

# ONE

*skater of the year  
issue*

alex broskow

#13

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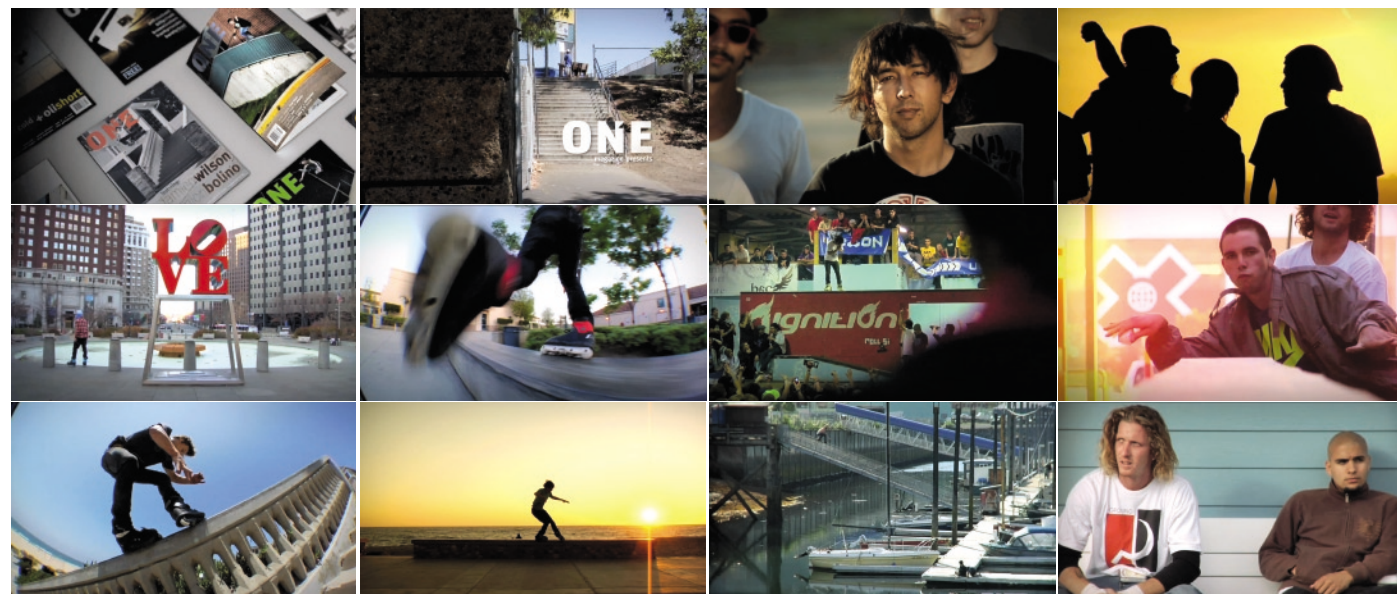
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# letter /



## “Greater than the sum of its parts.”

Let's talk about this issue. Notice it's a little heavier, a little thicker? Well, it is. That means we've got even more room to show the finest photography and best editorial content in the business. Beyond that, though, this issue goes to print tomorrow so that it'll be ready in time for Bitter Cold Showdown. (If you're reading this at BCSD 2009, we hope you're having a great time.) Which brings the tally of new ONE products available at BCSD to three: a new issue, a new batch of ONE shirts, and of course our brand new ONEvideo. We think that's a hell of a way to kick off 2009.

Speaking of 2009, have you noticed all the doom and gloom out there in the world? All the talk of the recession and lost jobs is enough to get even the jolliest bastard down on his luck, but while the world shifts and markets adjust, little ol' rollerblading is chugging along, doing what we've always done. While many talk of a loss of hope during these times, I for one can't help but see a world of opportunity. When everyone panics, the real barons put their noses to the grindstone and make their fortunes. It's happened all throughout history, and for the savvy eye this new economic dilemma presents the same possibilities. And just in time, really. That whole over-the-top, rich-bitch culture of the early 2000s was getting pretty stale. I think that this recession will change social and cultural paradigms; imagine a sort of B.C.-A.D. way of looking at our times. I doubt things will ever go back to exactly as they were before the bottom fell out on everyone last September.

Which, if you've been paying attention to what I've said above, is a good thing. It means the time is coming when ad execs and producers will be forced to find new things to reach the audiences they are now losing. Will rollerblading be that thing they rediscover? That's not the kind of thing anyone can control, but it means our chances are probably better

than ever to get a second look from the powers that be. And just for the record, I don't propose selling out, just selling up, as in more sales! More bladers!

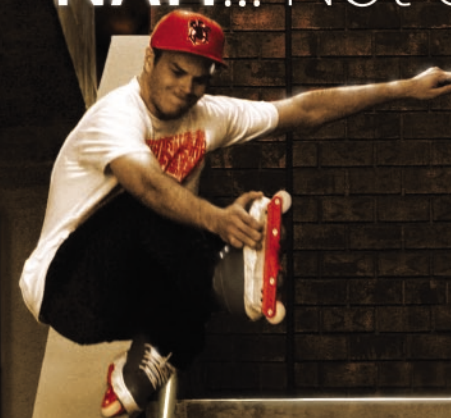
In keeping with our optimistic outlook, ONE decided to take that momentum a step further and create the (Every Day is) Get Someone to Blade Day initiative to encourage all our readers to take a more active role in creating new bladers. Whether it be an encouraging word, a pair of hand-me-down skates, or straight up getting a new person on blades, the truth is that each and every roller is a representative of our culture, for better or worse, so we need to make the most of it. If each skater could get one new person to skate, we would double our numbers. You have no idea how big of an impact that would have on your favorite companies.

But listen, I've been typing long enough. Gotta start thinking about catching the flight I've sat here waiting for, and don't want to bore all you fine people too much more. Let's end by saying that 2009 is going to usher in a new era for blading, one way or the other, and ONE plans to be at the head of that pack. Thanks to all for your continued dedication!

Justin Eisinger  
Editorial Director  
Atlanta Airport, International Terminal  
February 2009

P.S. — Extra special congratulations go out to Alex Broskow for earning the title Skater of the Year, and extra special thanks to Connor O'Brien for all his incredible work on the ONEvideo.

Another new team rider?  
**NAH...** Not even close.



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# scene /



Rob Thompson, Trace Taylor, Charles Dunkle, and Matty Schrock. Photo by Trace Taylor

## birmingham, al

Alabama. When most of the world hears this state mentioned, they think of trailer parks, outhouses and racism. Some, if they don't think of that, they just plain don't want to go there. For those of us in this great state, we think of the opportunity it has to offer and the passion we live our lives with day in and day out. This passion is exemplified in every clip, every photo and every trick any BAMA roller lays down.

When BAMA was coming up, no one knew anything about the armpit of the South or the talent that it could produce. Charles Dunkle was the first dot on the map and will never be forgotten. He carried his creativity to the next level and influenced skaters around the world. Whether it is his creativity or his ability to lay down the big hammers, he has thrown a piece of himself into everyone's skating.

Something that has separated Alabama from the rest is the lack of adequate skate spots. We were never able to find that perfect spot. So,

what did we do? We dealt with what we had. Our passion to roll, and roll well, allowed us to overlook the imperfections and see the whole trick. Do we skate and look perfect? No. We skate to live, to contribute to our sport and to leave a lasting mark on the industry. We do not skate to better ourselves; we skate to better our sport.

With that said, many individuals, magazines, videos, photographers and videographers have been produced by Alabama. I only mentioned one individual for a reason — the majority of you know who we are or have been here to roll. Just like every scene, this one has changed. My only wish is that the ones who come after us share in our vision. If you want to represent BAMA, you had better come with passion and drive. If not, don't bother. — Trace Taylor



MONTGUFFERY v2  
STRETCH DENIM



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EUROPE

JAPAN

UKRAINE

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SOUTH AFRICA



JEFF DALNAS  
SIGNATURE  
PRO DENIM

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PHOTOGRAPHY BY MATT McLOONE

# take5 /

## dominic sagona

### Places to wake up with a hangover

1. On the side of the spine ramp at Winterclash '08
2. Inside some Dumpster at my first rave
3. In the little dirty space behind my toilet and between my shower
4. Under the turntables, passed out mid-mix
5. On top of the Daily Bread roof rolled up in an old wet rug

### Gross/fucked up things I've done to my friends

1. Naked raptor dance over Stockwell
2. Vomiting Subway on the Ketek's bare chest
3. Sending Frenchface to the hospital with a gum infection after receiving a post-skate Ronchy Ronchina
4. Hiding a raw, insanely pungent rotten fish in Petty's clothes for a week
5. Urinating all over John's shoulder and neck after he's already slipped and fallen in pee in a gross public bathroom

### Skaters that make me want to quit

1. David Sizemore
2. Cyril Daniel
3. Mike Budnik
4. Shima, for being so good
5. Anyone who 540 kindgrinds and takes it seriously (minus Haffey)

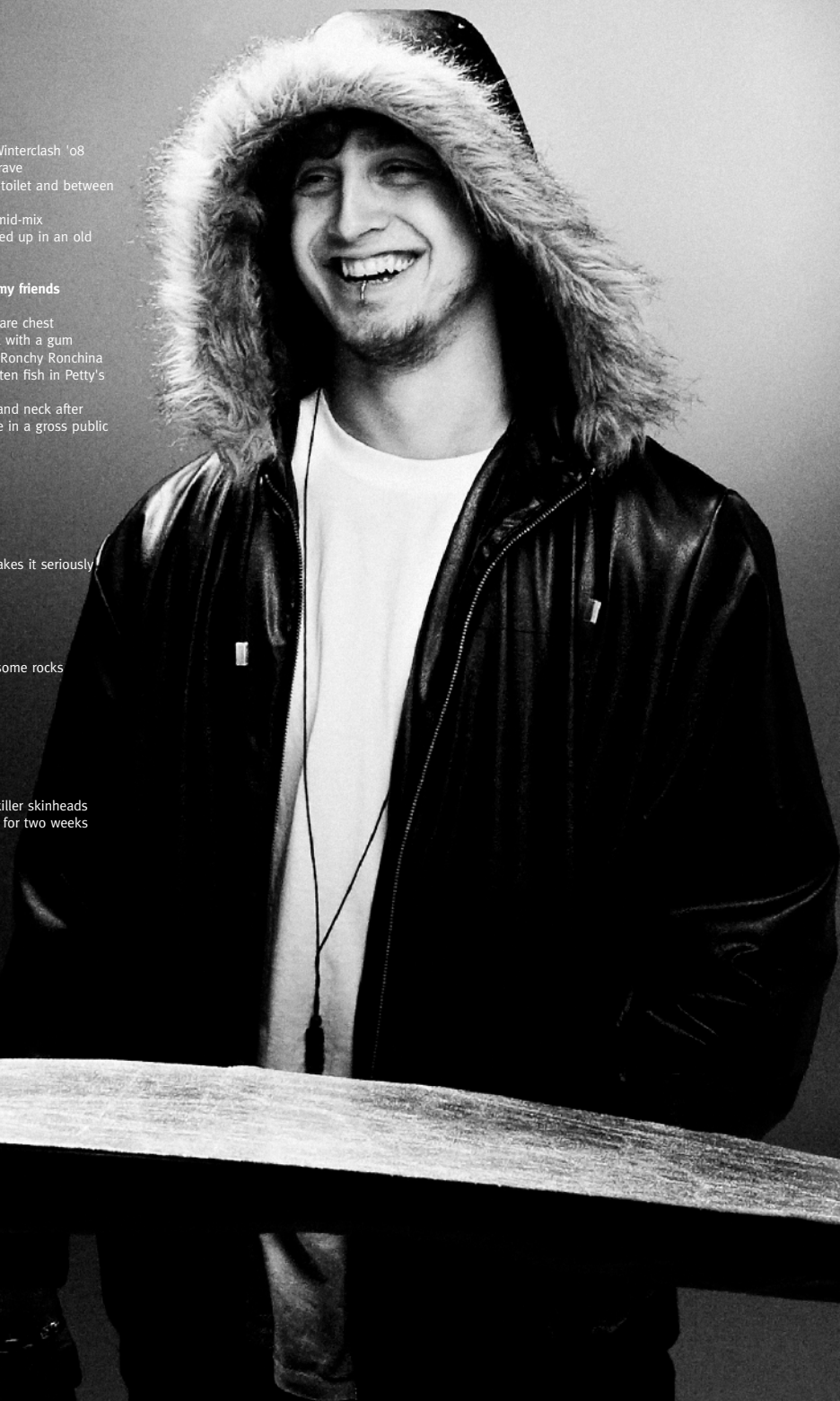
### Ways to die

1. Heroin overdose
2. Plane crash
3. Leaping off a really high cliff into some rocks
4. Driving off a bridge
5. Beaten to death

### Places to never get stuck

1. Paying an overdue speeding ticket
2. Drunk and alone, lost in Mexico
3. David Sizemore's house
4. A racist club in Poland with huge killer skinheads
5. Stood up and stranded in Sweden for two weeks

> photography by philipp forstner



# scribe

## URETHANE



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PHOTO: JOHN HAYNES

# alt /



**NAME:** Chris Haffey  
**AGE:** 24  
**LOCATION:** Pasadena, CA  
**OCCUPATIONAL STATUS:** professional blader  
**YEARS BLADING:** 13  
**INTEREST:** Skiing  
**SITE:** lineskis.com (Huge thanks goes to Josh and Nate for hooking me up with a pair of skis!)  
**FOR THE RECORD:** Skiing has become my other passion. I like it because it's basically like skating, just faster and bigger. Hitting big-ass jumps going so fast that you hear your jacket flapping in the wind is a hard feeling to top! After a long summer of competing and filming, skiing is a nice little break from skating. At the same time it keeps me in great condition, so the transition back to skating is rather seamless. Being up in the mountains is also a nice change from the urban environments I am usually skating in. It's a peaceful place to be. My favorite part of being on the mountain is that there are no expectations. No one waiting to see what I do next; just me and my friends — in California I am usually with Brian Shima, or in Colorado I am with Brian Aragon — having a good day shredding.

› photography by jon elliot

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3. Skylar Stovall

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2. Storm McKee
3. Kerron Donelson

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2. Cedric Martin
3. Daniel Soto

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1. Steve Bundy
2. Rick Rodriguez
3. Sean Cowen

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### 4X4 CHRIS FARMER WHEEL 57MM/92A

retail: \$25

Oops he did it again. Farmer continues to defy logic and the laws of physics with his brand of rollerblading, and his new wheel from 4x4 brings his dark stylings to your urethane. Whether it be dazzling your retinas with his negative tricks and transfers or shock-tastic thrift store boots, this is one guy who refuses to conform to expectation.



### STREET ARTIST STAR ICON HAT

retail: \$26

When is a hat a big deal? When it's the latest offering from new urethane maker STAR. Available in what has to be about a dozen colorways, the Icon and Icon Embroidered hats bring Street Artist's graff-themed stylings to your dome and lets you get all matchy-matchy with the wheels on your blades.



### USD DOMINIC SAGONA UFS THRONE

retail: \$325

There's never been a better time for gold skates than amidst a global economic crisis. It's the perfect time to dress your feet in golden booties to let everyone know that they and their social well-being concerns can bugger straight off. Besides the unique color, Dom's new UFS Throne comes with a brand new V-cut neoprene Sifika liner, "soft boot" lacing, Kizer frames, Undercover wheels and a dash o' class fo' that ass.

