

# ONE



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jonjon bolino

#10

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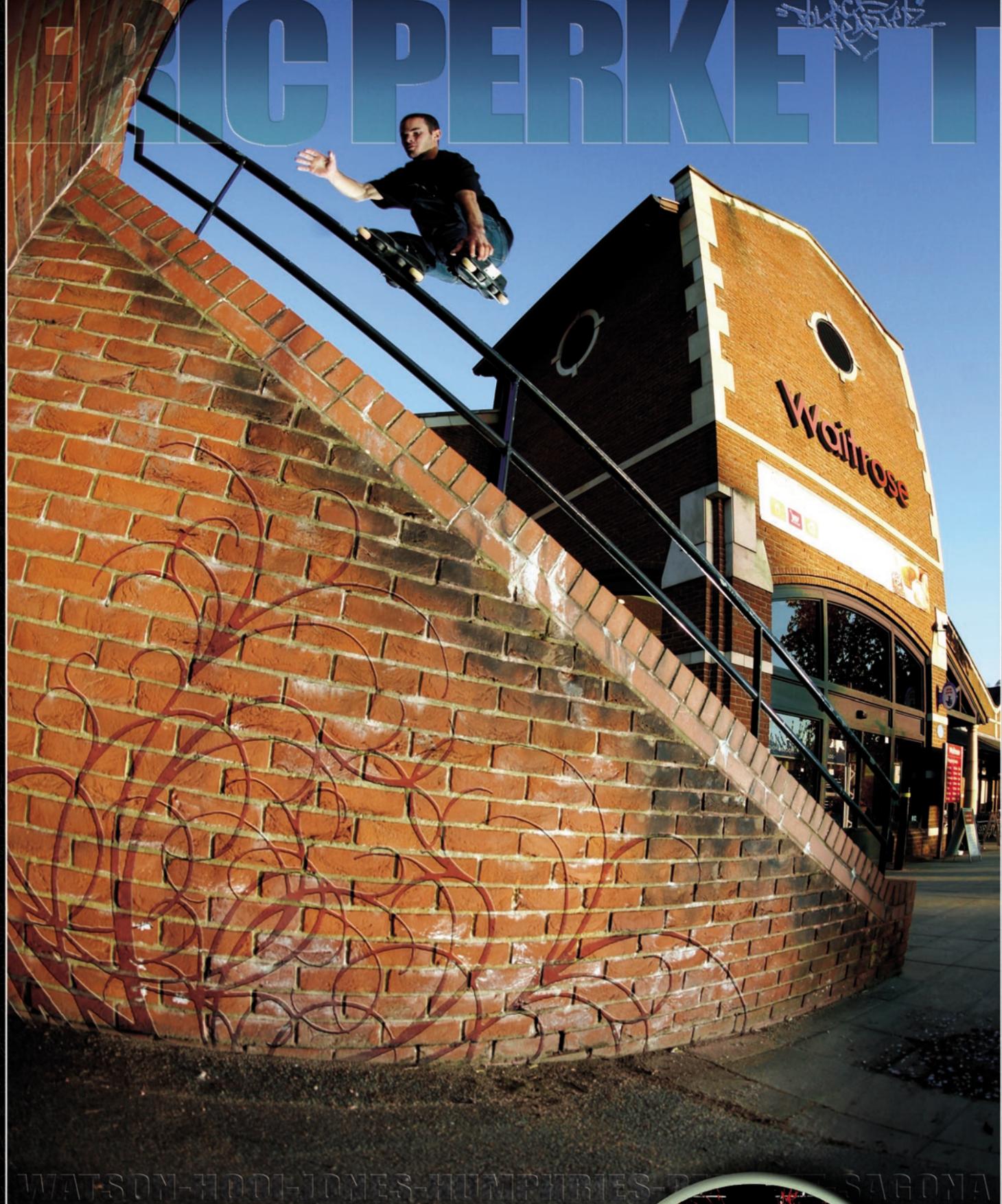


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# THE VICIOUS TEAM

## THE VICIOUS TEAM VIDEO

- Jon Jon Bolino
- Jeff Stockwell
- Oli Short
- Chris Farmer
- Ben Schwab
- Mike Lilly
- Domink Wagner
- Joey Chase
- Shintaro Nakayama
- Marc Enanoh
- Iain McLeod
- Gabriel Hyden
- Dave Benski
- Jeremy Spira
- Sean Santamaria
- Connor O'Brien
- Chase Rushing
- Michael Collins
- Adam Brierley
- Keith Brierley
- Killer K
- Marcus Benavidos
- Brian Shima
- Dominic Sagona
- Thomas Thelman
- Micah Yeager
- Dan Leifeld
- Joey G

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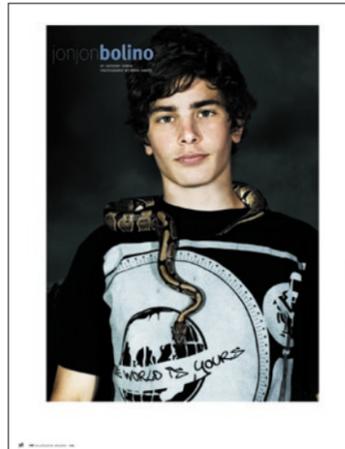
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 BACK COVER: AARON PETERSON'S RETIRED SKATE (PHOTO BY HAYNES)



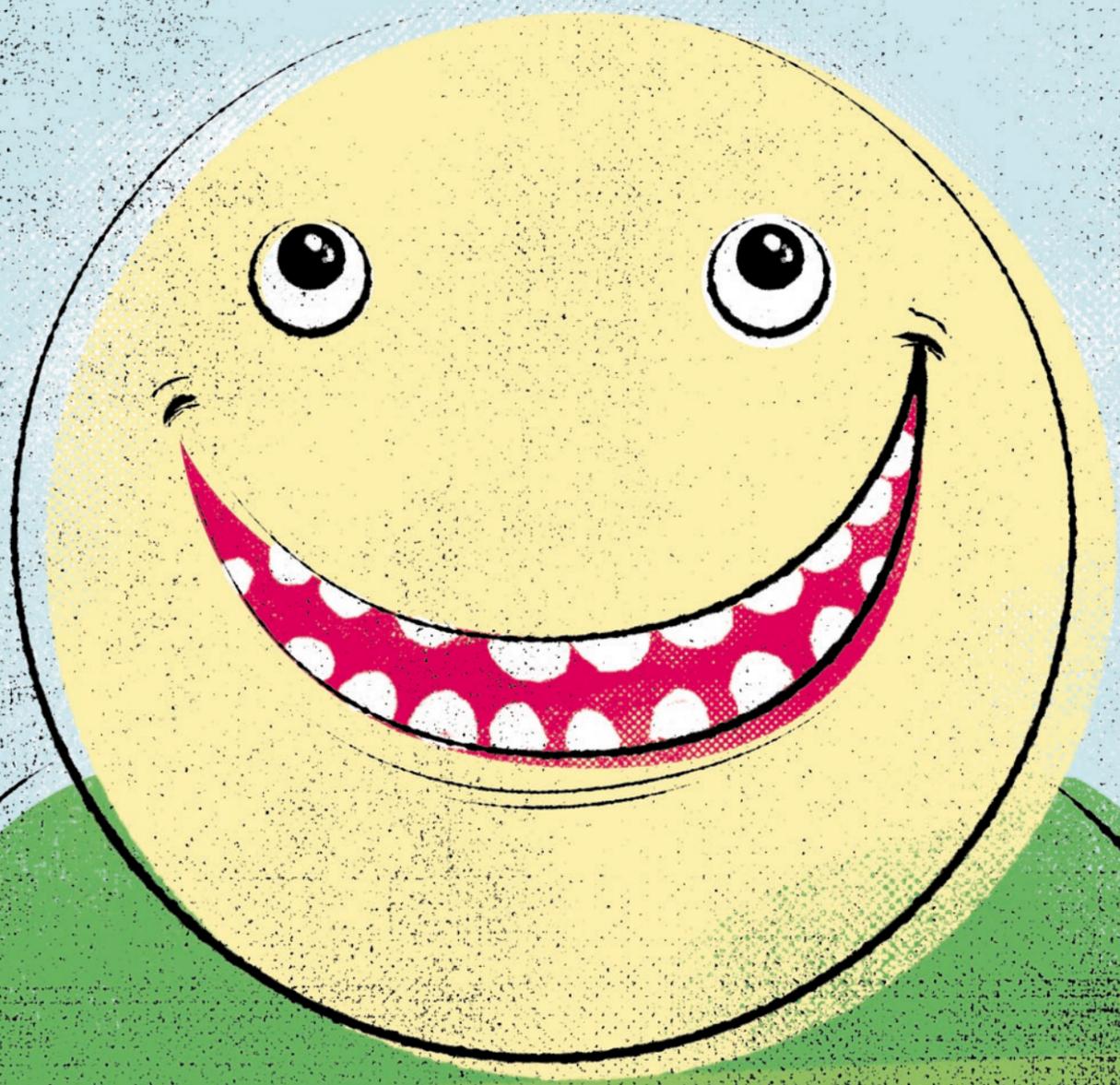
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# letter /



Collins Schude / photo by collin martin

## “And we’ll walk in the sun—but ‘till then tramps like us, baby we were born to run...”

For the last two issues ONE traveled to South America and Europe, but for Issue #10 we sat on our asses here in San Diego. And we couldn't be happier. Not only because Southern California is pretty freakin' sweet, but because staying put means we get to focus on the incredible talent here in our own backyard. And maybe it's the staying in place long enough to tune in to the environmental vibrations or some new age hokey like that, but if you get down on your hands and knees, and press your ear up to the hardened steel tracks, you can hear — make that feel — the coming behemoth of change. It races ever closer... distant still, but it progresses. It gains momentum. It is inevitable.

Whether it's the globe-spanning conversations with rollerbladers at every level of involvement, or the shops with their tales of mysterious new customers, or just the change in attitudes of our great community, the signs are there. Crossed fingers of hope are giving way to calluses as hands strive to keep up with demand. It sounds existential to some degree and it is, because in this modern day where so many believe you must fake it to make it, can we recognize the time when the “faking it” isn't necessary? Are we prepared to even accept that possibility? Look around. We are prepared. We grew into our skin. Pride overcame prejudice.

But you know what, maybe it was dedication more than pride — dedication to a craft, a lifestyle, legions of friends and being part of something bigger than oneself. Every one of you out there blading and reading this magazine is showing your dedication, whether you care to think about it that way or not. Just by blading we're all flying a flag of dedication — and in another way, defiance. We may be tramps in the eyes of the big business of sporting goods, but these tramps have already had their day(s) in the sun, and it's going to happen again.

Thinking about it happening again, though, is taking on new meaning now, too. For far too long that meant adhering to some sort of blind

faith that karma, or whatever, was going to propel rollerblading in the same way it did skateboarding. Many in our industry wanted to be like skateboarding — the acceptance, the fame, and most importantly the money. But I have news for everyone — that ain't gonna happen. Not now, not ever. Not because blading isn't going to continue to grow and spread and bring in hundreds of thousands of new participants, but because we shouldn't want to follow in their tracks. It's been done. The style and culture has been shown to the world and subsequently been exploited and mutated into some base form of bleh. We can do something better, something new.

During the alleged “dark days” of rollerblading, our community has turned its focus away from media attention or conforming to the requirements of a successful press release, and instead embraced all the quirky weirdness we possess. And there's our strength — being unique. Rollerblading isn't just skateboarding with blades, nor is a rollerblader just a skateboarder with a different logo on his T-shirt. Nope, we're a whole different breed — different ethics, morals, character and an entirely separate history. A history I'm damn proud of, too. I wouldn't trade it or want to distort it or watch anyone exploit it.

To me, the ups and downs of rollerblading are a testament to the pursuit of freedom and happiness in this modern country we live in — a search for the American Dream, if you'll pardon the comparison. So here we are, again, creating and offering a product that is a celebration of all things blade. Made by bladers, for bladers, about bladers. Friends, may the blade be with you.

