

ONE



#22

INTERVIEW _ ADAM BAZYDLO
FEATURE _ RIAN ARNOLD
SPOTLIGHT _ SCOTT QUINN
PRÉVIEW _ CHAPTER II
SCENE _ CLEVELAND
15 MINUTES _ RAY MENDEZ

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22



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CAMERON TALBOTT



P: Erick Garcia



ROLLERBLADE.

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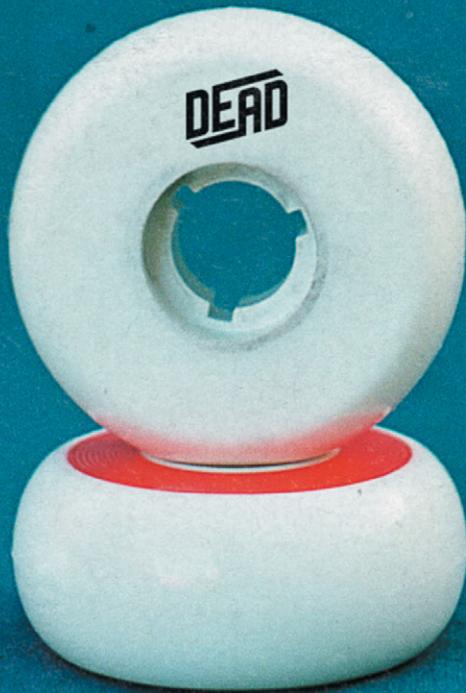
TRAVIS RHODES / PHOTO BY ORINGDERFF

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FRONT COVER: ADAM BAZYDLO / FISHBRAIN TO FAKIE / PHOTO BY SEAN MACGOWAN
BACK COVER: RIAN ARNOLD / PHOTO BY HAYDEN GOLDER

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LETTER



We like to blade.

Whether sliding some grinds or hauling ass on tall boys, simply being on skates is a release from regular life.

We have to imagine it's that way for you too.

With the ground sliding past effortlessly beneath our feet we experience a life that many miss.

From the physics that control the vectors of our movements across urban canvases, to our special vision, attuned as it is to spotting specific sorts of architectural and geographical markers that signify potential.

That is to say nothing of the flesh-and-blood "network" of our community, which is perhaps our most regularly referenced touchstone of bladerhood.

As rollerbladers we live a heightened existence, a virtual world laid atop the reality we confront every day — unlocking moments that have defined who we are. Both individually and collectively. Shared experience at the macro and micro levels.

More than the tricks we do and the spots we skate and the products we make, this sense of blade-self is what connects many of us to blading so deeply. Ask any blader from any generation and they will tell you the connections they made with their peers are permanent. Familia. Forever.

That is real.

When something is real we can tell. You can tell. The world at large can tell. It hits in the gut and commands attention.

Real things last. They endure. They inspire. And from there... they grow.

Maybe there's a connection to the blade renaissance sweeping across the world.

Our *real* is creeping out into the wide world.

Scroll social media and blading is everywhere. And most important, it's in unusual places.

It's on skiing feeds. Skateboarding feeds. Lifestyle and health feeds. Comedy feeds.

And of course it is. The mainstream might not be ready to acknowledge it, but blading is a statement of total disdain for conventional, societal ideas of "cool." It's a middle finger to most media and action sports that the biggest companies in the world spent untold hundreds of millions of dollars to prop up as the pillars of pop culture. By accident, we're the very real they pay to project.

Meanwhile we're over here doing the blading thing. Grinding huge stuff. Finessing the small stuff. Rolling down mountain trails or teaching the next generation. No one has stopped us yet.

So enjoy your roll! Show your Blade Life far and wide. Roll with your head held high and quick answer in mind when someone asks you where they can get a pair of skates.

JE

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May 2016



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Nick Lomax bank to 540. Photography by Mathias von Gostomski.
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TAKE 5

Eugen Enen

Most Inspirational Edits to Watch Before a Session:

1. Broskow's "Nowhere"
2. Anything Geoff Phillip films or does
3. Anything Sizemore/Atlanta films or does
4. Kirill Galushko, Jo Zenk and Josiah Blee Edits
5. DRC, Japanese and WATCHDAGAME edits

Sickest Blade Edits of All-time:

1. My own grey Richie USD Carbon Frees with Xsjado plates, Franky clear Fluids and Blue Lomax UC wheels
2. Xsjado skeleton DL 2 (greenish one)
3. Salomon st8 with modified Carbon soul plates
4. Deshi ch1 black
5. Aeon x Salomon x Xsjado hybrid creations by Werbeski and Gregory Preston

Hardest Combos I've Laced:

1. Disaster soul transfer topsoul 360 soul to Fish in *SOTA*
2. 270 front torque to Sw back torque to 270 front torque 270 off in my USD Pro Intro
3. Topsoul 360 transfer soul 180 mute in my Kizer Pro Intro
4. Soul to backslide 360 nataspin topsoul in my USD Pro intro
5. Front fully transfer ao acid step soul transfer torque topsoul in my Shaolin Sessions Edit

Places I Want to Visit to Blade:

1. Japan
2. China
3. Western America
4. Eastern America
5. Australia

Funniest Trends in Blade History:

1. Bright-colored extra-long t-shirts
2. Ultra deep v-cuts
3. Anything copied straight from skateboarding
4. Landing everything forward
5. Tippy tappy switch-ups

Picture: Sean Macgowan

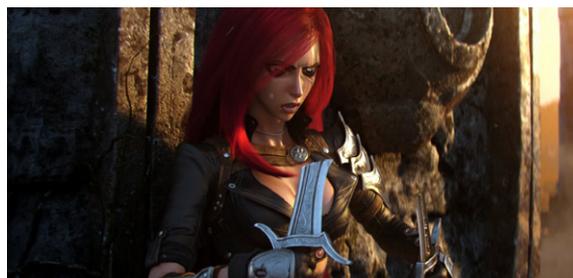
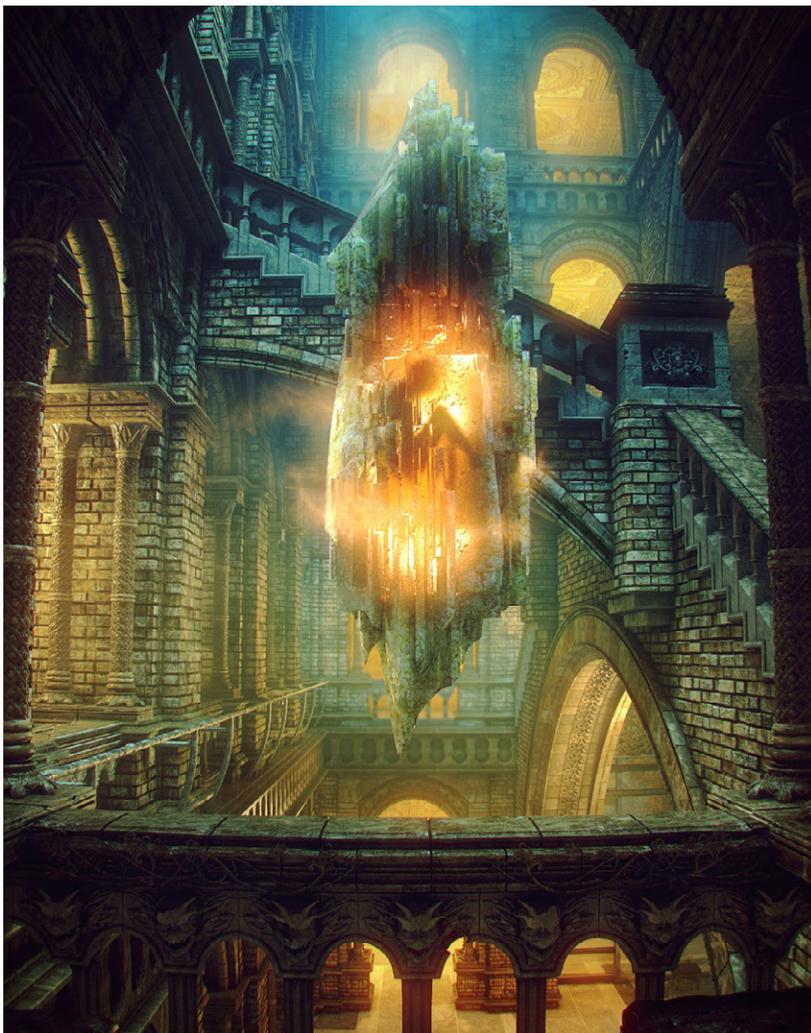
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ALT





THIS PAGE (CLOCKWISE FROM LEFT): "0421" PERSONAL IMAGE, "GUARDIANS OF MIDDLE EARTH" LIGHTING AND COMPOSITING, "LEAGUE OF LEGENDS" LIGHTING AND COMPOSITING, "BATMAN ARKHAM CITY" LIGHTING AND COMPOSITING. IMAGERY COURTESY OF BLUR STUDIOS.