### XSJADO CHRIS FARMER 3

retail: \$249

It was bound to happen and it finally did; Xsjado made an all-white skate. Chris Farmer must have beat the whole team at arm wrestling to get dibs on this colorway. It is notable that as the new Damien Wilson skate features the new Xsjado strap system and V-cut cuff, the Chris Farmer 3 comes set up with the classic in-step strap and cuff.



### PRINT BRIGADE I STILL ROLLERBLADE T-SHIRT

retail: \$22

The creative minds at Print Brigade drop a refreshed version of their popular I Still Rollerblade shirt that leaves little question to the public about what wheeled activity you call your own. Printed on American Apparel by cool dudes in the Northeast (I'm looking at you, Boston and Connecticut), look for the limited edition version available only at Bittercold Showdown, or check your local shop or printbrigade.com for other deals.



### CON.ARTIST JEFF DALNAS SIGNATURE DENIM

retail: \$66

Con.Artist just dropped a whole mess of new stuff on the public in the form of a Web site, new shirts (including the accidentally perfectly timed Ponz), and a line of new denim offerings that sparked great interest amongst bladers. This Jeff Dalnas Signature jean is 100 percent raw spun cotton with a light gray/blue tint, featuring contrast stitching, plus custom labeling and embroidery.



### DYNA B. SMITH ANTI-ROCKER WHEEL 44MM/101A

retail: \$26

Dyna dips its toe back into the urethane waters with this respectable black number for Brandon Smith. He's the cool hand behind the lens and the cool guy above his blade. As a pro photo roller like there has never been before (sorry BK!), the rebirthed Dyna pays respect to those accomplished skills with the perfect housing for a pair of Them Bearings.

### KASPA UBERALLES T-SHIRT

retail: \$18

Jeremy Beightol has brought a level of maturity and sophistication to rollerblading apparel ever since conceiving his first Kaska shirts, and now he resurrects the brand from a long hiatus with the long-sought-after Uberalles shirt. If you're one of those guys who wants to look kinda tough while rolling and swoop in on the rock 'n' roll queens at the bar, there is no better option in your closet.



# sounds /

just released /

## DEPARTMENT OF EAGLES

In Ear Park  
2008 4AD



favorite track:  
"No One Does It Like You"

If it takes a while to sink in, keep trying. Surely, most listeners have something to find in the hollow sounds of Department of Eagles' new record, "In Ear Park," named after a West Los Angeles park that the band's co-founder Daniel Rossen visited with his now-deceased father. On a break from his more well-known Brooklyn act Grizzly Bear (and amidst rumors of creative conflict with Grizzly band mate Ed Droste), Rossen and college roommate Fred Nicolaus take a break from a sporadic genre-shifting past and move to a more focused and organic echoed haze not far from Rossen's recent work with Grizzly Bear — the album was recorded in an old Brooklyn church Grizzly Bear often practices in. Though not exactly pop music, "In Ear Park" demonstrates innovative but classical song structure while still sounding unique and even bizarre at times — "Classical Records" attributes living emotions to a shelved record collection and weeps for the dust it collects. The album's title track (and album opening) leads off fiercely, beginning with quietly plucked guitar strings and developing into crashing percussion, pouncing piano work, and Rossen's wailing vocals. It's tracks like the bouncy and energetic "No One Does It Like You" and the graceful "Herring Bone" that will have you hitting repeat, though. "In Ear Park" is as detailed as its intentional imperfections. It's as mysterious as its vacant resonance. And it just might make you rethink your uncle's Mozart collection. — Kostka

## ICE CUBE

Raw Footage  
2008 Lench Mob Records



favorite track:  
"Hood Mentality"

I remember when I got my hands on a copy of "Lethal Injection." As a sixth-grader with parents who didn't agree with gangster rap, I sent a friend's brother (who I'd never even met) into a local record shop to buy the parental-advisory-protected piece of West Coast rap history. The sticker was blacked out with a Sharpie, the bedroom door was shut and the volume was on low as I sipped St. Ides and dreamed of seeing "ghetto birds" in my own hood. Times have changed since then: Eazy is dead, rap has flown south and legendary Compton king Ice Cube has become a Hollywood hit. It's unfortunate, however, that Cube's rap game hasn't stayed up on his eighth studio album, "Raw Footage." For one, it's become obvious that Cube can't keep up anymore. On "I Got My Locs On," he fails to keep up with Jeezy's industry-questioned rap abilities with an especially slow delivery. He sounds unsure of himself with lines like "It ain't about chivalry/it's about dope lyrics and delivery" on "Gangsta Rap Made Me Do It," and he spends 25 lines on "Get Use To It" rhyming — icky with sad lines like "All we bumping is Missy." As a fan of both Ice Cube and Missy Elliott, I can now only agree with one standing the test of time, and Ice Cube is ever going to pick it up, he's got a lot of roots in South Central to hit up. — Kostka

## Q-TIP

The Renaissance  
2008 Motown Records



favorite track:  
"Gettin' Up"

There was a day when most interested in hip-hop gave up on Q-Tip. After the disastrous "Amplified" in '99, who couldn't? It seemed as if the Queens rapper had completely detached from his roots leading A Tribe Called Quest and caved in to the rap world that surrounded and out-numbered him. Though the late J Dilla came through for him on production, he never seemed to repay with anything close to familiar. His lines had become flooded in debauchery focusing a great amount of time on the opposite sex — a subject that became crude and almost creepy at points. Fast-forward almost a decade later to a time when Q-Tip has become a near ghost, and to the release of "The Renaissance" — a surprising and refreshing set of recordings that may question the validity of other "backpackers" in the game today. "The Renaissance" demands modern-day justice on tracks like "Won't Trade," a track on which Q eliminates any questioning that he's still a major player by dropping the beat and demanding, "The physical ability/with mental capability/legitimately places me/inside of your vicinity." On "Life Is Better," he gives hope to aspiring writers while paying homage to past and modern legends in the rap game. And Q finally tackles love without being crass on "We Fight/Love," weighing a couple's troubled love in everyday life. Maybe that's where Q-Tip finds success in this album as a whole: departing from the unreal rapper lifestyle and listening to the listener. — Kostka



## SOUND CHECK > apes of wrath / AN INTERVIEW WITH SINGER AND GUITARIST ROB KENT

by justin eisinger / photography by jon elliot

**I'm here on a dark and stormy night in San Diego with Rob Kent, lead singer and guitarist for Apes of Wrath. And Rob, so, a lot of things have been happening for you guys lately. Can you start off telling us how Apes came to be?** Well, it all started really when Andrew and I met, because I came to San Diego looking for a band. Depending on whose perspective you're looking from, but you're asking me the question, so I would say when I moved to San Diego and within a year I met this guy Andrew, who was in the music program at San Diego State, and we played with this kinda whatever band and, um, I definitely noticed a certain level of creativity in him and an ability to play together. I'd played with several different people here and there, but I never really had been able to put a band together. I wanted to be super-choosy about it; this is an important decision I'm making here, you know. It was him, and then it wasn't until a few years later that we met Jake, the bass player, and that's when things started to solidify. Like, OK, we can write a song and run it by this guy, and he, what Jake was really good about was saying, "Do it like this. Play it like that every time." We were still in our infancy as songwriters. We still are; we don't know what the fuck we're doing. But Jake had all this jam band experience and was really good at being like, "This is this part, and this is how the song goes, period. Let's move on to something else."

**So he introduced some structure.** Yes, he introduced structure.

**Let's take a step back. I want to know if you can describe how you knew there was a connection with Andrew. Was it just strictly a comfort thing, or comfort plus creativity? And I'm sure there's a trust issue when it comes to forming a band.** Oh, absolutely. Especially in the very beginning, when you first meet someone, and you run band names by each other and you're like, "I like that," and it's like dating, it really is. I have three wives; they've become my wives, and we can't fight. We have to be respectful and loving of each other. It was definitely a feeling from just everything about him. He was just this soft, intellectual guy. I felt like I could learn a lot from him and maybe he could learn from me too.

**Tell us real quickly, you mentioned Andrew and Jake; what do each of them do?** Andrew is the lead guitarist, and Jake is the bass player.

**Rob, what were some of the fundamental phases you guys went through after meeting up with Jake?** Then we cycled through, like, three or four drummers that just weren't right, and I think we all knew they weren't right, but it was better than having a drum machine, and we picked up little things from each one...

**Drum machines are so hot right now though.** It is, it is, but then so is Dustin Elliott. (Laughing.) Drum machines can't take their shirts off and flex, so, but

when we met Dustin it was so obvious that he was the one. He didn't even play, he just did a little, like, shakedown, and I was like, "That's it. This is the guy." Just from his dexterity and his ability warming up, his ability was just... and then came his tastes that were really up my alley at that time. I didn't even come around to punk until the last two or three years, I didn't have that education. I'm from Orange County; I was very sheltered.

**What are your influences?** Nirvana and Motown were the two big ones, and just good sensible songs. Not necessarily pop, but songs that stick in your head. Whether it's Stevie Wonder or Smashing Pumpkins, like, if you're showering and singing this song and start thinking, "Why am I singing this song?"

**They're anthemic.** Yeah, and I'm still trying to get to the bottom of why songs stick in your head. What is "catchy," anyway?

**Emotional connection. That's the thing that's catchy, right?** Yeah... and we met Dustin and by this time Andrew and I already had all this stuff, these ideas — we'd been playing together for four years...

**Are you guys playing shows at this point, playing out?** No, no. The first show I ever played in my life was with Dustin and the Apes. I've never played with another band; I'm a total rookie.

**When did you guys officially become Apes of Wrath? How long have you been a band?** I'd say going on almost two years now. But the first year was more of just us being egged on by some awesome kids like Peter from Roxy Jones, Dave from Vitro. They would hear little bits of what we'd do and be like, "Dude, do a fucking show with us. Get out there!" We'd be like, "No, we're not ready, we don't want to start yet," and they really just shoved us out there and we started playing. And it was probably the best thing for us, because we found out that we sucked on stage. We were afraid, we were intimidated, and we didn't know what it meant to be a live band. We could practice together, we could nail it, but putting on a show was another thing. So it's a good thing they got us out there a year before we thought we were ready 'cause now here we are two years later and we're just now realizing how to put on a good show.

**What is someone's experience at an Apes show?** What I get a lot is, "You guys play really tight." Which is a compliment. For me at least, when I see a show there are so many other factors that it takes to impress me.

**Perfect man, that's 20 minutes. Let's call it a wrap. Thanks for taking the time, Rob.** Sure thing, thank you, guys. **ONE**

classic /

## VAN DYKE PARKS

Song Cycle  
1968 Warner Bros. Records Inc.



favorite track:  
"Vine Street"

Before modern-day hipster-villages were filled with kids pleading for an undiscovered vintage trend to recycle, and before Pitchfork Media was scanned for music to take drugs to, there was Van Dyke Parks. The man who would later collaborate with everyone from Joanna Newsome and Dangermouse to U2 and Bonnie Raitt (yikes!) got his solo career off the ground with "Song Cycle," an over-budget and undersold album later recognized as being a brilliant collection of work that was ahead of its time. While most drug-induced pop music of the '60s involves traditional rock acts, Parks takes "Song Cycle" into boundaryless instrumentation, taking on everything from tin percussion to a full participating orchestra. "Song Cycle" is a graceful and floaty trip to a psychedelic Los Angeles in the '60s — the album begins shifting between explosion and charm on "Vine Street," and it takes two curvy drives on "Laurel Canyon Blvd." What really makes "Song Cycle" stick out, though, is its ability to be haphazardly fluid. Through Parks' chaotic trip, he skillfully takes turns in new directions just when the listener gets too comfortable, and he cuts out of a song before any come close to being a bore. It's this forever-moving characteristic that makes "Song Cycle" completely easy to make it through, as well as an obvious influence and reflection of much of the music that is being made today. It'd be hard to believe that listeners of Grizzly Bear, Animal Collective and even Beirut wouldn't find the same. — Kostka

## MC REN

The Villain in Black  
1996 Ruthless Records



favorite track:  
"Keep It Real"

The unfortunately forgotten influence and true pioneer of the West Coast G-Funk era, MC Ren released this slightly low-key Compton masterpiece in '96 with a vengeance. After being a songwriter and member of Compton's original Niggas With Attitude (N.W.A.), MC Ren had a hard time establishing himself amid the controversies that made Eazy-E and Dr. Dre's fallout in the rap world a media frenzy. With no position in Ruthless Records or later-developed Death Row Records, Ren had no given place in the commercial gangster rap world that had overtaken his notorious neighborhood. On "The Villain in Black," MC Ren answered back by rubbing familiar funk on tracks like "Keep It Real," a song that screams truth from a rattling car trunk at anyone within an intersection's distance, and truthfully describes everyday life in South Central Los Angeles. The album's only single, "Mad Scientist," brings a darker, bass-filled hum to Ren's description of a real West Coast gangster. He demands better from the rap world on "Mind Blown" with lines like "I throw the bomb at the mirror, make it shatter/niggas in L.A. shut the fuck up and make your shit fatter/I'm lookin' for the niggas with the skills/not the niggas that woke up this morning saying they wanna rhyme." Finally, on "Great Elephant," the final anthem, Ren declares himself the "King of the Jungle" — a position he could've possibly claimed had he chose a side in the most infamous West Coast rap feud. — Kostka

## D'ANGELO

Brown Sugar  
2000 Virgin Records



favorite track:  
"Cruisin'"

If all soul music was dead in the early '90s, then it was shocked back to life in 1995 by an expressive-but-street young newcomer named D'Angelo. Although he appeared on or ghostwrote for a few projects before, D'Angelo smoked the rest of his genre with his debut, "Brown Sugar," a powerfully bouncy mix of emotions backed by a traditional full band of talented collaborators. "Brown Sugar" calls a full cast of conventional instrumentation to the booth — guitars, keys and strings — and, when needed, borrows production from A Tribe Called Quest's Ali Shaheed Muhammad. The quality of D'Angelo that's become most well-known over the years is his range in voice, and the start of it is here on "Brown Sugar." On "Me and Those Dreamin' Eyes of Mine," D'Angelo smoothly pushes in and out of pitches under intensifying strings and drum hits, giving the track a more epic air. What often goes unnoticed, however, is D'Angelo's vocal layering. Throughout "Cruisin'," D'Angelo's dictating vocal line gets lost in a whirlwind of soft melodic breaths at various pitches, helping the track lose a structure all too familiar to soul music. Although old soul was always borrowed from in hip hop and rap music, it was rarely recognized as a force of its own in those worlds. "Brown Sugar" brought a start to this — created in a day when those genres existed together, while inspiring collaborations with artists like Method Man, Dr. Dre and J Dilla that may have never happened. — Kostka

# blade dvd /

## Drip Drop / DIRECTED BY PAT LENNEN

OOOOO



### FEATURING

Brian Shima  
Chris Farmer  
Alex Broskow  
Pat Lennen  
Chris Haffey

There is a problem plaguing rollerblading videos these days. It is the belief that they should be shiny, glossy and in pursuit of perfection. The accessibility of cheap high-definition technology is allowing anyone with the money, time and passion to make an epic video or a pretty online edit. But what many fail to realize is that you could make the most technically sound, beautifully produced and brilliantly filmed video, and it could still be boring and completely devoid of feeling. It doesn't matter what flavor-of-the-week songs you use, or how many tricks you shoot in 60p — if the video doesn't have soul, it won't stand the test of time or warrant repeated viewings. Thankfully the new 4x4 team video doesn't give in to the modern trappings and adds another classic video to rollerblading history.

