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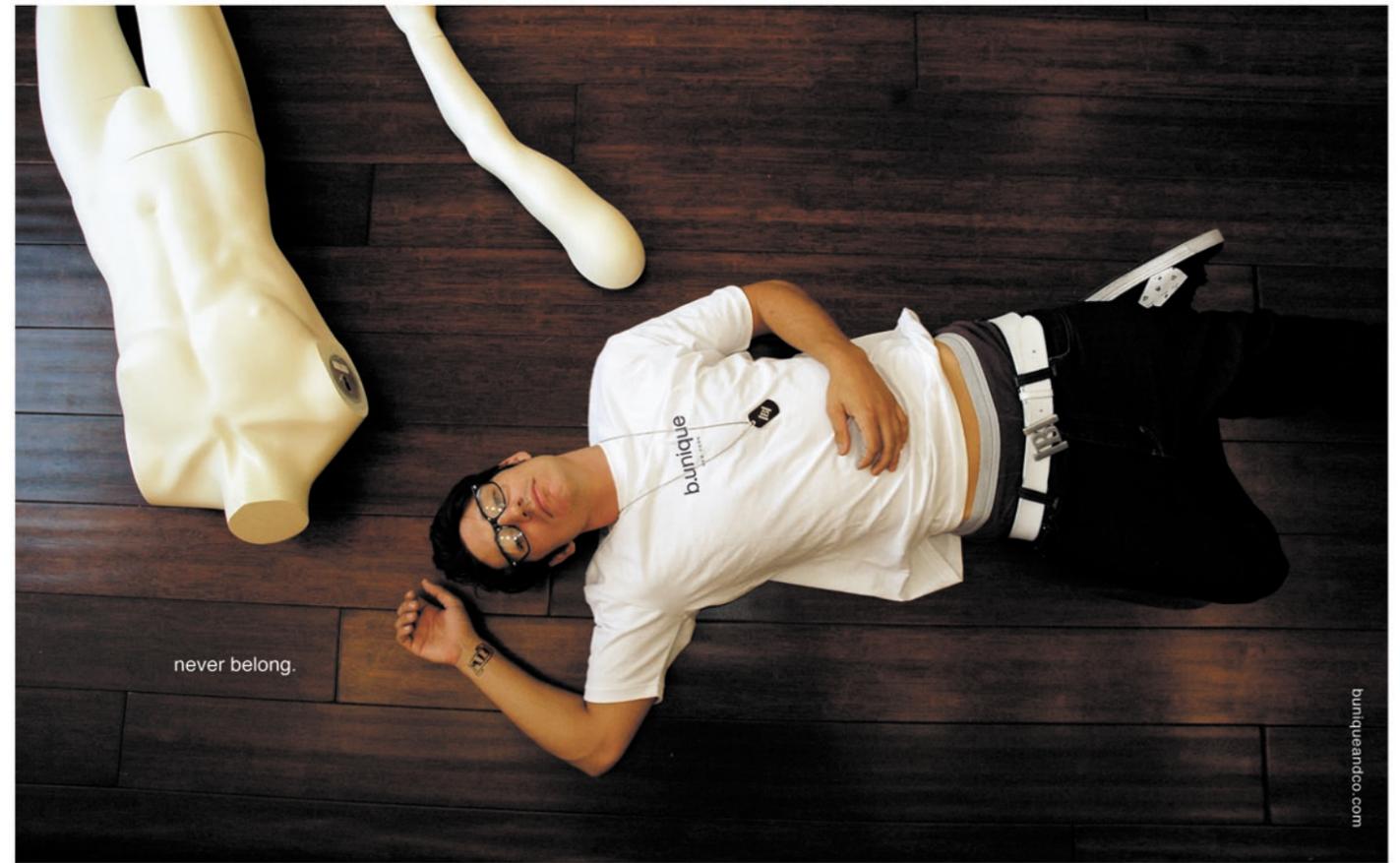


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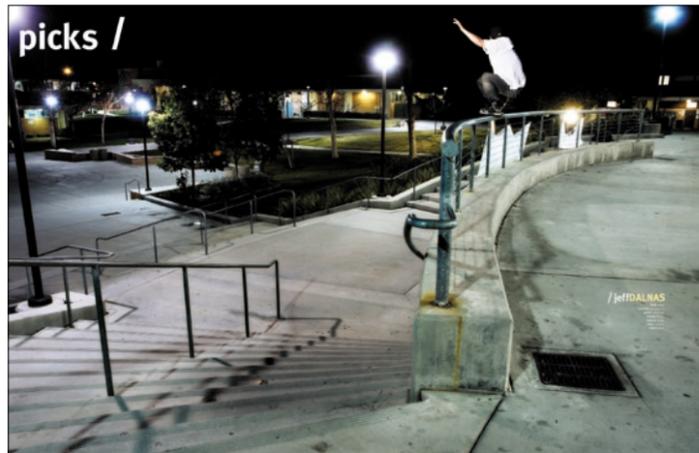
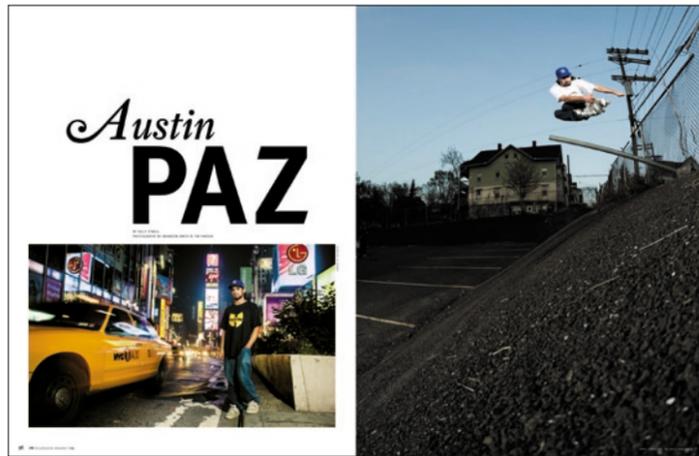
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Mark Wojda / fakie 540 soul / Manhattan Beach, CA

ONE

video

DECEMBER 2008

letter /



dante muse / photo by adam morris

“I’ll do what I do and you do what you can do about it..”

As you probably noticed, two East Coast skaters nabbed the prime real estate in this issue of ONE. When Wes and I first started kicking around ideas for the issue and dropped these two names on each other, we thought, Nah, can’t happen; too much East Coast. But the more we thought about it, the more we liked the idea — really liked the idea — because it was life imitating art. Or in this case art imitating life. These days in rollerblading, talented skaters are coming up from all over, and with ever-increasing frequency they’re staying in their spot and blowing up blading from home.

And if you don’t think that’s a clutch, fate-driven evolutionary step in rollerblading, building the badass grass-roots network we have today, you’re crazy. A scene with a rich history is more likely to harbor dedicated bladers, who in turn teach that history to the next generation, and in turn their whole scene is privy to knowledge and attitudes and experiences that otherwise would be lost. Philadelphia and New York City are two cities with that history and the foundation of old-school mentors who stay involved. And there are a lot more places like that all over the world, which is a sign of a fortuitous future for skating, at least in the longevity department.

More than once I’ve been involved in conversations about how to get more people skating. A quick focus is kids. “We gotta get more kids skating! We gotta get ‘em young!” Well, yes and no. Yes, because it doesn’t hurt to open a young mind to the ways of the blade, but no in that what good does it do to put all the eggs into hooking the kids; kids that are a long way from turning 16 and discovering cars and girls and all the other distractions of life? These kids are gonna go through dozens of phases and trends while trying to find out who the hell they want to be. Sure they bought the lil’ adjustable kids aggro blade, but are they ever gonna get another pair? I’m pretty sure the sales numbers back me up here with a “no.” They don’t come back because blading didn’t stick, because showing a kid the actual act of rollerblading is only half the show. The rest is in the brotherhood and camaraderie and social interaction that go along with knowing rollerbladers. But you can’t show that during a school demo.

Which brings me back around to the legion of talented skaters who now pepper the globe. With bladers like these out there, maybe when little Johnny takes his junior blades to the skate park he’ll see someone else on blades ripping it up, instead of just getting his ass handed to him by the skateboard shithheads and their hangers-on. Maybe, just maybe, that older blader will be Austin Paz or Colin Kelso. Or hell, both of them together out filming for *Brotherly Love* or the next “The Truth.” If that’s the case, that kid is gonna see exactly what skating is about. That’s a kid who might stick with it because he just might get to experience the energy that flows through a good session. He’ll have a story to tell that forever serves as his introduction into our culture.

What I try to tell people when they ask me how to get more people skating is that we don’t need to get new people skating, we just need to keep all the skaters we have; all the skaters we had. It needs to be as much about retention as it is grabbing the newbies. And I believe that all comes down to culture, and the ins and outs of life off of the skates, because really, how many hours a day can you spend on your wheels? To keep skating relevant to an individual as he ages and evolves with life, the way skating is portrayed must change too. It, too, must evolve with the culture. We’ve seen what happens when it doesn’t — people lose their connection.

The exciting thing these days is that the grass-roots network blading has got for itself makes it easier than ever to reach and interact with groups of skaters all over the world. (Thanks, Internet!) New talent and scenes are popping up all the time, proof itself that the infectious nature of blade life is spreading. People are inspiring each other, styles are meshing, tastes are mingling and the result is our culture strengthening. What is a rollerblader? We are. All of us. And like I said earlier, we rolled the dice and ended up with an East Coast issue. We know you might have a problem with that, but we don’t care. The scenes in NYC and Philadelphia represent true diversity and dedication, characteristics that Colin Kelso and Austin Paz are 100 percent qualified to represent.

Justin Eisinger
Editorial Director



scene /



Matt Chilvers / photo by Sam Butt

london

There are 32 boroughs that constitute London city. Within these boroughs are the stomping grounds, skate parks, session spots and meeting places of two whole generations of skaters. As the face of the city is reluctantly chiselled away by contractors, laws and the eternal professional rat race, a new generation is blossoming within the rather anti-social core of the city.

Every city possesses, in the eyes of its inhabitants, something special, something to go home for, or something that will always encompass what it was to be young. Growing up in a city such as London allows the individual to engage with so many kinds of people at an early age, and from that the development of interests is fostered. I just happened to cross the path of a pair of rollerblades, as did a large group of 12- to 15-year-olds back in '96 in my borough of London. Finding each other was the easy part.

And when I say "each other," I guess I mean everyone, because it's still happening now. That web of individuals strives to complete their somewhat preconceived plan of finally meeting you. Fruitful, interesting and educative relationships have been born, relationships that now transcend a pair of skates but are glued together by the freedom felt and happiness gained from the art we share.

The dynamics of rolling in London have evolved. At one point the meeting place would be the Bank in the city centre, and a whole grip of people would turn up because the meeting time and place became an institution in London rolling. These meetings were always highly anticipated, with many soon-to-be-lifelong friends meeting up for the first time at the Bank.

The city sustains session after session, and while we have gotten older it is still a place where creative minds can roam and play with the wealth of metal and mortar. The outer circumference of the city has now emerged as a place rich in things to roll, too. Finally, well-planned and invested skate parks are being built. The groups of people I have known for more than a decade still play a pertinent part of my life, they skate, we talk about shared good times, and of good times to come. One thing is for sure: London is the place that brought us all together, and I love London for that. – Leon Humphries

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تتمة كاملة v.2



rocket3 sidewalk to parking lot by damien wilson, photo by jess d.



DEMETRIOS



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MOTHER F*CKING STRETCH CREW

take5 / rachard johnson



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Don Bishop
Snoop Dogg
My pops
Killa Williams
Katt Williams

Fresh kicks
Jordan 1 (OG black and red)
Nike Vandals (black and white)
Gucci loafers (all colors)
Nike Air Force1 (coke white)
Franco Shade flip-flops

Best travels
Brazil 2005
Australia
USD tour '04
South Africa
Legacy Tour Europe

Movies
"The Last Dragon"
"Friday"
"Scarface"
"Blow"
"Juice"

Reasons for life
My family
My girlfriend
Leading the people to greatness
Succeed in everything I do
Hold it down for my mom and dad, R.I.P.

> photography by wes driver



4x4 BROSKOW PRO WHEEL 56MM/89A

retail: \$25 set

Touring the world, skating every day and constantly filming for the next big section could seem like a lot of pressure, but it's a life Alex Broskow takes in stride. Catch him at some event near you any time or place, and get ready for his upcoming sections in the 4x4 video and the next "We Are Valo" installment. Oh, and try his wheel!



CASUALTY PERSIANAS T-SHIRT

retail: \$24

The cutting-edge kids at Casualty cooked up a new line of classics, and the Persianas reps it hard, featuring 4.5 oz 100 percent combed ring-spun cotton, sides seamed with shoulder-to-shoulder tape, and double-needle stitching on the sleeves and bottom hem. Available in white or black, the Persianas brings timeless iconography to a chest near you.

UNDERCOVER SEAN KELSO WHEEL 57MM/89A

retail: \$34 set

Kelso Bro número dos gets another wheel from Undercover, this time in an unusual color that makes us think about fruity mixed drinks and those little umbrellas. Clocking in at 57mm with the moderate hardness of 89 durometer, this little cocktail hour should give a little bounce for your landings and grip when you need it.



