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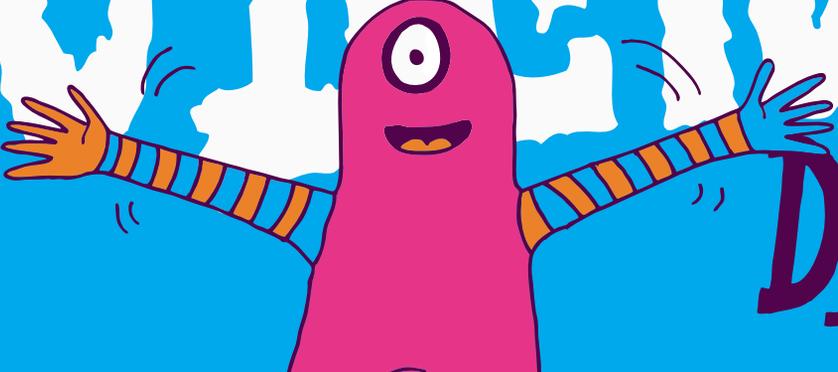
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Each dedicated rollerblader wants to see our sport and culture grow to its fullest potential, and Get Someone to Blade Day is here to remind us that one person can make a difference. So don't be shy. Keep your old blades in your trunk and when you hit up the park next time, get them on a pair of feet. Drag your non-skating friends in with you to the local skate shop. Bring 'em to the video premieres and events in your area. Go the extra mile and do what you can to help make a whole new army of rollers.

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SHAMAN SKATE

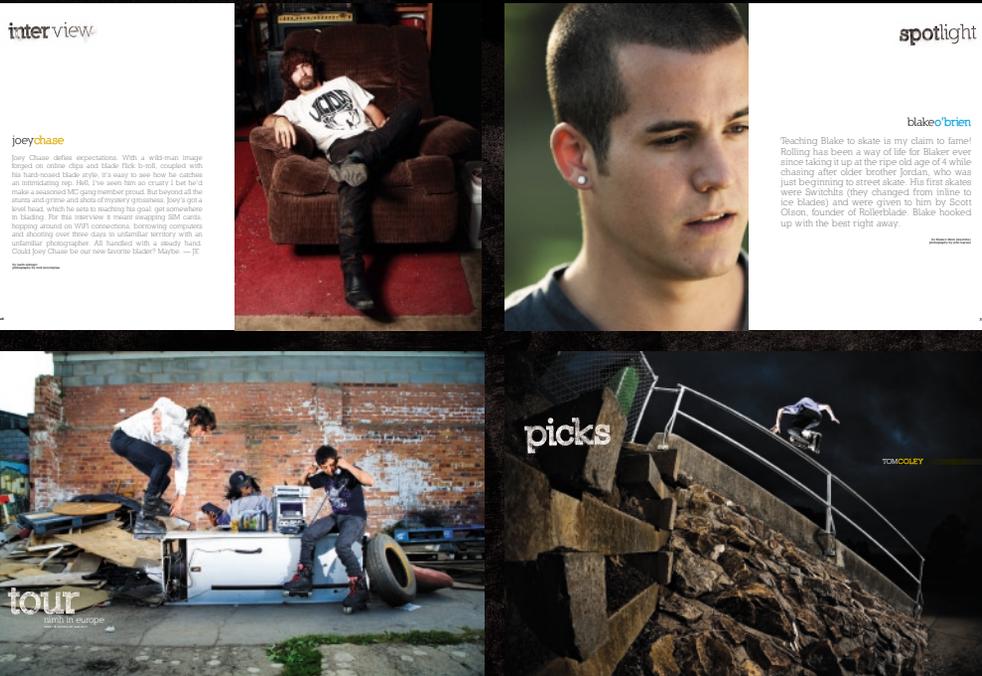


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 BACK COVER: JOEY CHASE (PHOTO BY DREW AMATO)

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XO JATO



CHRIS FARMER

Double Royale by Chris Farmer. Photo by Jero. xsjado.com



letter



photos by kevin little

Seems like a ton of stuff has happened in blading since the last time I put my fingers to the keys to write one of these letters. And it has, though most of that positivity has been tempered by the further deterioration of the world economy, which indeed has trickled down to blading. And while WE don't like to worry about it or let it get us down, well, it's pretty much all some folks can think about.

And by thinking about it all the time, and reacting to the "crisis" and buying into the fear and concern it causes, they bring all those nightmares into reality like some weird "Nightmare on Elm Street" movie and pretty soon there's plenty of depression to go around. This is the human element that surrounds every such crisis in modern history.

Funny that we know that, and can work to circumnavigate that route towards implosion, but still end up in the same boat. We've tried, in this very space in previous issues, to point out the opportunities provided in times like these and were chided for our optimism. But just listen to the news or check a news site and see that plenty of companies, including those fuckheads bailed out by the government, are still posting record profits. Unemployment rises and your job is on the line, but out there in the ether business is going on as usual. Well, maybe not "usual," but the business of business is business, and those wheels of progress grind on.

Illustrating this to me, specifically in the realm of print media and publishing, is that ONE's newsstand presence and sales are increasing rapidly, and the other publishing company I work for just posted another record year. Like, 30 percent growth. So while newspapers and mainstream publications take a bath in lost ad revenue and have no concept of how to monetize the Internet, specialty niche publications have retained, if not gained, market strength. Did you realize that ONE and Rolling Stone are now almost the same page count? Except we went up in pages and they went down.

As we hope you know, rollerblading is a prime example of a "specialty niche" activity and lifestyle, and as the ONE brain trust has long suspected, the simple act of putting

our noses to the grindstone, working hard, and doing what we do as skaters while properly capturing that in a timeless manner such as video or print would allow the true qualities of our community to earn recognition from non-blade entities. Now those days aren't here exactly just yet, but they draw ever closer. Someone can ask every single day on Be-Mag "What is gonna save rollerblading?" and the answer is akin to finding the missing link in human evolution. The truth is that 100 individual factors functioning on their own like some accidental, well-oiled machine will simultaneously and symbiotically save rollerblading. Not in some dramatic, overnight, oh-my-god-Ashton Kutcher-started-rollerblading kind of way, but in a wonderful, fabulous, and almost completely unidentifiable haze.

If you don't believe me that these sort of unseen networks exist, that otherwise invisible relationships can cause mass change and inspire group thought, then I turn our attention to the outpouring of compassion and concern over the tragic death of James Short. Although those of us who knew James realized that he certainly had friends around the globe thanks to his persistence on the web and that unforgettable personality, the sheer volume of support that became visible for and about him online in the days following his accident has probably never been seen before in blading. He wasn't a "pro" and he didn't get a dime out of skating but he loved it, and he shared that love with anyone who would listen. Losing James isn't just a damn sad turn of events; it's proof that one person can make a difference in the lives of thousands, without even trying.

Now imagine what us thousands can do if we actually try to share our love for rollerblading with the rest of the world with the matched enthusiasm of our fallen friend.

R.I.P. JAMES SHORT

Justin Eisinger

San Diego, October 11, 2009



UNIVERSAL SKATE DESIGN AL HOOI UFS THRONE PRO SKATE



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Albert Hooi 360 Liu Kang, Dublin, Photo: Adam Kola



photo by erik alias

Seattle, a city where the amount of rain is exceeded only by the amount of coffee consumed. You'd think a city that has an average of 226 cloudy days a year would be depressing, but most that live here are used to it and enjoy skating in the mild weather. And let me tell you, you can't beat summers in Seattle. Also for the record, it doesn't rain that much here.

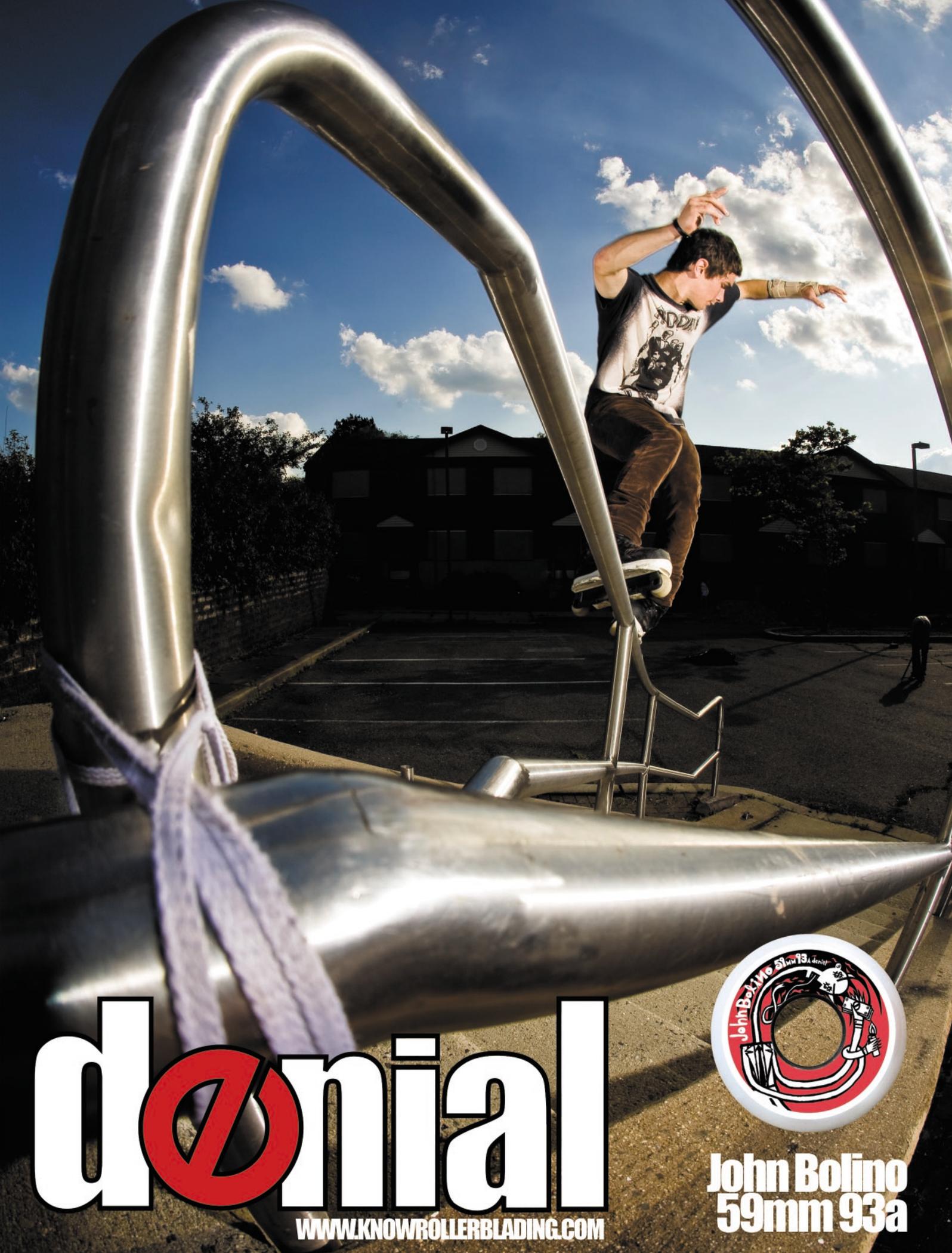
Seattle is a metropolis, so the scene is spread out. There are more than 100 bladers in the western Washington area. So, when you hear of someone from Seattle, they're most likely from a city outside of it. This is great because each city has at least one skate park and the street spots are endless. I've been skating here for six years and still find new stuff every day, and meet new bladers.

There are a lot of talented videographers and photographers in the Seattle area too, like Matt Crissinger and Erik Alias, both talented photographers, showcasing our scene for everyone else. Gavin Fitch is one of Seattle's main videographers, making videos and covering contests and events when they go down.

BladeWA.com is the local website we use to stay connected and plan sessions and events, post media and more. There's a local page on the site giving each blader a personal profile where they can talk about themselves and let people know when they can skate and how to contact them. It helps a lot with networking and really brings the scene together since it is so spread out.

There are a fair share of movers and shakers in the Seattle area. Jeremy Townsend hosted the ninth annual Street Battle Seattle in August, and Rob Inks and myself both hosted the third Elements of Rolling contest back in July. We have Wednesday blade nights here, which is great, especially if you're new to the scene. One thing I love about Seattle is that the scene is very welcoming. You could live here for a week and already feel like you're part of a family.

There's plenty going down in Seattle, and I'm excited for the future it holds. If you're ever in town, don't be shy about hitting up one of us to blade. — Kawika Jarman



d denial

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**John Bolino
59mm 93a**

Albums to bury me with:

1. Slayer "Reign in Blood"
2. Death "Symbolic"
3. Ozzy "Blizzard of Ozz"
4. Pantera "Official Live: 101 Proof"
5. Slayer "Show No Mercy"

Drinks:

1. Jagermeister
2. Jack Daniels
3. Beer
4. Absinthe
5. Anything over 5 percent

Reasons to be a rollerblader:

1. I can do any rail I wanna do, no restrictions.
2. Flipping my body is more fun than flipping an object.
3. I won't spend all day trying to land one single trick.
4. Never have to pick up my blades after missing a trick.
5. I can use my blades as a cooler and keep my beer cold inside them.

