charge of capturing that footage was Doug, armed with a new high-definition camera and an impressive 35mm lens attachment kit. This thing records straight onto 20-gigabyte flash cards, and while driving from one spot to another Doug would get the previous clip logged onto his laptop. That was pretty amazing, and the depth of field control the 35mm lenses provide makes for striking footage, especially framed against the dramatic Alaskan wilderness.

While every day in Alaska was pretty much a great day, two events that seemed to really thrust our group together were our hike out to the waterfall by the Mendenhall Glacier — complete with a bear off the trail and Spira's on-the-rocks inverted phone rescue — and the day Doug bought the group a pony-keg of an Alaskan Brewing Co. microbrew called Boogie. That keg of Boogie inspired a seaside late-night cookout and beer bash, complete with staggering through dense and potentially bear-filled woods to look for additional revelers (we found them but they wanted nothing to do with us), so instead we watched the moon set and the sun rise over the jagged mountain peaks surrounding us on all sides.

It was events like these that primed the group for Friday night, the last night many of us would be in town, when we headed into downtown Juneau to hang out at the Imperial Bar. A hotbed for locals, the Imperial could be sleepy most nights, but on a Friday night came alive with the furor of a small town in need of release. The people seemed to come out of the woodwork, and I'd say there were all types in there, from helicopter pilots to strippers to a bunch of misplaced rollerbladers. The Alaskan Amber flowed through our many pitchers, guys made time with the ladies of Juneau, stories got swapped, and a wild man named Chris Rose educated us on the randomness of it all.

For those of us who had flights back to "the world" early on Saturday morning, our gala Friday night beer fest blurred the final lines between reality and fantasy, sending us off to our lives with a string of unlikely stories and new laughs fresh in our minds. With this chain of events capping a week of unforgettable memories, I have to say that traveling to Juneau for the second time was no less exciting than the first. And given the opportunity, I'd gladly be on board for trip number three. I think all of us would agree on that. **END**





am hour →



David Jones / BY JUSTIN EISINGER WITH PHOTOGRAPHY BY WES DRIVER

Topanga, Calif., is home to David Jones, but my time with him has been spent in Santa Monica at LA All Day events or at Monday night skates at the Escondido Skate Park. What I have learned through these shared times, what Jeff Spicoli in “Fast Times at Ridgemont High” might call “our time,” is that David is exceptionally talented at rolling — and a really nice guy. A good combination.

As I mentioned, I've seen David many places and most of them are far from his home, a display of his dedication and willingness to travel for a good time on wheels. And he generally doesn't roll alone. Often seen with an entourage of varying size, David has formed a new focal point for the Los Angeles-area rollerbladers, something that has been missing for the past few years. Despite the city's sheer size and population of sick bladers, it seems like LA has been off the radar for a while. David is helping to change all that.

Blessed with an uncanny understanding of skate parks, or more accurately transitions, David has managed to become involved with a group that does inline demos for various events, for good money. In fact, this summer David has been working at Six Flags, doing stunt demos a few times a day. He says the crowds are enthusiastic and seem open to the sort of athleticism he and the other rollers demonstrate. Though they only skate for short periods at a time, the Six Flags skaters

are paid for a full nine-hour day, and when not performing they are allowed to skate other areas of the park grounds. David says this is a perk he truly enjoys.

That ability to shred skate parks comes in handy for skating park competitions, too, where David has also excelled. Since the organization's inception, David has been an active participant with the Amateur Inline League. Through consistently skating well at their comps he has qualified to compete in the world championship event coming up in late September at Woodward West.

On a quick closing note, it's worth mentioning that David skates vert in addition to street/park, a quality that not many skaters display. But for this member of the Rollerblade Am Team, it's just another detail that sets him apart from the crowd.

Lastly, don't be fooled by all this talk of transitions, comps and skate parks. David is a well-rounded skater regardless of the terrain, as Wes Driver learned during their photo shoot: “I had him do this one trick a whole bunch of times — on a hill — but I never realized how steep it was until after the shoot was over. I can't believe how many times he did it for me, it was crazy!”