Justin Eisinger  
Editorial Director

A large, ornate graphic featuring the NIMH logo at the top. Below the logo is a photograph of a person in a blue shirt performing a trick on a brick wall. The entire image is framed by a decorative border with crescent moons and stars. At the bottom, there is text introducing Jon Bolino and contact information for Rat Tail. The text includes: "INTRODUCING JON JON BOLINO", "DISTRIBUTED BY RAT TAIL", "619-683-9491", and "WWW.NIMHSKATE.COM". There is also a small logo for Rat Tail at the bottom center.

# scene /



Justin "Jefferson" Augustus / photo by adam morris

## iowa

Sure, Iowa has cornfields. And wrestling, pork and regular visits from presidential candidates to our swing state to spread enough bullshit to clog the Mississippi River.

But we also have a brotherhood of skaters, a sort of Children of the Corn of blading without all the killing.

The state's rolling roots go deep into the early '90s, spreading branches all over and creating a thriving scene where everyone is quick friends and even quicker brothers. If you skate with us once, it's hard not to make a dozen friends. Driving five hours for a session is common but rarely does anyone leave cursing the amount spent on gas.

We're all connected by a Web site created by Adam Morris and aptly named The Iowa Connection ([www.iowa-connection.com](http://www.iowa-connection.com)). It's where we post edits and profiles and arrange sessions to bring one another together. It's our Field of Dreams of skating.

Morris is also crazy behind a camera lens, forcing us all to skate better and harder to keep up with his photographic talents.

Logan Clark is our golden boy, dominating Roll Series events whether on street or park. Dante Muse — a legend in the speed skating realm — is our measuring stick, showing us how fast and insane aggressive skaters can be when we, too, are in our 40s.

Justin "Jefferson" Augustus has this uncanny knack for knowing everyone everywhere he goes from years of traveling for our sport. If you go to any major skating event across the country, expect to see some Iowans. Whether it's a few of us at the Hoedown or a conversion van full at the Bitter Cold Showdown, if there's rollerblading, Iowa will be there with our battle cry, "Io-What!"

There are too many skaters to mention who have pushed and promoted the scene, but some who come to mind are Lucas Baumann, B.J. Bales and Ake Phetdavieng.

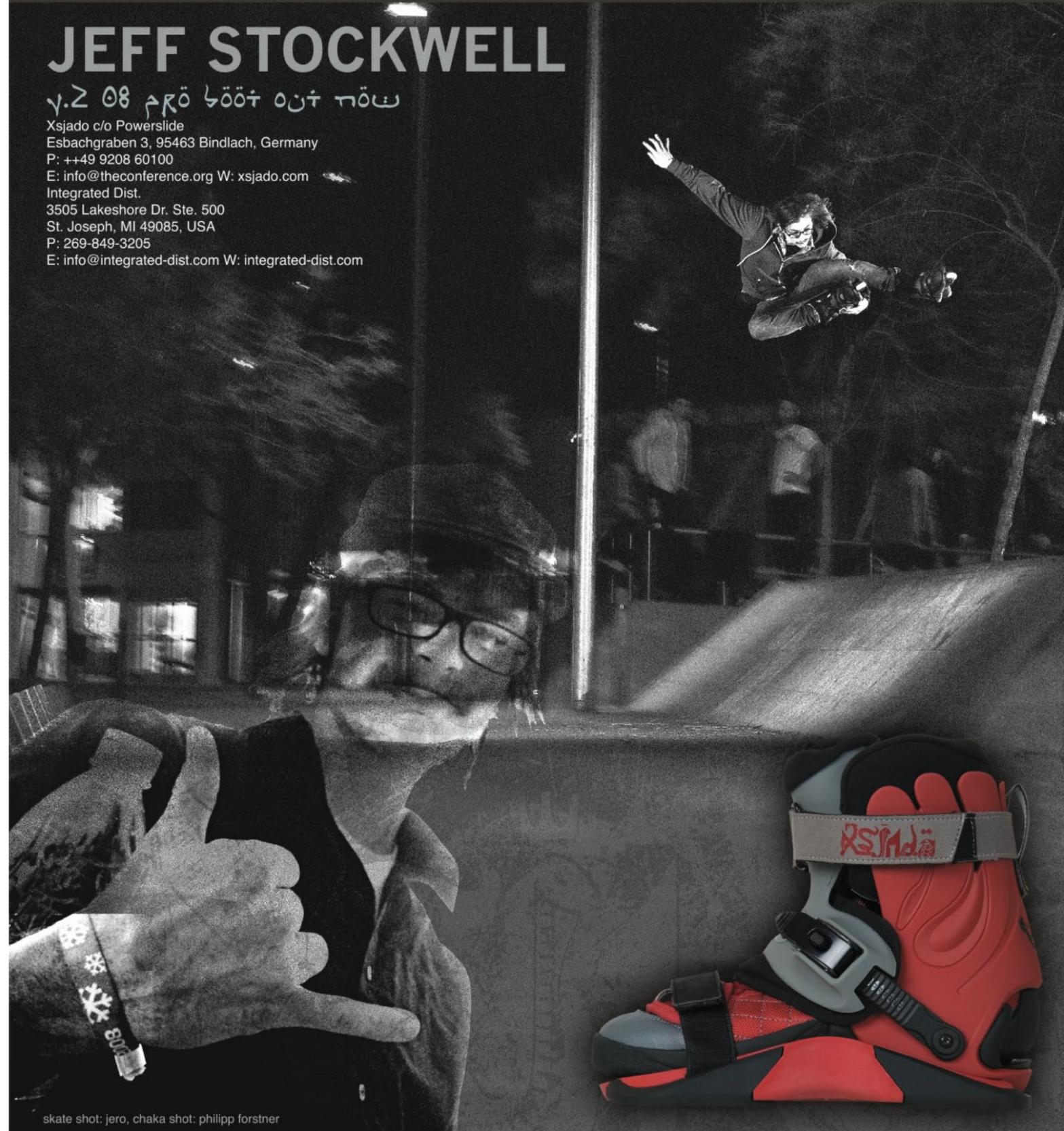
The people we consider Iowa bladers aren't only from Iowa. Our community includes natives who moved away and neighbors from Illinois and Nebraska.

So, if you're coming through Iowa, hit up the Connection and know there's always someone down to skate. — Brian Krans

## JEFF STOCKWELL

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skate shot: jero, chaka shot: philipp forstner

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mark wojda - ttp - love park

photo: amato

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chris farmer

**Horror flicks**

1. "Cannibal Holocaust"
2. "Hard Rock Zombies"
3. "Zombie"
4. "Dead Alive"
5. "Popcorn"

**My other roommates**

1. Five dogs
2. Two indoor cats
3. Six stray/outdoor cats
4. Five fish/one crab
5. Bees galore

**Failed Apple products**

1. 17" Aluminum Powerbook
2. 15" Titanium Powerbook
3. Five iPods
4. Four Shuffles
5. One Nano

**Necessary liquids**

1. 2% milk
2. Ozarka
3. Diet Rockstar/Zero Carb
4. Whiskey
5. Cervesa

**Weird shit about flying**

1. Must shower within a few hours of the flight
2. Black underwear must be worn
3. Won't tear off the bag label/sticker until I fly again
4. Never throw away any tickets
5. Touch the outside of the plane three times before boarding

photography by wes driver



### NIMH SHIMA V2

retail: \$269.00

All dressed up and with everywhere to go, Nimh's second skate style and first complete skate flushes out additional details and accents for the skater who demands that extra touch. Features a "fur-lined" Vicious liner, GC Formula 1 frames, ABEC-5 bearings, 58mm 90a Nimh wheels, ABEC 5 bearings and 42mm GC Nylon anti-rocker wheels.



### XSJADO CHRIS FARMER 2

retail: \$229.00

After an eternity of silence Xsjado springs to life, releasing its first skates since the great Conference acquisition of 2006. The new owners and manufacturers have created the same great Xsjado performance in the Chris Farmer 2, plus offered up a new color, new footwrap, and a distracting animal decal on the cuff you can pull right off.



### CASUALTY MILITIA T-SHIRT

retail: \$25

If you're as fed up with the current political/war machine as much as the guys at Casualty (remember the Impeach Bush shirt?) then do yourself up in the Militia shirt and announce your call to arms. People seem to take notice when you put an assault rifle and the American Flag together, so get ready to inspire some conversation.

### USD RACHARD JOHNSON

retail: \$329.00

Long thought to be purely mythical, Rachard Johnson's blood red pro model skate from USD is finally here. Built on the best-selling Throne chassis with a new v-cut cuff, upgraded Sifika liners, Fifty/50 Core frames, a full set up of eight Rachard M1 pro wheels, plus an additional set of black laces and eight more USD Tenth Anniversary wheels.



### GENRE MURDA 6 WHEEL 59MM/92A

retail: \$28.00 set

Bolt more bright red, Philly-bred performance to your blades with the latest urethane offering from Genre. Mike Johnson's sixth pro wheel from Genre is a big 59mm for fast rolling and 92A hardness to cut down on sticking. Most commonly seen destroying rails and ledges with his uncanny trick vocabulary, the new Murda wheel should work for you.



### 4X4 PAT LENNEN WHEEL 59MM/91A

retail: \$25.00 set

P. Lennen may be undercover, but that doesn't mean he's been forgotten, and 4x4 proves that again with the newest Pat Lennen wheel. Measuring in at 59mm/91A, and featuring a smooth, round profile, this wheel is perfect for shredding varied terrain from cement pools to choppy asphalt to, say, a pair of 30" Apple HD Cinema Displays.



### KIZER DEMETRIOS GEORGE SUSPENSION FRAME

retail: \$65.00

The cult-favorite Kizer Suspension Frames are back with the Demetrios George pro frame—now in gray and black, and featuring the same Zytel nylon material that made them legendary for grinding. With a deep, centered groove and the extra cush of the urethane suspension bumpers, expect a whole new skating sensation.



### VIBRALUX KEYHOLE HOODED T-SHIRT

retail: \$27.00

Release your inner superhero with the hooded Keyhole t-shirt from Vibralux. You'll feel invincible under your hood, while the super-soft, lightweight cotton keeps you cool. Great for laying or just making a statement, unlock your quirky side with this unique offering from the company you hate to love.





## SOUND CHECK > atmosphere / AN INTERVIEW WITH SEAN DALEY AKA SLUG

by justin eisinger

**Right out of the gate to No. 5 on the Billboard 200. To some people that probably means a lot. What, if anything, did that mean for you?** To me, it means that somehow in these downloading times, our fan base was motivated to go out and show in force. I give them all the credit. I think I may have the coolest fans in the world. It also means that it was a slow week for releases... ha.

**Friends of mine in Minneapolis say they see you around “the cool part of town” frequently. Can you describe the influence Minnesota and maybe the Midwest in general has had on you and, by extension, your music?** Those friends have not seen me in the cool part of town for about two years. I went into hiding when I realized that everyone in the scene was an opportunist. Well, not everyone, but you get my point. Minnesota, however, is responsible for who I am as a person and as an artist. I would not be who I am had I grown up anywhere else.

**Set against the context that lyrically you wanted to stretch your narrative out into more topics, you know, evolve, do you think it's impossible for people not to compare whatever you create now to a slamming anthem you've cut in the past?** I'm sure they will. And I don't mind. It's my responsibility to be me. However, whoever decides what that means is up to them.

**In that regard, is “When Life Gives You Lemons” a concept album?** Every album I've ever made has been a concept album. That's what I get for wanting to be Prince when I was a kid.

**I was reading a review on Pitchfork that discussed the “uniformly drab scenery” found on the new album. What would you say to the guy who wrote that?** I would say his

liberal arts college creative writing courses were def a good idea. “Keep up the good work, Skippy.”

**As someone who's been recording and making music for a long time, what's the process like for you? Are you writing songs all the time or do you procrastinate in the way a lot of writers do, until the last minute when you're already in the studio, to get whatever's freshest in your mind?** I write constantly.

**I know you have a political edge, so what kind of forecast do you see coming down the Washington, D.C., pipeline? Him, her or the other one?** Obama in '08.