Places to be:

1. Free fall from 12,000 feet
2. Between the legs of a hot girl
3. Podium at X Games
4. Mosh pit of a Slayer concert
5. On stage with your own band \,/metal\,/

Favorite tricks:

1. Disaster back royale in "No One's Children"
2. Frontside on the pier rail in "Fruitbooter"
3. Top soul on the drop curved rail in the "Legacy" video
4. 360 from the window in the VII skate edit
5. Everything in the "60 minutes" DB article



photography by wes driver

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NAME: Cameron Trent Card

AGE: 27

LOCATION: Rocky Mt., Utah

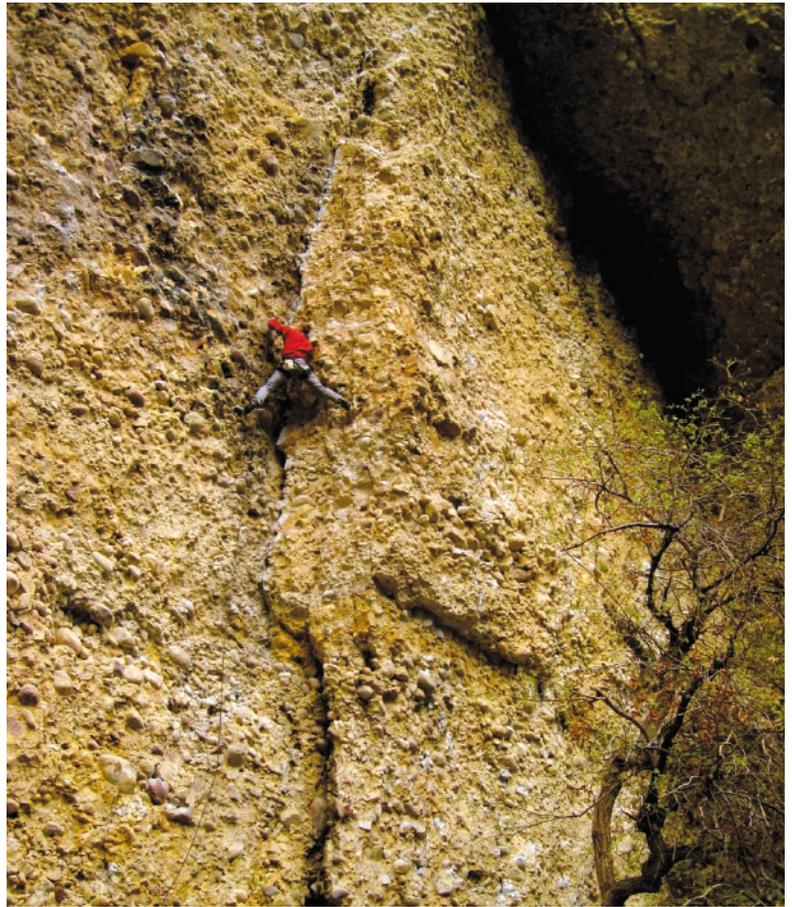
OCCUPATIONAL STATUS: Student

YEARS BLADING: 14 (24 years on wheels/skates)

INTEREST: Sport climbing

SITES: mountainproject.com, momentumclimbing.com, drtopo.com, climbing.com

FOR THE RECORD: I climb for the same reason I rollerblade. It not only pushes my limits physically but also mentally. It's a big mental game. Climbing for the few years that I have has taken me to amazing landscapes and sites. I've never been as physically in shape as I am at the moment. When you climb, you must distribute the work throughout every muscle in your body to help you get up the wall. You breathe as if you're meditating, and you are all alone on the wall with a view of your surroundings that most people don't get to experience. Your prime years for most extreme sports these days are late teens or early 20s. Most lucky for me, starting to climb at 25 isn't that bad, considering I've climbed with guys almost three times my age. Don't worry girls, climbing comes natural to your gender. Slender, flexible and long limbs only help. I will hopefully be climbing many, many years to come. Thanks to Hayden and Rob for showing me there is life after rollerblading.



“fuck the economy, Stupid”

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CAPTURED OVER THE COURSE OF 3 YEARS SHOWCASING ROLLERBLADING IN TRUE LIFE
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COMING SOON.....



CREATE ORIGINALS

OG FRAMES
retail: \$69

From the wilds of America's Northeast comes a new entry in the long-stagnant frame market: Create Originals. Anchored by Brian Lewis, Hakeem Jimoh and Billy O'Neill, the frames feature a clear side panel that allows the user to add his own custom graphics. Featuring 8mm hardware and available grind blocks, the rise of CO marks an important landmark for blade hardgoods.

DENIAL

JOHN BOLINO 59MM/93A PRO WHEEL
retail: \$28

You may know him as Jon Jon but don't let the new "h" in there fool you, John Bolino is growing up and his skating continues to develop. Denial is evolving too, introducing its first line of pro wheels. Set up to rule an anti-rocker setup, this big and fast wheel is tough for the streets while delivering the precision it takes to shred like John.



USD

KELSO CARBONS
retail: \$319

Pretty sure this is a first in blading—two brothers, two colorways, one name: Kelso. The highly-desired Carbon phenomenon is back with "Puristic design per excellence!" and the next installment of "the Conference Customs program." Not 100% sure what all that means except that it seems like the Kelso Bros. really did have a lot to do with the marketing and design of this product.



vicious

CHRIS FARMER PRO BEARING
retail: \$25

The first pro bearing from Vicious goes to last issue's cover boy, Chris Farmer. Clocking in at ABEC 9, these purple beauties will give your skates the smooth rolling you need without breaking the bank. Feel like re-imagining blading every time you lace up, like your man Chris? Maybe these will help you do just that.



DENIAL

PBxD COLLAB T-SHIRT
retail: \$22

Philly and Boston. The names together conjure thoughts of a baseball series or maybe some gridiron action. But in blading? Well, the popularity of smash-ups in street wear carries over to the new Print Brigade x Denial T-shirt. It's east meets farther east in this limited edition shirt available in sizes S-2XL.

STREET ARTIST

COLIN KELSO 56MM/92A PRO WHEEL
retail: \$26

When it came time to design his first pro wheel from Street Artist Urethane, Colin wanted to evoke feelings of empathy and sexual ambiguity, use the color green, and draw as many parallels between "Lars and the Real Girl" and his life as possible. The result? A 56mm/92a pro wheel.



VIBRALUX

LIMITED EDITION BROSKOW SIGNATURE OLIVE JEAN
retail: \$69

Some new threads for you from AB. Alex's olive denim jean is comprised of 98% cotton twill and 2% spandex, and is the thickest denim ever put on the market from Vibralux. Look good when you are out skating with your buddies — and when you're done skating with your buddies, grab some VX denim to cover up your scars.



4X4

VEGAS T-SHIRT
retail: \$22

So you ended up in Vegas at the WRS finals, blew your wad the first night at the roulette wheel, and now you're down on your luck in the hellholes off the strip, looking for a handout. Well, if you're wearing this shirt from 4x4 you'll simultaneously be camouflaging yourself while making a graphic statement about the fate your future may hold.

just released /



Mos Def

The Ecstatic
2009 Downtown Music LLC

favorite track:
"Pistola"

If you know Brooklyn's legendary Mos Def from his Black Star days with Talib Kweli, the idea of the rapper turned actor (and trend setter, for that matter) partnering up with Stones Throw father Madlib on production might seem a little strange. On the other hand, fans of Mos' arguably last great album, 1999's "Black On Both Sides," should understand the pairing. An album of both innovative versatility and traditionalism, "Black" for some reason worked. Its odd tangents and quirkiness brought out something nobody had heard in Mos before. This year's "The Ecstatic" is no different, and pretty much everything you could hope for under the circumstances. "The Ecstatic" is simplistic while staying crazy: "Life in Marvelous Times" plays like a beat Nas would be willing to destroy via Def Jam. At the same time, "No Hay Nada Mas" recalls the commercially abused "Umi Says," except this time in Spanish. "The Ecstatic" doesn't forget the power of guest appearances, though. "Auditorium" digs Slick Rick out from under the rock where he's been hiding for one of the most memorable verses on the album, while "History" calls upon Talib Kweli for a familiar duo reunion over a relaxed victorious Dilla beat. With the majority of the tracks sitting at under three minutes and a good amount under two, "The Ecstatic" appropriately plays like a Stones Throw release so well, it's baffling why it wasn't released on the label. But who cares? The dream of a duo made it happen, and it's not disappointing.



Bowerbirds

Upper Air
2009 Dead Oceans

favorite track:
"Northern Lights"

I'm tired of reading about bands sounding like bands sounding like bands. There will always be arguments that certain albums sound like more classic and common albums, but what music being made today is completely original and refreshing? Crystal Castles? Get outta here... With that said, Bowerbirds sound a bit like every folk artist to date. But it's OK, because they do it pretty well. On their second album, "Upper Air," the North Carolinian trio continues in much of the same path as their first album with open-aired acoustic guitar-guided ballads. What makes this band lovable, though, is the calm accordion that fades in and out with the vocal harmonies that lead vocalist Phil Moore and girlfriend Beth Tacular bleed into the recordings. Don't get it twisted, though: This isn't some folk version of Mates of State. What makes this band passable to listen to in front of friends is Matt Damron's drums — a lazy, crashing and often bass-filled pace setter. At times the result is epic-sounding. "Teeth," though accompanied by strings, has a fuller sound than you'd expect a three-piece could make. "Bright Future" plays into an unexpectedly bold chorus while still finding a way to whisper out. And though a standout on the album, "Northern Lights" sounds like a song written on the fly by Skynyrd and Zeppelin. It's a solid album. A new-age Southern folk one at that — one which you wouldn't mind hearing while lost in the Appalachian mountains. Maybe with a bit of moonshine.



Throw Me The Statue

Creaturesque
2009 Secrety Canadian

favorite track:
"Ancestors"

One thing can be said about the year between Throw Me The Statue's debut album, "Moonbeams," and this year's "Creaturesque": Things have gotten a lot less cute. Started as a solo project by Seattle's Scott Reitherman, Throw Me The Statue began as what seemed to be a one-man band with too many ideas and not enough permanent members. It became obvious after just a few tracks into the debut that the potential for a much greater sound was there, but the lack of like-minded musicians dedicated to the project was nowhere to be found. Just as the songs were potentially dynamic, they sounded as if half of them were created alone in a basement — giving them an appealing but demo-like feel. Incredibly, in just a year's time, Reitherman's Throw Me The Statue has grown into a full and committed band with an entirely new album. Thankfully, the differences are everywhere. Most noticeably, "Creaturesque" sounds refreshingly more organic. Right from the start, on "Waving at the Shore," the album relies a lot less on drum machines and lets a live drummer set pace. Guitars throughout have some welcomed natural air and warmth to them on songs such as "Noises." And Reitherman's vocals are less intrusive when pulled back and reverbed on tracks such as "Ancestors." Sure, there's some cuteness still involved. "Hi-Fi Goon," the album's happiest track, sounds like Pavement going to summer camp, but it's hard to argue with when the result sounds like something your parents may have gotten high to.

classic /



Slick Rick

The Art of Story Telling
1999 Def Jam Recordings

favorite track:
"Frozen (Feat. Raekwon)"

There is no explanation for the cultural phenomenon that is Slick Rick. An eye-patched, English, and borderline-feminine voice from the Bronx doesn't necessarily match up with the common hip-hop voices that spoke for the rest of his early generation. Perhaps it was these very oddities combined with his ability to create a scenario that made Slick Rick so appealing. Different, smooth and crude, Rick's catalogue to this day is captivating. Straight out of a five-year sentence on Riker's Island, the Ruler released "The Art of Story Telling," a polished 24-track comeback that put the rapper on the charts without compromising any of his notoriously odd flavor. The guest list reads like Slick Rick handpicked a then-contemporary all-star team. The album's single "Street Talkin'" finds Slick fittingly trading verses with Big Boi from Outkast, while "King Piece..." calls upon the more underground Canibus as a hype man between Slick's battle rhymes. And if you have doubt that Slick might not adapt to modern music after being locked down for half a decade, be at ease. "Kill Niggaz" shows little remorse for current cocky rappers, and the Raekwon collaboration on "Frozen" is pieced together with a Portishead sample. Sure, the jail interlude theme featuring various rappers doesn't necessarily help bring cohesion to this hour and 13-minute album, but the songs play so differently and strong by themselves that an underlying premise is the last thing to worry about. In fact, your only unease may be in the lack of a follow-up.

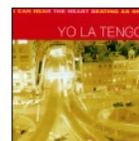


Jefferson Airplane

Surrealistic Pillow
1967 BMG Heritage

favorite track:
"Today"

With all the worldly dysfunction and crazy-asses running around today, it's no surprise that psychedelic sounds of some 40 years ago translate pretty normal and almost tame today. Music that once made people appreciate the highs they were already on has now been replaced with music that makes straightedge kids want to cry rainbows. Nevertheless, music can be bizarre one day and not as much the next, but still undeniably really good. With that in mind, it'd take a lot to argue against Jefferson Airplane's second and most commercially popular album, "Surrealistic Pillow." For years, and still arguably today, the album stands as a manual of making mainstream psychedelic music: Creating songs that explore new tangents without entirely losing the audience. From start to finish, "Surrealistic Pillow" is viciously raw, mysteriously echoing, and brashly intense while still being comforting — like perfect strangers reassuring you it's OK to be as disconnectedly high as you are. "Today" moves in a haze of crashing, resonant drums with simplistic guitar and bass, giving a feeling of calm anxiousness. The anthem and classic "Somebody to Love" is both relentlessly powerful and emotional at the same time, and "White Rabbit," the album's most cliché track, is just as zany and manipulative as it is bold and inventive. The track lines are divided, and when one track's purpose ends, a new one begins — so making it a pop album. But, it's the calming sensation of being lost across the entire album that Jefferson Airplane pull off so well.



Yo La Tengo

I Can Hear The Heart Beating As One
1997 Matador

favorite track:
"We're An American Band"

The raw positive energy that Hoboken, New Jersey, trio Yo La Tengo emits is almost as watertight as their consistency to be impressive in their 20-plus-year career. Don't believe the hype? Do a YouTube search for a live performance of cult favorite "You Can Have It All" and see it for yourself. Or take a close listen to their 1997 Matador release "I Can Hear The Heart Beating As One." I can guarantee one (if not both) will put an unexpected grin on your face without feeling corny or guilty for it. "I Can Hear..." is both captivating and fulfilling without being overwhelming and tiresome — perhaps because the album plays like a flowing composition of various moods timed just right. Starting off with the sunrise-like "Return to Hot Chicken," branched with the easygoing yet ambitious classic "Autumn Sweater," and ending with Georgia Hubley's tranquil vocals on a cover of "My Little Corner of the World," Yo La Tengo take the listener through over an hour of playtime without need for interruption. Part of that is in thanks to the band's versatility in sound without compromising cohesiveness. Ranging from the distorted garage sounding Beach Boys cover of "Little Honda," the folksy "Stockholm Syndrome," and the roaring guitar section on the out of the justified lengthy "We're An American Band," not much comes off as repetitive or disconnected. It's almost difficult to find anything not to like on "I Can Hear..." and, with 16 tracks, that's pretty impressive.



SOUND CHECK ▶ casual sax

an interview with sven barth by drew bachrach / photo by nils von barth

How did you get involved with music? Al Jarreau's version of "Ain't No Sunshine." I heard that, I must have been 10 or 11, but that was it for me. It was unbelievable that music like that existed and I hadn't heard it before (that's not even a drop in the ocean that borders this musical iceberg's proverbial tip, but it was big for me). I took a couple years of piano lessons around that time... but these lessons were taught by an older woman who grew up on music that I couldn't relate to... so, I stopped taking them. Through high school I continued to piddle around on the piano, make a few pause tapes, and began to acquire a few drum machines and keyboards after I got back from some school overseas. That was in the early days of eBay, and thrift stores didn't know what they had, so I came upon a few neat bits of gear. That was the beginning of the end for me.

