

ONE



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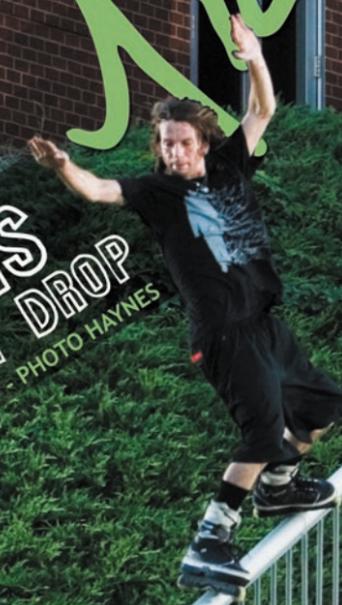
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brianshima



november / december 2007

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BACK COVER: BRIAN SHIMA (PHOTO BY DRIVER)

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PHOTO STEPHENSON

DENIAL CLOTHING presents "KNOW ROLLERBLADING" produced by ADAM KILLGORE edited by CHRIS MAJETTE filmed by ADAM KILLGORE rollerblading by: CHRIS SHAW JONJON BOLINO JOHN SCHMIDT ERIC SCHRUM MONTRE LIVINGSTON CHRIS CHESHIRE WILLIE TREBACH ROSS ANTHONY MARK WOJDA JEREMY SPIRA

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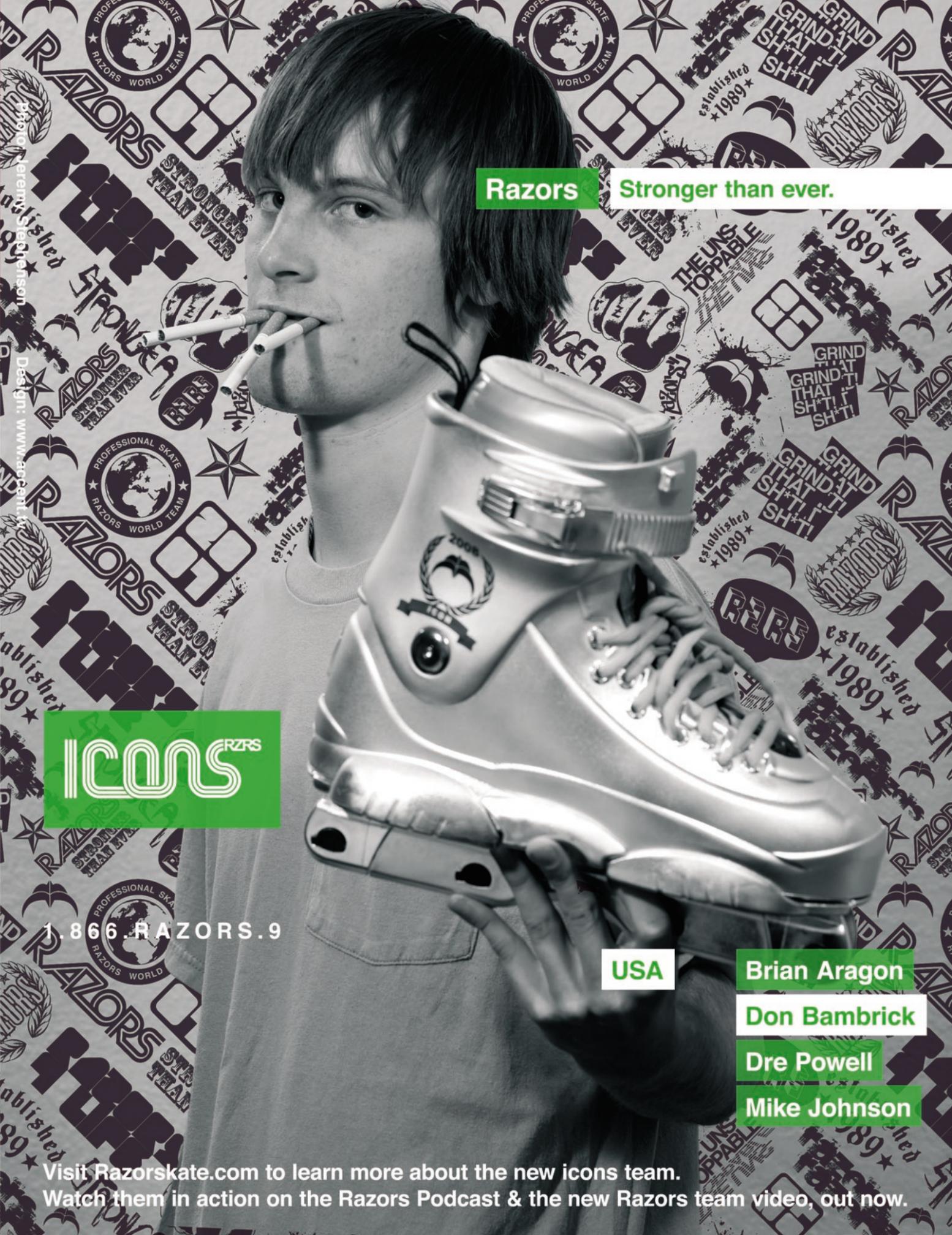
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letter /



"Masters of Propaganda"

Thanks in part to the five stooges seen above, the word propaganda carries some pretty negative connotations. By definition, propaganda refers to derogatory information being disseminated to promote or publicize a particular point of view. It's something all rollerbladers understand on some level, because we've been on the shit end of someone else's propaganda for a long time.

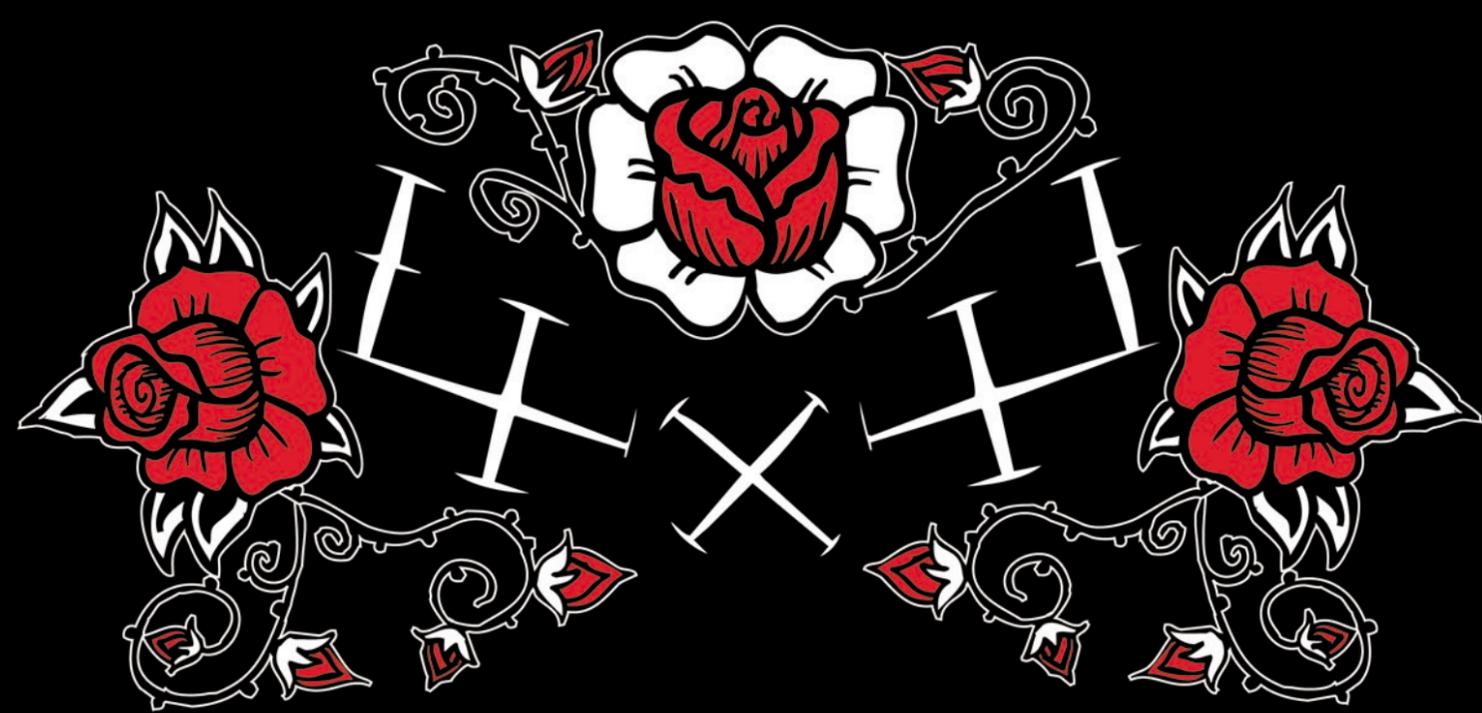
I recently spent two weeks in Shanghai, and that city is home to a lot of propaganda. Billboards, building murals, posters, placards and other visual media of all sorts are everywhere, reminding the citizens what they are supposed to think, say and do. It's creepy, really, in the same way that it's creepy when our government says you have to wear a motorcycle helmet, and restaurants can't make food with trans fats and smoking isn't allowed on public beaches. Only there's more of it. And given that the Chinese government puts more people to death each year than any other country, it's not the sort of place you want to push your luck. If you do cross a line and get caught, after they shoot you they'll send your family a bill for the bullet. The price? Two bucks.

But for the party putting out the propaganda, the perspective is much different. You are in control. You're the big dick, running the pond, and people are predisposed and practically trained to absorb your message. Don't just think Communist dictators, but think about Coca-Cola, GAP, Ecko or anyone else selling some thought, idea or product. Everything is propaganda on some level, and it's been proven time and again that effective propaganda can incite mass change — political, spiritual or commercial.

And don't think for a moment that our industry is above it. No way. In fact, rollerblading is full of propaganda, but unfortunately for too long the message being conveyed sucked the big one. The message was "prove you're better than a skateboarder," or "you gotta be punk," then "you gotta be rap," and after about a minute everything fell apart and people forgot what it was all about. Infighting, stylistic segregation and self-inflicted anarchy divided our populace and, well, you all know the rest. But remember what we said about change.

You see, rollerblading isn't just changing — it has changed. The way I hear people talk about it. The way people are embracing it. The way it has just stuck to its guns and existed and survived the meltdown. Now we have to spread that sensibility around. Let other people see and experience what we do. Selling out for a quick buck isn't the answer, but then neither is keeping it like a secret. Here at ONE, we feel the trick is a combination of quality, consistency and style, mixed with a bit of the "fuck-off attitude" Wes and I embody so very well. Which is why we do what we do. We care deeply for this crazy thing called rollerblading, so we make this magazine to highlight the reality that surrounds our sport. With a year of issues under our belt and the help of all our friends, we're looking ahead to another year of producing your favorite rollerblading propaganda that shows just how wrong all the naysayers have been.

Justin Eisinger
Editor



Pat Lennen, Brian Shima, Chris Farmer, Chris Haffey, and Alex Broskow taking a break from filming for the upcoming 4x4 team video Available through Rat Tail Distribution, Inc. To order email sales@rat-tail.com or call 619-683.9491. Visit www.4x4urethane.com.

scene /



Geoff Acers / photo by Driver

san diego, ca

If you know anything about skating, you know about San Diego. Most everyone who can tell the difference between a grind stone and a crank strap can tell you that Southern California is the seed that impregnated street skating's womb. Escondido, resting in the northeast area of San Diego County, is the proud hometown of Chris Edwards, unarguably one of modern rollerblading's fathers. Home to the infamous Esco Zoo clique that cemented its reputation with video sections from Beau Cottingham's "Transcend" and one of my favorite sections ever, the "VG 12: Battle My Crew" edit.

