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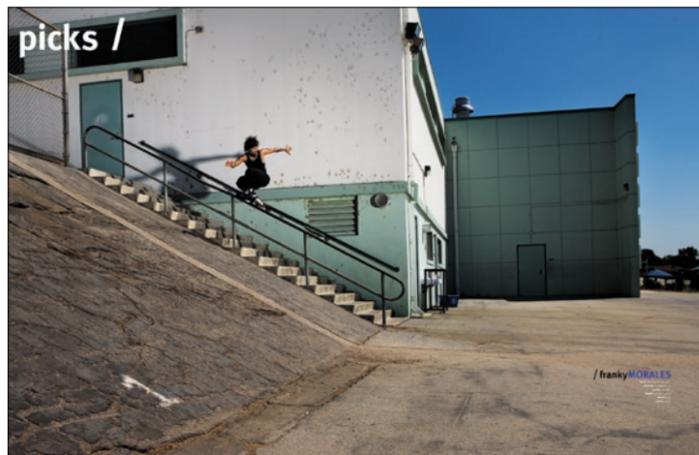
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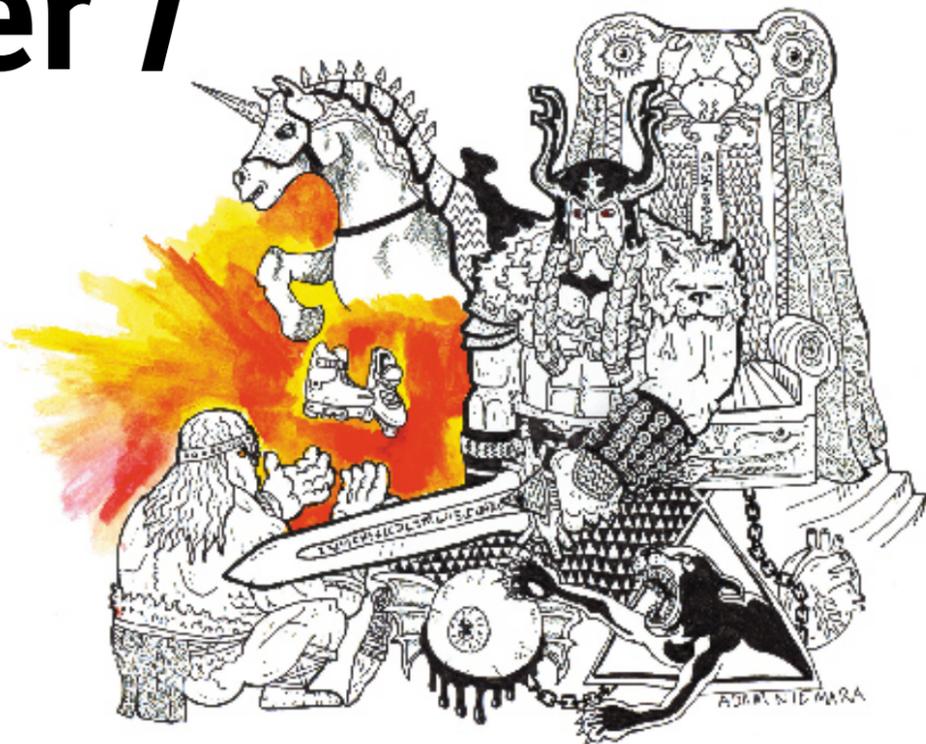


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# letter /



## “It doesn't hurt to do something absolutely outrageous.”

I wonder if that's what Stephane Alfano thought before he flipped off the cameras then turned his bare ass to the crowd at the LG World Finals in Seattle. Eyewitness accounts also attach him to a near-brawl with Tom Hyser, but nonetheless the outpouring of negative blowback on Stephane was heavy. Not being there I have no way to know if it was as vilifying as it's been made out to be, but that hasn't stopped me from speculating about it. The first devil's-advocate thought being: If Rob Dyrdek did that everyone would think he was the shit. It'd be all, “Yeah, Rob, you showed those douche bags...” or whatever. It would've been seen as a righteous move; something defiant and rebellious and therefore genuinely cool. Instead, the uncool people who have been in control of the outward representation of rollerblading for, um, forever, decided it was wrong for Stephane to be a badass and labeled him a bad egg. A sore loser (which by all accounts is true). A grade-A prick. In the end he was docked \$5,000, walking out with \$2,000 instead of \$7,000.

Now, before you judge me for playing the role of instigator in this debate, realize this isn't about the final standings. Not to me, at least. Franky Morales is no doubt one of the most dynamic and explosive blade talents in the world, and if the judges said he should have won, then he should have won. I've been in the tower, and everyone is uptight about not fucking up. And Jason Hines is there to make sure people don't. So this isn't about that, or the argument that these comps represent a revenue stream for pro bladers. No doubt, they need to get paid. But this is about recognizing that a) what Stephane did wasn't such a big deal and b) that as far as I can tell the big LG events haven't done much to generate new interest in rollerblading. I'll start with the latter.

Where the fuck do I get off saying the LG events haven't done much for rollerblading?! I'll tell you. It starts with the idea that these events have the most money, organization, infrastructure, corporate ties and media outreach of any entity currently involved with rollerblading. Although it has subsided in recent years, LG and its production team at ASA got rollerblading shown at “big” events in cities all over America. These events were filmed for broadcast on television, and on some cable TV channel somewhere at an oddball hour you could find this coverage. But I don't see or hear about new kids coming into the sport because they were watching OLN at 1:30 a.m. on a Sunday. I mean, I could be wrong and this outlet could be generating some new bladers, but it's no glut of new bodies. A trickle at best. So I have no choice but to question the effectiveness of the image that has been put forth by this organization to represent rollerblading to the outside world. And before you call me

crazy, realize that the organization itself is cutting rollerblading from its roster for 2010. They don't even want us anymore!

So with all that pretext, I have no choice but to on some level think that what Stephane did was punk as fuck. And that's not what the Woodward Camps and RBs and ASAs want to hear, but rollerblading has to make itself what it really is, fight tooth, nail, or one exposed male butt-cheek at a time to earn itself the respect of the masses. And as we've all been learning for the last god-knows-how-many years, it ain't an easy fight, but it's the sort of battle us stubborn bastards were bred for. Stephane let that spirit shine in a really unorthodox and unflattering manner, to an unsuspecting and undeserving crowd. But in a way, his bare ass is a message from each and every rollerblader to the world full of haters that we not only don't care what they think about us, but also that we can draw strength from their disgust. We can turn that shit around on 'em and be the anti-heros in this comedy of errors we call a lifestyle. Just ask Stephane, he learned the cost of outrageous behavior — about \$5,000.

I know Nick Wood feels me on the Stephane thing because we talked about it at the “Shot From Dark” premiere, where he told me, “I'm from Santee, what do you think I thought about it? I thought it was awesome.”

Which reminds me, this is issue 12 — our two-year mark. A dirty dozen and all that. This whole year has gone fast as hell, though it did drag just before the election, but how about that! Some historical shit! Forty years after the Chicago Democratic National Convention riots America votes a black senator from Chicago into the White House. Amazing! But of course it isn't all rainbows and lollipops; the economy is in the shitter and it looks like the wheels are about to come off the wagon. All I can offer is this: If you've got a job, keep it; if you don't have a job, get one! And keep buying blade stuff so that all the great strides the industry has been taking can keep on progressing.

So that's about it. Sorry I went off with the verbal diarrhea. Send me all your hate mail at [justin@believeinone.com](mailto:justin@believeinone.com). But seriously, mooning a whole stadium full of people. How cool would that feel?

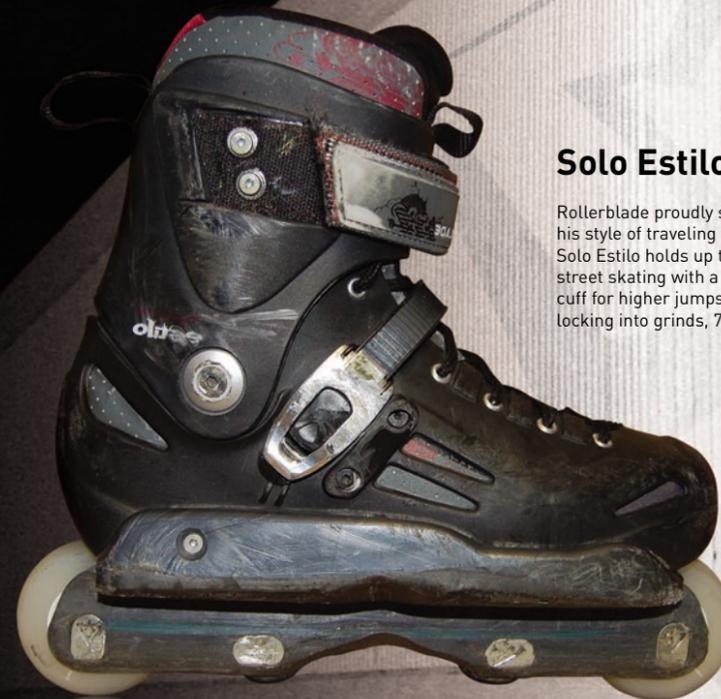
Justin Eisinger  
Editorial Director and Enemy Maker  
November 2008  
San Diego, CA



Photo: Tato, Location: Puerto Rico



Robert Guerrero



## Solo Estilo

Rollerblade proudly supports Robert Guerrero to focus on his style of traveling the world to skate new terrain. The Solo Estilo holds up to the intense demands of Robert's street skating with a supportive shell and 45 buckle, V-cut cuff for higher jumps, large sole plates and Switch frame for locking into grinds, 72mm wheels for speed and control.

# scene /



Justin Brasco / photo by Austin Paz

## new york city

If you know anything about rollerblading, you know that New York City has been the street skating capital of the world since the dawn of our sport. I wasn't around at the very beginning, but for the past 13 years I've seen the progression of the local scene along with the rest of the rollerblading community, and for a sport thriving in an industry that's primarily based on the West Coast, I think we hold our ground like champs. If you seen any old-school videos such as "Hoax II," "Nickel N' Dime" or "No Limits" you can see how strong the scene was back when skating started, and I'm glad to tell everyone now that nothing has changed.

I think one thing that separates NYC from other cities throughout the country is all the history that's here. You can skate down one street in Manhattan and point out spots you've seen in videos and magazines over the years. The Brooklyn Banks is probably the most recognizable spot in skating, and it's interesting to see how it has changed over time. People respect the Banks so much that the city quit using it as a parking lot and now lets it be strictly for skating. Since then, skaters have added their own ramps, banks, ledges and rails to make it a "street skate park." It's rare to see that much acknowledgment from a city.

In addition to all the history, you'll still find a whole new generation of skaters, like anywhere else. They're names that you may not recognize now, but in a few years they'll probably be among your favorite skaters, with the most raw and rugged styles just like any New Yorker. Amongst these young faces we still have all the OGs rolling like it was back in '96 (Jon Ortiz, the Disla brothers, Calvin Sayles, Ray Mendez) and they are more involved with rollerblading now than ever. Every summer you'll find the Last Man Standing competitions going on throughout the five boroughs, thanks to skate legend Victor Callender. I'm happy to see that skaters from all over the country show up and that the event grows each year.

Among all the skyscrapers, bridges, ferries, busses, trains, corner stores and dirty streets lies a huge underground skating population that has an immense impact on the city's rollerblading community. I would love to see more people migrating to NYC rather than California or some place where the industry is already established. Come check it out for yourself and grab yourself a slice of pizza while you're at it.

- Austin Paz

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take 5 /



# connor o'brien

### Schedule during the week:

- Skate
- Work
- School
- Sleep
- Work

### Good spots capped in California:

- TRW flat rail near my house
- Compass rails
- Lake Forest ledges
- Mira Costa
- Water District handicap

### Tools in the trunk of my car:

- Rub brick
- Bolt cutters
- Flathead screwdriver
- Hammer
- Crowbar

### Movies I've seen in the last three days:

- "RocknRolla"
- "Role Models"
- "Quantum of Solace"
- "Eagle Eye"
- "Pineapple Express"

### Video cameras used in the last six months:

- ARRI SR2
- Red One
- Phantom
- Panasonic HPX3000
- Panasonic HPX500

> photography by philipp forstner

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Euro: [michael@be-mag.com](mailto:michael@be-mag.com)

# alt /

**NAME:** Jeff Stockwell

**AGE:** 24

**LOCATION:** North Park, San Diego

**OCCUPATIONAL STATUS:** Machinist and part-time pro rollerblader

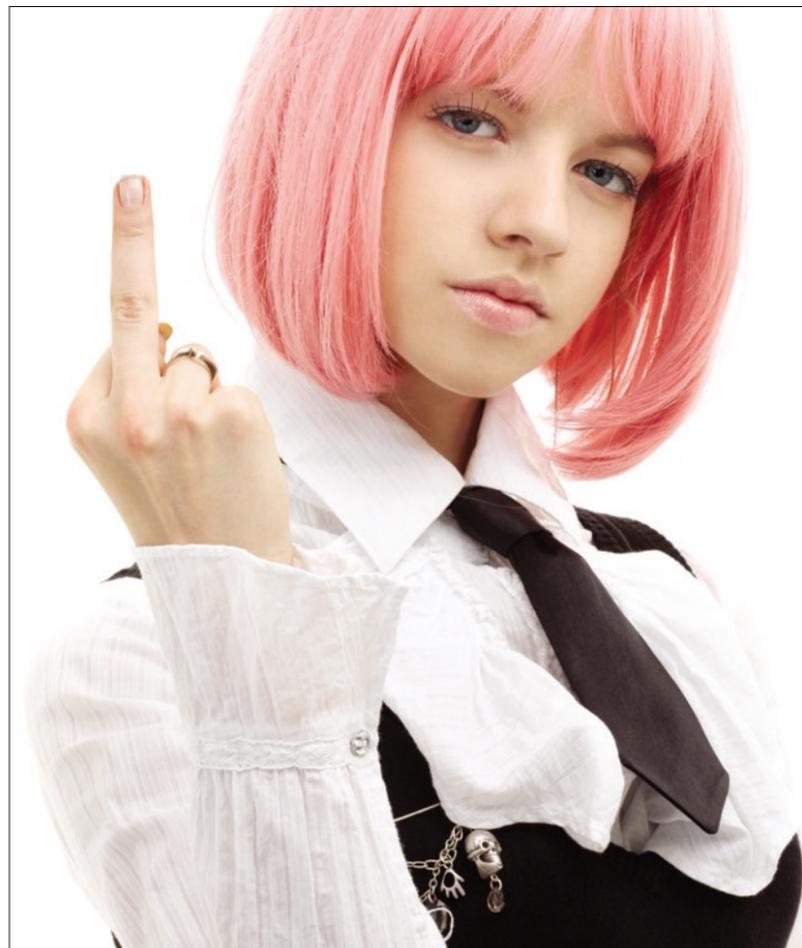
**YEARS BLADING:** I think it's around 15 years, but I've been on rollerblades since I was 7.