CON.ARTIST.TOUR

DOCUMENTATION BY JOHN HAYNES

If you have ever driven anywhere far to skate with your friends, you will know exactly how we felt on the Con.Artist Tour. I could tell you what happened, who did what tricks, who told what jokes, where we stayed, who drove like crap, or who got lost where. I could also tell you what states we won scratch-off lottery in, how good that watermelon beer was, how comfortable we were on the first half of the tour, or how uncomfortable we were on the second part. I could tell you all about our individual experiences, just like you could tell me about the individual experiences you have had on similar trips. Those details are infinitely important, they are the details I will tell to my children, they are the stories we will exchange if we ever meet, and they are the details that combined with all the other details of other trips that have made me who I am, and made you who you are. Cherish these memories, know that you are the coolest people on Earth, that your friends are the best friends in the world, and that the tricks you do are the best tricks ever done. Every mile you drive to put skates on in a new place and with new people is sacred. The memories you make, just like the memories we made on this trip, strengthen your commitment and love for skating, and thus are the lifeblood of our sport.

Now, all this talk of details would be a bit of a tease if I didn't elaborate a little bit. First, we got balls deep in the 24-hour drive from Minneapolis (holla) to a suburb outside of Boston where we were staying. We had a seasoned road trip crew, which was originally Mike Garlinghouse, Kevin Meland, Dan Fabiano, Shane Birtzer, Dereck Larsen, Cordel Kennerly, Brad Magnuson and me. The drive was hell, like it always is. Brad got a ticket coming down from his town in northern Minnesota to Minneapolis, which was bogus because he was on a major shoestring. This was made worse by the fact that a single ambitious cop managed to pull both Brad and me over in Ohio and bring the ticket total to three, with Brad accounting for two of them.

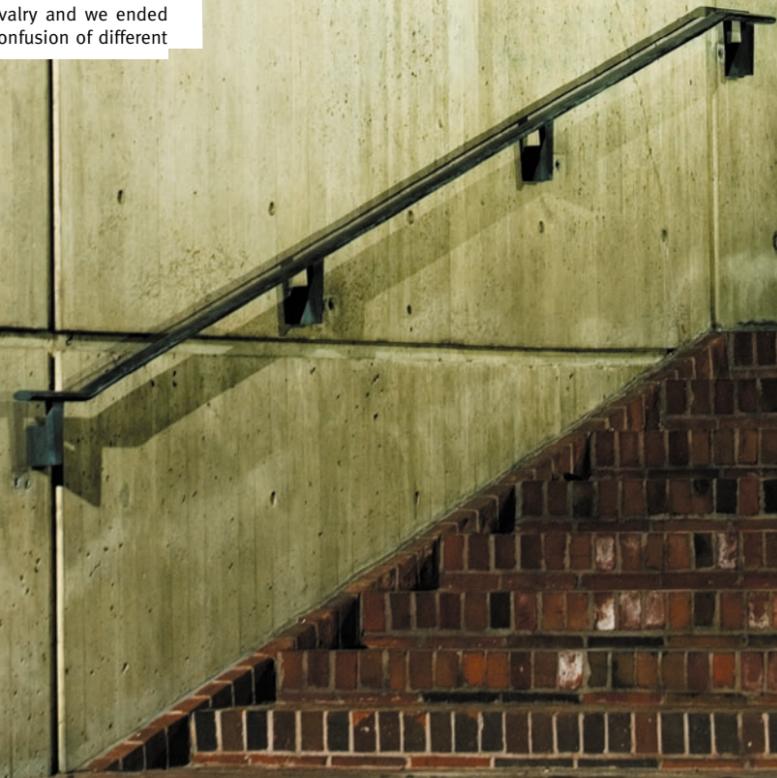
In Boston, we had probably the best accommodations I have ever had on a road trip, thanks to Dan's parents. Gabe Holm, Craig Nogler and Jeff Dalnas came from their respective homes around the East Coast to skate and stay with us. We were well-rested and everyone skated like it. The first two days skating in Boston were amazing.