"Subtly epic" is the phrase that best describes "Drip Drop." Although the intro/trailer misled some viewers (including myself) into thinking they were getting a "Leading the Blind 2," "Drip Drop" sidesteps expectations and reminds us why Pat Lennen is a master at his craft. This video doesn't have any overly long intros, snazzy motion graphics or forced dramatics. The soundtrack is made up of carefully selected songs that create a unified mood and complement the skating rather than try too hard to stimulate the viewer. The little details that Pat adds, such as the audio snippets, the claymation and the clips of bystanders and pedestrians, create a deeper and much more lively world than the predictable, generic world of many other skate videos.

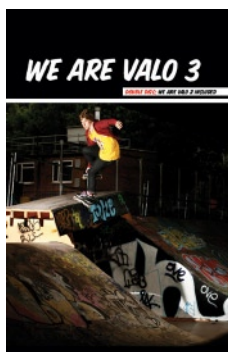
The skating in this video ranks among the best ever recorded. We have truly arrived at a great era in rollerblading thanks to the guys in this video. Not only have they been busting their asses for sections in other video projects and thrashing at the biggest events over the past few years, but also these guys have been making rollerblading look confident, stylistically diverse and mature. They have the power to take rollerblading whichever way they want, and this video is more proof of their raw talent and style. It's like watching the supercharged futuristic version of rollerblading you have always dreamed about. Where will they take it next? Also, Hayden Ball and Ben Weis' appearances are incredible.

However, there are a few minor things that hold "Drip Drop" back from being a masterpiece. First, just when the sections start gaining momentum they end and leave you wanting more. (Maybe that was the point?) Second, there are jump cuts in the video that cut out key parts of the lines (especially in Pat's section). Why cut the skating during a skilled line? Last, I would have loved transitions between the sections to really tie it all together.

Like the other classics in rollerblading's history, "Drip Drop" has a vibe that goes deeper than amazing skating. There's a world inside this video that really captures rollerblading at its best. When we look back on this video years down the road, it won't be in terms of the technology used or how pretty the pictures were. We'll remember how it made us feel, and I'll take feeling over fancy technology any day. — Joey McGarry

## We Are Valo 3 / DIRECTED BY JON JULIO

OOOOO



### FEATURING

Alex Broskow  
Erik Bailey  
Oli Short  
Cosimo Tassone  
Victor Arias  
Gabriel Hyden  
Ross Kuhn  
Sean Keane

High-quality video production and rollerblading haven't been the best of friends over the years, with a few exceptions like "Clip 4," but as "We Are Valo 3" shows us, quality control does count for something. In fact making rollerblading look first-class and dramatic is the central theme. Achieving production continuity throughout a video's entirety is a tall order, but with stylized motion graphics, the use of dolly rigs and high-definition video cameras, "We Are Valo 3" seems to have found a peaceful balance.

Starting off with Cosimo Tassone's section, you get to see one of Europe's premier all-terrain skaters roll the streets of California with authority, followed by the royal Alex Broskow's fresh and surprisingly transition-heavy part. Is this because of the team's reputation for a lengthy tour schedule? However, I did find the studio video shots of the pro-model skates alone sort of strange and uncomfortable. This new idea of product placement might have worked for the intro, but it became redundant during the skating sections. (Aren't the skaters wearing their skates anyways?)

Next is Victor Arias, whose part begins with one of the best backside ledge grinds I've ever seen, and is bookended by a tough-as-nails sweatstance to backside royale. Gabriel Hyden then shows us what it might have been like if Bob Dylan grew up as an Austrian rollerblader in the new millennium. The Valo support montage gives you your recommended daily amount of Tommy Boy, although I would like to have seen more clips of Fabrice Guyont, Sayer Danforth and Franco Cammayo. Doesn't Worapoj Boonim support Valo too? Some clips of him would have been nice.

Now we come around to my favorite section, which is the little Oli Short (co-starring his haircut), whose video parts have become synonymous with creative, dangerous and unusual skating. I don't think anyone can rip harder on cobblestones than Oli. Then Ross Kuhn, Austin Paz and Sean Keane showcase what the next generation has to bring, as all three skaters show great poise and style. Mr. Valo himself, Jon Julio, then makes his appearance and kills anything skateable from San Francisco to Germany, as usual, with his legendary bag of tricks. Erik Bailey and Brandon Smith end the video with two solid sections, which highlight each of their strengths and individual styles of skating.

While "We Are Valo 3" might be slow at parts, it's a very well-produced third video that focuses on the team's international diversity, fluid skating and technical wizardry. — Cory Casey

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## press play / MAN ON WIRE

by Justin Eisinger / Directed by James Marsh



On Aug. 7, 1974, after successfully walking the 200-foot span between the roofs of both World Trade Center towers eight times in 45 minutes on a 3/4-inch cable, French magician and street performer Philippe Petit was arrested by New York City authorities. Upon his arrest the man was asked repeatedly, "Why?!" To which he replied matter-of-factly, "There is no why."

"Man On Wire" is the multiple-award-winning story of the planning and preparation of not only Petit, but also his team of accomplices, as they executed what may be the greatest piece of performance art ever. Filmed by director James Marsh as a heist movie, the film collects archival photos and home movie film of Petit and his team, news footage, recent interviews and grainy black and white "recreation" footage shot specifically for the film. The result is a sincere and mind-blowing tale of life affirming commitment.

Petit's tale is one of artistic dedication. Inspired by drawings of the unfinished towers found in a magazine, he becomes driven by a dream to cross their span. He begins training tirelessly, driven to achieve his WTC dream, and makes other historic walks along the way, such as crossing the towers of the Notre Dame Cathedral, as well as the Sydney Harbor Bridge. Archival footage and photos of these historic feats is breathtaking. Make that electrifying. There is no way to describe the dissociation your brain will encounter while watching this man do the impossible.

As the towers near their completion in the early '70s, Petit and crew begin traveling to New York to scout the location and learn about what they'll need to do to pull off their walk. As Petit describes his first view of the towers, it becomes clear that their sheer size was intimidating. Before actually walking the span, Petit hired a helicopter to fly him over the towers so that he could gain perspective on the view from on and above the wire he planned to use. That all the set-up and preparation, and even getting onto the roof, were done illegally by a mix of French and Americans makes the whole thing that much more exciting. When the day of the stunt arrives, it takes all their preparation plus a whole lot of luck to even get the wire in place... and then Petit has the chance to live his dream.

Never about tempting death, the lighthearted and genuine spirit of Petit is captured best in his own words, "I have a life wish." Which is a poignant statement about the film, because in addition to showcasing the incredible story of this feat and the artist who made it possible, "Man On Wire" shows us imagery of the mighty towers being constructed, standing proud and tall over all of civilization, a new wonder of the modern world—inspiring visuals often forgotten in the wake of the towers' ultimate destiny.

## comic / HOLY SH\*T! THE WORLD'S WEIRDEST COMIC BOOKS



ST. MARTIN'S PRESS  
REVIEWED BY JOSH JABCUGA  
\$12.95

The intro states: "Cranking out story after story on America's assembly lines of mass-market comic books could drive some writers, artists, editors and publishers to absurd measures." Ranging from "Hansi—The Girl Who Loved The Swastika" (from Al Hartley of "Archie" fame) to "Amputee Love," plenty of evidence is provided here of creators on the verge of going postal or striking out. Man of Steel? "The One and Only Superlover!—Jon Juan." Clearly Jerry Siegel had more success with another of his creations: "Superman." This mini-sized coffee table book covers the surreal yet very real genres like educational and promotional comics ("How to Shoot," by Remington Arms Co.), 1930s Tijuana bible porno-parodies (Google that), to legit cultural milestones ("All-Negro Comics," sadly dropped after one issue when suppliers refused to sell the publisher more newsprint). Bonus points for highlighting Steve Ditko's "Mr. A," which inspired the character Rorschach in "The Watchmen."

## street talk /

**Washed:** Washed, or "getting washed," has two distinct meanings. It can describe a merciless ass beating, or being completely wasted.

Examples:

"Dude didn't have the cash so they washed him good."

"Last night was redic; I'm totally washed."  
"You're way too washed to go pull."

## spot-ed /

**HUBBA'S HIDEOUT**  
SAN FRANCISCO, CA



**Jason Marshall**  
Negative mistrial

**Rob Guerrero**  
Truespin front torque both ways

**Kell McKenzie**  
Ledge roll to 180

**Jon Julio**  
Fishbrain flat to down

**Victor Arias**  
360 unity

## kicks / TIMBERLAND ABINGTON



Timberland!? The workman standard brand worn by just about every construction worker ever? Well, not quite. Timberland is definitely the gold standard when it comes to outerwear and heavy-duty boots, but this is a new spin from them. The Abington is one of three brand new silhouettes from their Abington Collection and it's nothing like the six-inch wheat "Timberlands" you're probably thinking of.

I was fortunate to be part of the early stages of this project when Timberland came around to all of their accounts two years ago and asked what they could do to breathe new life into their brand image. I, along with just about every other person who was asked, told them (among other things) that they could really benefit from something new. The Abington Collection is that new thing, and they've executed it so well.

While you still get the excellent craftsmanship that Timberland is known for (they introduced injection molding to footwear production in the '60s, making waterproof footwear possible!), you get a much more refined, adult look that you can't find from many "boot" companies. The rich suede upper is supple and soft, not stiff like most boots. The leather on the upper and interior liner is of the highest quality, which means they actually feel great on your feet while still looking good. Try finding another boot that can do that. Another contributor to the Abington's comfort level is its cup sole outsole, which gives the traction you'd hope for but with a great cushioning system that typical boots just don't come with.

Whether you're looking for something to dress your look up a little when you head out, or you're tired of sneakers, or your boots are just haggard and uncomfortable, you just might want to give the Abington a shot. It's also available in black, and you can find it at better boutiques across the country like Alife, Fred Segal and Concepts. — Mike Rios

## tech / PLUSDECKEX

MSRP > \$299.99



OK no biggie, the plusdeckEX will get analog tapes onto your computer or converted into MP3, but the surprise starts with the digital to analog conversion. That's right, now you can easily get your digital files back onto tape to rock that '80s Walkman you copped at the thrift store last week. Not to mention you can record FM radio, convert your vinyl to digital and even jack in your cell phone to record voice mail messages or whole conversations. Did we mention you can set the clock to program record times? It also supports 7.1 speaker configurations, and the radio/tape deck can be used without turning on your computer.

## book / A MAN WITHOUT A COUNTRY

written by Kurt Vonnegut

If you've never read anything by Kurt Vonnegut, remedy that. If you've never heard of him, I want to punch you in the throat.

Far from some of his strange and twisted novels, ("Slaughterhouse Five," "Cat's Cradle"), "A Man Without A Country" is a collection of essays and letters this American literary icon last published while he was alive, continuing in a string of writing that got brains cranking for decades.

Vonnegut isn't some rambling old man—he's a thought-provoking guy in the back of every room everywhere taking notes with his eyes and laughing at our absurdity. Take for example this existential view: "We are here on Earth to fart around. Don't let anybody tell you any different." It's straightforward and thoughtful.

His last words on life were part political—he compares America to Nazi Germany—philosophical, and anthropological. I like to think his goal was to pass on the creativity he was known for so that it wouldn't die in a commercialized, fear-mongering society.

Even to skate, just to lace up, find a ledge and decide what to do with it, you have to have some creativity in you. Maybe that's why most skaters I know are leading double lives as photographers, artists, videographers and writers. Vonnegut is kindling to the fire in the creative soul.

All I can say is, this is a great book. Read it. Here is my favorite part, the paragraph that screams that we should foster creativity:

"If you really want to hurt you parents, and you don't have the nerve to be gay, the least you can do is go into the arts. I'm not kidding. The arts are not a way to make a living. They are a very human way of making life more bearable. Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven's sake. Sing in the shower. Dance to the radio. Tell stories. Write a poem to a friend, even a lousy poem. Do it well as you possibly can. You will get an enormous reward. You will have created something."

It's a damn shame he's dead. — Brian Krans

## flick / THE INFORMERS DIRECTED BY GREGOR JORDAN



If you have seen "American Psycho," then you are well aware of the dark subject matter that stems from the brain of acclaimed writer Bret Easton Ellis. "The Informers" is no different, and trust me, there is plenty of darkness to alter your mood on any given day. This time around we are in West Hollywood, not Wall Street, at the birth of a decade set to consume self-image and morals alike. Our story follows a host of characters, but at the center is the model-like Graham who has it all (along with his mod haircut and Ray Bans), but after the sudden death of his best friend he can't seem to understand what this thing called life is all about... and why everyone around him is so vacant of real emotions. This, more than anything, is the question that this film ultimately poses to the viewer: How do you navigate a world where everyone does what he or she wants without restriction or moral refrain? Loaded with a diverse cast that includes Billy Bob Thornton, Mickey Rourke, Kim Basinger, Brad Renfro and the lovely Amber Heard (who loves to be topless, apparently), this film continues the recent trend of multiple story lines/lives intersecting. But this one is a bit out of formula and full of surprises. Prepare to be disturbed, prepare to give the new-wave era one more look, and prepare to be met with the pure stench that was Hollywood in the early 1980s. — Wes Driver