**INTERESTS:** Rollerblading, kickin' it with the homies, playing some guitar or anything that makes noise. Ridin' bikes to the bar, road trips, tour, traveling, coffee and some grass.

**SITE:** [www.myspace.com/blackcassette](http://www.myspace.com/blackcassette)

**FOR THE RECORD:** Well, for the record, Brian Shima and I are going to start doing some open mics around San Diego, or at least try to get up on stage and sing a song or two. So, we will see how that goes. But other than that I'm getting a blues band together with my good friend Pete who rips at the guitar. If you want to hear some of my music I always put new stuff up on MySpace. I'm just about to be moving in with Marcus (Benavides) and his girlfriend, and Hayden (Ball). Who knows, maybe we'll try to start a little thing with those guys, nice little house band... but whatever happens, music will be coming from my veins till they stop pumping.

> photography by jon elliot



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### NIMH SHIMA V.2 LIMITED EDITION

retail: \$269

What do skaters like more than white skates? How about white skates hand assembled by Brian Shima and the Rat Tail posse. In an era when "limited edition" gets tossed around with too-frequent regularity, Nimh delivers an actual limited edition skate... like there's only gonna be 300 of them. You want the real deal white Nimhs? You'd better get out there and find 'em.



### VIBRALUX HOODED HENLEY

retail: \$30

Alex Broskow is keeping his devoted fans warmer this winter thanks to deals like the Vibralux Hooded Henly. With its ever-growing line of jeans and cut-and-sew tops, VX continues to show what a blade clothing company is capable of when creative energy meets motivated organization. Here again the little details like the pattern inside the hood, contrast double stitching and the slim fit make all the difference.



### VALO AB.1 SKATE

retail: \$246

Alex Broskow's first pro skate since leaving RB many years ago has been a long time coming. Dropping from blade heaven onto your feet in KC Royal blue or black, the list of new features on the latest offering from Valo includes the thicker zebra pattern liner, lower cuff, new lacing system, indented leather outer, a single gold eyelet and a freakin' lucky rabbit foot. Oh, and don't forget the sea foam green extra laces!

### B UNIQUE FASHION WEEK HOOD

retail: \$58

We don't know if Tim Gunn would approve of rollerblading or rollerblading fashion, but like that "Top Design" guru's favorite catchphrase, B Unique and bladers are all about making it work. Here American Apparel cloth meets N.Y.C. street-inspired style to create a lightweight and inviting layering option. Now if blading could only have a show at New York Fashion Week, that would be the shit.



### STREET ARTIST 58MM TEAM WHEEL

retail: \$24 set

The newest kid on the urethane block is Street Artist. Forged from the brothers-with-different-mothers duo of Adam and Mike Johnson, STAR looks to deliver form and function in a segment where the two rarely meet in a harmonious manner. With an exclusive team of Murda, Sean Kelso, Billy O'Neill and Don Bambrick, they're off on the right foot.

### 4X4 HAFFEY PRO WHEEL ED.6

retail: \$25 set

They say you can learn a lot about a man by walking a mile in his shoes, and you can try to pick up some of Haffey's blade skills by rolling on his sixth pro wheel from 4x4. With debate raging on who makes the best wheels, your answers from the ONE 2008 survey put 4x4 at the top of the list for durability and customer satisfaction.



### ROLLERBLADE SOLO ERA

retail: \$199

A skate that sparked debate across the Internet upon its first appearance, the new Solo line from RB signifies the company's first major redesign since relaunching the TRS project in the early 2000s. Merging the lightweight performance of urban/rec skates with the reinforced abilities of a proper street blade, the Solo boldly takes skate design in a different direction.



# sounds /

just released /

**JAKE ONE**  
White Van Music  
2008 Rhymesayers



**favorite track:**  
"The Truth"

Chart-topping production and underground credibility mix like gin and juice on the full-length album premiere of Seattle's Jacob Dutton a.k.a. Jake One. Having established himself as a production head able to work both the radio-driven and independent-label sides of the fence, Jake One comes out delivering an album that hip-hop fans are sure to notice. Soul-drenched backing tracks influenced by a lifetime spent digging through vinyl are laced with a dash of the Pete Rock or Dr. Dre studio wizardry and accompanied by MCs like Brother Ali, MF Doom, Young Buck, Slug, M.O.P., Busta Rhymes, Little Brother, Prodigy and more delivering the vocal artillery. What makes "White Van Music" especially enjoyable is how it all fits together like a perfectly crafted mix tape. Played on shuffle or straight through, the tracks fall together seamlessly in a soundscape that is at once new in its freshness and nostalgic in its familiarity. That alone doesn't make it special, but Jake One manages to edit out the frivolity of nostalgia and boil the core classic ingredients down into a base of such potency that one can't help but make the obvious reference we just managed to stumble through. Plus, the line delivered by Brother Ali on "The Truth" — "Big music industry I seldom get a mention but the few who do zoom in respect me as a legend." — made me think about rollerblading, a lot. Besides, you could make a section to just about every song on this album. — JE

**TEN KENS**  
Ten Kens  
2008 Fatcat Records



**favorite track:**  
"Downcome Home"

The indie rock blogosphere has been blowing hot air up this band's ass for about a year but I managed to stumble onto them 'cause I liked their name while browsing a Russian music site where you can download mp3s for 15 cents apiece. It's great. But anyway, I downloaded Ten Kens and was immediately blown away. Yes, they are from Canada, which is also a very "in" thing to be right now in indie music, but they are so much more than just Canadian... dare I say they are rocking Canadians. But unlike so many bands that try their entire band-lifespan to write a catchy song, Ten Kens writes such catchy songs that they have to disguise them with heavy bass and deep vocals or else they'd surely end up on some corny shit like the show "The Hills" and be balls deep in underage teen fan ass and completely forget about how to be The Doors and Two Gallants and The Velvet Underground and the best parts of old Modest Mouse all at once, while not jocking any one of them too much. But to show you why I believe in "the blanket" theory from "I Heart Huckabees," this band caught my attention, like I said, because the name Ten Kens, which reminded me of a weird kid in high school from my neighborhood who figured out his phone number (back when you only had to dial seven numbers) spelled "ten guys." Ten Kens, "ten guys"... eleven tracks on the album. Get it. — JE

**JAPANESE MOTORS**  
Japanese Motors  
2008 Vice Records



**favorite track:**  
"Regrets A Paradise"

Loose riffs and a swagger that fits but seems unexpected for these Costa Mesa-bred rockers fill the spaces on their Vice Records self-titled debut. I read somewhere online a comparison of them to Social Distortion or TSOL and I thought, "WTF are these people talking about?" Way more hipster than greaser, Japanese Motors have managed to channel the good vibes of SoCal into an original garage package that doesn't try to hide the palm trees and sunshine backdrop of it all. To the contrary, they fly their OC flag right out front, considering the album opens with a line about sitting on the 405 Freeway, and they frequently cut their melody with a surf-rock riff, and I dunno if they're kidding or what but the album's first four seconds sounds like the intro to M.I.A.'s "Paper Planes." What's likely is that Japanese Motors knew that no band from Orange County was going to be taken too seriously (at least until proving itself to standards set by music scenester elitists), so best to slag everyone off with a slick, sarcastic style that plays up the locale and lets them have fun. And they work it. And it looks fun. The band sounds like it could play a high school prom then cut across town to rock a dive before bumping up with some models and shoving off on an all-night drive to San Francisco for a show Saturday night before making it back in time for their 9:15 intro to Western Civilization class at community college on Monday. — JE



## SOUND CHECK > the enemy uk / AN INTERVIEW WITH SINGER AND GUITARIST TOM CLARKE

by justin eisinger / photography by wes driver

**Guys, hey, great to be here with you all ("you all" being Tom Clarke, Liam Watts and Andy Hopkins). And I have to start out with this: Your band back home in England is The Enemy, right? But here you guys are The Enemy UK. Yeah, thanks to all your lawyers.**

**How do you feel about that, having to change the name?** As far as I'm concerned we're The Enemy, it just says UK after it when it shows up in print or something. It just sort of highlights the ridiculous lawsuit culture that America and England have these days, doesn't it?

**For sure.** The only other band called Enemy I've been able to find is from like 1994 7-inch vinyl when we were in (inaudible)...

**Speaking of vinyl, you were telling me that tomorrow you're heading out vinyl hunting. What're you gonna be looking for?** Well, you can't get vinyl in England because the big chains, the Virgin Megastores, have pushed all the independent shops out of business, so you can't buy vinyl anywhere. The reason you can't buy vinyl, the reason you can't even find an independent record store there is because people are so lazy that they just stopped going to 'em.

**Is that an anti-downloading stance? What are your thoughts on so-called music piracy—is there such thing as stealing music?** It's a tough one. I think from my sort of first record-buying experience, buying early Oasis albums, getting into the que and waiting in the rain... hoping there's going to be enough copies... and if you're lucky enough to get one, going home and reading every word that's on the artwork, and now people just point and click and there's some music. It devalues the creative and artistic side of it, I think.

**I understand that you guys take representing blue-collar, working-class society pretty seriously. Can you tell me more about that?** Essentially, we're all pretty normal lads from really sort of typical UK background... We're not from the privileged class. We've had to work very fucking hard to get here. At home you have to work hard to even be able to get a job so you can work. Where we come from, Coventry, it's a very... it's not particularly unique, it's the ninth-largest city in England, and the situation there is pretty much the same as everywhere else in the UK. There's a big unemployment problem, mainly due to the demise of British industry...

**Let's talk about your performances. What's on your mind when you walk on stage, see the crowd...** Yeah, yeah, I pretty much... playing music, the whole reason the band formed was out of frustration. We've found ourselves locked in this vicious cycle of work, then going and spending all your wages in the pub, then being hungover and going back to work, then going back to the pub. So one night a week... it started from one conversation where we said, "Look, we've just got to do this." We never said we were going to form a band and play gigs. We just wanted to make some noise. Then we rented a space for five pounds per hour, which was a big commitment for us, and went in there without any sort of preconceptions of what should we sound like, what should we play like, and just made some big noise. The space itself was about half the size of this hotel room, and we just turned everything up full, got it up as loud as we could. Liam hits the drums pretty fucking hard, and it was clear from that first rehearsal that this was the massive release we were looking for. We'd been working these jobs that we hated for ages, then we found a way to just let it all out... without getting arrested. It's just the best thing, and the closest I can compare it to is having sex. That feeling right after sex where you're just totally spent and have to go to sleep straightaway (laughing).

**I guess that answers any cuddling questions for your female admirers. But before we let you go, tell us a bit about your gig at Lollapalooza in Chicago.** First time ever playing in America.

**Yeah, tell me about it.** It was fun. And it was hot. Too hot; really fucking hot. And I fucked up my finger 'cause I went onstage and it was really humid, and normally my hands are usually covered in these calluses from being on tour for the last two years, and it was so humid that my skin went all soft and while playing I looked down and my guitar was just splattered in blood. Really fucked up my finger. But it was cool, looking out at thousands of people, where obviously several hundred knew who we were. I couldn't really believe it, and when it was done I made it a point to say a massive, massive thank you to the people of Chicago for making our welcome to America something that we'll never forget. But not just there, all the shows have been really surprising in how people are receiving the music.

**Makes it all worth it, right?** Absolutely.

classic /

**RAWKUS PRESENTS**  
Soundbombing II  
1999 Rawkus Records



**favorite track:**  
"Brooklyn Hard Rock"

"Soundbombing II" was delivered into my life by a sweet setup called The Lunch Program that the record companies ran to get their music into "core" retail outlets and media all across the country back in 1999 when Blake Taylor (Uncle Blake to all you newbies) was my roommate in Akron, Ohio, and he was all about "Lyricist Lounge." A formidable album for sure, but it wasn't "Soundbombing II." Filled with gritty verses and scandalous verbiage, Rawkus delivered a dark missive on street culture that included a ridiculous list of talent including Eminem, Mos Def, Dilated Peoples, High & Mighty, Pete Rock, Marley Marl, Talib Kweli & Hi-Tek, and way more. After becoming the de facto session disc for many moons "Soundbombing II" was lost to my musical oblivion until a year or two ago when I downloaded it and it again fell into regular rotation. There's so many dope singles on here that only late-'90s Rawkus could have brought together. J-Rocc and Babu cut the tracks to fit their "hosting" style, and it lends a helping touch to many performances. Some "Good Looks!" are in order. It should also be pointed out that Drew Bachrach was one of the first, if not the first, to bring "Soundbombing II" to blading by using "Chaos," a track featuring Hi-Tek, Talib Kweli and Bahamadia, in his Detroit edit for "VG12: Battle My Crew." Which was tight as shit, too, and possibly the reason the album resonated with us Midwest (honkey) bladers as much as it did. — JE

**SEBADOH**  
Smash Your Head on the Punk Rock  
1992 Sub Pop



**favorite track:**  
"Everybody Has Been Burned"

As the title of this album states with little pretense, Sebadoh intends to smash your reality with its brand of heavy, driving indie rock. Hailing from Massachusetts, Sebadoh's career was over before many of you started blading (though the group is supposedly reunited and touring or something), but its influence has proven lasting. Like fellow indie staples Guided By Voices and Pavement, Sebadoh opted to record its music on lo-fi equipment like four-track recorders to "squash" the sound into ultra-dense noise. Almost always eschewing conventional song construction and structure, track time and/or delivery, Sebadoh created undeniably catchy pop songs beneath its many layers of sonic rubble. The band's primary members were Eric Gaffney, Jason Loewenstein and Lou Barlow, former bass player for the more widely known Dinosaur Jr. Kicked out of that band after Sebadoh released its first full-length album, the project became a tool through which Barlow could channel his frustration, tension, control and ejection. Barlow himself has said, "I got a lot of hatred out just by writing those songs." And the resulting audio barrage is a thick, dark blend akin to a deep porter draught. Sometimes bitter to the taste, but a flavor worth appreciating for the discerning connoisseur. Although the group's third studio outing, "Sebadoh III," is considered by many to be the band's defining release, this album compiles songs from two earlier Domino Records EPs, repackaged for '90s juggernaut Sub Pop Records, though "Rocking the Forest" track "Gimme Indie Rock" is noticeably absent. — JE