A land so rich in rollerblading history has no choice but to continue growing, and grow it has. I've been in San Diego for close to five years now, and have been witness to its evolution from a steady decline for a few years, straight back into a huge boom that brought skaters from everywhere into the scene. Show up anytime at the Escondido Skate Park on a Monday night and you'll have an opportunity to schmooze with 40 or more bladers that came to chill and destroy the park. From the youngest generations that just strapped into their first pair of blades, to pros that seem to be in most every major video production and written publication, to old pros you haven't seen or heard from in years, to the age 30-plus crowd shredding it up again. It's hard to find room to breathe on most nights.

Since the opening of SDSF Skate Shop, the only shop in San Diego County, in 2004, the community has grown by leaps and bounds. North County alone is slated for more than 10 more skate parks to be built over the next five years, and with endless amounts of hilly terrain, the street spot catalog is getting heavier by the day. Coming from an incredible rolling community in Houston, Texas, I am now proud to call San Diego my home. — Geoff Acers

Don't call it rollerblading, or freestyle rolling.
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Horrid things that happened filming for "Icons":

1. Brent puked in the van
2. Murda broke his hand
3. The fight in Indianapolis
4. The near plane crash in Reno
5. People asking me questions

Reasons to move to Kansas...

1. You can afford to be a professional rollerblader here.
2. The people are nicer than on the coasts
3. Trends show up three years later (popped collars and pink just showed up)
4. The Kansas jayhawk men's basketball team owns
5. Astro's

Ways to kill rollerblading...

1. Keep pirating the videos we make
2. Keep buying clothes from Wal-Mart
3. Spread hate on the Internet
4. Assume you should get free shit because you are good
5. Push older pros out the door and recycle for the next generation (uhmm Rollerblade, cough, slander, cough)

Turning points in my life so far...

1. Sixth grade: start skating
2. Ninth grade: start filming
3. Freshman year of college: start Straight Jacket Distribution
4. Sophomore year of college: start Vibratux Denim
5. Senior year of college: go to jail

Guilty pleasures?

1. Yelling at kids on Be-mag's message board
2. Drunken Tiger Woods on Wii
3. Boulevard Wheat Beer
4. Listening to gangster rap at Astro's
5. Driving way too fast for my own good

photography by john haynes



NIMH BRIAN SHIMA V.1 BOOT

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Brian Shima's first NIMH skate tests the boundary of shelf-ready customization. Brand new Vicious liners, circumcised toecaps, and the DIY backslide system—part of the Shima-designed soul plate unlike anything else on the market. 100% skater owned.

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VIBRALUX CHRIS FARMER SIGNATURE JEAN

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Forget the \$200 Diesels or G-Stars at the mall, and shake up your whole wardrobe with the black stretch denim and purple accents of the Chris Farmer Signature Jean—a combination of 97% cotton and 3% spandex, with a \$3 kickback going to Chris from each pair.



HAVOK IBLADE HOODIE

retail: \$49.00

You bladers loved the t-shirt so this one is almost a no-brainer. It's iPods and identity and just getting it all out front, and available in Black, Royal Blue, and Red, in sizes S-XXL.

RAZORS GENESYS JUNIOR

retail: \$99.00

If you or someone you know is a young ripper in need of new blades, the size 3-6 adjustable Genesys Junior is what you want. With big-boy soul plates, backslide plates and wee little Ground Control frames, it'll help you get the most out of your blading.



AGGRESSIVE MALL BEANIE

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Dress up your head this winter with a new beanie from Aggressive Mall. Available in three colorways, and featuring custom tags, AMall has you covered from the streets to the slopes.





Ross, Gary, & Ryan Jarman

SOUND CHECK > the cribs / THE CASBAH > SAN DIEGO, CA

by justin eisinger / photography by wes driver

ONE: Okay, so *The Crib*s, thanks for taking the time to speak with us today. My friend Rick up at Warner Bros. said that tonight is, like, the first night of your U.S. tour? Gary Jarman: We did one big one in Kansas ... a big fly-in/fly-out sort of thing, but then we have to drive back up to L.A. tonight, so it's like the tour hasn't even really started. It's been really weird. You see, we got out here a week ago to do a TV thing in New York, then we flew to Kansas then from Kansas to L.A., where we did interviews there and now we gotta drive out of here tonight after the show. It's a weird setup.

What's the reception like with the American audience? Is the music appreciated the same as it is back in England? Gary: Obviously it's different back in England. We've been around and built up a good fan base through a grass-roots, DIY sort of approach. So you get a different sort of fan that way, a more core fan base really. In America, the last headlining shows we did they were really great, the crowds were really big, but it still felt like it was kind of (just) starting.

That's interesting. I've been kind of surprised that so far I haven't been hearing the new album on the radio. Here in San Diego I thought for sure it'd be getting play. Gary: Well, it just went to radio like a week ago. It's been getting some airtime, but we don't really know where.

Hopefully where you'll be touring. But I want to know what it's like being in a band with three brothers — the two of you being twins. Gary: Yeah, family working together doesn't always work, 'cause the line between the two is so broad, but this is just what we do together. We don't see it as two separate things. I've never been in a band with anyone but my two brothers anyway, so I don't even have anything to compare it to.

So you guys have only really played together? Gary: Well, maybe some messing around, but never anything we gave a shit about.

Ryan: There's ups and downs.

Gary: We have the same viewpoints and attitudes, and that's the most important thing when it comes to working together as a band — not technical proficiency. Not like, I'll call it work. We agree with the attitude and values...

You just mentioned you guys made your mark through touring, how do you guys respond to the pop shits that just seem to have immediate success? Gary: It's less relevant now than ever. The market is aimed purely towards their sort. They don't care about as much what they say as much as selling records. Even though we do well on the charts, we do it purely on our terms. It might've taken longer, but it's not cool to be compared to bands that just go out there and run around and think they are big.

Ryan: Bands like us get in the charts now, but the U.K.'s weird for stuff like that. There's been a lot of bands jumping up trying to climb on our bandwagon. When we started out we were always, like, we never had any time for the news industry or the pop charts and stuff so we ignored it, but when you see bands who are supposedly our type then we meet them and we have nothing in common at all. Someone who is truly punk would be trying to do more with their success other than just enjoy it and all its trappings. You should be at least trying to do something interesting.

Ha, I getcha. But I promised you guys a short interview, so just want to wrap up with what's next? Gary: Finish this tour, play a big festival in Chicago, get back to the U.K., get back to work.



50 CENT

Curtis
2007 Aftermath, Interscope, Shady

favorite track:
"Peep Show"

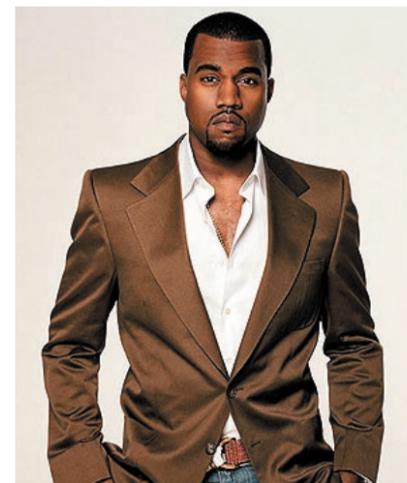


Most of us know the story of 50 Cent. Crack dealing leads to rap career leads to millions leads to investments leading to hundreds of millions. Along the way he put his name on a video game, started his own record label, clothing brand, and subsequently made all his friends rich. Pretty cool, if you ask me. As someone who never really appreciated all these accomplishments, or Fiddy's music, I was surprised when the "I Get Money" single popped off BET and into my life, and the whole "Curtis" album was soon to follow. In "I Get Money," Fiddy tells us a bit about what it's like to live his life, complete with million-dollar child care payouts, flashy whips, an abundance of large jewelry, and laughing all the way to the bank. Our man is living the American Dream, and letting us all live vicariously through him, care of his "autobiographical" lyrics. Something I thought was particularly interesting surrounding the release of this album was the rivalry — real or fabricated — between 50 and Kanye West. Not since the days of Pac and Biggie have two rappers used beef to create so much hype, from which I'm sure both of them benefited plentifully. — JE

KANYE WEST

Graduation
2007 Island Def Jam, Roc-A-Fella

favorite track:
"I Wonder"



Before the big release of Kanye's and Fiddy's albums I couldn't help but ask everyone I came across who they thought was going to sell more records, and the resounding answer was Kanye, which I honestly found sort of surprising, given what I considered an amazing first single from Fiddy. But now that both albums are out, as well as the sales figures, I have to agree with all those who said Kanye. Not only because they were right, with "Graduation" selling about 300,000 more units than "Curtis" that first week, but because the album is highly listenable. From the good time tracks like "Stronger" and "Good Life," to the truly accurate "Drunk and Hot Girls," Kanye presents a sound that seems to encompass the wave of urban lifestyle that has been taking the world by storm since he burst onto the scene in 2003. However, I think Kanye has less in common with other rappers or urban musicians than with artists like David Bowie or Madonna — fellow multiplatinum performers with the ability to change up their style or sound and still grab the attention of a huge audience. Now if the guy could just figure out how to express his political opinions with a little more tact when given the chance, I'd be even more impressed. — JE

BAND OF HORSES

Cease to Begin
2007 Sub Pop Records

favorite track:
"Islands On the Coast"



I first heard Band of Horses on one of our cool radio stations in San Diego during an indie music feature. I think the station was 94.9, and it was most likely highlighting artists playing in one of its festivals or something. The song it played was "The Funeral," off the "Everything All The Time" album, and it harnesses a haunting sort of sound that stayed with me for days. Eventually I got around to downloading some tracks, and what I heard was a textured and emotive style reminiscent of early Shins, or maybe select Built To Spill tracks. Someone else too, but the example is slipping my mind. Anyway, that was then, but "Cease to Begin" is now, and it's even better. A little tighter, and to my ear more consistent, here's an album that makes me think of cool autumn nights and walking tree-lined streets as fallen leaves crackle beneath shuffling feet. Or maybe a good, long drive across a state like Kansas or Arizona. Something flat enough that you can see off into the horizon and sort of feel your place in the world. Think of indie Americana run through enough pedals and reverb to make it relevant. Now I just have to see these guys live, which I have a feeling will be excellent. Future Sound Check interview? Let's hope. — JE



PUBLIC ENEMY

It Takes a Nation of Millions to Hold Us Back
1988 Def Jam/Columbia Records

favorite track:
"Show 'Em Whatcha Got"

This album is ranked No. 48 on Rolling Stone's 500 Greatest Albums of All Time list, the highest of any hip hop artist. You could claim that survey was bullshit because it only surveyed 273 musicians, but then how many people do you think vote for the RFCC nominees? Ha, I'm kidding, but it doesn't take a list of 273 jerk offs to discover that "It Takes a Nation of Millions to Hold Us Back" is a badass album. In fact, I'm too young to remember it from my youth, but the music journalists say that when this dropped in 1988 people straight went wild. Tight-ass beats by the Bomb Squad, matched with Chuck D's potent, politically charged delivery made for an incendiary sound. When Public Enemy said "Bring the Noise," motherfucker, you had best imagine the noise was brought. If there's any bummer to the Public Enemy story, it's that Chuck D was so outspoken against music file-sharing when Napster hit the scene, which seemed sort of hypocritical considering their relatively anti-establishment bent that made them famous. — JE



DAVID BOWIE

Diamond Dogs
1974 RCA Records

favorite track:
"Candidate"