Everyone got mad tricks on all kinds of obstacles. Highlights were Gabe's backside on the escalator, and Gabe breaking his wrist trying to 180 a huge double set but then landing it because the photo was fresh. Something else that really surprised me about these days is that no one person stood out more than another, it was just people skating hard because they love skating hard. The next day, we went to Providence, R.I., to be shown around by Jeff and Craig. Once again, people got a ton of tricks, before driving back to Boston to stay. Then we skated in Connecticut, which was pretty sweet; I had no idea how ghetto it was or how sweet Casey Geraghty is.

By this time, our suburban diet of skating hard for 14 hours a day then going straight to bed was wearing thin with many of us who wanted more adventure, so we did what wide-eyed Minnesotans do when we want adventure: We went to New York City. I was elected to drive Jeff's car because he was tired and I don't think Craig can drive, and since Jeff is the only one who knew how to get to New York at all, I was also chosen to lead the three-car caravan. Needless to say, I was not the best candidate to drive in New York, as I had never seen New York and we ended up in New Jersey. After contacting our hosts, we eventually found our way to the B-Unique office/flop house in Harlem. Now if our crew driving in New York was unnerving, our crew walking around downtown Harlem at two in the morning with cameras and laptops was downright scary. But like everything on every trip, it turned out just fine, we stayed in the furniture-less apartment on broken-down cardboard boxes, coaxed to sleep by 40s.

The next morning, we woke up hot, cranky and ready to skate, so we drove into Manhattan with Jeph Howard as our tour guide. We had no real luck skating, as we got kicked out of everything and ended up on a ferry to Staten Island, mainly because said ferry was free. Just getting to see Manhattan from across the water was an experience. We finished the day by getting locked out, while Jeph drove to Queens to get a spare key to the place, then riding the train to Times Square. Brad tried to buy some products off a "vendor" in Times Square that, no surprise, were fake and worthless. When he tried to confront the fraud, he called in the cavalry and we ended up having to run for our lives. Through all the confusion of different





GABE HOLM / BACKSIDE TO FAKIE / BOSTON, MA



accounts of what happened, and Dereck's desire to talk to anyone who would listen, we got on the train back to Harlem without Dereck in tow. The result was Dereck having to walk 20-plus blocks through Harlem, alone, at 3 am. He made it back because he is either really lucky, or really good at walking.

We all wanted to skate the Brooklyn Banks the next day, just because we had never seen them. Even I had to lace up my skates and do the rail because of the amount of history embodied in that spot – it was truly an experience. By now, everyone was sunburned, hurt, broke and tired, so we headed back to Minnesota that evening. The drive home was how every drive home is: an hour or two of crappy sleep that feels like eight hours. Then finally, after all the gas stations, all the rain clouds, and all the road construction, you are home. You are back to your friends, your family, your girlfriend, your work, your bed, your bike, your city, your home.

There are things I didn't write about in here, not because I forgot them but because everything is important, just as nothing is important. The things we did were amazing for us, but you would just be reading them. We will tell you the stories if we run into you out there, and you will see the photos and footage at some point, I promise. Until then, keep putting your skates on in new cities, meeting new friends that will be your best friends at the end of the trip, and keep in mind that what you are doing is important. [GMB](#)

MIKE GARLINGHOUSE / SAFETY GRAB / WATERBERRY, CT

picks /



/ chrisFARMER

TRICK: safety grab 360
LOCATION: minneapolis, mn
SKATES: xsjado
FRAMES: ground control
WHEELS: 4x4
GEAR: vicious
PHOTO: haynes

/ colinKELSO

TRICK: makio to fakie
LOCATION: staten island, ny
SKATES: deshi
FRAMES: kizer
WHEELS: chimera
PHOTO: paz





/chrisSHAW

TRICK: fishbrain to mute grab to royale to fakie
LOCATION: philadelphia, pa
SKATES: razors
FRAMES: ground control
WHEELS: genee
GEAR: dub caesar
PHOTO: paz



/jeffSTOCKWELL

TRICK: bank to ao top pom 360 out
LOCATION: bakersfield, ca
SKATES: xsjado
FRAMES: ground control
WHEELS: heat
PHOTO: driver