XSJADO MOOK v1.8 FRAMES

retail: \$49

Pioneering and arguably perfecting the freestyle concept is the Xsjado Mook frame. Now on its eighth release, the Mook is back with its custom contours and rigid, lightweight construction to satisfy all your freewheeling demands. And for those concerned with appearances, you can now cop this legendary frame in white or grey colorways.

REVOLUTION FADE HURRICANE T-SHIRT

retail: \$18

Revolution Skateshop does its part to support blading artists, and the latest result of those efforts is the Fade Hurricane t-shirt designed by Robert Lievanos himself. Pushing their commitment to blader-made products even further, Revolution has the American Apparel shirts screen printed on by KFC legend Jeremy Morris.



HEAT GRAMPS HAT

retail: \$38

This one-size-fits-all offering from Heat bypasses the usual trappings of baseball- or trucker-style hats and delivers the classically themed Gramps. Available in charcoal or brown, made in the U.S.A., and 100 percent cotton, it's perfect for adding a splash of class to even the crustiest hipster.



VICIOUS VENOM BACKPACK

retail: \$55

The Venom, a.k.a. Cobra, bag from Vicious packs loads of features into a low-profile, practical package. With two main compartments, padded laptop sleeve, MP3 holder, office organizer, and an assortment of other details, all wrapped in an all-over Vicious logo print, it's more than capable of meeting all your back-packing-blader needs.

sounds /

just released /

ALBERT HAMMOND JR.

¿Cómo Te Llama?
2008 RCA Records

favorite track:
"Victory at Monterey"



Most commonly recognized as the musical and stylistic backbone of modern day super group The Strokes, guitarist Albert Hammond Jr. flaunts his audio prowess again on his second solo record, "¿Cómo Te Llama?" Full of chirpy guitar work and multilayered instrumentation, Hammond and his band mates churn out a sort of cerebral pop music that is probably just too over the heads of most listeners to really become an oversaturated radio nightmare, but it otherwise has all the trimmings of a potentially immensely successful run on the charts. "GfC," the album's first single, bursts with aggressive, pent-up guitar frustration, and when Hammond lyrically laments his frustrations it's impossible not to connect with the swirling guitars. A similar musical tension is crafted in the album's opener, "Bargain of the Century," which bridges between rapid-fire percussion and jangly guitar rhythms, slowed down intermittently with Hammond's syrupy vocals. It quickly becomes clear that it's The Strokes' fortune to play with a talent like Hammond, who demonstrates his keen production and recording sensibilities at every turn. Like his ability to pack such varied emotional range into almost each track. Somewhere in every song you can find a gentle atmospheric moment, or a harrowing crescendo, aggressive guitars, as well as a steady vocal delivery that is sincere without being overbearing, making for an altogether impressive display. — JE

LIL WAYNE

Tha Carter III
2008 Cash Money Records

favorite track:
"Dr. Carter"



I can't decide if I actually like Lil Wayne or if it's more like rubberneck syndrome when driving past a car crash. The unwavering desire to get an eyeful of the real horror. Because to be honest this album swerves between the worst, most trite sort of music and points of sheer hip-hop genius, depending much, it seems, on the persona Wayne decides to portray through any given track. Could the repetition of "A Milli" be any more annoying, and yet mesmerizing? Probably not, but it works here like a charm, even when the same vocal delivery minus the nearly seizure-inducing beat falls flat later on the album. Does the loose, "life saving" flow of "Dr. Carter" have some sort of healing property? Would you believe it does? 'Cause I've felt it. Here, try some on: "Respect is in the heart, so that's where I'ma start, and a lot of heart patients don't make it—buy hey kid! Plural, I graduated, and you can get through anything if Magic made it." There's also hidden standouts like "Let The Beat Build" and "Don't Shoot Me Down," but I have to recommend listening to "Don'tGetIt!" to hear a slice of political commentary from Weezy, a cool surprise and probably an unexpected bit of knowledge for the masses who bought this for "Lollipop." — JE

CHROMEO

Fancier Footwork
2008 Vice Records

favorite track:
"Me & My Man"



Dude, I give Chromeo a lot of credit because when I was 13 years old, jumping around with my Casio SK-1 keyboard, or later with my Yamaha keyboard guitar, I never would have believed that anyone could have turned the sounds those instruments made into a career. Because although they managed to resemble the music DJs were spinning in the '80s, it still sounded hollow and, well, synthetic. Twenty-plus years later it seems that's the catch, and Chromeo has certainly found its stride by delivering music that at once sounds like it fell off the soundtrack for a low-budget '80s movie, while also managing to be catchy, at least in an ironic sort of way. Is that bad? Maybe, depending on your disposition, but if you can open your mind (and lower your standards?) enough to throw a little Chromeo on your next big party playlist you should find that it "gets the bitches dancing," as one particularly astute observer told me. Which brings me to the 2008 release of "Fancier Footwork," a disc full of remixes. Funny, but it took the creative direction of outside artists to really craft and harness the potential of Chromeo's sound. With the tongue-in-cheek nerdy-inside-joke delivery swapped out for multilayered production, the strong '80s influences get spiced up for our generation. — JE



SOUND CHECK > the subways / AN INTERVIEW WITH SINGER AND GUITARIST BILLY LUNN

by justin eisinger / photography by wes driver

So, you're The Subways; what's the hometown, where are you guys representing? Josh and I are from suburban north London, and Charlotte's from Harlow in Essex. We formed in 2002 and, yeah, we just started playing together when we were friends in school at like 16. Played our first show at The Square in Harlow — our first ever show — which is where Oasis and Coldplay and Blur all played, so it was amazing to have our first gig there.

At that age, man, wow, I can only imagine. Must've been a pretty amazing feeling. Yeah, yeah...

So, I mean, what kind of, or, as a band do you think you've benefited from playing together for so long.... I've read all the press stuff about you guys, like your throat surgery and the breakup and stuff; aside from those big headline-stealing situations, being a band that long, how hard is that? I think the pros and cons are pretty extreme, actually. Things can be really, really amazing because we know each other so well, we feel at ease with each other. You know, we really only make music that we really, really want to make. There are no songs in our repertoire that none of us want to play. We all want to play the songs we have. But you know, because we know each other so well we know what buttons to push when we want to rile each other up. (Laughing) Our arguments are pretty extreme. But I think that each of those situations just brings us together because once you're over it you grow up together, you know? And we're on this big adventure together, touring these amazing cultures and countries and cities and towns and villages. And there are all these people, and we play on these crazy stages; we're on a great journey together, and I don't think I'd want to be on this journey with anyone else.

Well, I guess it makes sense! When you formed the band at 16 that was your first band, right? Absolutely. As soon as I learned to play the guitar — "Supersonic" from Oasis was the initial reason I wanted to play guitar — it made me pick up the guitar and learn. After I did that I'd take my acoustic guitar to school and in any spare time I'd play, instead of playing football or eating lunch, and just play the guitar with as much spare time as I could possibly muster. Eventually Josh became interested in the drums after I played him Nirvana and Smashing Pumpkins and all those bands, so we started jamming out together. My parents bought him a drum kit and me a guitar and we'd rock out, and when Charlotte and I started going out she'd watch us rehearse until one day I told her, "Hey, look, instead of sitting there, why don't you join in and start playing with us." That's really how the band started; it's been that way ever since. That's all we

know — in regards to the band, we've not been in any other band. For us, it's just normality; we wake up and make music together.

From playing together for so long and all that, how has it changed, you know, with the responsibility and recognition that go along with recording for major labels, on the international stage? I don't think the pressures have altered at all, really, because when we started out Charlotte and I would book the shows; we'd go on the Internet and find out the addresses of the venues where we wanted to play. When we first decided to venture into London and start playing shows at 17-years-old, Charlotte and I would make the CD-Rs, package them up and ship them off. I used to record, or produce, the demos. I had a 16-track recorder and these cheap mics; Josh would play; Charlotte would play; then I'd play, then I'd mix it, burn it to a CD-R and send it out. I think that's pretty much how it is now.

You guys worked with Butch Vig on the new record, how much of this album's sound had you mapped out before heading into the studio, and how much of it just took form in there? Basically, all the songs that we have on the album — even those that aren't on the record — we wrote immediately after we released "Young For Eternity," and then we spent two and a half years touring, and while we were on tour we wrote as many ideas as we could, since we were afforded the opportunity to travel to all these great places and playing to these crazy audiences, which was incredible and certainly inspiring. On the second record — after touring with bands like Taking Back Sunday or Foo Fighters, or playing with Oasis, and after meeting with them and talking about records and that kind of thing — we really wanted to evolve and try things we'd not tried on the first album. A lot of the double tracking ideas that we used with Butch Vig on the record we were playing around with while demoing... so we really thought about everything that was going to be on the album before even meeting up with Butch, and then when we got together it was basically the fine-tuning; putting it up in those speakers and making it sound like it was turned up to 11 and everything was purely widescreen because that's what an incredible producer like him does.

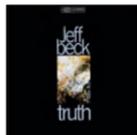
It sounds like it was a good pairing, for sure. Billy, I think I've taken enough of your time, so I'll get out of your hair. Thank you, Justin. Thanks for calling, man.

classic /

JEFF BECK

Truth
1968 Epic

favorite track:
"Morning Dew"



In 1965 Eric Clapton left British super group The Yardbirds. And when Jimmy Page, the band's first choice as replacement, turned down their offer to join the group he recommended they get Jeff Beck. From 1965 until 1966, with Beck at the guitar helm, the band recorded such hits as "I'm A Man" and "Shape of Things," their experimentation with feedback and fuzz becoming a sound that set them apart from other British bands and essentially changed rock music. But the pairing didn't last long, and after leaving the band in 1966 (read: got fired), Beck went into the studio with a lineup known as The Jeff Beck Group, which included members like Rob Stewart and Ronnie Wood. "Truth," released in 1968, beat the first release of Jimmy Page's new group, Led Zeppelin, by five months, enjoyed strong sales (though not as strong as "Led Zeppelin"), and became a critical success, considered one of the first heavy-metal albums. And it is heavy, maybe not compared with contemporary "heavy music," but it delivers a time capsule of the '60s sound that is at once similar to its better-known counterparts and original in its delivery. A sensibility probably attributed to the match of Beck's guitar mastery with the skill of his band mates (including guests like Jimmy Page, Keith Moon and John Paul Jones). — JE

OUTKAST

Stankonia
2000 LaFace/Arista

favorite track:
"Gasoline Dreams"



Eight years after its release it can be easy to overlook "Stankonia," but I wouldn't recommend it. It's named for "stank," a word Parliament-Funkadelic pioneer George Clinton used to describe the heaviest types of life's funk, including funk music. So for Andre 3000 and Big Boi, "Stankonia" is their tribute to a fictitious land where this Clinton-certified level of immense funk is the norm. By now, after the major success of 2003's "Speakerboxxx/The Love Below," the stylistic diversity of Outkast's two players is better understood, but in 2000 "Stankonia" blew minds with its multigenre-infused range, flashing back and forth between the ripping guitars and beats of "Gasoline Dreams" to the smooth delivery of "So Fresh, So Clean" or even the drum-and-bass blast of "B.O.B." At nearly every turn, deeply diverse samples and sounds creep throughout the album, adding atmospheric, subtle nods to eras past, and a distinctly listenable nature that few artists are ever able to capture. In this way "Stankonia" reached far beyond its home base of Atlanta while delivering the Deep South hip-hop sound out to a much larger audience. For all the far-out conceptualization, tracks like "Gangsta Shit," "Xplosion" and "Snappin' & Trappin'" package the stifling heat and humidity of an ATL summer into speaker-rattling anthems perfect for enhancing any gangsta mood you may experience. — JE



THE CARS

Heartbeat City
1984 Elektra Records

favorite track:
"Magic"

If you think the opening moments and track of this unusually potent (in Billboard Top 40 terms) album sounds suspiciously similar to Def Leppard's "Hysteria," it does, because The Cars' "Heartbeat City" was produced by "Mutt" Lange, who also laid down the multiplatinum magic for Def Leppard. "Heartbeat City" was the fifth studio album for The Cars, and it delivered catalog staples like "Magic," "Drive" and "You Might Think." The last of those titles earned a music video that hit MTV like a ton of bricks, complete with Ric Ocasek's head attached to a fly that flew on and off the screen. Yup, that one. Andy Warhol directed a video for "Hello Again." In '80s chart-topping masterwork form this album features production quality that sounds like the instruments were recorded in infinite, soundless space. The guitar track is flawless and shines. The synthesizers gleam; no doubt the vocals were run through a supercomputer and polished with angels' tears. Ironically, with all that effort put into creating a perfect recording atmosphere the result — at least in this time, or through these ears — is missing something. Its soul, maybe. There are great moments and inspired musicianship, but it's hit or miss, and in a way that doesn't happen these days, the chart toppers really were the best the album had to offer. — JE

blade dvd /

DL / DIRECTED BY DUSTIN LATIMER

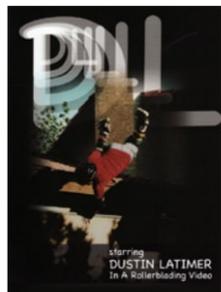


I'll get it right out of the way: "DL" is proof that the quality of content is more important than hype, slick design or HD quality. At points showing blue screen, rolling static and all levels of production quality—from home video VCR action to crispy DV—Dustin Latimer, serving as director, editor, art director and star, delivers a singularly unique look into the development of rollerblading, all seen through the captured memories of one of the sport's most important and influential participants.