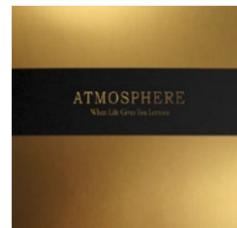
**Quick closers:**

**Vice?** Third-favorite magazine.

**Mp3?** Sure.

**Rollerblading?** Never tried it.

**Thanks Sean. Good luck with the tour.**



“When Life Gives You Lemons, You Paint That Shit Gold”  
Rhymesayers  
2008

## THE BLACK KEYS

Attack & Release  
2008 Nonesuch

**favorite track:**  
“Oceans and Streams”



Listening to the new Black Keys album quickly reveals a few things: a new, fuller sound and more of the rock influence that picked up steam on their last outing, “Magic Potion.” The fuller sound is courtesy of actually recording this one in a proper studio, a detail that came into focus when their work on an Ike Turner collaboration with production whiz Danger Mouse expired along with Turner. That project was history but the relationship between Brian “Danger Mouse” Burton and The Black Keys was not. This time they put him behind the boards and the result is an expanded audio spectrum that is equal parts blues and psychedelia. Down-tempo tracks like “Psychotic Girl” and “Lies” are haunting with their quirky repetition, an ingenious twist that likely came from Burton, while tracks such as “I Got Mine” and “Strange Times” offer the full-speed-ahead BK sound. The tracks “Remember When (Side A)” and “Remember When (Side B)” illustrate this balance well. Most notable is the additional accompanying instrumentation across the album, but perhaps most prominent on “Same Old Thing,” the deep bass line reminding me of Beck’s early work, “So He Won’t Break” and “Oceans and Streams.” Thanks in part to seasoned production oversight mixed with the band’s trademark rip-roaring rhythm, the latest Black Keys offering is a marked evolutionary step for these Akron-based blues rockers. — JE

## TOKYO POLICE CLUB

Elephant Shell  
2008 Saddlecreek

**favorite track:**  
“In A Cave”



Maybe it's the writer in me, or the editor, or the publisher, but I don't mind a singer/songwriter who can squeeze serious vocabulary into his/her songs. It doesn't make me think “emo,” or “bookish,” it just makes me think, “Hey, this dude is pretty smart.” Which was pretty much my reaction upon discovering Tokyo Police Club. Singer/bassist Dave Monks and company deliver intense, multilayered and catchy pop hooks so addictive they are like audio crack. Listening to “Elephant Shell” for the first time, several tracks gave me déjà vu — not because they're similar to some other song, but because they make so much sense musically. To put it bluntly — Tokyo Police Club can take emotions like euphoria or anticipation and make them come reverberating through their instruments. For me, it's like listening to a highlight reel of life memories. Then around track seven the album slows down with “The Harrowing Adventures Of...” and lets you catch your breath. But the tempo comes right back up, and for the most part that's where TPC wants you. And it's not a bad place to be, as these Canadians found a studio voice that many fans didn't predict. Pitchfork might have skewered them for spoiling great ingredients, but it comes off more like jealousy than serious criticism. Listen and you'll see for yourself. — JE

## XIU XIU

Women As Lovers  
2008 Kill Rock Stars

**favorite track:**  
“No Friend Oh!”



In many ways, listening to a Xiu Xiu album is a chore. It's not always easy, but it's something you know you have to do. So yeah, it's a chore. But like all chores, accomplishing it generates a sense of satisfaction, and so too is it with Xiu Xiu. Which in the grand scheme of the band makes perfect sense, as they've cut their teeth pounding the audience with the tortured vision of mastermind Jamie Stewart, each album a cathartic experience of confronting, enduring, accepting and being effected by turmoil of a sort. Yet in the seemingly haphazard but truthfully painstakingly orchestrated nonsense lays audio bliss, in many flavors. The empty room sounds of “Master of the Bump” or the driving, swerving percussion of “You Are Pregnant You, You Are Dead” and “No Friend Oh!” show the many sides of Stewart's compositional sensibilities in tone and execution. “Childish Arms” has what I would call a suicide beat — multilayered percussion compounding onto itself, turning into the equivalent to attending a “Stomp” show on LSD. It starts, stops, mesmerizes with its whistles and Autoharp, preparing you to thrust yourself onto whatever sharp object is within reach. In this madness the chore is rewarded — the commotion and angst merging in stashed pockets of intense brilliance across the album, soaring above the morbid valleys Stewart constantly explores. — JE



## THE SOLEDAD BROTHERS

Soledad Brothers  
2000 Estrus

**favorite track:**  
“Gimme Back My Wig”

In the opening moments of The Soledad Brothers' first full-length album it's clear they're not just here to play, they're here to preach the fire and brimstone of rock 'n' roll. Bred from humble roots outside of Toledo, Ohio, The Soledad Brothers embrace a no-nonsense, straightaway thumping sound full of Rust Belt sensibilities. I first heard them as an opening band for The Black Keys at a show in Raleigh, N.C., where it was drummer Ben Smith's monstrous pummeling of the skins that made me not only take note of this band, but also learn to truly appreciate drummers as a whole. A solid percussive barrage is good for the soul, which gets back to why The Soledad Brothers can do what they do — their throwback sound comes across totally genuine, unlike other preening “vintage” rock outfits that mistake fashion for authenticity. And the music reflects it... like I said, the drums don't lie. Only later, while writing this review actually, did I learn of the close connection between them and The White Stripes. It seems Jack White actually produced this album, and had been roommates with Smith for some time. Skaters who caught the Able team video might remember Tory Treseder skating to a driving tune called “Cadillac Hips,” which clocks in on “Soledad Brothers” at number six on the track counter. — JE

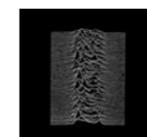


## WEEZER

Weezer  
1994 Geffen

**favorite track:**  
“In the Garage”

“I'm me. Me be. Goddamn. I am...” When “Undone—The Sweater Song” hit MTV and the airwaves in 1994 it was like some gang of four conspicuously uncool dudes invaded everything American teenagers were about. In the post-grunge wake of Kurt Cobain's suicide (OK, so only a month after that event) it was unclear where the record industry was going to put its chips, with so much awful shit clogging the airwaves thanks to the “grunge formula,” but Weezer was a quirky kick to the head. Aggressive guitar riffing with front man Rivers Cuomo's thoughtful-yet-playful lyrics somehow diffused the agro-ska-punk-metal-grunge bomb that was about to destroy pop culture. Even against that background, the fact that this album became so popular is no surprise — just listen to the album. But what is surprising, at least in this age of disposable culture, is how Weezer has managed to stick around. In June the band releases its latest offering, notably referential to the fan-dubbed “Blue Album” in name (“The Red Album”) and at least thus far sound-wise, too, going off the first “leaked” track, “Pork and Beans.” And if Weezer returns to its more relaxed early ways I don't think any fan will mind, as listening to this album today shows just how relevant it still is — despite the 14 years that have passed since its premiere. — JE



## JOY DIVISION

Unknown Pleasures  
1979 Factory

**favorite track:**  
“Interzone”

Joy Division's first album, “Unknown Pleasures,” helped pioneer the “post-punk” sound that began to emerge in the late '70s. During an age of extravagant album art and design, the stark appearance of “Unknown Pleasures” has become legendary. The mostly black cover, containing a seemingly random set of white lines, which in fact shows exactly 100 successive pulses from the first pulsar discovered by astronomers, was accompanied by almost no information about the band or the contents of the album. The vinyl disc itself had Side A labeled “Outside” and Side B as “Inside.” And in hindsight maybe all this mystery, created simply by the design, helped the music elevate to the status it has attained. Filled with dark, coolly-controlled percussion and the slow burn of punk energy simmering within Ian Curtis' lyrical delivery, Joy Division was able to capture the dissatisfaction of its punk rock predecessors but with more cerebral craftsmanship. Though the band was initially unhappy with the album's spacious atmospheric, it has since recognized that it defined “the Joy Division sound.” While touring in support of the album, Curtis' already poor condition deteriorated, resulting in his escalating epilepsy and depression. He committed suicide on the eve of the band's first U.S. tour in 1980, just a month after “Love Will Tear Us Apart,” Joy Division's most successful single, was released. — JE

# blade dvd /



## FEATURING

cameron card  
jc rowe  
mikey blair  
brian murphy  
don bambrick

## Blood, Pride, and True / DIRECTED BY DANIEL KINNEY

○○○○○

“Blood, Pride and True” is Six Won Six’s second team video and the first release in six years. After tracking the filming progress on the Six Won Six production blog, I was excited to make the trek from California to Ohio for the premiere at the Bitter Cold Showdown. One thing that I didn’t realize until I was in Ohio was that Daniel Kinney not only directed “Blood, Pride and True,” but also organized the Bitter Cold Showdown. I was really skeptical that one person could handle both of these responsibilities, but boy was I wrong. First off, the Bitter Cold Showdown was one of the best competitions I have witnessed, and on top of that, the “Blood, Pride and True” premiere went off without a hitch.

The video was premiered in an honest-to-goodness movie theater, with a huge screen, a balcony, and even a bar. Everybody from the contest was in attendance, and I think we were all blown away by how nice the location was. When the movie started the theater went quiet and we all settled in to experience what the Six Won Six team had put together.

The film starts off with a graphic intro that segues into Cameron Card’s near-fatal slam that I am sure you have all heard about. The crowd all gasped when Cameron’s head hit the cement, but soon after erupted into cheers when everyone realized that Cameron’s full section was about to begin. “Smooth” is an understatement when describing Cam’s tricks. One thing that stood out to me was how solid all his landings are. When he hits the ground his feet just seem to stick. Since the video was premiered it’s pretty evident that his head injury is not going to stop Cameron from ripping, and I for one am proud that there are skaters out there standing true, against all odds.

Next up is relative unknown Mikey Blair. I had heard some rumors about this new jack from Michigan, and I was excited to see what he was going to come with. I remember being at the premiere and thinking to myself that I couldn’t wait to get a copy of “Blood, Pride and True” so I could watch Mikey’s section again. The kid has got it all — a diverse trick vocabulary, the ability to lace stunts, and a smooth style that is reminiscent of Dre Powell or Walt Austin.

Big man JC Rowe is up next. After the premiere JC mentioned that he wished his section was longer, but I honestly hadn’t noticed a lack of tricks. It’s been interesting watching JC’s style develop since his days as an Airborne Skatepark rat. I think there can be a lot learned from watching JC skate — he proves that it’s not just the trick, but how you style out the details.

Gary Murphy comes through with a full section of quick gaps and fast lines. I happened to be sitting next to Rollerblade team manager Tom Hyser during the premiere and he kept asking me, “Who is this kid?” “How come I’ve never heard of his guy?” “He’s on Rollerblades! WTF!” Tom knows what he is talking about when it comes to style, and I was stoked to see another Detroit local get some props from the guru himself.

Last but not least is the truly individual skating style of Brian Murphy. Every time I see Brian skate I ask myself, “Why doesn’t this guy get more coverage?” Brian is quite possibly the fastest skater out there. Every trick he goes for is full speed and always exciting. When Brian grinds a rail you get the sense that he could keep grinding if the rail was 100 feet longer. The way he flicks his foot off the end of the rails is so sick. Brian is really one of my favorite skaters, and it was killer to hear the crowd go crazy at the end of his part.

For all you cats out there thinking of picking up a new video, I highly suggest “Blood, Pride and True.” I myself have watched the video over and over, which I can’t say about most new videos out there these days. Big props go out to the whole SWS team and especially to Daniel Kinney for putting together such a professional-looking production. It is important to note that Mark Vanderbough, who runs Six Won Six, has an incredible eye for talent and has given many pro skaters their first sponsorship deal under the Integrated Distribution umbrella. It is great to see that SWS is stronger than ever and with this new crop of talent will be standing true for the long run. — Drew Bachrach



## FEATURING

paul john  
sean cullen  
pat lennen

## Tax Free / DIRECTED BY PAUL JOHN

○○○○○

I never really understood why Paul John struck me as an interesting character, which he clearly is. Maybe it’s the fact that he doesn’t really give a shit and is more than proud to show it. Maybe it’s the fact that the dude clearly loves blading. Either way, he knows how to entertain. This is his second blade/lifestyle flick. It has a more than interesting lineup of characters, including Pat Lennen, Sean Cullen, Rory Melahan, Brian Aragon and many others.

The intro starts out with this dude in an Elvis shirt looting what looks to be a music store. Classy. Then it cuts into blading, and the editing here is the kind that doesn’t really show the full clip. It sort of drags on, but it’s still funny. Then we’re into Rory’s section. I have always dug Rory’s skating. His blading has this unique, laid back, creative style.