Once upon a time, David Bowie did more drugs than anyone else on the planet, and at some point he read George Orwell's "1984" and decided he should make a concept album based on its ideals. Complete with references to "Big Brother" and an overly structured social hierarchy, "Diamond Dogs" can be simultaneously viewed as a disaster and pure genius. As for concept albums, I can't say I'm a big fan, but between sometimes too-literal, storytelling lyrics, Bowie packs in his trademark sound that put him into the musical stratosphere. Of course, including hit tracks like "Rebel Rebel" didn't hurt, and it was only during the research for this review that I learned the track came off this album. Crazy... it's only one of the best rock songs ever, and longtime blade fans may remember its inclusion in Drew Bachrach's video "Under the Influence," used for an excellent Cory Casey section. One thing Bowie certainly had a knack for was image control, changing personas, styles and sounds several times during his decades-spanning career, always managing to stay a few steps ahead of the masses' expectations. Of course, that means taking chances, and "Diamond Dogs" is evidence that amidst creative ups and downs great things can happen. — JE



BUILT TO SPILL

Keep It Like a Secret
1999 Warner Brothers

favorite track:
"You Were Right"

I got to hang out with Built to Spill last year while working on an interview for the first issue of ONE, and that was truly a hallmark moment, especially since when an old flame turned me on to them in college my first impression was, "Eh." But since that long-ago night at Cleveland's Grog Shop, I kicked that chip off my shoulder and discovered the brilliance of singer/guitarist Doug Martsch and company. To find that spark, one need only listen to "Keep It Like a Secret." Capturing the band's unique sound with tracks like "Else," the ironic styling of "You Were Right," and the uncompromisingly poignant "Carry the Zero." "... Waiting for your guard to fall, so they can see it all, and you're so occupied with what other persons are occupied with and vice versa, and you are ... I was trying to help but I guess I pushed too hard, now you can't even touch it, afraid it will fall apart ..." says Martsch, and if you listen with the right kinds of ears, it'll cut you to the bone. The super rad thing about Built to Spill is they play great on the road, and cap off each show with what is supposedly a one-time rendition of a cover song. Check 'em out. — JE

blade dvd /



FEATURING

eric pernett
dre powell
murda
brian aragon
don bambrick

icons / DIRECTED BY ADAM JOHNSON

○○○○○

The opportunity to see skate videos on the big screen is something that doesn't come around often, so I was really excited about the recent premiere of the new Razors team video, "Icons," here in San Diego. As the video began, it was clear that the sound check might have gone overlooked. Let's just say that I hope those speakers weren't new! Of course, I will take Slayer concert sound any day of the week over sound you can barely hear. The video opens with a fast montage full of hammers, slams, mayhem, smoking (I think this was also a theme of the video), and a song that seems all too familiar, if you ask me. I particularly liked how the opening lists the cities where the skaters reside. A nice touch, for sure, that clearly shows the diversity of the Razors team.

I had the thought of going through everyone's sections and breaking them down in detail for you, but I will just cut the fat and sum this bad boy up with this statement: Just because you do not see someone make appearances in all the popular videos doesn't mean that they have fallen off. This can almost be said for a few of the sections in this video and a lot of the montage clips that include ill skating from the legend Dustin Halleran. Eric "Ski" Pernett skated all out and it shows. Not only did he land one of the craziest alley-ooop top souls over a fence to a down rail that I have ever seen, but also some of the biggest gaps in the video are found in his section. That's not counting Stefan Horngacher's disaster royale that I can't even begin to fathom. It can be said that this video serves as a reminder of sorts, a reminder as to why these guys are the top pros and your team is not. Mike "Murda" Johnson's section alone is a testament to the gap between the new school and old. Mike's level of style, technique and innovation is just years ahead of the pack, and it was great to see him show it for this video, because I think the time had come for, well, uhh ... a reminder! Brian Aragon's section was truly amazing as well, but what did you expect? That guy kills it every day and is so smooth they should be naming drinks after him at Jamba Juice. The video ends with a solid section from Razors' new pro (announced after the premiere) Don Bambrick. For some reason, I really liked his "Accidental Machines" section better, but that's not to say this one doesn't have the level of skating Don has become known for. Just a personal preference, I suppose.

All in all, this video is edited nicely; it's short and sweet (we all hate drawn-out videos), and actually funny. I feel like you get a real sense of the team's personality, much like the recent B Unique flick, so I have to give props to the accomplishment of that. Getting to know the people behind the tricks should be a strong focus of any "team" video. My biggest criticism of "Icons" would be that there is nothing extraordinary about the filming and editing themselves. No apparent big-budget production or innovation, just predictable in a way that leaves you satisfied but not blown away. It's another great skate video and that's about it. Of course, from a different perspective, it's not even necessary for these extras to exist, because it is only a skate video and the skating in this one takes care of the "wow" factor just fine on its own. - Wes Driver

fade nation / DIRECTED BY LONNIE GALLEGOS & BRANDON NEGRETE

○○○○○

For someone like myself who grew up on videos by T-Bone, Joe Navran, Bryan Bell, Beau Cottingham and Daily Bread, seeing recent footage from Cali is like seeing a cookie-cutter house get built in place of my childhood home. However, Lonnie Gallegos and Brandon Negrete deserve a lot of respect for sacrificing their lives in the name of documenting rollerblading. Between them they have made a number of purchase-worthy DVDs such as the "Feet" series, "Noir" and "The Meantime." Outside of their own projects they have filmed for some classic company videos (like "Bang!"). With all this experience on their resumes, and continued access to big tricks and bigger names, it would make sense to join brains and make something different, exciting and new, which is what I really wanted to see from them. Instead, "Fade Nation" turns out to be a very short collection of hot skate clips that doesn't really add any depth, insight or emotion to the modern California blade video.

In the opener, filmed in Super 8, we see a man sitting on a Los Angeles sidewalk with a bag blowing by. Is this man an ex-rollerblader? Next, we see images of things we know rollerbladers are really good at: walking, standing and sitting! Don't expect any introductions to the characters, their thoughts on rollerblading, or any footage of rollerblading to grab your attention; don't expect to feel good about life, either, because the Super 8 section is like a visual shrug and sigh.

Thankfully, the rest of the video gives you the filming and editing you have come to expect from Lonnie and Brandon. Great follow shots, nice long lens and good two-camera coverage. Yet, there is a bit too much reliance on the fisheye lens, and it would be nice to see some intimacy on the long-lens shots. There is also a nice peppering of Super 8 film throughout that gives a stylish, textured touch. The editing is simple, and it's great to see them letting some of their cuts breathe for the sake of insight to the location/situation. One thing that has always hurt Lonnie and Brandon's work is that it sometimes feels like watching a skateboarding video with rollerblades. To some, however, that may be a good thing.

The rollerblading tricks in "Fade Nation" range from your typical grinder blading to things that make you go "ohhhhhwa!" or "whoa." Ben Schwab got the most repeat from my DVD player because he makes rollerblading exciting again. Newcomer Lee Martin is the love child of Schwab and Tory Treseder and made me think of Brandon Campbell's quote "if you're not falling, you're not trying hard enough." Chris Haffey's section proves once again why you YouTube his name to show the ignorant everyman what rollerblading is. I'm a bit scared that Haffey's section may have been just an appetizer before his new 4x4 section. Some notable new faces in the other sections were "Sean Money," Ryan Santos and Casey McFarland. Lonnie himself makes an appearance with a skilled line, proving that he can rock in his own video and still knows how to blade (when has he ever had a bad looking trick in a video?).

Dominic Sagona not only needs his own paragraph, he needs his own motherfucking video. He's still the most exciting, stylish and unpredictable blader in the world. His tricks demand your attention, and seeing him skate up to things is a trick in itself. I was really disappointed to see four shots of him eating noodles and only seven tricks. This man also needs a private investor, a Jeet Kune Do-type book on skating and a section in "Fade Nation 2."

Extra respect goes to Lonnie and Brandon (and Brian Enrich) for getting rights to the music in "Fade Nation." It fluctuates from really great, and complimentary to the skating (Haffey's and Schwab's songs), to irritating (the overly busy intro song and the guitar sample in the Aceyalone track), to lukewarm and not very memorable (the rest of the video).

Where classic California rollerblading videos felt like a separate world you wanted to return to, bursting with personality, attitude and fun, "Fade Nation" feels a bit undefined, and ultimately soulless. But if you're looking for 20 minutes of great skating and filming not unlike Lonnie and Brandon's previous work, "Fade Nation" will give you your California fix. Me? I'm just a jaded fool who loves older videos and can't get off Sagona's or Schwab's jocks. When's that next T-Bone joint coming out? - Joey McGarry



FEATURING

ben schwab
lee martin
dominic sagona
chris haffey

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PRESS PLAY > It's Always Sunny in Philadelphia—Seasons 1 & 2

reviewed by justin eisinger / WRITTEN BY AND STARRING CHARLIE DAY, GLENN HOWERTON, AND ROB McELHENNEY

If you enjoy totally depraved, twisted, dark comedy, then "It's Always Sunny in Philadelphia" is exactly what you're looking for. Revolving around three friends who own a bar in Philly, and one of their sisters, "Sunny" takes what could be considered a tired formula and cranks it up about a hundred notches with can't-look-away, painfully accurate writing that truly captures the outrageous situations waiting for us each in life—if we were driven solely by selfish motives with no regard for consequences, like these folks.

Now in its third season on FX, the Season 1 & 2 disk should be mandatory viewing for life. The main characters are Dennis, Charlie, Mac and Dee—often referred to as "The Gang"—and while they insist on spending all their time together, they hardly seem to have a great deal of empathy for each other. This is displayed brilliantly in the third episode from the first season, "Charlie Gets Cancer." Charlie confides in Dennis that he has cancer. Of course, Dennis can't keep the secret, and spreads the word to the rest of the gang, who in this case actually feel sorry for their friend. But before long Charlie lets the truth slip—he doesn't have cancer, he just wanted the gang to tell the girl he's obsessing over at the coffee shop he has cancer, so she'll go out with him. (She doesn't, and won't.)

I have a theory that "Sunny" works so well, and succeeds where so many other shows have failed, because it comes across with such sincerity. That can be attributed to the stars also being the writers/creators, and possessing a seemingly innate sense of where to destroy the boundaries of what most would consider good taste. And although the first season packed more laughs than anything else on television (except maybe "Arrested Development"), when the legendary Danny Devito joins the cast for Season 2 as Dennis and Dee's dad, things get even more raw—Devito as "Frank" taps Charlie's crush, Mac sleeps with Frank's soon-to-be ex-wife, and the gang decides to create an atmosphere in the bar where anything goes. It doesn't last long though, with even Frank realizing things have gone too far when a game of high-stakes Russian Roulette goes awry. And episode after episode the gang finds new ways to take mundane elements of life and twist them into calamitous comedy.

comic / WHITEOUT

ONI PRESS
\$14.99

When a dead body is found at a research site on the ice in Antarctica, it becomes U.S. Marshall Carrie Stetko's problem. But it turns out Stetko has a troubled past of her own, the kind that led her to the ice in the first place. Now she's on the trail of five suspects, scattered across the continent, and racing against the weather for a chance to question them. And as the body count rises and her leads seem to go nowhere, she'll have to confront her own past before the clues all add up. Written by crime mastermind Greg Rucka, with rich black and white art by Steve Lieber, "Whiteout" is another great story making the jump from comic shelves to the big screen. Keep an eye out for it in either form. — JE



street talk /

Deal: The reality of Deal is that anything can be the deal. The deal is your lost car keys, the dime in the club, or just some other word you can't remember.

Examples:

"So what's the deal?"

"The party was alright, but the after-party was the deal."

"If I chest this deal can you guys give me a lift?"

spot-ed /

ROLLING HILLS RAIL

ESCONDIDO, CA



Troy White
alley-oop soul

Matt Nicholas
alley-oop topsoul to switch topsoul

Brian Hamm
soul to topsoul transfer

kicks / NIKE AIRTRAINER 1



In 1987 I was 8 years old. I spent my days playing outside, doing my elementary homework or doodling on whatever I could get my hands on.

Long before I started buying and collecting sneakers, that very same year, Tinker Hatfield was doodling and designing a revolutionary sneaker that would change the athletic shoe industry.