**AGENT ORANGE**  
Living in Darkness  
1981 Posh Boy Records



**favorite track:**  
"Everything Turns Grey"

Agent Orange came blasting out of Orange County in 1979 and is almost single-handedly responsible for the surf-skate-punk scene that that county has become so famous for. Their first major recording went down for 1981's "Living in Darkness," which captured a brash, raw sound that at the time was unlike anything else. Playing up themes of paranoia, reckless living and death, they had a simple message: You're going to die young, so live fast and make it count. It was a credo that legions of listeners were waiting to absorb, and did, when the band's tape hit KROQ. Swerving between crashing, abrasive punk tracks and surf rock classics like "Miserlou," "Living in Darkness" blended the surrounding culture of OC into a bombastic package of individual revolution. The album's most commonly referenced track is no doubt "Bloodstains," which with its tale of fast cars and cheap thrills, losing control and losing your mind, was the perfect anthem for those disenfranchised with the rest of the crap that America was being fed as the '80s came rushing in. Walking that fine edge between set genres, Agent Orange defined an entirely new sound that many consider the first wave of hardcore punk. What really makes these guys different from all the "punk" today is that they sound tough and don't really spend any time whining about shit. They can lay down a beach party surf riff then turn your blood cold and have you full of self-doubt with a single click of the remote. I'll take this over most other OC punk acts any day of the week. — JE

# blade dvd /

## Mushroom Blading / DIRECTED BY JOEY MCGARRY

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FEATURING  
Joey McGarry  
Todd McInerney

Oh shit! I'm really excited. It's a Wednesday afternoon and I just got a copy of "Mushroom Blading" from the guys up in Kamloops, Canada. When I got word from Todd McInerney, who has a shaved head in the video (but currently has hair and just informed me that his girlfriend cut it), that Joey McGarry, who has curly hair (but shaves his head in the video) and a beard, wanted to send me a copy, I got excited! The Kamloops guys have put out the most interesting and entertaining rollerblading videos ever, including "OK Buddy Fuck Whatever... No Seriously Though How to be Unpopular," "Cirque Duh Sol Eh?" and "Better Than Baseball."

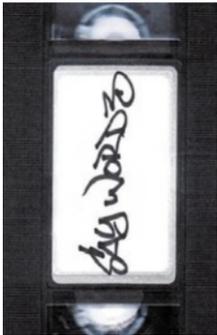
I know, I know, some of you who've seen these are saying that the videos lack good skating... and you're right, but it's gotten better over the years. The main reason these videos are so amazing is the passion these guys put into them.

The opening is awesome. It's a montage of rollerblading hate propaganda and gay inline skating footage. Makes you really want to skate and beat someone up. The video is about 97 percent Todd and Joey doing the two things they love: skate and film. Their skating isn't your normal grind rail or ledge stuff; it's a parallel to the norm. A lot of things happen before they grind the ledge or gap the stairs—lots of spins and shuffles. They will show you and make you feel how they feel when they're skating.

You can take it or leave it, but there is a lot of great technical stuff in this video. There is, however, less senseless humor than in their previous releases. So if you're looking for a guy running through the woods in a ninja outfit it's best to check their older stuff. But the editing is great and the music fits the video. To be honest, though, I was a bit pissed there wasn't any Tears For Fears in this one! – Mike Opalek

## Say Word 3 / DIRECTED BY KENNY OWENS

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FEATURING  
Montre Livingston  
Dre Powell  
Jon Jon Bolino  
Will Gordon  
Ross Anthony

Queen City all-stars like Dre Powell and Montre Livingston may get the attention, but Charlotte, N.C.'s Kenny Owens has been the man behind the camera for a long time. His third "Say Word" installment is a marked step in the maturation of a young talent. Refining his style as his cast of characters has evolved, "Say Word 3" is a straightforward blade flick with a solid Southeast flavor that skips from North Carolina to France to New York City, California, Puerto Rico, Pittsburgh and Philadelphia. Along the way we get clips from the likes of Mike Johnson, Will Gordon, Ross Anthony, Sean Kelso, Calvin Sayles, Mike Koliner, Sean Keane, Dre, Fish, Jon Jon Bolino, Jeff Stockwell, Brian Shima and more.

Most people who give "Say Word 3" a spin in the old DVD player do it to check out all the hype around Montre. Those viewers should not be disappointed. Montre delivers, like, three sections, each filled with technical tricks and enormous gaps; he manages to keep one-upping the bar on what he's capable of. I'm watching his second section as I write this and it reminds me of cold-as-ice-era Dustin Latimer. Pre-"Words," if you know what I mean. Skating so loose and seemingly carefree that it looks fun... and good. Maybe strong is a better word, but not uptight, just like the rest of Kenny's video, which lacks pretense and delivers just what the name suggests: no-bullshit blader-tainment. – JE

## Shot From Dark / DIRECTED BY DUSTIN THOMPSON AND RYAN KOFMAN

○○○○○



FEATURING  
Jeremy Soderburg  
Russell Day  
Iain McLeod  
Mike Koliner  
Omar Wysong

"Shot From Dark" is a new video highlighting the Southern California scene from first-time directors Dustin Thompson and Ryan Kofman. This video is packed with goodness. You got profiles from up-and-coming Jeremy Soderburg, Russell Day, and Quinn Feldman, backed up by a full-on assault from Iain McLeod. One of the segments that I was most stoked on was the shared part from Byron Snatchwaters and Zach Gutweiler. These two kids are taking So-Cal skating in the right direction. You can sense that these guys are out there focused on having fun. It is great to see young bucks that make you proud to be a rollerblader. LA has a vast reserve of unseen talent, and "Shot From Dark" is a great first step to opening up the world's eyes to what Los Angeles has to offer.

The video finishes up with a full profile from Mike Koliner. This part is pretty badass. I have no idea why this kid doesn't have a full list of sponsors already. He has clean style combined with a bag of tricks that would put most pros to shame. Hopefully Mike can keep up the intensity and get his skating some exposure on an international level.

The guys that made "Shot From Dark" took their time to make the best product possible. At over 50 min. in length, this has to be one of the longest videos I have watched as of late. Just when you think it's over, bam, you're hit with another section. When the final credits begin to roll the music stops, the curtain drops and Omar Wysong comes through with a surprise section. Yeah, that Omar Wysong! Actually, every section that Omar has ever made is included on the disk. Top that off with a free poster that comes with the DVD, and you are really getting your money's worth.

Being a first release from a new set of directors, "Shot From Dark" does have its ups and downs. The sheer quantity of tricks can sometimes make segments feel drawn out, but I guess that's a good problem to have. Definitely put this one on your X-mas list, 'cause "Shot From Dark" will keep you entertained all the way till next spring. – Drew Bachrach

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## press play / CHICAGO 10: SPEAK YOUR PEACE

by Justin Eisinger / Directed by Brett Morgan



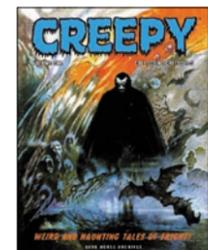
Just when I was about to write that I'm not a fan of the animated or semi-animated film genre I stopped and actually thought about it for a second, then changed my mind. After all, I did like "A Scanner Darkly" and "Sin City," not to mention "Corpse Bide" or "A Nightmare Before Christmas." I know, I know they're not all exactly "animated" by certain definitions, but I'm gonna lump them together. Realizing my penchant for quirky animated flicks it's no surprise I enjoyed "Chicago 10," especially given its historical perspective on a set of critical events during the lifespan of this country's youth movement; namely the events leading up to the riot outside the Hilton hotel at the Democratic National Convention.

Though I warn the political views expressed in the film are pretty one-sided and lack a ton of historical accuracy (well, the dialogue at least, according to fancy-schmancy New York Times critics), seeing archival footage of charged-up Abbey Hoffman, Jerry Rubin and other organizers such as David Dellinger, Bobby Seale and Leonard Weinglass, and then see them again, and hear them as voiced by actors like Nick Nolte, Hank Azaria and Mark Ruffalo during their animated appearances was cool. Abbey Hoffman comes across like the genius street performer poet to Jerry Rubin's super-conceded zeitgeist.

Named "Chicago 10" after a quote from Rubin, famously saying "Anyone who calls us the Chicago Seven is a racist. Because you're discrediting Bobby Seale. You can call us the Chicago Eight, but really we're the Chicago Ten, because our two lawyers went down with us." (Bobby Seale being co-founder of the Black Panthers.) Much of the film deals with the railroading of the accused organizers of the riot at the hands of the judicial system. Cutting back and forth between courtroom animation and archival footage of the build up to and climax of the riot itself, the viewer is exposed to the extreme tension the country was undergoing during the time period; "good old American values," clashing with the increasingly open-mindedness of the emerging educated youth. As we see in the film, the mainstream world didn't much know what to think when Allen Ginsberg began humming at them.

From a visual standpoint, the manner in which the archival footage and animation are mixed is compelling and sells the film's continuity, though it gets a solid strike where the music is concerned, falling on tired clichés like Eminem, or the Beastie Boys that sort of expose the film as a forced attempt to repackage "cool" hippie, excuse me, yippie ideas for a new generation. And though that's exactly the sort of pandering that I celebrated Vice Magazine for lampooning in their "We Hate Your Parents" Issue, now, given the circumstances with the American people having just voted the first African-American into the White House, all that until-now so-called "wasted" energy of the hippie generation might have paid off. As Abbey Hoffman says in the flick, "we're gonna take down their authority... the next generation will take down their power." And that sort of happened. Exactly 40 years from that terrible riot in the streets of Chicago, America has embraced the spirit of change that once nearly drove it apart. I guess that's progress.

## comic / CREEPY, VOL. 1



DARK HORSE ARCHIVES  
REVIEWED BY JOSH JABCUGA  
\$49.95

Equal parts transgressive and counterculture, underground and mainstream, horror has worn many masks over the years, few as influential as "Creepy." Here, Dark Horse Archives lovingly resurrects the black and white magazine-sized devil-spawn of EC Comics like "Tales From the Crypt." If EC's line was the gold standard-bearer, akin to TV's "The Twilight Zone," consider "Creepy" to be "The Outer Limits," a worthwhile successor with mighty big shoes to fill. Nostalgia aside, the writing is mainly harmless good fun, dated, creaky, with those anti-Hollywood-twist endings that occasionally feel like a bad punch line (Eat your heart out M. Night). The real gem is the classic artwork from genre icons Frank Frazetta ("Werewolf" features the final comic-book story he ever illustrated), Al Williamson, Jack Davis and other carryovers from the EC line. \$49.95 may scare away casual fans, but diehards need this for their collection.

## kicks / NIKE + FREE EVERYDAY



Many of the sneaker collectors of the world are focused primarily on the looks and the production run size of what they're buying. But the truth is that sneakers were originally created out of a performance need. Runners needed lighter sneakers, basketball players needed more cushioning and everyone needed better support than the Chuck Taylors and PF Flyers of the early 1900s could provide.

The Free Everyday is one of Nike's latest models to introduce technology that mimics the way your bare foot works. Its forefoot cushioning spreads and retracts as you step, and it utilizes spongy, fibrous Zoom Air instead of the typical gaseous regular Air in most of their sneakers. With a much lower ride than normal sneakers, and a feather-light upper constructed of mesh and leather, you end up with a running shoe unlike any of its predecessors.

If you're walking or running, this is probably one of the most comfortable shoes you could wear. If you're training or exercising, you can also take advantage of the Free's Nike+ technology. Under the middle of your footbed there's a chamber that can house a transmitter made by Nike and Apple. When you pair that with your iPod, you get an awesome performance meter that will not only make your running more fun, but will also record everything you ever do while you're wearing it. Distance, time, calories burned and overall mileage go along with your workout mix in your headphones.

If you're looking to get in shape, or even if you just need a new pair of comfortable shoes, you can check out nikeid.com and build your own custom colors for the Free Everyday. What you'll end up with is an unmatched mix of classic Nike styling with state of the art cushioning and Apple technology. – Mike Rios

## tech / MIKEY IPOD MICROPHONE

BLUE > MSRP \$69.99



The Mikey microphone turns your iPod into a portable professional recorder. The superior quality makes it perfect for lectures, notes or mobile interviews. With positionable/directional design and stereo capability, you can record your rehearsals or gigs. Other features include a mono confidence speaker, variable gain control, overload protection, recording status light and up to 1.5 hours continuous recording. Mikey requires no software installation and is compatible with iPod Nano, 2G, 3G, Classic and 5G.

## book / REAL ULTIMATE POWER: THE OFFICIAL NINJA BOOK

written by Robert Hamburger

In the great ninja vs. pirate debate, rollerbladers must take one side—the ninjas. C'mon, we've had judo since day one and Liu Kang didn't come long after.

So, no skater's library would be complete without "REAL Ultimate Power: The Official Ninja Book."

Written by a guy posing as a dark, twisted ninja- and hippo-obsessed 13-year-old, this book is hands down one of the funniest things I've ever read. Not intellectual funny, but pants-crapping juvenile funny.

Whether it's the repeated urge to "get pumped" or a hand-drawn Easter egg that births a katana-wielding hippo, the book's side jokes are the real gold. The chapter on how to commit seppuku with a Frisbee is pretty sweet. So are the two history papers on Benjamin Franklin, one written on Ritalin, the other off.

The best parts are the conversations the author's having in the footnotes with his child psychologist, dog, babysitter and future self. He obviously feels a strong amount of angst against his mother (there's a letter to Santa from "a real ninja" asking for his Mr. and Mrs. Hamburger's ass beating for Christmas), and she lets her son know no one ever told him to express himself.

Whatever other oddities are listed in the book, it does offer answers to age-old questions about ninjas' pubic hair and whether a ninja is trying to kill you if your chocolate ice cream tastes like a colon.

That, and the book finally defines words like friendship: something that should last forever but some people are idiots.

Another great addition to the book is the boxes that dispense Jack Handy-like viewpoints on ninjas, of course, and things like, "Making love to a mermaid would be so awesome."

I have a certain level of respect for the author, not just for creating something so hysterical page by page, but, as he says in the book, for getting so into writing that at one point he head-butts his dog so hard they both scream.