What do your parents think about your lyrical content? Have they heard any of Casual Sax's material?

Well, my mom is confused about pretty much everything that I do, (my pops passed away a decade ago, but he was a crude dude at times, so I'm sure he can relate). If I try and explain anything or play her a song, she seems oblivious to any lyrics and can't believe that I made any music at all. We were not a musical family. My dad told me that the Norwegian side of the family was descended from Edvard Grieg, so there's that. But he mainly listened to Glenn Miller, and my mom, to the same Beatles Greatest Hits tape, over and over. If I hear "Hey Jude," I wanna throw up, but my mom still sings along.

How long does it take to write and record a double LP?

Here's the thing: WE DON'T WRITE ANYTHING. Induce or myself will have a sample from some record, he freaks it, makes a beat, I give him a couple notes, we eat a bunch of junk food, go out for the night, come back and freestyle the whole song in an hour or so. And that's it. The total time it took to record all 21 songs on this album is about 21 hours... spread out over three years and about ten trips to Miami. We had no plan on making an album when we started, but Induce took over, started cracking the whip and peeling out several dozen hundos, and four years after we started, we've got something that will live forever, I hope.

Who's idea was it to call the album "The Blow Sven Theory"?

Well, Induce made me do a cover of A Tribe Called Quest's "Bonita Applebum." I was never too wrapped up with those guys; I liked "Midnight Marauders" a bit, and that Dilla joint on "The Love Movement," "Caught My Heart." That's really my favorite jam of theirs, as I have too many memories associated with all the hits. Anyway, "Bonita Applebum" turned into, "My Weener in Your Bum." Hilarious, I know. I had no idea what I was doing on that song, I couldn't give you more than a couple words from the original other than, "Hey, Bonita..." really. The BST, well, I'm not sure which came first, the apple or the "Theory," but they kind of worked hand in hand until the hands were in the bum, and stinky.

What's up with the full comic book that comes with the album? Who drew it; what does it mean? When this whole thing started, we were just sitting around, making weird voices and coming up with characters and their voices. I had a few, Induce and I came up with a couple more, and then Induce came up with some of his own. He asked me what they looked liked, even the ones that he came up with, so I did a few drawings, most of which were just variations on portraits of ourselves, slightly tweaked, just like the voices. They were pretty fun to do, and I didn't really make a big deal out of them. Induce, on the other hand, linked up with a buddy of his, who I knew from skating with as well: Q. As it turns out, something I didn't know was that Q was also known as SKAM2... when he did the "Beats, Rhymes, Life" cover for fucking ATCQ! Yep, that's the deal. SKAM2 has done all kinds of music-related illustration, like Eminem albums (remember that guy?) and go Google the rest, ya heard? So, we gave him a rough copy of the album and the drawings of the characters I had done before, and he whipped up some amazing art. Thanks, Q!

How did you team up with Induce? My collaborative recording (career?) started with another Miami genius: Manuvers. We had/have a synergy that can't be replicated (he has a verse on "Whorer Core," from the LP). The first time we got in the studio, boom. By the time we walked out, a few hours later, we had five songs, done. And the next night: same thing, next night same thing and on and on. Then, Induce came by the studio, saw how much fun we were having, and rethought (or rather unthought) everything he'd done up to that point. He brought over his SP1200, banged out a beat, and we (Manuvers, Induce and myself) made our first track as a trio. Soon after, Induce kidnapped me and now I'm only allowed weekend visits with Manuvers.

Has any of your past work prepared you for Casual Sax? I came out of the womb rhyming. I got videos of me doing freestyles in one-piece pajama sets. So, I know it's in my blood. I've gotten pee'd on in break-dancing circles, I know that's not my element. But, the only other thing someone can hand me in a lyrical cipher is a blunt or a brew. Obviously, the stuff with Manuvers was the base for all of this. (The Dr. Dildo album, The Indio Picaro Experience...) But, I'd say that spending a lot of time on the toilet, working things out, really helped me in the preparation department.

Parting shots? Thanks to Manuvers for starting the fire, Induce for feeding the flame and to everyone else who supports hermits making music for humans. Thanks to all the couches in all the houses that aren't mine, they get their share. And extra special thanks goes out to Willie in Leimert Park, good looking out, my friend. You've got the Midas Touch.

blade dvd

BCSD 2009 / Directed by Daniel Kinney



I just got done watching all the extra footage on the BCSD 2009 DVD, so I've now watched the whole thing. It was good, for what it is, though I know that what it is will drive some people crazy. The BCSD 2009 DVD is an ad. It's a big advertisement for the event, and the smart bladers realize this and participate in the "testimonial" style interviews that get edited into the video. The problem with this primarily is that for most bladers, once they see the camera and establish that awareness, it's all downhill. Everyone's not like this, mind you, but watch this DVD and tell me Fallon Heffernan didn't make you want to claw your ears off. No offense to her 'cause she's awesome and a badass talent, just that she was overselling her spiel and it's an easy part to call out here. (If I could offer an idea it would be to include similar content but engage random crowd members.)

Choosing to include said testimonial is another matter, a decision that can be tossed on the pile of gripes I have about the video, starting with the reliance of the wisp of cold-weather breath from the Jeremy Beightol-designed BCSD logo as an element throughout the production. Well intended, and clever in its own right, but the lasting effect is that it too closely resembles the tacky blown-smoke transitions that were all the rage not too long ago (or right now depending on what you're finding on YouTube). Just saying, as the overall BCSD DVD package develops and has evolved to prettysophisticated realms, the importance of smart polishing touches grows.

But the meat and potatoes of this disc is a trove of angles and footage documenting a high-energy and progressive blade event. Crowds packed tight, trick after trick after trick, and Daniel Kinney works with loads of camera dudes to get lots of angles and ALL the footage. The downside of this is the variation in clip production value, but if you look past that the BCSD video captures the essence of how a TV episode about such an event would play out. Which comes back to the ad angle. DK and Co. put out a DVD that wraps up all their goals, efforts and hard work into one easy-to-consume package, proof again how the machinery behind the BCSD is unlike almost anything else in our sport. Watch this and respect that... and let that skating get you excited all over again. —JE

RIP SF / Directed by Sean Cullen

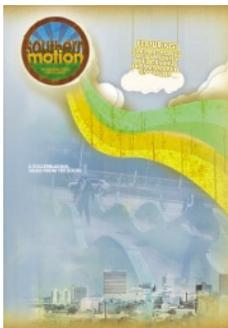


If you have ever skated San Francisco, you know that it is a place where only the most creative skaters can thrive. Spots in the city are few and far between, and it takes some real "thinking outside of the box" to get any hammers inside city limits. Sean Cullen and his crew took full advantage of the city and came up with some eye-opening tricks for the new video, "The Apple RIP SF."

I would have to call this project an *experimental video*. The filming, editing, music and skating are coming from a place in rollerblading that hasn't been explored before. The whole film is a montage of thoughts, scenic images, music cues and tricks. It takes a while to wade through the clutter to get to the tricks, but when you do, it's worth it. Kevin Yee is really flowy and technical; toe bash to true mizou on the China Ledge was the banger that stood out to me. Hayden Ball is probably the most underrated skater these days; watch the video to find out why. When he's not singing or in jail Sean Sea comes correct with fresh lines and grinds, and there is one guy in there who never has his name on screen but rips. Props to you, no-name dude.

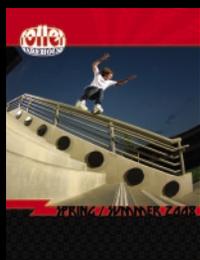
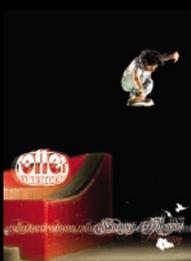
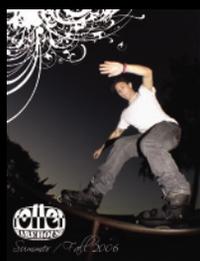
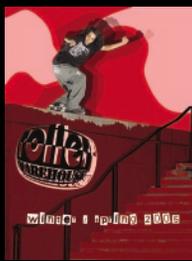
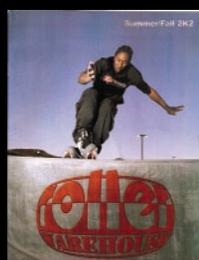
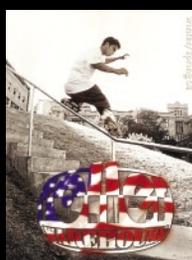
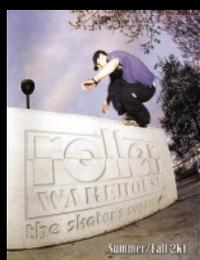
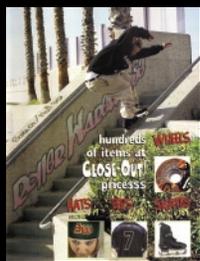
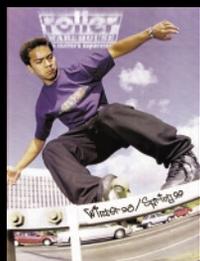
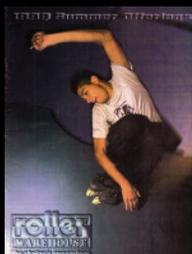
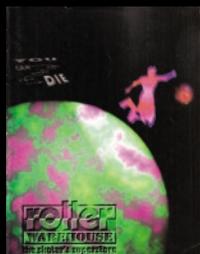
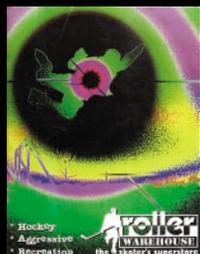
It's great to see people expressing themselves and taking chances with skate videos, but I think that the bonus features is the best place for the real twisted stuff to live. The replay value of the film is cut short by everything that isn't skating, and boy is there a lot of that in here. If you have any interest in seeing where street style is headed in the next few years, pick up a copy of this video and fast-forward to the numerous skating parts. —Drew Bachrach

Southern Motion / Directed by David Dodge



When a new rollerblading video comes out of the South, chances are it will end up on everyone's Christmas list. That's because not only has the Southeast been home to some of the best skaters in rollerblading's short history, but also it has produced video editors like James Reetzke, Kenny Owens and Doug Urquhart, whose media continue to shine years after the hype. With all that history behind him, David Dodge has a helluva lot to live up to with his second video installment, "Southern Motion." Half of what makes a good video is a solid lineup of skaters, and you don't have to be a mathematician to say this DVD definitely has that. The uber-stylish Adam McManus, rubber-knee ninja Jason "Smiley" Mosley, Mountain Man Thomas Martin, the criminally underrated Tim Taylor and North Carolina's secret weapon Phil Gripper make up a solid cast of profiles for this deal.

But don't think that "Southern Motion" is all names and no beef; this video has a home-grown tone that brings out the best in Southern rollerblading. What I liked best were the Homegrown and Veterans sections, which showcase the "we are family" attitude of the scene in general. As far as editing goes, the video seems to conflict with the very impressive motion graphics of some sections to the lack of musical coordination with the tricks in other sections. Also, things like the "rain prelude" were cool but seemed out of place and could have been saved for the bonus. Overall, though, "Southern Motion" shows off some of the best talent in the south today. So if you want to know what's up in the dirty, pick this up! —Matt Lewis



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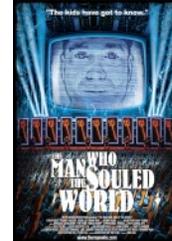
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press play / The Man Who Souled The World

review by Justin Eisinger / Directed by Mike Hill



"Everything that wasn't cool, we did. Because we were just like this (double middle fingers to the camera). You're defining us? Is that what you're doing?" — **Rodney Mullen**

"Steve was saying that freestyle skateboarding was old, and look at this, here's street skateboarding. 'And I'm gonna make this into something.'" — **Per Holknekt**

Loved, heralded as a visionary, and widely despised, Steve Rocco is the focus of "The Man Who Souled the World," a sort of documentary that tells the tale of this young freestyle skateboarding contest champion who ends up being the first guy to put juice behind the idea of "street skating." Before World Industries the very notion of street skating was laughable; what would you do on the street without a ramp? That question was answered when "Rubbish Heap" was released, filmed by Spike Jonze.

Harnessing contempt within the skateboard culture to stage a coup against the industry's most powerful companies: Powell Peralta, Thrasher, Transworld, and Vision. This started with convincing a disgruntled Mike Vallely and Rodney Mullen to leave Powell, and the beginning of a highly controversial advertising and marketing direction for the entire company, or more accurately, companies. Rocco treated everyone like kings, and kids were making \$10,000 a month. Touring the world, five-star hotels, thousands of dollars in room service — nothing was out of bounds.

In Steve's own words, he took all the rules of his competitors and broke them. He changed the playing field. Powell and Vision were putting out their staple graphics, but World brands were subversive, even at one point releasing a Jason Lee pro model that was a direct bite of the Tony Hawk deck. Rocco set out to push everyone's buttons, and when the magazines started to refuse to run his ads, he ran a two-page spread ad where he explained the situation to readers and asked them what they would do in his situation. The answer: Start your own magazine. And that's how Big Brother was born.

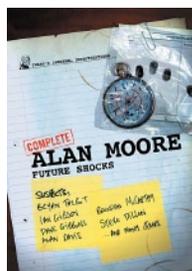
Housed in the World Skatepark, Big Brother was unhinged subversion piped through the guise of a skateboarding magazine. Bong Olympics, How to Kill Yourself, Horse Betting, Porn; no topic was too taboo. In fact, the more taboo the better. Yes, this is where "Jackass" came from. Johnny Knoxville shot himself in the chest to "test a bullet-proof vest" for Big Brother.

Films like "The Man Who Souled the World" do contain a lot of perspective and history about skateboard culture, which you may not like or understand how to appreciate, but what it does show is that one reason skateboarding was able to become so omnipresent in the media is because people like Steve Rocco fueled and funded companies like Big Brother, which became so intertwined with the pulse of its time that it was swallowed by mass pop culture.