From the editing and lifestyle footage, you can really see the Lennen and Cullen influence, which is cool because they have sections, too, though they really are not the traditional sort of sections you would expect from these guys. They are shorter than usual, but there’s still some rad blading. Now that I think about it, most of the sections are pretty short. There are several of them, though, so the video is still a good length.

Aragon has a quick, not-so-traditional part as well. It’s cool to see something a little different from him. There’s more rolling around with some park and line footage thrown around in there. His fellow Coloradoan home boy, Roilen Ivester, has a part as well. I would imagine it being difficult for him to film, seeing as how he is incarcerated at most times.

Overall, P.J. has the best section in the video. I assume he put the most time into filming as well. I have always been a fan of editors skating and then making their own sections. I think it’s because they have a vision of what they want it to look like from the beginning. He skates some rad-looking spots, does some gnarly shit and uses a Cramps song, which is a plus in my book. — Erik Bailey

# alt /



NAME: Kareem Shehab  
AGE: 21  
LOCATION: San Diego, CA  
OCCUPATIONAL STATUS: Student  
YEARS BLADING: 13  
INTERESTS: Fixed-gear bikes  
SITE: [www.myspace.com/sdchaingang](http://www.myspace.com/sdchaingang)  
FOR THE RECORD:

I got into riding through my friend Chris Rosi, who donated his rusty Schwinn Varsity road bike to me. I was instantly hooked to the convenience of riding a bike. It became easy as hell to just pick up and go ANYWHERE — all without having to worry about filling up on gas, dealing with traffic, finding parking, or any of the other hassles involved with driving a car. Additionally, I found myself thrown into a whole new social network by regularly going on small group rides as well as participating in big protests like Critical Mass.

A “fixed gear” is basically a one-speed bike in which there is no freewheel, so as the wheels move, your pedals move. Track bikes used for velodrome racing are by nature all fixed gears. However, most of the “fixies” you’ll see around town are probably road bike conversions. This means that all the shifters, brake cables and other gear cluttering a road bike are stripped down and removed and a track hub is thrown on the rear wheel to make it “fixed.”

Benefits of riding fixed include simplicity, which results in (almost) no maintenance. Plus you can push your limits even further by doing some tricks on these bikes! In fact the fixed gear allows for tricks that wouldn’t otherwise be possible, such as

backwards riding and skid variations. Having a fixed gear gives you the most control over the movement of your bike and gives you a better sense of connection to the road. Whether it’s mashing a fat skid down the steepest hill in your town, or weaving your way through traffic, riding fixed can really make you feel alive.

If you’re interested in starting to ride I’d recommend going to your local thrift shop and finding yourself a classic steel road bike (the ones with the curly handlebars). If you’re feeling especially adventurous, buy a track wheel set or replace your stock wheel to a track hub to make it “fixed.” Most major cities have a local fixed-gear forum that you noobs can check out, too. Otherwise, look for tutorials online to get your start.

## press play / MANDA BALA (SEND A BULLET)

by Justin Eisinger / Directed by Jason Kohn



I first caught wind of “Manda Bala” during previews for one of City Lights Pictures’ less fulfilling titles. As soon as the first notes of Brazilian pop music hit my eardrums the narration kick-started my brain while the visuals jumped down my throat and the massive story of corruption and social evolution that “Manda Bala” attempts to tell hooked itself into my imagination. I was fully engrossed after about 90 seconds. Long were the weeks I waited patiently for it to release on DVD.

My wait was not in vain. With slick, widescreen production quality and an immediate connection with the interviewees, thanks in part to the onscreen translators and the grounded, honest tone they provide, “Manda Bala” launched into a story of government greed and corruption of massive proportions.

The central crux is that one powerful Brazilian man, Jäder Barbalho, who has held every public office except president, used his high post and its associated influence to defraud the government of billions of dollars. This was all done in plain sight through a complex federal stimulus program called SUDAM, designed to fund infrastructure development in the poverty stricken Amazon region of Brazil. The film alleges that Barbalho played an integral role in turning this program into a proverbial cookie jar for himself and his associates.

But his story is not told in a continuous fashion. Instead, the story of Barbalho’s corruption is inter-cut with a variety of stories born from the conditions accelerated or created by the impact of SUDAM’s failure to meet its designated goals of Amazonian development. Namely, the explosion of violent crime, of which kidnapping is the most common.

Our “stars” are the German frog farmer, living in Brazil, whose farm was one of the few actually subsidized by SUDAM (though it was later shown to be a cover for extensive money laundering); Mr. M, the owner of a car-bulletproofing business, who is completely paranoid but points out that almost everyone knows multiple people who have been kidnapped; the kidnapping victim, recounting her experience and what she’s taken from it; the plastic surgeon who reconstructs the ears of those victims tortured by their kidnapers; various prosecutors and lawyers who went after Barbalho; a handful of the 80 anti-kidnapping cops who serve a city of 20 million; one of the kidnapers, who sees himself as a modern Robin Hood for his neighborhood and family; and Barbalho himself, who insists on his innocence from a board room in his radio station’s offices. The sum of these interviews is a picture of massive governmental corruption breeding an increasingly downright violent society. “Manda Bala” makes Sao Paulo, Brazil, look like the most dangerous place on Earth.

All told, “Manda Bala” blew my mind with its twists and turns, strong graphical imagery, excellent editing decisions in weaving the various interviews together, and the sheer scope of the government corruption it attempts to illuminate. Not only was this a powerful and engaging film, it left me wondering what director Jason Kohn could dig up about more domestic misdoings, if given enough time.

## comic / PIGEONS FROM HELL



DARK HORSE COMICS  
\$2.99

In the Deep South, two sisters are visiting a family estate they recently inherited. They’re accompanied by a small group of friends, none of whom isn’t creeped out by the spooky old house they’ve just encountered, way out in the swamps. After finding thousands of dead pigeons in the attic and experiencing some unexplained cold spells, the group decides to head for town, only things don’t got their way. With one of their quintet badly injured, and a night in the house looming, things don’t look good for these new landowners. A classic story adapted by writer Joe R. Lansdale combined with vibrant art from Nathan Fox makes for a surprisingly cool read. – JE

## kicks / CLAE RUSSELL



Much has been said lately about the sneaker world and how there’s a certain “coming of age” with the sneaker head generation that exploded into the media two years ago. While you still see plenty of guys posting pictures on the Internet of themselves wearing day-glow-Fresh-Prince-looking outfits with crazy sneakers, you can certainly see that on the shelves there are a lot more options for people who have grown up a bit.

The sneakers that Clae produces are some of those options. Clae first introduced its line in 2001 in its signature style, which has since been dubbed “athleisure.” The Russell sneaker takes its cues from skateboarding, basketball and premium dress shoes, and does so effortlessly. But how do they reach that final product? They put together ballistic nylon (the stuff they wrap bulletproof vests in), make it a not-too-high “hi-top,” accent everything with ultra nice soft leather, and throw in a pair of wax laces for added effect.

All of that together makes for a VERY wearable, very subtle play between an athletic sneaker and a dress shoe. A sneaker you could wear just about anywhere while feeling appropriate, from business-casual work environments to summer barbecues. Clae has infused all of the basic styling traditions of the performance skate and basketball worlds, with the wingtips and boat shoes of the upper echelon.

If you’re into the Russell, take a look at clae.com to see what else Clae offers. You may be surprised. They’ve got a full line of high- and low-tops in rad colors and different materials for just about any taste. Clae is available at most of the major sneaker boutiques and online at places like zappos.com. – Mike Rios

## tech / MICROTRACK II

BY M-AUDIO > MSRP \$299



Almost every gadget around these days purports to have recording capabilities, but if you’ve ever tried them out, chances are you were disappointed. Well, the MicroTrack II changes all that by delivering superior recording capabilities in a tiny, sleek package. It hosts an array of audio display functions, the ability to rename files while still on the device, can seamlessly record files larger than 2GB, and uses both WAV or MP3 formats. Includes a capable bi-directional microphone.

## book / FACTOTUM

written by Charles Bukowski

When I was a freshman in college I got a job stocking the shelves of a small liquor store. After the creepy old owner spent my first day there yelling at me, I stole a few 40s and left. I quit the next day. I was never paid.

I’ve yet to meet anyone who hasn’t had a job he didn’t like and wanted to quit. Fry cook, cart pusher, toilet scrubber, whatever. Henry Chinaski — the alter ego of Charles Bukowski — spends years working odd jobs.

From Florida to Los Angeles, he crisscrosses the country riding trains as a hobo looking for scratch work. He’ll work a few days or however long it takes him to get fired for whatever reason — tardiness, sleeping through his shift or advances on his boss’ girlfriend.

Once Chinaski gets bored in a city or sees nothing but dead ends, he’ll leave. It’s something I know everyone has wanted to do at some point or another — pick up and disappear to a better place.

As Chinaski wanders, he aspires to be a writer while drinking away his days, shacking up with barflies, and cheating co-workers out of money at the horse track.

He scratches his way through life while shipping florescent lights, packing up women’s dresses, baking dog biscuits, and so on. Then there were the endless trips to state unemployment offices.

This 205-page novel pulls you through the mud of sordid homes, dreary days, blurry nights and drunken brawls. As Chinaski says, “When you drank the world was still out there, but for the moment it didn’t have you by the throat.”

Simply put, the novel shows how slow-paced the lower-class life of nothing but part-time work, whores and booze is when, as Bukowski puts it, ambition is handicapped by laziness.

Most famous for his poetry, Bukowski — “The Poet Laureate of Skid Row” — blissfully intertwines anecdotal stories of banality to illustrate the desperation of a man who never had a job he liked and never kept a job he had.

The novel’s pace is as quick as Chinaski losing a job, but it lingers longer in the mind than any of the worst hangovers. – Brian Krans

## flick / IRON MAN DIRECTED BY JON FAVREAU



This movie goes like this: Robert Downey Jr. plays Tony Stark, the millionaire engineer who after breezing through MIT takes over his dad’s business of selling high-tech weapons to the U.S. government. Of course, only in times of war does their stock double while everyone else sees their 401(k)s and mutual funds plummet. Got to love the military industrial complex. Got to love government aggression to strengthen the dollar. Stark is the guy who should be despicable, but behind the image is a guy who doesn’t take himself too seriously and loves to just have fun. The guy builds cool shit, races around in sports cars, and always has a bourbon and ginger ale (with a splash of bitters, if you ask me) in hand. It’s not until he is kidnapped and is forced to build super weapons for our enemies in Afghanistan that he sees his real purpose in life. Stark has nothing left to do but build a suit and blast his way out — all powered by a super battery lodged in his chest (to keep the tiny bits of shrapnel out of his heart, of course). As shown in the preview, he obviously escapes, builds an even cooler suit, and the real story begins. Robert Downey Jr. is the man, and without him this film would most likely be easy to watch while painful to listen to. He delivers the charisma to make it worthy of both. As for director Jon Favreau, “You’re so money, baby!” – Wes Driver

## street talk /

**Guap:** Guap is any large amount of money, generally used as a substitute for “cash” or “mad dough.”

Examples:

- “So I’ma give all I got, to try and get that guap...”
- “Yo, trick, where my guap at?!”
- “It set me back a guap, but damn I look fresh!”

## spot-ed /

### THE BROOKLYN BANKS

NEW YORK CITY



- Billy O’neill**  
Gap off the big wall into the bank
- Alex Nunez**  
Top Acid to AO Top Acid transfer from grindbox to rail
- Ryan Jacklone**  
13-stair Misty Flip
- Unknown**  
Sidewalk to Misty Flip
- Josh Petty**  
Royale to AO Top Soul

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Vicious Liner

Ground Control Formula  
One Frames

ABEC 5 Bearings

Nimh Wheels

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damien wilson

BY JUSTIN EISINGER  
PHOTOGRAPHY BY WES DRIVER

**D**amien Wilson is not much like the character he plays when he's in front of the camera. He wants you to believe he's some totally deranged monster, but it's not really true. Instead, he's a multi-dimensional craftsman who makes his money off the giftedness he displays with his hands, though we know him best for the athletic feats he performs on his feet. After a multitude of backyard bar-b-que beer bashes at his fortified Santee compound, two trips to Juneau with Revolution and countless other rendezvous leading to heavy philosophical debates, we finally had a chance to sit down together to discuss the finer points of what makes him so unique.