Mike Johnson

Photo by Drew Amato

NAME: Mike Johnson

AGE: 32

LOCATION: Los Angeles, CA

OCCUPATIONAL STATUS: Lead Scene Assembler at Blur Studio

YEARS BLADING: 20

INTERESTS: Kung fu, movies, working out, playing with my kids

FOR THE RECORD: During the time I was a pro skater, I used to play lots of video games. One day I wondered "How do they make the in-game cinematics for the game?" A friend of mine, Robert Lievanos, told me about 3D art and showed me which programs I could use to get started. So, basically, whenever I wasn't skating, from that day on I was teaching myself CG (computer graphics) with my free time.

From there I started posting work on websites, and eventually Tim Miller (founder of Blur Studios and director of *Deadpool*) saw my work and tried to recruit me for Blur. At the time I still was at my peak of skating, and turned down the offer, but we stayed on good terms. Three years passed, then I got hurt skating and pretty much knew I was done – and that skating wouldn't get me to where I wanted to be in life. So I took a chance and called Tim up and told him I wanted to take this art seriously and move to California. From there he bought me a ticket back to the west coast, hired me, and the rest, as they say, is history.

Stuff I want to say to the readers is just to stay focused – always stay hungry and moving forward. Try to think ten years ahead and start putting yourself in that position and taking the necessary steps to get there now.



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#noskateboards

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#nofitnessskates

#nolongboards

#noheelys

#nospeedskates

#onlyblading

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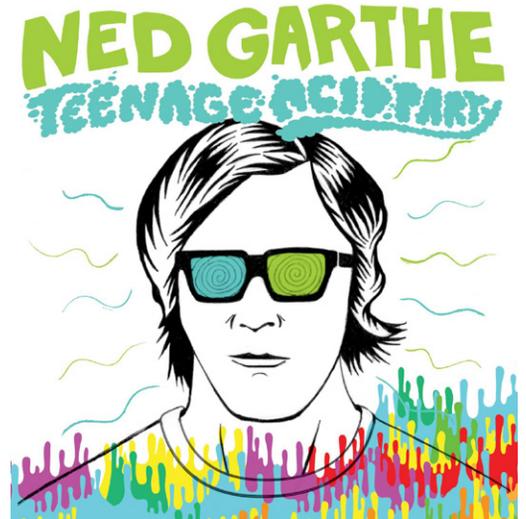
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TIDBITS

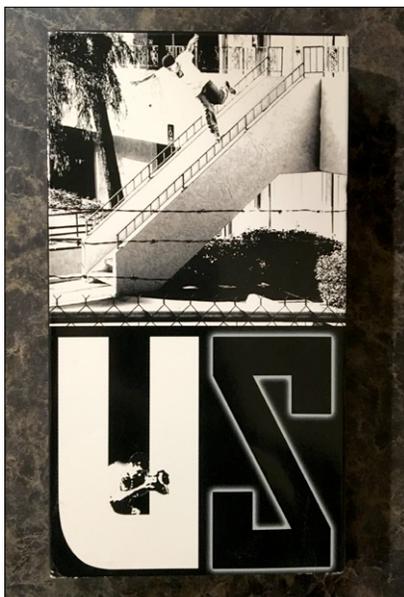
BAND / Ned Garthe Explosion

text by Jeremy Spira / photos by NGX



Formed in 2012, Ned Garthe Explosion has been steadily making Denver suck less. This four-man power house can be found belching out their own style of Party Garage Rock in most of Denver's infamous rock 'n roll dives. NGX is made up of all talented musicians who have existing or past membership to a long list of other notable Denver bands. Their music can best be categorized somewhere between the innocent melodies of The Hollies all the way to the howling battle cries of Ronnie James Dio. They've possibly made two albums so far with "Teenage Acid Party" as their most recent and complete example. The album's title song and "Tonight" are notable favorites and embody the spirit of this band. That spirit and energy is experienced fully when witnessed live in front of a well lubricated crowd.

At last summer's Underground Music Showcase, NGX mounted the Hi-Dive stage with a surfboard loaded with a six-foot-long submarine sandwich. After striking their first chord on their first song the sandwich was immediately airborne and subject to the crowd that, like a pack of raging savages, sent what turkey, tomatoes, and lettuce not stuffed into a mouth, off in every other direction. The culmination of the set was when front man Edmund Nathaniel Garthe, soaked in sweat and mayonnaise, stepped out onto the same surf board, held up only by upstretched hands of the front row crowd, and literally crowd surfed while performing a guitar solo. Epic. This simple scenario, however absurd and reeking of anarchic apathy, truly embodies this band and the current state of things in Denver. When your town becomes overrun by outsiders who don't know how to party, Ned Garthe Explosion will be there to show them the way.



SIGHTS / Us

text by Jeff Stanger / directed by Brandon Jesus Negrete

If you don't know who perfected the art of the crew video, check out Brandon Jesus Negrete's first "attempt." It's called *Us* and it's fantastic. Released in 2002, it's just a bleep on the blade video timeline. Many people probably better remember Brandon's later videos (*Forever Now*, *Road to Nowhere*, *The Meantime*) but this flick set the stage for the rest of his work. He took the idea of filming just his friends and then producing something both entertaining and meaningful.

Brandon was selective. From the people that he featured in his videos to the eclectic soundtrack he laid over the footage. Rarely one for any sort of flashy editing, he let the tricks and the personalities speak for themselves. *Us* is a great example of this. When you look at his creative timeline, it's clear to see that he came up with a formula (whether consciously or unconsciously) and stuck to it for the rest of his all-too-brief career. Since it is unlikely that a friend has held on to their VHS copy, you can see it in its entirety on the YouTube.

RIP BJN

COOK / Apple Pie Soup

text by Zach Gutzweiler / photos by Bruce Bales



This recipe takes the classic apple pie — a tradition for many families and friends — and makes it a little less sweet and more... soupy. Though some may tell you it's very untraditional to make a pie into soup, this one works perfectly when balanced correctly, and makes for a unique, action-packed treat.

Apple Pie Soup

- 1 stick cinnamon
- 6 cloves
- 6 all-spice berries
- 4 tablespoons (1/2 stick) unsalted butter, melted
- 5 large Jonathan's apples, peeled, cored and sliced, then placed in a lemon water bath (very little lemon, save your peels)
- 2 cups white or light vegetable stock (home made or store bought)
- 1 cup half & half
- 1 medium cippolinis onion, diced
- 3 medium garlic cloves, minced
- 1/3 cup fresh apple juice (I prefer to juice apples)
- 2 tbsp honey (optional)
- about 2 tbsp salt (can use more or less)

Equipment needed: high-speed blender, spice grinder or mortar, stove top with <5 quart pot

Using a spice grinder or mortar and pestle, grind the cinnamon, cloves, and allspice to a fine powder. Place the butter in a pot, add onions and garlic until translucent (or clear), but avoid browning them. Quickly drain apples and add to butter. Sauté in butter for 4 minutes stirring frequently, making sure they're not brown. Add both your stock and the half & half, then let reduce on a medium heat for 20 to 30 mins. (Due to acidity in apples the half & half could start breaking, just keep stirring it but don't fret, it will all come together in the end.) When cooked down, add a heavy tbsp of spice mix, stir in and cook briefly. Take everything off the heat, and let it cool until warm. Then working in batches blend it all together, adding fresh juice to the blender. Blend until all the way smooth (about 2 minutes). Return to pot, heat back up at low temp until desired temperature is reached. Without letting it get too hot, season with appropriate amount of salt and honey. Then ladle into a bowl of your choice! I prefer not to over-serve this one, so 6-8 ounces is plenty. I garnish with candied black walnuts, apple peels, griddled white cheddar, and a sprinkle of spice mix.

PEOPLE / Abdiel Colberg

text by Eric Schrijn / photo by Alejandro Velez (2016)



I met Abdiel Colberg in 1997 at Venice Beach N.I.S.S., and even then his style just dominated whatever trick he was doing. Most people at the time were just experimenting with some spins to grinds, but Abdiel was already doing 360 top souls down 20-stair rails. WITH STYLE! Even if it was a simple top soul on a curb, Abdiel's style was always picture perfect. Sometimes he would be like a coach, if he noticed you struggling on a trick like a true top soul he would help you. Abdiel would walk you through the process of doing a true top soul by giving you an example, comparing it to doing a back farf, and somehow, next thing you know, you're doing a TTS.

Abdiel's uncompromising focus and love for blading is what helped him create his own philosophy, "KILL YOUR EGO" — a philosophy that I use to this day. It reminds me to be humble and embrace whatever may come my way, in the skate world or in everyday life. If there was some kind of "Blade Book of Rules & Standards," Abdiel would have chapters written on how one should skate and exist as a human being!

GRASS / Mad Hatter Coffee & Tea: Third Eye Chai

text by Amanda Pruess



The Mad Hatter is a weed-infused coffee and tea company hailing from Boulder, Colorado. They have two different chai teas, the Third Eye (a caffeinated/sativa blend), and God's Eye (a more relaxing bed-time herbal/indican blend). It's my day off and my landlord is coming to look at my messy house so I am drinking the Third Eye chai.