Sure, Tony Hawk did the 900, but Bam Margera would rent cars and set them on fire then return them. These combined elements of "skateboard culture" provided equal but opposite marks of recognition and respect with the public. Rollerblading tried once before (and many times since, really) to capitalize on the techniques employed by Steve Rocco, but the best anyone managed so far was to "Destroy All Girls." As this film shows, only by throwing out the rules and refusing to make obvious choices will the magic that happened for World Industries be possible for those with booted wheels on their feet.

comic / The Complete Alan Moore Future Shocks

Rebellion
Reviewed by Andy Schmidt
£12.99



Covering roughly a four-year span of Alan Moore's ("Watchmen," "V for Vendetta") earliest comic book work, this volume is both a treat to read from an academic standpoint — analyzing the early work of one of the medium's greatest talents — and from a fan of science fiction standpoint. The stories are all short and well executed. The earliest stories show Moore's command of story structure and his ability to turn a scene quickly and with great effect. The latter stories, especially the "Time Twisters," give the reader peeks at Moore's understanding of the medium and his incredible ability to use the comics page in unique, interesting, and highly entertaining ways. Along with Moore's writing, the plethora of talented artists give the book a light and fun feel that compliments Moore's style greatly. The stories run the gamut from humorous to serious to downright trippy. And the fact that Moore handles them all so well makes simply sitting down and reading this volume of hard-to-find stories just plain enjoyable.

street talk /

Dude: Dude has a long history as a slang word. Typically used to describe a man, friend or companion, it is also regularly used as an interjection to convey emotion. As an interjection, a short, clipped "dude!" might be used to convey annoyance with someone, while a long, drawn out "duuuude" conveys amazement. The word might also be used almost anywhere in a sentence to convey such sentiments in conversation, as in, "Listen, dude, we have to go."

Examples:

"Dude! When is dude gonna call?"
"That is one badass dude."
"The dude abides."

spot-ed /

Stuyvesant Kink Rail
NEW YORK, NY



Chris Farmer — 360 soul
Joe Dedentro — Royale (circa 1995)
Jon Ortiz — Backslide
Dustin Halleran — Switch soul
Alex Nunez — Top soul (white rail on the side)

kicks / Supra Skytop



In recent months, there's been a bit of a turn in sneaker trends. If you look at many of the so-called "trend setters" of the world, you'll see a lot of high-top sneakers on their feet. Nike Dunks and basketball shoes in general are the typical styles you'll see, but not to be left out, Supra has brought its own high-top to the table as well with the aptly named Skytop.

Rappers like Lil' Wayne in particular have popularized this shoe 10 times over what its skateboarding roots have done for it. Weezy's stomping around in them on stages all over the world has given this shoe and its brand huge name recognition and visibility almost overnight. At its core the Skytop features a simple, functional vulcanized outsole that gives you a comfortable ride with great traction. Its taller-than-usual collar provides surprisingly firm support (think of an Ace bandage wrapped around your ankle) while also providing that all-important flair. The lower portion of the shoe, often found in super durable, rubber-coated fabrics or grip tape, provides durability and stability, rounding out the package nicely.

If you look hard enough at today's inline skates/skins, you might recognize parts of the Skytop in them, which also goes to show that its appeal is reaching far, far beyond the skateboarders that it was originally meant for. The Skytop is currently the skateboard footwear world's biggest star, but it's seeing little to no time on a skateboard, and you can find it everywhere, including places like Zumiez and Zappos.com. — Mike Rios

tech / Kill-a-Watt Electricity Usage Monitor

MSRP > \$24.99



Have you been to Germany and noticed how every water source has a meter that stares right at you and lets you know how much water you're wasting/money you're spending? Well, this is that same feeling but for all the juice-sucking electronics in your home. Plug something into the Kill-a-Watt Monitor then plug the monitor into the wall. From the LCD display you'll get calculations on expense by the day, week, month or year, as well as a reading on volts, amps and wattage used to within 0.2 percent accuracy. Wanna save some dough? This can help you do just that.

book / Another Bullshit Night in Suck City

written by Nick Flynn

For guys who have issues with their dads, Nick Flynn has tops.

A drunk, a con man and an ex-federal inmate, Jonathan Flynn kept promising the world the great American novel. He saw himself as some great prophet, a mastermind of uncompromised glory. He left his family, leaving only violence and disaster behind him.

His son Nick, and a lot of other people, didn't buy it. Dad would sporadically write son, telling him the book was on the way but never providing proof. Decades passed with nothing.

Raising his middle finger straight in his father's face, Nick did what his father only dreamed — he wrote a book that screams chaos and agony. And it just so happens to be about dad.

"Another Bullshit Night in Suck City" — a quote from daddy himself — starts with Nick working in a homeless shelter in Boston. Years later, his father becomes a regular client there. You can't make this shit up.

The story bounces between Nick's growing up under every influence and the usual effects that follow. Toss in his mother's suicide. Hit bottom. Go looking for dad, long after he's been banned from the homeless shelter and let back in numerous times. Try to find answers.

Nick's writing is what makes it tortuously beautiful. It moves quickly with the pace of poetry but the full-picture quality of the best fiction. If anything, it's like getting a chest pass full of rocks and a blow job from a porn star at the same time — it's pain and pleasure.

Instead of lingering in liquor because of his father, Nick went on with his life and made it great by doing what his father only promised. As for his father, well, no one cares. — Brian Krans



flick / The Hurt Locker

directed by Kathryn Bigelow



There have been several war movies over the past 30 years that attempted to evoke the reality of being a soldier to those back home who have no fucking clue what it is really like to be in a combat zone. Some focused on the psychology (think "Apocalypse Now," "Full Metal Jacket," or "The Thin Red Line"), while others have attempted to paint the conflict in a more political light ("The Kingdom," "Body Of Lies," etc). Many have tried to do both. "The Hurt Locker" is shot in gritty Super 16mm, this take on the Iraq war combines many elements of all war movies of the past without crossing that line of containing an "anti-war" statement or being littered with quips of philosophical insights. Our main character, brilliantly played by Jeremy Renner, disarms IED's (improvised explosive devices) in Iraq and he is the best at what he does. He walks towards what everyone else runs from. It is a raw and emotional look at quite possibly the most dangerous job on the planet. The cinematography is amazing, the acting is superb, and it's well written to top it off. Is it the "perfect" war movie? That depends on your perspective of what this type of movie should convey. This movie is not a violent extravaganza and is well-rounded in its approach. I will say it's up there with the best and is as close to perfect as the great movies of the past... and that puts Bigelow in the company of Kubrick, Coppola, Malick, and Spielberg. Not bad company to be in. — Wes Driver





AO MAKIO / BARCELONA

**WORDS &
PHOTOGRAPHY BY
SAM BUTT**

I've only known Marc for a couple of months but I've been aware of his skating for a much longer time. The first section I saw of him was in Adam Entwistle's "Reflections in Concrete," which ended up being unfairly overshadowed by the top secret Enigma team video that was released on the same disc. I took an instant liking to his trick vocabulary and wondered why I hadn't really seen anything of him before, and then went back to watching the Enigma video.

On meeting Marc he greeted me in a way that would suggest we'd known each other for years and instantly made me feel welcome in his home. Here are a few observations I've made of Marc since meeting him: First of all, he's really good at smooth talking the Spanish police. Both of the times I've been to Barcelona we've skated spots that everyone knew were a bust yet he got me to set up, telling me he had a trick to lace. When the police or security guards turned up he'd start bargaining with a passion that can only be likened to that of a football player in response to a referee after a questionable challenge. The second thing is that Marc really loves pasta. Every meal he has cooked for me has been some kind of pasta variation, and I'm almost certain that he doesn't eat anything else, even when we're not around. The third thing is that Marc loves English music. Oli Short carries a guitar with him whenever possible, and while with Marc at his sister's house while touring almost every time I came into the lounge they'd be talking about music or having a jam session, with Marc having the same

enthusiasm to learn from Oli's strumming skills as he has toward skating. Passion seems to be something that runs high in Spanish (sorry, Marc) Catalanian blood, and anyone who is lucky enough to spend time with Marc will quickly see where his heart lies.

In addition to constantly representing rollerblading to the max on his skates, Marc has recently started the first and only Spanish skate magazine, Abec Roll Fanzine. He writes, photographs, designs, publishes and has been featured in the magazine himself. Now that is some serious motivation and hard work if ever I've seen it. Through council funding and help from his close friends, Marc is ensuring that the skate scene in Spain has a decent platform to showcase its best-kept secrets, bring together the crews from around the country, and give the younger rollerbladers something to aspire to, be it working for or being featured in the magazine themselves.

Despite Marc's talents, he comes across as humble, which is a rare combination and a trait that carries a lot more weight than most people think. Marc is perfectly suited to the unstoppable NIMH team, and I'm really grateful and excited to document his skating, and to see him go from strength to strength in the coming years; not only in his skating, but also his designing and cooking abilities. Keep up the good work, hombre!

interview

joeychase

Joey Chase defies expectations. With a wild-man image forged on online clips and blade flick b-roll, coupled with his hard-nosed blade style, it's easy to see how he catches an intimidating rep. Hell, I've seen him so crusty I bet he'd make a seasoned MC gang member proud. But beyond all the stunts and grime and shots of mystery grossness, Joey's got a level head, which he sets to reaching his goal: get somewhere in blading. For this interview it meant swapping SIM cards, hopping around on WiFi connections, borrowing computers and shooting over three days in unfamiliar territory with an unfamiliar photographer. All handled with a steady hand. Could Joey Chase be our new favorite blader? Maybe. -JE

by justin eisinger
photography by nick korompilas & drew amato





Remind me and everyone where you're from and how old you are... and Jon Jenkins told me I should make you tell us all your real name, too. That bastard! I'm not telling anyone that! But I grew up in Orlando, Florida, 22, and what was the other question?

So you were born in Orlando, or that's just where you grew up? I was born in Virginia but we moved to Orlando when I was five.

What're your thoughts on Disneyworld , Universal Studios, Busch Gardens, Wet n' Wild— Wet n' Wild is awesome. Universal's tight too, actually. My brother Sammy is working at Halloween Horror Nights as a zombie carver or something.

Oh shit, I volunteered at a haunted house one year, too. You have some experiences, that's for sure. But hey, how did a guy — a guy who if you ask some people might have a questionable reputation; you know, some people think Joey Chase is gonna stab them — what's the blade scene like in Orlando, and how did you elevate yourself out of there? Basically, the scene's really good down here, but we're so separated from everyone else, nobody knows about our scene—

How? You're in Orlando, like, one of the biggest cities in Florida. It's got the big ears (gesturing like Mickey Mouse)! Ha, ha. We have a lot of skaters. It was definitely hard getting exposure growing up in Orlando. I just did everything I could, man. Rollerblading's been a part of my life for so long, it's always been what I've wanted. Just keep doing it, get myself out there.

Hold on, what was it that made you want to do all those things? What motivated you to be a rollerblader? From the time I put them on my feet it just went from there...

How'd they get on your feet? Was it an elf... a Keebler elf? (Laughing) It was my mom, actually. I think I was about 10 years old, and my mom had some rec skates. They were way too big for me, way too big, and one day I was out front and was like, "I'm gonna skate around," so I put 'em on and was skating around and I met this other guy, this kinda older guy that I went with to this local skate park that we lived by. I went there one time, took the middle wheels out of my recreational skates—

Out of your mom's rec skates! Out of my mom's skates... I eventually got; my first real pair of real aggressive skates were Menaces. I don't even know if anyone's going to know what those are.

I do, the Rollerblade Menace. Little boilerplate carbon pattern on the frame, and it came with a big white grind plate. Yeah, those things and then after that some Roces, and then it just became a part of my life.

Hold on, think about this: What if you hadn't bought a skate that was called the Menace? What if you had bought a skate called the Nice Guy Eddie. Or the Bubblegum Happy Train.

(Laughing) Or the— (video craps out as Joey makes up a name, sounds like Normal Bobby.) Yeah, ha ha I guess

my first skate had a lot to do with it. "Menace"? I'm gonna be a menace.

I think it was all subconscious, but it's amazing. So you met an older guy and you were shredding the park... Then from there it went to that skate park shutting down. And that skate park was all I knew at the time. Then that's when I eventually started getting into street skating; pretty much where it took off. It was like a whole new world.

How old were you when that happened? Around 15 maybe? When I was really "hungry for it" I was 16.

What were the things that were making you hungry? Were you watching VG videos or T-Bone, or reading Daily Bread or Box magazine— All those.

OK, all those things. Are there dudes shredding there besides you and Sammy? There's a lot of dudes shredding; Sammy's shredding. All over Florida there's a lot of good kids.

What's the makings of a good spot in Florida? Driving around, how do you get the vibe that you might find something when everything really is basically flat and humid and the mosquitoes are gonna eat your eyeballs? And then we can't go jump in a lake afterward because an alligator's gonna come eat us! (Laughing)

Basically, now, in Orlando we just go out and try to find something random. We don't go to all the same spots we used to go to, at least when we're trying to film. Driving around our town we'll always see something new, or that we didn't notice before. There's always something.

Where's the best place you've been to blade or because of blading? Best place... I haven't really been to anywhere out of America. I'd say the best place I've been probably would be between Birmingham, San Diego or Phoenix; they're all really cool places, with good scenes and great people.

Right on. Do you feel like you skate better when you travel? I definitely feel like I skate better when I'm traveling because I get more juiced. It's like, "All right, I'm gonna do that right now." So I get juiced up when I'm out of town. Every spot I see I just want to kill it. I jump out of the car and just go.

That how you did that disaster torque for that Revolution ad? Yeah, exactly.

That thing is fucking serious. I mentioned this earlier and you can thank your boy X-Rated for giving me the special insight: Do you think that your travels and interactions with other skaters have earned you any sort of reputation? And if so, what is that reputation? In fact, let me say that X said you think people are scared of you. I think X-Rated thinks people are scared of me, I dunno. Maybe X-Rated's scared of me, I don't know. Maybe he's scared of me...

I think he might be. I don't know what kind of reputation I've projected out to people. I guess they get whatever



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they get from me. I try to just go and do my thing. Hopefully people take it for what it is and don't try to read me the wrong way.

What do you mean read you the wrong way? I don't even know. If X-Rated says someone's scared of me, I don't know...

I guess maybe those people crossed your path when you were being drunk and rambunctious, because in all my dealings with you you've been an incredibly level-headed guy, and I think that is a bit different than the perception, even that I might have had of you, just seeing you in a smashing something sorta edit. I definitely have those wild sides every once in a while, but it's not all the time, (gesturing crazy-style with his arms) running around, breaking stuff.

Ha ha. I prefer to think of you that way really, personally. Hey, keep thinking like that.

I'm living my dream through you. "Joey'd beat the shit outta that thing." "Joey'd fuck that up!"

But while we're in the neighborhood let me bust your balls one more time. Nick Wood was helping me move, you called me that night to start setting this whole thing up, and Nick was like, "Someone needs to talk to that dude about his hygiene." (Laughing.) Ha ha ha!

And I laughed too, because when you guys came over

after blading in Santee you had a level of crustiness that made me imagine the descriptions of the Hell's Angels that Hunter Thompson gave in his book "Hell's Angels."