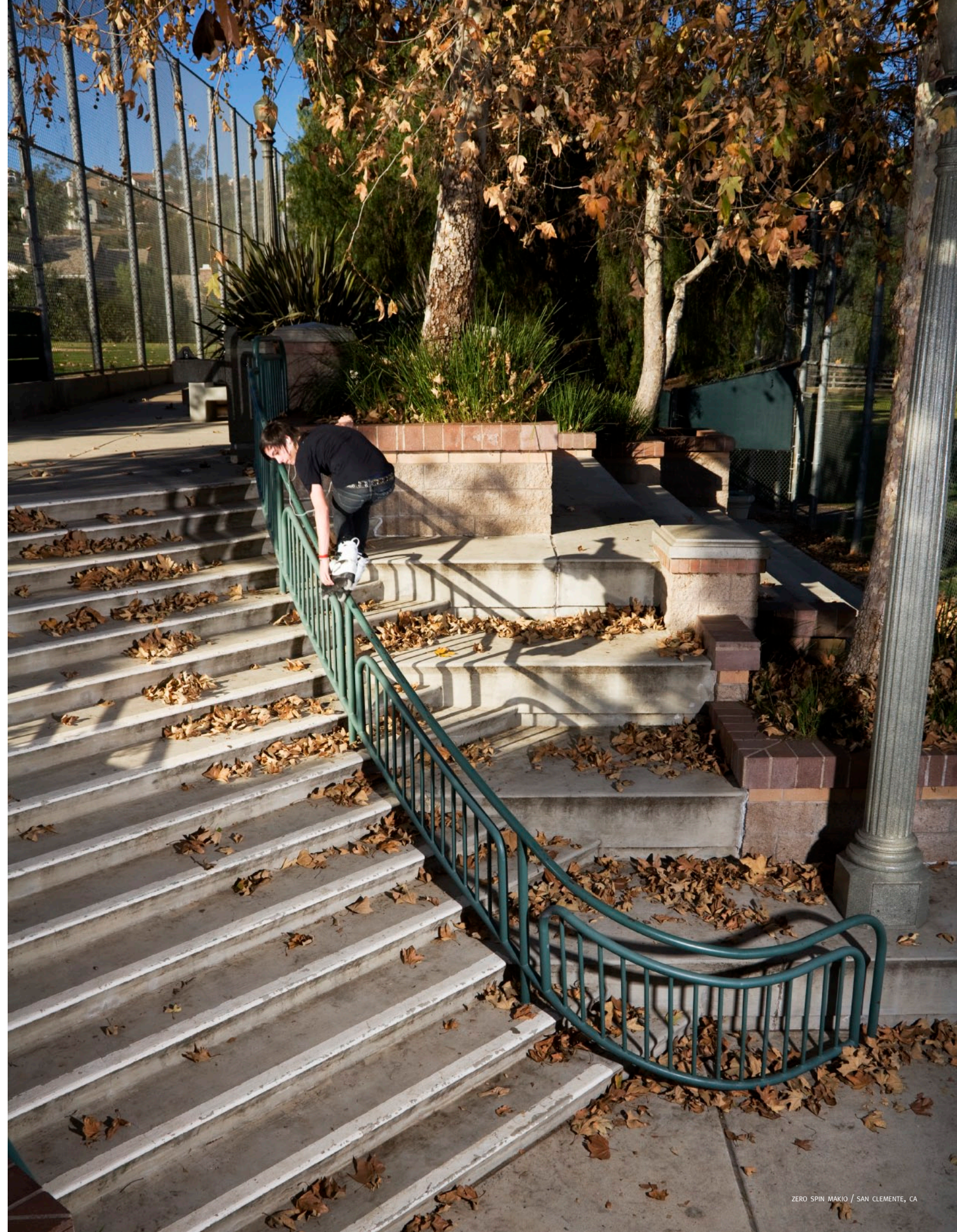
# am hour

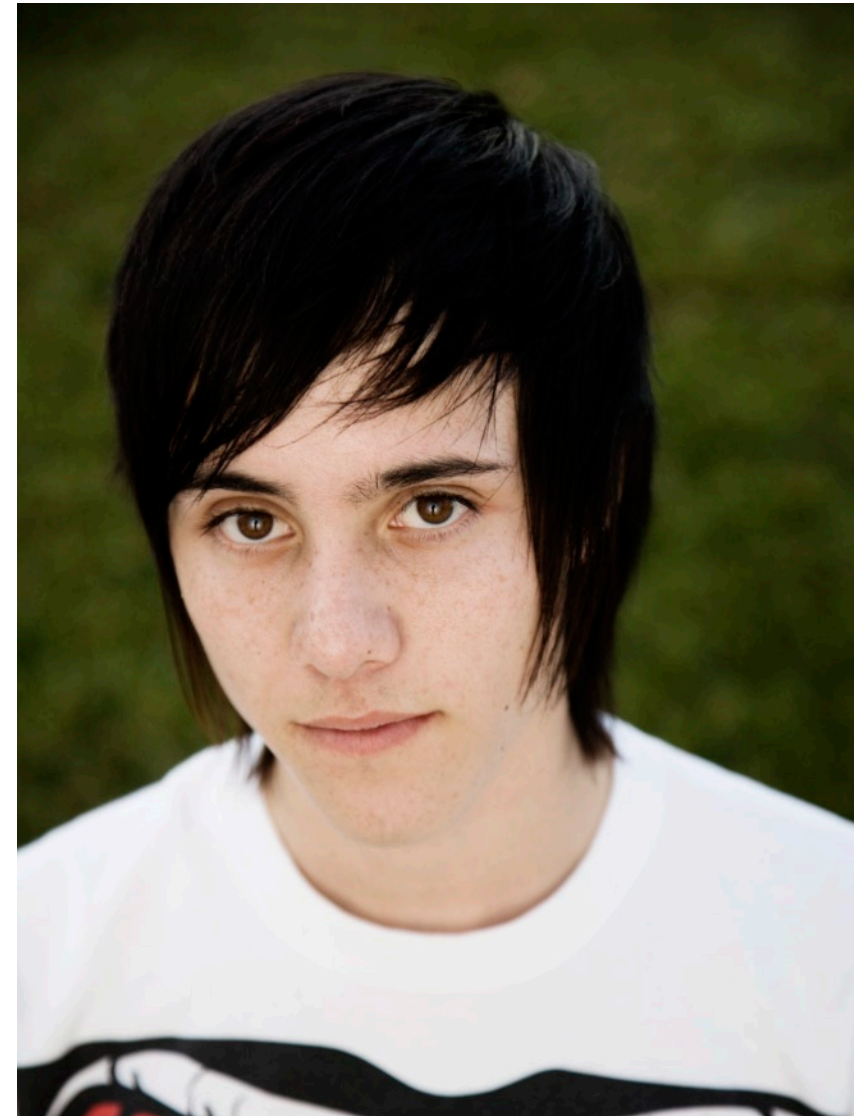


adam brierley / BY CARL STURGESS WITH PHOTOGRAPHY BY BRANDON SMITH

What I find so interesting about the human race is our distinct personalities. Our personalities are like a fingerprint, everyone's got one but it's different from everyone else's. Adam and Keith Brierley, although identical twins, could not be more different from each other in almost every way. I have known Adam and Keith since they were born. Our families have been friends for our entire lives and I have always been a good buddy to the boys, through holidays, riding bikes and eventually skateboarding. Then, in 1995 I went to their house one afternoon with my skateboard; I was about 11 and Adam and Keith 8 years old. They both had a pair of Rollerblade Squashes sitting in their garage, and they showed me that they could frontside, and well, the rest was history. At that moment we decided we would no longer skateboard, but that we would be rollerbladers. We grew up in San Clemente, Calif., where you were cool if you A) carried a skateboard, B) surfed and C) drove a lifted truck. At that time, from 1995 to 1997, there were not very many kids that liked you if you did not do at least one of those, let alone if you rollerbladed. We didn't seem to care that nobody liked us because we rollerbladed. I think we just knew how much more fun and cool it was than A, B or C. So Adam and Keith, at the age of 8, got me excited about rollerblading for the first time, and from then on I never stopped skating, and neither did they.

Adam was a chubby kid who could not stop watching Josh Petty's "Coup De Tat" section. He was not afraid of anything; it always seemed to Keith and I that if Adam wouldn't jump on a rail, it was not possible. If Adam was not going to jump a gap, then Keith and myself were not going to either. We hung out every day! We would skate our play rails and skate all over our beach-town city. Adam had this outlandish, outgoing, fearless personality that would push him to try just about any trick on any obstacle we skated. His personality also shined with friends that led to recruiting the people they skate with today, like Amir Amadi and Dean Coward. He had this crazy passion for rollerblading, the same we see in the top professionals, but he was 9 years old! There was not very much that held Adam back from rollerblading; he was always the first to get outside, skates on and warmed up for the day. It honestly could rain the entire day and Adam would force his parents to move the cars so we could skate inside the garage on the play rails. Adam's personality definitely shined through in his skating; with a fast pace, big gaps and smooth style, he pretty much killed all the spots we would hit. This translates to today, where Adam is the first to have his skates on and the first to nail one of the biggest hits of the day. *Continued on next page.*





# am hour

## keith brierley /

Continued from previous page.

Keith was the skinny quiet kid who was very subtle in his ways, and could not stop watching Shane Saviers' "Smell The Glove" section. Keith was the innovator of the small crew we had going. There were not many tricks that either Adam or myself came up with or attempted to learn before Keith. Keith had studied Shane Saviers' last trick from "Smell The Glove," the 360 top soul. This was amazing when Shane did it, but watching a 10-year-old lace it on a play rail was the most incredible thing we had ever seen! Keith had this way about his skating that was not fast, not slow, but he was smooth and technical. It seemed as though he would just suck up a technique or trick from a skater's section and nail it on the play rails. This soon moved on to the streets, where Adam and I were watching Keith 360 top soul the San Clemente knobbed rail. Keith had this cool quietness to him that kept him in the shadows in most of our social situations, but when he decided to throw the skates on he would kill everybody else's frontsides, royales and farfs with something from his bag of technical tricks. Keith was never the first to have his skates on, in fact usually he was the last, but he would always impress us once we got skating. He always seemed to have the best skates too, because he would save all of his skate parts and build up the coolest-looking pair of blades and always make Adam and I jealous.

What I found so interesting about growing up with Adam and Keith were these differences. I can remember Keith and

I making fun of Adam's chubbiness, and Adam and I making fun of Keith's nervousness to commit to a trick. I can even remember them both making fun of me being three years older but not quite as good as they were. It was so obvious to me which twin was which, and so funny to me that other people we would meet could not tell them apart. After about three years of rollerblading the three of us met Jeff Stockwell, Iain McCleod and Iain's brother, Colin McCleod. Those guys had the toughest time telling them apart! Lately the Brierley pair has been killing a lot of the pros with their abilities and styles. I am consistently impressed with not only their blading, but also the video work they are doing. Some of the parts they have shot and edited are filmed great, edited great and have amazing tricks. Their new film, "Let's Blade!," will be AWESOME! Everything I have seen so far has been impressive. Although Adam and Keith are different in almost every way, they still are similar in their shared love for rollerblading. I am jealous of them most days, for they will always have someone to skate with, get better with, and feed off of one another. I would have to say that as the Brierley boys get older and wiser, I will still never forget the early days of our blading. Nor will I forget that if it was not for them and their green Squashes I would not have started rollerblading. We always told each other from our young ages that we would one day be sponsored pro rollerbladers — well Adam and Keith, here it is, you made it. **ONE**



*2008 ONE skater of the year*

alex **broskow**

BY JUSTIN EISINGER  
PHOTOGRAPHY BY BRANDON SMITH

ONE SKATER OF THE YEAR IS AN OPPORTUNITY FOR THE ROLLERBLADING COMMUNITY TO DECIDE WHICH SKATER BEST REPRESENTS OUR LIFESTYLE OR SPORT. THE RESPONSIBILITY ATTACHED TO A TITLE LIKE THAT IS TOO BIG FOR ONE PERSON OR GROUP TO DECIDE, SO WE OPENED UP BOTH THE NOMINATIONS AND FINAL VOTING TO THE GENERAL PUBLIC. AND JUDGING FROM THE PARTICIPATION, SKATERS WERE EAGER TO SHARE THEIR OPINIONS. TENS OF THOUSANDS OF NOMINATIONS AND VOTES LATER, ONE SKATER TOOK A COMMANDING LEAD ABOVE HIS CONTEMPORARIES, EARNING HIMSELF THE HONORABLE TITLE OF ONE SKATER OF THE YEAR — AND THAT SKATER IS ALEX BROSKOW. WHICH REALLY COULDN'T BE MORE PERFECT. COMBINING A SINGULAR MIX OF POWER, FINESSE, STYLE, PERSONALITY AND PROFESSIONALISM, ALEX IS A TEXTBOOK EXAMPLE OF HOW FAR WELL-ROUNDED, LEVELHEADED SKATERS CAN GO IF THEY STAY TRUE TO THEMSELVES. SO WITH GREAT RESPECT AND ADMIRATION, ONE IS PLEASED TO PRESENT YOUR VERY FIRST SKATER OF THE YEAR. - JE

**Do you ever have a problem finding inspiration to do what you do — skate every day, plan out new tricks, think about spots, stuff like that?** No. I'd say because when I skate every day it'll be just me skating, but throughout the course of skating that day, or hour, or two hours, or whatever, even if you're just cruising, you'll do some stuff, maybe get bored, then do something a little harder, and then I might surprise myself, sometimes. Or try to, you know. Maybe doing something hard but doing it first try, and being like, "Whoa, that was sick!" Spot-wise it's kinda like trying to skate different shit so everything's not the same, like whereas I just had three (video) parts come out at the same time and wanted to make sure that each of them would be completely different. 'Cause if you have three parts skating the exact same shit it seems like... well, you might as well have just watched one.

**I hear you; it could be repetitive.** Exactly. I try to do that with every section, but this time it happened to be three at the exact same time, so it was kinda hard. But I think it worked out.

**Well, you just jumped forward a little bit in this interview, but we're gonna go with it. What do projects like that — Vibralux video, 4x4 video, Valo video — what do those projects mean to you?** It depends. It's like, with this one (holds up Valo video) with the Valo video it was all touring, so we were gonna be doing it anyway, so it was like why not film it all, so that's how that section came together. Which is why it's almost all park, because — Jesus! (Julio drops the VX video down from the floor above) — it was all skate park or Valo tours and stuff like that. And then one time when we could have skated street I was hurt, so... But with this one, the Vibralux video, it was almost the exact same except it was all street skating tours. We filmed ourselves street skating all over America. So the same thing but different — we weren't going to any shops or doing any demos or anything like that, we were just going to cities and skating. 4x4 was probably the hardest to do because I had to film it myself and send the footage in, which is harder because finding someone to film every day gets tough. People are getting older and have real jobs besides, like, filming blading, so that video was hard to do... as far as that goes. But it worked out, 'cause I had a lot longer to film for 4x4, which helped.

**So it sounds like they represent a responsibility, like, not only to do the section, but you hold yourself to a responsibility to make sure it's not monotonous, the quality's there and all that stuff.** Yeah, just the quality of skating, and spots, and trick selection is very big with me for sure.

**What's the longest it's ever taken you to get a trick on tape? And what goes on in your head when you're deep into that process?** Well, when I was younger it was probably like my life was ruined if I took too long or didn't get a trick. I would probably just feel like a piece of shit. I don't know... and the longest, I don't know what the longest would be.... I'm trying to think.... There's probably something where I tried it forever and couldn't ever get it.

**OK, for some reason I thought you might say, "My whole life." Like there was some trick somewhere you'd just not had the opportunity to handle.** Maybe, there's probably something... well, there's one thing I can't get lately but that's because of getting kicked out. And we'll go to that, since that happened, and then I just get mad, like my day is ruined. I wanted to get this trick and got kicked out, so you're just mad and that's about it. You want to do something else to make up for it or, I dunno, get a nice cup of coffee. I dunno... (Laughing.)

**(Laughing.) In that case, how do you avoid someone or something you don't want to deal with?** Don't even look at 'em... if you see 'em. (Laughing.) Not go anywhere where that person would be. You know? Stay away from their side of town.

**How do you deal with confrontation?** It depends how it happened, how the situation went down. If they came up and they were pissed off or yelling I wouldn't give them a good attitude, like, be a dick back, you know. But if they're cool you can ask to get one more try or five more minutes, or tell 'em why you're doing it. Tell 'em why you're not at the skate park, you know, where you should be.

**Yeah, they think they're giving you some new information there! So I ask, how much of your progression is dependent on the obstacle or the terrain you're skating?** Being where I'm from helps with that, not having perfect ledges or perfect rails. We didn't have skate parks for a long time. We finally got them. They're not good, but they're good for us, so that definitely helps the way you skate. Just your attitude of skating, I guess.

**And that plays into when you're finding or picking spots to skate or film?** For me the obstacle has to have a good background, so I don't skate suburbs ever, at all. Orange County's hard. I like cities, or cool buildings or wilderness, you know, that stuff can be cool.

"Cool spots will make tricks that much cooler, when it's on something that's cool. It's a known fact."