/ dominicSAGONA

TRICK: gap to roll
LOCATION: los angeles, ca
SKATES: usd
FRAMES: fifty/50
WHEELS: Ms
GEAR: england
PHOTO: dyrenforth

one reports



The Role of Contests / BY ADAM MORRIS



In one way or another, competitions are kingmakers. Brian Aragon's story affirms that. Elsewhere in this issue of ONE, the pro skater shows us that contests were a catalyst for his career. For him, and many other pro skaters over the years, the results transcended the official standings. Here's how: The winnings included the support his parents bestowed upon him, the friendships he fostered with industry figures and the image that was projected of a young gun from Colorado rising through the ranks.

"It's good for kids and their parents to see that, especially parents," Aragon tells ONE. "They want to see kids who can actually skate a contest and have goals. Just having a little bit of structure in rollerblading instead of just, like, 'go rollerblade.' They want to have at least some structure to show them that their kids aren't just wasting their time."

Had there not been that structure, Aragon's parents might not have flown him to contests around the country — in his case, those of the ASA, or Aggressive Skaters Association. Thus, he might never have met Kansas City skate film maker Adam Johnson, who helped propel Aragon to stardom. He might have lost interest in the sport and quit. And most of us might never have known one of the world's best skaters.

These days, there are plenty of competitions. But that structure's lacking.

Sure, there's a road to a finals, but it's obscured. That finals, the LG Action Sports World Championships, culls its participants from the results of a handful of other, independently-run competitions such as the Barn Burner and the Bitter Cold Showdown. You could say this all amounts to a modern-day equivalent of the ASA Pro Tour, but that comparison doesn't exactly hold up. These are standalone competitions, each with their own standards for judging and participating. There's no uniform measure of performance. And at most of them, little distinction is made between pro and amateur.

This year in North America alone, there are more than 60 competitions open to amateurs. That means there are lots of opportunities for the next crop of professionals to start taking shape. But without a dominant and universally respected championship, obstacles remain for the industry — especially for the skaters who don't have the money or the sponsors to travel coast to coast, and potentially worldwide, to compete. That's not to mention it tugs event sponsors in many directions. And it gives newcomers and outsiders — parents included — the impression that the sport is unorganized.

"What would football be without the Super Bowl? Without a final event, athletes would basically play for nothing, or just for fun. Spectators would drop and salaries and sponsors, too," says Andy Wegener, who — as owner

of Razors and Sunshine Distribution, which handles Razors, Ground Control and Remedyz — is an influential sponsor of skaters and events. "I think combining the leading events and creating one big, meaningful final event at the end of the year might be a big boost for our sport. Also, the outside media love superstars and want to know how they got there. Just because a skater has great coverage in magazines or video is not too compelling for mainstream viewers — they want winners."

Most of this year's and next year's events fall under one of these banners:

Amateur Inline League, a park series launched in 2006. Fifteen U.S. events — triple last year's amount — and three international ones are expected to precede a championship. The top three amateurs earn pro designation and go to the LG Action Sports World Championships.

ASA Entertainment, formerly the Aggressive Skaters Association, which for years ran an extensive series. It now puts on the LG world finals, set for Oct. 27-29 in Dallas, Texas. Its other two events this year are vert-only.

Barn Burner, a park competition at Seattle's Skate Barn each March since 2002. It features current and aspiring pros.

Bitter Cold Showdown, a February park event and trade show that launched in 2001. It's open to anyone. BCSO happened in Ohio this year; the next one's location is uncertain.

Hoedown, an event slated for early November at Eisenbergs Skatepark in Plano, Texas.

IMYTA, a street competition whose date and location have yet to be determined, although Japan and the Cayman Islands are possibilities. Organizers hope to morph what once was a series into an annual "destination" type of event. ("Think destination wedding," says IMYTA Master of Ceremonies Azikiwee Anderson.)

Roll Series, an umbrella for existing local-level street competitions. Local contests lead to regional ones, which feed into a continental final. The inaugural year is contained to the United States and Canada, but plans call for international expansion.