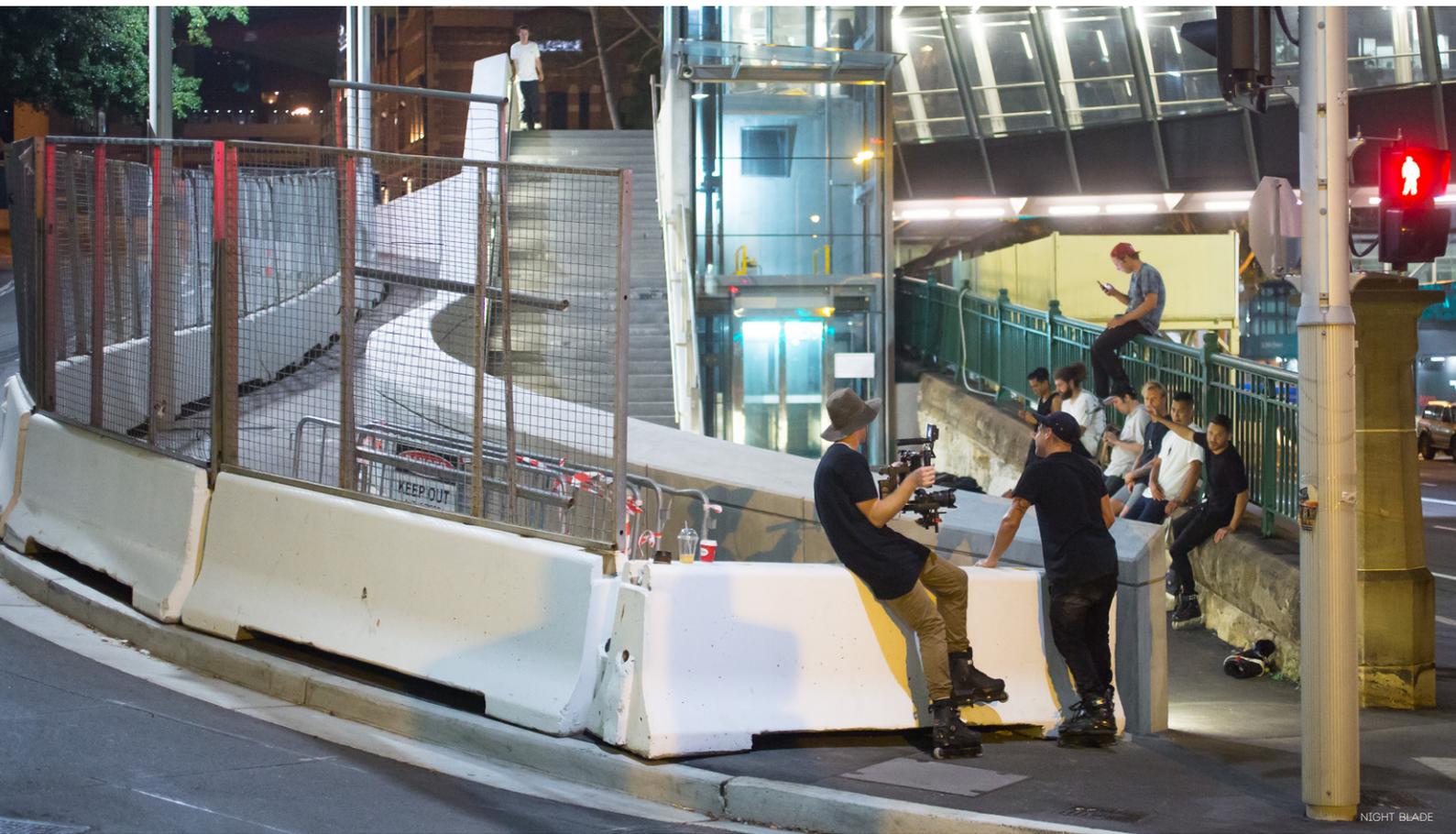
As for preparation, I make my tea as I usually make my chai — with almond milk and sugar.

The taste is wonderfully not weed-like. There are spirited notes of cardamon and ginger. These notes add complexity to the flavor. After the tea cools down, the weed taste reveals itself a little bit more, but almost in

a sexy sort of "Here I am, are you ready to get high?" rather than a gross "I'm drinking weed residue" way. Which makes for a more enjoyable experience.

Effects-wise, I am Swiffering my floor and throwing away ants when it hits me. The stoner metal I'm listening to suddenly becomes crisper and more engrossing, my head becomes a little bit buzzy. I'm alone and I'm screaming along with the music and I am having the best time possible whilst high and cleaning.

VID BIZ



NIGHT BLADE

Chapter II Preview

Text by Drew Bachrach | Photos by Adam Kola

Australia has a long and impressive inline history. Ever since the early days of the sport there has always been a strong Australian contingent keeping the movement alive down under. If you are unfamiliar with the new school Australian scene, I would suggest YouTubing *Vine St*, the 2010 release from skater/cinematographer Dom West. *Vine St* is a video about a group of bladers who lived together in a bonified Sydney skate house. This is a notable release not only on account of the amazing tricks but also because of the cinematic look that its director gave the project. Since the video's release, the *Vine St* guys have all gone their separate ways in life, but Dom was able to get the band back together and is currently working on his first VOD titled *Chapter II*. When I heard that *Vine St* was about to have a sequel I hit Dom up to pick his brain on the new project and find out more about his video roots.





GAV DRUMM / TOP SOUL

What's going on in the Australian scene right now?

I can't speak for the whole of Australia as I'm just based in Sydney, but the scene here is as strong as ever. Filming for *Chapter II* has been everyone's focus for the last couple of years and it's been a great excuse for us to continue having a good time exploring the city on our blades. There's also been a gradual reappearance from some of the older generation bladers, which has been great to see. We're pretty far removed from the rest of the world, so the scene is pretty pure, in that no one's skating to get sponsored or noticed, just simply to have a good time with ya mates.

What's exciting for you to film these days?

I get excited trying to match visually interesting looking spots with cool tricks, which isn't hard to find in Sydney. We spend a lot of our time filming downtown in the city, often at night, which always looks amazing on footage.

Have you been buying any VOD's lately? Which ones?

I've bought most VODs since the platform took off. In fact I've always bought pretty much every skate video since the VHS days. I just love seeing what everyone is up to around the world, and it gets me motivated to make my own stuff.

Favorite video/DVD/VOD of all time?

There have been too many significant blade videos to pick just one, but what I do find myself always going back to watch as I get older are videos that have something more to them than just plain skate tricks. Dave Paine pretty much paved the way in the VG days, always giving you somewhat of an insight into the featured bladers through little segues and b-roll, as well as Joe Navran's work from the FP era like *FOR 2*, *USD Tour*, *Project Mayhem*, etc. which portrayed these dudes as rock stars.



DOM WEST / REDFERN



ALAN DICK / 180



MATTHIAS ST JOHN / GAP BS ROYALE 540



CJ WELLSMORE / SAFETY AIR



DOM AND ROBBIE PITTS

Hit me with the details of the project. Who's starring in it – CJ? Rian? Cesar Mora? Just kidding.

The project started to take shape in early 2014 as a natural progression from *Vine St*. Although we don't live under the same roof anymore, the crew is pretty much the same as the first installment, with CJ, Rian, Gav, and Tien all coming through with parts, along with some other interesting additions that you'll have to wait for!

Can you give us an idea when the video will be available?

It will be out this year (2016) but I can't put an exact date on it. We've all worked hard on this project for almost three years now, so we don't want to release it until everyone involved is happy. There will be a digital download as well as a limited run of hard copies with a book of Adam Kola's work captured throughout the filming process.

How can kids find out more about the film?

We've got the usual social channels and such: www.chapterii.com.au or facebook.com/VineStChapterII and our Instagram is @chapter.ii.

What makes you still want to make rollerblading videos?

For me it's simple. I love blading and I love filming, so making blading videos lets me combine my two passions. I love the entire process, from getting out in the streets week-in/week-out with the crew, all the way to the finish line at the premiere night. It's such a fun and rewarding process that brings the whole gang together, so I can't see myself stopping anytime soon! **ONE**

AM HOUR



Cameron Talbott

By Howie Bennett
Photos by Erick Garcia

As far as I remember, the first time I saw Cameron he was doing a handstand. The new skatepark at the local YMCA had a beast of a quarter pipe I only had dreams of dropping in on (a six-footer) and there he was, upside down on the coping. Hoodie, fat chords, chain wallet — this dude was cool, and made blading look badass to me. I had to meet him.

A few days later we started our summer break and our friendship by burning our old notebooks and throwing them in the creek behind his house. Almost two decades later I am still proud to call him *amigo*.

Growing up in Montana we were a pretty isolated blade scene. There were very few “perfect” spots, but Cameron always found a way to make something out of the gnarliest spots we had. You can still see it in the way he finds obstacles that look too sketchy or awkward and handles them with that timeless, smooth T-bott style.