MUTE GRAB 540 / SAN DIEGO, CA

**So you're not just thinking about skating from the trick, you're thinking about how it's going to be presented in the video or the photo that's being captured.** Yeah, unless I'm just hanging out, skating with friends, though I still don't like to skate the suburbs then.

**For you there's definitely a professional mind set, whether you want to call it that or not, but you're thinking about the way to maximize your activity.** Just trying to make it look as good as it can, the way you do it, is what I'm saying. Cool spots will make tricks that much cooler, when it's on something that's cool. It's a known fact. (Laughs.)

**Can you walk us through the mental and physical of skating for you? Thinking about what you're going to do, how you're going to approach something, and maybe knowing what your body has to do... maybe going back to some of the crazy-ass shit young Alex was doing? You know what I'm talking about.** Most of the dangerous shit was just doing it as if it wasn't dangerous, like it was a practice rail or something. I don't know, I feel like I do everything the exact same for the most part. If it doesn't feel right, I'll go back and do it again, even if I landed it. I can feel it, you know, when skating, I can feel if it didn't look good. When you have a style it happens, you feel it.

**You have the feeling or you don't.** Yeah.

**I've heard it said before. I think it's also a fact, too.** It is a fact.

**What are some of the biggest or most memorable milestones in your career; career being not only your "career" but maybe also just your progression as a skater? From the young dude skating big shit like it's practice rails to the wizened professional who's working on three sections at a time...** I don't know. I guess the whole KFC (video) series would be it probably, different ones like one, two and three for sure. One

put me out there, and other than that I don't know. IMYTA could have been, and then I kinda didn't do anything for a while, random sections happened, to now Skater of the Year, pro skate.

**If you get inspired to skate a certain way, do you ever think about what message board goons, or critics, or nonskaters, or skaters are going to say or think about your choices as a skater?** Yeah, it matters, I guess. 'Cause if they don't like it, what you're doing's not right... depending on how many people don't like it, or whatever. I guess it's not... doesn't completely matter...

**But you're not saying it doesn't completely not matter, either.** I guess it's not my main focus or anything as far as that goes, to myself I guess. For sure, for my satisfaction.

**What are the biggest obstacles to you reaching those moments of satisfaction, or just self-improvement in blading overall?** Nothing really, you just gotta do it. I mean, when you skate all the time, skating just does itself... for me anyways. I just skate and then I just do it. It works, everything just works out.

**I think that's a special talent that you possess.** Everyone's got it inside somewhere, you gotta not worry about it and just do it.

**Are women and booze truly man's ruin, and why you do choose to abstain from the vices that you do?** Yes they are. I don't know, I guess one day I was just like, "I got this far, I'm not gonna get into that...." I have a girlfriend, it's not like babes are bad. Chicks rule, you know. I'm not into the other shit. Enough people do it, just personal choice. Could change someday, but I'm still going with it; the way I think about it hasn't changed.



# "Being able to go everywhere and skate is successful, and now to be Skater of the Year is also a big thing."

**Do you think that people hold misconceptions about you?** Yeah.

**What are they?** People just probably think I'm a fuck up. (Laughing.)

**Why do they think that?** Because I look the way I do; I look like a piece of shit most of the time, but it's all right. I can do that now.

**So that's the only misconception, that you're a piece of shit?** I don't know. If you give me an example I could say something.

**I don't know! Just wondering if when you're out touring at demos and stuff, is there something that you are commonly asked?** They're probably like, "Why'd you change your pants? ... You were so much better!"

**Oh, there you go! OK Alex, were you better in bigger pants? Do you think that's possible? Did the pants make you a better skater?** No. If you're wearing Vibralux jeans then you're a better skater, but... no, bigger pants or tighter pants, they don't make you better. The size of your pants doesn't make you better, or worse.

**All right, I guess I'm glad someone finally said that. But back on track, how important is being part of a team in your life? The Valo team, the Vibralux team; what do those mean to you?** It's just like a tight group of friends that's just like your crew back home, but they're your crew when you're away from home. It's just like, it makes whatever you're doing more fun when you're on a team like that where everybody is friends. When you're skating with people you don't like, it's not fun, you're not having a good time. Instead this makes it easier to film, do demos and shit like that, so it's like vibing and hanging out, shooting the shit, skating...

**You got any ideas why Kansas has been so good for you and your friends?** When I was little, the older people were really good, but they weren't like, "We're really good and you're little so we're not gonna be cool to you." I don't know if people have that problem, but I can see that... Everything kinda works. It's, like, a smaller place, and there's winter and all that.

**Well, since we're talking about Kansas skating we might as well talk about Vibralux. Can you explain to everyone what your exact involvement is with the company, and how hands on you are or are not with the process of what you guys do?** I'm part owner, so that's really it. Me and AJ own it. I'm the skater, he handles all the business stuff. And then I help with design and thinking of ideas and what to make, and what not to make, and colors and all that stuff. Then (Jeromy) Morris is the main designer, so then I tell him, like, what I'm thinking and he makes stuff, we tweak it, and it goes on from there. I'm like owner-slash-skater-slash-help-with-designer guy.

**So when they say, "Vibralux co-owner Alex Broskow," there's a piece of your input right there in the product. You're not just a name attached to something arbitrarily. Something that came from your head is in that product, somehow. It's the same with the rest of the team too, though. Everybody has their own say with pretty much everything, especially if it's their jean or something like that; then it's like that's them, they made it. They would have sat down with Morris, or whoever, and designed how they wanted it to look. But for me it's just like I'm on the team; it's part my company too, but I just think about it like I'm one of the riders. On top of that I help with the direction of the gear I guess.**

**Thanks for explaining that for us. But to get totally off topic, psychology, astrology, or luck; are they real? And how do these concepts influence your world view? I mean, I know you have a lucky rabbit's foot.** I do have a rabbit's foot, and it is lucky. I would have to agree with that one, but the rest I dunno... all that other stuff has to do with luck too probably.

**If you could replace rollerblading with anything, what would it be? I**

dunno, something you could make a lot of money at probably.

**(Laughing.) So money; just stacks and stacks of money?! Yeah, that would be cool. Just have fun all the time and get a shit ton of money for it; not have to do anything. Hockey, a little bit, is what I would've done if I hadn't gotten so into rollerblading, but that wouldn't have worked out as good.**

**What's the most important part of your rollerblades, and why?** The most important part would be the groove, yeah, 'cause if you have a bad groove everything's fucked. You can't do what you want. Some people like to have a really big groove worn through to the boot; definitely back in the day the groove, it was all about your groove. Who had the biggest groove. (Laughing.) If you had the biggest groove, you were good. You could go out of town and show it off, and I don't think it's changed — it's still about your groove.

**Has there ever been anything or anyone in your life that made you so mad that you wanted to get revenge? Maybe... I don't know. Like wanting revenge, that's pretty serious shit. I definitely felt that way when I got fired from Rollerblade. It was like, "There goes a solid paycheck." But then in return there went the company, so whatever!**

**Wow. OK, well, it has been debated. But anyway, what or whom would you say, Alex, is your biggest enemy? Is there anything right now that is against Alex Broskow?** Nothing right now is against me. (Laughs.) There's probably something out there, but I'm not sure what.

**How do you define success?** Everything's going in the right direction, that'd be successful, I'd say. Defining it, phew...

**Well just for you. Do you feel successful now?** Yeah, I would say right now, to me, definitely. Being able to go everywhere and skate is successful, and now to be Skater of the Year is also a big thing. To be the first, like, the first real Skater of the Year in rollerblading was me, so that to me is a pretty big deal.

**Appreciated man! Congrats to you too! You said something there that I, um, what do you mean the first ever "real Skater of the Year"?** There's never been like a real, issued Skater of the Year before, by a magazine or by the people. USA's got Obama; blading's got Broski.

**Speaking of which, that's today man. We're doing your interview on a historic occasion. That's pretty cool. Did you wear your shirt? Did you wear your Obama shirt today?**

**I don't have an Obama shirt, but the company I work for, we made the Obama comics, so I have a cool pin. Great art by J. Scott Campbell. I was reppin'.** I got a ribbon at a school today. Actually Drew Bachrach found it for me, but it says Obama, and it's pretty cool.

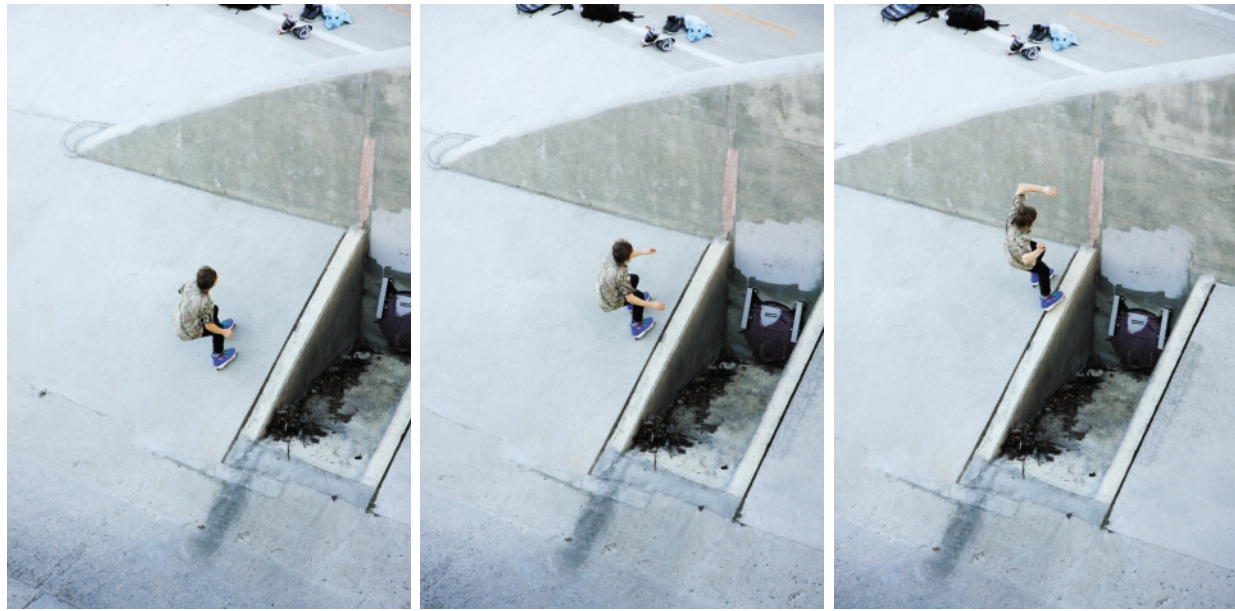
**What are your most prized possessions? I bet you've got some rad shit.** I am a collector of cool. Everything that I've got is a prized possession.

**What's something worth getting pissed off about?** Everything. No, there's too many things probably. Getting kicked out of skate spots, bad weather so you can't skate, not being able to drink coffee, that'll get you mad.

**Ha ha, you're coming off like the mellowest dude ever. Which I guess makes sense, but if you got pissed would we be able to tell?** Yeah, like, depending on, it all just depends on what you're doing. It all goes with that.

**So 2009, this is the beginning of 2009, and as you pointed out you are the inaugural ONE magazine Skater of the Year, which I still haven't figured out if that means you're the 2008 or 2009 SOTY. I haven't really**





**"Some advice would be to shred hard. That's good advice."**

**tried to wrap my head around that...** Well it can't be '09 since it just started, so it's like the skater of last year, and we're celebrating it now.

**Ah, it's like a belated birthday.** (Laughing.) Yeah, but I'm gonna keep it going.

**Nice! What are you looking forward to this year in your life and skating?** Traveling to hopefully new places that I haven't been before, that's always exciting; new places are good. And then just skating and filming and shooting and having fun and skating at home, I'm looking forward to that for sure.

**You been having a good time promoting your new pro skate?** Definitely, that's where traveling to new places comes in.

**Does it get you juiced when you roll up to a skate park or spot and you've got a mob of dudes rockin' your KC blues?** Yeah. It's badass, it's really sick. A kid told me the other day, "Hey, I like your skates," and I was like, "You too man, those are cool." He was wearing my skates, so that was cool.

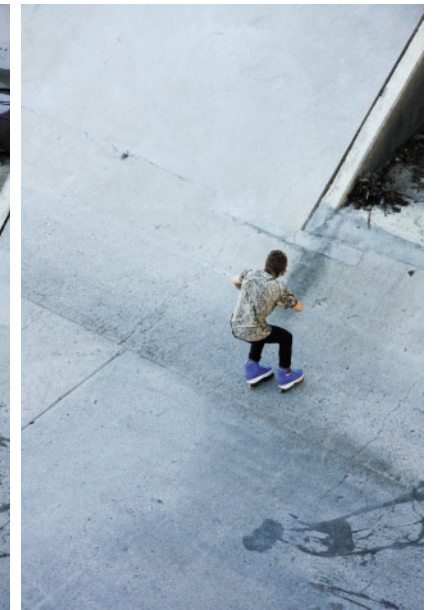
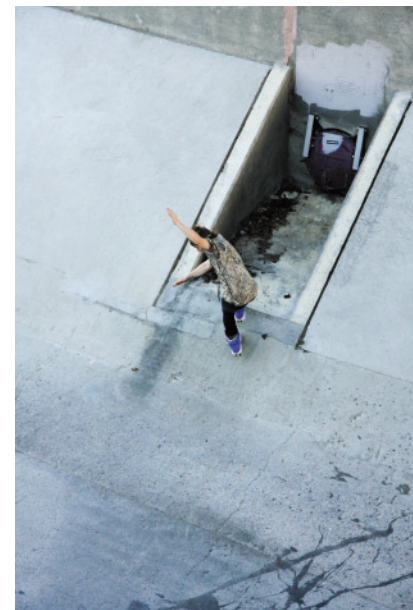
**Do you have any advice to help kids out, or do you think the new generation should have to figure things out for themselves?** They definitely need to figure it out for themselves, 'cause that's how everybody else did it! But some advice would be to shred hard. That's good advice.

**It is. And let's try to wrap this up man, I wanna get you off the hook; have you found the secret to happiness?** Yes.... Am I supposed to tell you what it is?

**If you want to. If you've found it, do you want to share it?** Yeah, just slide your feet into a pair of Valos, it's like, pfffft... happy. Happy feet, but you're not a penguin. It's pretty tight, but just as cute.

**We've been talking for a long time, probably longer than we realize, so you got anything you want to close out on here — by the way, you're the first ever two-fer. The first guy to get two interviews in ONE.** Oh yeah, that's pretty cool. I think this one is probably 11... or 13 times better than the other one. Everything, the pictures, the interview; everything.

**Well, then thank you for your time and for sharing insight with us, shooting the photos with Brandon, and let me congratulate you again on your success, being a happy guy, all the votes the readers gave you for ONE Skater of the Year. Best of luck this year, and I suppose I'll see you in Belgium in a few weeks. Thanks, and yeah, bring a coat!** ONE



WALLRIDE TO SOUL GRIND TO FAKIE / SANTA ANA, CA

ONE



broskow /

TOPSOUL TO 180 GAP IN SAN DIEGO, CA / PHOTO BY BRANDON SMITH

# spot light



## don**bambrick**

BY AL DOLEGA  
PHOTOGRAPHY BY JEREMY STEPHENSON

I feel condescending when pointing out Donald's remarkable talent on skates; anyone can see it, even nonskaters. It's just incredibly... obvious. It has been since he was about 12 years old, skating at Detroit's Airborne Skatepark with the big boys.