I mean, how I skate is pretty much how I live. I live pretty grimy. Sometimes I'll come back from skating and be bleeding all over, like, "Eh, not gonna take a shower." Plus I like to stay extra dirty for those Santee dudes. I keep it extra dirty when I go to Santee. It's hard not to.

Exactly. But a few months ago ONE sent Drew Amato to Florida for the Panhandle Pow-Wow to shoot photos of you for this interview, and instead you broke your ankle, like we've talked about, doing a handstand on a quarter pipe at the contest — a clip I need to include in this somehow — and Drew said that in the following days it rained and you dudes sat around inside drinking, pretty much not doing shit. So I'm wondering, is that how things usually go down, or what is a regular day?

Regular day can be anything. Some days we'll not do anything, just goof off. Some days we'll skate. Sometimes it's raining all day and you can't skate 'cause it's raining all day, so you drink and burn down forests and stuff. But I don't know, every day is different.

You said today you were working, cutting some yards; but you're in Jacksonville, you're not even in your town. How do you travel and just end up working a job? Tell me about that? My friend Wild Bill has his own company that does that, so when I'm up here I can work with him and cut lawns, cut down trees and all that good stuff. Be a lumberjack, hence the beard.



GAP TO BACKSIDE UNITY TO FAKIE / SAN DIEGO, CA

Ha ha you are lookin' kinda lumberjacky. So let's get back to blading by talking about the Nimh team. What's it like being a part of that; doing stuff with Brian and Jon and those guys? That was probably the best thing that happened so far in my rollerblading career, was becoming a part of Nimh. 'Cause what I see them doing is just so good, so right for the sport, that it's kind of overwhelming when I started with them. Now it's awesome, couldn't be happier. Love being able to go with Montre, Jon Jon, Shimer and all them. Doing shit, hanging out with all of them... good skating. Really stoked to be a part of that.

What will you be doing this year in support of that? We're actually starting to film the Nimh video. We're gonna try to drop that pretty hard. The dog growled when I said that.

You mentioned Jon Jon and Montre and Brian and stuff, and in that vein who are the skaters you look up to or respect or draw inspiration from? There's so many... I would say all those guys, just being around them is inspiring, or juice, just being around a team like that where it's all, I don't know, it's hard to explain. As far as skaters who inspire me, I would say, shit, I always get stumped on questions like this...

That's why I gotta ask 'em. Charles Dunkle is definitely a big inspiration to me because he was a big part of me coming into the whole thing, so he was a big part of helping me to get a little bit more exposure out of Florida.

Skating with Brian juices me up, that's an inspiration alone. Having him pretty much be my bossman is, like, pretty awesome. Makes me want to go hurt my shit. So that's pretty rad.

When we ended up finally shooting this interview, you were not on your home turf, to know spots and to have an idea of what you wanted it to look like and to capture all your nuances of living, and instead you had to shoot over three days in California with a photographer you'd never worked with before. You want to tell us about that experience? It was pretty difficult because I couldn't, like, in my head; normally I'd be like, "I know I want to do this," and got and get the picture. When I was shooting for it out there I didn't know where to go and we'd go to one spot and I'd not want to do it, I was being picky—

I think the end result is pretty awesome, and the context of it is really interesting, too. I was worried about it, hoping we got it done.

Captured some awesome skating in there. But I'm sensing that we're gonna lose our connection soon, or one of our computers is gonna get funky. Let's work on wrapping some stuff up, we've covered a lot of ground.

Do you think there are any tangible principles or guiding morals you live your life by? (Pausing, smiling) Yeah, being badass! **ONE**





spotlight

blake o'brien

Teaching Blake to skate is my claim to fame! Rolling has been a way of life for Blaker ever since taking it up at the ripe old age of 4 while chasing after his older brother Jordan, who was just beginning to street skate. His first skates were SwitchIts (they changed from inline to ice blades) and were given to him by Scott Olson, founder of Rollerblade. Blake hooked up with the best right away.

by Blake's Mom (Geordie)
photography by john haynes

What would the skate scene be without the skate shops to entice young skaters? We spent hours at Rolling Soles and Cal Surf shops in Minneapolis (thank goodness they were right across the street from each other). Meeting the Scribe guys was the start of street skating for Blake. He was mentored by Shannon Grendahl, Steve Thomas, Jon Robinson, John Schmidt and Shane Nelson. The Scribe guys took Blake under their wing and exposed him to the business side of the sport, which cemented his interest and competitive fire at an early age. As Blake grew older, he had the opportunity to watch and learn how their skate runs were filmed, giving him a passion for creating and editing video sections. Blake learned from the best.

His first real competition was in Chicago at S.C.R.A.P at the age of seven. These comps were a great opportunity for him, even though it meant us spending countless hours on the road in snowstorms just getting him there. There he would be skating with the real godfathers of the sport in Arlo Eisenberg, Jon Julio, Louie Zamora, Eric Schrijn and Randy "Roadhouse" Spizer. Blake must have been in awe because he almost didn't compete and had to be taken aside by Arlo and convinced he could compete with the big guys. From then on this was an annual trip for our family. Through the years one had to watch in amazement as this little kid chewed it up with the older kids twice his size... even while putting some of them in their place and becoming a favorite of much older riders and early pioneers of the sport.

Word of mouth is everything in this sport and Rollerblade soon came calling. While it was clearly Chris Edwards'

time at Rollerblade, it was Blake's fearless image featured on their box of Blackjack kids' skates that may have inspired many of you to buy that first set of blades. This same photo also found its way to a prominent spot on Rollerblade's lunchroom wall. Many hours were spent over at the Rollerblade facility testing wheels and skates and watching Chris on vert. The first time Blake put on the youth skates to test, he gave the skates a good workout and the skates broke apart — and it was back to the drawing board for Rollerblade.

Blake has always looked for a way to stand out from his competition, even from an early age. He found no time for doing the small tricks others were doing. He preferred the huge tricks, the bigger and more daring the better. Of course as his mom it became scary for me watching him compete. Whenever I found myself at a skate comp over the next couple of years I would see him start to visualize or plan a particularly daring disaster or gap trick by moving the small ramps around to suit his vision. I would always have to yell to him, "Don't even think about it!" but of course he would put it in his run anyway. He would come back smiling from ear-to-ear and proclaim, "I knew I could do it!" He was slowly making a name for himself. Little did I know just how much of a name he was creating. To this day, I love his disaster tricks!

One summer I drove Blake and Jordan to Camp Woodward skate camp in Pennsylvania. Blake was in his cabin getting his bunk ready as other skaters arrived. Blake came out and had a puzzled look on his face. When I asked him what was up he said, "Mom, these guys don't





ONE

SAFETY 180 / MINNETONKA, MN / PHOTO BY JOHN HAYNES





ROYALE GAP TO MUTE 180 / ST PAUL, MN

believe I am Blake O'Brien!" It was then that I realized that at his young age he was already being recognized as a street skater nationwide. Suddenly, I was also starting to be recognized as his mom, and skaters would always come up and ask, "Are you Blake's mom?" and after responding to that, the follow-up question was always, "How can he do these tricks!"

A drive to succeed and "make it perfect" has dragged this original — and oldest still rolling — Scribe rider to new heights (literally). Anyone who has seen his latest Scribe ad has to wonder how the heck he did that trick. And perhaps that is what he would like to be known the most for. His big tricks, including disasters and gaps, are intended not only to draw the competitive fire out in him, but also to amaze people who are unfamiliar with the sport and maybe put the fire in them to start.

Those of us who know him of course know that he will stop at nothing to outdo, outreach and outlast any other rider. His outlandish persistence and determination

override his fear (if he has any). Anyone who has seen the video of him breaking his wrist and resetting it himself (almost perfectly, as it turned out, according to the doctor) knows what I am talking about.

I mentioned that Blake is competitive, right? But he has always been just as interested in the business of blading, including the nitty-gritty details of designing. You can see his mark today, whether it's designing jeans or graphics for the Con.Artist brand, or working on his wheel graphic for his new Scribe wheel in his latest video; Blake's all over it. Whether it's countless pairs of customized skate boots that look more like sci-fi relics from a "Star Wars" movie, or his massive sneaker collection adorned with his favorite colors, Blake's touch is obvious and unmistakable. This is a truly creative guy who gets it.

Though he has outlasted most all of his contemporaries from the early days, Blake can always be counted upon to make it perfect — one more time... **ONE**



AO SOUL TO FAKIE / LORING, MN



tour

nimh in europe

STORY & PHOTOS BY SAM BUTT



During the last two weeks of May, pretty much every pro team in the world was touring in Europe, and I had the pleasure of joining the NIMH team to document their journey around France, Spain and the UK. Having recently returned from a super-productive trip to Barcelona with Oli Short, I had big expectations for this tour, especially due to the reputations preceding Brian Shima and Montre Livingston.

The tour kicked off with the FISE, which is a huge extreme sports festival located on a river right in the heart of Montpellier, in the South of France. I'd been booked a room in the town center with Jojo Jacobi and Alex Schneider, but opted for staying with the rest of the team on the beach in bungalows. It was a pretty small space, but waking up to the sound of the sea every day more than made up for it.

Although England is technically part of Europe, there is definitely something different running in the blood of European natives. On our first night, a riot broke out in the streets that can only be likened to scenes from the classic British film "Quadrophenia." Glasses were smashed, beers were consumed in copious amounts and, to top it off, a parked car was flipped over. This is pretty much how things would go at the official FISE party every night. Oli had one particularly eventful night when he decided to "sleep rough" with Ben Schwab, but you'll have to talk to him in person for the full story.





MONTRE LIVINGSTON / BACKSLIDE TO FAKIE



"On our first night, a riot broke out in the streets... Glasses were smashed and, to top it off, a parked car was flipped over..."

On our last night in Montpellier, Kato invited in excess of 30 rollerbladers to his parents' house for gourmet French cuisine and some of his dad's legendary pastiche. This stuff looks relatively harmless, but if you don't mix it with enough water you can be sure that it'll blow your socks off. When it came time for us to leave and we had no ride into Montpellier town center, the novelty of staying on the beach soon wore off. Following numerous phone calls to the hire car company, and an overpriced taxi ride, we managed to meet up with Eddy Ayachi, who would be taking care of us for the rest of our time in France. This eventful morning was followed by another jam-packed day with a visit to Tam Tam skate shop and the local concrete playground, and then a mammoth 10-hour drive to Paris.

The next day we hit the Bercy Skatepark, where everyone seemed to leave with flu-like symptoms. Apparently this was caused by the tree sap from the greenery around the park, but with the swine hysteria at its height we were all sure it was something more severe than a mere common cold. (We're yet to have a solid diagnosis.)

On our last day in France, we made a quick stop at Bercy to film and snap a few photos before heading to the Cosa Nostra skate park, which was definitely one of the most chilled and fun stops of the tour. Lots of French locals

"...would almost certainly have been deported had it not been for some fast-thinking and clever words from Brian to the Liverpoolian customs officers."

turned out, including French NIMH rider Finocchiaro Anthony, a few girl skaters, and even I put my camera down for a while to join the session. The Montre show went off as per usual and left everyone knowing he's their new favorite skater.

Despite having to get up at the crack of dawn, and almost missing our train connection, we managed to make it to the airport on time only to have issues at customs when we arrived in the UK. Avichai Wechsler from Israel ended up getting on the same flight as us but made a schoolboy error by trying to enter the UK without any documents or information stating where he would be staying during his visit. He tried to come through security at the same time as Brian and so they got detained together, and would almost certainly have been deported had it not been for some fast-thinking and clever words from Brian to the Liverpoolian customs officers.

I could keep giving a blow by blow of what happened on tour but I'd much rather talk about how great everything I've experienced with NIMH so far is, and why all of the exposure Montre has been getting recently is wholly justified.



MARC MORENO / TOPSOUL TO TOPSOUL



OLI SHORT / BACKSLIDE TO FAKIE

"The main thing that stood out for me on the tour was Montre's passion and dedication to rollerblading."

The main thing that stood out for me on the tour was Montre's passion and dedication to rollerblading. Not only did he make it to the finals at the FISE with massive signature misty flips, he hyped the crowd in a way that I've never seen at a skate competition, despite it being his first time at the event. At every shop we visited he made sure that he spoke to every kid, and signed as many autographs as there were posters and magazines to get his name onto. At every spot he'd lace all kinds of tricks with more swagger than I can put into words. After he'd sessioned every inch of the skate parks, and posed for photos, he'd be back chatting to all the people that had turned out to see us. Rollerbladers and skateboarders alike were drawn to Tre's unstoppable energy.

For me, Tre's position on the NIMH team isn't what gives him his pro status, it's his pursuit of earning that title every time he straps on his skates and by his constant pursuit of pushing every aspect of rollerblading to the fullest. Tre's skating ability speaks volumes, but spending time with him in person reveals so much more of why he is making waves that transcend rollerblading. On top of this, he's one of the funniest dudes to be around, who loves to bust moves to beats whether in the club, on the metro, or on the street.