Cameron’s personality is as laid back as his style on blades, but his drive always pushes the people he skates with to shred harder. Anyone who has skated or filmed with him knows that his work ethic for one day out can be enough to kill the average cigarette smoker, but I must say he’s given me the kick in the ass I needed a time or two throughout the years. Cameron has taken this passion for life and blading around the states and around the world over the last few years, making him one of the most hands-on ambassadors for blading that I know of.

Nowadays they say on a full moon you can still find him up in Missoula, Montana, where he plays no small part in keeping the scene strong, walking his dogs and praising Jah by the river. From afro to dreadlocks, Valo to Rollerblade, Cameron Talbott has been killing it for a long time and it doesn’t look like he is gonna stop anytime soon. All hail the Airwolf. **ONE**



FEATURE



Rian Arnold

photography by Hayden Golder
words by Robbie Pitts



AO FISHBRAIN / KINGS CROSSING

Rian Arnold is an enigma, an anomaly. His presence is minimal; his video parts are few and far between and like a rare delectable candy, you find yourself going back for more but sadly – stock is limited. Replenishment is scarce but that delivery of freshness is always worth the wait. For Rian's blading abilities cannot be refuted – he is undeniably amazing at rollerblading. He represents at kind of pinnacle in individuality where his style and technicality exist as a touchstone for the aspiring and accomplished alike. Without further ado I am pleased to present my good friend, Rian Arnold.



Rian started out unlike most other kids that were exposed to rollerblading almost two decades ago — through his dad. Rian's father, Russell, had been a roller skater in his younger days and is the one responsible for introducing Rian to rollerblading. From around the age of five years old Rian remembers owning rollerblades. He even played ice hockey for a while, claiming that in one form or another he has always embraced the motion of skating. Some years later, cruising up and down his street became a regular activity for Rian, where he and his friends would each use a different set of wheels — one on a skateboard, one on a bike, and Rian on his rollerblades. But it wasn't until he visited the (now closed) indoor skate park, Vert-X, that Rian really fell in love with rollerblading.

When dad discovered the recently opened skatepark near their home, he quickly took his son for a session. Vert-X soon became Rian's second home, where he visited the skatepark almost daily, enjoying after-school and weekend sessions with rollerbladers and skateboarders alike — although he states a lot of his time was spent solo. He describes Vert-X as “a hub for these little kids who were really good” (and subsequently ended up remaining really good). Although Rian was blading almost everyday, he admits that as a kid he was rather oblivious to the styles and faces of the rollerblading world. It would be many years before he was exposed to the realm of blade media. His first experience with a video was not until three years into his blading life and was the long-since released *Children of the Night* — Medium's debut team video. He states that “it was so old in the Vert-X cabinet that it was collecting dust. I ended up buying it one day because it was the only rollerblading video at the skate shop. It was the first time I saw Latimer.” From here on in, Rian began seeing *Daily Bread* magazine and cites Jon Julio, Dustin Latimer, Chiaki Ito and Vinny Minton as bladers whose individuality left a lasting impression. Most notably Vinny, for Rian still remembers the first time he encountered Vinny's blading, describing it as one which gave him “goosebumps.” “You know that rush you get when you're a little kid, and you're like 'Holy shit! Who is this guy?!'”—a feeling all too familiar for many rollerbladers young and old.

As Rian's skills developed, he found himself placing highly in many of the underage and junior divisions events he entered at national competitions. He became a sponsored rider for Salomon's Australian team in the early 2000s, where he got an opportunity to be one of the

select few to test a prototype which would later become the first Xsjado skate. Rian enjoyed traveling to socialize with other bladers and soon became a fixture in the Australian rollerblading scene. However, his global presence in the world of rollerblading began when he travelled to Seoul, South Korea for the 2005 Asian X-Games. Competing against the likes of blading greats Chiaki Ito and Sven Boekhorst, he managed to take the first place position — winning at an astonishing 15 years old.

It wasn't long before another international audience got to witness Rian's blading potential at the 2006 Eisenberg's Hoedown. This time around he battled with blading legends from all over the world including Brian Aragon, to whom he finished in second as runner-up. Rian may have placed second in the competition but he won hearts and blew minds. By now many were aware of Rian's incredible ability to skate transitions, but it wasn't until the release of his introductory video part for French-based company 'you are here' that Rian's enigmatic reputation began to develop. Appropriately titled “simply, Rian,” the video presents a small number of highly difficult tricks performed on a variety of iconic Parisian street spots. Through the combined use of black and white and slow motion, Rian's now-recognizable aesthetic of technicality and style was elevated to a level of beauty and disbelief — for many did not understand what they had witnessed. It is still one of finest examples of Rian's blading to date and can still be found on the Internet. From this point onwards, most of the video footage of Rian was brought to the world by Dom West — the gentle Englishman who embedded himself as a local in Rian's hometown of Sydney, Australia.

The relationship between Rian and Dom is one of reciprocated trust and, in Rian's opinion, is informed by Dom's own blading talents. “A lot of people don't know this but he's an amazing rollerblader who can understand rollerblading. He understands my trick vocabulary and I understand the way he films. It's such an organic way of filming.” Currently there is no finer example of this relationship than Rian's profile for Dom's 2011 critically acclaimed *Vine St.* Rian marveled the world with his unique combination of style, technicality and effortless precision all to a backdrop of Sydney's then relatively undocumented street-scape. His section appeared less like a standard video profile but more like a graduate's portfolio — showcasing to the world his accumulated abilities in a well-structured piece of blading maturity. If *Vine St.* were to be



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considered as the successful completion of an undergraduate study, then Dom's duly awaited *Chapter II* would naturally be the postgraduate equivalent. Rian is now clearly a member of rollerblading's video alumni and his profile in *Chapter II* has the potential to be a far more considered and intellectual piece, which not only showcases but refines Rian's unique blading specialities.

Rian's sheer talent on rollerblades may be partly attributed to his non-discrimination between disciplines. In *VG 6: Toys Beneath Our Feet*, when asked if he preferred street or vert more, Tim Ward famously said "I like it both because it's both the same thing. It's still skating — no matter what." Rian identifies with this ideology and believes that each discipline is a necessary part of rollerblading's greater identity. The familiar phrases of "I don't skate down rails!" or "I don't skate park!" clearly irritate Rian for it is his opinion that these kind of absolutions hinder the opportunity to expand one's trick vocabulary. He sees the categorization of "switch" as unnecessary and dividing by nature, and refutes these kind of statements by suggesting that they are "just something you haven't learned yet." If you combine all this with a fierce desire to achieve one's own idea of perfection, it is no wonder Rian is multi-talented across rollerblading's diverse landscapes. He is forever thankful that he inhabited skateparks for a non-stop period of four years and believes it taught him the fundamentals of rollerblading — developing balance and

Being far superior to most meant Rian's blading abilities were immediately recognized, though he always understood the combined realities of a declining industry and living in a remote area of the world. There became a time after some post-secondary school traveling where Rian sought to identify the next chapter in his life. After some parental and personal inquiry into his future, Rian decided that he wanted to work towards something which he could not only enjoy but maintain as a long-term career. This brought him to study at the Whitehouse Institute of Design, where he undertook a Bachelor Degree majoring in Fashion Design and Pattern Making. This course of study was an easy choice for Rian as he has always been interested in clothing and style. He describes his younger self as one who was very self-conscious and eventually fell in love with what he calls "individuality." Expressing oneself through clothing became a natural part of Rian's adolescence where he found a sense of fulfillment from his experimentation with fashion.

In the rollerblading world, Rian's fashion choices have long been met with attention and criticism. However, for all of Rian's eccentric outfits, there is one intriguing fact which may not be clear — he is not precious when it comes to blading in his out-there garb. The obvious care for style but clear acceptance of the garment's inevitable decay is an oxymoronic attribute that make his outfits appear less staged like a costume and more genuine like a skin. If you take a closer look at the clothes Rian skates

Rian is ultimately concerned with only one outcome — "to do the best thing I can do for myself."

a skill Rian advocates as essential to growth: learning "how to fall." In the example of many blading greats, this skill has appeared true.

For all of Rian's technical wizardry, he first and foremost enjoys the simplicities of rollerblading — proclaiming that "cruising around on my rollerblades is the most peaceful thing in the world." However, interestingly enough, Rian's relationship with his own blading is one represented by paradox. On one side he enjoys skating the most basic of obstacles — to session the "perfect" flat rail, the "perfect" flat ledge, or the "perfect" mini ramp is enough to leave Rian in a state of contentment. One thing to note is that these type of obstacles provide the perfect platform for one to develop their trick vocabulary. Essentially one is able to practice predetermined movements on (now) standardized obstacles. Creativity is less of a concern whereas repetition and discipline are paramount to successful progression. This methodology is not too dissimilar from other conventional sports training, where discipline is enforced by a coach.