Steel Valley Meltdown, the summertime sister of BCSO. It was put on hold this year for a number of reasons, including the host park shutting down.

Super Hick, an annual Atlanta park competition. The next one is set for May 2007.

Outside the United States, Winterclash, the Asian X-Games, Nokia FISE and others draw skaters from around the globe looking for new contests to conquer.

A ONE magazine survey of the major U.S. competition organizers shows there's interest in cooperation among events, although the opinions and ideas are as varied as the events themselves.

"Planning would be a huge part of it," says James Lewis, manager of Barn Burner host park Skate Barn. "For instance, if each park were to reward the top three skaters (who do not have the benefit of a pro team flying them to events) by covering some of their costs for the next comp, like comp fee and airline flight. Bitter Cold would send riders to Barn Burner. Barn Burner would send theirs to Super Hick, etc., until it comes full circle."

A wholesale merging of events or organizations may seem like an easy route, although it might not be so simple. For instance, the Roll Series wants to add park contests — the AIL's specialty — but the question of consolidation appears to be moot.

"Adding a different dimension is just not in our interest and I really cannot ever see it as an option," says AIL organizer Pamela Velasquez, adding that the AIL's lineup is already a lot to handle.

Collin Martin, the man behind the Roll Series, says he takes a cautious view of merging with other organizations. "With individually hosted events... if I decide I can't do this anymore, the whole thing is still there."

There are plenty of questions, but few firm answers. Should a universally accepted world finals be held in a skate park, or out in the streets? Which comes first: the main event or more public media attention? And who's to decide the direction to pursue?

The way Daniel Kinney, organizer of BCSO and Steel Valley Meltdown, sees it, cooperation among events is feasible, but not necessary right now.

"The rollerblading industry is small and the attention we receive from the outside media is minimal," says Kinney. "Once these things start to change, I believe there would be a need for a united governing body to represent rollerblading the way we all know it should be, but until that time, I don't think it is necessary. The structure of this organization should be started now, however."

Speaking of a governing body, the framework of one has been around since 2004. Despite its initial surge, USA Inline Stunt is largely overlooked. But

its potential influence shouldn't be. If the Olympics approached the sport, USAIS is likely who they'd hit up. (After all, the nonprofit USAIS's mission is to "develop and promote the sport of Inline Stunt with an ultimate goal of producing international champions.") Velasquez, the USAIS's secretary, says that the organization is working behind the scenes but that she'd like to see it to become the "umbrella for all events in our sport."

"Now, contests are so few and far between that the idea of a broad-reaching governing body has lost a bit of its importance," says former pro skater Arlo Eisenberg, who has been a member of the organization's board of directors and the organizer of the Hoedown. But, he adds, "there's no harm in creating a structure and foundation with the idea that things can always grow. I could argue both sides all day."

In the meantime, sponsors are stretched. Especially those who feel a duty to support as many events as possible. Each competition is in the running for sponsorship from the same smallish pool. Take a look at the competitions' sponsor lists and you'll see a lot of the same logos, but that doesn't mean the backing was equally distributed.

"The level does vary from event to event, depending on what the return is for us, as well as how it fits into giving back to the group of skaters buying our products," says Mark Vanderboegh of Integrated Distribution, whose handlings include Night Hardware, Sixwonsix, USD and Xsjado.

All of this is not to overlook the merits of and hard work that goes into each event. For example, the rapidly growing AIL offers scholarships to help skaters attend its championship. Barn Burner puts a premium on the well-rounded skater. BCSO and Steel Valley offer an oasis during the winter and summer lulls. And the Roll Series unites a previously fragmented but mammoth scene and redefines its purpose (roughly 75 percent of this year's North American competitions fall under its wing).

On top of that, ONE's survey indicates that as a whole, attendance at these events has been steady or increasing. It's unclear whether the increase is because of new skaters or simply a bigger turnout by existing ones.

Still, ASA Director of Competitions Jason Hines can't help but think of the kids out there. The potential Brian Aragon's, if you will.