Thus, Don has always been able to get away with a remarkably simple attitude toward his career: put your best possible skating out there — in photos and especially video parts — and everything else will work out. Be down for the grunt work of touring and going to events, but don't stress about winning competitions or hamming it up to get in the spotlight. You'll never please all of the people even some of the time, so just do you and do it well.

It's a philosophy that doesn't work for skaters of lesser talent. They need a little lube in the gears of the industry machine for it to turn their way. Following their lead might have gotten Don to pro status faster; but it wouldn't have been him, wouldn't have been real. Don did it the "hard work" way, longer but better; he has unequivocally earned his membership to the pro-rollerblader club. As meager as that club's benefits may be nowadays, he has full rights to them. No amount of future skate-industry politics could negate the real work Don has put in; the skaters doing little more than greasing the cogs don't have that luxury.



180 OVER THE GATE / KANSAS CITY, KS



TRUE FISHBRAIN STALL / AUSTIN, TX

"I think Don has outclassed most of what Detroit has to offer him anyway."



ACID SOUL TO 180 GAP / DALLAS, TX



Which isn't to say that Don is doing any laurel-resting. I see him skate harder now than ever, at least on-screen; the short times he's home in Detroit between trips are mostly spent recuperating and skating for fun, which he deserves. Skating for a living sounds great, and it probably mostly is, but underneath the skill and fame and traveling, Don is still also a normal ol' rollerblader too, who skates with his friends and goofs around — not every session can be spent filming 180s over 13-flat-13s and such. Sometimes you have to do some pencil frontslides and heel-click out... just please don't tell anyone who thinks Don is a badass 100 percent of the time that he did that at the session tonight.

When Don has business-blading to do on the home front, he handles it, for sure... manhandles it, more like... but I'm glad that he now gets to take care of most of his "pro stuff" elsewhere. Call me selfish, but it leaves us Detroiters with a more relaxed guy to blade with, and I think Don has outclassed most of what Detroit has to offer him anyway. I just saw the Vibralux video and it was obvious that getting to skate so much fresh new terrain really let him shine. He looked happy to be flexing his creative muscles in addition to his pure-skill ones.

I've heard that Chris Haffey said Don has the best mind for tricks of anyone in skating... the strongest ability to go somewhere and think of the coolest trick for the spot; to not just take the easy way out and default to the biggest or hardest trick they're capable of, which I see so many technically talented yet utterly boring skaters do so often. Simplicity is often the best choice in a sport as linked to style as ours.

I suppose all this testimony to Don's awesomeness is a little redundant; few people seem to be in doubt of it. You're reading about him in ONE, for Christ's sake. So then, where are all the Bambi pro products? Mostly on the drawing board; some never left it. Don skated for Franco Shade for a while, and he showed me drawings of what was to be his Salomon pro boot; a few months later they both pulled out of skating. Mindgame was on the verge of announcing a Don wheel in its next line when Shane Coburn pulled the plug. It seemed for a while to almost be some kind of curse, once a rollerblading company decided to do a pro model for Don, the business was headed for the graveyard.

Perhaps Don's simple work ethic wasn't enough, or skating was just shrinking at too fast a rate to support one of its best athletes? Neither was the case. Don has built his foundation well; it just took a little while for our industry to start building on it. 2009 will be a great year for Don. There'll be a Bambi model in Street Artist's first line of pro wheels, and even though Razors is as tight-lipped as ever about its upcoming skates, I can't see how the company could not give one to Don soon.

If the next-pro-skate poll on Razors' site, and the views for his sections on YouTube, and the star-struck kids who meet him are any indicator, a Bambi blade will be a best-seller. But even if it isn't, or a skate doesn't happen for Don... whatever. It wouldn't change all that Don has done and will do in skating. In many ways it would seem a lot like me, writing this piece, telling you how amazing Don is when you already know: unnecessary. **ONE**

BY ROSS ANTHONY  
PHOTOS BY DREW AMATO

THE FOLLOWING IS ROSS ANTHONY'S ACCOUNT OF A TRIP TO THE CAYMAN ISLANDS FROM JULY 10-17, 2008. THE PEOPLE THAT CAME ALONG WERE DREW AMATO, DEREK PRINCINSKI, CHRIS MAJETTE, BRIAN SHIMA, JON JON BOLINO, MONTRE LIVINGSTON, ADAM KILLGORE, DUSTIN RAYSIK, AND JAY COTTRELL. SPECIAL THANKS TO OUR INCREDIBLE HOST, JONATHAN "PEEKS" MARTIN.  
— ADAM KILLGORE

Have you ever woken up one morning and thought to yourself, "What the heck did I do last week?" I now like to call that sensation "island blur," and it definitely happened to every single one of us on this trip.

Last year, Adam Killgore, Jon Jon Bolino and myself had the experience of a lifetime in the Cayman Islands. I honestly didn't think that it could have gotten any better than that. I was wrong. I stepped off the plane straight into Peeks' car and the shit-fest began. We headed for our hotel, Treasure Island, which is really more of a resort than a hotel. I had never seen a swim-up bar, but after this trip I now know that one cannot survive without one. That led to a six-hour snorkeling session that ended with me in the water, well after dark, getting kicked out of the ocean by a security guard.

I found the guys at the bar, where Killgore was trying to win over some girl with his Wii bowling skills (or lack thereof). I'm pretty sure Chris Majette popped his hip out of place around the sixth or seventh frame and that was when Killgore tried to walk his new "friend" down to the beach. Killgore, a.k.a. "Mr. Almost," had no idea that this girl was married...and that her husband had just randomly showed up on the other side of the bar! Fortunately for him, the girl noticed her husband just as they were walking down to the beach together, grabbed one of her friends, who was still playing Wii, and ran out into the night... most likely to find another bar away from her husband.

Eventually we stumbled back to our room, and that's when I noticed that my flippers and snorkel hadn't come off since I'd got here. Brian Shima bet me \$20 that I wouldn't take the snorkel off all week. I had to sleep, shower, go to the bathroom, skate... all with the snorkel on. Me being an idiot, I took him up on the bet.

All night I tossed and turned, the tight sleeping situation resulting in countless snorkel smacks to Majette's face. But when I woke up the next day I had such a bad headache from the snorkel and mask that I had to take the gear off and forfeit the bet.

Late on Friday, after a day out boating with one of Peeks' friends, we went to the skate park. I had forgotten how much fun it was to just cruise around the Black Pearl. However, Shima wasn't down to cruise, and he immediately got busy with a switch 360 over a death gap that I wouldn't have even looked at. Other highlights from the day were Jon Jon's huge airs in the snake run, Killgore's enormous 450 transfer and Montre Livingston's flawless lines, spinning in and out of everything.

Saturday we woke up and hung out by the ocean. It was nice to just sit on the beach and relax for a bit during the hottest part of the day. That night, Peeks rented generators and massive floodlights that lit up the whole park. After skating, we ventured out for a famous beergarita. These things are amazing. Majette thought they were so good that he bought three for some girls next to us. Drew Amato tried to spit game all night to the girls but in the end it was Shima who played his cards right. On his way out of the bar he whispered in one girl's ear, "Google me... see ya around."







MONTRE LIVINGSTON / MISTY FLIP / BLACK PEARL SKATEPARK



ADAM KILGORE / 270 STALE JAPAN / BLACK PEARL SKATEPARK

Sunday through Tuesday flew by, with Derek taking off Sunday and Majette heading out Tuesday at 5 a.m. While Majette was on the island the party was red-lining at about 7,000 rpm. When he left, he took most of the party with him, and we were forced to continue at a snail's pace.

That day for lunch we went to the Tortuga Rum Cake Factory. If you have never had rum cake you haven't lived. We were able to see how they make it and sample all the flavors; key lime, coconut, pineapple, banana, chocolate... the list goes on. I also bought a flute there. (This was probably the best investment I have ever made.) After the factory, we took another little drive around the island to this place called the blowhole. There aren't too many beaches on the island, mostly just reef and rocks. The blowhole is a place where there is a hole in the reef and every time a wave comes in, it shoots water 10 to 12 feet in the air.

After that we went for what was to be our last session at the Black Pearl. Yet again Jon Jon and Montre walked away with the best tricks that day. Endless lines here and there, proving to Captain Shima that they were the best picks for his team.

Wednesday was our last full day on the island. I had to dig deep for the energy to get me through this day. It started off like most days, with a morning snorkel session and some lounging by the double-top-secret pool. Then it was off for some jet skiing with Peeks' friends. Dustin Raysik and I topped out our session at about 65 mph, but Shima had to show Jon Jon how it was done and held the throttle in until they were bucked off at 75 mph and about a mile and a half from the shore. Thankfully neither was seriously hurt, but once they made it back onto

the jet skis they came right back to the beach to catch their breath.

And that's when a tropical depression blew in, squashing our chances of one last session at the park. Between the lightning bolt that lit the palm tree on fire right outside our hotel and the cyclone that was drenching the park, we decided that it would be best if we hung out at the hotel instead.

That evening we went to a dance party on the beach. Of all the people at this party, I'm pretty sure Jay Cottrell had the most fun. I don't really remember how I got home, but someone said that I hopped in the back of a random pickup truck and got out near the hotel; yeah, that sounds about right.

Our final morning was to be filled with eggs and beergaritas. While we were waiting for our breakfast, a waitress came out from the back and said, "Oh, you guys must be the rollerbladers staying on the fifth floor at Treasure Island." Shocked, we all looked at one another, wondering how she knew who we were and where we were staying. She must have read our minds because she quickly said, "Yeah, everyone on the island is talking about how crazy you guys are. I figured that when eight people show up and order 24 beergaritas for breakfast, it must be you guys."

We were famous! **ONE**

picks /



/ dallasKILPATRICK

TRICK: soul  
LOCATION: milwaukee, wi  
SKATES: remedyz  
FRAMES: ground control  
WHEELS: fastforward  
GEAR: 4x4  
PHOTO: morris



## / leonHUMPHRIES

TRICK: that grab  
LOCATION: tolworth, surrey  
SKATES: valo  
FRAMES: ground control  
WHEELS: bhc  
PHOTO: butt



**/ blakeO'BRIEN**

TRICK: backside royale  
LOCATION: minneapolis, mn  
SKATES: valo  
FRAMES: ground control  
WHEELS: scibie  
PHOTO: murray



**/ dominicSAGONA**

TRICK: 540  
LOCATION: england  
SKATES: usd  
FRAMES: kizer  
WHEELS: undercover  
PHOTO: kola



/ kevin **MELAND**

TRICK: truespin topsoul to gap  
LOCATION: minneapolis, mn  
SKATES: xslado  
FRAMES: ground control  
WHEELS: 4x4  
GEAR: con.artist  
PHOTO: haynes



/ zack **GUTWEILER**

TRICK: sweatstance  
LOCATION: los angeles, ca  
SKATES: valo  
FRAMES: ground control  
WHEELS: 4x4  
GEAR: vicious  
PHOTO: driver



/ jeffDALNAS

TRICK: truespin savannah  
LOCATION: minneapolis, mn  
SKATES: rollerblade  
FRAMES: 50/50  
WHEELS: eulogy  
GEAR: con.artist  
PHOTO: haynes

/ chris **FARMER**

TRICK: topsoul to bank  
LOCATION: minneapolis, mn  
SKATES: xsjado  
FRAMES: ground control  
WHEELS: 4x4  
GEAR: vibratux  
PHOTO: haynes



/ brett **DASOVIC**

TRICK: backslide  
LOCATION: minneapolis, mn  
SKATES: razors  
FRAMES: ground control  
WHEELS: 4x4  
GEAR: con.artist  
PHOTO: haynes



/ sean **KEANE**

TRICK: alley-oop topsy-turvy  
LOCATION: roseville, ca  
SKATES: valo  
FRAMES: 50/50  
WHEELS: undercover  
PHOTO: korompilas





# 15

minutes

randy spizer / BY MIKE OPALEK



PHOTO BY BRIAN KONOSKE

“ROADHOUSE HAS ALWAYS BEEN A GOOD FRIEND AND ROLLING INSPIRATION TO ME. HE TAUGHT ME HOW TO ILLUSTRATE, FLAT SPIN, SKATE FAST, AND MOST IMPORTANTLY... HOW TO FALL AND NOT GET HURT. THAT IS REALLY IMPORTANT WHEN YOU WANT TO TAKE YOUR SKATING TO THE NEXT LEVEL, AND HAVE FUN WHILE DOING IT. THIS GUY USED TO COME AND PICK ME UP IN SAN DIEGO AT 3 AM JUST SO WE COULD SHRED THE NEXT DAY... HE'S DEFINITELY ONE OF THE ILLEST OF ALL TIME.” — **LOUIE ZAMORA / ROLLING ICON / ESCONDIDO, CA.**

“SINCE I KNEW INLINE SKATING, RANDY SPIZER IS ONE OF THE PROS I REALLY ADMIRE. WITH HIS STYLE AND WHEN HE ROLLS ON THE STREET, HE JUST MAKES ME WANT TO GO OUT AND DO A TRICK LIKE HIM.” — **WORAPOJ BOONNIM / ROLLERBLADER / BANGKOK, THAILAND**

“IN 1994, MANY PEOPLE THOUGHT A ROLLERBLADING STAR WOULD NEED PERFECT TEETH. AND FOR A TIME THEY WERE RIGHT. BUT ROADHOUSE PROVED US WRONG, NOW YOU DON'T EVEN NEED TEETH TO GET SPONSORED.” — **BROOKE HOWARD-SMITH / TV PERSONALITY / AUCKLAND, NEW ZEALAND**

“TO ME, ROADHOUSE IS ROLLERBLADING. THERE IS NO DOUBT IN MY MIND I WOULDN'T BE WHERE I AM NOW IF IT WASN'T FOR HIM. I BOUGHT A RED YANKEES HAT WHEN I WAS 12 BECAUSE I SAW HIM WEAR ONE AT A NISS CONTEST. HE WAS MY HERO. A FEW YEARS LATER HE TOOK ME UNDER HIS WING AND I PRETTY MUCH LIVED WITH HIM FOR A WHILE. SKATING WITH YOUR HERO ON A REGULAR BASIS CAN BE A RATHER MOTIVATING SITUATION TO BE IN. HE WILL ALWAYS BE ONE OF MY FAVORITE PEOPLE ON THE PLANET, AND ROLLERBLADING IS WELL OFF HAVING HAD HIM LEAD THE GENERATION FOLLOWING HIM. HE STILL HOLDS IT DOWN EVERY TIME I SEE HIM BLADE, AND I HOPE IT'S NOT VERY LONG BEFORE I SEE IT AGAIN!” — **CHRIS HAFFEY / PROFESSIONAL BLADER / PASADENA, CA.**

“EXTREME SPORT IS ABOUT ICONS, AND RANDY 'ROADHOUSE' SPIZER IS ONE OF THE BIGGEST OF THE ROLLERBLADING ICONS. FOR PARIS, HE OPENED THE WAY OF OUR MOST FAMOUS SPOT: BERCY. YES! FOR PEOPLE WHO DON'T KNOW, RANDY 'ROADHOUSE' SPIZER IS THE FIRST PERSON WHO GRINDED THE GREAT 'ROUND LEDGE.' I CAN SAY A MILLION THINGS ABOUT ALL THAT RANDY DID FOR ROLLERBLADING, SO IN ONE WORD LIKE IN A HUNDRED: THANK YOU!” — **EDDY AYACH / ROLLERBLADER AND MC / PARIS, FRANCE**