Despite his playful cheekiness, Rian is an incredibly disciplined individual with a second-to-none level of determination. Whilst rollerblading is an activity conventionally void of coaching, Rian's youth was rooted in skating traditional obstacles with a healthy level of self-prescribed discipline. This practice clearly assisted Rian in developing an extraordinarily vast trick vocabulary by a young age, and by the beginning of his adolescence he was seeking out new trick opportunities — most notably in the street-scape. This is where the paradox reveals itself, for his creativity is one driven by necessity and less by choice. He describes a level of "craziness and boredom" which his mind experiences after he has done "the same things over and over again." It is in this period where his blading manifests itself to one recognizable as his own. With the combination of a thorough traditional skill set and a restless sensibility, Rian's blading presents a perfect union between the traditional and the progressive.

in, they possess the same surface disfigurements a pair of rollerblades endure over their battered lifetime. Scuffing, fading and tearing all come with the territory of rollerblading, and Rian clearly experiences the same issue of temporality with clothing as any other rollerblader does — the only difference is that his may look different than yours. He explains that he never set out to be avant-garde or "different." "I never took the step of going 'Alright, I'm going to be that guy known in rollerblading to wear 'fucked up shit!'" It was never that." The combination of these two passions can only have been one of inevitability, for Rian clearly loves clothing as much as he loves rollerblading. With this in mind, the answer to Rian's rhetorical question when asked about his intertwining of fashion and rollerblading — "Why would I separate those two?" — seems only logical.

Rian's subsequent exposure to other creative disciplines has in turn evolved his outlook towards the documentation of his own blading. Take for example this ONE Magazine feature — in collaboration with photographer Hayden Golder, Rian meticulously prepared the details of each photograph, giving special consideration towards their aesthetic and overall appearance as a series. This kind of preparation highlights rollerblading's artistic potential by transcending competitive athleticism into something more expressive and overall subjective. It is only then natural for the behavioral traits of rollerbladers like Rian to become entangled with the characteristics associated with an artist. His attention to detail within all aspects of the project — the aesthetic, the atmosphere, the location, and the blading itself — clearly are representative and exemplified by the quality of his product. I make this connection because Rian is obviously conscious about his output and in no way is that something that should be considered as vain or egotistical, for Rian is ultimately concerned with only one outcome — "to do the best thing I can do for myself." Of course he understands that not everyone is going to appreciate his blading. It is only natural in an image-conscious world for people to face this kind of anxiety in one form or another. Rian



BACKSIDE BACKSLIDE TO FAKIE / SYDNEY

is not excluded from this by any means — he is just as anxious as the next person. The difference is that Rian is out there making things happen in the way he wants them to be and that in itself is admirable.

For all of his extremities, Rian indulges in a relatively simple lifestyle — enjoying the company of his close friends, getting to session a flat rail every once in a while, and maintaining that universal pursuit of happiness. Now being 26 years old, Rian is blunt when he says “I never really have known where my life is going to take me but the main thing I do know is that I can have control over my happiness.” He currently works as an Assistant Creative Director for Sydney-based fashion label Song for the Mute and describes his workplace as the type of environment “I’ve seen myself working in since I was young.” This manifestation is exemplified by Rian’s belief in being directed by one’s passions — “I always have followed what I have loved.” This philosophy has long been supported by Rian’s friends and family who he expresses a deep affection for. The concept of family is one of great importance to Rian and is evident in the relationships he maintains and forms. Whether their bond was formed out of rollerblading, blood-relation, work or like-mindedness, Rian is committed to the ones he cares for. Whilst he admits he wishes to start a family of his own in the future, one thing is for certain, his global family of blading compadres couldn’t be more thankful for all their cheeky brother has given them. Now and forever more, we’re proud of you Rian! All the best in this next Chapter (II). **ONE**





SPOTLIGHT



Scott Quinn

photography by Sam Cooper

interview by Richie Eisler, Joe Atkinson and Sam Cooper

Who is Scott from Scotland? He is the man, the myth, the legend to all who encounter his unique charm for life. He is a man of many names. Some call him Quinny, some use Scott, but I prefer to call him Q... and have been blessed to spend time traveling the world with this unique individual, creating a traveling inline skate school called the Gypsy Camps. Q is a perfect example of a person who "shows it by living it." He's not a talker but a man of action. He has created one of the largest and coolest scenes in our industry. He is constantly inspiring the next generation of inline skaters. In such a digital world it's super important that the kids have a real life role model who proves beyond doubt that we can all chase, catch, and live out our dreams! Q would give you the shirt off his back if he knew you needed it. Oh yeah, I almost forgot to mention that he's one of the most talented people to ever wear a pair of inline skates. He skates the dopest spots and laces the biggest tricks, all with smooth style and a huge smile on his face! If you're blessed to cross paths with this living wizard, pay homage by just speaking with him — your lives will forever be blessed and changed for the better. Thank you, Q, for being a leader, for being yourself. In a world full of fakes, followers and wannabes, you're a true "G." — Josh Glowicki







So, a place on the Razors world-wide pro team, your very own pro skate, and a travel schedule that puts most pilots to shame. Looking back on it all and from where it all started, what do you make of that? A lot of it has been a blur. When I think back to where I began and where I am now, it really just proves that dreams come true. I used to have arguments with my family about how this is all I wanted to do. They were supportive of my skating of course, but were just a little worried. I guess experience was way more important to me than the "security" of a job; I knew there must be another way to live and I most certainly found it.

Where and when did this whole life adventure within rollerblading begin for you? Tell us a little about your roots within the sport. I started from playing hockey, as a few guys on my team went to skateparks on the weekend and were talking about grinding, etc. It was massively impressive to hear that people I knew were grinding as until then it was something I'd only seen on TV from time to time. Once I got my aggressive blades I started to buy *Unity* magazine, which was the real kick starter for me, as I was blown away by the art of tricks. It was like nothing I had ever seen before, but knew I had to master it. After I learned how to hold a frontside and balance it there was no going back. The constant progression and learning was an incredible feeling, and still is to this day.

What're your earliest memories to do with skating? Building ramps with friends and playing roller hockey. Everyone was out on the ramp during the evenings, looking to do something creative on blades. Besides, there wasn't much in my area apart from a nice smooth section of tarmac on a quite road, but we made the most of it.

You're now a wise man, Q! So... if you could pass along valuable insights back in time to a younger Quinny, what would they be? Don't worry what others are thinking, and to enjoy life and blading the way I want.

Any advice for the young guns that dream of becoming pro bladers? Have fun, travel loads, make edits, attend as many competitions as possible, and listen to Joe radio...

You're an inspirational figure to a lot of people who blade, and maybe even some that don't. Who have been your biggest heroes – the people that have provided you with inspiration in both your blading career and in life? Wow, thank you! It's hard for me to say one person, as I looked up to so many different people. When I was skating Glasgow constantly it was always pretty awesome getting to skate with Brian Adams, as his style totally stood out from anyone else, and of course he had insane tricks up his sleeve. So I guess a lot of my tricks at that time came from Brian, but I would watch and admire Farmer in *Words* with my friends Rhys and Chris Morris everyday before heading to the streets.

What do you hope to achieve in your time here? To help blading grow again so that we can all pass on the life experience and valuable lessons it gives us to a much larger audience.





How do you think your friends would describe you? How would you like them to? Hopefully humble.

Can you tell a story about an epic fail? Or when something went wrong? What is your most epic fail? Don't think it's too healthy focusing on the failures. In fact, I've totally forgot about them. Haha.

What about an epic success story? What is the first one that comes to mind? How about that time you and I charmed our way out of Latvian prison?

Where do you see the future of the sport and its industry, and what's the roll you see yourself playing in it? I can see it growing, for sure, but coming back in a different light. It's pretty hard for people outside of blading to understand our tricks, so it's probably coming back in the way it began. A more recreational vibe with a twist, as now it's defined. I hope to be doing more work with larger companies like Red Bull, getting blading into the mainstream in a positive way.

Do you think Red Bull will be sponsoring blading projects in the near future? I would like to say yes but who knows for sure, it would make sense for them to do so as the next big company to push blading is pretty much a hero. I'd love to see a similar event like Crashed Ice for the downhill aspect of it with a few added extras that glorifies our sport.

Tell us a little more about Red Bull Crashed Ice and your

recent involvement. I received a nice call from my contact, Euan, at Red Bull asking if I would be willing to give it a go. After not being on ice skates in 15 years I was a little hesitant at first, but once getting the feel back I had my first race in Munich, Germany which was incredible. Since then I've attended others in Finland and Minnesota (home of the Farm and Howard). I would say to any blader to give it a go. What a rush!

You've been a part of a lot of great projects, tours and videos over the last years, but what has been the crowning achievement so far? For sure the best moment for me was the news that I would be receiving a pro skate. It's something that I thought was impossible when I was a kid. I used to have my favorite pro skate pictures on my wall and remember my mum saying "That will be your skate one day." I always doubted that at the time but deep down thought it would be epic!

Skateparks (like FISE) are getting huge these days, dwarfing our standard 56mm wheels... Do you think a bigger setup will be essential in the future? For sure, especially with the frame technology coming out these days, allowing us to be comfortable with a flat set up. All I skate is BIGs and can't see myself changing right now. It opens new doors for you in every skatepark and out on the streets — give it a try.