I don't care what you think, that's dedication to the arts. – Brian Krans

## flick / QUANTUM OF SOLACE DIRECTED BY MARC FORSTER

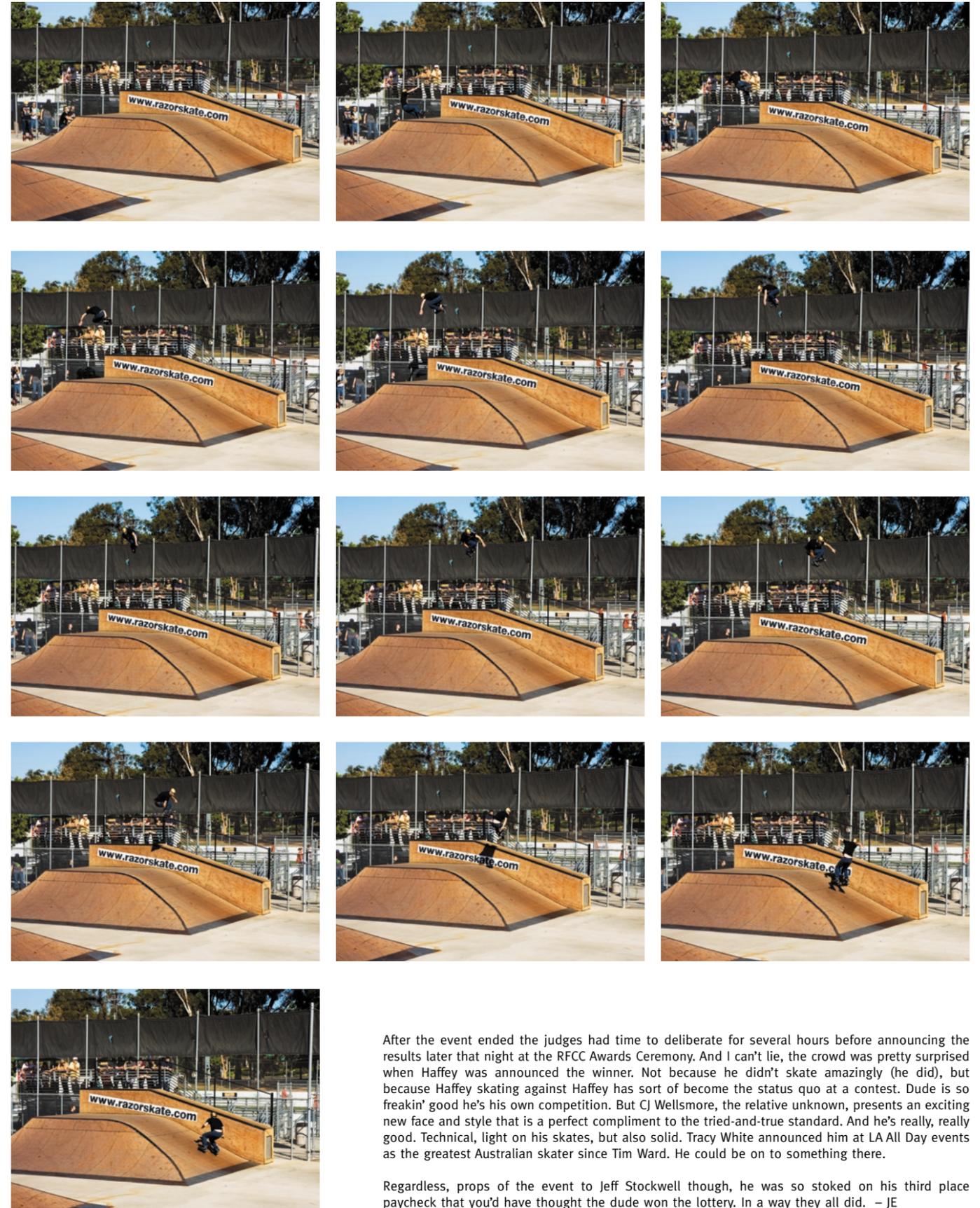


I've never been a huge Bond fan, but I've seen a handful of the classics, the not-so-classics (Timothy Dalton era), and all the ones since. For me, it's really hard to get into a "character" when the person who plays him keeps changing. I think personality goes a long way with any role, and when the actor is replaced during a series I have a hard time buying in. So, Daniel Craig, although cool, doesn't really seem like a "Bond" if you ask me, and that obviously slants my feelings about the movie. The new film loosely picks up where "Casino Royale" left off, but in a strange way. This installment was like reading a few chapters of a book rather than presenting a complete novel with a developed storyline. Don't get me wrong, the action was great; the filming and special effects were top notch; and it was overall a lot of fun to watch. Cool locations? Check. Hot chicks? Check. But at the end of this one I couldn't help but feel a little let down. Where were all the cool gadgets and over-the-top weapons? Where have all the cool villains gone? I feel like this was a movie that tried to break free from the mold and I'm not sure why. If you ask me, there really isn't a need to get too creative with this genre. It's another film in a long line of a tried-and-true formula that has obviously stood the test of time and been very popular. If you're going to make the audience warm up to a new personality, at least give them everything else they have come to expect. Nobody likes to order their favorite martini from the new bartender and then be surprised by the taste! Sometimes people just want what they paid for, even if they've seen it multiple times. – Wes Driver



# contest /

SDSF Open 2008  
Escondido, CA



CJ WELLSMORE / AO TOPSIDE ACID / PHOTO BY DRIVER

Another hot October day awaited the travelers who had come from far and wide to partake in the opportunity to win cash or improve their sponsorship standings. At least that was the story I kept getting from Tommy Boy, new SD resident that he is, as he became increasingly fixated on the snippets of conversations he'd overhear amongst the flow team riders assembled to battle for attention. It was wearing on him, I could tell, because over the course of the weekend he grew increasingly agitated. When we hung out on Friday night he seemed perfectly acclimated, going so far as to write me a haiku from his car outside a drinking establishment in a less-than-desirable stretch of San Diego. It went:

You chested me so hard  
I'm sleeping in my car  
On El Cajon Boulevard

Okay, I'm not for sure if it's a haiku or not, I've never been good at counting syllables, but it made me laugh my ass off as far as middle-of-the-night text messages go. It was true. He was loaded at the bar and I left him. I left him to pull, and he did not, so I went home. I got the text around 1:45 am; Bistro showed up with Carl's Jr. about an hour later. Good work.

Saturday the masses were assembled and ready for action at the cage-match-like Escondido Skatepark. Designed with almost no thought to spectators, people scrambled for a peek of the action and everyone else sweltered under a surprisingly harsh sun. The skating itself was equally powerful, with the newly added rainbow ledge built especially for the event. Shima, Montre, Haffey, Wellsmore, Ski, Hicks—it got killed. Stockwell too, they all lit it up.

As the contest progressed the fight got serious, with Haffey, Wellsmore, Shima, Stockwell and Montre seemingly all gunning for the big check. Haffey pulled super-high airs over the launch box, laced a 900 over the long box, true makio on the rainbow ledge, and a whole bunch more shit. Shima was throwing creative switch-ups on the ledge too, and Montre was showing how powerful his park skating has become with a smoothness I don't think everyone saw at last year's BCSD. But the Australian summer surprise came in like a dark knight and gave Haffey a real run for the money.

After the event ended the judges had time to deliberate for several hours before announcing the results later that night at the RFCC Awards Ceremony. And I can't lie, the crowd was pretty surprised when Haffey was announced the winner. Not because he didn't skate amazingly (he did), but because Haffey skating against Haffey has sort of become the status quo at a contest. Dude is so freakin' good he's his own competition. But CJ Wellsmore, the relative unknown, presents an exciting new face and style that is a perfect compliment to the tried-and-true standard. And he's really, really good. Technical, light on his skates, but also solid. Tracy White announced him at LA All Day events as the greatest Australian skater since Tim Ward. He could be on to something there.

Regardless, props of the event to Jeff Stockwell though, he was so stoked on his third place paycheck that you'd have thought the dude won the lottery. In a way they all did. — JE

CHRIS HAFFEY / 540 / PHOTOS BY DRIVER



PORTRAIT BY WES DRIVER

# Montre

BY JUSTIN EISINGER  
PHOTOGRAPHY BY JOHN HAYNES

FOR MONTRE LIVINGSTON, THIS CHRISTENING INTO TO THE ROLLERBLADING INDUSTRY WAS MERELY A MATTER OF BEING AT THE RIGHT PLACE AT THE RIGHT TIME. NOW HE IS IN THE EXACT SPOT ANY DEDICATED AND (EXTREMELY) TALENTED ROLLERBLADER DESERVES TO BE, THE TOP. NONETHELESS, HE SEEMS UNPHASED BY ALL HIS RECENT ROLLERBLADING ATTENTION, BUT I KNOW DEEP DOWN INSIDE MONTRE IS CUTTING BACK FLIPS. HE KNOWS HE IS THE FUTURE OF ROLLERBLADING AND THE LEADER OF THE NEW SCHOOL, HANDED TO HIM DIRECTLY BY BRIAN SHIMA AND JON ELLIOTT.

DON'T MISTAKE THE HYPE AS THAT—HYPE. IT TOOK A LOT OF HARD WORK FOR MONTRE TO GET WHERE HE IS NOW, BUT HE TREATS IT MORE LIKE VACATION THAN LABOR. HE PLAYED HIS CARDS LIKE THE REBIRTH OF COOL, AND LOOK AT HIM NOW. THIS TIME LAST YEAR MONTRE'S ONLY SPONSOR WAS DENIAL—a lot has changed in a year for him. WHEN I ASK MONTRE ABOUT HIS CURRENT OPPORTUNITIES ALL HE HAS TO SAY IS, "I DON'T KNOW, I JUST LIKE TO SKATE." —KENNY OWENS

Hey guys... sorry for icing you so hard while I got this set up... but anyway, I've got some questions we compiled from a couple of your sponsors and people who've crossed your path, so I thought I'd just throw 'em your way and let you say word.

Real quick, though, do you want to introduce people to the guy sitting next to you; you want to introduce 'em to Kenny? (Laughing) No, not really! I mean, everybody knows Kenny already—he's the one who does this (raises Canon video camera into view).

That is what he does. And I'm gonna remind both of you to talk really loudly so we can hear it.

All right Montre, first question: Can you talk about growing up in the Carolinas, and how that influenced your skating? Basic living area... nice and country, kind of... not really. It's pretty city-living near me.

You've always been in Charlotte? Yeah, this is my spot.



TRUESPIN FISHBRAIN / CHARLOTTE, NC

**Queen City!** The queen's here!

**All right, so are you saying it had no influence, or it had the total influence?** It had all the influence I needed to have, I guess. I had the right people to meet and start skating with, and that's when I was just, you know... there's still more skateboarders though.

Kenny Owens: It doesn't hurt having a pro skater in your city. You know, seeing Dre skate, influence in that regard...

**For sure, which goes into my next question — Kenny, spoiler alert! — some people might kinda sleep on how many great skaters there are in the Carolinas. Kenny-spoiler-alert-3000 mentioned Dre, but there are some other ones, like Will Gordon... Sickest style.**

**For sure! Beside maybe Dre, who were your influences there locally that got you skating?** That's kinda hard to say. When I started skating here I was skating by myself. Around a year after I started skating I met Kenny, Dre and my friend Phil Gripper, my friend Joe Dobson, Aaron Smith — white kid, pretty much my brother — I dunno, we didn't have that many people but it just always came together the way it should have.

**So maybe it didn't have a lot of people, but it had the right kinda people?** Yeah. There you go.

**Having skated in Charlotte and kicked it with you guys there I'll attest that that's the case. Kenny, who did you paint that ledge with a couple years ago?** KO: That was Joe. That was before we knew about the easiness of the rub brick... (laughing).



WALLRIDE TO FAKIE / CHARLOTTE, NC

**It worked out, though, right?** KO: Yeah, it was a good spot, in the park. It worked, too, for a long time, until they built a condo there.

**Montre, something that a lot of people don't know is that you were a sponsored skateboarder before you were a sponsored rollerblader. How did you come to choose blading?** Yeah, how'd you know?! Well, coming up at the skate park I always skated, I would always bring my skateboard and skates, and there was this kinda pro skateboarder there and he'd always tell me that I'd have to choose. And he'd mostly egg me on to choose skateboarding. And —

KO: And then Montre found out the guy was a child molester!

**Was he really a child molester? Is that just a joke?** We really think it's true. We had some friends that stayed at his house randomly and said there was some touching on them when they were sleeping or some shit — I dunno, I wasn't there...

**Wait, was there a day when you actually decided to rollerblade and not skateboard anymore?** Yeah. It, I chose... when I met Kenny and Dre I was skateboarding and sponsored, blah, blah, blah, but not going anywhere with it. First time I met them (pointing towards Kenny) we went to Atlanta. I was like, "Whoa." I'd never been to Atlanta before, blah, blah, blah, this is taking me where skateboarding isn't. And that's how that happened... and it's way better, obviously. (Smiling)

**Boom! Nice. Here's a good question: Having a few sponsors, who are they and why did you choose to skate for those companies?** I'm sponsored by Denial clothing, big ups! I'm sponsored by Nimh, everybody should know that, that's the best company in the world right now. 4x4, Skateshoponline in Orlando, and I think that might be it. Oh wait, and can't forget Jug. I'm sponsored by Jug.



MAKIO TO FAKIE / CHARLOTTE, NC



"Don't let anyone tell you it's something you don't want to do. Hit somebody if they tell you to stop, right in their face, straight up from the G to all the little Gs."

**Is that a new development? You got the new Franky shoe on your feet?** That is the latest development... and I got socks on my feet!

**You mentioned Nimh, and by now most people know Brian Shima hand-picked you to ride for the company. Can you explain what it was like to be put in that position?** Just like this (wilds out). It was the most exciting time of my skating career... if I want to say that. It's Brian Shima... I dunno what to say, it's Brian Shima. He knows what he's doing; he's the man. I'm gonna bust my ass for him.

**What was it like to be nominated and win Rookie of the Year by the RFCC this year?** Amazing. First off, I'd like to say thanks to Nick Wood, because no one else knew the results to that. You're the man. Pretty amazing, I guess.

**I know you're from a real big family, and a father yourself, how supportive are they of your skating?** My family gives me the most support out of anybody. I dunno, whenever I'm going anywhere they ask me to call them the day of the competition or whatever to wish me good luck.... They're the shit. My family's the shit.

**Good, they should be! Do you have a favorite trick? I've seen you do a lot of misty flips...** I hate that trick.

**You hate it!** I just do it 'cause it's easy.

**So what's your favorite?** I dunno... true top soyale... maybe an alley-ooop soul. I like those more than anything else, I guess.