Watching the results of Dustin's hard work, which amounts to all the accumulated footage he's captured over the years plus making the freakin' DVD, I was struck with a curiosity, wondering what the young Dustin, the Dustin I'd see buried deep in a booth in some club with the USD Stretch Crew at IMYTA parties in New York City five or so years ago would think about the DVD. Actually, more what that young DL would say about daddy DL. I think what made me think about all this was the no-nonsense delivery and perspective Dustin brought to the project. The opening menu is a picture of him in pink-wheeled Rollerblades jumping off a launch ramp—it doesn't get much less pretentious than that. And it really worked for the project.

Beginning on the homemade ramps in the cul-de-sac in Chandler, Arizona, "DL" the video quickly establishes a theme of progression. We literally watch the clips evolve from young Dustin doing his first 360 off a launch ramp to developing mastery on grind rails, throwing himself around half pipes, hitting handrails, big pads, no pads, helmet, no helmet, Medium, Mindgame, Oxygen, USD, Xsjado—the identifying milestones are all there. Dustin's progression mirrored the refinement of rollerblading. Which raised the question: What would have happened to rollerblading without Dustin Latimer?

Throughout the video's duration, the music, pacing, variety of clip quality and age work together to engage the viewer, which ultimately helps prevent the feeling of monotony that can accompany a gratuitous old school video viewing session. Also very noteworthy is the way Dustin's skating manages to always look advanced, regardless of the particular date. "DL" captures hundreds of perfectly executed landings (just listen to the lines!), and shows our subject performing highly technical maneuvers years before such tricks would become widespread. All with a certain level of skill and control that has represented rollerblading excellently for 16 years. Which the second disc, full of every DL section from a distributed video, captures and makes accessible to new generations for all time. —JE



FEATURING
Dustin Latimer

Whether It Makes Cents Or Not / DIRECTED BY SEAN "MONEY" KEANE



Before even watching the video, I had really low expectations. I mean, c'mon, a free online video? How good could it be? I was expecting a long, dreadful skate box edit at the most.

Surprisingly, the video was incredibly entertaining. "Whether It Makes Cents" includes skating from Erik and Kyle Stokley, Jay Cottrel, Chris Dafick, Jay Greendyk, Jon Jon Bolino, Sean Keane, Mikey Peluso, Austin Paz, Franco Cammayo and many more. It covers scenes in New York, Philly and San Francisco.

I'll be honest. This video probably won't go down as the video pushing the envelope. However, the antics and personality that you see in the skaters (besides just the skating) gives you enough juice to want to skate. The editing reminds me of a Pat Lennen or Sean Cullen skate video, with close ties to the "Apple" series; very trippy and off-the-wall editing styles, but fun, nevertheless. If there's one thing that this video has over others, it's style. These guys just look fun as hell to skate with.

"Whether It Makes Cents or Not," as they put it, is a story of friends, their travels and everything in between. And the best part about this video? It's free online, so go check it out! —connor o'brien



FEATURING
Erik Stokley
Jon Jon Bolino
Sean Keane
Austin Paz
Franco Cammayo



JULIAN BAH
540 OVER FENCE

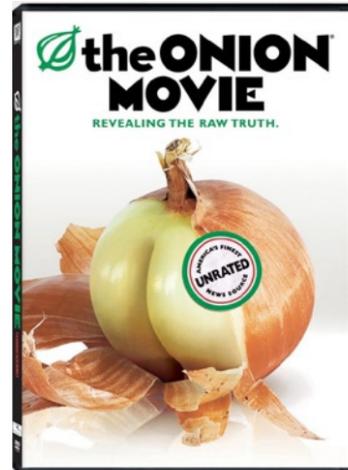
DT5

Julian Bah rolls on Rollerblade skates. The new DT5 was inspired by the Creative and Powerful Team Rollerblade. High performance velcro Power-strap keeps you in control. All new TRS frame with Super-lock deep groove makes grinding easy. Featuring 55mm wheels with SG7 Bearings.



press play / THE ONION MOVIE

by Justin Eisinger / Directed by Tom Kuntz and Mike Maguire



For probably the first time since I was a teenager I watched a movie that featured Steven Segal. I can even say that I enjoyed his performance. Really, who else is more qualified to play lead in a parody of action movie heroes in which punching someone in the balls, hard, is the secret to victory? The answer is no one. No one is more prepped, more totally, pardon the bad pun, balls-to-the-wall action-y enough to pull it off. Which is why Steven Segal, as Cockpuncher, is merely one outstanding example of satiric genius scattered throughout "The Onion Movie."

If you don't know, The Onion is not only "America's Finest News Source," it's a tongue-in-cheek deconstruction of all things media. It's the little satirical paper that became a Web page and one of the top time-wasting portals for those Americans who've been able to hold onto their jobs. Witty, poignant and wry, The Onion often lampoons topics considered socially taboo or flat-out controversial; all done with the dry delivery of a "real" news organization. (Ironically, the standards of "real" news have fallen far in the years since The Onion's launch.)

Now with 20 years under their belt, "The Onion Movie" brings all their irreverent humor to life. It's set up as a series of news segments shown on The Onion News channel (think CNN with a wink and a smile) against the larger story of the elder, senior news anchor becoming disenchanted with the director of his news program at the hands of the young, "hip" producers. The news segments, however, are actually an ongoing series of comedy sketches that touch on topics such as sex as a sales tool in the record industry, shown through the lyrics and music videos of Melissa Cherry; a Congressional smoking ban that only permits smoking inside one room in Des Moines, Iowa, resulting in a coast-to-coast traffic jam, among other complications; the surgeon general improving America's obesity rate by increasing the obesity index from 55 percent to 90 percent body fat; parodies of nearly every sort of normal news story; the network's and the overall media's plunge into shameless corporate shilling and the resulting backlash from anchorman Norm Archer; and, of course, the aforementioned Cockpuncher bits with Segal, which like many characters in this film reoccurs with some regularity, mimicking the repetition of actually watching real TV. And despite my concern that there was no way I'd be able to withstand the 80-minute running time in one sitting... I did. And laughed my ass off the whole time.

Although it took more than five years to bring to completion, and along the way resulted in the movie's original directors and half the writing staff walking away from the project, "The Onion Movie" is, dare I say it, worth the pain it caused those who are not me in order for myself to draw so much amusement from their efforts.

If you like "The Daily Show," or "The Colbert Report," or get down with satirical comedy, then this is a DVD you have to see.

comic / STEPHEN COLBERT'S TEK JANSEN #2



ONI PRESS
\$3.99

The first time the animated short "Stephen Colbert Presents Stephen Colbert's Alpha Squad 7: A Tek Jansen Adventure" was played on the "The Colbert Report," my immediate reaction was that it would make a great comic book. Low and behold, it did. The project was announced the very next day. (That's a commanding presence, if you ask me.) Based on a fictitious science-fiction novel by Colbert, "Tek Jansen" features the dim-witted yet witty exploits of the title character as he bumbles his way through a barrage of misadventures while attempting to uncover the motives behind those he perceives as opposed to freedom. It's not Stephen Colbert in space, but it's close. Plus, the backup story from this issue, "Danger Express To Doom," is short and sharp. — JE

street talk /

Bunz: Bunz can be good or bad, depending on the context. It can be something unwanted or bad, but it can also mean to "get some ass."

Examples:

"Yo, why you blowin' up my bunz spot?"
"The eye candy is nice but the vibe is bunz."
"CEOs gettin' bunz in three-piece suits."

spot-ed /

THE CHINA LEDGES
SAN FRANCISCO



Casey Bagozzi
Full cab kind grind

Erick Garcia
Toe Roll

Andy Kruse
AO Mono roll

Chris Fox
full cab AO unity

Kevin Yee
Negative Makio

Jon Julio
Soul to topsoul

kicks / ALIFE KENNEDY HIGH



"A lifestyle like no other." That's the extended name of New York City-based brand Alife. The originators of the sneaker "boutique" have been running a shop out of the Lower East Side for the past eight or nine years. With their Rivington Club store, Alife set up the model that everyone seems to be following, all the while building a brand name for themselves with apparel and footwear.

After initially going through a bit of trouble with Vans over their slip-on sneaker model, Alife grew its line to include other styles of sneakers for running and casual wear, all of which took cues that were slightly elevated from the other guys you might be used to seeing on shelves. Their parachute materials and woven knits caught the eyes of many buyers and put them in the upper echelon of retail at stores like Barney's NY and Bloomingdale's. As 2008 approached, Alife announced that it was expanding further, with a new silhouette based on the classic wallabe style.

The Kennedy High you see here is that sneaker. In a totally different approach to the typical "wally," the Kennedy uses a neoprene sock under its canvas upper to keep your foot locked in and comfortable. Its crepe midsole wraps around a traditional herringbone pattern outsole that provides way more traction than a typical crepe sole, giving you a very breathable, enjoyable shoe that performs like a sneaker but looks much more dressy.

The real spin here, as with most Alife products, is that it comes in a wide variety of colors that you'll most likely never see from the typical Wallabe. You can certainly get a modest black, khaki and military green colorway if that's what you want, but they also make bright yellow, baby blue and red for that flair that so many people seem to be after these days. Alife has definitely dug into offering something that you can't find anywhere else, and is doing it with the utmost style.

Alife is available at select retailers nationwide and at very specific places online. If you're in New York City soon, swing by their store and have a look at the whole line. If nothing else, you'll immediately pick up on that motto of theirs, because there truly is nothing else quite like what they offer. — Mike Rios

tech / MX W1 WIRELESS HEADPHONES

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book / IF YOU LIKED SCHOOL, YOU'LL LOVE WORK

written by Irvine Welsh

Enter the literary world with a novel about Scottish heroin junkies that's later turned into a cult-classic movie and you've made a name for yourself.

That's what Irvine Welsh did during the birth years of rollerblading with "Trainspotting." Now, some 15 years later, his latest offering is "If You Liked School, You'll Love Work," a collection of short stories you'll never see your mom reading.

Always a meticulous craftsman, Welsh — even in some of his seemingly lesser stories — manages to weave an intricately detailed story that ebbs and flows only to come back and sucker punch you in the end.

His characters are in no way unique, rather they're archetypes of some of the more mischievous, confused people who populate society. Each one is human, connecting the reader with realistic problems and actions and juxtaposing unlikely characters against each other.

Whether it's an uppity wannabe socialite who's convinced her Korean chef neighbor hacked her dog apart for a meal, or an ex-Pat bar owner who juggles his women, keeping one barmaid sexually plump, Welsh offers characters you'd only hear about in seedy small-town bars while pounding Pabst Blue Ribbon and gripped in their open, grotesque honesty.

One story, "Rattlesnakes" is so deliciously disgusting, yet intriguing, that after reading it you'll never be able to road-trip back from Burning Man again. If you do, you'll keep one protective hand on your crotch and the other on the wheel, praying you don't go off road and meet up with the homophobic psychopath locals.

Those who are familiar with Welsh's work know his penchant to write in phonetic Scottish cockney. While he avoids that — and quotation marks — for most of the book, he couldn't resist for certain stories.