Thanks to all of the skate shops and people that took care of us while we were on tour, in particular Johan, Anne Cecile, Eddy, Marc and Joe Coyne. Thanks to all of the people I shot photos with for busting out. It was amazing to document consistent and steezed skating, and I hope it'll be the first trip of many. To everyone who is thinking about getting NIMHs, stop hesitating and buy yourself some skates from the only skater-owned boot company and support a company that is truly worth believing in. **ONE**







picks



TOMCOLEY-SRWOY

TRICK: disaster truespin top pom

LOCATION: melbourne, australia

SKATES: razors

FRAMES: ground control

WHEELS: 4x4

GEAR: razors

PHOTO: golder



JAMES BEARY

TRICK: bank to a top soul

LOCATION: windham, mn

SKATES: xsjado

FRAMES: ground control

WHEELS: 4x4

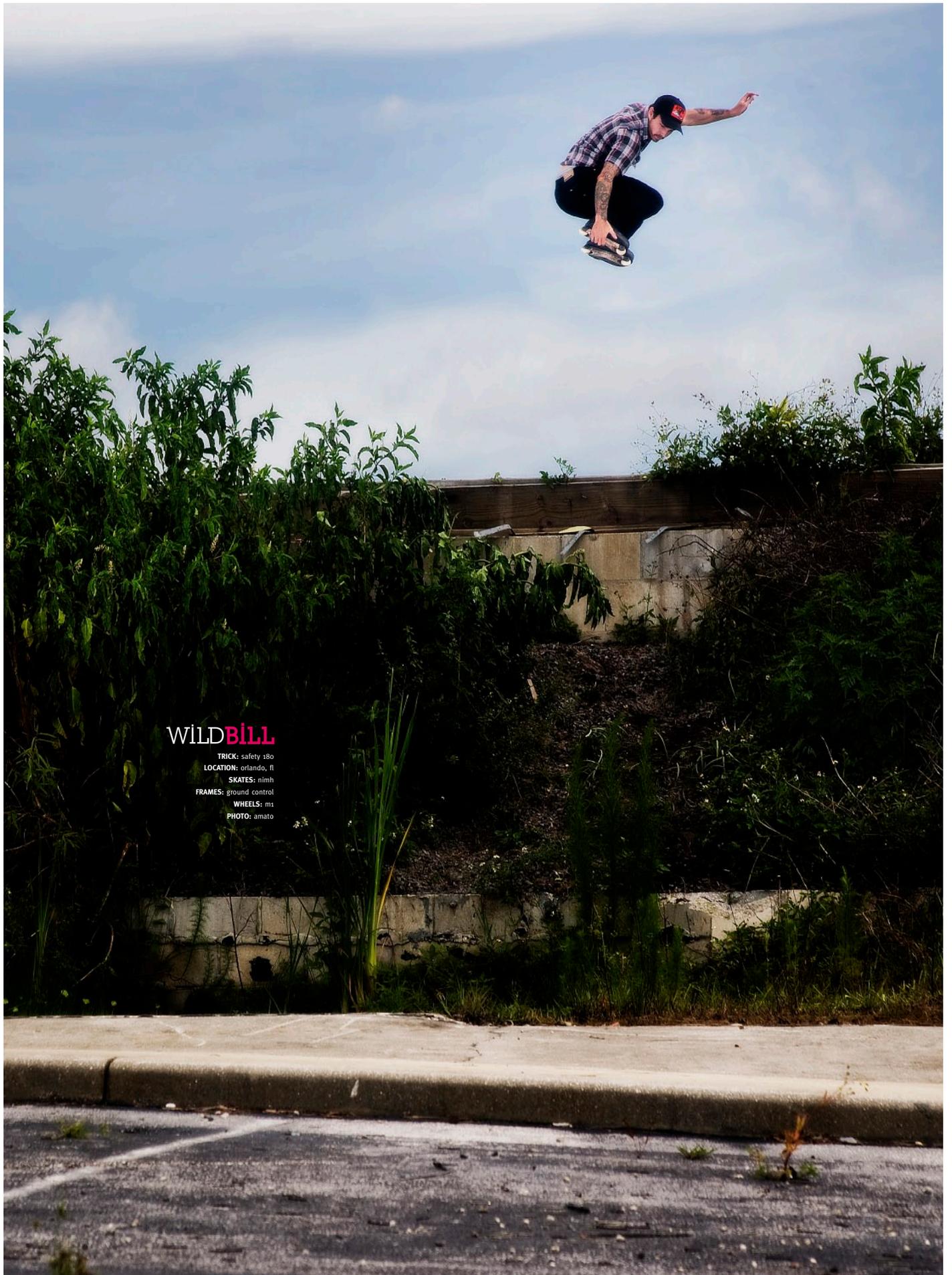
GEAR: kaspia

PHOTO: haynes

MICHAEL COLLINS

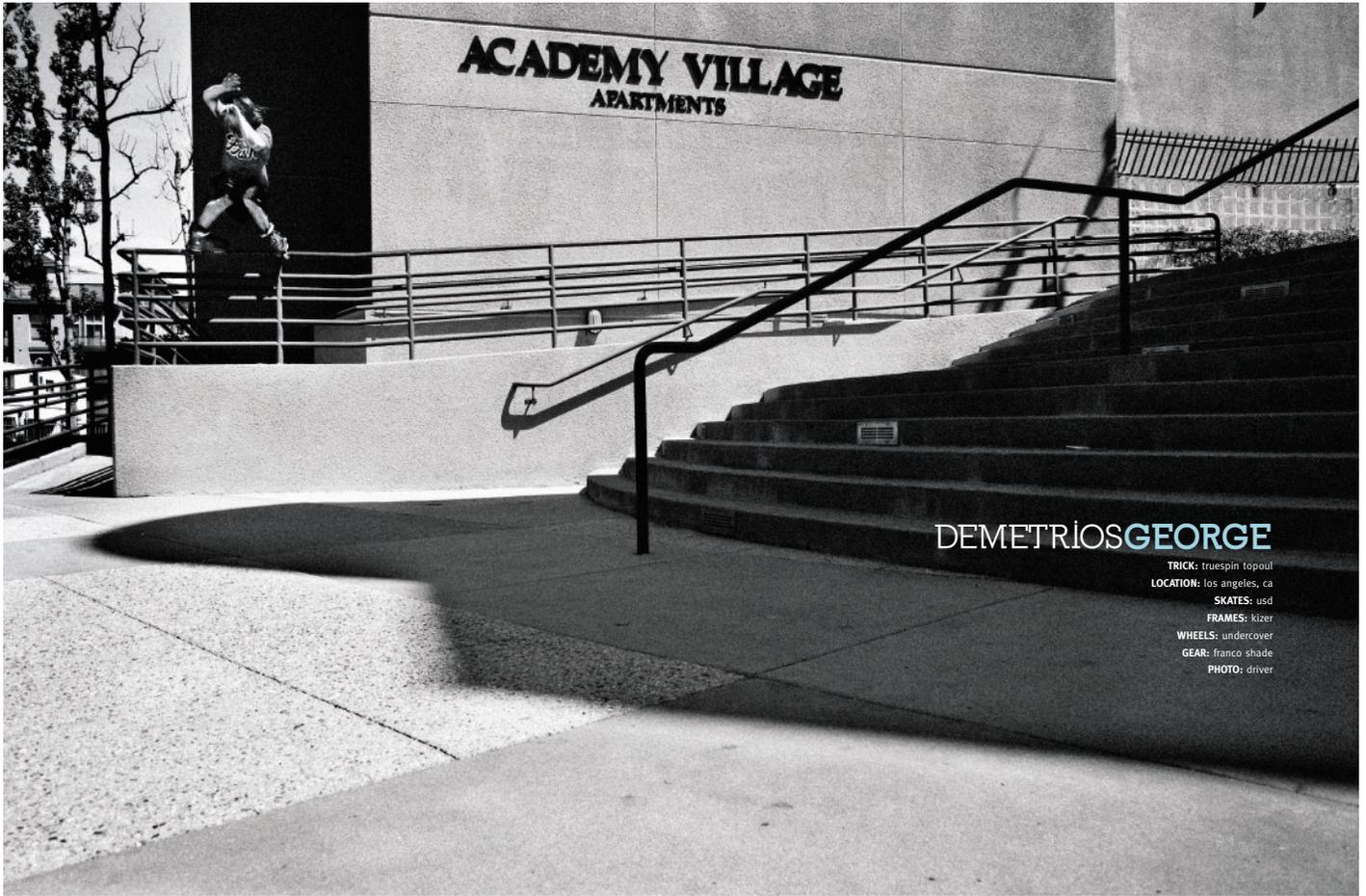
TRICK: negative makio
LOCATION: minneapolis, mn
SKATES: valo
FRAMES: ground control
WHEELS: street artist
GEAR: vibratux
PHOTO: stephenson





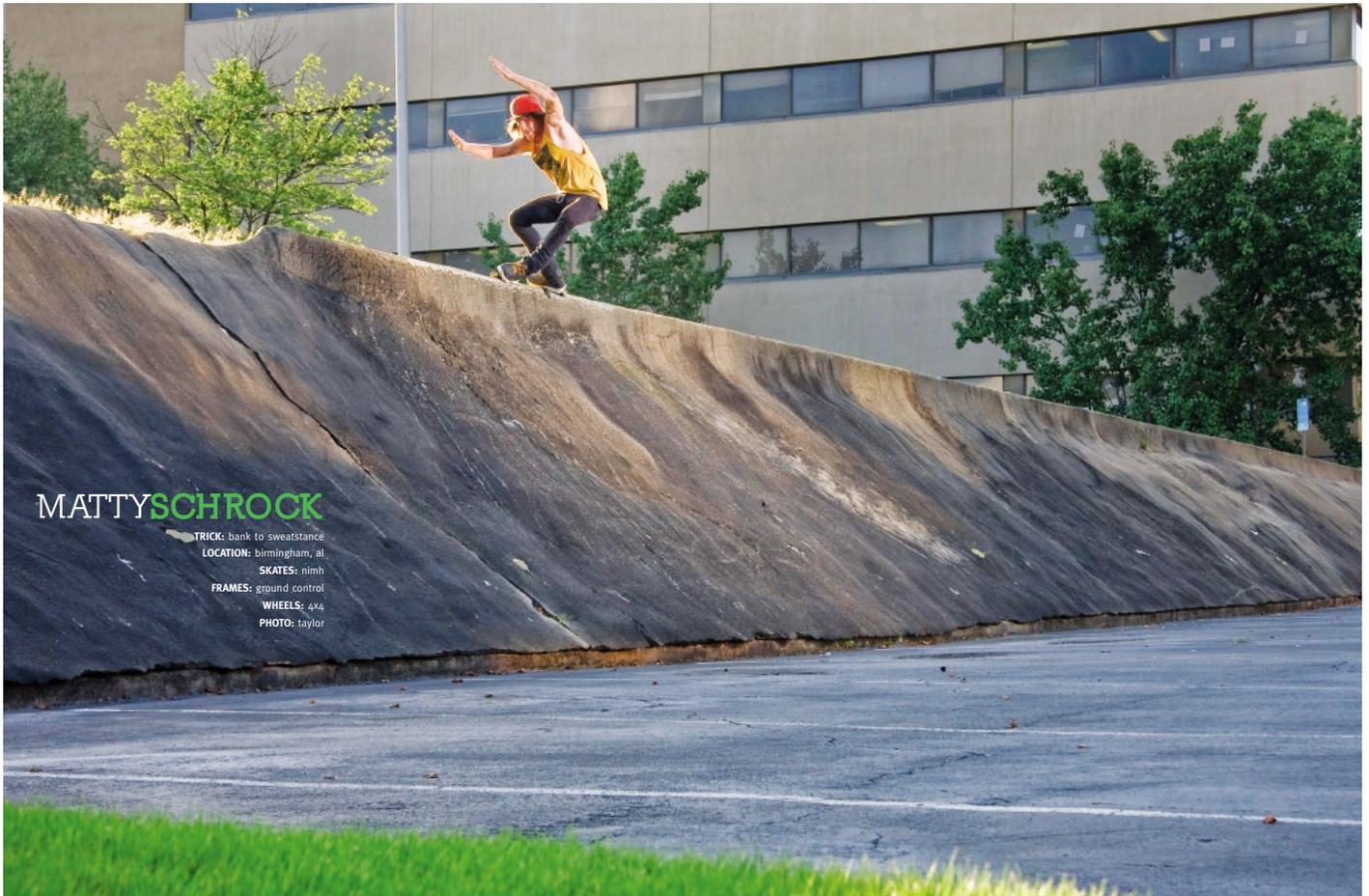
WILDBILL

TRICK: safety 180
LOCATION: orlando, fl
SKATES: ninth
FRAMES: ground control
WHEELS: mt
PHOTO: amato



DEMETRIOSGEORGE

TRICK: truespin topou!
LOCATION: los angeles, ca
SKATES: usd
FRAMES: kizer
WHEELS: undercover
GEAR: franco shade
PHOTO: driver



MATTYSCHROCK

TRICK: bank to sweatstance
LOCATION: birmingham, al
SKATES: nimh
FRAMES: ground control
WHEELS: 4x4
PHOTO: taylor



DALLASKILPATRICK

TRICK: soul to top soul transfer
LOCATION: milwaukee, wi
SKATES: remz
FRAMES: ground control
WHEELS: 4x4
PHOTO: morris



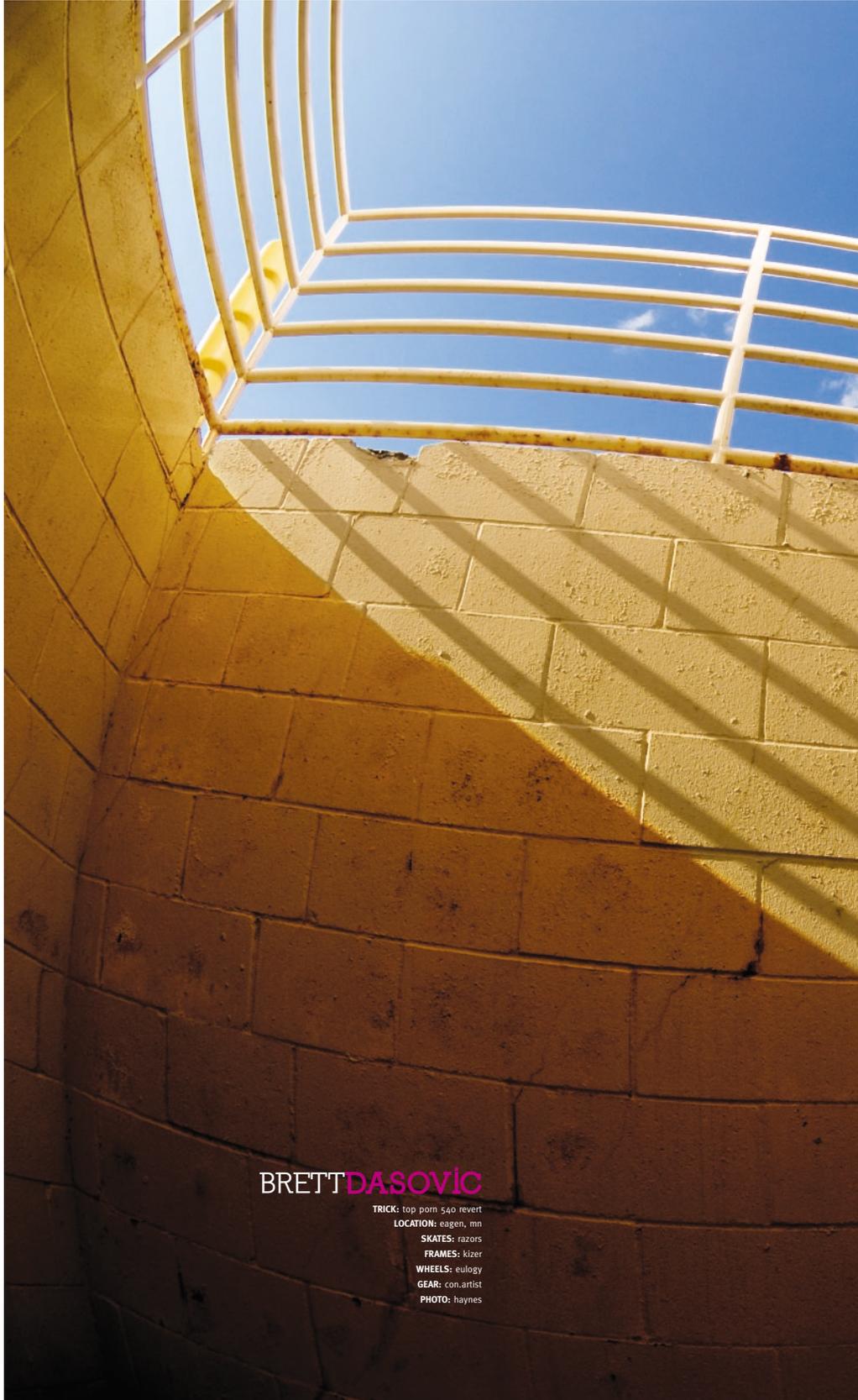
CHADHORNISH

TRICK: sweatstance
LOCATION: arizona
SKATES: nimh
FRAMES: ground control
WHEELS: 4x4
PHOTO: travers