**OK, so what are the key ingredients to a good alley-ooop soul? From, like, a style perspective or whatever... is it the shoulders?** Yeah, you gotta have that window open (motions with arms), you know what I mean? That's probably the tightest thing about it.

**All right, here's another submitted question: Would you give up Jah for Jesus?** Neck. Neck. Who asked that?!

**I dunno, it's anonymous! Jenn's laughing over here, so it must have been someone at the Rat Tail office.** Why would I give up Jah for Jesus? I can't answer that (laughs).

KO: He's not a real rastal!

**So you guys already working on "Say Word 4"?**

KO: Yeah, I just got back from Japan and Cali, try to do some more places... hit up Europe. We're gonna be in Atlanta more, get it a section in the next installment. Try to get some stuff outta Jim Roberson in the Carolinas. Just do something for the South to get back on the map.

Montre: I'm going to Europe next year!

**You should have been there last February, dick. You and I woulda had beers in Germany and Austria! Instead, you missed your flight and I got your Nimh hoodie.** Oh, you got that! That's not even funny!

**Don't worry, I've still got it man, I'll be happy to kick it to you... besides, Joey stole Jenn's, but we've got his leather jacket. So it's all even, right? But we've been going at this for a minute, so I think we can wrap it up. Thanks Montre for getting up with Kenny to do this, and thanks Kenny for setting this up, and thanks Rachel for letting these guys use your computer. Anything to say to the kids, your fans?** Yeah, I got something to say. You're bored — buy a Kendama. That don't work? Keep skating. That don't work? Skate anyway. Every rollerblader out there, keep skating. Don't let anyone tell you it's something you don't want to do. Hit somebody if they tell you to stop, right in their face, straight up from the G to all the little Gs. ONE



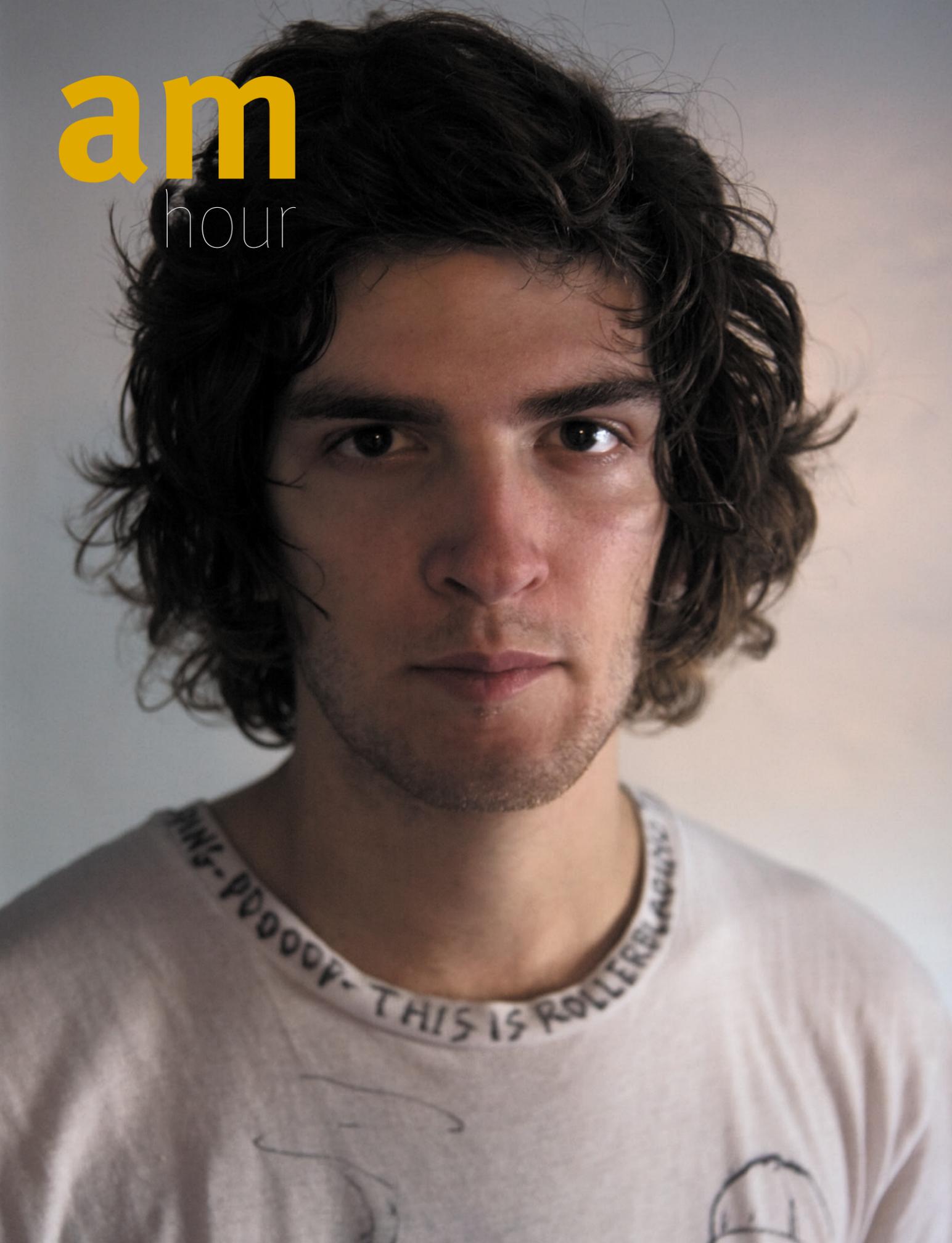
**ONE**



**livingston /**

BS SAVANNAH IN CHARLOTTE, NC / PHOTO BY JOHN HAYNES

am  
hour



erik stokley / BY DAN LEIFELD WITH PHOTOGRAPHY BY WES DRIVER

I can only offer my opinion of Erik, as I'm no resident expert, sibling or sponsor. Just another soul sliding along just as well as anyone else, aware of rollerblading, keen to who Erik is and whom he might become. When I first met Erik, the difference between his last letter, a "C" or a "K," became clear. I believe that spelling defines a character, and long ago Erik opted for the "K," to become a kind of character. With this grade-school blunder came a tough mentality, a crew of brethren, and an East Coast attitude coupled with lead-singer swag, prepubescent facial hair, and a Steel Reserve. He was 23 before he could be 18, and that's not a bad thing. He grew up fast, slaying babes and sessions alike. Skating daily after school at his own high school, treating a skate spot as a skate park, his own personal playground, picking on his peers, grinding and gapping in the same lines like it was some untold John Hughes plot, leather jacket and all.

This upbringing sets him apart from attempted images and showcases him as a notable identity within our pack of an industry.

From high school in New Brunswick, N.J., to an apartment in Hollywood, Calif., and only rollerblades under his feet, Erik has set himself up for one hell of a spiral. With no job or future plan, you can find him at a session or downing a brew, living Sunday the same as Thursday, or you might not find him at all. To hell with a future. Black out, Erik, 'cause you didn't choose the "C," you decided to wake up in your mid-20s and stare at the wall back at mom's and wonder where it all went wrong... It's that rollerblading, it'll get ya. We got ya, Erik, and we should be proud.



# jeph howard

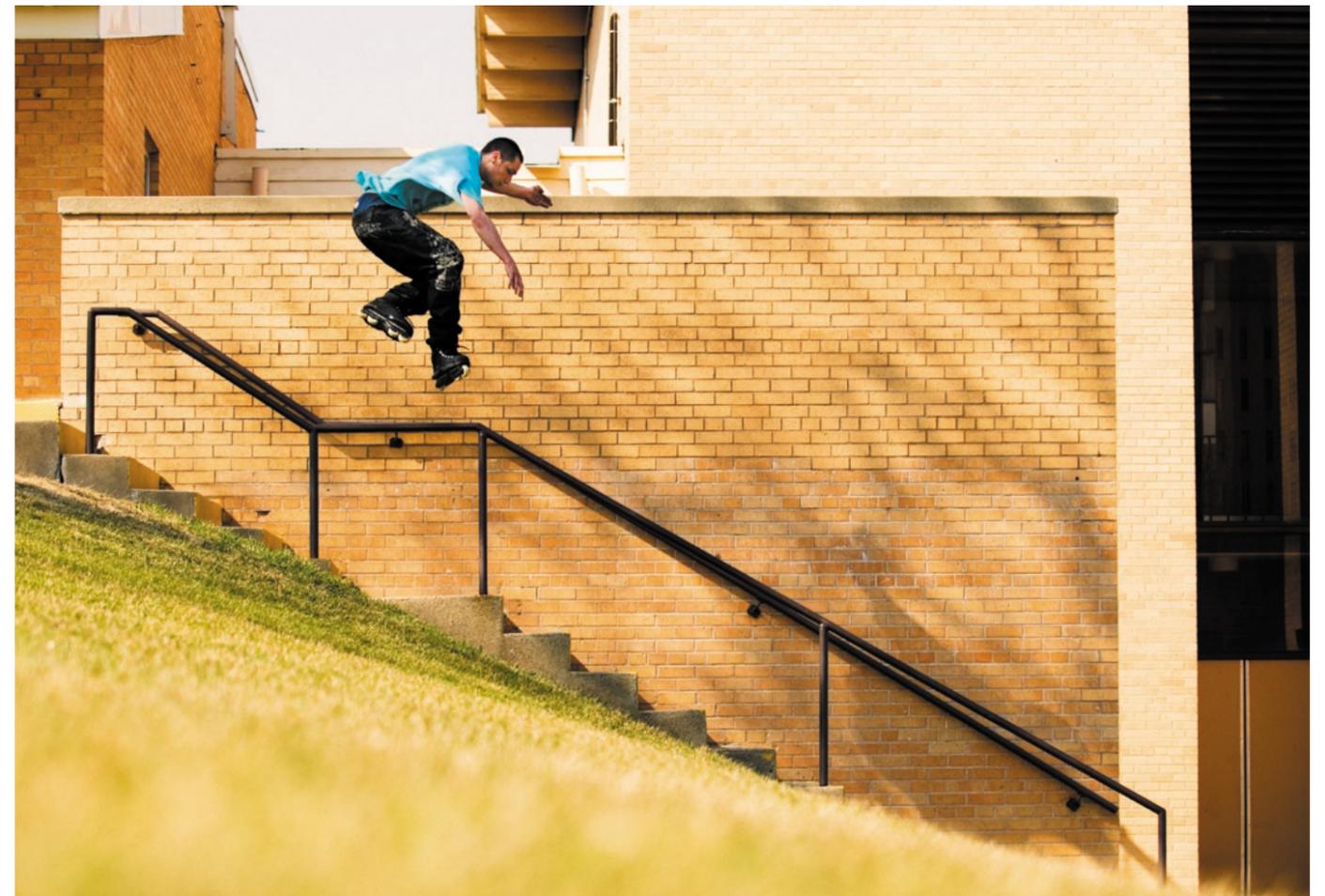
WORDS & PHOTOGRAPHY BY JOHN HAYNES

**M**any of these articles start out with me telling you how long/well I know Jeph Howard, or anyone who might be in the spotlight at the moment. I imagine it's to build my credibility so you believe that he really is that cool, stylish, level headed, fun, etc. I could tell you clever stories about the tens of thousands of hours we have spent together, and use those to illustrate a specific point about Jeph. None of those would be entirely appropriate for a few reasons. One is that a large number of you reading this already have met Jeph on one of his countless trips across the country and had some experience with him that has enabled you to form your own opinion. In fact, if you haven't heard of Jeph Howard you must have had your head buried in the sand for the last six or so years and missed his impressive amount of feature profiles in internationally distributed videos, his profile in Be-Mag, his IMYTA win, his pro wheel, his profile in Unity Magazine, his overwhelmingly viewed online edits, or any other number of his accomplishments. So how is it that someone who is arguably one of the 20 best skaters in the nation is still considered a second-tier skater by many? This is the question I want try to answer for you.

In my tenure of being Jeph's friend, I have seen him go through some of the most difficult things that someone can encounter in life. About five years ago, his parents started to fight and his mom wanted a divorce. Jeph and his brothers were caught in a cross fire of primetime network television proportions. His dad struggled with alcoholism and Jeph tried to stay clean, sometimes with the help of his then-girlfriend. I had just moved to downtown Minneapolis and Jeph spent a lot of time at my house, staying up late drinking mash and talking trash on our front porch. Sometimes he would drink too much and tell us about how much things were bothering him at home; sometimes he would do things he (and we) wished he hadn't done. All that said, he filmed some of the best tricks and shot some of the best photos of his life during that time. As that summer came to a close, we all took a trip to Chicago. It was an unusually fun trip — we shot more film and did more tricks and drank more beer than any previous excursion. We were driving home and talking about how we could all move to Chicago and Jeph seemed more serious than the rest of us. He wanted a change; the tension at home and the partying, coupled with the looming winter months, seemed more than he could stand, and he decided to leave town with his girlfriend in tow.



DISASTER TOPSOUL / ST. CLOUD, MN



DISASTER TOPSIDE ACID / RICHFIELD, MN

Jeph was immensely missed by all of us in Minnesota, especially by my roommates and I, who had grown used to him being on our couch. In Chicago, Jeph's situation went from bad to worse. He had trouble finding work, the neighborhoods were rougher than he thought they would be, and he was skating less. His car was broken into and he had no way to afford to fix his window; that night he packed his few belongings and drove in the winter with no window to Florida, where his older brother lived. The image of Jeph driving with a sleeping bag wrapped around him and no music because of a stolen CD player is something I will never forget.

Upon arriving in Florida everything seemed pretty sweet for Jeph; his older brother let him stay there for free until he learned his way around, and the weather was warm. He met other local Tampa skaters and was skating more. Two of Jeph's friends and I went to visit him in Tampa, and the trip seemed bittersweet. It was always amazing to see Jeph, but he seemed distracted and didn't seem to be skating as well as he could. Drinking seemed to be a big distraction for him, and there is not a whole lot to do in Tampa. We left with fewer photos than I expected and a feeling in my gut that things were not going as well as they could with Jeph.