It's worth fighting through the first bits until your brain adjusts to reading what you hear (if that makes sense), because inside "Kingdom of Fife," and "Scotland," there's decapitation, dog fighting, gangsters and foosball. If you don't love reading all of that, you're best off never picking up Welsh at all. — Brian Krans

flick / THE DARK KNIGHT DIRECTED BY CHRISTOPHER NOLAN



If you haven't heard of "The Dark Knight," or at this point haven't seen it in theaters, you are officially out of the movie loop. This movie is about as good as it gets when it comes to comic book adaptations. For those of you who know this already, I urge you, along with everyone else, to see this movie again in IMAX. That's right. Over 50 minutes of this film (mainly the action sequences) were shot on 65mm IMAX film, which is actually taller than it is wide. That means the projection is as well. Have you seen anything in an IMAX theatre lately? The screen is huge and in your face. So big that the entire frame cannot be viewed entirely at once, so there is a portion of it always in your peripheral vision. That means that it makes you feel like you're really there—simply amazing. Remember that opening helicopter shot and bank heist? All in IMAX. You actually feel like you're really strapped to the front of that fucking helicopter as it glides over downtown Chicago. Not to mention the tractor-trailer truck sequence. So to sum up, go see it again because unless you've gotten the IMAX experience, you really haven't seen it yet. — Wes Driver

NAME: Jeremy Stephenson
 AGE: 25
 LOCATION: On the road
 OCCUPATIONAL STATUS: Photographer,
 nomad, kendama ambassador
 YEARS BLADING: 12 and counting
 INTERESTS: Kendama
 SITE: www.kendamausa.com
 FOR THE RECORD:

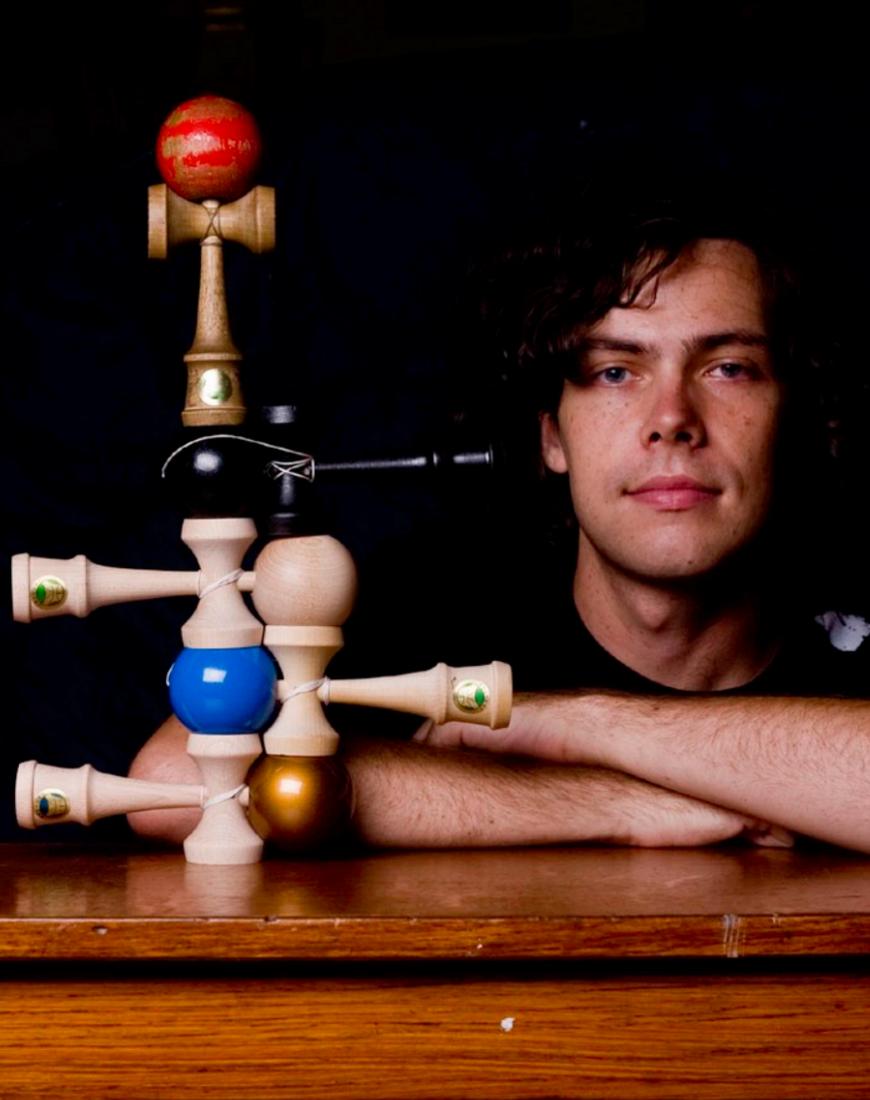
No matter where you are in the world, one thing is consistent about rollerbladers — we like to lag. We're actually extremely talented in the art of lagging in many different forms. There is the guy who can't wake up before 3 p.m., the people who always claim they're "10 minutes away," and, of course, the oh-so-famous argument about what spot to go to next. As a blade photographer, I estimate I've lost a combined 13 months of my life as a victim of blader lag. Luckily, I've finally discovered something that can fill all that lag time. That something is called a kendama.

A few years back, during a tour through Japan, we noticed that all the local skaters carried around this small wooden toy and displayed incredible skill at playing with it. That's when any downtime at sessions or while waiting on trains was turned into kendama time. As I soon learned, the kendama has been around for centuries in Japan, and has rapidly been gaining popularity in other parts of the world. It's an ancient toy that has a hammer-like handle with three concave cups and a spike, all connected by a string to a wooden ball with a small hole in it. The goal is to pass the ball from cup to cup, and eventually, once your balance and coordination skills are ready, "spike" the ball.

Describing the kendama with words is a lot like trying to explain how fun it can be to drop in for the first time, or explaining why hucking yourself over a gap with wheeled boots is fun. You just have to try it for yourself.

The appeal to rollerbladers is very obvious. Once you learn the basic tricks, you move onto the advanced stalls and spins, and start linking tricks to make lines. Over time, advanced players develop their own signature style. Sound familiar? It's no surprise that Franky Morales has developed his own eagle claw grip style, that Montre Livingston can make beats from his kendama clicks, or that Alex Broskow has incredible consistency on some of the most difficult tricks. Even Colin Sander, arguably the best kendama player in North America, has been skating for years on end.

Having already been dubbed "the new Senate comb" and been seen popping up at skate sessions and contests worldwide, if you haven't had a chance to see one for yourself, check out some of the videos on our website and pick up one of your own. It's a great toy that is guaranteed to bring your next lag session to a whole new level.



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colin kelso

BY JUSTIN EISINGER
PHOTOGRAPHY BY DREW AMATO

IN THE DOG-EAT-DOG REALITY OF PROFESSIONAL ROLLERBLADING, FEW SKATERS HAVE TRULY FOLLOWED THEIR OWN INSPIRATIONS AS PURELY AND PASSIONATELY, AND ARGUABLY AS SUCCESSFULLY, AS COLIN KELSO. AFTER YEARS OF BEING LUMPED TOGETHER WITH YOUNGER BROTHER SEAN UNDER THE ALL-ENCOMPASSING PHRASE “KELSO BROTHERS,” COLIN FOUND HIS UNIQUE VOICE WITH INFINITE LINES AND FINESSE TRICKS; FLOWING SEAMLESSLY BETWEEN INDECIPHERABLY COMPLICATED MANEUVERS. THE YEARS OF POUNDING THE TURF AND CONTESTS AND EDITS PAID OFF WITH RECOGNITION WHICH BEGAT FREEDOM TO EXPERIMENT AND EVOLVE, AND THAT IS WHERE COLIN IS TODAY—ENJOYING NEW BALANCE BETWEEN HIS LIFE’S AMBITIONS. OFTENTIMES CONTROVERSIAL BUT ALWAYS UNIQUE, THIS IS A CONVERSATION WITH COLIN KELSO. - JE



BS TORQUE TO FAKIE / OLD CITY, PHILLY

...Let's record this motherfucker... cool... All right man, listen, it's been a while since I've seen you — maybe at a contest or something but we didn't get to hang out — it's been a minute... what... I'm gonna start things off with this: A long time ago you and I were on a tour with USD and Davee (Blair) and whatnot and at that time there was a lot of stress in your life between you and your family, and, like, conflict of agendas, school versus skating or whatever, and you were kinda stressed about it, and it seems like things have gone in a particular kinda direction. Can you explain to me the evolution of your life since, like, 2005? (Murda off screen: "That's fucking good.") Thanks, Mike. OK, um, I was attending USP for pharmacy. My parents kinda pushed me into it; it seemed like the right thing; it would make my mom happy. But I ended up going out to Europe at the time and traveling and basically just failed that whole semester, losing thousands and thousands of dollars and, you know, it's never good to disappoint your parents — especially, I feel like mine have done a lot for me. I probably wouldn't be able to be skating if it wasn't for them, so to disappoint them was something that stressed me out a lot. But recently I went back to community college for two years of my life, got on the dean's list a few times, and now I'm accepted at Temple at the Fox School, so now there's no more stress 'cause they support me and the road is... everything is easier now.

Being "easier"... Have you found that no stress leads to more success maybe, the ability to deliver even more when you want to at school or on skates? I feel, not to sound... I feel like I've grown up a lot since then about managing time — not that I'm good at it still, but I'm better at it than I used to be. Things in school that used to bother me — I had this whole not wanting to conform thing, not doing what everyone else was doing — but now I see that it's not that big of a deal. Some things I might have said in the past now seem stupid when I look back on it, real immature.

I really like the way you described your experience with the anti-conforming because I definitely have that in my own past and I call it my years of hate, when, like, anything that came out that was supposed to be cool I was blanketedly over it; to me, it's part of rollerblading. But you mentioned maturity, and I was wondering, are you aware that every time you and I have done anything for print you have almost made it a point to say something that would really make people judge you for it, and the example I have is in the TAKE 5 you said something about being born into wealth. I got so much shit from people like, "Why did you let Colin say that?" and I was just like, "I dunno man, it's kinda funny; take it with a grain of salt." What are your thoughts on having an innate sense of being controversial? Are you a controversial person by nature, Colin? Perhaps, but looking back it's kinda embarrassing. I don't know what I was thinking back then.

It's not a big deal... Where did "The Truth" really come from? Was it from Austin (Paz) or did it come from the Kelsos and Brotherly Love? Can you explain what role they play in your life as concepts even, Truth, Brotherly Love, simple names but they have a lot of meaning behind them, and I'd like to know more. Brotherly Love is just two brothers coming out of Philadelphia. It's known as the city of brotherly love, so that's how that came to play but, um, I dunno, we've always been donating footage and Austin's been donating footage, or filming here and there for different projects, and we said enough with it, that's cool, but we could really take it into our own hands and have the freedom to really run with it because to me the most fun I have skating now is, like, choreographing a section together, finding the right architecture and seeing how I'd like it to come out, and I have all the freedom now working with Sean and Austin to really put my vision into motion, so it's a good union. Austin is extremely intelligent and has a lot of strong will and it really shows, the knowledge he has with camera equipment — he put me onto a lot of different ways to shoot. It's been a blessing; I wouldn't want to work with any other people after doing this with these guys.

Well, it's cool hearing you praise Austin, but I dunno if you know it, but you guys are sharing this issue, with like Paz and Kelso. Austin's got all kinds of talents... but enough about that son of a bitch! (Laughing) I'd like to know a little bit about, like, are all your sponsors now Conference brands? There's not a lot of guys that have the status where they're blanketedly in all categories by one company... Conference has so many brands. And do you interact with Integrated Distribution much?

" ...to me the most fun I have skating now is, like, choreographing a section together, finding the right architecture and seeing how I'd like it to come out... put my vision into motion."

They support us and help us travel and accommodate us with payments that help us get around, and it makes sense to skate their brands — I like their brands... Mark's a cool guy.

You particularly like the Deshi, right? You think the Deshi is the perfect skate for the way you want to skate and the skating you want to do. Yeah! It doesn't have a liner, and I like that — some people might not, and that's fine. It fits close to my foot, it's pretty flexible, for what I like to go after it works out perfectly.

"What you like to go after..." You make it sound like a fishing lure. More importantly, do you have a lot of input with those guys? And what are your official representations for them? Deshi, do you have other pro model stuff for them? I don't have a signature skate in the works but I've been testing out the new Carbon skate, giving them feedback, telling them what's good, what's not, and they do a good job of listening. Kenneth (Dedeu) has a lot of input on the design, and I believe Oli (Benet) does too, but we try to work together so everyone's happy, I guess.

That's cool. When's the next time you're doing traveling for them? They mentioned Russia in September, but I'm supposed to be in school, so I don't know how that's going to work out.

Ha! Well, I was going to ask you what it's like, you said you got accepted to Temple, so between having a life and school and skating, and you said you've been managing your time, how does it all fit together? How do you make it work? Basically, as soon as it gets cold I'm in school so all we do is skate park. Honestly, we skate street in spring and summer, and a little fall, and I don't go to school in the summer, so I get to skate and travel; it's kinda nice. I get... I like to see the different seasons, it's like a constant rebirth, it makes skating even more fun when the weather's back. It gives you time to think about skating, heal from skating... I don't know.

Think about skating, earlier you used the word choreograph in relation to making a section, then a couple minutes ago you said "getting what you're after" and just now you're talking about time spent contemplating skating; are you saying every single thing you do is premeditated? I watched a line of yours from "The Truth" and you're on some ledges and you landed and do another alley-oop 360 into an alley-oop acid and I wondered if you had known that was going to happen, or just set yourself up so it could happen? Is it 100 percent choreographed or is there any freestyling? If there's a camera it's all thought out. I dunno, it's fun. I said making sections is the most satisfying, it's like a little time capsule. Like, this is me then. I like to make as many—

How many have you made? I dunno, six maybe...

It seems like there's more. Like for legitimate videos, not legitimate?

I dunno, starting with semi-legitimate and counting... What do you consider your first legitimate section? Do you start at the beginning or are you like, "no, no, no, it starts here"? My first probably was "Underestimated" or "Steal This Video," because they came out around the same time... but probably one of those.

What was your trademarked shit back then? Remember how you said they're like time capsules... If you watch that time capsule, what do you notice about your skating? I had baggier clothes, and I was... I dunno, I still had the same standard, and I can't think of the word... hold on... I was more daring. I would skate bigger obstacles, and I was—

Hungrier for attention? Yeah. I guess when everyone comes up they want to

stand out, show that not only can they harness a skill but they can do it on big obstacles. That's always crowd-woooing. But I'm over the crowd-woooing stage.

What are you drawing influences from now? What inspires me?

Yeah, what are your influences? It could be music, or movies, or a feeling, or whatever. What kind of things are you deriving inspiration from? I love downtown metropolitan areas. I love tight streets, I like plazas, I love inner city, I hate seeing open landscapes.

So you don't want to go to a cornfield... or Woodward! I haven't been back to Woodward... I don't know what happened with that.