"We concentrate way too much on the people who are already skating and not enough on getting the kids involved," Hines says. "My only criticism of the big events is that those are, on paper, super successful events bringing all the top talent together, but how many kids were there just checking it out because they want to get into it?"

retail /

DOMESTIC

ALABAMA

Madison
Insanity Skate Park

ARIZONA

Chandler
Revolution Skate Shop

CALIFORNIA

Bakersfield
Intuition Skate Shop
San Francisco
D-structure
Chula Vista
Chula Vista Skatepark
Escondido
SDSF
Escondido
Escondido Skatepark

Granada Hills
KC Sports

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
Rocklin

Rollerwarehouse
COLORADO

Centennial
TS Centennial

Lakewood
Woodward Skatepark

Fort Collins
The Wright Life

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

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

Glenview
Grind Gear Skate Shop

Lisle
Skate Shack (2)

INDIANA

La Porte
Blazing Wheels

KANSAS
Shawnee
Freeride Bike & Skate

KENTUCKY
Lexington
Hellbellies Skate Shop

Louisville
Adrenaline Zone

Florence
Triple A Skatepark

Bowling Green
Blue Wallace

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
Minneapolis

Cal Surf
MISSOURI

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

Brookpark
Chenga World

Dayton
180 Skatepark

PENNSYLVANIA
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
Sugarland

Connections Skate Shop
Laredo

Exodus Skateboards
Plano

Eisenberg Skate Park
Stafford

Sun & Ski Sports
Bluebonnet

Retail Concepts
Greenbriar

Retail Concepts
UTAH

Layton
Roll Mart

VIRGINIA
Sterling

Alpine Ski Shop
WASHINGTON

Renton
Skatebarn West

WISCONSIN
Cable

Lake Owen Camp
Eau Claire

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wellness /

THIS ISSUE, WE TURN FROM STRETCHING THE MUSCLES MOST IMPACTED BY ROLLERBLADING AND INSTEAD LOOK AT TRAINING EXERCISES THAT CAN HELP STRENGTHEN THESE MUSCLES WHILE IMPROVING BALANCE. AS YOU'LL SEE, EACH OF THESE EXERCISES REQUIRES A MINIMUM OF EQUIPMENT OR SPACE, BUT WILL ALLOW YOU TO BUILD STRENGTH IN KEY AREAS SUCH AS YOUR KNEES, ANKLES AND LOWER BACK MUSCLES. CAREFUL EXECUTION WILL ALSO ALLOW YOU TO FOCUS ON BALANCE, A KEY INGREDIENT FOR ANY ACTION SPORT PARTICIPANT.



Leg Hover Step-up

Stand on a sturdy step or box, ideally 6-10 inches in height, and dangle one leg off the side of the step. Bend your load-bearing knee and slowly lower your body until the dangling foot is just above the floor. Pause for a second before you press back up to a standing position. Think about keeping your weight over your heel, and if you feel any discomfort in the knee, lower the step height to make the movement smaller, press the hips back behind you so the knee does not travel forward of the foot, or try doing the exercise in front of a mirror to be sure your knee is not wobbling. Keep the knee centered over the ankle.

One-leg Dumbbell Squat

First, see how your knees respond to a dip without the rear foot elevated. To complete the one-leg squat, place your rear foot up on a low box, stair or bench, and hold the dumbbells in each hand. As you lower your upper body, make sure that your knees are at approximately right angles. Avoid jamming your rear kneecap into the ground. Keep your upper body as upright as comfortable, abs tight, and shoulders and hips squared forward. Inhale as you lower, and exhale as you press back up. Drive the forward heel into the floor to activate your glute muscles. Complete the desired number of repetitions, rest and then repeat with your other leg.

One-leg Dumbbell Dead Lift

Stand on one leg, with your other foot hovering just above the floor behind you for balance. Hold a dumbbell in each hand, and then bend down as low as you can toward the floor, without arching your back (as shown), before lifting back up to the vertical standing position. Instead of gripping with the toes, relax your load-bearing foot; the wider the surface area, the more stable you will feel.

STRENGTH/BALANCE

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