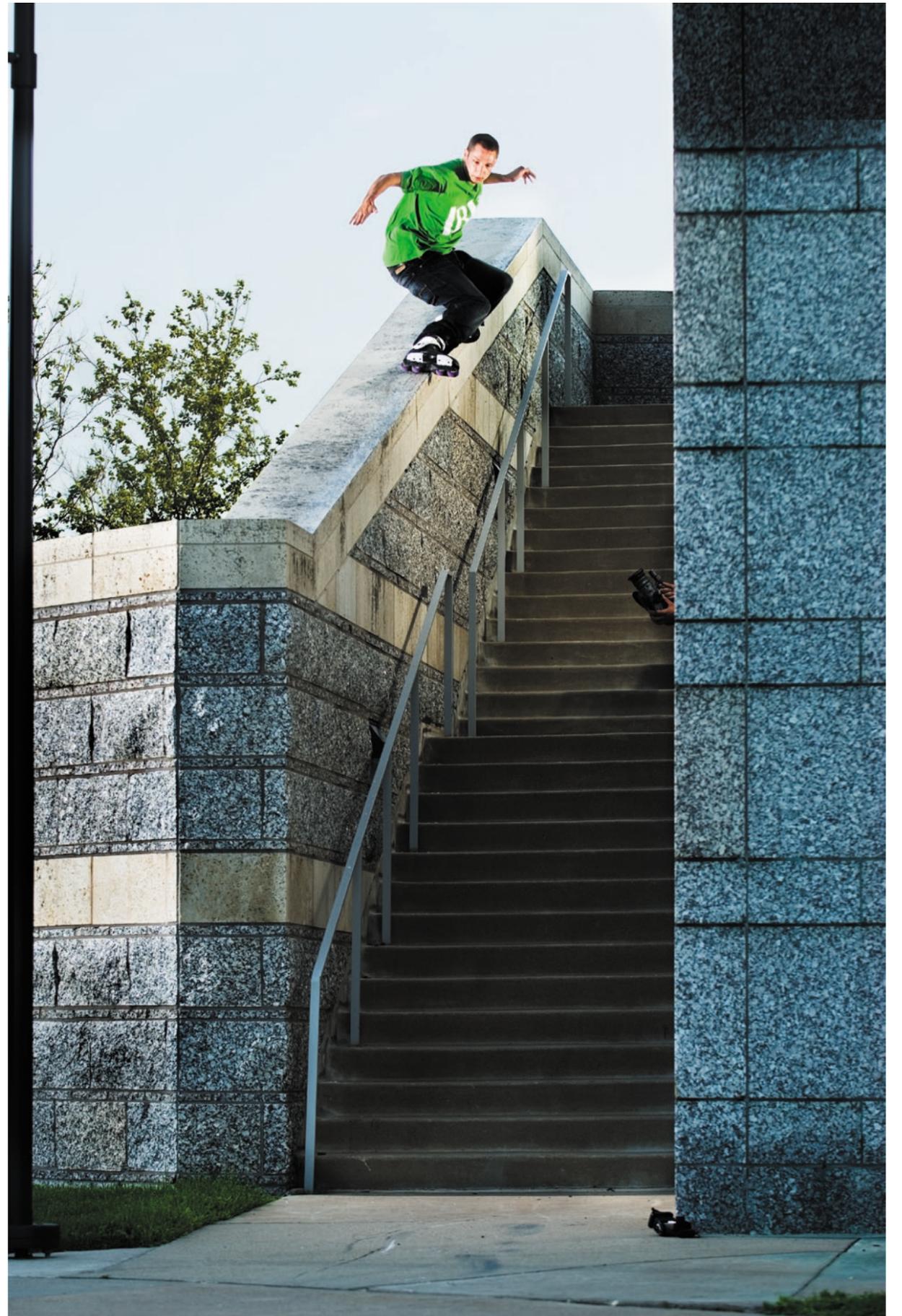
Other than a few random trips home, which were dominated by partying, I didn't see much of Jeph for a year. Last summer, when the Ball 4 Real tour was about to take off, I stayed with Jeph at the B Unique office in New York. He had just suffered an extremely messy breakup with his longtime girlfriend, with whom he lived. Jeph begged his team managers for a plane ticket and they obliged him, flying him out early to get away from the volatile situation with his ex. Jeph was devastated, and he turned to drinking and other women to take his mind off the situation; the Ball 4 Real tour seemed to be pretty much a blur of negative behavior for Jeph.

Then, in the late fall of this year I got a call from Jeph telling me he was back in town because his dad was sick. The family rushed home to be with their father, who was suffering from cirrhosis of the liver, resulting from his heavy alcoholism. Miraculously, Jeph's dad experienced a moment of clarity with his three boys, joking with them and telling him that he loved them. They left the hospital in good spirits, and hours later Russ Howard passed away. Jeph was home and realized he wanted to stay with us, so he lived in his dad's house. Many of us worried as Jeph's own alcoholism seemed to ramp out of control. His closest friends planned interventions to help save him from having the same fate as his dad. It was not easy to be his friend. He would get drunk and insult or assault his best friends for anything that he saw as a threat to his party lifestyle. Admittedly, I began to turn my back on him for lack of knowing what to do to help him. One day Jeph woke up and decided he needed to get out. He turned to the thing he had done for over 10 years: rollerblading. He started to skate again, hard. He moved out of his dad's house and quit drinking. When I say quit drinking I mean not even a beer after winning a contest. He wanted to film clips, get photos. And he wanted a profile in ONE. He knew that he had acted inappropriately to a lot of people in the industry over the last several years, and that many bridges may have been burned. But he decided to skate so hard, and get the best photos, and do what it took to make it impossible to look the other way.

Jeph Howard has landed on his feet, a metaphor for his life and his insane skate tricks. These photos are of a changed man, a man who loves to skate, a man who is crazy about his new girlfriend, Tori, a man who is a loyal friend, and a man who has been in my life since I could drive to visit him. Whatever impression Jeph may have given you in the past, I urge you to take another look. It would be hard not to, because his skating cannot be ignored. **ONE**



FISHBRAIN TO FAKIE / ST. PAUL, MN



BACKSIDE TO FAKIE / ST. PAUL, MN

# tour /

VX in MN

BY MICHAEL GARLINGHOUSE  
PHOTOS BY JOHN HAYNES

I called Adam Johnson late one summer evening hoping to get all the information for the Vibralex tour to Seattle and Vancouver so I could take the time off work. He quickly responded, "Huh? No one told you? Everyone is coming to Minnesota." My breath stopped. I suddenly became really nervous.

This was the biggest, most important filming tour for the Vibralex team video. It would be the only trip the entire team would take together to film. AJ was going to spend a lot of money on plane tickets for everyone, and even more money on gas for the newly painted blue with silver zebra-striped party van. Recently becoming the rookie on the team added to my mounting sense of pressure. Many of the dudes on the team I had only nervously said "Hi" to at big competitions. Many of the best rollerbladers in the world, including Fabiola DaSilva, were going to be relying on me to bring them to spots to film for one of the most anticipated videos in recent history. My main concern was how we were supposed to film for a video whose goal was to find entirely fresh, unique spots that had not been skated or filmed before. That seemed impossible in Chris Farmer's hometown!

The tour itinerary included Minneapolis for five days; Lake Owen Camp for three; Duluth, Minn., for the weekend; back to Lake Owen for two; then return to Minneapolis to finish up for two days.

After getting the facts from Mr. Johnson, I pulled out my computer and frantically listed every spot I could think of that the team would like. I thought of every new spot we had discovered since Chris moved to Texas, all the spots that haven't been filmed on yet, the spots with the big trick that has never been done yet, and the ones that haven't been

skated in years. After a week of creating a list of 118 spots, I started transforming the list into a daily schedule, to ensure that every day was filled with plenty of spots. The days were categorized by the different areas of the Twin Cities, including St. Paul, the University of Minnesota, the western suburbs, Uptown, and downtown Minneapolis.

And so it began... Adam Johnson, Brenton Wheeler, Alex Broskow and Michael Collins showed up in the party van around 1 a.m. after a pit stop to snag a clip in Des Moines, Iowa. The following day the Kansas City dudes and I went to the airport to pick up the other Vibralex troops, cruising the Mall of America between arrivals. Once we got settled at Chris Farmer's parent's house, our residence for the next two weeks, we ventured to the first spot of the trip.

About a week before the team showed up, some local kids found this abandoned warehouse that had a flat ledge, down ledges, gap to ledges, loading docks, and random broken obstacles, all with perfect ground. The only problem is that someone needed to lift up a "NO TRESPASSING" cable while we drove under it. Not too big of a deal, except when you are driving a huge, powder blue, zebra-striped van. Everyone was pumped on the spot until the fuzz came five minutes later. Huge setback on day one, spot one. My plan was to spend the remainder of the evening checking off clips from this warehouse spot, but after quickly rearranging the schedule we hit some spots on the way back to Farmer's and called it a night. We ended up with nine clips that evening; not bad for some jet-lagged dudes.

Each morning, we would cruise over to the coffee shop to get some artificial motivation for the day while Chris made us a hearty breakfast

to help us get a solid start. We would then journey spot to spot, and every place we went someone on the team one-upped the best trick ever done there. The tricks that everyone thought were bonkers had been effortlessly surpassed. Chris Haffey 540d multiple gaps that others had been barely able to clear, Farmer did switch negative grinds on obstacles where the natural one would have been enough, Brenton did several tricks on a spot that people struggled to grind at all, Michael stringed together flawless lines, Don Bambrick skated spots in ways that had never been thought of, and Alex did gap to grind on rails that had never been done.

Our much-needed break from filming street skating came at the relaxing Lake Owen Camp. For many on the team, this was their first experience with this northern Wisconsin skate paradise. Then it was off to Duluth. None of us knew many spots in the town, which is built on a huge hill in northern Minnesota, but we came across some good ones and now have a pretty epic story to tell about how one particular night we were stranded one minute, then — thanks to Haffey and Fabiola randomly crossing paths with bladers shopping in Wal-Mart at midnight — we weren't. We even had a 2 a.m. box session thanks to our new hosts Isaiah and Tyler. The following day we ventured back to Lake Owen to hang with some more little dudes, and then we voyaged back to Minneapolis to capture the last of what ended up being over 100 clips filmed on the tour.

These photos are only a sneak peek at the memories, antics and amazing tricks that occurred on this and the six other tours that went into filming the Vibralex team video and at how eight boys and one girl left the Minnesota skate scene searching for new spots to film. **ONE**

**"The only problem is that someone needed to lift up a 'NO TRESPASSING' cable while we drove under it. Not too big of a deal, except when you are driving a huge, powder blue, zebra-striped van."**





ALEX BROSKOW / 540 / MINNEAPOLIS, MN



CHRIS FARMER / GAP OVER RAIL TO SOUL / MINNEAPOLIS, MN

picks /



/frankyMORALES

TRICK: fakie fullcab true porn  
LOCATION: los angeles, ca  
SKATES: remedyz  
FRAMES: ground control  
WHEELS: mt  
PHOTO: driver



/ caseyBAGOZZI

TRICK: Ledge roll to parallel 180  
LOCATION: sacramento, ca  
SKATES: roces  
FRAMES: valo  
WHEELS: senate  
GEAR: able  
PHOTO: korompilas



**/franky**IRVEN

TRICK: disaster sweatstance  
 LOCATION: orlando, fl  
 SKATES: roces  
 FRAMES: ground control  
 WHEELS: Mt  
 PHOTO: taylor



**/dre**POWELL

TRICK: alley-oop wallride  
 LOCATION: charlotte, nc  
 SKATES: razors  
 FRAMES: ground control  
 GEAR: jug  
 PHOTO: haynes

/ michaelBRAUD

TRICK: tanker to tanker to s80 gap

LOCATION: orlando, fl

SKATES: valo

FRAMES: ground control

WHEELS: M1

PHOTO: taylor



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VENT	TKXY	2007	2012
LINING			
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# 15

minutes

chris mitchell / BY MIKE OPALEK

**Writer's note:** This was the best and most controversial interview ever! But because of ONE's lack of balls and/or lack of funds for a lawyer for the lawsuit that would have happened, Chris and I were forced to go with the regular mess. Sorry, those guys are pussies. — MO

WE'RE ALL PEEING ON A WALL IN SOME ALLEY JUST OFF TEXAS STREET. I FOUND THIS DISTRICT ON A WEBSITE THAT DESCRIBED THE AREA AS THIS: "DURING ITS POPULARITY AS A RED LIGHT DISTRICT FOR MILITARY MEN BASED IN BUSAN OR PASSING THROUGH, IT WAS CALLED TEXAS STREET DUE TO THE IMAGE OF TEXAS IN AMERICA AS A WILD, FRONTIER AREA." OK, BUSAN, KOREA, IS ODD, BUT IT'S THE PERFECT PLACE TO INTERVIEW THE SELF-DESCRIBED ROBIN HOOD OF ROLLERBLADING, CHRIS MITCHELL!

THE GROUP STAGGERS TO THE MAIN DRAG AS CHRIS AND I FINISH UP OUR PEE MURALS AND TAKE A MINUTE TO SNAP A PHOTO IN FRONT OF A MURAL THAT IS NOT MADE OF URINE. INSTANTLY LOST IN THE FILTHY KOREAN LABYRINTH, WE SPOT A DARK ALLEY WITH A YELLOW SIGN AND KOREAN WRITING ALL OVER IT, SO WE FEEL IT'S APPROPRIATE TO FIND OUT WHAT THE HELL IS THERE. WE SEE A STAIRCASE AND PROCEED UP IT. WE FIND A HALLWAY AND GO IN IT. AT FIRST WE FIND NOTHING, BUT THEN WE HIT THE MOTHER LOAD: A BOOKSHELF OF ASIAN PORN!!! BUT IT'S IN VHS. WHO OWNS VHS THESE DAYS? "IF I DIDN'T STEAL ONE I'D REGRET IT," HE SAYS. AND THAT'S HIM IN A NUTSHELL. NOT A THIEF, MIND YOU. JUST YOUR MODERN METROSEXUAL INDIANA JONES... WITHOUT THE WHIP AND LEATHER JACKET, INSTEAD WITH QUICK SHOES (HE HAS A DUTCH SHOE DEALER KNOWN AS SVEN BOEKHORST), A MATCHING TED BAKER OUTFIT AND A STOGIE TO BOOT!