I hear all about these mini tours. You're out filming, and I call you and can't get a call back, but you're out traveling around all the time filming, right? Who have you been filming and what have been some highlights? Well, who we've been filming is the same cast with the addition of Murda now, he's gonna come through. We have footage of Montre (Livingston) and Jon Jon (Bolino) and some Jeff Dalnas, I dunno... you know who we don't have but need is Billy (O'Neill) ... but that incident is just too tragic. But he did say he's going to come back as the Jesus Christ of rollerblading.

No shit. But in the meantime he wrote an excellent profile about Austin. He channeled all his energies into writing something and it came out great. I'm sure, he's a really deep guy.

It was simple and straightforward... just good stuff. Who's in the picture with Murda behind you? Is Murda in a suit? Murda: (Laughing) It's not a fucking suit!

OK, OK, it's a hoodie... Colin, when is "Truth 2" coming out? Um, like, end of November...

And then you're gonna be on the cover and the main feature in the next issue of ONE, so that's it, you wanna shout out to anyone, or anything you wanna say? Any last inflammatory words you want to send out to the readers and fans so they can hate you for another six months? I don't... I would... I'd like to say if I could tell anyone anything it'd be skate smarter, not harder. I like to see people really make use of what they have under their feet. I see a lot of the same thing going on, but whatever, more power to you, if you're having fun you're having fun. You know, longevity. I want to be around as long as possible. If you love this and want to stay around, find your own special way to make your presence felt.

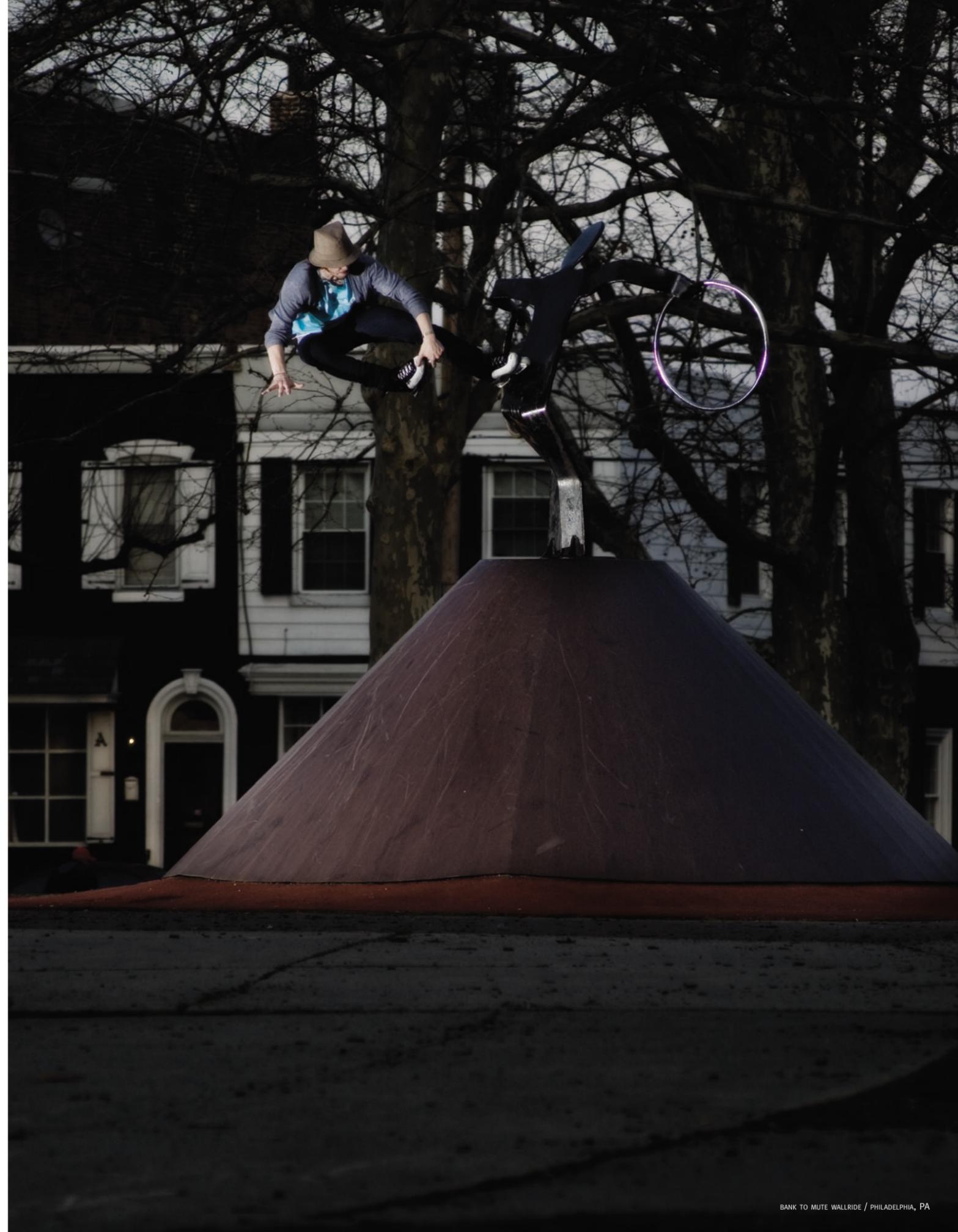
Are you skating flat rocker right now or freestyle? Freestyle.

What happened to the drastic anti-freestyle thing from back when? There's different ways you can put your foot on a ledge and grind across a frame that a flat would limit. And I only was conditioned to that way of thinking by my older, more informed predecessors that that was the way to do it. I still respect them, but I know they're people, too, but they did what they did and I do what I do.

And skating evolves. It's been working out for me.

Listen man, it's been fun talking and catching up. Likewise, this has been fun; I didn't even know this technology existed.

Tell Austin thanks for letting you use his computer, and keep blading — I really like your skating. I appreciate that; take care. **ONE**



kelso /

STALE 180 / CHESHIRE, CT / PHOTO BY DREW AMATO



ONE



Mateusz Kowalski / BY TOMASZ SZYMCZYK & SEBASTIAN GRUBA WITH PHOTOGRAPHY BY KOVAL SMIETNIK

Mateusz Kowalski has been representing the Polish inline scene for a very long time now. In spite of the changes that rollerblading has gone through, he's always found a way to make impressive sections. After more than 12 years of skating he managed to collect enough video footage to make his "The Best of..." which would probably be a perfect overview of rollerblading's development.

Growing up in a small, southern Polish city with spots that most of you wouldn't even consider skating, he was doing everything to get better and better, and to earn money for video camera equipment or skate trips. After his crew split, Mateusz started traveling by himself, never losing his passion for rollerblading.

Those who are familiar with Koval know that he can skate everything, and after long years of a fondness for crazy drop rails, he is now famous for his spot-finding ability. Try to think of another skater who during two winter months can get enough clips on spots that no one has ever seen before for a full section.

Even though Koval has had some harsh times in his personal life, his stubbornness lets me think that he is still the same guy I have been admiring for years now, but living in a bigger city, with tighter pants and a full-time job.

At the comps he has a beer and a hangover. During crowded sessions he's somewhere at the back. On tours he's hard to predict. However, when shooting photos or getting clips he's always on-point, confident and ready with a brilliant combination of spot and trick.

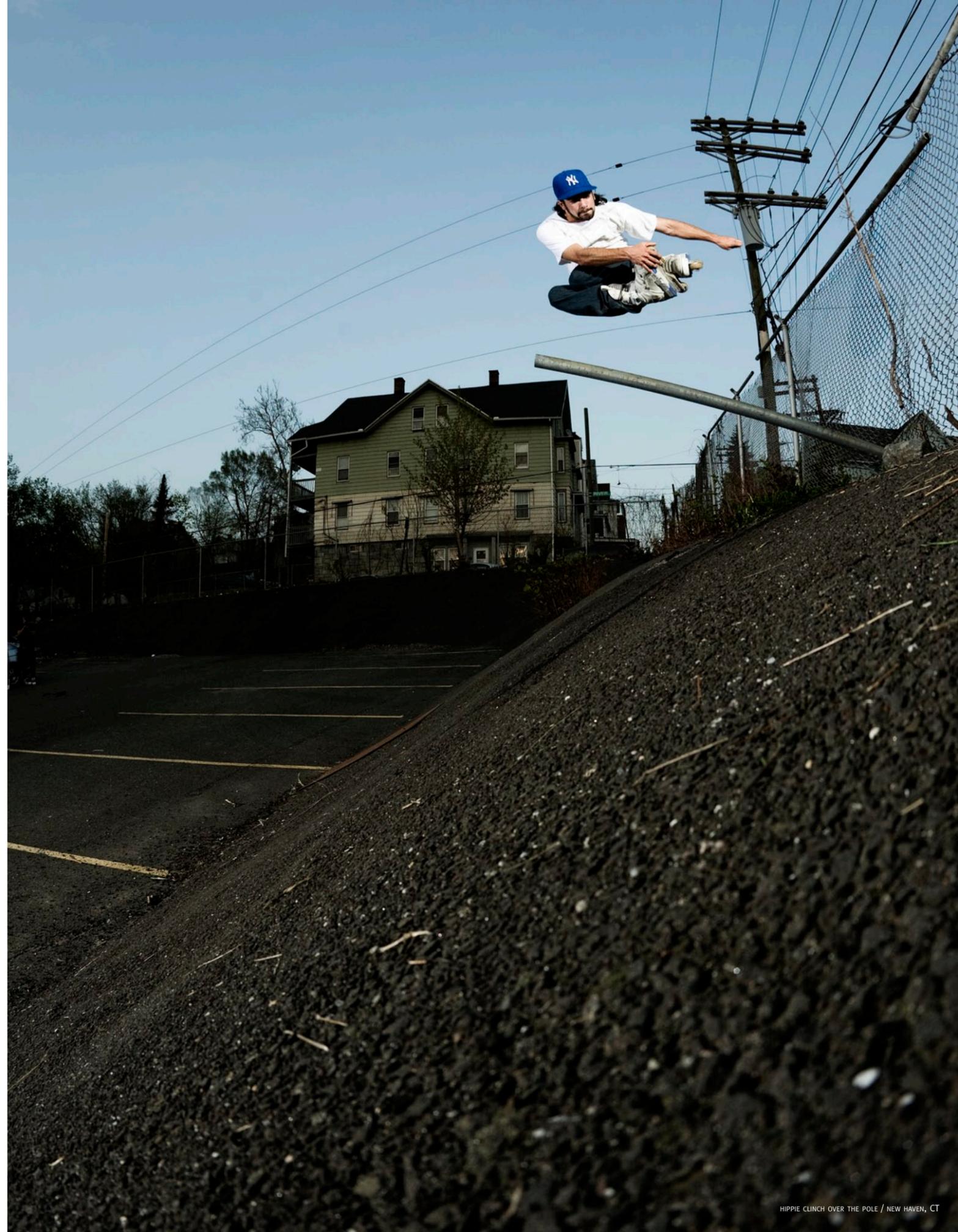
If anyone asked us to name the one skater who has had the biggest influence on the Polish inline scene and is still showing how many things have yet to be discovered in rollerblading, without a doubt we would pick Mateusz Kowalski.