The AirTrainer1 was that shoe. In a world where fitness was becoming the trend, Nike was developing a new market called "cross training." A commonplace idea now, cross training involves getting/staying fit by taking part in more than one specific sport. A common cross training routine often involves basketball, running and weight training.

The AirTrainer1 plays on this by combining elements from basketball, running, and tennis sneakers. It's got the height and ankle protection of a basketball sneaker, with a forefoot strap to provide the lateral support of a tennis shoe all while having the minimal weight of a running shoe. A complete package for just about any athlete and any sport that they're into.

As Nike positioned itself as a global marketing powerhouse, they gathered Bo Jackson, John McEnroe, and Howie Long among other athletes to wear this shoe in their respective sports. However, none of that is what makes it a great shoe to me. The innovation of this shoe coupled with smart, functional, good looking design, are what draw me in. In a world wear Dunks and Air Force 1s have a stranglehold on the sneaker market, seeing an AirTrainer1 on a shelf is refreshing.

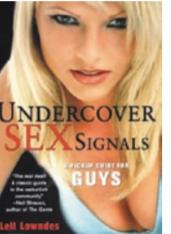
If you're interested, have a look around Ebay or your local sneaker boutique and see what's out there. You'll be surprised at the lower prices and scarcer quantities that the Trainer1 offers, but you'll be more than impressed once you put a pair on your feet. And at the end of the day, that's all that really matters, isn't it? Peace. — Mike Rios

Pictured: Trainers Greyone Edition, (Gray/Gray) (2003), Trainers TechPack, (Yellow/Black) (2007)

book / UNDERCOVER SEX SIGNALS

by Leil Lowndes
Citadel Press

So about a year or so ago I did a book report on title called "The Game." It was about the underworld of pickup artist. Since then I really haven't learned much. I'm currently seeing a woman who already has a boyfriend. It's not something I'm super proud of, but hey, it's just how it is. With that said, I really need to find a better, healthier relationship to get into. Now, someone like myself needs a bit of help in this area as I find women to be as easy to read as Japanese kanji. A friend up in SF handed me this book a few months ago and I promptly put it on my shelf and forgot about it. He kept bugging me that I really need to read it, so I obliged him. The book is called "Undercover Sex Signals"—it's written by a woman as a pickup guide to guys.



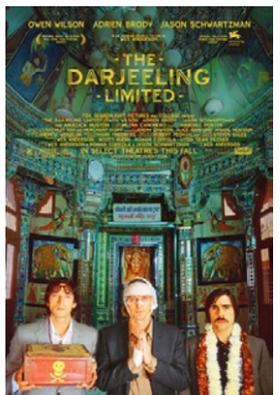
Leil Lowndes is an acclaimed communications expert. At least that's what it says on the back inside cover. Leil goes over the 26 basic sex signals that women give off to let you know if they're interested in you, or if you don't have a chance in hell. This is basically an extension to the book "The Game." It dwells not in the routines of what you can do to pick up women, but it teaches you the body language that women project.

For example, here is a basic signal a woman gives off to let you know that she is interested in you talking to her: the tug of the necklace maneuver, as she looks right at you. But it's not that easy, as there are basic steps to take when finally getting the courage to go up and talk to her. It's like a big dance basically; you must move around and lead the women to believe you're all that and more. At least this is what is in the book.

One of the more interesting parts I found was that when Liel went to her dentist she found out that he was quite the ladies man, even though she described him as overweight and bald, and not über-attractive. But they went out one night so he could demonstrate his talents. As soon as they walked into a bar she asked him "so whom do you fancy tonight?" His reply was "You're asking the wrong question, it's who fancy's me?" With that said, he gazed around the room and picked up on three different girls that were giving him signals. Within minutes he brought one over to meet Liel, who was now pretending to be his out of town cousin. So yeah, I guess it can be that easy.

If anything, this book is an interesting read on human behavior, and it couldn't hurt to know a bit more about the opposite sex, as they're a bunch of crazies! — Mike Opalek

flick / THE DARJEELING LIMITED DIRECTED BY WES ANDERSON



A trip to a Strange Land is never complete without a brush with precarious transportation; scene one of "The Darjeeling Limited" gets this out of the way so we can sit back and enjoy the dysfunctional harmony of three brothers on a "spiritual" bonding experience through India. The fifth of Wes Anderson's features, "Darjeeling" delivers most of his formula: a neurotic attention to detail that makes punchlines out of props; a consistent tone of bemusement and cynicism, and an insular camaraderie among characters that makes us feel special just for being flies on the wall. But the one staple missing is the fucked up father figure who both validates a wayward life and demonstrates that current courses of self-destruction might be best if re-routed. Luckily, this movie still has Anjelica Huston. — EEKatpants

Be sure to check out the companion short film "Hotel Chevalier" on iTunes.

contest /



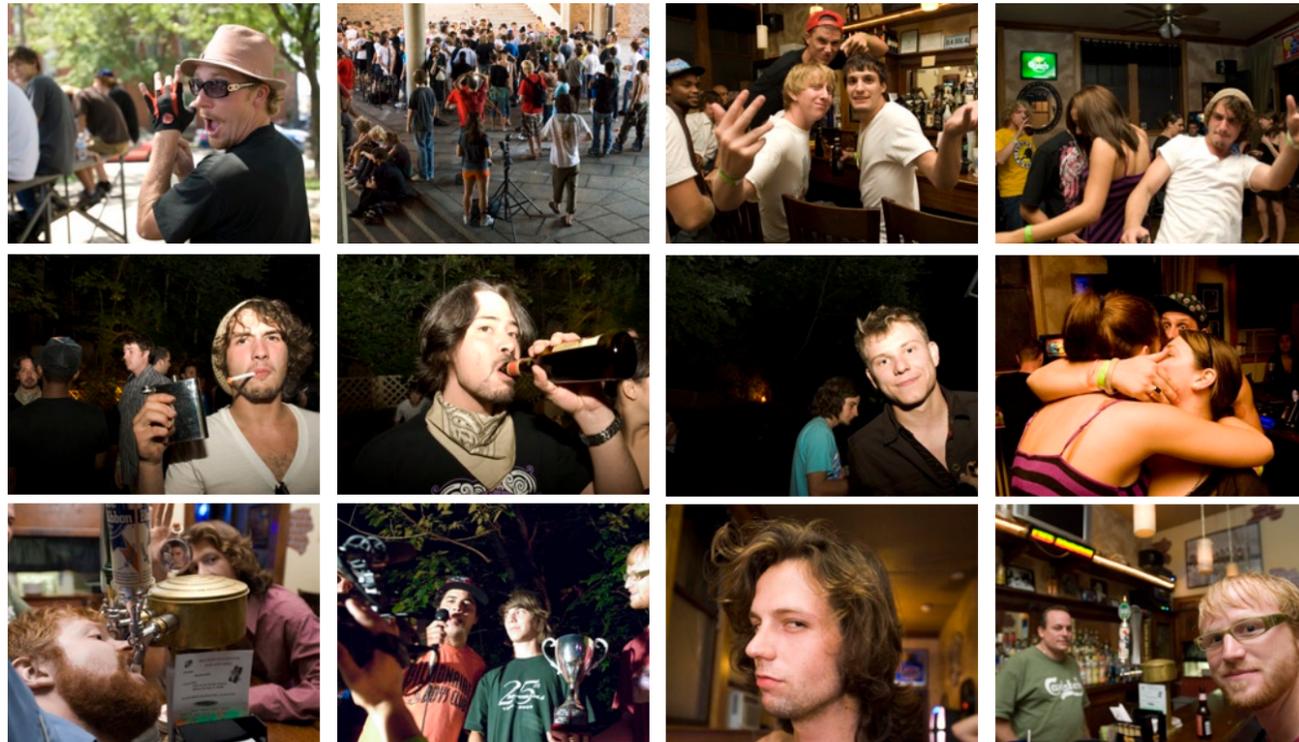
rollerblade pro invitational

When the Rollerblade Pro Invitational got underway this past September on a Sunday afternoon, it was clear that everyone had a little bit too much fun on Saturday night. And probably Friday night as well. Rumors of ONE parties, Santee antics, and rollerblading mayhem were in the air ... but it was hard to really give much thought to these ramblings because some amazing skating was going down on the course. I mean when you get these guys into one park, some really cool, next level shit is bound to happen, and who did what the night before really doesn't matter.

The structure of this competition was really simple yet with a twist—essentially they gave the skaters “turns” to do the tricks they wanted, without interference or distraction, all under a time limit. So round and round the skaters went, laying down hammers back to back. It definitely made my job as a photographer easy, as well as just watching in general. (If you haven't already, check out believnone.com for more photos from the event.) When time finally was called Chris Haffey walked away as the big money winner, but honestly it really was up for grabs right down to the wire. Aragon was trying to land a crazy gap to grind that never materialized while Bailey had some technical issues that cost him lots of precious time and tricks. Stockwell cruised the course like only he can, so styles definitely collided, and he scored big with the judges. And let's not forget newcomer David Sizemore, fresh off his Roll Series victory. I want to believe that one trick could have shifted the entire order, so hats off to the judges for making the tough call. — Wes Driver

(SPREAD) ERIK BAILEY PULLS THIS BACKSIDE ROYALE UP AND OVER THE "SATELLITE" MINUTES AFTER THE COMP WAS OFFICIALLY DECLARED OVER. BETTER LATE THAN NEVER. PHOTO BY DRIVER