**OK, Damien, let's get started. Do you think you began to skate the way you do now because that's just how you're made to roll, or because you were skating in San Diego in the late '90s and knew you had to be different to get any attention?** That's a really interesting question... and I'm sure it's a bit of both. Being from here and skating during that time period definitely influenced how I skate. There were a lot of skaters coming out of here, and I guess it made me appreciate different things in skating than what everyone else looks for.

**What would the Damien Wilson from your Coming Up in Daily Bread say to the Damien sitting in front of me now?** He'd say, "Quit being a pussy."

**Where's the most interesting place you've ever been?** Ecuador.

**Tell me about that trip.** We stayed with the mayor's son, Memo. Well, mayor of the town over. So we weren't in bad hands — we were in safe conditions. There were just a ton of spots and a bunch of people there that, like, can't really even afford skates but just appreciate skating so much, and they were so juiced to go skate that it was amazing... a great adventure.

**I forgot you went on that trip, but hey, would I be correct if I assumed that Dustin Latimer had a profound impact on you?** Yeah, I'd have to say Dustin has probably had the most influence on my skating directly, and closely behind would be Dominic Sagona. I realize you can't, like, be somebody, though there's a point when you want to skate just like someone. You're, like, "I want to skate just like that. I want my skating to look the same." But when you film you realize that no matter how hard you try you're never gonna be that person; you're never gonna skate just like them. So I choose the things I admired most about them and incorporate that with my skill level.



*Carving the bowl (top);  
dead tree & underwater dock,  
The Salton Sea, Ca.*



wilson /

ROCKET GRAB 360 IN ROWAY, CA / PHOTO BY WES DRIVER

ONE



**"... we actually stopped to visit with him... check out the rattlesnakes, guns..."**

**What was it like meeting and skating with him in Juneau when we went a couple years ago?** It was pretty rad. By that time I had started getting on other companies, so I got to meet, like, Kevin Gillan for the first time and had just started skating with (Brian) Shima and (Jon) Elliott, so I started meeting people, and I wasn't as star struck as I imagined I would be. But actually hanging out with him and skating with him in person made me realize what a cool person he was, too. I guess not meeting someone, when you're a little kid, you have a perception of them through their video sections — their anger at not landing a trick — you develop the attitude that the person's not as cool as they really are. But in all actuality everybody gets pissed off when they eat shit. So, like, just hanging out with him in Juneau was just... I think it helped me understand him and his skating more. 'Cause I see myself following him, like, getting further away from it, too. Know your skill level, your body, and you gotta know when it's time to starting shifting.

**What do you mean, "shifting"?** I mean, becoming your own skater — becoming exactly who you are. Trying to stay away from that contest lifestyle. You're not working a full-time job — which now Dustin does and I've been doing — like, you go to work sore, and when you crash doing your big thing you get sore. You go to work with road rash. It's uncomfortable enough to be there in the first place, but to be there hurt from skating and wanting to skate more is even more frustrating. So you just start shifting into your own so you can enjoy skating more while skating at a professional level.

**Dude, that was a perfect segue to my next topic, which is that you're a guy with a lot of work ethic, morals and just good character, which is not at all the persona you show to the public. Care to explain that?** I would have to say it's more... it could be a couple things. It could be along the lines of if you don't really do anything — if you act shitty, people expect you to be shitty. If you go out and act reckless, people expect you to be reckless; it's not, like, a big surprise. And all of us have that inside of us. It's just fun to be reckless and stupid, and besides, the only person you're gonna hurt is yourself... or maybe your immediate friends, but you're not gonna get that mad at each other. So it's a fun time, and I think that it's like hanging out with my pops when I was younger. My pops is like a 40-something-year-old kid who just wants to have a good time. But he's got adult knowledge to have even more fun. So, we spent a lot of time with him in the summers and he taught us a different way.

**And now he lives out near the Salton Sea?** He lives out in Borrego Springs, man.

**Which was part of the inspiration of the location for some of the photos.** Yeah, it has a lot to do with it, and we actually stopped to visit with him. I wanted Wes (Driver) to meet him, check out the rattlesnakes, guns, and it's a cool place. He likes to live by himself; he likes to fuck off a lot and build things, and just wants to be left alone to do so. Be out there, have a good time.

**That's the American Dream, right?** Yeah, it is. He does a good job of having his freedom.

**But back to the work ethic. Even if you got paid big by blading, would you work? You seem like the kind of guy who would never stop working...** I've actually thought about that, and, uh, I'd definitely go to school to learn the things that I want to learn. Not for any type of degree, but to learn editing programs and stuff that could contribute to skating, but also develop some sort of degree or find a new interest that could possibly be a career on the side — like, advertising seems interesting, for example. If I had to think of something quick, I'd say coffin building. Super high-end woodworking, and it's not an industry that's gonna slow down. Everyone wants to have a nice coffin.

*BS royale to abstract 180  
Santee, Ca.*



*Damien inspects the post-apocalyptic roadsides of Niland, Ca.; The end of the road at Bombay Beach. (above); Gap over the rail to front nugen Poway, Ca. (opposite page)*

**Yeah, ha, it's a steady industry. But let's shift gears. You've lived in Las Vegas, briefly... where all have you lived?** I've lived in San Diego County most of my life. I grew up out in Ramona, which is 30 minutes northeast of Santee. It was a smaller town, lots of dirt roads...

**That's where the fires hit last year, right?** Yeah, the fires took control out there this time. But yeah, it's a smaller town; rode bikes and stuff. Then I came to Santee, tried skating and all that, then I lived out in Vegas for a year. I lived with Lyle. And we lived with Chris Fox as well, which was a blast.

**So you ever thought about leaving Santee? If you did, what could possibly lure you away from the little nirvana you've carved out for yourself out there?** Just pretty much traveling would be cool. I'd probably like to just live out there. I'm cool with it. Twenty minutes from downtown, thirty minutes from the beach, two and a half hours out to the desert. Three hours to the snow. It's cool.

**On that note, what makes you happy?** Skating, finishing things — completion — gives me a sense of self-accomplishment. I guess compliments for what I do. Like skating or...

**Recognition.** Yeah, recognition, like, "Hey, that was really awesome." Those definitely make you happy.

**On the flip side, what makes you mad?** Trivial things make me mad, to be honest with you. Just stupid things, like the way someone carries himself. I don't like sloppy or annoying people; disrespectful people with no morals. That makes me really mad. People with no basic sense of doing unto others, and people breaking them all the time; makes me want to punch them.

**OK, so after skating for a long time, and in the vein of recognition and stuff, how stoked were you when you got added to Xsjado?** I was actually really stoked. I can never really see myself skating for another skate company. After I got off Razors I was kind of just, like, "I really want to ride for Xsjado." Obviously, one of my main influences was one of the main dudes behind the whole Xsjado project, and I liked the difference in the skate. I felt like they would accommodate my shift in skating, so I was pretty excited.

**Besides Xsjado, I'm a little fuzzy here, what other companies do you ride for?** I skate for Revolution Skate Shop, Ground Control frames, Murder 1 Urethane, Renegade Bearings and Ucon clothing.

**Ucon, eh?** Yeah... we don't really communicate, but I'm pretty sure they'd give me stuff if I wanted (laughing).

**OK, so have you felt the new energy in skating? How there's been, like, a change in the way our whole attitude is? What do you think is gonna happen when the world starts blading again?** I don't know. I think it's going to get over-publicized. It's going to be on TV too much like skateboarding maybe, which is actually OK, 'cause I think that generally our sport is looking really good. I think it shaped up as a whole, meaning style, types of skating, overall attitudes in front of camera and interviews and acceptance of outside sponsorships. There's more opportunities like that. Like Nick (Wood) and (Chris) Haffey and (Jeff) Stockwell just filmed a commercial. Of course, people don't want to skate downhill in hockey pads, but then it's about whatever brings attention to our sport. And people are taking the necessary steps, and those people are going to be rewarded for it.

**Should companies that have left the scene be "allowed" by the core community to come back into the business? Like Senate or 976 or Salomon or whatever...** We should say "Fuck you." That's the bottom line. That's just like putting it in someone's face. "You can't do it, so I'm outta here." Forget it. Where were they when everyone else was making it work? We're like 10 times better than we were then. Everyone's acting more professional, there's no spoiled shit heads — we're all people that have worked hard for this. So they absolutely should not be allowed back in. We don't need 'em, obviously. We've done the job getting to where we're at, so people like that should not be respected by the core audience.

**Yeah, there used to be some really, really whack shit out there on the market, so I'll be interested to see what happens. Especially in regards to how our community reacts to it — if the rollerblading community has the ethics it purports to have. But you know what? I think we're good to go, we covered a lot of ground. I think we're good to go.**

**Well, thanks for your time, Damien. Sorry I woke you up from your nap. I woke up and was like, "Don't tell me it's nighttime!" But we made it. ONE**



# am hour

PHOTOGRAPH BY WES DUNN

## gabriel hyden / BY STEFAN HORNGACHER

I wish I could put him into words, but, then again, the best part is that I can't really do that. No matter what I write, there is little hope of describing Gabriel Hyden. And I'd rather have someone write something inaccurate about me than do that to someone else, so I'll pick my words cautiously. But remember, nobody is perfect.

I've known Gabriel now for a long, long time, and he has been part of the Austrian rolling scene for as long as I can remember. It's funny to sit here now, writing about him for ONE of the leading magazines in the world. It's about time that he will be introduced to the world, if you ask me.

I'm proud to say that Gabriel is a good friend of mine, and that it was the best thing that he has moved to my city, Salzburg. He has showed me different perspectives on things and inspired me in rolling a lot.

When Gabriel is doing something, whether it's skating, guitar playing or editing, he gives all his effort to the quality of it. He is very concentrated

on how it will look at the end. You could say he is possessed by it — and it's a process that never stops.

He has shown me that knowing yourself, and being comfortable with yourself, brings happiness. And with happiness your thoughts will be free and open to create and influence other people positively through your rolling and in life in general.

Sometimes, as cool as a trick may be, it is more about the finesse and the grace involved. That's what really makes it special to me. These days a lot of the gifted kids who are big ballers in the industry can handle highly technical tricks, but they almost look as if they're not really enjoying the moment of it because they have to work so hard to accomplish it. Gabriel is changing that for me. I really enjoy watching him skate, and I'm not the only one, that's for sure.

So look out for Gabriel, and keep your ears and your heart wide open, because he will touch you with his rolling skills, but even more with his personality.



BACKSLIDE TO FAKIE / PHOTO BY FORSTNER



jonjon**bolino**

BY ANTHONY SERENI  
PHOTOGRAPHY BY DREW AMATO



"I'd never met anyone else with a double name before meeting Jon Jon. I've also never seen someone skate with as much confidence and control. He reminds me of a circus performer sometimes, because he makes you think that nothing can go wrong, that he's in complete control."

I still remember the first time I saw Jon Jon skate. It was an online clip of a rail in New Jersey that I skated back in the day, called Corpus Christi; I remember doing fishbrain to backside royale and thinking I was the shit. This little kid, who looked 11, popped up and did the worst 360 makio to royale I've ever seen. I remember talking shit and laughing but knowing that I could never do it.

When Jon Jon started coming around the city, he was just another spinny baby. He was incredibly consistent but lacked style. No one could deny that he was amazing, and they still can't, but now things are different. His style has developed, and he thinks more about the tricks he does. Another difference is that he lives in Philadelphia now.

Jon Jon has been through some shit, more than most people his age, hence him moving from southern New Jersey to Philadelphia when he was 16 to live with Adam Killgore and Steve Iacano. At 17, now basically on his own, his peers are mostly comprised of the Philadelphia rollerblading community. Some may say this isn't a good thing. We'll see, I guess.... I think he's got a good head on his shoulders.