Austin PAZ

BY BILLY O'NEILL
PHOTOGRAPHY BY BRANDON SMITH & TIM PARKER



PHOTOGRAPH BY TIM PARKER



HIPPIE CLINCH OVER THE POLE / NEW HAVEN, CT



TEA KETTLE / STATEN ISLAND, NY

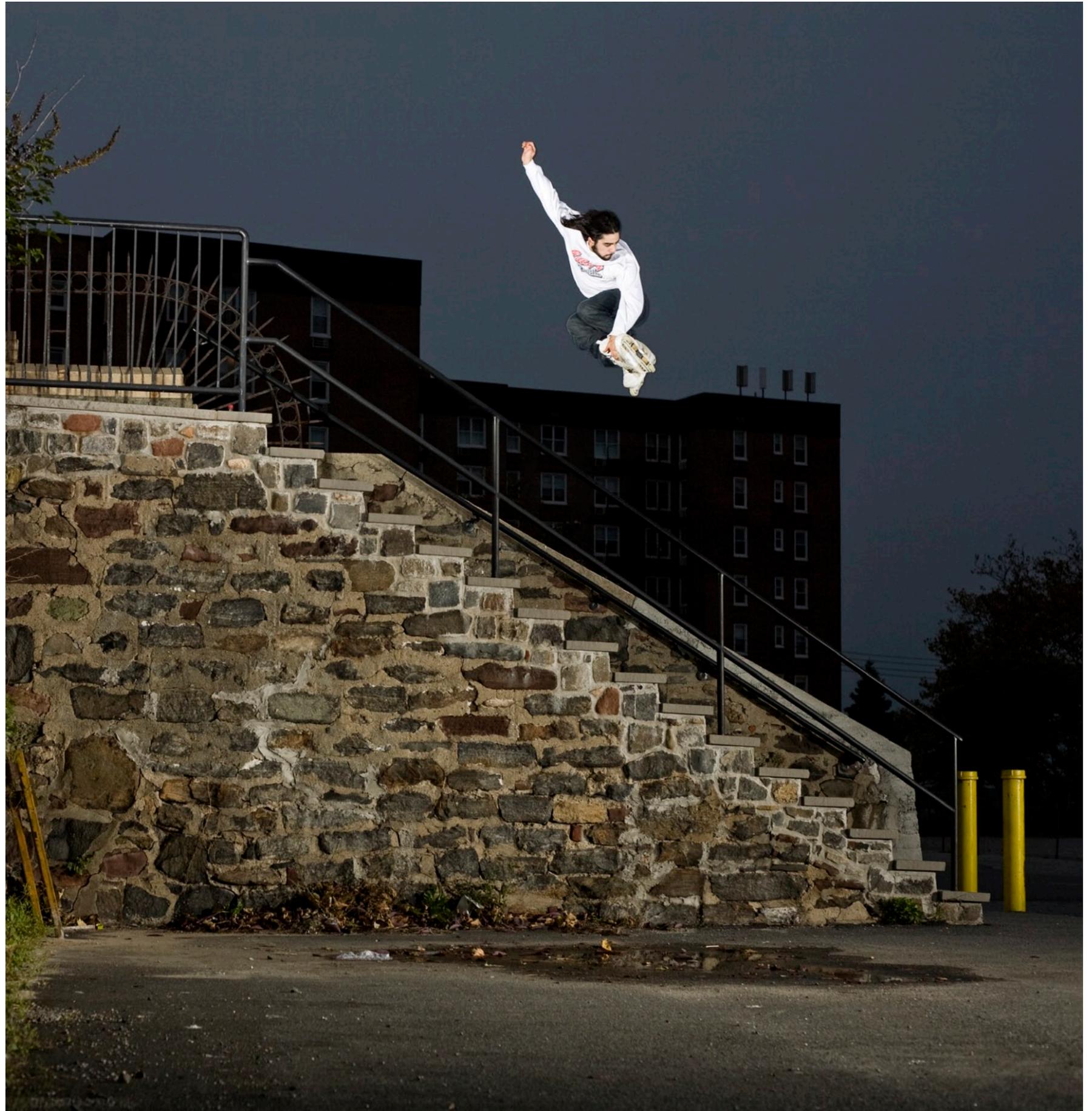
When I heard that Austin Paz (aka the Pza) was getting a spotlight in this issue, I was really juiced that I was able to be a part of it. Austin has been a good friend of mine for a long time now, and when I stop to think about how far he has come since I met him, I realize it was and is truly an honor to watch the progression of the Pza. Out of everyone I know, he's one of the few people I can say I've witnessed grow up on skates. The first time I heard of Austin, he was referred to by everyone as "Lil' Austin" because he was the youngest one in his crew. He used to skate with his older brother, Jordan, and old school Staten Island legends like Angel and Jon Soto. He was that one 8-year-old kid at the skate spot, skating with all the older guys. Needless to say, skating in this atmosphere made the Pza grow and mature faster. He ended up grinding his first handrail at the young age of 8. Think about that.... He was learning multiplication in the morning during his third-grade class and then in the afternoon he was learning to charge stair sets and grind handrails. Then, as Austin moved into the fourth grade, he went on to win his first beginner competition at a local Staten Island skate park at age 9.

.....

"...it was and is truly an honor to watch the progression of the Pza."

.....

As years went on, Lil' Austin's name became more familiar in Staten Island. I began to see him more, and the more I saw him, the better he got and the more highly people spoke about him. I would see him spitting out bags upon bags of sunflower seeds while at the skate spot, killing it diligently and hardly speaking. It was really funny because every time I would see him, something about him would change. He was always making improvements. He would skate better, his style was always improving, he would save up and buy better video cameras, he learned to edit better, he made better videos, and he just always kept stepping up his game in every aspect. That's truly one of his greatest qualities, and that is the reason he is where he is in skating today.



CROSS GRAB 180 / STATEN ISLAND, NY



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"...he is going to bless us with his presence for years to come. He is constantly progressing. He doesn't know how not to."

.....

It's that same reason that I know he is going to bless us with his presence for years to come. He is constantly progressing. He doesn't know how not to. When I look at him in comparison to others in our industry, I don't know anyone who is a stronger triple threat. He brings swag, style, control and finesse to the table with his skates on/off, in his videos and in his photography. He is completely engulfed in his passions, which is a trait that breeds greatness. That's why I look at the timeline of Austin's skating and growth and it amazes me. Not only has he made a big name for himself in the skating community, but also he has distributed his first video internationally with the Kelso brothers, has had his photos printed in both Be-Mag and ONE magazine, and has had the opportunity to travel to Europe and all over America. He has accomplished a lot before the age of 21, and I'm looking forward to seeing what else comes out of the talented mind of the Pza. Austin Paz is no doubt here to stay. The Pza is the truth. Holla. **ONE**

AD TOPSOUL / MANHATTAN, NY

contest /

summerclash
june 20-22 / berlin, germany



DEMETRIOS GEORGE / TTS 360 OUT

BY STEFAN HORNGACHER
PHOTOGRAPHY BY HOLGER THALMANN

What information do you store in your memory and take home from an event or contest? The results? The skaters' runs?

ONE asked me to tell you about the Summerclash, but it's hard to decide what to say. I could tell you some things about the weather, the good atmosphere, or the really high level of the skating. But now (some weeks after it's all over) I'm sitting here, trying to write, and all I can think about are the things that are normally not important enough to be written or said. For example:

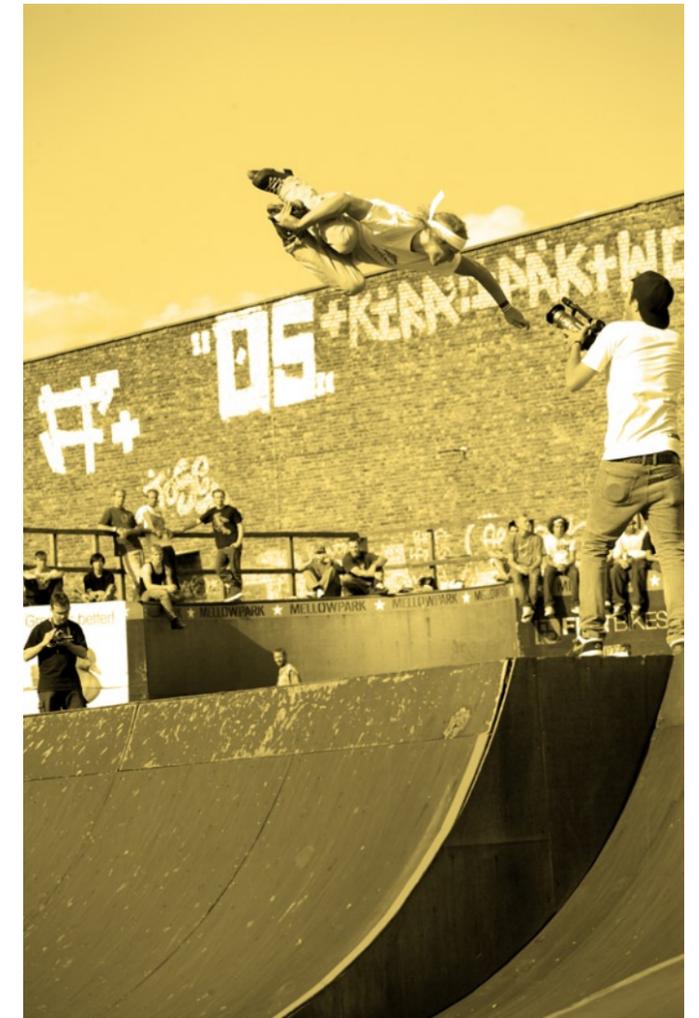
- We needed 12 hours for a six-hour drive.
- Berlin is so huge, you can't even imagine. I think it's the best city for street skating in Germany.
- The falafel guy sold so many falafels that he must be rich now.
- It was like a three-day cookout on the grill.
- Dutch people love soccer, but they can't play it.
- Oli Short was playing guitar and writing songs the whole day.
- Steve Swain is really, really good.
- Alex Broskow's run had three times as many tricks as the others'.

- Dominik Wagner is one of the nicest people, and I'm happy for him that he won.
- A skateboarder won the sausage cup (Ignition's eating and beer-drinking competition), and he celebrated his victory by eating again.
- Jojo Jacobi did a very good job, and the location he chose was perfect.

I could list more, but does it matter?

I do, at least, want to say that it was really a pleasure to be at a big international contest where nobody went over his limits and destroyed himself. And as a skater, I hope there will be a Summerclash again, and more contests like this where I can see and hang out with all of you. Maybe soon we'll find a way to reach more people from outside our scene and show them how beautiful our game really is...

Guess I'll see you then!



(CLOCKWISE FROM TOP) ALEX BROSKOW, SAFETY GRAB TRANSFER / STEFAN HORNGACHER, 540 FLAT SPIN / DOMINIK WAGNER, AO WALLRIDE 360 OUT

contest /

windy city riot
july 18-19 / chicago, il



WORDS & PHOTOGRAPHY BY JOHN HAYNES

Street contests are detrimental to their own very existence, and the fact that the Windy City Riot has been able to thrive for almost a decade is something to talk about in itself. Think about it: A group of young people descends on a (random) spot and commences to drink, swear, listen to loud music and, most notably, skate.

The idea to have one of these illegal skate contests of their very own was conceived by Chicagoland skaters seven years ago, when the Windy City Riot was born. However, the relentless dudes in the Chi are not willing to settle just for survival; they keep upping the ante with things like flatland comps, night spots and the most killer parties in the Midwest.

This year, it kicked off on Friday, probably because they just couldn't wait to get buck wild. I was unable to get off work, so I didn't get there until later in the evening, but I hear that the flatland, high jump and dunk contests were amazing. The crowd then moved to a kicker-to-metal ledge that was skated at night, which to my knowledge is the first time a night spot has been included in a street contest. After that

spot, the tired bladers converged on Collin Martin's studio space, where mayhem inevitably ensued.

On Saturday, rain clouds and thunder so loud it set off car alarms drove us "underground" to Lower Wacker. I hate Lower Wacker. It's loud from traffic above it, it smells terrible, and I'm pretty sure you get cancer from the air down there. Down there in Hell I realized this year's WCR crowd was less sizable than usual. And I should know, I've been here the last three years documenting it for ONE. (My guess is it's the gas prices.) Anyhow, people slowly signed up and the purse went from tiny to small. Then, when we were just about to start skating, the police chased the crowd away before too much could happen on the rustiest rail I have ever seen (literally, the rustiest rail).

After the kick-out the rain had let up, so we headed to a school with short, square down rails. Even though the rain had let up the humidity had not. The sweaty skaters battled it out until the police said "no more," and the gang once again loaded into cars.



(CLOCKWISE FROM TOP) JEPH HOWARD, TRUE TOP PORN TO ROY-
ALE TO FAKIE / RORY MELEHAN, FISHBRAIN AROUND THE CURVE /
MATT LEWDESKI, LIU KANG AIR / PAUL JOHN ON THE SCENE

The last spot was a gnarly kink with a roll-in next to the right-side rail. The spot was crazy, and only a brave few even dared to blade it. The battle was soon down to a close fight between Dereck Larsen and Jeph Howard. So close was their fight that no one was really sure who would win, though the best trick was certainly Dereck's 180 roll to disaster half-cab soul.

Finally, with the contest wrapped, the crew moved to Wilson Skate Park to blade the bowls and vote on the winners. The Windy City Riot has no judges — voting is done by the attendees, thus no one person can be blamed for playing favorites. After the votes were tallied it was close, but Jeph came out ahead, with Dereck in second, followed by Kruiise Sapstien, Logan Clark and Brian Bruno, respectively.

Street skating means variables; it's the need to be able to adapt, to think quickly and to skate things that are not designed to be skated. The Windy City Riot was about as real as skating gets, with kick-outs, rain-outs, difficult parking and night skating. Although the concept of a street contest may be slightly absurd, the idea has a lot of inherent merit. WCR again is proof of that.



picks /

/ jeffDALNAS

TRICK: royale
LOCATION: san diego, ca
SKATES: rollerblade
FRAMES: fifty/50
WHEELS: eulogy
GEAR: con:artist
PHOTO: driver



/jonJULIO

TRICK: bank to wallride
LOCATION: los angeles, ca
SKATES: valo
FRAMES: valo
WHEELS: valo
GEAR: icon
PHOTO: smith



/francoCAMMAYO

TRICK: bs nugen to topsoul
LOCATION: stanford, ct
SKATES: valo
FRAMES: able
WHEELS: eulogy
PHOTO: smith



/ brettDASOVIC

TRICK: ao wallride
 LOCATION: minneapolis, mn
 SKATES: razors
 FRAMES: kizer
 WHEELS: eulogy
 GEAR: con.artist
 PHOTO: haynes



/ jeph HOWARD

TRICK: stail:180
 LOCATION: minneapolis, mn
 SKATES: razors
 FRAMES: ground control
 WHEELS: undercover
 GEAR: b unique
 PHOTO: haynes

15

minutes

DURING THE '94 MIGRATION TO LOS ANGELES TO COMPETE IN THE NATIONAL INLINE SKATE SERIES, OR NISS, TRACY WHITE WAS ONE MIDWESTERNER WHO NEVER LEFT. AT 18, HE JETTED FROM HIS HOMETOWN OF ROCKFORD, ILL., AND NEVER LOOKED BACK. COMING FROM AN ICE HOCKEY BACKGROUND YOU MIGHT GET CONFUSED AND THINK HE'S CANADIAN. OR MAYBE YOU SAW AN OLDER PHOTO OF HIM WITH HIS DREADLOCKS AND ALL HIS IRE AND YOU THOUGHT TO YOURSELF, "NO WAY, MON.... HE'S TOTALLY JAMAICAN." BUT NO, HE'S MIDWEST ALL THE WAY (AND DON'T YOU HATE ON HIS BEARS, OR HE'LL HAVE WORDS WITH YOU)!