How did you become a member of the Garlic Club? I had to eat a full clove of garlic in front of all members in the club, a very nerveracking but cleansing experience for me. Haha.



ROYALE TO MAKIO BONK / PLYMOUTH

Can you do a backflip? Yes, but haven't in about 10 years, haha! I'm hoping to re-experience that with you this weekend, Richie. I got really scared to throw any kind of flips after breaking some teeth a while back.

How was the *Cayenne* tour? It was epic! Getting to spend a month skating with some of my favorite skaters from all around the world is something that doesn't come round every day. I'm juiced for everyone to watch the video.

What was your favorite city you visited during the project? All stops were amazing, but Oslo was pretty cool as everyone was camping on an island together. The vibes were high and the city was beautiful.

Would you do it again? Most certainly.

Is it true you only use natural medicine? Yes, my dad is a homeopath so I have been brought up with nothing but natural meds all my life, and I'm sure I'll continue to do so.

Do you do anything in specific when you get hurt to help your recuperation? Try to eat healthy and rest. Long baths are also great.

Do you ever take it for granted that you live at one of the best skateparks in the world? Haha, I guess I do sometimes, which is terrible, but I'm always super grateful when I come back from my travels and realize what's in my back garden.

Let's get a little more detailed into your daily life. What did you just eat for breakfast today? I had some Russian Kasha with mushrooms (buckwheat in English).

What do you do when you're not skating? I work for Razors, which involves me going to shops and showing the latest products. If not working, I'm on the road en route to events or spending time in a new city, so there's always an adventure.

What are you currently reading? *Anastasia*. Thanks to Josh Glowicki for that one. I'd advise you all look into it.

Whats your favorite TV show? I don't really watch TV anymore, but catching up on some *Spirit Science* or *Graham Hancock* is always interesting.

You were spotted at this year's Winterclash with a blonde angel, is that your new girlfriend? How did you meet? Yes, that's the lovely Elena, an angel indeed. We were in her hometown, Krasnoyarsk, Siberia, during the Russian tour with Sneaky and Dre. We met at the skate shop, Kartel. Since then we kept in touch and now a happy couple. Blading, eh!

What's the best trick you've ever seen live? Jara's true top soul on the nasty kink at IMYTA Amsterdam.

You grew up in a small village, what was that like? Pretty cool as a kid. There was a lot of freedom, and parents didn't



BUMP TO FISHBRAIN TO FAKIE / BRISTOL



have too much to worry about, so we could run wild in fields and get up to mischief.

What skate video have you watched the most? *Day of the Rope* and *VG 6*. *Words* is probably up there, too.

What trick are you best at? Topsoul I guess, it's safe for me most of the time.

So where to next for Scott Quinn? Let me check the code for the coordinates! I will for sure be traveling around Europe, hitting as many of my favorite contests as possible, but I'm seriously hoping I get to Asia this year. There's also another Russian tour in the cards, so exciting things to come.

Well it's been great talking to you Scott, is there any shout outs or thank yous that you want to put out there?

A huge thank you to my amazing family and my girl Elena for appreciating and supporting what I do. To Chick Mailey and the Unit 23 skatepark family for creating the best place on Earth. Chaz Sands for giving me my shot and getting me onto the Razors team. Kriss Kyle for being my best friend and biggest BMX fan. To the legends Andy, Marco, and Geoff at Razors for being the best guys I could ever ask to work with. Thank you Sam Cooper and ONE magazine for this great opportunity. And to everyone that has ever supported and helped me along the way, much love! **ONE**





ONE

SCOTT QUINN / SOUL TO WALLRIDE TO FAKE / CHELTENHAM, UK / PHOTO BY SAM COOPER



BRUNO CASIANO GALLERY



SCENE

Cleveland

Cleveland is a city that probably doesn't see many vacationers at any point in time. For a range of reasons. Among them being the fact that the weather is pretty unpredictable, usually doing the opposite of the forecast, which proved true on my trip out there. But luckily for me, you, and this feature, the crew up there is pretty tight, and between the random rain showers those guys held the sessions together. Now let me tell you a story about a photographer from Georgia spending time in the mistake by the lake.

photography and words by Corey Oringderff



TRAVIS RHODES / BACKSLIDE TO FAKIE

Back in August of 2015 I got the opportunity to fly up to Cleveland to take some photos for a profile of Travis Rhodes. I was there for a total of five days, and we got off to a good start, pumping out photos at some spots Travis had been scouting.

The second day we ended up at this down rail with a disaster at the beginning and a gap past an overgrown sidewalk at the end. After Brian Bruno topsouled it (See the gallery!). Travis tried an overpuss and missed his soul foot. He ended up wrecking his ankle and wasn't able to finish the profile. We took an easy day after that to rest his injury and see if we could start back the following day, but that was unsuccessful.

Luckily for everyone, the crew in Cleveland is a highly talented bunch and they really came through to build a wider profile of the city, adding diversity and keeping the documentation going.

On the third or fourth day there we went to Akron to meet up with James St. Ours, whose initial intent was to take us to some photo worthy spots for Travis' section, but with his ankle still hurt, someone had to fill in. Which ended up being James.

As the spots "Wasteland" had spotted were a huge drop rail into a river, a fast kink rail, or grinding into a hole from one story to another in a parking garage, no one wanted to skate them.

Luckily for me, James lived up to his legendary reputation and held it together, getting a photo at every spot, alongside Nick Doherty and Jimmy Spetz who turned out to lace maneuvers. It became a team effort to put this together, with us pretty much grabbing photos everywhere we went.



JIMMY SPETZ / STALE AIR



JAMES ST. OURS / TOP ACID



"Getting hurt sucked because we had
so many spots planned out for Corey.
But I'm glad the homies came through
and picked up the slack."

— Travis Rhodes





"Now we were at the end of the week. Travis' ankle was still too injured to skate, but the crew helped fill the time and space."

Our first spot in Akron was the aforementioned parking garage, which started with some warm-up ledges out front. The warm up spot didn't last long before we were all in the elevator to look at this level-to-level drop. Nick was the first to land the grind to lower level with a soul before James jumped over the barrier into the bank to a speedy makio off. We finished things up and headed off to the next spots.

Getting closer to the end of the day we went to a river spot with a wooden down rail, but the dock was covered in sand thanks to the rising waters. Since that wasn't really skateable, we went to the other side of the park where James showed us this crazy looking kinked wooden down rail with a huge drop into the river. After a few minutes he was jumping on it, and before too long he laced a sick top acid. Before heading back to Travis', Nick grabbed a couple more photos in the same area to finish off a successful day.

After Akron we had a half day left before my flight home, so we wanted to try and stack a couple more

photos beforehand. We ended up at another sketchy river spot to get a shot of Jimmy. It was shortly after I took my boots off and walked across the shallow section of water before I noticed a water moccasin slithering off the rock I was standing on, quickly followed by Nick pointing out a snake in the tree about a foot above my head! After a few attempts we snagged the photo and got out of there.

Now we were at the end of the week. Travis' ankle never healed enough for him to skate again, but the whole crew filled the time and space of my trip. Everybody put in work and beat up their bodies to get some content. At that point the fun was over and it was time to hop on a flight home and get back to real life.

Cleveland, Ohio is a city full of awesome people, even outside from rollerblading, like the owner of a pit bull dog show that I came across, to the people I met in the markets — they were colorful and welcoming. If you get the opportunity to visit, take it. **ONE**

INTERVIEW

Adam Bazydło

by Justin Eisinger
Photos by Sean Macgowan

All right, Adam — how was San Diego? San Diego was... a hell of a time. I can say one thing, everything I've heard about California — you come out here you won't get spots, you won't get work done, or get out and get tricks, and no one wants to film, and no one takes you anywhere — that has been quite the opposite. Pretty much every day we've gone out Sean and Russell and Garret have made attempts to come out and meet up with the sesh, even when they have to work, even if it's for two or three hours, and take us to different spots. An assortment of spots. As far as that goes: drop rails, drop ledges, regular ledges, mellow rails, kink rails — pretty much anything you could want to skate, we've gotten to do, and that's the opposite of the connotation I've gotten from everyone about filming in San Diego.

Heh, interesting. That's good to hear! Mission accomplished on our side then. Except for maybe a couple questionable hours on Thursday before you got hurt. But I wanna get right to something I think lots of people want to know: Who gave you the name "Bladezilla"?

Ha! That's actually funny. Somebody posted one day — actually I know specifically who it was — a friend of a friend's ex-girlfriend. She made a post on my wall one day where I'd shared an edit or something, and in the comments she saw a photo of Godzilla. She was like "Oh my god, for a second there I thought your name was Bladezilla when I saw it on Instagram." Everyone that saw that was like "Whoa!" and it stuck. I guess I've earned it.