HALF CAB ROYALE TO FAKIE / PHILADELPHIA, PA



PARALLEL GRAB 540 / PHILADELPHIA, PA

**"He's smart and open. He's not ashamed or egotistical. He says things that most people keep to themselves. He acts much like he skates: open, inquisitive and uninhibited."**

When Jon Jon moved here, I told him about when I moved to Philly at 17 and got a curfew violation for rollerblading late at night. I just wanted to let him know to watch out for cops. He said to me, "Yeah, but I'm still 16. I gotta do this while I can, before I can get in real trouble. Before I turn 18."

Not that he'll stop skating when he's 18, but his statement seemed implanted by someone else, someone older. I didn't have that kind of forethought or reasoning when I was 16.

Talking with Jon Jon is always fun. He's smart and open. He's not ashamed or egotistical. He says things that most people keep to themselves. He acts much like he skates: open, inquisitive and uninhibited.

Over the past couple of months I've been skating with him quite a bit. Sometimes he skates throughout the city, killing every spot just for fun.

Other times he does incredibly difficult tricks over and over for Drew Amato's photos or Chris Majette's new video. Now rollerblading is more than just fun for him, it's a responsibility. He's got sponsors and video sections to film for.

He's also one of the first members of the first skater-owned skate company. It seems like there's a lot of pressure building, but Jon Jon's diving in head first. He's meticulous about how everything looks, watching things over and over, doing tricks over and over, grab out, grab in; "make it perfect." He's got a mature, artistic mindset about his skating, and he's definitely become one of my favorite skaters to watch. Jon Jon is a name that sticks in your head, and after you watch him skate, he's impossible to forget. **ONE**



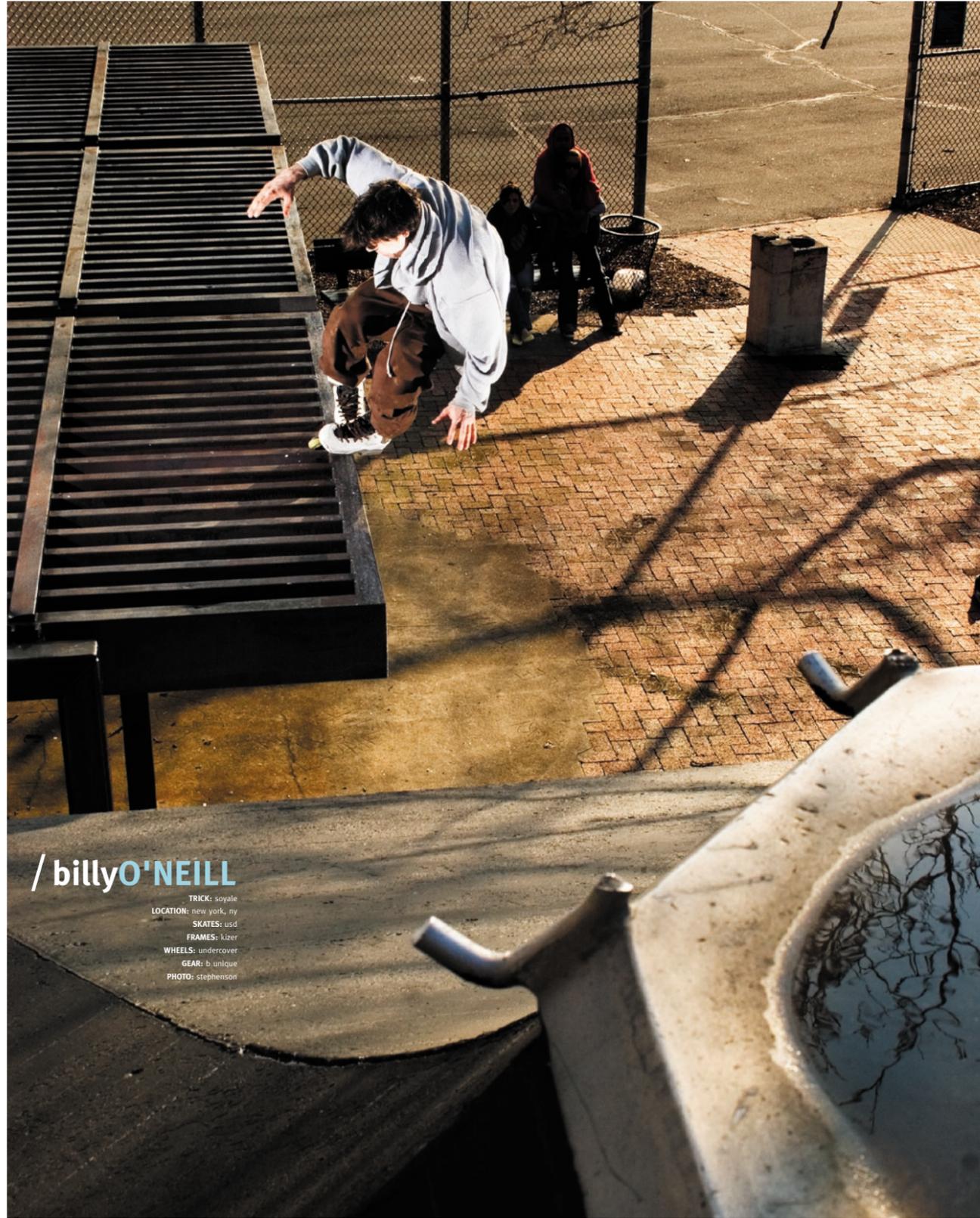
CAB BACKSLIDE TO AD FISH 360 REWIND OUT / PHILADELPHIA, PA

picks /



/ jeffSTOCKWELL

TRICK: shifty air  
LOCATION: san diego, ca  
SKATES: asjado  
FRAMES: ground control  
WHEELS: heat  
PHOTO: kola



/ **billyO'NEILL**

TRICK: soyaie  
LOCATION: new york, ny  
SKATES: usd  
FRAMES: kizer  
WHEELS: undercover  
GEAR: b unique  
PHOTO: stephenson



/ **leonHUMPHRIES**

TRICK: topside pomstar  
LOCATION: london, england  
SKATES: valo  
FRAMES: ground control  
PHOTO: butt



**/mikeGARLINGHOUSE**

TRICK: mute grab into bank  
LOCATION: st paul, mn  
SKATES: xsjado  
FRAMES: ground control  
WHEELS: 4x4  
GEAR: vibratlux  
PHOTO: haynes



**/brianBRUNO**

TRICK: truespin topside pomstar  
LOCATION: minneapolis, mn  
SKATES: razors  
FRAMES: ground control  
PHOTO: haynes



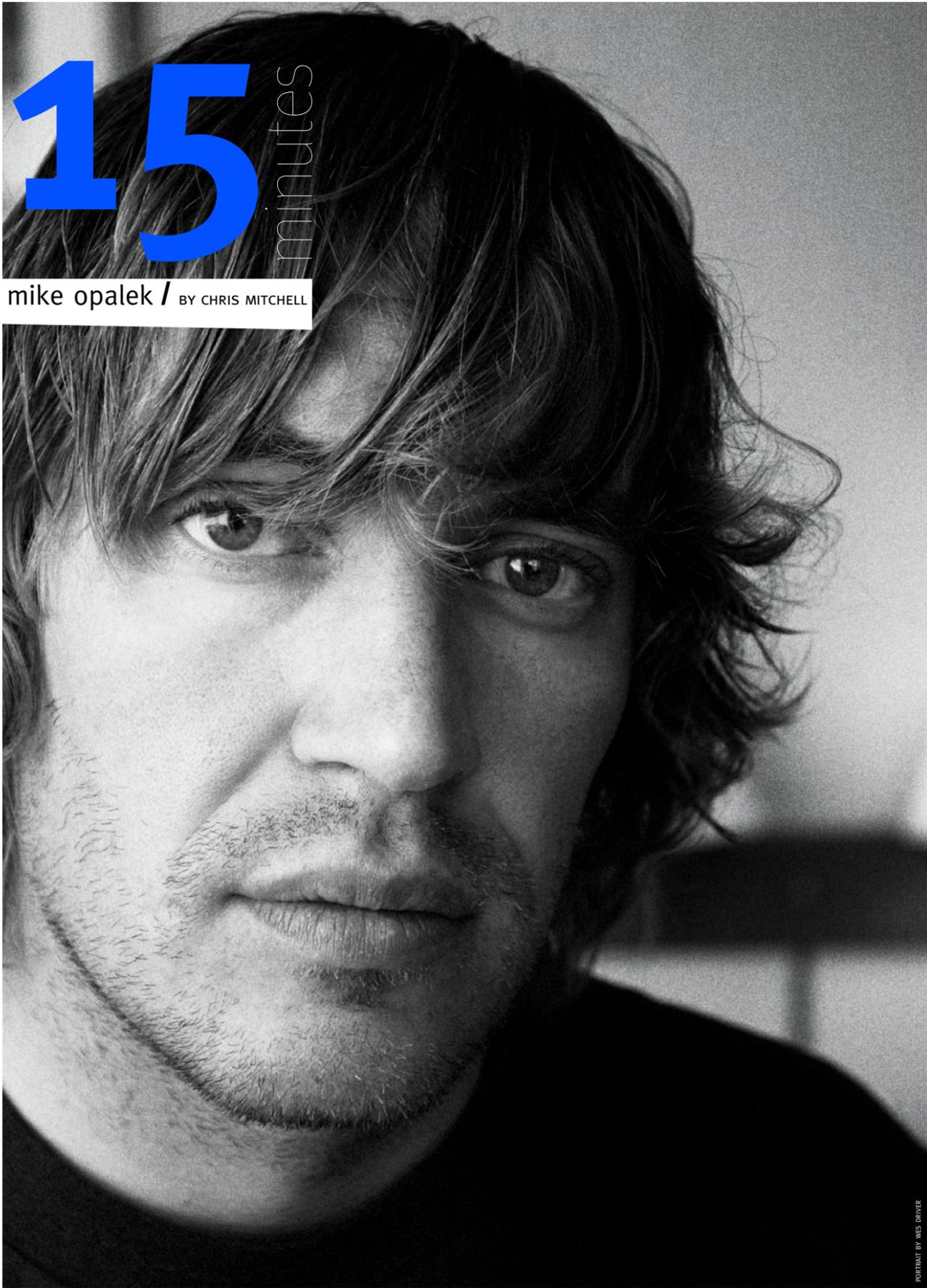
## / matthias **SILHAN**

TRICK: soul grind  
LOCATION: paris, france  
SKATES: usd  
FRAMES: kizer  
WHEELS: undercover  
GEAR: stygma  
PHOTO: coutret



## / paul **JOHN**

TRICK: under makio  
LOCATION: chicago, il  
SKATES: razors  
FRAMES: ground control  
WHEELS: murder s  
GEAR: con.art  
PHOTO: martin



Let the record show that I am not an accessory to the crimes that took place during the course of this interview.

Whereas Mike Opalek ("The Celebrity") did knowingly and willfully take a Ford F-150 that was not his own, and whereas he did evade the police, while eating a delicious pastrami sandwich, it is of note that The Celebrity was employed by the legal titleholder to repossess said vehicle and had been given legal clearance for said job.

Let the record further show that while Chris Mitchell ("The Journalist") did pick up Mike Opalek from Los Angeles International Airport, from the final leg of a Miami sojourn, where The Celebrity did spend three days frolicking and fornicating with his attractive, nymphomaniac, not-so-happily-married girlfriend ("The Pointless Sidebar"), The Journalist cannot be construed as accomplice to any crimes or misdemeanors that result from the repossession of said vehicle.

A few facts about The Celebrity. He was born on June 3, 1973, at The Ronald McDonald House in Cleveland, Ohio. He was an avid skier, even sporting a Glen Plake mohawk until the age of 21. On Christmas Eve, 1992, he received a letter from Wright State University asking him to leave because he had a 1.2 GPA. He considered putting this letter in his parents' stocking but decided not to ruin Christmas for his mom. In 1993, he was hired as a stunt rollerblader in the film "Airborne" and moved to L.A. later that same year. Mike was one of the first pro riders on Senate, one of the first pro riders on Oxygen, and the premium writer for Box Magazine. He lived at the world famous Spohn Ranch until 1995 when he moved into the worst ghetto in Venice Beach with Arlo Eisenberg. He is the strong silent type, a quietly brooding artist whose introspection can easily be misunderstood as anger and/or vitriolic hatred.