TRACY IS ONE OF THE FEW WHO HAVE TAKEN ON THE ROLE OF TEACHER IN THIS INDUSTRY. HE PROCURED (LOOK IT UP... STAY IN SCHOOL) A SMALL SKATE PARK IN SANTA MONICA, CALIF., WITH DILAPIDATED DONATED RAMPS AND MADE IT AN INSPIRING PLACE FOR THE NEXT GENERATION TO LEARN HOW TO ROLL – AND GET A BIG BROTHER AS A BONUS.

WITH 20 YEARS OF SKATING UNDER HIS BELT, TRACY HAS LIVED THE ROLLERBLADING LIFE. HE TRAVELED THE WORLD ON HIS BLADES AND WAS THE SINGER IN A BAND CALLED THE FETISH (WITH A.J. JACKSON AND B "LOVE" HARDIN). HE CURRENTLY ORGANIZES L.A. ALL DAY AND RESIDES A HALF-BLOCK FROM THE PACIFIC OCEAN IN VENICE BEACH, WHERE HIS APARTMENT'S ROOF HAS A 360-DEGREE VIEW THAT ALLOWS YOU TO SEE AN ARRAY OF THINGS THAT INCLUDE BUT ARE NOT LIMITED TO A ROCK STAR'S HOUSE, A LIQUOR STORE, OCCASIONAL MOTORCYCLE ACCIDENTS, HOBOS, HIPPIES, HOMIES, THE NEIGHBORS' ROOF (WHICH SEEMS A BIT CLOSER AND INVITING TO JUMP ONTO, ESPECIALLY WHEN YOU'VE BEEN DRINKING), VACATIONERS, LOCALS, THE SAND AND, OF COURSE, THE PACIFIC OCEAN.

READ ON TO LEARN MORE ABOUT THIS GIFTED EDUCATOR AND HE WILL TELL YOU WHAT HAPPENED TO THE DREADS AND WHY HE HATES DOS EQUIS BEER SO MUCH!



tracy white / BY MIKE OPALEK

PHOTOGRAPH BY WES DRIVER



MISZOU / 2008 / SANTA MONICA, CA

What got you into rollerblading back in Rockford? I grew up playing ice hockey. For my 12th birthday my parents were gonna get me a present and I chose skates to just practice and train, just roll around the streets playing hockey back in Rockford.

What was the skate scene like in Rockford back then? The skate scene in Rockford then was me and a couple of people from the hockey club that had skates. People would actually stop you and ask, "What are those things on your feet?" For my 13th birthday we rented the skate park, which I had been to a couple of times before. Rotation Station, which was a big skateboard park back in the day; pretty much all my friends went there. We brought a couple of my friends from the hockey team and the lady was just blown away, she'd seen people on roller skates but never on rollerblades. From there we pretty much started to session the park all the time.

What made you guys move out to Los Angeles? The guys from NISS, Mark Billik and Rick Stark, invited me to try out for NISS in 1994.

How'd they hear about you? You know, I don't know exactly how they heard about me. I was trying to get on Team Rollerblade and had been to Camp Rollerblade, and actually did one show for Team Rollerblade. I was competing in any Midwest contest I could — SCRAP was a big one. So I guess they heard about me just through the guys who knew I was trying to get my tape in so I could get on Team Rollerblade back in the day.

When you moved out to Los Angeles, what was that like as a personal experience coming from the Midwest? It was great! Funny story... I just got back from a senior trip and my mom said, "Good news. (Tracy laughs) This guy from L.A. called you, Mark Billik. Bad news is you can't live here anymore." She'd had enough of me for the time being. So I moved out with my buddy Ralph Koch and Dion Roldan. It was big, you know... I'd always been skating so much but I never really knew that was brewing or anything like that was gonna happen, so when it happened it really took me by surprise.

What was it like for you when you got out here as far as making money and surviving? You know, it's funny 'cause I always said that was what I wanted to do — I wanted to make money being a pro rollerblader. My parents were just like, "Oh, OK..." and in the Midwest they'd seen me make a little money doing shows and stuff. But finally being able to pay your rent in L.A. by making money rollerblading was a really gratifying experience.

Who was your first major sponsor? My first major sponsor was definitely Bauer, then there was Kryptonics and Hardline.

How did 4Dub start? 4Dub started basically when I started skating for Bauer, and I wanted to put something on the market and decided to put some grind plates out there. Probably didn't do enough testing, and it started off a little rushed, but it was started by just traveling around and seeing everyone else getting into different projects and definitely wanting to be a part of it.

How long did that last? 4Dub was probably around for three years... the illustrious career of 4Dub! I always joke at my contests, "Damn those frame makers — they put me right out of business." (Laughs) As technology got better, grind plates became a thing of the past.

What are you doing these days? These days I'm the skate park director for the Santa Monica Boys and Girls Club.

How'd you get involved in that? The park was run by our friend Greg Steptoe (writer's note: that's G-Step kid!), and we'd always skated there back in the day. It was a complete surprise when one day he told me he was leaving and I should put in my application. At the time we weren't making money doing shows, and it was something I needed. I ended up getting the job, and since then I've been there for seven years.

How has it changed from when you started until now? Oh, man! At first, I was a bit bummed about how little money I was making (coming from being a pro, traveling, etc.) Over time, once I saw the difference I could make in kids' lives, the pay didn't matter much anymore and I stepped it up. When they started trusting me and letting me do what I envisioned — you've seen the park grow, with L.A. All Day contests and that kind of stuff — it's a whole new park and experience for the kids. We have redesigned the park with sick ramps, practice rails, free rental skates, classes and contests.

What is L.A. All Day? L.A. All Day is a rollerblading contest series run by Carlos Kessell and myself. We're on our third year, and this year we have two real-street contests and four park contests (at the Santa Monica Boys and Girls Club). Points are awarded in each division: beginner, intermediate, advanced and elite. We recognize the top three skaters in each division and the overall champion with medals and dope prize packages. We've created this new contest series in order to give these kids a place to compete at all levels and work their way up, hopefully, to become pro. You can check out more at www.laallday.com.

What do you see the park doing in the next few years? We definitely plan on just keeping up the events. The more L.A. All Day contests we can do and the more quality ramps we can get in there, the better. I'd like to see more amateurs out there, that's my main focus — getting kids on skates. I just want to give kids that experience that I had, but in a different way, with good skates and good ramps... the whole nine yards, you know!

How do you get kids on skates who have never skated before? What do you do, what do you tell them? At our park you got all ages ripping... kids see the park and they want to get on skates. I'll do different classes and from there, basically, once they see it the kids are hooked, you don't have to say too much.

What happens when a kid comes into your park and he really wants to try it but he doesn't have skates? First of all, we have free rental skates available. With a bunch of help from different skaters that I've known (who have gotten older and now have jobs), my main thing now is if you got skates and you're not using them, donate them — I'll put them on kids' feet. It's not just like, "Oh, I want skates" — 'cause every kid wants a free pair of skates. We'll put skates on kids to use at the park, but at the same time when kids cannot get them on their own and really show the effort, well, we've given away so many skates it is ridiculous! If more bladers did that.... Financially, it's hard to get on rollerblades; if you put them on a kid's feet you will see how much fun they're having. I just think more people need to get in on that. You put skates on the kids' feet and they're gonna make it happen.

What's the most gratifying part of working at the Boys and Girls Club? You know, just seeing the different kids and the confidence they have because of rollerblading. Giving these kids a place to succeed in something and not worry about their outside troubles in life is probably the main thing. Teach a kid how to drop-in, teach a kid how to makio, teach 'em how to backside stall — people forget that's the reason you started... the little bit by bit you piece together — and next thing you know, they're ripping. Definitely seeing the kids and their confidence and not worrying about all the other bullshit!

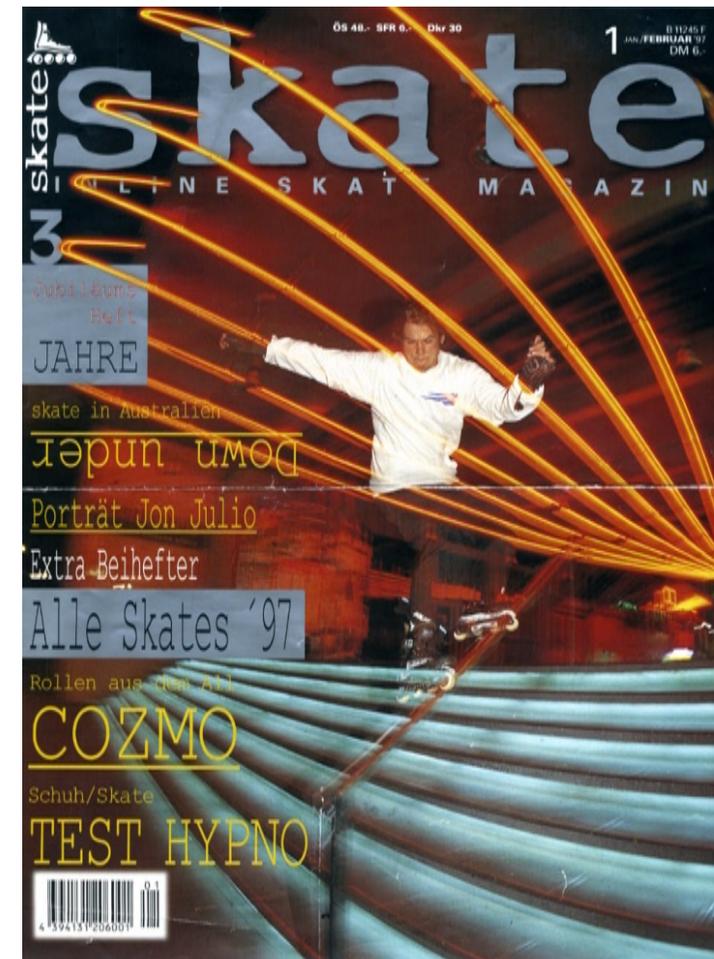
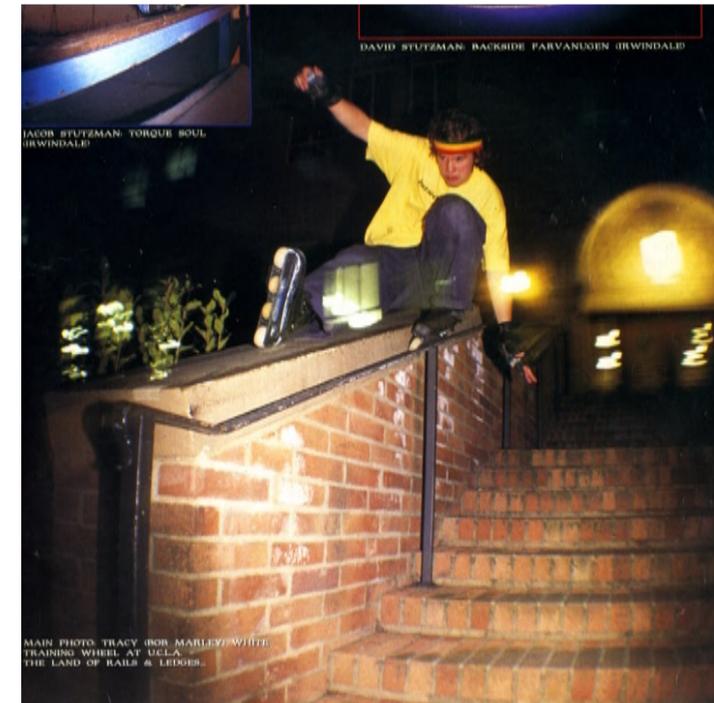
How does it feel to see guys like David Jones and Sean Cowen basically come up from your park and now they are pro skaters with sponsors, doing shows, getting paid? Yeah, both those guys, Shmib (Sean Cowen) and David! Shmib we basically took off Fischer-Price skates and put real skates on his feet. We basically did a full transformation on him. Just to think about me beating him in a game of skate by doing a topside stall on a mini ramp to now, seeing him getting paid and traveling around. I don't want to use the word surreal, but it makes you proud. It's kind of the whole point, to give that kid the opportunity and say, "Hey, there are people who say there's no money in rollerblading, but you got to go out there and take it." He and David are making money skating! It's a dream I had when I was a kid, and I was glad to show kids that they could do it, too.

What's one thing about the rollerblading industry that you don't like? Oh man... where's my note pad (laughs). You know, everyone wants to see rollerblading get back to its glory days and this and that. But it's a matter of going out and everybody doing their part. If you do something positive for rollerblading every day, and that's everybody together, then you can't deny it; it's a ridiculous thing. It's not necessarily something that I don't like about it, 'cause there are people out there doing that, but it's just a matter of more and more people need to do that.