Let's talk about your style and approach to skating. Like... what is it? When I met you in 2004 in Atlanta and we did that thing for DB you jumped that huge double set for Schude... so "Bladezilla," is that fitting? I guess it is. We were talking about this the other day after I got hurt, when I was saying "let's go get some fun, technical tricks and whatnot." And you know, I love technical skating and the technical style of skating, I'm just very picky when it comes to my tech stuff, which I guess most tech skaters are. I'm not as good at putting together a fun, creative, technical line and looking very casual, or stuff like that. I put a lot of thinking into my skating — sometimes maybe even too much. But I guess traditionally for





what it is... yeah, I like big shit. I like doing big rails. I like doing big drops. And as you saw when we went to Horace-Mann, you showed me what's basically a left-side perfect 20-stair down ledge, and it was fucking straight up intimidating. Then in the foreground of that is another classic, epic spot that's been done by the likes of Pianowski, Nick Wood, Joey Chase — I see that, and just because of the way it's set-up and appeal I can relate to guys like that in that way because I wanted to skate it. I wasn't afraid of it, I was just like "Let's get a clip of this, this is very appealing." So yeah, I like stunts and maybe it sticks out more because people don't go out and do big tricks as much. Rollerblading has evolved in that way.

What sort of impact does that have on your trick selection? A lot of people have safety tricks for big spots — you wanted to warm up yesterday with a backslide on a drop rail. For me, backslide is a safety trick. That spot had some weird stuff about it — you couldn't approach head on, and you couldn't roll straight away because of a curb, so I was worried about that. I think about anything else my safety trick is a topsoul, same as anyone else. In San Diego, with trying to get clips and get to as many spots as we can, it's been a little intimidating but in a good way. Pressure I have to put on myself to wanna come through and get all the tricks I can.

What's it like with us going to a spot and having to all communicate with each other to figure out what's been done there to make sure we're not being assholes, because it's easy after driving around and doing stuff for hours to get to a spot, find something, everyone gets amped, but then it's like "we better check, because..." That's the other side of blading in San Diego or the west coast in general "Who did what on it?" So Thursday we spent like three hours in the car just trying to find new, creative spots that haven't really been touched before.

Let's talk about Atlanta a bit — how the scene has evolved. As everyone knows and you implied, it's in a really good place right now. Yeah, I feel like Atlanta has been offered a rebirth of skating in a way, and is now a frontrunner as far as big scenes go and the people that live there and push their skating and want to go out regularly and travel and shoot photos, and put themselves on the line — put their necks on the line to try tricks and stuff like that. Obviously Atlanta has a big, rich history of people that have gone to far lengths to do tricks, or skaters that have their own style or creativity. Walt Austin to Steve Jones, Kevin Dowling, Wes Aldridge — those guys back in the day man, to even before them with Tom (Hyser) and Andy (Kruse), some of the originators of our sport. Atlanta's always had a growing



AO SOUL 360 OUT

"The more you're out on your skates the more people will see you skating. And the more that you're out on your skates, the happier you'll probably be."

and developing scene even though for awhile it felt like it went into remission. Like we talked about, there was a passing of the generations and it kind of slowed down from there. But what's awesome is to see how through that, everybody from Carson (Starnes) to David (Sizemore) to Chris (Smith) to the Anderson bros and everyone else — they kept it alive. And the Macon guys with Seth (Lloyd) and Daniel (Henderson), but now we're all getting older and have jobs and bills to pay.

Keeping this angle going, you took a long hiatus and you had an interesting way of explaining how skating came back into your life. So, what was the hiatus, and what brought you back to blading? I was in south Georgia going to college — Valdosta. It's kind of halfway between nowhere and nothing to do. So I got into anything. I was going to school, working as a bartender, just kind of having fun living the college life. Due to extreme lack of spots and people to skate with, I didn't have a whole lot of that thing going on — or too much to do in general. With that, Gumby actually moved down for a year and lived with me, and he got sucked into the life — a lot of people don't know that. So it was funny, me and Michael Braud were kicking it in Valdosta. He was living in my apartment for \$100 a month because I was living upstairs with my girlfriend, like, literally upstairs. And we'd just go rollerblading sometimes, but unless we went to Jacksonville

or Tallahassee and met up with those guys, we were pretty much drinking and partying and having fun for a year. Then he moved down further into Florida and got involved with all the Central Florida Rolling guys and all that. I guess he was skating all the while. But for me, I guess I got burnt out on skating for a minute. I felt like it was always just about filming—

Well, the scene you came out of was developed — it was a mature scene. Filming was already an established part of the deal. And we all kind of did our thing, and I thought that part of my life was over when I moved on from rollerblading. I always still loved it, and I always had a pair of skates, and they were always in my truck. But I'd gotten to a point where blading wasn't sparking my interest anymore. Then somebody introduced me to rugby. Which is weird because I'd never played a team sport. Rugby seemed interesting and it was fun and, I don't know — the pain and brutal aspect of pushing yourself. It related to my brain...

I think you found in it a group of dudes that pushed each other like a bunch of bladers would. Yeah, I guess like how I remember it back in the heyday, and that above anything was awesome. We practiced together, had games on the weekend and would travel for those and party hard too. It was great and I



TOPSIDE MISTRIAL TO WALLY TO FAKIE

did that for four-and-a-half years. In between I coached a high school rugby team for a year or year-and-a-half. Traveling with the team, I think that was the other aspect of it; in rollerblading we'd always go on trips to Columbia, South Carolina, or Atlanta — you were driving, and that was the same thing we did with rugby.

The thing you'd said in particular was that you'd moved to Chicago for work because you had a job, and that's where I remember you popping back up on my radar. There was a blip in Atlanta where I was like "Oh yeah, Adam! I haven't heard that name in a long time. Where has Adam been?" But you were in a new city and were looking for a way to— Make friends, more than anything else, man. It's a core group of people where we all share the same weird interest of putting on rollerblades and grinding on curbs, or trespassing and sliding on handrails and everything in between. And the guys were super welcoming, super juiced to have new blood in the city and stuff like that. And I was still getting back into it, so actually at that point is what sparked my little solo sessions because I enjoyed blading again but I wasn't on anyone's schedule, a lot of the guys lived in the suburbs so they're like twenty miles away, which is

like an hour away. I found spots people were already skating in Chicago and started going out to skate them and was like "I should bring my phone out. People do Instagram/Facebook things these days — I could film these tricks."

It was awesome — It was really inspiring watching you do that and seeing how you be like "I have a half-hour between meetings so I did this." because work had you driving through an area you would otherwise never have visited. I thought that was really cool. But I want to go back to the social aspect of Chicago and your solo sessions, finding spots... How many contests have you won since you started coming back on the scene? The Windy City Riot has a great program of making contests that have low cash prizes but everyone contributes \$10 or something to skate and then if you win it's \$50, straight up. There's usually only ten to twenty guys that come out to skate, but all the money — they have like 10-12 before the main Windy City Riot — goes to the main prize. It's great. So I think I won two or three of those and took 3rd in the Riot the first year back to skating when I was still on those janky Salomons. The next year I won some more of those small comps then got 2nd in the Riot and that was the year I started really traveling around,





going to a few different contests. I got Best Trick at Pow-Wow. I won Delta City Open in Detroit, Michigan last year. So yeah, I had some good contest days and some good tricks came my way.

It feels to me like you've had more success with people paying attention to what you're doing this go-round than the first time. Am I wrong? No, no — absolutely not. Atlanta — I'm not going to blame it on, like everyone likes to say, "Oh, so-and-so was getting all the attention, I wasn't getting any attention." You can only make your own history and do what you can do. In hindsight, looking back on my skating, I'm much happier with where my skating has gone since I came back compared to what it used to be. I know the style aspect wasn't as there back in the spin-to-win, and — all the tricks haven't been done, and I guess that's how rollerblading entered an evolutionary period because every one of the hardest tricks had already been done on every obstacle, both switch and natural so people had to find a way to start making skating more creative. So I'm much happier with my skating today — and I enjoy it.

Let's shift gears a bit — what was your favorite spot you hit while you were out here? Honestly, it might have been the curved rails we went to yesterday that were right outside the school. But no, it was the spot I got hurt on. I was so juiced to see such a big spot in person, and I was juiced that Carlos was the only one to do the grind to gap. I was like "That's pretty cool."

And it sucks. SUCKS! That you tweaked yourself on that because I know you were about to stomp the shit out of that five. That's just skating. That's rollerblading.

What's it like dealing with companies? As a skater on the rise, a skater that's getting attention, have companies started talking to you about stuff? What's that like, what sort of element does it add? Well you know, everyone likes to say "Our industry is dead! The industry is dying. Blah blah blah..." It's still alive. There's still companies, they're still making skates, they're still making clothes and products. Which companies, or which ones they are, and what they should be making and how much effort they should be putting into, or who and how they should be collaborating with other companies — I don't know any of that because I don't have a skate company. You know what I mean? I guess I've just always been the person that tries the products out and uses them, and hopes they work well. As far as my sponsors that I'm currently "skating for," they've all been great. For me, whether someone gives you \$20 or \$2,000, if someone is giving you something for your skating then you should be appreciative because we don't have a lot of money, and we don't have a whole lot of goods in the industry. So if you're getting something, appreciate it! Because there's always someone that's better than you.