WILL COSGROVE

TRICK: back nugen 270 off
LOCATION: sacramento, ca
SKATES: valo
FRAMES: ground control
WHEELS: scribe
PHOTO: korompilas



BRETT **DASOVIC**

TRICK: top porn 540 revert

LOCATION: eagen, mn

SKATES: razors

FRAMES: kizer

WHEELS: eulogy

GEAR: con.artist

PHOTO: haynes





FABIOLA **DASILVA**

TRICK: rocket air
LOCATION: six flags, ca
SKATES: valo
FRAMES: able
WHEELS: cozmo
GEAR: vibratlux
PHOTO: dyrenforth



CHARLESDUNKLE

TRICK: mute 180
LOCATION: birmingham, al
SKATES: nimh
FRAMES: ground control
GEAR: kasper
PHOTO: taylor



RADEK**KOJTYCH**

TRICK: 540

LOCATION: riga, latvia

SKATES: remz

FRAMES: ground control

WHEELS: 434

PHOTO: urbanczyk





15 minutes

rene hulgren

by mike opalek
photo by jacob christensen

Vert skating has never been an American thing, barring Mr. Edwards' wickedness circa 1990-1994. European and Australian skaters soon dominated this field in the mid- to late '90s. Their different styles and tricks were a refreshing change for the skate industry. One of these men was Denmark's René Hulgreen. René was a lot different from most vert skaters — he learned to skate ramps on quad skates or “roller skates,” as most of you might know them. Also, he had a distinct appearance. With his long red hair, and almost always a beer in hand, he was a straight up Nordic viking! The inventor of the viking flip, an awkward mctwist, sort of a side-flip 540, was different, amazing and refreshing. René started skating back in 1988, and his career took him around the world, but after years of touring and traveling he has settled back in his home country and made his second favorite pastime — drinking beer — his second career. At age 39 he is a proud brewmeister and father. “Qua vos vado illic mos usquequaque exsisto beer.” It's Latin... look it up! — Mike Opalek

You started off as a roller skater, how old were you when you started doing that? I skated on roller skates as a child, but real skating, ramps, A.S.O. I started in 1988, so I was 18.

What was it like taking roller skates to a vert ramp? At first I was just skating around the streets in Copenhagen, then one day someone took me to the local skate park, Fælledparken, where I saw a vert ramp for the first time. There were some roller skaters skating on it, and I went straight up on the platform and within an hour I had done a sit-in, a roll-in and a drop-in; I was hooked.

What made you switch to inline skates? I was on an Interrail trip through Europe and at a vert contest in Karlsruhe, Germany, Raphael Sandoz and Ivano Gagliardo, at that time also still roller skating, had some inline skates with them. Later on the trip I bought a pair of Roces Moscows.

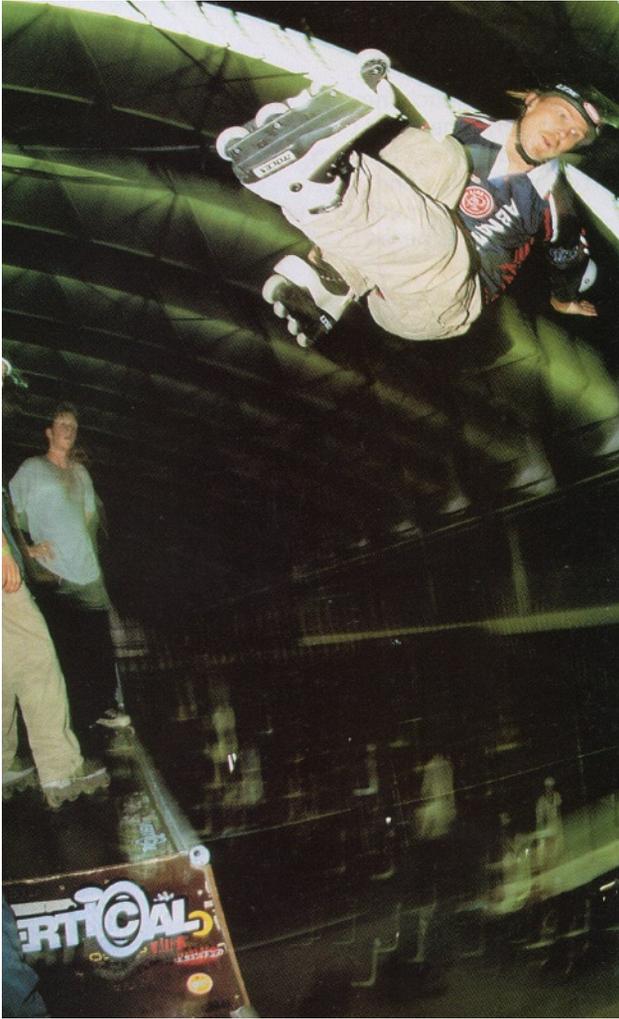
How was that transition? I remember being scared of doing a back flip and going fakie at first, but it only took a week before I did everything I did on roller skates, and a month later I was at the first Lausanne contest, and the rest is history.

Growing up in Denmark and having lots of vert ramps available to you, how was it traveling to the United States?

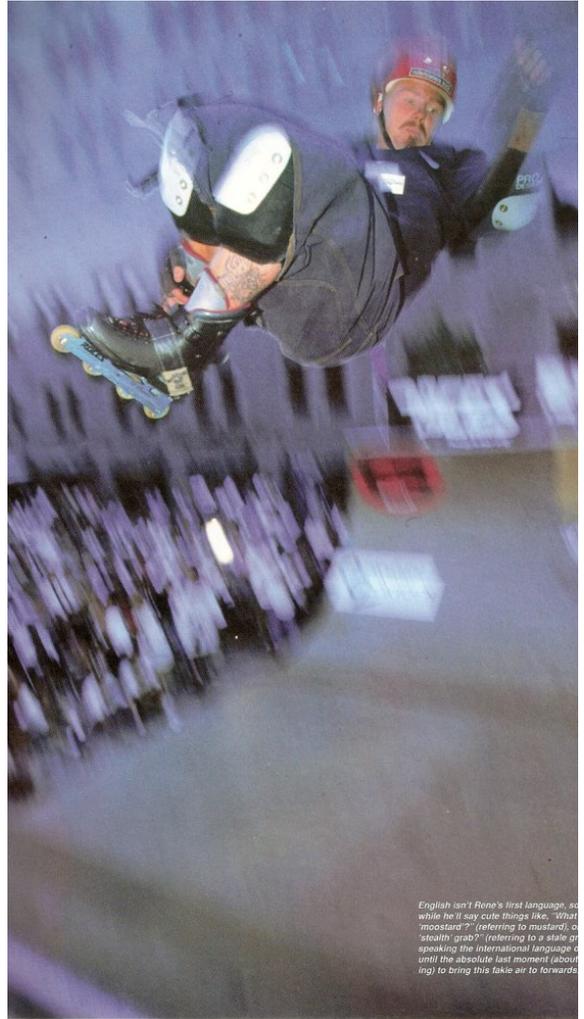
It was a bit hard; the ramps in Denmark had a lot of vert, my home ramp had three feet of vert, and most of the ramps in the U.S. had only a foot or less. Especially the contest ramps were small.

What was it like back in the day meeting people from all over the world? I was lucky to meet so many great people on my first trip to the U.S. Staying at Daily Bread in Laguna Beach right after the NISS tour was finished I got to meet Angie Walton, Jess Dyrenforth, Tom Fry, Manuel Billiris, Arlo Eisenberg and many more. And later I met Chris Edwards and other skaters from L.A. and from all over the U.S.

What was your favorite comp to go to? Lausanne was one of the really fun comps. I liked to go there, I used to like skating comps, but the more serious it got the more I disliked comps, especially the real big ones in the U.S. Too many rules and less fun skating. The comps in Europe and Australia were a lot more relaxed, and there I could get my six-pack before dropping in, without getting into trouble.



LIU KANG AIR / PHOTO BY KONOSKE / DAILY BREAD #22



FAKIE AIR TO LATE 180 / PHOTO BY DYRENFORTH

English isn't René's first language, so while he'll say cute things like, "What moostard?" (referring to mustard), or "skatthi grabbi?" (referring to a skate or speaking the international language of until the absolute last moment (about ing), to bring this fake air to forwards



RENE HULGREEN

RENE HULGREEN • WAXPED TOUR SAN FRANCISCO • CRIGA 1996 • PHOTOGRAPHY: J. DORNHOVE



How Many years? Honestly I don't know. I do know that you have been loyal to Roces since day one, when you switched from quad roller skates to inline. You actually bought your first pair of Meskow Ramps. I think this says a lot. Now you decided to step back. I hoped this moment would never happen, but this is life. We take this opportunity to celebrate one of the "ICONS" of skating, not only as a rollerblader, but mainly as a great person of honor.

THANK YOU RENÉ !

With huge respect,
Your friend
Massimo

PS I know that the first beer brewed by myself wasn't that good. But I'm improving. You will love the next batch.

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ROCES AD ILLUSTRATION / DAILY BREAD #23

How did you evolve as a person from skating and traveling all over the world? It was great to see other cultures and try different food and beers, but all the traveling and comps stopped me evolving on the vert ramp. I didn't have time to just skate and try out new things.

What was your favorite place you traveled to and why? South Africa. I went there 15 times skating — cool people, great skate scene, and then Australia. Australia is something else, you don't get it more relaxed than there, and the skaters were the best in the world. There were skaters I had never heard of who were better than most of the pros.

Do you still skate these days? I try to skate in the summer, but I have a back injury and can only skate for about 30 minutes. Then the pain is too big. I also have problems with one foot, just found out that it has been broken for more than 10 years. So I don't really skate anymore, I'm too broken and old.

What are you doing these days? I have a little family. I'm married to former skateboarder Sybille and we have a son called Emil. He was born in September 2006. I also play disc golf; it is like golf, you know, for fat old men. I also work as a brewer at a microbrewery south of Copenhagen, called Bryghuset Braunstein. We also make whiskey, schnapps and gin.

It's funny 'cause since I've known you, you're the guy drinking beer wherever you go. How did you get into home brewing, and how did you get the job you have now? Well, when I left Denmark I only knew lager beers, traveling opened my eyes to new kinds of beers, and I got interested in beers in a new way besides drinking them. Then I started home



ROCES SKATE CAMP AT LAUSANNE / 1998 / PHOTO BY VAHE

brewing and won gold and silver at the Danish championship, and shortly after I was a brewer at a real brewery. It all went really fast, from when I started brewing to when I was working at a brewery took less than a year.

How fortunate are you to have made careers out of two of your passions? You don't get more lucky than that, I think.

What is your favorite part about being a brewer (besides the drinking)? I love experimenting, making big crazy beers.

What are some of your favorite beers? Westvleteren 12 from Belgium, most beers from Mikkeller, and then there are so many damn good beers from American microbreweries. I like most of the beers I have tried from these American breweries: Alesmith, Green Flash, Stone, Avery, Three Floyds, Dogfish Head, Bells, Surly, Founders, Great Divide, Hoppin Frog, New Glarus, Southampton, Pizza Port, Victory, Kuhnenn, Oskar Blues, and many more.

Best beer you've ever made? I have three home brews that made me really happy. I made a 30 minutes pale ale, which I hopped only with Chinook hop for the last 30 minutes of the boil — great summer beer; then I made a beer called Scull Fucker, a 10.5 percent strong imperial stout oaked with oak chips soaked in red wine; and the last was a beer called English Ale No.1, a 12.3 percent strong barley wine made with English malt, hops and yeast, then oaked with oak chips for three months.

What are your future plans? One more child, hole in one, going to New Zealand, and making more crazy beers.

Skål, René **ONE**



folio

mike rios

▶ by matt andrews

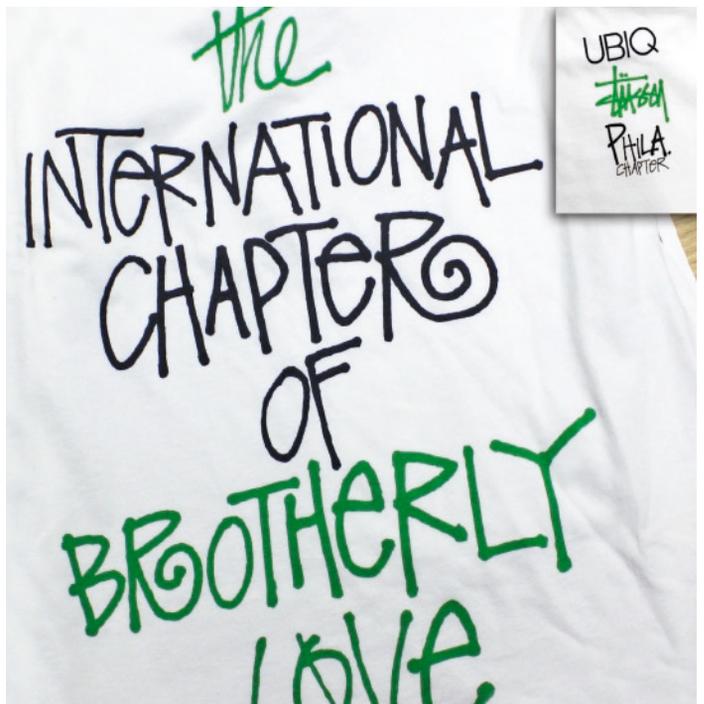
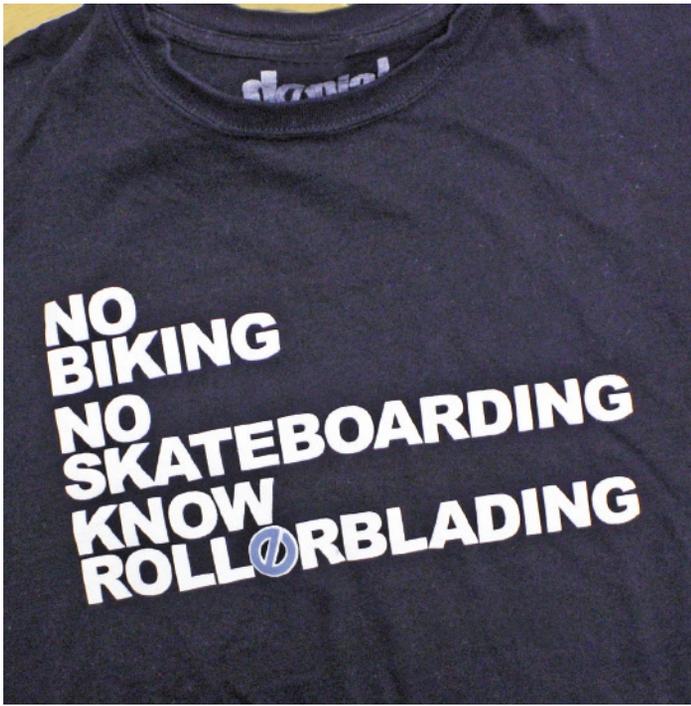
And I thought that I was busy...