**Mike, thanks for taking the time to speak with us.** Thank you.

**Let's start off easy. Why do you hate Arlo?** Do I? I suppose I have my reasons.

(HE FIDDLES WITH HIS SEAT BELT, SCOWLING AT THE ANGLE OF THE MIRROR, THE CLIMATE CONTROL PANEL, THE TILT OF THE SEAT. WHEN HE FINALLY RETURNS HIS ATTENTION TO THE INTERVIEW, I AM GETTING ON THE FREEWAY, HEADING TOWARD VENICE BEACH.)

**In your long career, what important lessons have you learned?** Along the way I picked up photography, writing (editor's note: Try editing his articles!) — I learned how to interact with people and sponsors... Looking back, I would have done things differently.

**What were some of your journalism highlights?** I once had a column in a San Diego newspaper. I did a lot for Box Magazine, and we could do whatever we wanted — spy on other magazines, go on road trips, go to Europe and do fun stories. I interviewed They Might Be Giants — one of my favorite bands.

**Tell me about Senate.** Senate was my first sponsor. When I moved to L.A. I lived with Arlo and that was right when they started Senate. Arlo made like 50 T-shirts, and I was one of the first riders. Then, when they poured wheels, three of us got wheels — me, Arlo and Scott Bentley. At that time there was a lot of money in the industry. People were throwing money at you and you were just skating and not caring.

**And yet things went horribly, horribly wrong. What happened?** It started as a personal issue, which could have been avoided by sitting down with us face-to-face and apologizing.... Senate at the time was big and they had like 13 riders. A lot of us were older — me, Scott, B Love, Tasha (Hodgson) — and when Josh Petty, Randy Spizer and Louie Zamora left to start Second Regime, they decided to revamp the company. It was a business decision, and I can respect that, but the way they went about it, with their secret meetings, was not professional. First I heard rumors that Senate had to “trim the fat.” I was on tour with Medium at the time; we were in Arizona in Dustin Latimer's kitchen, and Kevin Gillan let the cat out of the bag. I had been living with Arlo for about five years at the time, and I didn't say anything for a few weeks to see what he'd say to me, and then one day Arlo called me.

**Your roommate called you?** My roommate called me. I was really proud to be on Senate. I liked the marketing that Brooke (Howard-Smith) and Arlo did, and I felt like the fifth Beatle. I used to go into the meetings with the owners. I felt like I did a lot for them. I traveled around the world. I came in last at the '96 X Games on vert. When Arlo finally told me — the way he told me — it was like they were spitting in my face. All they had to do was call a meeting and say, “Thank you, but we're moving in a new direction.”

**Of the original Senate owners, who do you hate more: Brian Konoske, Brooke Howard-Smith, Aaron Spohn, Arlo or Mark Heineken?** Heineken.

(WE ARRIVE AT THE ADDRESS AND FIND THE BRIGHT RED FORD F-150 PARKED RIGHT IN FRONT, UNSUSPECTING. MIKE PULLS A BLACK HOOD OVER HIS HEAD AND JUMPS OUT. “FOLLOW ME,” HE GROWLS, AND THEN HE'S GONE, A SHADOW AGAINST THE DARK TREES AND CRACKED PAVEMENT OF THE VENICE NEIGHBORHOOD. IN LESS THAN A MINUTE, THE TRUCK ENGINE ROARS TO LIFE, AND THE LIBERATED CAR PULLS AWAY FROM THE CURB. I FOLLOW HIM INTO TRAFFIC ALONG LINCOLN BOULEVARD, WHERE HE BLENDS IN WITH ALL THE NONSTOLEN — AND, MOST LIKELY, OTHER STOLEN — VEHICLES ON THE ROAD.)

(HE MAKES A SERIES OF RAPID TURNS THROUGH THE RESIDENTIAL STREETS AROUND THE MARINA, OBEYING SPEED LIMITS, STOP SIGNS AND RULES OF COURTESY. A COUPLE OF MILES AWAY, HE LEADS US TO AN ALL-NIGHT DINER. I RECOGNIZE IT AS ONE OF L.A.'S CLASSIC DIVES, A PLACE WITH SCALLOPED LINOLEUM AND JUKEBOXES AT EVERY TABLE, AND THAT SMELLS OF PASTRAMI AND AXLE GREASE.)

(WE SLIDE UP TO THE BAR AND RESUME OUR INTERVIEW.)

**Tell me about your time on the Oxygen team.** Oxygen was sweet. They were based in Austria and they had a bunch of money at the time. We'd go to Austria to do R&D and just have a good time. They ended up getting bought by the Amer Group, and they cut the personnel and didn't put any money into making new skates and eventually cut the team. By that time, my days of being a sponsored skater were pretty much behind me.

**So you moved on to manage the Roces team.** I did. Thanks to Rene Hulgreen, who was managing the team at the time. I always had a good relationship with Massimo and Roces, so it was natural. I managed the team for three years, and it

was a good learning experience. When you grow up in America, you have a certain mentality and a certain way you do things, but anywhere else, they do things differently, so you have to figure out how they do things, because they're your bosses and so they're right... most of the time.

**Why do you hate authority?** (Laughing.) Because they're always telling me what to do! I just want to sleep and watch futbol!

**Tell me about your experiences in Thailand.** I've coached the Thai National team twice. And it just sounds weird because it is. They do this event in Asia every two years called the Asian Indoor Games, and in 2005 Thailand hosted it, so they hired coaches for the skateboard, BMX and inline teams. At that time, I was there for four months, and last year I did it again. I've known the skaters over there for years from Asian X Games, and they've got incredible athletes over there. Jeerasak Tassorn and Wooropoj Boonim. I'd go over and they'd skate every day and I'd watch them and coach them, try to make them a little better. That was a little weird — teaching people tricks that I had no business even trying. And of course, there was the language barrier.... It was tricky but we worked through it, and I think I made them better skaters in the end. Out of eight possible medals, we got six.

**So you're saying you are personally responsible for how good Jeerasak and Wooropoj are.** (Laughing.) Oh yeah! No, I think I helped them become better skaters, but a lot of it was teaching them the mental game, like having fun with it and relaxing. Jeerasak, for instance, wants to skate every day, and once, he was hurt, and I had to take his skates away from him because he kept wanting to skate and he was just going to keep injuring himself.

**As a judge, you have a reputation as someone who is tough on negatives like style and creativity. And girls. Why do you hate girls so much?** I started judging in 1994 because I hurt myself, and back in the mid-'90s, girls sucked. They couldn't launch over the launch box. They were landing on the deck of the launch box! Don't get me wrong. I have nothing against women skating, but back then, the level made the sport look worse than it was. Now, girls are amazing! They're a hell of a lot better than I ever was.

**Why do you hate Azikiwee (Anderson) so much?** I don't hate Azikiwee. Do you want to talk about Empire? What do you want to know?

**What do you want to tell us?** Azikiwee and I started Empire in 2002 on the premise that if you owned a company in rollerblading, you could make money, because Senate was a company and they made a lot of money. That was, of course, a myth because Senate was run by a company that wasn't Senate, so that's why they were so successful. But we started our thing in his garage in Santa Rosa, and eventually I moved up there. I didn't mind not making money at first because I was with Roces, but after I got let go we still weren't making money. So we moved the office to San Francisco and really tried to work at it. But in the end, it comes down to the stereotype of disagreeing with your business partner. He wanted to do things his way, so I said, “I just want out.”

**What's skating like for you these days?** Well, lets see. I'll be 35 in June (the 3rd, if you want to send a card) and I've been skating for 17 years now. Nowadays, I definitely don't have the motivation I used to. It's just a lot more painful and I don't do it nearly as much. But now it's all about the fun. Yeah, there's still that competitive side in me when I go skate with Arlo or whoever and you see your friend do something and you want to try it, but then this stupid light bulb starts to flicker in my head. “Sure you want to do that, dude? You could get hurt.” I'm just really happy I can still skate at a somewhat decent level.

**And yet, you have a wheel coming out...** Eulogy is coming out with a “Legends” series and I'm getting a limited edition pro wheel along with Chris Edwards, Arlo and B Love, so that's pretty sweet and I'm really honored!

(OUTSIDE, A TRIO OF COP CARS SCREAMS PAST, MOMENTARILY LIGHTING UP THE DINER WINDOWS. MIKE MAKES A POINT OF NOT WATCHING THEM GO PAST, AND HE SIGNALS FOR THE CHECK.)

**What have you learned from your experiences?** I learned I'm not a good business owner. I'm not good at telling people what to do. In this world, you have to be perfect if you want to make it. And if you screw up, you really have to learn from your mistakes. Hindsight is a bitch. Every country you go to, there's always beer, and if there isn't, you shouldn't be there. Educate yourself at every possible moment. Just 'cause it seems pointless today doesn't mean you won't need it later in life, and if you do you'll be better off. Don't wait around for someone else to make it happen for you. It's your life — make yourself. **ONE**

# folio



micah barrett / BY APOLLO BALDOZ

PORTRAIT BY ANDY KELLY

Hailing from the depths of Seattle comes to you a tall, lanky artist who is the hugest (and I think it's safe to say whitest) Clipse fan on the planet. His talent ranges from his eight-armed illustrated characters to his crisp and striking photography. Throw some motion graphics, screen printing, Web design, digital video and film production, and graphic design in the mix, and it's safe to say he is the complete artist package.