“BEST SOUL GRIND IN THE GAME, HANDS DOWN.” — **BILLY O'NEILL / PROFESSIONAL BLADER / NEW YORK CITY**

“I JUST REMEMBER HIM AS THE LITTLE SPAZ KID WHO COULD SKATE NONSTOP FOR HOURS AND MAKE ALL KINDS OF LOUD HIGH-PITCHED NOISES AS HE SKATED. HE'D DO ROYALES DOWN BIG STUFF IN HIS BIG-ASS PANTS. THEN HIS NOISES GOT DEEPER AND HE GREW UP SOME AND STARTED DOING HUGE SOUL GRINDS DOWN CRAZY STUFF. HE WAS A COMPUTER DORK THAT GOT HOT GIRLS SOMEHOW.” — **ANDY KRUSE, ICON AND GRAD STUDENT / COLORADO STATE UNIVERSITY / FORT COLLINS, CO.**

“RANDY AND 'VG3' CHANGED SKATING FOREVER. BUT DESPITE THIS, AND ALL OF HIS OTHER CONTRIBUTIONS TO SKATING, WHAT BEST CHARACTERIZES RANDY IN MY MIND IS THAT HE CONTINUED TO SKATE AND LEARN AND PUSH LONG AFTER THAT 'GOLDEN CHILD OF THE SPORT' ERA. SO MANY GOOD SKATERS JUST UP AND QUIT WHEN THEY'RE NO LONGER FRONT-PAGE NEWS. THAT'S WHAT I'VE ALWAYS ADMIRERD THE MOST ABOUT RANDY; HIS AUTHENTICITY.” — **SHANE COBURN / CREATIVE DIRECTOR, XSJADO / LOS ANGELES, CA.**

“RANDY WAS FEARLESS. I REMEMBER SKATING WITH RANDY AND SEEING THESE STEEP, SKETCHY RAILS AND WONDERING IF THEY WERE EVEN SLIDEABLE. SO WE (THE CREW) WOULD ASK RANDY TO 'TEST' THE RAIL OUT AND HE WOULDN'T JUST TEST IT... HE WOULD DO IT. BALLSY! I THINK RANDY ALSO SET A NEW STANDARD FOR WHAT A COMPETITION RUN SHOULD CONSIST OF, WHICH WAS NONSTOP SKATING AND TRICKS FOR THE ENTIRE DURATION OF THE RUN WITHOUT FALLING. INSPIRATIONAL!” — **B LOVE HARDIN / ICON / LOS ANGELES, CA.**

“I REMEMBER HIM AS ONE OF THE FIRST RIDERS BACK IN THE DAY COMING UP AS THE NEXT GENERATION, AS PEOPLE LIKE RENE, TOTO AND MYSELF WERE RIDING ALREADY LONG BEFORE. BUT FOR SURE HE KIND OF DID A LOT FOR THE STREET SKATING SCENE AND WAS A NEW BREED OF SKATER TO ME. HIS STYLE OF RIDING SEEMED LIKE PLAYING, MAKING IT LOOK EASY RIDING RAILS AND STREET IN GENERAL. HE FOR SURE INITIATED A LOT OF THE SECOND-GENERATION STYLE AND TRICKS IN ROLLERBLADING. MY STYLE AND WAY OF RIDING VERY QUICKLY BECAME OLD SCHOOL AFTER GUYS LIKE RANDY SHOWED UP.” — **MATTEO ATTANASIO / EUROPEAN LEGEND / MUNICH, GERMANY**



ROYALE / HUNTINGTON BEACH, CA / PHOTO BY KONOSKE / 2003

THERE'S THIS GUY I KNOW WHO WEARS WHAT MOST WOULD CALL WOMEN'S PANTS. HE ALSO DOESN'T SHAVE MUCH, SPORTS A MULLET AND ENJOYS THE COLOR PINK. HE GETS AWAY WITH ALL OF THIS BY CALLING HIMSELF AN ARTIST! WELL, HE'S ALWAYS SAID, "RANDY SPIZER WAS THE FIRST TRUE ROLLERBLADER." MEANING THAT THE OTHER PROS AT THE TIME, WHO WERE MUCH OLDER THAN RANDY, CAME FROM OTHER ACTION-SPORT BACKGROUNDS. RANDY WAS A TRUE ROLLER, AND THE GUY WHO WEARS GIRLS' PANTS WAS RIGHT! RANDY SKATED AND TRAVELED ALL OVER THE WORLD, AND HE HAS INSPIRED A PLANET JUST BY BEING HIMSELF!

**How old are you, and how did it all start?** I'm at the age of 28. I got my first pair of rollerblades two months before my 12th birthday. I had to beg my dad to buy me an early birthday present, some Zetra Blade 303s. They came with a brake; I used a hacksaw to cut that off. Then they became street skates!

**What is Randy Spizer doing now?** Randy Spizer is now currently working as an interactive designer/developer. I work from 9 a.m. to 6 p.m. Monday through Friday. My place of employment goes by the name of Fuse Interactive, and we are located in Laguna Beach, Calif. Work is pretty fresh, especially now that Sayer Danforth is working at Fuse with me. In my free time away from computers I'm co-chillin' in Costa Mesa with my girlfriend, Gabrielle. On top of that I've been doing a bunch bass fishing. I bought a boat... then I bought a truck (which is backwards; I rented U-Hauls for a few months to tow the boat!), and now I'm currently fishing a saltwater bass fishing series by the name of S.W.B.A. ([www.saltwaterbassanglers.com](http://www.saltwaterbassanglers.com)).

**How often do you get to skate these days?** When there is a contest in town! Or when I go to the local skate park here in Costa Mesa, and sometimes to the Thursday Night Skate in Lake Forest. Or if Matt Moya can get me outta the house. (Laughing.) So not as often as I would like... because every time I have time to skate I'm at Catalina on my boat, fishing with the homies Bino and Justin Renyolds.

**What's skating like now, compared with 10 years ago?** Well, 10 years ago I'd say rollerblading was in its prime for the amount of rollerbladers in the industry. But I think now rollerblading has matured to where tricks need to be compared to then. The tricks nowadays, people can't just put on rollerblades and be pro in six months, like you could 10 years ago... spin it to win it!

**What and who inspired you at such a young age?** Are you talking about when I was 16 doing the rollerblading thing? Well, at that time I didn't have time to think of who inspired me... I was too busy playing video games and rollerblading. Only thing I thought about then was, "What big ledge am I going to royale?"

**Did you look up to anyone when you first started getting noticed?** (Laughing.) Not really... I just wanted to skate. I was always mad at Brian Konoske, though. When I was in ninth grade I moved to Cypress, Calif. I started to go to BK's high school, and all I wanted to do was skate with him but he was too busy going snowboarding. So I became friends with his friend Justin Renyolds, who happened to be the skateboarder kid who named me Roadhouse, who happens to be one of my best fishing homies now. We somehow reunited six years after higher school and now we slay bass together. It's funny how the world works...

**Who was your favorite sponsor?** Favorite sponsor would have to have been Senate. Because of them I don't think I did laundry for like two years.

**What made them so powerful back in the day?** The Roadhouse Crayola wheels, Arlo being a genius, Mark Heineken's business savvy, Brooke's mouth and BK's grind plates.

**Favorite competition you ever went to?** I'd have to say Bercy in France in 1996, I couldn't believe I was in France skating with the likes of Tom Fry from Australia, or Chiaki Ito from Japan. I saw people like Rene Hulgren, and Arlo beat me up there, too. Can't forget that part.

"ROADHOUSE REPRESENTED SOMETHING NEW FOR LITTLE DEVOTEES LIKE ME. THE PRE-RANDY GENERATION OF SKATERS WAS VERY 'ADULT' AND SEEMED TO TAKE SKATING VERY SERIOUSLY. ARLO, FOR EXAMPLE, HAD THIS VERY AGGRESSIVE, INTENSE AND SERIOUS IMAGE. THEN RANDY CAME ALONG AND LOOKED LIKE HE WAS SIMULTANEOUSLY PLAYING AND SKATING BETTER THAN EVERYONE ELSE. A LOT OF YOUNG SKATERS COULD REALLY IDENTIFY WITH HIS WHOLE STYLE. (I THINK SENATE CAPTURED HIS IMAGE PERFECTLY WITH THE WILDLY POPULAR CRAYON-COLORED ANTI-ROCKER WHEELS.)" — NICK RIGGLE / ICON AND PHILOSOPHER / NEW YORK CITY





**You were a part owner in two companies. What happened to Esoteric and Second Regime?** Well, two different stories. With Esoteric we just had financial issues, and business issues with our distributor, money disappearing, and a lack of work on my part. I learned a lot, and things would be a lot different if I started another company, that is for sure. Learned not to trust people and to make sure you have contracts for everything. (Laughs.) Second Regime ended on a different note; we just didn't think it made sense for all the work we were doing and at the end of the year only make a few grand each. Industry was hurting and so was our paycheck. Just was time to move on.

**What are a few things you look back on and have learned while growing up in the skating industry?** I've learned that all good things come to an end at one time or another. I used to think that I'd be a pro rollerblader my whole life. I was obviously wrong about that one. (Laughing.) I still love rollerblading more than anything, but when you are 25 years old making \$1,500 a month and your rent alone is \$750, and you are being told you're going to get a another pay cut because they wanna hire 10 European rollerbladers for \$100 a month instead of paying you as a pro skater/co-owner, and then tell you about doing it for the love and what the kids these days would do just for a pair skates, well, I figured it was time to find a real job if I wanted anything out of life.

**How involved are you in the industry these days?** I wish I were more involved in the rollerblading industry, but my involvement is pretty much calling Brian Shima trying to get free Nimhs (which happen to be really good skates, I might say), and then convincing him to come up to Costa Mesa so we can go fishing. He's an avid bass fisherman as well.

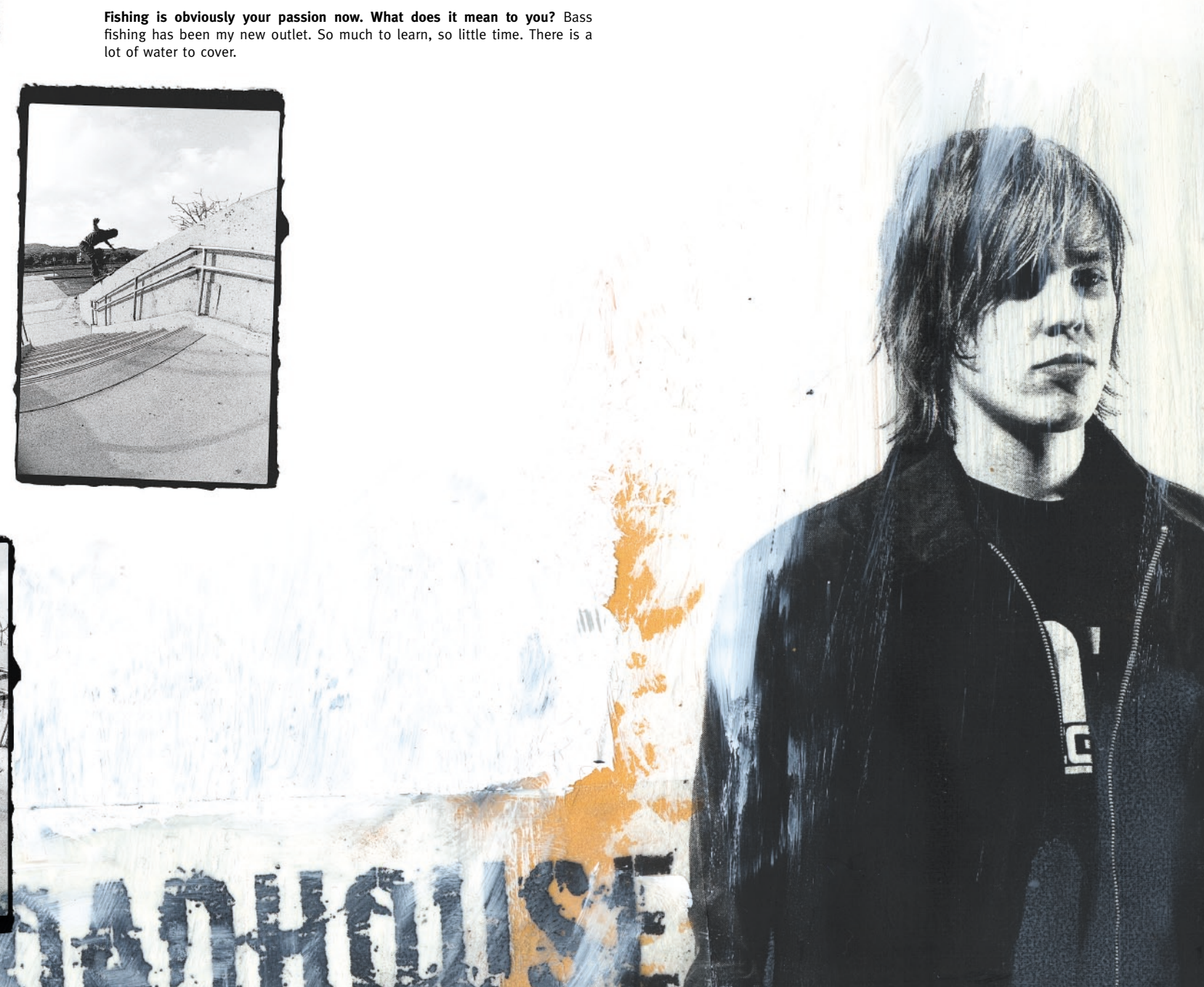
**Fishing is obviously your passion now. What does it mean to you?** Bass fishing has been my new outlet. So much to learn, so little time. There is a lot of water to cover.

**Is there any comparison in rollerblading and fishing competitions; mind set, preparation, etc.?** Yes, for sure, same mind set, in-it-to-win-it kinda thing. You need to pre-fish spots, like warming up on the course the day before the competition. In rollerblading you'd plan out your line, well your line now would be like your float plan — the spots you plan to fish. For skate prep you'd make sure you have new bearings and wheels, with tackle prep it's new line and serviced reels. You have to make sure your batteries are charged and that you have enough gas. You'd be surprised; people sometimes don't make the weigh-in because they ran out of gas! (Right, Bino?) In it to win it!

**If there is one thing you could change in your career, what would it be?** To be honest I wouldn't change much because I'm happy as I am right now.

**Favorite highlights from your rollerblading days?** Waking up every day no earlier than 2 p.m. Traveling. All the friends I made.