You know, I was watching TV last night with my girlfriend and we were talking a bit about this interview, and she's been super supportive through all my skating and listening to me bitch about things over the years, and we come home from dinner and turn on the TV. A Dos Equis beer ad comes on with that "most interesting man in the world," and it says at the bottom of the screen "On Rollerblading." Then it cuts to the guy and all he says is "No!" It was just so negative! At the same time, you want to be the bigger person and do all that shit, but fuck Dos Equis. They will never get a single penny of mine until they day I die. I cannot take anybody dissing kids — and dissing kids that rollerblade. It's amazing to me in 2008 that people just can't let people do what they want to do. You just can't do your thing and be good at it — you have to diss someone else. It's just weird to see this. All my friends put their hearts and souls into paying their dues not for 10 years, but for 20 years and more, paying their rents, taking care of their families, and when I see something like that I take it to heart. And I think more and more people need to understand where our situation is and when companies do stuff like this draw a line in the sand and don't support them. Support the people that support you! People need to understand that we're all in this together. If you're really "in it," people have to get out there and give more (at the threat of receiving less), and when that happens you know skating will be good. We know that for sure!

Why did you cut the dreads off? That was the best thing I've done in so long... it felt so good! It was more of stepping into that other role and becoming a man. I'm 32 and I was getting rid of the youth and getting rid of excess stressed out energy and just cutting it off and going with a clean pallet... it felt so good!

Any shouts out to anybody? Yes... Heather Rich (Will You Marry ME?), Mom, Dad, Amanda, Granny White. Carlos Kessell, Paul Beeman, Ralf Koch, Tom Hyser, Chris



(TOP) TRAINING WHEEL / UNITY MAGAZINE / JUNE 1997 / UCLA
(BOTTOM) ROYALE / SKATE MAGAZINE / JANUARY 1997 / ZURICH, SWITZERLAND

Edwards, Wedge, Kato, B-Love, A.J., all the '94 NISS heads, Mark Billik, Rick Stark and NISS, the Hardline and 4Dub family, SMBGC, L.A. All Day family and the sponsors, Rockford, Ill., and Venice homies, DAP, Dan the Man, and, of course, you Mikey O... and everyone else that believes in, respects, and truly loves rollerblading. **ONE**



PHOTOGRAPH BY WES DRIVER

folio

sayer danforth / BY CHRIS PEEL

By far the greatest thing that I have gained from my years as a rollerblader is the awesome group of like-minded creative types I now call my friends. It's like being plugged into a giant real-life MySpace that Rupert Murdoch can't get his grubby little fingers on.

I first started to get to know Sayer Danforth during an epic time in the Southern California blading scene. Drew Bachrach, along with some eclectic artist friends, had converted an old warehouse in downtown Los Angeles into a gallery/living space — the now-retired Treehouse Gallery. I would travel from San Diego, often with Cory Casey, to opening nights and get into all types of strange adventures with an assortment of bladers. The night Cory saw a red hand in a window that made him puke, and Sayer threw down a back flip on the dance floor of a Los Angeles warehouse party during a heated dance-off, was a highlight.

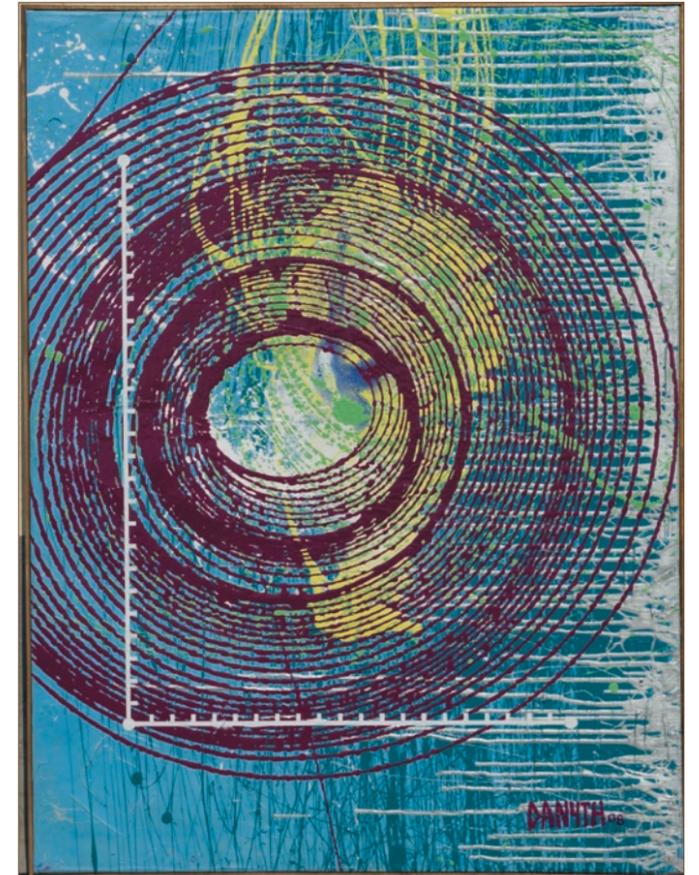
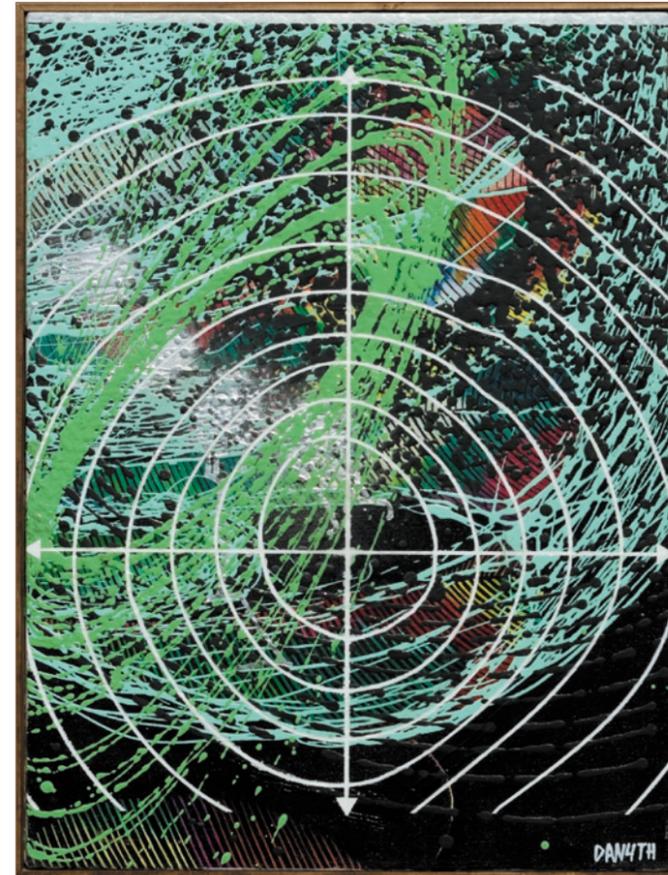
Sayer and I began to relate to each other through our careers in rollerblading. At that time, Sayer was taking shit to the next level with the wheel company Heat. Concept, art direction and application was his vision — from wheels to shirts to movies and back again. Sayer isn't your typical "designer" type. He paints, draws, films, prints, edits, programs, drills, saws — he gets an idea and it doesn't matter what it takes to get it done. He learns the tools and makes it happen. I find this mind-blowing. I have met designers, and artists, filmers, carpenters, and web developers. Sometimes you meet a designer that can really draw and paint, or many

other combinations of a few of these skill, but Sayer seems to have the passion and motivation to fire out ideas, and whichever one sticks, he rolls his sleeves up and dives in, regardless of what it might take to get to a result. On top of his moneymakers, his house is a veritable art workshop that could only be a result of his concept-bi-daily mind.

During a stint embedding himself as a creative one-man-band at Paul Frank Industries, Sayer developed himself as a formidable web guru, and he also conceptualized and executed anything from illustration to online web promotion. From there, he has developed a solo endeavor to produce web content for FUSE Interactive, based in Laguna, Calif.

These days, it's hard to find a weekday he's in town to hang out. He's been all over the country filming crazy off-road antics for Kawasaki and meeting the likes of Hank Williams III, 50 Cent and more for his current projects. I'm going to start asking him "How's it to be home?" as opposed to "How was your trip?" because that's getting old.

A co-founder of the now-revered Colorado Road Trip, Sayer carries a strong aura of his Colorado upbringing: he's not all that keen on sleeves, and at the same time can rock a one-piece overall with swagger. With his energy, passion and trippy sense of humor, I'm always excited to see what he does next. Now don't get me wrong, I'm not saying I understand him; few do. I'm just saying it's well worth trying.



(CLOCKWISE FROM TOP) "NOTHINGNESS SERIES": THE SCIENCE OF NOTHING - CHART 1 AND CHART 2" / "ONE DOVE: A TRIBUTE TO BOB" / IN THE PROCESS OF PAINTING FOUR PANELS FOR "NOTHINGNESS SERIES: ELECTRIC NOTHING." / "SEAN KILLEN"



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 Surf 'N Skate

Portage, MI

Lee's Adventure Sports

Riverview

Cheapskates

MINNESOTA

Anoka
Pinewski's Board & Ski

Minneapolis

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

Eroling 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 Hyacithie, QC

Broli 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 >



connor o'brien, videographer and blader, Manhattan Beach, California

Dead-bang blader and emerging A/V talent Connor O'Brien is a force to be reckoned with. His first major work, "Teach Them Well," wowed us, and the bonus section of iain McLeod we put on our YouTube site gets new comments every day. So what we're saying is Connor knows what's up with blading and is doing his damndest to bring that experience and vision to the ONE video project.

2 >



chris peel, art director and designer, Long Beach, California

A true success story of rollerblading, Chris Peel cut his chops as the go-to design mastermind for Daily Bread before being transplanted into the world of glossy, high-dollar magazines via Brian Konoske, and he now pays his rent as an art director for the über-chic Saatchi & Saatchi agency. We were lucky enough to con him into writing about friend Sayer Danforth for this issue's FOLIO.

3 >



billy o'neill, professional blader, New York, New York

We all saw Fish get run over by that car in the oft-criticized Conference tour edit, and while preliminary reports called for a speedy recovery it turns out some unseen ligament damage caused by friction requires surgery. So we took this unfortunate opportunity to have him share some thoughts on longtime friend Austin Paz. We're sure you'll agree he should contribute more often.

4 >



john haynes, photographer, Minneapolis, Minnesota

While we wrapped up this issue, our buddy John Haynes was enduring record-breaking, skin-sizzling heat out in "the field" on assignment for a future issue. But being the seasoned photo-beast he is, it's just another day out of the office for Haynes. Regularly assisting his way into high-dollar shoots in his hometown, he seems to spend all his free time documenting the exploits of the talented Minnesota bladers.

5 >



holger thalmann, photographer, Munich, Germany

Holger Thalmann has been sending us pictures for a long time, and for some reason we always lose track of 'em — but not this time. With only about 18 hours' notice, Holger was on a train to Berlin to capture the action at the inaugural Summerclash contest, which ended up looking more like a festival. He's been skating since '94 and shooting photos since hurting his knee in 2000. Outside of skating, he often shoots for the Starshot agency.

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AT SOME POINT IN YOUR SKATING CAREER YOU WILL INJURE YOUR WRISTS. TO WHAT DEGREE, WHO KNOWS — THAT DEPENDS ON AN INFINITE NUMBER OF FACTORS. ONE FACTOR YOU CAN CONTROL IS YOUR OWN PREPAREDNESS FOR SUCH AN INCIDENT. THESE SIMPLE EXERCISES CAN HELP KEEP YOUR WRISTS LIMBER, AND HELP WEATHERED WRISTS RECUPERATE FROM THE DAMAGE CAUSED BY BLADING.



Claw wrist flex

With arms in front of you, bend your wrists back while flexing your fingers as if you're about to claw at something.



Palm wrist flex

Put your hands in front as if you're "walking like an Egyptian." Now flex your wrists while raising your palms so they face directly forward, keeping the fingers flat and pressed together.



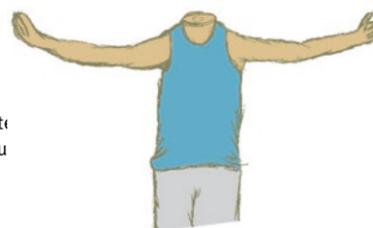
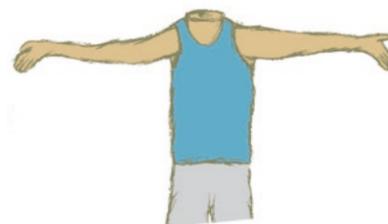
Kneeling forearm stretch

Kneeling on a soft surface, place your palms flat on the ground, fingers pointing back towards your knees. Now, slowly lean back, keeping your hands flat on the ground. Feel the stretch in your wrists and forearms.



Wrist circles

With arms out to your sides, slowly rotate your wrists as if drawing a circle with your finger tips.



Aggressive.



Aggressive.



Aggressive



ONE



the dark knight > flick
the subways > sound check
tracy white > 15 minutes
sayer danforth > folio