contest / windy city riot



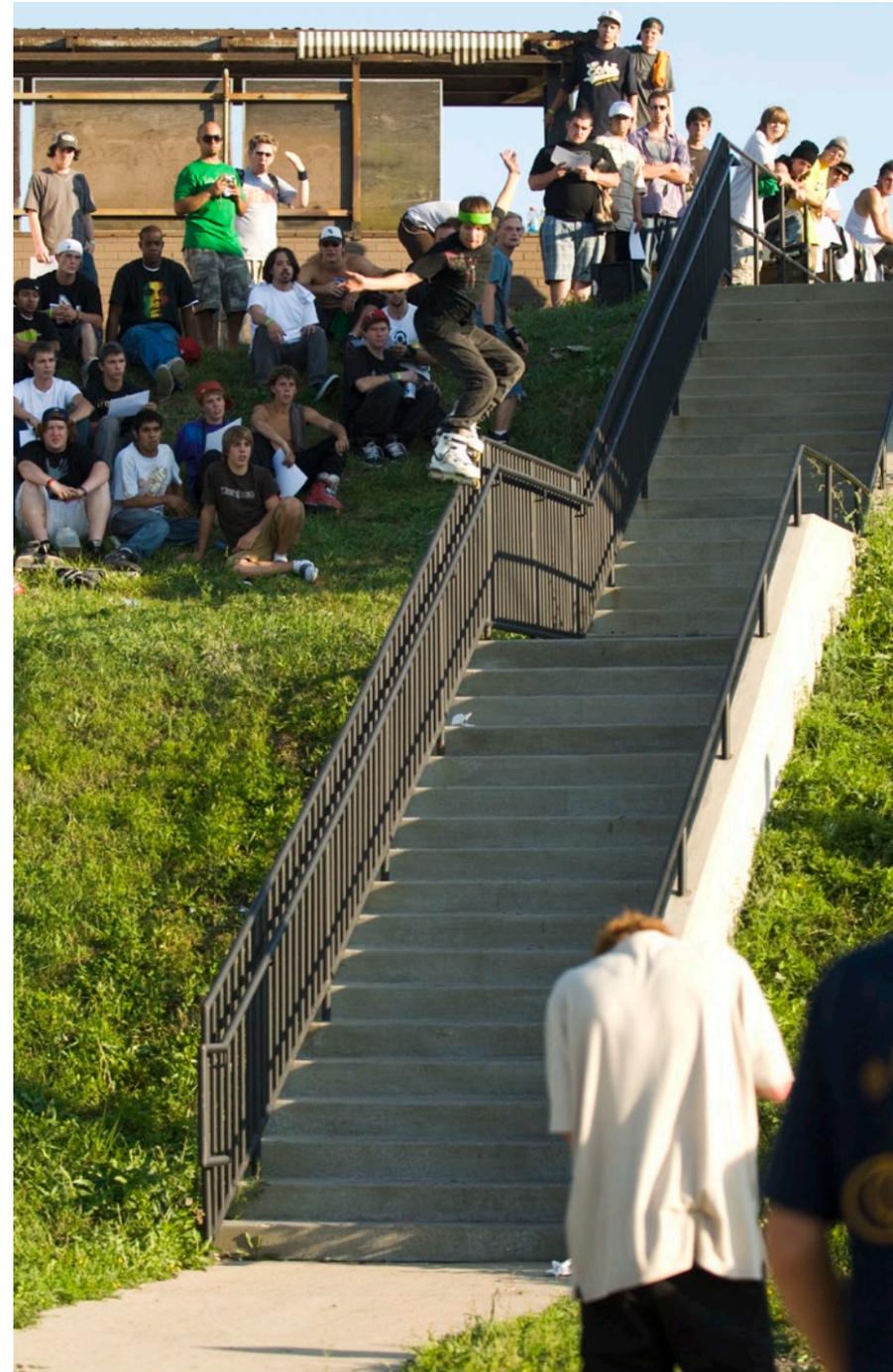
DAVID SIZEMORE / ROYALE 360 ROYALE



BEN WEIS



PAUL JOHN DURING THE HIGH JUMP CONTEST



DAVID SIZEMORE / TOPSIDE ACID TO BACK ROYALE TO FAKIE

For the better part of a decade, the Windy City Riot has been the must-attend event of the summer for the Midwest. The always enjoyable, never ordinary street contest floods the Chicago metro area with local who's-who, national sensations and eager spectators alike, all craving different forms of mayhem. And mayhem is something that WCR always delivers. The cherry on top of the whole thing was that WCR was the final round for the Roll Series' North American network of street skating competitions that

had been going on all summer. To skate in WCR's main event, one would need to qualify by placing at one of the Roll Series events.

With many of the best skaters from all over North America gathered for a competition in the capital of flyover land, Chicago had become a powder keg of rollerblading talent, and with a prize purse to the tune of \$1,500-plus in cash and product, everyone was sure to be motivated.

We gathered at the traditional WCR meeting spot, an empty basketball court, for the sign-up and general clowning around that is as much a part of the contest as the main event. High jump, flatland and dunk contests broke out, all of which offered anyone — qualified or not for the main event — a chance to compete. After the fun and games, everyone was itching for the battle they knew was close at hand.

The first spot was probably the gnarliest spot I had ever seen in a contest. (WCR doesn't weight spots; the first spot can be crazier than the second or vice versa; also, skaters are not eliminated.) It was two trailers that were arranged for transfers: grind up one, transfer to the other to grind down. Skaters were throwing down and fluff was being thrown their way. (When a skater landed a hard trick at any point in the contest, they were awarded cash on the spot.) Chicago's Brian Bruno was skating with flawless style, Atlanta's David Sizemore was skating like his dog's life depended upon it, Chicago's Kruiise Sapstein was skating like he was born in Lower Wacker (the area where the trailers were located), and Louisville's Mark Wojda was adding drama with painful-looking falls and saucy landings. Everyone who skated this spot deserves to feel like crap, because it was unsanitary.

Spot two was a down ledge combo with a conveniently placed wall ride; it's also a known bust. The competitors knew time was limited, and they skated like it. Wojda was racking up fluff and tricks, Kruiise was doing some pretty perfect stuff, then Sizemore did 540 true porn and a bunch of other big-spin-to-trick combos that everyone went bonkers over. The heat showed up and the crowd funneled to the last spot.

The last spot was a huge kink rail made famous by previous WCRs. Finishing this rail was intense in and of itself; the competitors felt it out with forward tricks, then Chicago native Paul John Pienca attempted soul through the kink and transfer to frontside on the opposite rail. The crowd was pumped, but just then the heat pulled up and told us to get lost. As the crowd slowly left, P.J. laced his trick, everyone got pumped and the Roll Series ended on an amazing note.

That evening, the after party ensued at a bed-and-breakfast/bar that used to be owned by Al Capone and is considered the third-most-haunted place in the United States (on account of 30-plus people having been murdered in the basement). The party was nuts. Everyone was having a blast, seeing friends, laughing and generally having the best time. The votes were tallied and the crowd's picks for winners were announced. Best trick was P.J.'s soul to frontside transfer; he also took fourth place in the overall contest. Third and second place were a matter of one vote, with Wojda narrowly prevailing over Kruiise. And the name forever engraved on the cup of the Windy City Riot as the 2007 North America street champion is David Sizemore. Sizemore has also never placed anything except first in a Roll Series contest. — John Haynes

2007 was a successful year for both the newborn Roll Series and the well-seasoned Windy City Riot. Want more? You will get it next summer!



540 / POWAY, CA

brian shima

BY JUSTIN EISINGER
PHOTOGRAPHY BY WES DRIVER

IN CONVERSATIONS DISCUSSING THE MOST INFLUENTIAL SKATERS IN OUR SPORT, PEOPLE ARE QUICK TO POINT OUT PIONEERS LIKE CHRIS EDWARDS OR ARLO EISENBERG. AND WHILE THEY ARE CORRECT, THERE IS ANOTHER INDIVIDUAL WHO CAME ALONG AND PERSONIFIED AN EMERGING SENSE OF INDIVIDUALITY, SKILL AND PURE BLADE DESTRUCTION. THAT PERSON IS BRIAN SHIMA. AS FAR AS CONTEMPORARY ROLLERBLADING GOES, HE IS THE MAIN FULCRUM AROUND WHICH MUCH OF OUR CURRENT IDENTITY HAS BEEN SHAPED. LUCKY FOR ALL OF US, REALLY — FOR BRIAN, BECAUSE HIS TALENTS HAVE ALLOWED HIM TO LIVE A LIFE DEVOTED TO SKATING, AND LUCKY FOR THE REST OF US BECAUSE WE'VE BEEN ABLE TO WATCH HIM EVOLVE AS HIS INFLUENCE SPREAD ACROSS OUR COMMUNITY. BUT LIKE SO MANY OTHER ASPECTS OF BRIAN'S CAREER, IT'S WHAT YOU DON'T SEE COMING THAT PROVIDES THE GREATEST INSPIRATION. THE END OF 2007 MARKS THE BEGINNING OF BRIAN SHIMA THE BOOT COMPANY CO-OWNER, A NEW ROLE WE SUSPECT WILL BE JUST AS INSPIRING AS THE YEARS OF INNOVATION HE'S RACKED UP IN THE STREETS. —JE

ONE: Brian? What's up.

I got you on speakerphone, so my apologies if I sound like a garbage can, but you sound tired. Why are you tired? Well ... I had to, uh, get up early and take care of some things. I've been traveling and shit ...

Yeah, you go to Europe tomorrow, and you recently got back from China, huh? Yeah, fucking traveling.

It happens. But seriously, I thought we could start with what, after seven pro skates, and like eight years, what made you decide to leave Razors? Why did I decide to leave Razors (chuckling to himself)? 'Cause I want to start my own skate company, obviously — doesn't everybody?

Do you feel that introducing a truly skater-owned boot company will create some new momentum? Maybe change the industry? You know, it's the thing. Everybody wants to run a skate company, I just happen to be in the right place at the right time or something. I've been around for a long time, you know, I've paid my dues and I know what needs to happen. I think that 100 percent skater-owned companies need to happen for this industry to stick around.

I totally agree. And I'm glad you said it. That's rad. Rollerblading, you know, it's the shit, and if someone don't know, they should ask somebody.

Kinda on that note, do you want to explain to people why a comparison of your skate to a Valo or a "Genesis with a skin on it" might not be accurate? What?

I read online that people were comparing the Nimh to a Valo or a Razors skate with a skin on it, and I thought I'd help clear up that issue for those readers. Do you want to comment on the differences? I dunno, I mean ... what's the difference? They're skin skates, they are what they are. I don't know about that kind of question, that's a fucked up question if you ask me.

Well, it was loaded, but I thought that it deserved to be said that you went out with a certain thing in mind, that you wanted to try to do, and you went out and figured out how you were going to make what you wanted. Me and Jon (Elliott) have put in a lot of work towards this. This is our lives; I've been skating longer than I haven't, you know what I mean? So I took a chance and Jon took a chance. We share a boot company because we can.

Ha, ha. Nice — because you can. How about shooting with Wes (Driver) to get these photos; what's that all about? Working with Wes is awesome. It'd be great if it were like he had all the time to go out and just roam like the good old days. San Diego has hidden gems, stuff you've seen and just finally get to do.

So how did you choose the spots? What were you looking for? What was I looking for?

Yeah, I dunno, how did you decide what you wanted to skate? The true spin top soul rail is by the Rat Tail office, so we'd been scouting that spot for a while; a sweet little rail. And the zero spin is an old spot, but it came through like a champ.

That photo came out so sick. It's the poster. You know, it's a pull and Wes came through with it for sure.

You came through with it for sure. And the cover we'd been driving by for three weeks. But we got it today. Today was sort of my last shooting day; I tried to bang this out in a couple days, but it didn't end up happening the way I imagined 'cause Jon gave me this fucking cold and I got all sick.

That sucks being sick, I just got sick, too. What's up with you and Jon? You've been like cohorts and co-visionaries for a long time; how did the two of you meet each other? It's kind of funny. We met a long time ago at Woodward. I can't even remember when, but it was the late nineties. I had just gotten sponsored by USD, when those blue fucking things came out, but after that we went to Woodward and we just happened to meet each other. He was like, "I'm going to move to California," and I was like, "I live in California, gimme a call." And from there we kept in touch. Kinda weird how we both have stuck around with each other, and despite some of the regular type of shit, things are really kosher. It's really cool. We started Rat Tail 'cause our whole thing is that we're just like everybody else — we're just kids that fell in love with rollerblading and devoted our lives to it. So we pretty much only share that thing in life, but it works out 'cause he's just an Austrian kid who grew up in Europe and I'm just a little kid from Redwood City and the only thing we had in common was skating and it brought us together. I think it's been six years now we've been doing Rat Tail, providing quality goods to skaters ...

You guys ever going to make another "Cleaning up the Industry" T-shirt? Ha, one day we will. I think we're too busy cleaning right now, though.

Ha, ha. You mentioned Redwood City, how much of an impact did the Bomb Squad days have on you? Would you even be rollerblading if it weren't for those times? Yeah, man, that's my history. For a tree to grow you need roots, and I don't think you can get any more solid than that.

So it was B.J. (Bernhardt) and Pat (Lennen), yourself and Jim Bell? Yup, that was it. Then Sean Cullen came along a bit later ...

I mentioned Pat. You sponsor Pat Lennen, and he's a legendary character, and what's it like for you being friends with him? Dude, that goes with number two as one of the top stupid fucking questions I've ever heard in my life.



TRUESPIN TOPSOUL / SAN DIEGO, CA

"I've paid my dues and I know what needs to happen. I think that 100 percent skater-owned companies need to happen for this industry to stick around."

What can I say, it's Lennen — I had to ask. That's my boy. He's the best rollerblader in the world — by far. And now he's sitting at a desk in front of 40-inch flat screens editing commercials and shit.

Is he gonna have any role in the creative side of the next 4x4 video? That information will be revealed when the time comes.

But people are filming, right? Kids might want to find out, but they're not going to get to know yet.