Mike Rios is yet another one of those people in the industry who you might rarely see, but no doubt you've seen his work... a lot more than you might think. I first met Mike at the Montreal IMYTA and we hit it off right away. His mellow disposition, keen eye for design, and seemingly tireless work ethic are a winning combination. This guy has his hands in just about everything, including designing apparel, shoes, Web sites, wheels, and even the odd bit of motion graphics here and there.

In between designing clothing for Denial, shoes for Reebok, and working full time for the famed Philadelphia street

wear boutique, UBIQ, it's a miracle that he finds time to do anything else, like sleep... or eat. He was also responsible for the recent GOST X UBIQ collaboration, helping to bring another piece of skating to the masses.

Mike is currently gearing up for his biggest collaboration to date, known in some circles as "Marriage." By the time you read this he will most likely just be setting foot down that road of holy matrimony. I wish him all the best and you should too, he deserves it. I'm looking forward to see what he gets into next.



YOUR CART (1 ITEM)

UBIQ

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retail

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Revolution Skate Shop

CALIFORNIA

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Intuition Skate Shop

San Francisco

D-structure

Santa Monica

Boys & Girls Club

Chula Vista

Chula Vista Skatepark

Escondido

SDSF

Granada Hills

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San Francisco

Skates on Haight

San Luis Obispo

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Stallion Springs

Woodward West

Sunnyvale

Aggressive Mall

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Centennial

TS Centennial

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The Wright Life

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Bristol

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FLORIDA

Brandenton

V Town Surf & Skate (3)

Ft. Myers

Ft. Myers Skatepark

Jacksonville Beach

Skate Bomb

Lake Worth

Skates USA

Merritt Island

Eastwood Board Supply

Sarasota

V Town Surf & Skate

Sunrise

The Skate Shop

West Palm Beach

Skates USA Skatepark

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Airborne Skate Enterprises

GEORGIA

Lawrenceville

Skatepile

Woodward Skatepark

IDAHO

Boise

Newt & Harold's

Coeur D'alene

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Glenview

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Lisle

Skate Shack (2)

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Dover

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Renton

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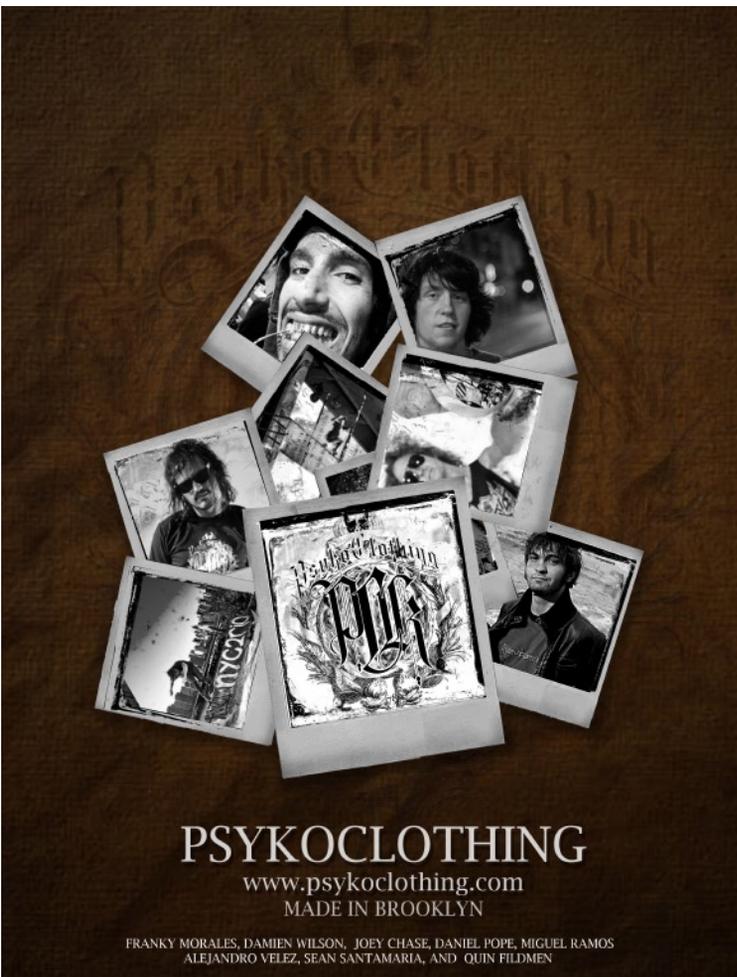
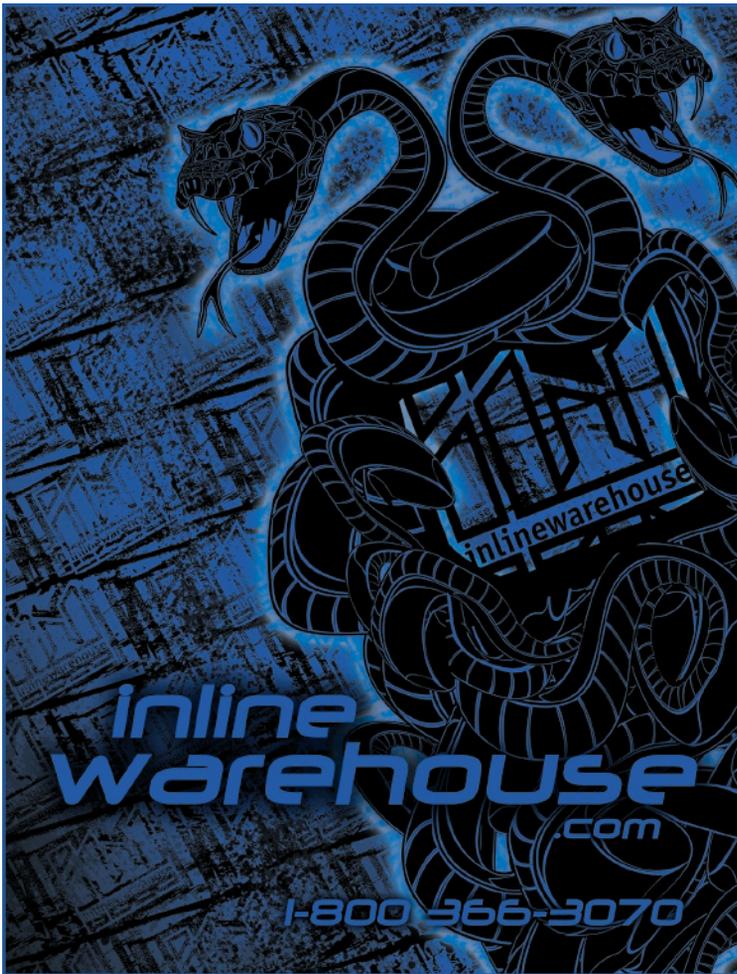
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Project Style

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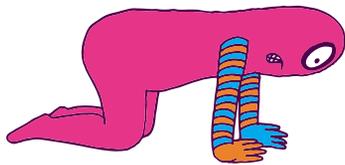
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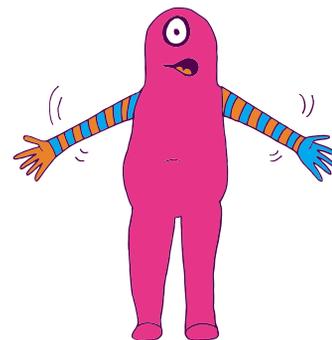
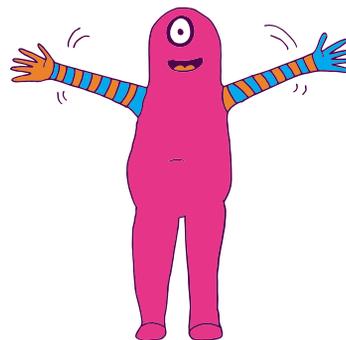
Illustrations by Chris Piascik

FOR THOSE OF YOU WHO SPEND ALL DAY AT A DESK OR ON YOUR FEET, NECK/BACK PAIN CAN BE A REAL DRAG. HARD LANDINGS AND AWKWARD TWISTING CAN BE FACTORS, AND THE OLDER YOU GET THE MORE THEY CATCH UP WITH YOU THE DAY AFTER. THESE SIMPLE ACTIVITIES CAN HELP STRETCH OUT MUSCLE GROUPS IN THE SHOULDER AND NECK AREA THAT CAN HAVE FAR-REACHING EFFECTS ON RELEASING OVERALL TENSION.



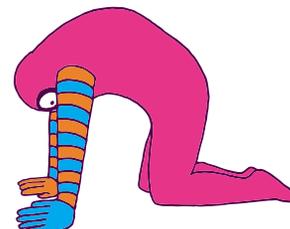
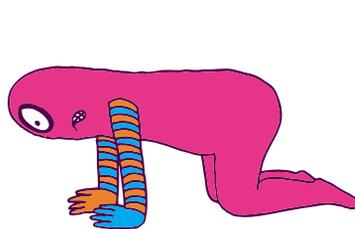
Climber's stretch

While seated with abdominals tight and shoulders square, move your arms overhead in a climbing motion. Repeat until the stretch is felt.



Arm circles

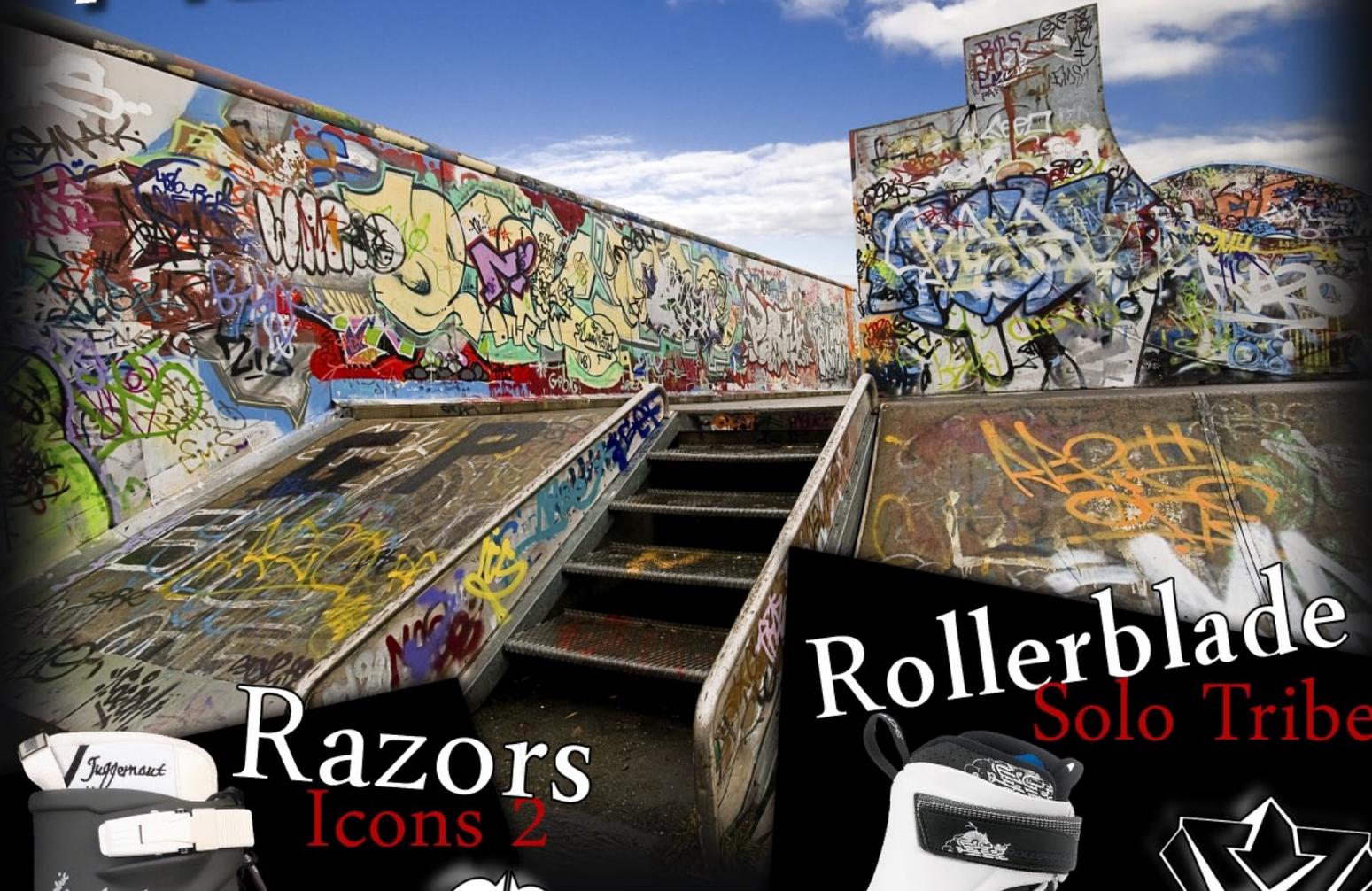
Starting with hands straight out by sides in line with the body, slowly make circles with each outstretched arm, about one foot in diameter. Continue the circular motion for 10 seconds and repeat.



Cat stretch

From the hands and knees position, pull your belly up and round your spine while completely relaxing the lower back, shoulders and neck (let your head drop). Hold for 15 seconds.

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