**Shouts out?** I'd like to shout out to Brian Shima and Jon Elliott for keeping Nimh skates on my feet; Jon Julio for being a soldier; I gotta say thanks to the SWBA for keeping me busy now that I don't rollerblade as often. To my partner Bino in the SWBA (he's also a rollerblader; Carson, Calif. represent), we are trying to take down some tournaments this year. Also to my lovely lady, Gabrielle; without her I'd probably be broke, but I would have a nice boat! And to ONE magazine for not forgetting about me. **ONE**





# folio

carlos ibanez / BY DREW BACHRACH

I first met Carlos Ibanez while living in San Diego in 2001. I was renting an apartment called Mad Ave with a group of skaters and there was a constant flow of people moving in and out all through the summer. Carlos was one of the random rollerbladers who moved into Mad Ave during that time. He had been hired as graphic designer at Daily Bread Magazine (R.I.P.) and needed a place to stay. When Carlos moved in, he was still getting the hang of the English language, so we kept a notebook full of funny things he said. We would joke for hours about the crazy comments that Carlos inadvertently made. A favorite of ours was when he yelled, "Don't mess with the cheese!" as one of the roommates tried to grab a Kraft Single from the fridge.

Carlos is the kind of guy who is constantly working on new projects. When he came out to California he was into design, but in a matter of months he became a master of Adobe After Effects and started doing motion graphics for film and video. This skill really came in handy when I needed cool graphics for the Life+ DVD series. If you can dig up a copy, check out the motion graphics from issues two through six to get a taste of Carlos' handiwork.

After a few years in San Diego, Carlos moved back to his native Ecuador, where he began doing motion graphics full time. His work ethic and

distinctive style began to pay off, and he became the go-to guy for motion graphics in Ecuador. His list of clients began to grow and soon his work was everywhere on national TV. Two of Carlos' biggest projects were the creation of the background videos for Madonna's "Lucky Star" song for her 2006 Confessions Tour and also for the Spice Girls' "Wanna Be" song for their 2007 Return Tour. During this time Carlos set up his own motion graphics company called Cig77 Studios. As a hobby he directs music videos; he has done a few for local artists and was even awarded for two of them in a local film contest.

Carlos has also taken some time out to marry his longtime girlfriend, Niza. For a while it was Carlos, Niza and their beagle, Ozzy, until they were blessed with the arrival of their son, Carlitos Xavier. Now Carlos has all the motion graphics work he can handle and a loving family.

Carlos, congratulations on all the success over the years. It's been great watching you develop your skills, and I wish you all the best in the future. Take care of that family, brother, and remember – don't mess with the cheese!

To see Carlos' work, go to [www.cig77studios.com](http://www.cig77studios.com).



## DOMESTIC

### ALABAMA

Madison  
Insanity Skate Park

### ARIZONA

Chandler  
Revolution Skate Shop

### CALIFORNIA

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

Granada Hills  
KC Sports  
Lawndale  
Rollerskates of America  
North Hills  
Valley Skate & Surf

San Francisco  
Skates on Haight  
San Luis Obispo  
Inline Warehouse  
Stallion Springs  
Woodward West  
Sunnyvale  
Aggressive Mall

Rocklin  
Rollerwarehouse

### COLORADO

Centennial  
TS Centennial  
Lakewood  
Woodward Skatepark  
Fort Collins  
The Wright Life

### CONNECTICUT

Bristol  
CT Bike & Skate

### FLORIDA

Brandenton  
V Town Surf & Skate (3)  
Ft. Myers  
Ft. Myers Skatepark  
Jacksonville Beach  
Skate Bomb  
Jacksonville  
Kona  
Lake Worth  
Skates USA

Merritt Island  
Eastwood Board Supply  
Orlando

Artisan Skate Company  
Sarasota

V Town Surf & Skate  
Sunrise

The Skate Shop  
West Palm Beach  
Skates USA Skatepark  
Miami Beach

Airborne Skate Enterprises

### GEORGIA

Lawrenceville  
Skatepile  
Woodward Skatepark

### IDAHO

Boise  
Newt & Harold's  
Coeur D'alene  
Cheap Skatez

### ILLINOIS

Glenview  
Grind Gear Skate Shop  
Lisle  
Skate Shack (2)

### INDIANA

La Porte  
Blazing Wheels

### IOWA

Mason City  
The Skateshop

### KANSAS

Shawnee  
Freeride Bike & Skate

### KENTUCKY

Louisville  
Adrenaline Zone

### FLORENCE

Triple A Skatepark  
Bowling Green

### BLUE WALLACE

### LEXINGTON

The Way Skate Shop

### MICHIGAN

Bloomfield Hills  
Summit Sports

### CLARKSON

### ZERO GRAVITY

### CLINTON TWP.

Landslide Skatepark  
Royal Oak

### MODERN SURF 'N SKATE

### PORTAGE, MI

Lee's Adventure Sports  
Riverview

### CHEAPSKATES

### MINNESOTA

Anoka  
Pinewski's Board & Ski

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### CAL SURF

### MISSOURI

Joplin  
The Bridge Skatepark

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### ST. LOUIS

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### WOODWARD SKATEPARK

### SPRINGFIELD

### SPRINGFIELD SKATEPARK

### NORTH CAROLINA

### GREENSBORO

### 915 SKATEPARK

### BREVARD

### ZERO GRAVITY SKATEPARK

### NEW HAMPSHIRE

### NASHUA

### PLAY IT AGAIN SPORTS

### DOVER

### PHILBRICKS SPORTS

### NEW JERSEY

### PERTH AMBOY

### SPOILED BRAT

### FLEMINGTON

### SHIELDS SKATEPARK

### NEVADA

### RENO

### OPENGROUND SKATEPARK

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### DOWNING TOWN

### LOW RIDERS

### PHILADELPHIA

### NEGLECTED TRUTH

### WOODWARD SKATEPARK

### SOUTH CAROLINA

### GREENVILLE

### XIMENO SPORTS

### INMAN

### INMAN SKATEPARK

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### PLANO

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### BLUEBONNET

### RETAIL CONCEPTS

### GREENBRIAR

### RETAIL CONCEPTS

### UTAH

### LAYTON

### ROLL MART

### VIRGINIA

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### ALPINE SKI SHOP

### SPRINGFIELD SKATEPARK

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### SKATEBARN WEST

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### CABLE

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### EAU CLAIRE

### EAU CLAIRE BIKE & SPORT

### EROLLING SKATE SHOP

### JANEVILLE

### PIPE SKATEPARK

### KIMBERLY

### UNDERCOVER SKATEPARK

### MADISON

### FOCUS SNOW & SKATE

### WAUSAU

### DWELLERS SKATESHOP

### WARRENS

### THE NEIGHBORHOOD SKATEPARK

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### CALGARY, ALBERTA

### SKATEPARK OF CALGARY

### PLASTER ROCK, NB

### ROLL EAST

### MONTREAL, QUEBEC

### BOUTIQUE LYLAC

### D-STRUCTURE

### ST HYACIATHE, QC

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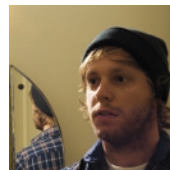
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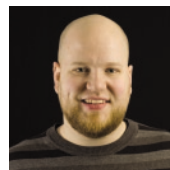
# 1



**billy kostka**, producer, Long Beach, Calif.

I am a mountain man lost at sea. Originally from Colorado and now based in Long Beach, I involve myself with as many projects (usually too many) in television, film and music as I can handle. I'm a junior producer by day, a partier by night, and I can't ever operate without music in my ear. Currently, I'm producing music videos with a few friends from promising bands. This issue I wrote album reviews.

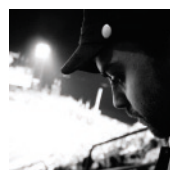
# 2



**al dolega**, writer, Detroit, Mich.

A longtime voice of Detroit blading, Al Dolega is recognized online as a skate critic and reviewer like no other. When Don Bambrick's ticket got punched for this issue, we told him to choose a writer who could help people understand where he was coming from. He chose Al, and the results are flattering but thought provoking, bringing Don's personality into focus.

# 3



**carl sturgess**, videographer, San Francisco, Calif.

Grew up in San Clemente, Calif., and started rollerblading summer of 1996. Moved to Laguna Niguel, Calif., in 2007, and then to San Francisco in 2008. Began filming in 1997, then became a cinematographer for the ASA and LG Action Sports. Worked as creative specialist for Apple in OC and SF. Now attending film school at the Art Institute of California San Francisco.

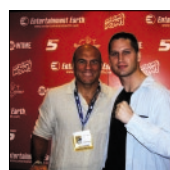
# 4



**brandon smith**, photographer, Santa Ana, Calif.

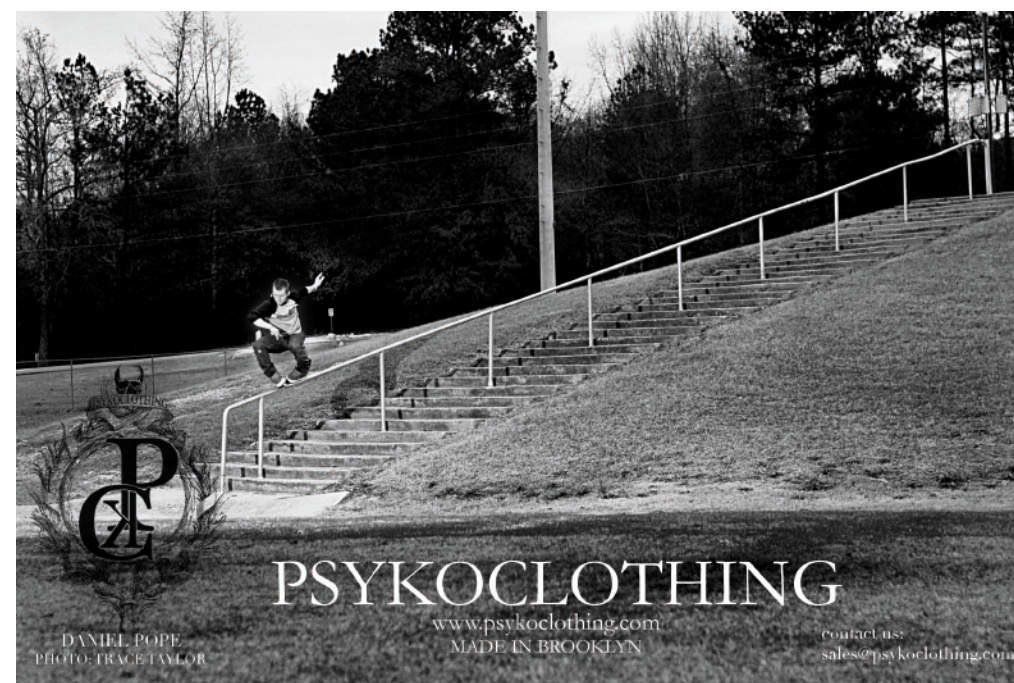
Twelve pages of Broskow plus two covers? Looks like Brandon Smith delivered hard. And he did. When Broski needed to be photographed during the cold Kansas winter BSmith was the man, as AB got shuttled all around OC and SD looking for acceptable spots. And plenty were found. Coming through again with the clutch assignment, B seems unstoppable: pics, pro wheels and clips in exclusive video deals like ONE.

# 5



**josh jabcuga**, writer, Rochester, N.Y.

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 Web site and Chuck Palahniuk's Web site, 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.



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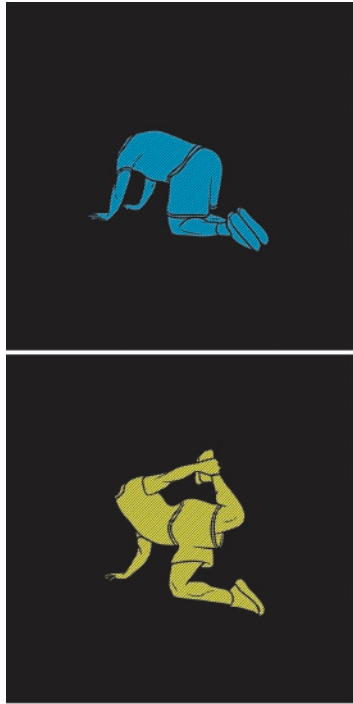
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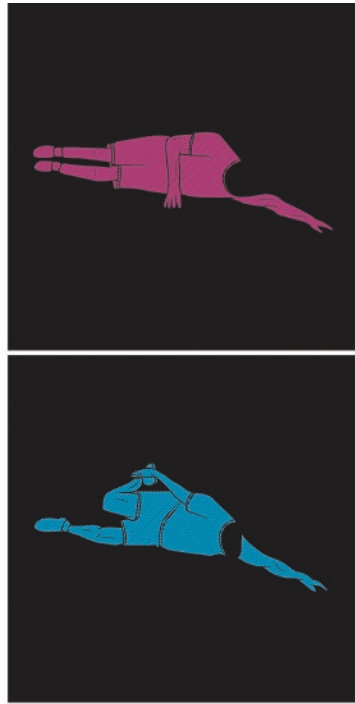
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YOU MAY HAVE NOTICED THAT YOUR LEGS ARE A PRETTY IMPORTANT PART OF ROLLERBLADING. AS NEARLY EVERY ASPECT OF SKATING IS CONTROLLED BY OR BASED ON LEG STRENGTH AND CONTROL, THE MAJOR MUSCLE GROUPS IN OUR LEGS TAKE A LOT OF ABUSE. WHETHER THAT BE SLAMMING INTO A RAIL OR LEDGE IF YOU MISS A LOCK-ON, OR JUST THE STRESS OF SUPPORTING YOUR BODY WHILE YOU BACKSIDE ROYALE THAT LONG LEDGE. THESE THREE STRETCHES WILL HELP KEEP YOUR LEGS STRETCHED OUT AND LIMBER, THE BEST WAY TO AVOID INJURY AND IMPROVE YOUR BLADE LONGEVITY.



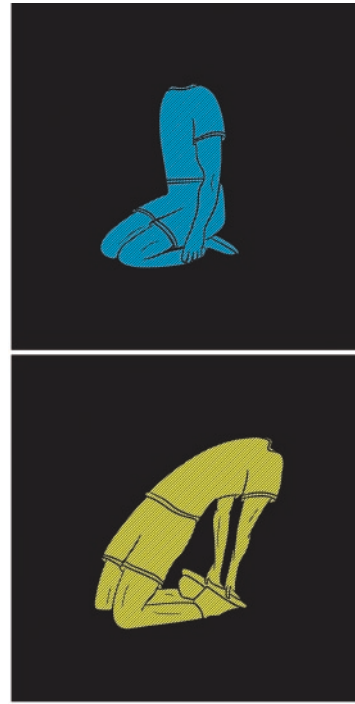
### All fours quad stretch

Start by balancing on your hands and knees. Lift your left leg off the floor and hold the foot with your left hand. (This alone works your torso and abdominal stabilizers.) Push/pull your foot toward the ceiling, holding the position for a deep quadriceps stretch. Switch sides.



### Side quad stretch

Begin by lying on your left side. Bend your right knee at a 90-degree angle, resting it on the floor in front of you. Bend your right knee back and hold the foot with your right hand. Pull, breathe and relax. To stretch the hip flexor, press your hip forward while pushing the foot back into your hand. Switch sides.



### Kneeling quad stretch

Start by kneeling on the floor, holding a heel in each hand. Press your hips forward, raising the glutes while tilting your head/chin back far enough to look up at the ceiling. Arch your back, relax and press the stretch deep into your upper legs. Hold.

## QUAD STRETCHES

ILLUSTRATIONS BY ROBERT LIEVANOS / WWW.FADEHURRICANE.COM



Aggressive.



Aggressive.



*Aggressive*



# ONE



**the informers** > flick  
**apes of wrath** > sound check  
**randy spizer** > 15 minutes  
**carlos ibanez** > folio