You're being kinda tight-lipped, huh? So what do you want to talk about? Kids, they should buy the skate; they won't be disappointed. That's about it, and the only reason I rollerblade now is because I get to do it for myself. And that's a great feeling that I wish out to everyone out there, too, 'cause I was just one of those kids when I was their age. Wanting to get the claim to fame ...

You made me think of something. You talk about skaters and you're talking about the consumers and the kids and stuff, but I saw that people were approaching ESPN about getting us back in the X Games. I don't know much about who's talking to them or what they're saying, but what do you think about that? Should people be lobbying ESPN to get rollerblading back in the X Games? Rollerblading in the X Games, let me see here ... I don't know man. What's the main concern? The main concern is that companies in the industry do well, skaters get paid to do their jobs ... that they do so well ... then they won't have to worry about X Games.

I hear you, but I hear that this is parents of kids who skate that have dreams of being in the X Games. I thought that was kind of strange. I'm not an X Games skater.

I've seen you take Gravity Games money. Oh, man ... but X Games is another thing, and I've never got nothing from them.

I agree, and I think it's unnecessary lobbying someone who doesn't like us, and asking them to like us. You know what it is? That people like the ASA, the X Games, they didn't give me anything, but the kids who know what rollerblading is — they live it, eat it, sleep it, and fucking shit it — are the ones who made this possible for me and Jon.

Great fucking answer! If it wasn't for them, then none of this shit could've ever happened. Obviously, ASA or X Games competitions aren't doing that. Those comps are fun, but come on.

What an antithesis to Brian Aragon's words last issue. Wow. And there's no way we can go anywhere but down from here, so I'll let you go. Thanks for taking this time with us, Brian. No problem, it was fun, and I like supporting something that's fucking on the same page we are.

I appreciate that. We want to get everyone on that page. [ONE](#)



shima /

ZERO SPIN IN SAN DIEGO, CA / PHOTO BY WES DRIVER

ONE

tour /



able "all or nothing" tour

by ross kuhn / photography by brandon smith

My god, it's fucking hot here. It is so hot here, I just want to die, or at least sleep. I want to not be conscious. Victor Arias has blisters on his shoulders and so do our wheels. It's time to leave Sacramento and ... "Wow, did you see that drop rail?" Ivan Narez clearly did.

We all saw a little bit of Reno that night and felt good about it. At 8 a.m. the next morning, our smiles had faded, but Vinny Minton proved that his "hyphyness" does not sleep — he was getting deals before we got our morning coffee. All the excitement that morning was followed by a long and dreary drive to Salt Lake City. However, the glimpses I caught out the window between naps looked like some really pretty scenery.



ROSS KUHN / FRONT TORQUE / SALT LAKE CITY, UT



IVAN NAREZ / SOUL GRIND / TRUCKEE, CA

The first day in Salt Lake, Victor handled some amazing blading and Tory Treseder's family and friends showed some illustrious hospitality to the group. Our stroke of luck with being in the hands of good company continued into the Rockies when we joined the Colorado road trip. These were some good dudes, and if they weren't shooting bottle rockets at you, they were reminiscing about the good times that rollerblading had brought their way.

"Wait ... do you guys smell gasoline?" Oh no, is the silver bullet (our absurdly large silver van) giving up on us? The silver bullet was still alive! But the generator we brought for night skating was leaking. As Brandon Smith and I huffed ourselves into a stupor in the backseat, the Colorado roadie came to an end.

We were back on the road, headed again for Salt Lake City. After nestling into our favorite spots on the floor of Tory's sister Ashley's house, we were more than capable of doing some serious blading. Tagging along from the Colorado trip were Jeff Stockwell, Marcus Benavides, and Jesse McClain. Within a day or two, Erik Bailey drove up from Boise and joined us, as well.





VICTOR ARIAS / BACKSIDE 360 OUT / REST STOP SOMEWHERE IN UTAH

Our days usually went in this order: coffee shop in the morning for about four hours while we did updates for the Web, then skating until the heat got to us, followed by a lot of marinating at Ashley's house and utilizing her hot tub, then skating again at night while illuminated by our faithful generator. Tory took a break from being the coordinator of the whole show and got a sweet fishbrain stall on an arbitrary bank to ledge, among several other fast and stylish tricks. Austin Paz was running lines everywhere and making us jealous of his New York accent. Brandon was skating amazingly until a slip up on an air at a skate park led to a bad blow to the head and returned his hands to the camera. Ivan and Vinny were balancing the cinematography aspect of the trip while still managing to get in some really sick tricks. Our golden child Victor was killing every spot so quickly he would help with filming or lighting while everyone else was still skating. Our time in Utah was well-spent, and we were all very grateful to Ashley and her fiance for their generosity.

"Wow, look at those weird transitions." We were on our way back now, and despite the desert heat, we stopped and skated these awesome eggshell-looking transitions in the middle of the salt flats. After everyone was done skating, we thought it would be an excellent idea to take advantage of the immaculate landscape of the salt flats by taking a photo of everyone standing next to the van. (Mind you, we drove onto the salt flats.) We got the photo and were all back in the van when the tires started spinning up clay. Our silver bullet was stuck! We pushed, dug and yelled, but nothing seemed to be getting our back tires out of the muck. After an hour or two of this tenacity, we reluctantly called a tow truck and sat in the van melting. Around the third hour of waiting for the



TORY TRESEDER / FISHBRAIN STALL / SALT LAKE CITY, UT



VINNY MINTON / FAKIE FISHBRAIN TO FAKIE / 7 A.M IN RENO, NV



AUSTIN PAZ / LIU KANG AIR / SALT FLATS, UT

tow truck, we all desperately needed water. Fortunately, our prayer was answered by a man in a white robe — I mean minivan — who stopped and gave us a jug. We spent our time in the salt trying to sleep, listening to music, exploring, and playing baseball with a stick bat and a clay ball. The tow truck finally arrived hours later. We all let out a sigh and a chuckle when we saw Mr. Tow break his pulley system trying to get us out. “Damn it, we’re done for” was the consensus for the 10 minutes before Mr. Tow miraculously got us out with a badass off-road tow truck.

Once back in Reno, we were ready for a last night, Hunter S. Thompson-in-Vegas style, but we were in Reno, so much smaller of course. At 7:30 a.m. the next day, we all felt awful and piled into our now salt-and-white-clay-filled van for the drive back to Northern California.

All or Nothing, you ask? Well, I believe we saw a little of both. **ONE**



am hour



montre livingston / BY ADAM KILLGORE WITH PHOTOGRAPHY BY JERO

When I first heard of Montre Livingston, it was in nonstop rambling from Dre Powell. This kid is the future, prodigy, best and so on. From Dre, this means a lot.

Hailing from Charlotte, N.C., Montre was molded by such Southern greats as Dre, Will Gordon, Joe Dobson, Kenny Owens, Kevin Dowling and Walt Austin, so it's easy to see where Montre adapted his flawless style and confidence.

It wasn't until this year that I actually got to chill with Montre and learn what he's all about. He is the Truth.

"When it comes to rollerblading, Montre does it right: (omega) skills, (rude boy) style, and, most importantly, he's always smiling," Kenny says. "I've been all over the world rollerblading, and I seriously haven't seen many kids with his natural ability."

I couldn't agree more. It's obvious this is all for fun yet he loves what he's doing. With all the kids who get free skates and exposure, it's funny that few have realized Montre is the future.

Kenny speculates it's this: "Living in the Dirty South makes it harder for

people to see that Montre Livingston is a major character in the future of rollerblading."

I realized Montre's natural ability quickly. At first, it was the buzz from Dre, then "Say Word," then cameos in major videos such as "Barely Dead," which caught my attention and got him a spot on Denial Clothing. Someone needs to grab him quick for them boots.

Chillin' with him and watching his skating mature to the level of a professional was amazing. He definitely smokes more than an old Rasta and skates more than a 13-year-old with nothing to do. On top of this, he works 40-plus hours a week at the OG and lives with his girl in a new apartment, so his schedule is full, but he managed to come up with some 100 clips for the Denial video and a whole section for "Say Word 3," which is amazing might I add.

I'm just glad Montre is starting to get the shine he deserves, but truth be told, Kenny and I both believe that regardless of whether Montre gets paid to skate or is in the limelight, he is a professional skater. Hopefully his section in the Denial team video will solidify his existence in this industry and the uppers will realize he is who they need to bring this shit back.



MISTY FLIP / CHARLOTTE, NC

picks /



/erikBAILEY

TRICK: pudslide to fakie
LOCATION: san francisco, ca
SKATES: valo
FRAMES: ground control
WHEELS: heat
PHOTO: kola



/ carlosPIANOWSKI

TRICK: royale
LOCATION: ponta grossa,brazil
SKATES: usd
FRAMES: kizer
WHEELS: undercover
PHOTO: charneski



/ alexBROSKOW

TRICK: zero spin
LOCATION: encinitas, ca
SKATES: valo
FRAMES: ground control
WHEELS: 4x4
GEAR: vibratux
PHOTO: driver



/ robG

TRICK: front nugen to 2yo shifty out
LOCATION: duluth, mn
SKATES: xsjado
FRAMES: xsjado
PHOTO: stephenson

/ eito YASUTOKO

TRICK: shifty air
LOCATION: san diego, ca
SKATES: rollerblade
GEAR: goodskates
PHOTO: driver



/ kevinMELAND

TRICK: negative mistrial to fakie
LOCATION: minneapolis, mn
SKATES: xsjado
FRAMES: xsjado
WHEELS: heat
GEAR: con.artist
PHOTO: haynes

15 minutes →



evan stone / BY MIKE OPALEK

I'M SITTING SHOTGUN WHILE DRIVING ALONG THE PAN-AMERICAN HIGHWAY IN THE MIDDLE OF PANAMA. LOOKING OUT OVER THE ENDLESS GREENERY, I BEGIN TO DAYDREAM. THE MAN DRIVING THE CAR IS AN OLD FRIEND. HIS NAME IS EVAN STONE, AND HE JUST STOKED ME OUT ON A SURF TRIP DOWN HERE. I KEEP THINKING OF THE OLD DAYS, WHEN I HAD JUST MOVED TO LOS ANGELES AND I MET EVAN. THIS WAS WAY BACK IN VENICE BEACH, CALIF., IN 1993. SINCE THEN, I HAVE WORKED WITH EVAN ON A NUMBER OF SKATE FILMS, AND OVER THE YEARS WE'VE REMAINED FRIENDS AND SURF BUDDIES. AS I'VE BEEN MOVING BACK AND FORTH BETWEEN NORTHERN CALIFORNIA AND L.A. AND DOING WHATEVER IT IS I DO, WE HAVEN'T HAD A CHANCE TO HANG OUT IN A LONG WHILE. BUT NOW, AS WE SIT IN THIS CAR HEADING TO THE SURF, WE GET A CHANCE TO CATCH UP. IT HAS BEEN A LONG TIME SINCE WE'VE BEEN ABLE TO HANG OUT AND JUST TALK.

THE THING ABOUT EVAN IS HIS PASSION. HE HAS A GREAT DRIVE FOR WHATEVER HE'S INTO. AND THAT UNDOUBTEDLY PLAYED A ROLE IN HIS TRANSITION FROM MAKER OF ROLLERBLADE VIDEOS TO KEY FIGURE IN THE EMMY-WINNING CURRENT TV, A NETWORK FOUNDED BY FORMER VICE PRESIDENT AL GORE.

AFTER WE GOT BACK FROM AN INSANE SURF TRIP — WE EVEN TOOK A DAY AND SNORKELED WITH SHARKS — I SAT DOWN AT HIS HOLLYWOOD OFFICE, WHERE A FRAMED PICTURE OF HIM SITTING BEHIND A FILM CAMERA WHEN HE WAS A LITTLE BOY IS ON HIS WALL ALONG WITH A FEW FILMMAKING AWARDS. THERE'S ALSO A COPY OF EVERY ROLLERBLADE FILM HE MADE. LET'S LEARN MORE FROM THE GUY WHO WAS BEHIND THE LENS FOR THE MOST INFLUENTIAL SKATE FILMS IN ROLLERBLADING'S HISTORY.