CHRIS SEEMS TO BE ONE OF THE HAPPIEST PEOPLE I KNOW. HE DOES WHAT HE LIKES AND ALWAYS HAS A POSITIVE SPIN ON LIFE. YOU PROBABLY KNOW HIM AS SEBASTIAN FROM THE MINDGAME VIDEOS, BUT HE HAS BEEN AFFILIATED WITH THE INLINE SKATING INDUSTRY SINCE WHAT SEEMS LIKE BEFORE MAN. HE WAS AN ORIGINAL TEAM ROLLERBLADE MEMBER, BEFORE THEY EVEN HAD A STUNT TEAM. I MET HIM IN 1993 DURING THE FILMING OF "AIRBORNE." I REMEMBER HE WAS ONE OF THE ONLY PEOPLE WHO COULD DO A BACKSIDE GRIND DOWN A HANDRAIL (AT THE TIME THAT WAS A BIG DEAL). HE TAUGHT ME HOW TO JUMP ON HANDRAILS, AMONGST OTHER THINGS, LIKE MAIL FRAUD, THE IMPORTANCE OF STREET FOOD IN BRAZIL, BREAKING AND ENTERING (OR B&E TO YOU PROFESSIONALS), HOW TO THROW A HOUSE-WRECKING PARTY, PHOTOGRAPHY, THE SIGNIFICANCE OF THE SERVICE ELEVATOR IN HOTELS, AIDING AND ABETTING, MANIPULATION, WHERE TO GO IN TIJUANA FOR A RUB AND TUG (...OR WAS IT BEIJING...OR WAS IT BOTH?), WRITING, AND, MOST IMPORTANT, HOW TO HAVE A GOOD TIME IN A FOREIGN COUNTRY. HE'S ALSO A FOUNDING MEMBER OF THE I.S.P. FOR ME, HE ISN'T JUST SOMEONE I KNOW AND HANG OUT WITH, HE'S A TRUE FRIEND — AND OVER THE YEARS I'VE LEARNED THERE AREN'T TOO MANY OF THOSE OUT THERE. YOU MAY NOT APPRECIATE HIS MORALS, OR LACK THEREOF. BUT ONE THING'S FOR SURE: HE'S BEEN IN THE FIGHT FOR ROLLERBLADING LONGER THAN MANY OF YOU HAVE BEEN ALIVE OR STRAPPING THOSE BOOTS ON! BY THE WAY, IF YOU WANT MR. UNDERHILL'S FEDEx NUMBER, JUST ASK CHRIS FOR IT.



CHRIS EDWARDS, CHRIS MITCHELL, & MIKE OPALEK DURING FILMING FOR "AIRBORNE" / 1993

**What's your story in rollerblading? Where did it start for you since you've been there from the very beginning?** OK...(sigh) first you need to understand something: Rollerblading began as a sellout sport. The first existence of rollerblading was commercial — Team Rollerblade. It was a commercial entity that was built to sell skates. The entire concept was created — was manufactured — to sell skates. I was the throbbing gristle of that machine.

**So skating is a sellout sport?** Skating evolved. It's like this: As opposed to all those other sports out there that started out as a culture and then grew into organizations, corporations, businesses, etc., skating has been reverse engineered. It began as a corporate machine, then grew. It evolved into a culture. Through the skaters, skating grew into something amazing.

**Why did you start Box Magazine?** There were two reasons we started it...

**Who's "we"?** Pat Parnell, Neil Feinman and myself. We started it for two reasons. One, something needed to be done to grow this culture, because we wanted to break out of the corporate shell and develop the lifestyle. We knew it was out there if we could just put it into words and pictures and bind it in paper. Number two was, really, we just wanted to create something very cool and we decided that we had to do it right so that skating wouldn't go down in history as a blacklist entity.

**What happened to Box?** It became a business. We created it out of love and we wanted to see the sport grow, which it did. Then Pat started to get bored, Neil started to get distracted and I saw an opportunity to sell it and make some money at the high point, so I initiated that. We sold it to Sports and Fitness Publishing, which published Inline Magazine, Inline Retailer and Roller Hockey, so it seemed like a good fit. Then they sold us to Emap, which lumped it in with the Surfer group (which was the weirdest marriage ever) and they sold it to Prime Media, which killed it! But that was 1999, when the sport was dying and the ad revenues wouldn't support the magazine anymore.

**After all that happened what did you do with yourself?** I left everything and moved to Florida for one year and worked for Disney. I worked underground for Disney under a false name with a false address and a false social security number so that I could write a book about the goings on behind the scenes at Disney World.

**And how hard is it to get a false SS number?** A magician never reveals his tricks. It's Disney magic!

**What was that experience like, moving away for a year to write a book?** It was a very lonely experience, but it was good. It was like turning myself inside out.

**Why lonely?** Lonely because I was there as somebody else. I wasn't there as

me, I was playing it safe so I wouldn't get caught, so I could write the book So I couldn't open up to anybody out there. I didn't have my friends there. There were a few rollerbladers out there doing the Tarzan show but really it was just me and my computer writing for a year.

**Give us one example of what Disney doesn't want us to know.** Disney cast members, like all the rest of us, fuck a lot, drink a lot, do drugs, molest people, engage in illicit behaviors. And then there's the offstage living... Now Mike, I hope you're not going to forget about all the good parts of rollerblading's history, like "Blade Warriors" and "Brink" and "Airborne."

**Well, since I've written no questions down for this interview and we're drinking from the keg in Korea on a Wednesday night, tell us about how you were on "Blade Warriors."** Me and Angie Walton and Alan Vano, Cory Miller and A.J. Jackson and Arlo (Eisenberg) and Brooke (Howard-Smith) were part of the original rule makers! "Blade Warriors" was a brightly colored, flashy light TV show that combined all the elements of "American Gladiators" with all the fun of Team Extreme Rollerblade!

**What happened to it?** We survived one season...

**In spandex?** In a lot of spandex. Purple and gold spandex. They built sets for us and shot it and I'll have you know I think they still show "Blade Warriors" in Europe and parts of Southeast Asia. There was an enormous teeter-totter and Cory Miller would perpetrate a back flip on it...

**The MILLER THRILLER!** They had a half-pipe you'd try to kill people on... ahh that was good times.

**But that's how you make money rollerblading: by selling out.** That's how you made money in the beginning! Now, we've purged skating of those impurities. Anyone who skates now is doing it for the love of skating. This is ground zero.

**So how do you make money in rollerblading now?** Good question. Not by manufacturing anything, not by skating, apparently! But in 2010 rollerblading is coming back.

**I heard you have this outstanding bet with Cory Miller and Arlo Eisenberg.** Both of whom have lost already.

**And what is the bet?** The bet is, what year will rollerblading come back? You have to understand we made this bet in 2004. Arlo said it was going to come back in 2005 and it did not.

**Let the record show Arlo wears women's pants (or pants that should only be worn by women, hookers or transvestites and/or she-males).** Let the record



ARLO EISENBERG / TOPSOUL / 2000 / PHOTO BY CHRIS MITCHELL

also show that Cory Miller said it would come back in 2008, which I believe was rollerblading's lowest point. But it's always darkest before it's dawn, Mike Opalek, and my bet is for 2010 that rollerblading will surge back into the limelight!

**With or without Blade Gear colors? For you kids, Blade Gear was Rollerblade's clothing line that was pretty much all neon.** When rollerblading comes back it will be riding a wave of neon. This is my prediction.

**You've worked on several movies as a stunt rollerblader and a stunt coordinator or technical adviser. What projects have you done, and how were those experiences?** Yes I've done pretty much all of the Hollywood projects. "Airborne," "Brink," "Prayer of the Rollerboys." There was a Coke commercial with David Fincher and another one with Michael Bay, there was Mountain Dew and Target. I started doing the stunt work because it was fun. But then I began to notice that Hollywood types would take advantage of rollerbladers if they were given the chance and I couldn't sit by while rollerbladers were getting fucked. I started negotiating for the skaters so they'd earn real money, the same as a stunt person would get, and stunt bumps with residuals. Over the past 15 years I managed to get a lot of good people a lot of good money, and I think we managed to have some fun doing it.

**How did "Airborne" affect inline skating?** "Airborne" happened in 1993 and this was when Box Magazine started. It's when Videogroove began. It's when Birth Clothing was born. In many ways 1993 was the big bang of rollerblading and "Airborne" was the sun. It was the first time the entire country got to see aggressive skating in all its glory, with vert ramps and handrails done properly, with Chris Edwards, Jess Dyrenforth and Pat Parnell and all the guys who started doing the aggressive skating. So "Airborne" was really the launch point for a lot of skaters. Even you, Mike Opalek, were discovered doing "Airborne."

**So what you're saying is that I'm the greatest thing coming out of "Airborne"?** Skating wouldn't be where it is today if you didn't get discovered.

**A lot of the older guys might know who you are, but the younger generation doesn't. You're always doing something for the industry behind the scenes. What is it that you've been up to the past few years?** I owe skating a lot, let's get that straight. Skating has done a lot for me. Skating has grown me up, it has paid me, it has given me hours and days and weeks and years of fulfillment. At this point it's my turn to give back to skating. One of the things I do is, I've somehow become a board member of the USA Inline Stunt. The goal of this federation is to legitimize the sport internationally so that it can be recognized by legitimate sporting competitions and ultimately make it into the Olympics. Now it's not to say that I believe in this. I don't believe necessarily that skating should be in the Olympics or that it even could be in the Olympics. But that's not a good enough reason not to do something.

I've always done things motivated by the idea that if it's going to be done, it better at least be done right. That's how it's been with coordinating these things with Hollywood and that's how it is with coordinating this federation for the Olympics... I can't stand the idea that some yahoo is going to do it and fuck it all up and we'll be back to spandex! (I GIVE HIM ONE OF THOSE SLOW CLAPS THAT YOU SEE IN THE MOVIES AFTER A REALLY INSPIRING SPEECH.)

**What are you doing now in life?** These days, I spend a lot of time working on my book, "The Disney Diaries." It's the true story of my year living at Disney World, and what really goes on behind the scenes. Spoiler alert: Mickey's usually a girl!

**Where are you with that?** I'm negotiating a contract with a publishing company and it will be printed I think Christmas 2009... right before the second coming of rollerblading.

**Where is rollerblading going?** I was actually talking to Cory (Miller) about this today over lunch. Skating will surge again in 2010, but it is up to us to decide if it will have its second coming or if it will be a flash-in-the-pan resurgence. That was a big point of contention between Cory and me. Cory said we would let it slip through our fingers.

**What do we as an industry have to do so that it does not slip through our fingers?** We have to stand on our own feet. I think one of the biggest mistakes we made last time was we let ourselves become subservient to the other sports. We let ourselves look to them for approval. This time around, we need to be proud of what rollerblading has become as its own culture. Our media centers need to grow roots and hold firm to the true ideals of rollerblading — namely that we are an intelligent, artistic, diverse group with international influence, and we're not afraid to broaden the definition of our sport. We never should have let the sport get so narrow. We went from amazing events like Lausanne with its festival atmosphere to (Aggressive Skaters' Association) bullshit rail jams. When we cut out "fringe" elements of aggressive, like downhill and freestyle, we cut our numbers exponentially. But this time, when we rebuild rollerblading, we need to keep it broad at the base. You can't build a pyramid upside down.

**"Aggressive" is a really gay name. What should we be labeled as?** I apologize for that. I don't think I can name it. Do you really want the guy who came up with the word "aggressive" to rename it?

**Why did you do it?** Pat Parnell and I had to diversify what we were from everything else so we could sell advertising in the magazine. Now someone else has to come up with a name.

**Wow, that's really, um, noble... and we should wrap this up. Can you give us one parting thought until we get to do this again?** 2010! ONE



# folio

andrew cleary / BY FRANK KULOW

For quite some time, Andrew Cleary was a centerpiece in the Midwest skate scene. With a love of skating but the body of a fullback, Andrew did what most hefty skaters do: picked up a camera. His videos helped put many otherwise unknown skaters — such as Ron Copeland and James St. Ours — as well as Akron, Ohio, on the map. At a time when editing a skate video meant little more than timing tricks to land on the beat, he combined unique video techniques that left many viewers' questions unanswered on the Be-Mag message boards. One thing was clear: Andrew wasn't your typical skate videographer. This large attention to the smaller stuff led him to branch off into motion graphics, photography and graphic design.

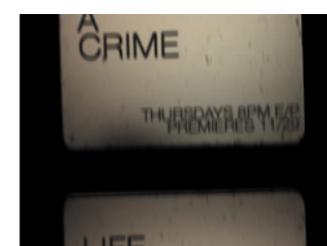
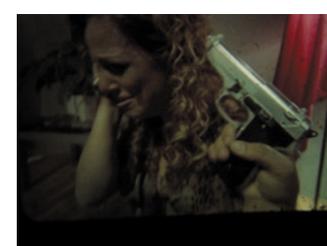
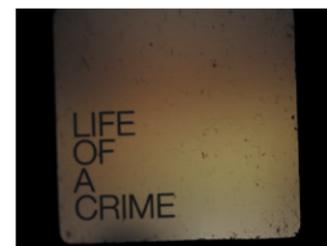
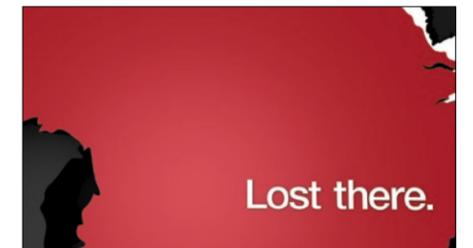
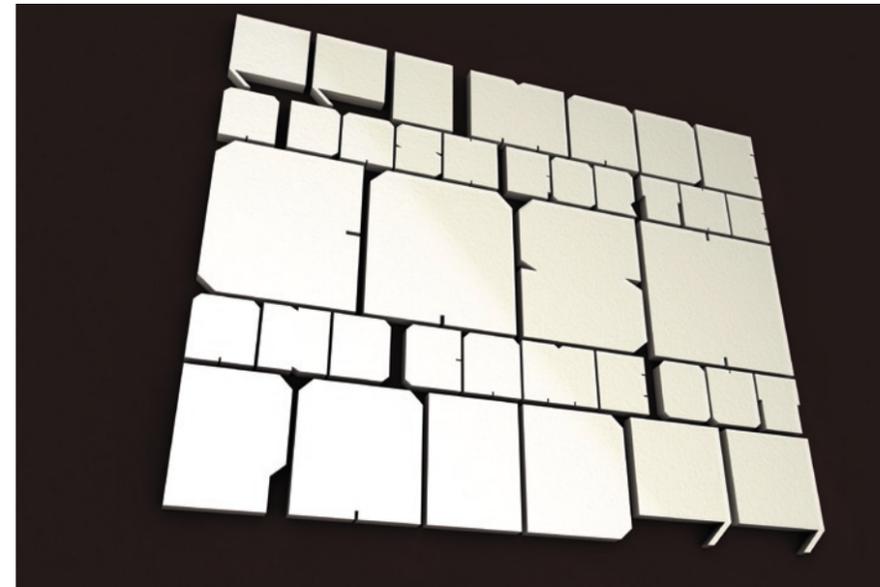
Putzing around, working on small projects at postproduction houses in Ohio grew old very quickly, so Andrew and wife Ruth made the jump to Brooklyn, N.Y. Being in the heart of the motion graphics world helped