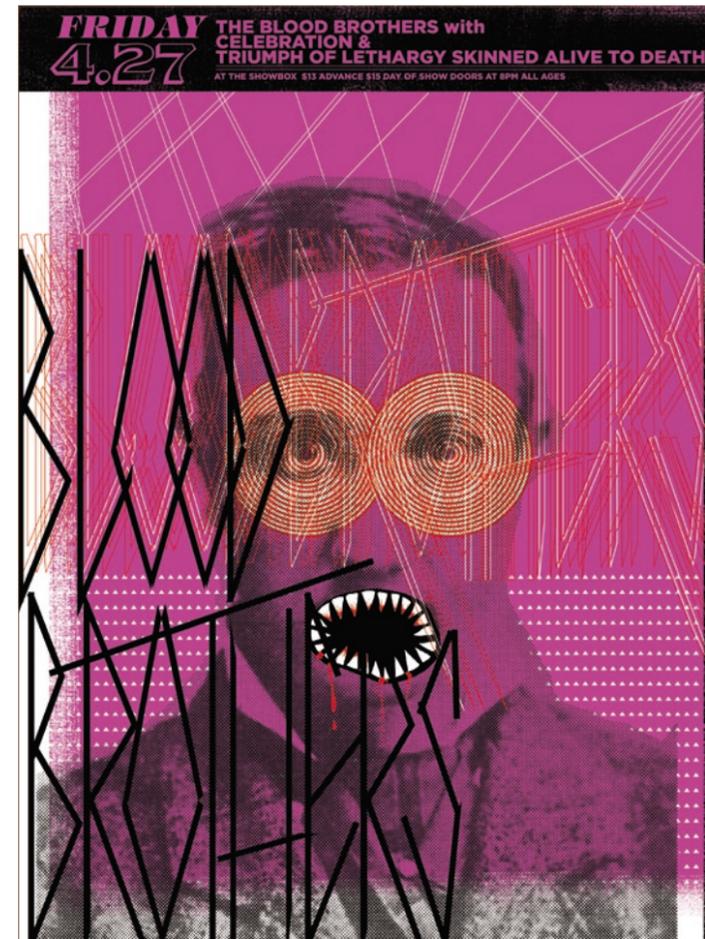
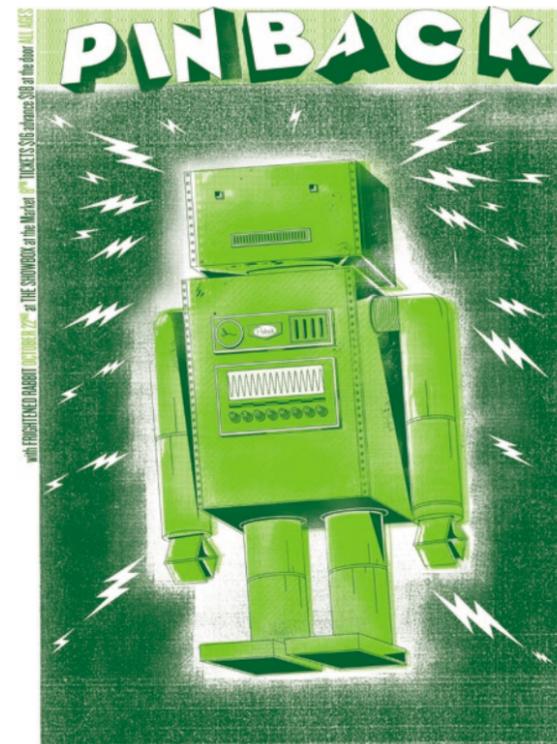
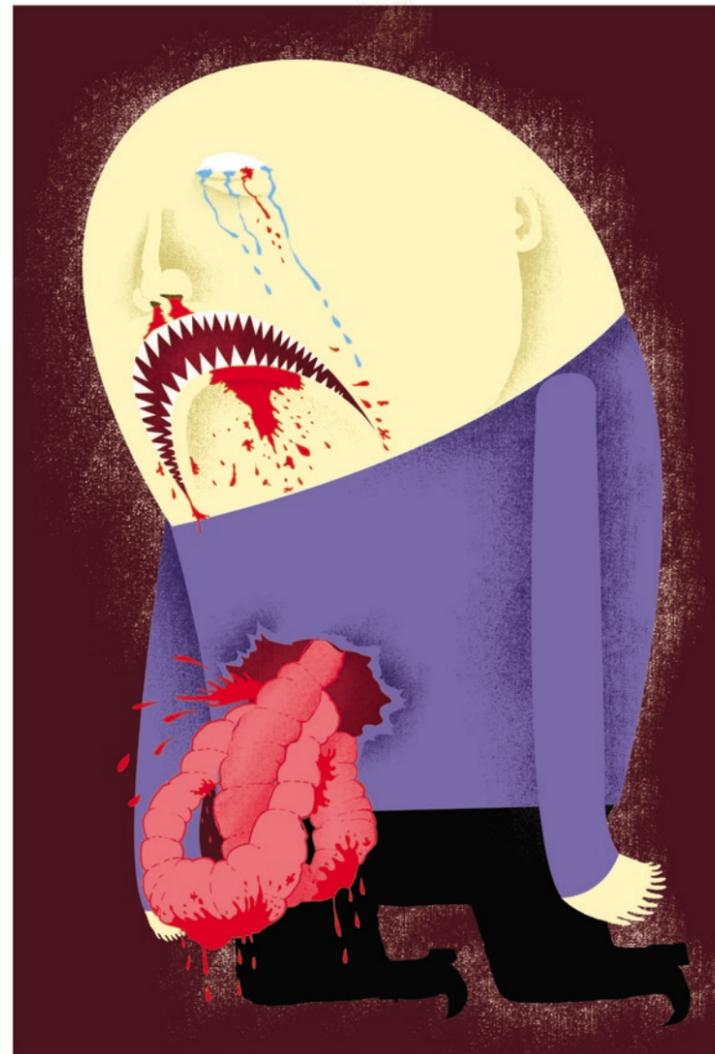
Micah's work is sprinkled all over the industry. One notable piece is the DVD cover of 4x4's movie "Leading the Blind," for which he used half-tone images and his own free-flowing typography and playful illustration against a textured brown background, making it both a great movie and a great cover. ONE, Daily Bread and Be-Mag have commissioned Micah to bring some pizzazz to their magazines, and he has given Valo and Able customers fresh options of garment wear, creating an original character for rollerblading.

Expanding out of skating, Micah was a designer for the store chain Zumies, which gave him freedom to express himself in a so-called corporate setting. From the mixture of the printed ads to the in-store products, such as the mustache gift card, Micah's work was an extreme increment of the brand. He is currently working for Department of Energy, a design firm whose services not only include graphic design but also industrial designs such as trade show booths.

When it comes to freelancing, Micah does not settle for just anyone. He has screen printed posters for local band venues such as Showbox and The Vera Project; collaborated with Seattle street wear brand Flying Coffin, fitting his (and their) crude illustration style; and was blessed to do designs for the elusive Obey Giant clothing. Not to mention, he was recognized in the Design is Kinky annual book "Semi-Permanent" in 2006.

Keeping up with this "born to blog" motto, Micah has been on top of showing his creations and life at [blog.micahmicah.net](http://blog.micahmicah.net). Also, you can view his portfolio on [micahmicah.net](http://micahmicah.net).

Micah has not skated for a good year or so now. Plenty of designers come to the fact that work and/or school has overlapped with their skating time, taking a priority over blading. But his heart and roots come from the bearings that keep his wheels rolling toward the future.



(CLOCKWISE FROM TOP) UNTITLED: 18 x 26 ; BLOOD BROTHERS POSTER: 18 x 24 3 COLOR SCREEN PRINT; FEIST POSTER: 18 x 24 3 COLOR SCREEN PRINT; PINBACK POSTER: 18 x 24 3 COLOR SCREEN PRINT; UNTITLED: 5 x 29 (OPPOSITE PAGE)

## 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

### CONNECTICUT

Bristol

CT Bike & Skate

### 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

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

Coeur D'alene

Cheap Skatez

### ILLINOIS

Glenview

Grind Gear Skate Shop

Lisle

Skate Shack (2)

### INDIANA

La Porte

Blazing Wheels

### IOWA

Mason City

The Skateshop

### KANSAS

Shawnee

Freeride Bike & Skate

### KENTUCKY

Louisville

Adrenaline Zone

Florence

Triple A Skatepark

Bowling Green

Blue Wallace

Lexington

The Way Skate Shop

### MICHIGAN

Bloomfield Hills

Summit Sports

Clarksotn

Zero Gravity

Clinton Twp.

Landslide Skatepark

Royal Oak

Modern Skate & Surf

Riverview

Cheapskates

### 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

Flemington

Shields Skatepark

### NEVADA

Reno

Openground Skatepark

### NEW YORK

Allegany

Allegany Skate Park

Buffalo

Xtreme Wheelz

New York City

Blades 6th Ave

Blades 72nd st

Blades Broadway

New York Flatlines

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

Eau Claire Bike & Sport

Errolling Skate Shop

Janeville

Pipe Skatepark

Kimberly

Undercover Skatepark

Madison

Focus Snow & Skate

Wausau

Dwellers Skateshop

Warrens

The Neighborhood Skatepark

## INTERNATIONAL

### AUSTRIA/FRANCE/POLAND/

### HOLLAND

Bayr & Kalt Handel

### AUSTRALIA

Bayside Blades

### BRAZIL

CPI Mag

### CANADA

Lethbridge, Alberta

Gang Store

Vancouver, BC

Shop-Task

Calgary, Alberta

Skatepark Of Calgary

Plaster Rock, NB

Roll East

Montreal, Quebec

Boutique Lylac

D-Structure

St Hyaciathe, QC

Brolli Sports

### COLUMBIA

Vice Skate Shop

### ECUADOR

Guillermo Teran

### ENGLAND

Shiner

### GERMANY

Grindhouse

### GREECE

Athlopaidia

### HONG KONG

Ozzy

### IRELAND

Wreckless

### JAPAN

Ease Distribution

### KOREA

Rolling Mall

### KUWAIT

Wind Rider Sports

### MEXICO

Rollerstore Mexico

USD Mexico

Aggressive Roller

### MALAYSIA

Rupert Rage

### PUERTO RICO

Waves N Wheels

### POLAND

Hedonskate.com

### RUSSIA

Freestyle Distribution

### SWITZERLAND

Rolling Rock Distribution

### SINGAPORE

Go Sports

### SOUTH AFRICA

Skate Access

### TAIWAN

Goodmen

Taiwan Roller

### UKRAINE

King Size

Project Style

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## contributors /

1 >



**chris mitchell**, philanthropist and retired blader, Los Angeles, California

Better known as the Robin Hood of rollerblading, this former creator and editor of Box Magazine, ASA judge, and UCLA graduate of something called English or writing or something like that once moved to Orlando for a year and wrote a book about the behind-the-scenes goings on at Disneyworld. The impending threat of litigation has so far prevented anyone from attempting publication.

2 >



**drew amato**, student and photographer, Philadelphia, Pennsylvania

A new resident of Philadelphia who is generally hilarious and always down to go out and skate or shoot photos, Drew Amato is making his presence known, revitalizing the rollerblade media coming out of Philadelphia. He spends his time haggling with university faculty, playing beer pong, and bullshitting with the Philly crew. This issue marks his debut in ONE, providing photos of Jon Jon Bolino.

3 >



**brian krans**, reporter and novelist, Davenport, Iowa

His first pair of skates were the Tarmac CEs. Then one day, Brian Krans dropped skating to work on his writing – and beer drinking – in college. Now 26, he's doing all three regularly. When not covering crime, death and destruction for a newspaper, he's skating, writing novels, and reviewing books for ONE. This month, he also wrote

# l.a. all day

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main photo: haynes  
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 (to the team.)  
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**information/hijinks/tomfoolery**

A Day w/ Nico & Kyle at the Lake Cunningham San Francisco CA

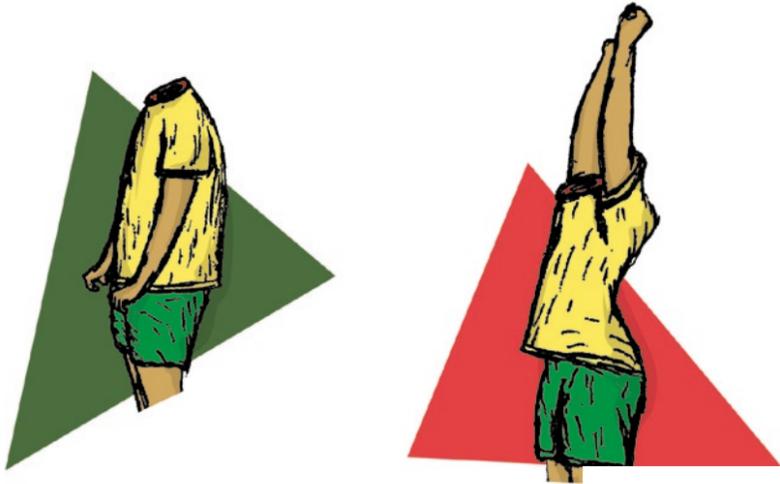
Cunningham \$0,000+ at the skate park. This will go down in history as the first fundraising roll at the park EVER. The park was so big though, that they somehow missed the bank.

The park is HUGE \$1M, for directions and a couple more pics go here & here.

## UPPER-BODY STRETCHES

ILLUSTRATIONS BY ROBERT LIEVANOS / WWW.FADEHURRICANE.COM

WE'VE TOUCHED BEFORE ON UPPER-BODY STRENGTH, BUT RELAXING THOSE MUSCLES IS AS IMPORTANT AS TONING THEM FOR MAXIMUM FLEXIBILITY. IN THE ANIMAL WORLD, LIMBER CRITTERS LIKE CATS ARE KNOWN FOR ALWAYS LANDING ON THEIR FEET, A TENDENCY NO ROLLERBLADER WOULD BE THE WORSE FOR SHARING. IF YOU HAVE A CAT, TAKE A MOMENT AND WATCH IT STRETCH. NOW WE'RE GOING TO DO THAT TO OUR OWN UPPER BODIES, WITHOUT ALL THE LICKING AND HAIRBALLS.



### Chest and front shoulder stretch

Start from a standing position with your legs together. Take grip of a lifting bar or pole with hands shoulder width apart, palms facing down. Carefully lift the pole up and behind your head, staying aware of your lower-body alignment. Keep your stomach muscles tight and your lower-back muscles contracted to avoid arching the lower back.

### Downward-facing balance/stretch

Facing the floor, rest or balance on a training ball. Slowly walk your hands forward along the floor while lifting your legs so they are even with your torso. You can have your legs and arms bent or straight to direct the stretch/tension and control your balance.



### Upper-body chair stretch

Sit on the edge of a chair, then grip the back of it. Now straighten your arms while keeping your back straight, letting your upper body pull you forward so you feel a stretch.



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# ONE



**manda bala** > press play  
**atmosphere** > sound check  
**mike opalek** > 15 minutes  
**micah barrett** > folio