MO: Let's start out with the basics. How did Evan Stone get into making rollerblading videos? I was friendly with an owner of a surf shop called ZJ and one of the owners had an idea for a brake for rollerblades. It was called Skidz; it mimicked a roller skate brake. So the guy from the shop said, "There were a couple of rollerbladers who I want you to work with," so that's how I met Arlo Eisenberg and Brooke Howard-Smith. I went out and did a promo for this and was really excited to work with these guys. After the piece was done, the product didn't do very well, but a relationship was started with myself and Arlo and Brooke. Right away we started to talk about doing a movie. I got right on the program because at the time, these guys were doing big grinds all over Venice, and if you look at the "Hoax" you can actually see a few clips where they have these Skidz brakes on. (Evan laughs.) And just at the same time we were talking of making a video, I was working with MTV Sports and Dan Cortez; my freelance chops with MTV were really starting to roll. The next shoot I had with Arlo was a showcase on Venice fashion for a show called "House of Style." ... We're talking '92-'93 right now. So after talking a bit, we just started the film. "Hoax" was basically a need, there was one video out there called "Dare to Air," and we looked at that as look at what else is out there, let's do something as well but a little more core and little more street style and gritty. My business partner at the time and I started a company called T-Bone Films, not only to do rollerblading films but to service our other clients like MTV and stuff. So we just started going out on my own dime, bought a video camera. We started doing it and got excited about it.

What did you have to overcome when coming out with the first few videos? When our first video came out, it was pretty interesting 'cause no one really knew too much of any tricks. They were making them up on the spot. I remember Arlo and Brooke making up the soul grind. We were at UCLA, they were going from bike rack to bike rack, frontside to backside. It was really exciting to be



ARLO EISENBERG, MIKE OPALEK, AND BROOKE HOWARD-SMITH / VENICE BEACH, CA (1994)

there. It was a good shoot. I remember Arlo and Brooke were so venomous with passion; they were like, "Let's start a sport." They had the vision and I think it shows in "Hoax 1." At the time I did "Hoax 1" it was a side project, but we had a feeling that it would sell numbers; we were looking at the dirt bike community and the skateboard community and seeing what numbers they were moving at the time and that was pretty good numbers: 20,000 to 30,000 units. The bigger films like "Crusty Demons" were selling like 80,000 to 100,000, and rollerblading was just taking off, so on the business end we knew it was a great idea. We put up, overall, about \$17,000 for "Hoax 1." It was all shot on High 8 and 16mm film. Only thing to overcome was to finish it. You almost have to abandon it, 'cause there are always new tricks coming out. Here's a good one: The only thing to overcome was Arlo and Brooke telling me that I should make my film and call it Senate. The film took a while to make — about a year — and at the time there was a video distribution company just starting called Video Action Sports, and they're really, really big now, but they started with rollerblading videos, just like a lot of people start in rollerblading even though they won't say it anymore. We're not going to name names. But Video Action started with rollerblading, and we helped that company grow. "Hoax 1" sold pretty good numbers at the time — it was about 12,000 to 15,000 units — and right there we knew it was on.

How did you come up with "Hoax 2"? At the time of "Hoax 2," I was working for MTV Sports a lot and we did a feature on Arlo, and it came out really good — you could probably YouTube that one. "Hoax 1" and "Mad Beef" made some good money and we wanted to step it up — and at heart I'm an actual filmmaker, shooting film, shooting the higher formats — and we wanted to flex out and show our filmmaking skills. At the time, we had a great relationship with Hyper wheels, who pretty much funded the video and so did Roces. So basically "Hoax 2" was funded before it went on the road, totally paid for; we were in the red before we left, which was a good business decision for us. At the time, doing a lot of stuff for MTV, it was the early days of reality television, and I've always been into that kind of stuff. So "Hoax 2" was our time to get out there and flex.

What was your personal experience on "Hoax 2"? "Hoax 2" was a blast. It was about a month and a week, and it will be etched in my brain as a great time. The hardest part was trying to get the skaters up everyday to skate. (As a skater

on the tour, I take offense to this and want to hit him ... just kidding!) You know, you fall into this thing when you're on the road and you get lazy and you have to get up and explode with all this energy, basically going out, hurting yourself and coming back to the bus and healing up. But the experience was great; I wish I had the dailies. I wish I had them. Back then, you dubbed over tapes or threw them away. ... I don't know what happened to them. The friends I made, the actual riders, I'm still friends with today, and we hang out all the time.

How do you think the movie turned out? At the time, I was really stoked on the movie. We shot 20 rolls of 400-foot 16mm film, we shot 50 Beta tapes, and the movie was shot in film and Betacam, which are two very high-end formats. I don't know if you know, but Beta cameras are very unwieldy and big. I'm really stoked on how it turned out. Based on that film, I got an agent and my career besides action sports videos was just taking off because of "Hoax 2." It was a great vehicle for me as a filmmaker. No one told me what to do or how to edit; no one told me about music choices. And if you notice, a lot of the music choices were cutting edge at the time ... including 311.

What have you been doing since you stopped making rollerblading videos; where has your career taken you? After I stopped making rollerblading films, I started to really step up with MTV and went on to produce other major television shows like "Amazing Race," countless shows for MTV, VH1, NBC. I started getting into television directing more. My career outside of action sports began to soar. But I never stopped loving that independent feeling of making product for the masses, and I kept doing that even on the side while I was working my other jobs. I put out a sport bike series called "12 O'clock"/"Urban Street Bike Warriors." It's about nine DVDs in total, and it's about those crazy dudes on the highway doing wheelies on their sport bikes. I also did a car series and basically kept that going. I never got out of making those independent movies. After the rollerblading market went soft, people were starting to get their action sports fix online and stuff. I had to move over to more television production. But I must say, back in the old days when I shot "Hoax 1," "2" and "3," those were some of the best days as a filmmaker in my life!

How has Evan Stone changed in the last 10 years? I'm definitely a much, much

better filmmaker; I'm much more well-rounded. Now I produce and I edit and I shoot and I direct. Luckily, because of my experience of making rollerblading films early on, I've always been this way, and that training from doing the "Hoax" films is really the basis of who I am today, and my style, and how I tell a story is kind of the same. If you look at my stuff now, you'll see some of the same techniques but now it's way more narrative.

What is your current project? Right now, I'm executive director at Current TV. It's owned by Al Gore. But it's not a political channel, it's a youth lifestyle network. We put out short documentaries about mostly lifestyle pieces. It's a great company, 'cause it's based off user-generated content — people submitting things to us. I'm the lead director of the company that does original programming, and I fill the network up with what I think is cool.

What inspires you to go out and shoot and produce segments? It's the same thing that inspired me when I met Arlo and Brooke; it's personalities. They're very gregarious and great on camera, and they bust their ass for what they believe in and their passion. Right now, I'm working on an artist named Shepard Fairey. You might know him; he does all the Obey Giant stuff. When he goes out with his wheat pasting and climbs up billboards and illegally puts his artwork out there — it's that passion and drive and the look in their eyes, and they got fire. As a filmmaker, that's what you want, good television.

What can you tell other filmmakers in the industry? What I'd say as a big word of advice: use a steady hand, and use a mic and get good audio. When you get out there in the professional world, shaky camera and bad sound is unacceptable. Another thing is listening for sound bites; listen for stories. What we did best in the old days was incorporate sound bites and real moments in between songs, make something happen. Get out of that routine of just putting tricks down.

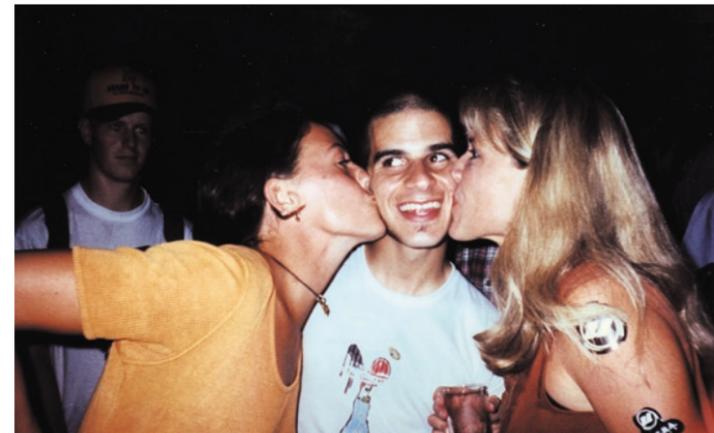
Where do you want to be in the future with your career? One, working with Current TV; it's a great place to be, and they let me run wild here. I can do any story I want. I go out and shoot, edit and direct in-the-field pods (short documentaries). Second thing I'd like to do is keep going on finding new sports to do DVD or content for. After rollerblading, I got into sport biking and then illegal street race DVDs. ... Who knows? I do know this though — another good little piece of advice for all those filmmakers out there — you got to start thinking out of the box, you know. Because DVDs aren't where you're going to make your money. It's all new media right now, it's Internet, it's content for your phones and Web sites. To really make it as a filmmaker these days, you've got to know how to shoot, edit and direct and put it together with a nice bow, 'cause that's what people want. And second of all, diversify what your end product's going to be and go to new media; that's where everyone's going.

What are some of your favorite or crazy moments from "Hoax 2" that stick out in your mind? You know, I put Brian Smith on this tour to cause trouble. (We both start laughing.) I mean, he wasn't a troublemaker. But I knew his personality and Brooke's were like polar opposites, because they both want the limelight. Brooke was so used to having the limelight at the time and here comes Brian Smith stealing not only the limelight but all the girls, and there was tension right away. Just like, in the film there was the fight between Brooke and Brian and it all came to a head and we were all in shock, and that was the first week. That was a pretty standout moment. If anyone asked what it's about, what's our company line, what do we say?

It was about a peanut butter and jelly sandwich. Brooke put too much peanut butter on Brian's sandwich. Hahaha, yeah, a sandwich! I think it was a lot more about getting chicks at the time and who's taking the limelight. Another highlight was driving into N.Y.C. with all the riders on top of Skippy (the RV's name). I'm from N.Y., and all the N.Y. skaters were there representing, and it was a really awesome thing to go coast to coast and see the rollerblading scene so big at the time. We all felt like we were on top of the world at that moment. And I think all the visuals help tell that!

The interview is over but Evan wants to get something out, so I let him ramble...