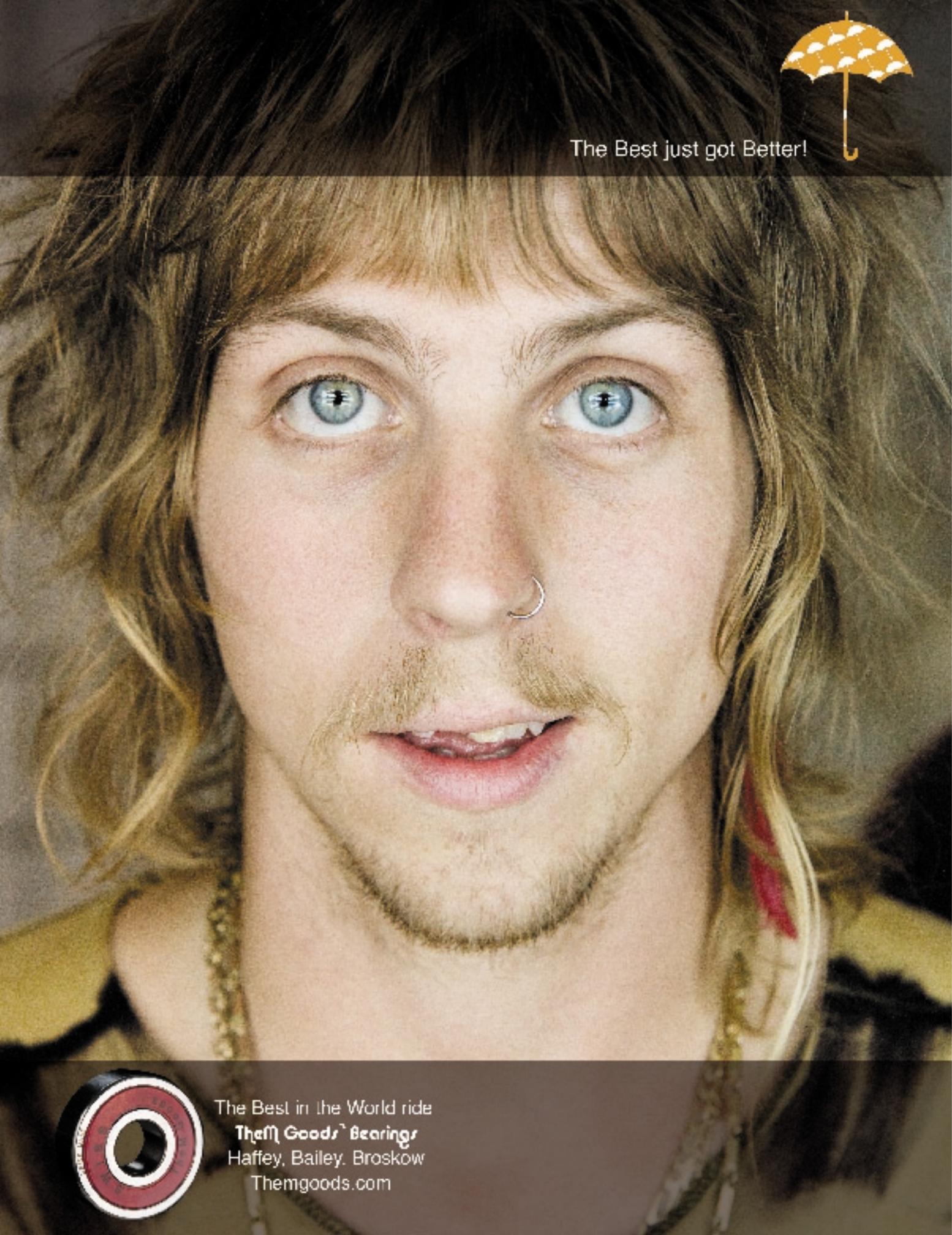
Andrew focus his talents and develop into a motion designer. Landing an internship with INTERspectacular, he began learning firsthand from some of the best talents working in the broadcast arts and design industry.

Later, Andrew took on the crazy competitive life of a freelance motion graphics artist, bouncing around from studio to studio. After years of juggling freelance work, he took a staff job at Thornberg & Forester as an animator/designer and has been there for the past year. Over the past two years you have probably seen some of his network and show packages for clients such as VH1, Comedy Central, Discovery Science, A&E, Fox Sports and MTV.

Although he still puts on his skates as often as his out-of-shape body allows, Andrew spends most of his free time playing in pool tournaments and hanging out with his wife and daughter.

(OPPOSITE PAGE, CLOCKWISE FROM TOP): "DASH FOR THE CASH," PERSONAL PIECE; ADVERTISEMENT FOR CONSERVATION INTERNATIONAL; STORYBOARDS FOR DISCOVERY TIMES "LIFE OF A CRIME" PROMO; "DIRECT TV" STORYBOARDS





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1 >



**john haynes**, photographer, Minneapolis, MN

You may have noticed that John Haynes shot an ass-load of photos for this issue. And it was kind of an accident. We sent him to shoot Montre, and then John kept sending us all these incredible Jeph Howard photos, and before long they all ended up in the glorious magazine you now hold in your hands. Often holding down Minnesota, but in this case also showcasing Charlotte, N.C., Haynes is one-of-a-kind.

2 >



**adam niemara**, artist, Dearborn, MI

Adam Niemara was born on Friday the 13th under the devil's sacred sign of a prophecy long forgotten. With pen, ink, and blades he weaves a tapestry of unholy evil and galactic mythos upon existence itself—clawing, ripping and chewing his way through the womb of time and history. He bears the mark of the beast, the mark of the betrayer. He also loves Mountain Dew.

3 >



**josh jabcuga**, writer, Rochester, NY

Born and raised in Buffalo, N.Y., Joshua Jabcuga has written two comic-book miniseries (including "Scarface: Devil In Disguise," the official prequel to the film), has contributed to Kevin Smith's website and Chuck Palahniuk's website, and runs a weekly column at Comics101.com. Here we see him with Ultimate Fighting Championship star Randy Couture at the 2008 San Diego Comic Con.

4 >



**dan leifeld**, writer, St. Louis, MO

I'm a vagrant. I'm liked and loathed by friends, fiends and frequently by myself. One-way tickets; luck, money and welcome run out; successive shit, I can't express myself properly; I edit out the bad, mine with the grave. Self-destruction, discovery, fulfillment are all misconstrued. I always find myself at the end only to begin once again. Waking up is a pain. I guess I'm tall, dark and handsome.

5 >



**kenny owens**, videographer, Charlotte, NC

"Skinny" Kenny Owens has been blading for a minute. Serving as wingman to James Reetzke for many moons aided Kenny in the art of crafting engaging videos, and today the results can be seen in the "Say Word" video series, showcasing the skating coming out of the central east coast and spots international. For this issue Kenny provided editorial on long-time friend and rising talent Montre Livingston.

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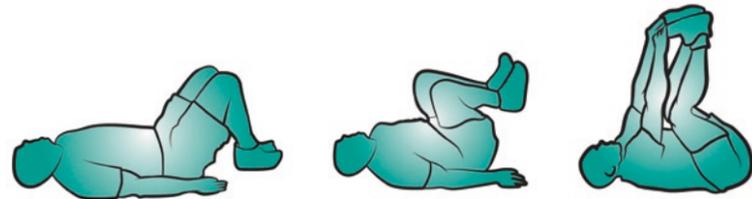
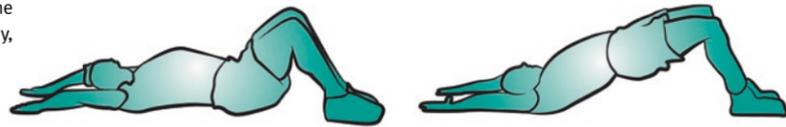
## BACK STRETCHES

ILLUSTRATIONS BY ROBERT LIEVANOS / WWW.FADEHURRICANE.COM

THE CONSTANT IMPACT OF LANDINGS, PLUS THE VARIOUS CONTORTIONS INVOLVED IN ROLLERBLADING CAN LEAVE YOUR SPINE COMPRESSED AND YOUR HIPS TENSE. THE RESULT IS A PRETTY CRUMMY FEELING ALL AROUND, SO TAKE A FEW MOMENTS TO LEARN THESE SIMPLE STRETCHES, WHICH CAN AID WITH ALIGNMENT AND RELAXATION WHILE BUILDING STRENGTH AND IMPROVING POSTURE.

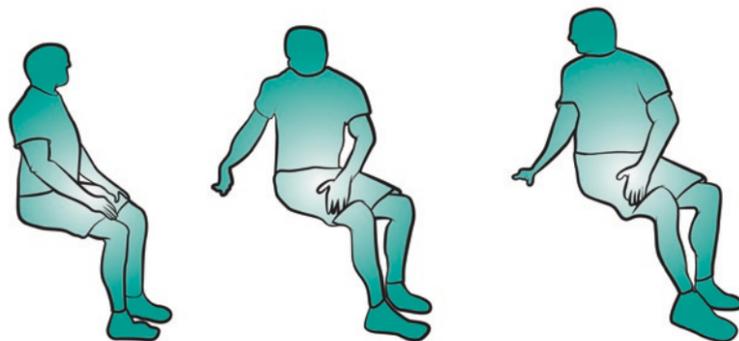
### Pelvic tilt into bridge

Lie down with your feet flat on the floor, heels underneath your knees, arms stretched overhead to relax your upper back. Lifting only your tailbone to the ceiling, stretch your lower back. (Avoid lifting the whole spine yet.) Pull in your stomach. Raising the rest of your back off the floor will put you in the bridge position. When relaxing, do so slowly, trying to stretch each vertebrae individually.



### Erector spine stretch

Lie on your back, hug your knees to your chest, lift the soles of your feet upward, grab your feet, and press your knees toward the floor. If unable to reach the feet, place your elbows inside your thighs and apply downward pressure, which will emphasize the inner-thigh stretch.



### Seated or standing twist

Sit in a chair or on a bench with both feet flat on the floor. Start off rotating your head and chest to one side, so that at least one hand touches the back of your chair, keeping your feet planted. After getting into this position, take a big breath, relax, and while exhaling twist a bit further. This stretch can also be done in front of a wall, placing one or both hands on the wall behind your to brace yourself and twist the spine further. Repeat in opposite direction.



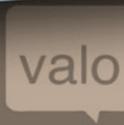
Aggressive.



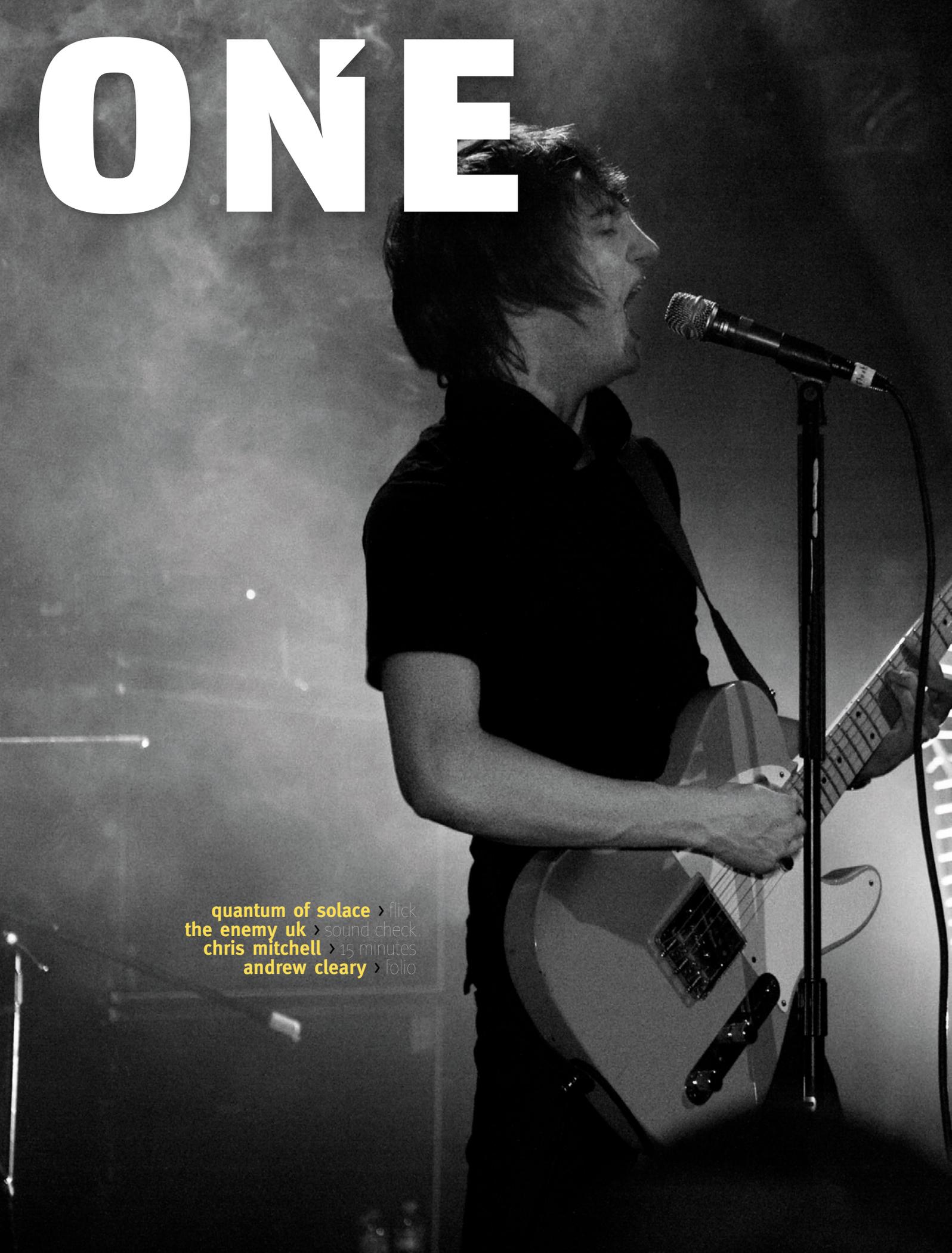
Aggressive.



Aggressive



# ONE



**quantum of solace** > flick  
**the enemy uk** > sound check  
**chris mitchell** > 15 minutes  
**andrew cleary** > folio