"Let me just riff," Evan says. "... Let me tell you this. Back in the old days, when I did 'Hoax 1,' '2' and '3,' were some of the best days as a filmmaker in my life. You know, I think back at the freedom we had. I could shoot anything any way we want and tell any story we want and showcase any skater we want. We weren't that restricted back in the day, and we helped a lot of skaters get sponsored. You know, thinking about the old days, we weren't hired by anyone to do this; we didn't have a boss. We were out there doing it by ourselves; we had a real independent feeling to us. That feeling of, 'I don't need to get a paycheck from a boss; I don't need to be working for someone,' has lasted my whole life. 'Cause now I don't care if I'm working for someone; I'm working for myself and I can make money. I can make things — I can make things that people like. Back in 'Hoax' days, we were the most popular video series out there, and we helped form and mold rollerblading to where it is today, and I feel real proud about that. I do believe 'Hoax 2,' especially, really helped the sport of rollerblading, not for the tricks, but for the style and uniqueness of all the different riders. And, also, 'Hoax 2' was a real eye-opener on, yes, there is a real rollerblading scene in America. We'd show up anywhere and there were 100 kids waiting for us. It was an honest look at it. And that honest look that 'Hoax 2' has, it wasn't tainted yet with a lot of corporate sponsors and whatever, a lot of bullshit. The honest look at the time is why I think 'Hoax 2' was such a success, and now it's still looked upon as a great film, and I'm super stoked on it!" **EW**



FROM TOP: ARLO EISENBERG (1994); EVAN STONE (1994); UNKNOWN, MIKE OPALEK, BRIAN SMITH, AND B "LOVE" HARDIN GETTING ROWDY AT "THE HOAX 2" PREMIERE

folio



PORTRAIT BY WES DRIVER

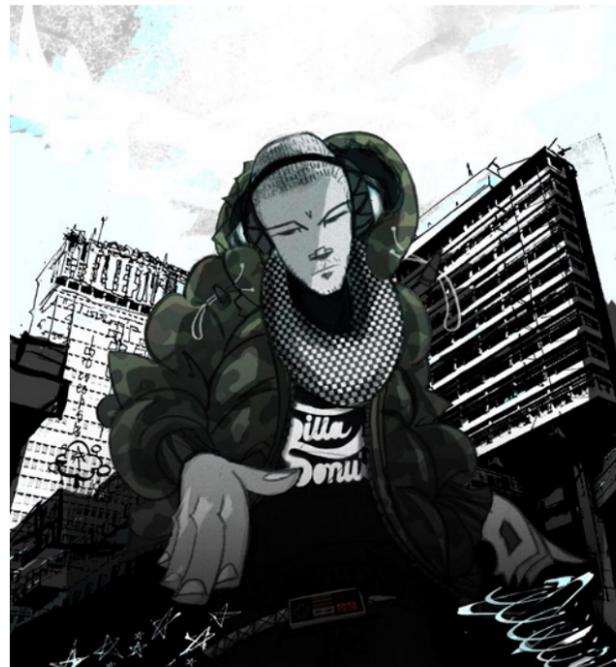
andrew tunney / BY JUSTIN EISINGER

You may or may not know the name Andrew Tunney, but you've most likely checked out and appreciated his artistic creations. Be-Mag, Ecco, "Barely Dead" and even indie comics have benefited from his unique design sensibilities. And although a knee injury has kept him from blading as hard as he used to, his influence continues to have an impact on the emerging aesthetic of blade culture.

Hailing from Manchester, England, Andrew is another skater applying his blade-influenced style into outside commercial channels. This past July he came to California to attend the world-renowned San Diego Comic Con. Besides trolling for — and catching — freelance opportunities, Andrew was here to grab a copy of his first published covers for the comics publisher Big Boss Studios, which used his art for their 2007 anthology.

Although he has penetrated the competitive market of comics illustrators, Andrew's first published work was in Be-Mag, where he did the illustrations for the "How to be a Pro" article, a gig his longtime friend Adam Kola helped arrange. "They were the first people to take a chance on me," says Andrew, but it was working on projects for Ecco and "Barely Dead" that he feels was "a huge honor because I never thought I'd get to represent the whole culture of rollerblading on that level. But Arlo saying, 'Your work makes me proud to be a rollerblader,' pretty much crowns everything."

Next up for Andrew is a project between his Wonderfist team and Mighty Tanaka, a venture he hopes will show everyone at their best in their respective fields. And hopefully it will be a lot of fun. He also has been developing comic book ideas for years, and hopes to parlay his recent exposure into a chance to bring those ideas to life. Using, of course, a strong visual voice, the kind that you find inside most rollerbladers.



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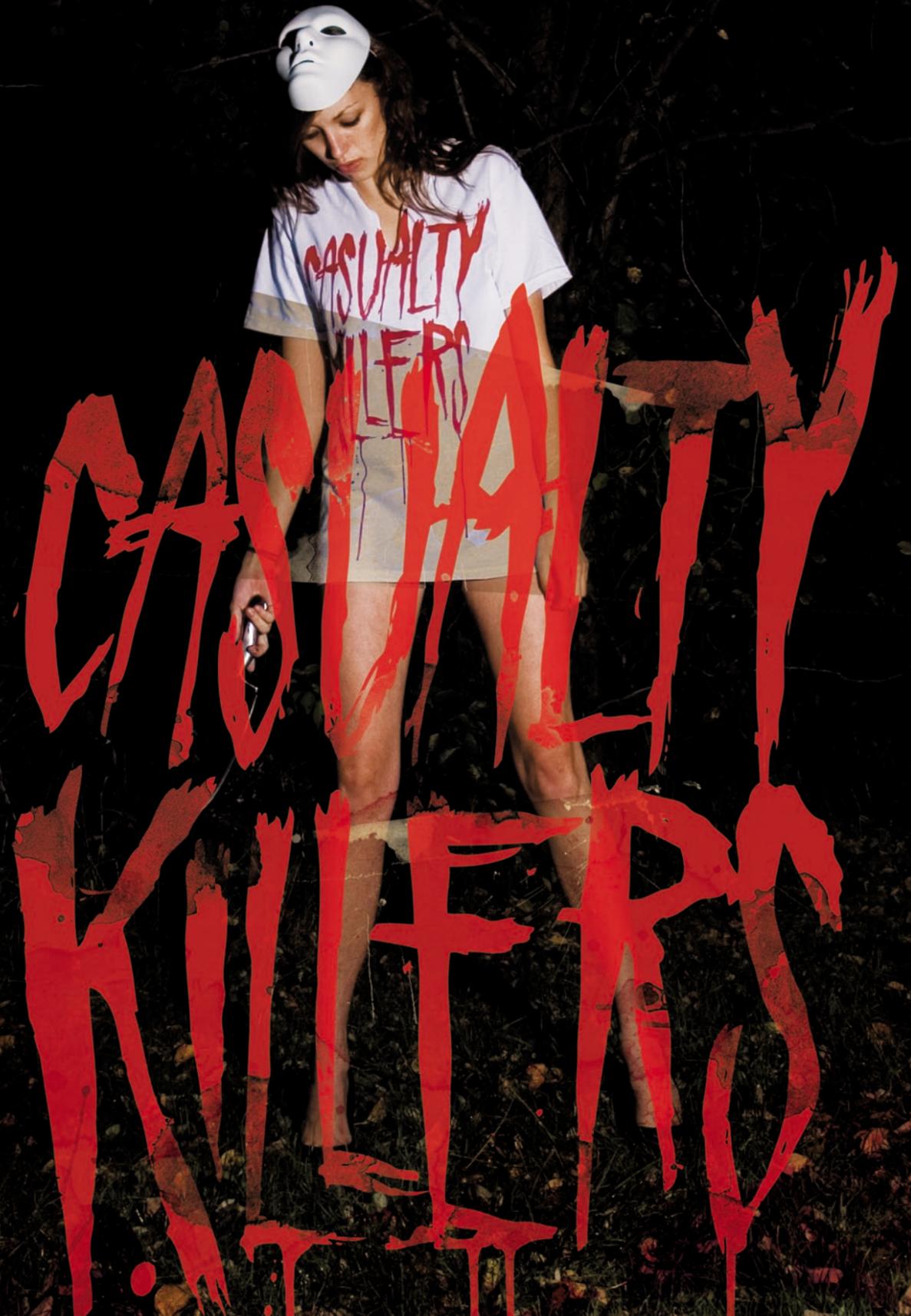
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Springfield Skatepark
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Play It Again Sports

Dover
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contributors /

1 >



brandon smith, photographer, Oakland, California

"When did Brandon get so good at taking pictures?" That's a question I've heard several times since ONE began publishing the fruits of his camera, but really the more important question is, "What's Brandon going to send in next?" We discussed some things when he and his posse rolled through SD this summer, so I say with some degree of certainty that what he does send in will be excellent.

2 >



john haynes, photographer, Minneapolis, Minnesota

Haynes is our new workhorse, so if he comes to your town you'd better recognize. For this issue he went to Chicago to provide us with a perspective on the Windy City Riot, both words and images, and a couple pics for our gallery. Last issue the bridge collapsed near his house just before we went to print, and this time San Diego is burning down around us. We are truly brothers of disaster.

3 >



joey mcgarry, videographer/blader, Vancouver, British Columbia

This guy is a wooly mammoth of rollerblading vision, and a painfully honest critic of rollerblading films. And not very good at comma placement. He once wrote in this space that rollerblading ruined his life, but we think the opposite is true. Without rollerblading, Joey would just be another lunatic Canuk with a Molson and a mullet, enjoying the benefit of free healthcare.

John Schmidt Ao Soul

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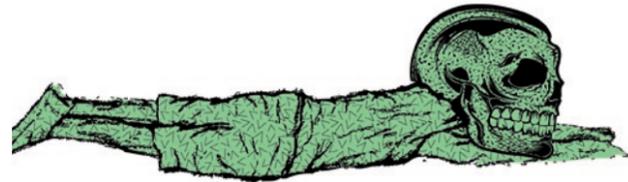
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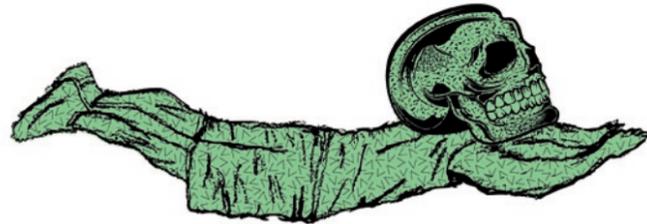
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FOR BLADING OR JUST ABOUT ANY OTHER PHYSICAL ENDEAVOR, CORE STRENGTH IS A MUST FOR PEAK PERFORMANCE. WHILE PEOPLE OFTEN FOCUS ON THEIR ABDOMINAL MUSCLES, THE LOWER BACK IS JUST AS IMPORTANT, AND OFTEN EXPERIENCES A GREAT DEAL OF STRAIN FROM THE RIGORS OF SKATING. WHETHER ABSORBING A HARD LANDING OR SURVIVING AN AWKWARD BAIL, STRENGTHENING THE MUSCLES IN THE LOWER BACK WILL HELP ANY SKATER IMPROVE HIS OR HER ABILITIES AND MINIMIZE EXPOSURE TO INJURY.



Superman

Laying facedown on the floor with your arms stretched out directly overhead (like Superman flying), raise your arms, chest and legs off the floor and hold them there for 2 seconds. Then lower back to the ground and repeat. For an additional range of motion, try using one arm and leg at a time (right arm/left leg, left arm/right leg), and with your free hand, press your chest higher off the ground.



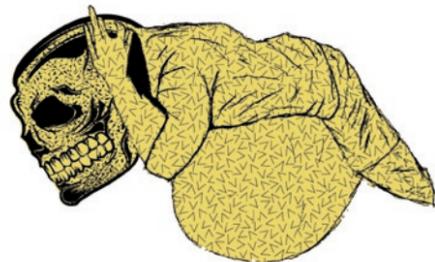
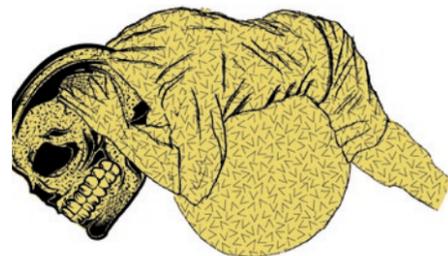
Stiff-legged dumbbell dead lift

Bend at the waist with your head up, back straight and knees nearly locked. Holding a set of dumbbells at arm's length with your palms facing in, straighten up while continuing to hold the dumbbells at arm's length. Now lower back down to the floor. But be careful, this can be a dangerous exercise if not done correctly (motion should be smooth) or done with weights that are too heavy. Mix it up by standing on a bench or box with a barbell instead of the dumbbells.



Weighted ball hyperextension

Start by laying prone on an exercise ball with your toes positioned on the floor for balance. Hold a weight under your chin or behind your neck. Now raise your torso off of the ball by hyperextending your spine. Return torso to ball and repeat.



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