What are your goals here, for skating and where it could take you, what you're gonna do with it, anything like that? I might have had goals more when I was younger but now at this point I enjoy skating. And obstacles, and new tricks will present themselves every day based on the spot. Everybody has tricks that they want to do, or a place they want to go to do their trick, but for me I've learned that the more I try to plan a trick or think out something ahead of time, the more it doesn't happen. The best thing to do is just go out sometime if you're



WALLY CESS TO FAKIE



AO UNITY CESS TO DARKSIDE TRUE FISH



NEW APARTMENTS

"It doesn't really matter what sort of tricks you do, the question is whether people want to watch what you're doing."





BACKSIDE ROYALE TO MUTE 180



AO PORNSTAR 270 CESS SLIDE TO FAKIE



ever tired or bored or tired of going to the same old skatepark, or you feel like you don't have time or anyone to skate with — we all know how to rollerblade. We're all "advanced aggressive inline skaters" so we have the will and the ability to go out and roll around the streets. And maybe you're not going to go out and take the approach that I have which is just how I've skated my entire life. There's been times when I didn't have anyone to skate with but it becomes my zen time. Just go out and do soul grinds on curbs. Go jump a set of stairs. Do a stair bash. Whatever it may be. That's what will make you happy and inevitably maybe help our industry. The more you're out on your skates the more people that will see you skating. And the more that you're out on your skates, the happier you'll probably be. Everyone needs something to do each day.

What's the best setup you've ever had? Probably some Lomax white Thrones right out of the box. They were so crispy, so clean — I almost had a pair for this. But like I said, you have to appreciate everything anyone gives you inside rollerblading. There's just not so much to go around. And to get anything you have to have a following.

And today that's measurable. You can actually see what someone's digital footprint is like. You can really see that. Are people interested in your skating — are people watching your skating, and do they want to see more of it?

As Jenn says, "Are you making us money?" Exactly. It doesn't really matter what sort of tricks you do, the question is whether people want to watch what you're doing. If they liked what they saw before, then they'll probably see the next thing you put out. Which is why another part of skating — especially for anyone sponsored — is keeping people guessing. You have to change things up, you can't just be satisfied with topsouls and royales on big spots. I skate a lot of big spots, so I have to do what I think a lot of skaters like to do, and that's break the mold. Do tricks and skate spots that keep people wanting to see what you do next. You have to do what someone doesn't expect so they come back and re-watch your sections.

In your mind, who is the most important blader that ever existed? Oh god, that's a list of people. Probably like Feinberg, Shima and Walt, I'd say are the top three people. Walt Austin because he had that style and creative eye that really was unsurpassed, and then two of the greats

that pop out because Shima's two sections in *Coup d'Etat* — you watch the whole video then he comes with a whole second section. I don't think many videos have done that. And just the tricks he was putting out were next level stunts. That's why I got into skating initially, I came from BMX before that, so everything was big and about going big and then I see this guy fucking killing it — jumping off every roof, jumping disaster to rails, doing all this crazy shit. That's kind of what I wanted my skating to be. I want to do that, and I think it takes a certain sort of person to want to do stunts. Because your brain knows the risk and the challenges you face — that if you fall or mess up, that your body is gonna have some serious ramifications. So I don't think it's that some people are stupid, but there's definitely been people in the game that have just thrown their body off of stuff and that adds a whole other level of mental commitment to the trick.

How about working with videographers and photo guys? How do you feel about multiple attempts to get the shot right? We had this conversation, that's the difference between professional and amateur. If you have the trick and you have to do it twice, well, that's just the way it goes sometimes. The photo has to be right. But as I've learned again this week and seen time and again, if you are willing to commit to that trick once, you're gonna do it better. And it's gonna look better. That's the thing between filmer, photographer and blader — you have to know when to push someone, just like the drop rail pic. You wanted that to look a certain way, and I really didn't have any issue with that. And then the last one, everything just came together just right. So you have to know when to push. And we talked about goals in skating — if you want to do something, perfect your tricks. That's all we have these days.

So you gonna come back to San Diego some time? As soon as possible. It would be really fun to go film in LA or San Francisco as well, or some kind of mini-tour up the coast or something.

Anyone else you want to shout out? Oh man, so many people. First off, Kaydee — my wife, best friend, and a person who tolerates my doing these things, knowing the risk I put myself in and trusting my abilities. So thank you for that! My mom, for being super supportive and helping me out when I need it. All the companies and sponsors: USD skates, Oak City inline shop, Scribe, Grey Matter — big shout out to all those guys. **ONE**



Chris **COUTURE**

trick: fishbrain to fakie
location: san diego
skates: razors
frames: ground control
wheels: undercover
photographer: macgowan

PICKS





Nicolas **SCHOPFER**

trick: bank to topsoul
location: sydney
skates: valo
frames: kaltik
wheels: undercover
photographer: golder



Collin **MARTIN**

trick: soul grind
location: los angeles
skates: valo
frames: kizer
photographer: schude

Rosebud Av
2100 W



MAIDEN LN

STATE

ONE WAY
←

Handicap parking symbol

Handicap parking symbol



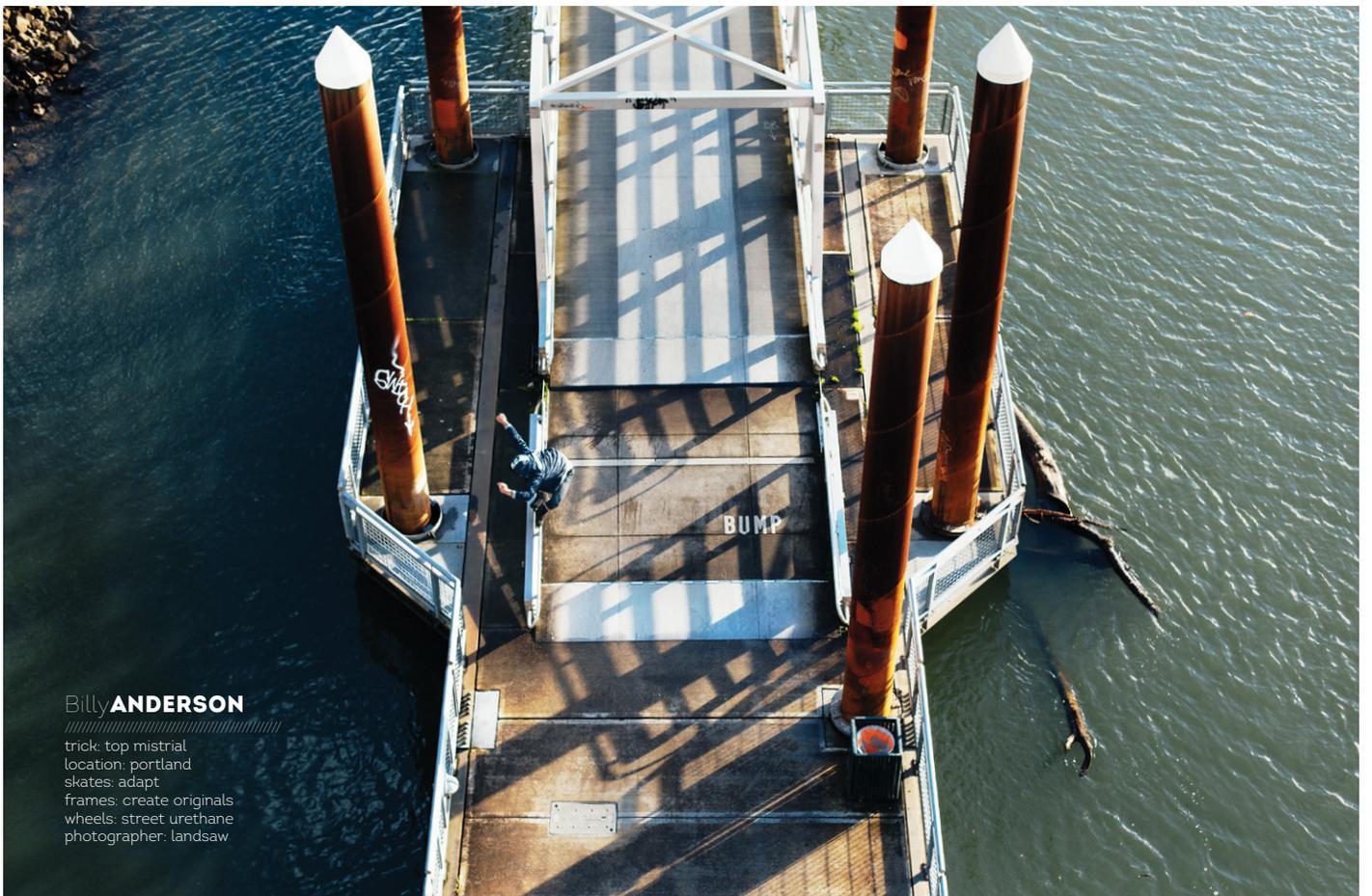
Nick **DOHERTY**

trick: liu kang 180 to street
skates: valo
frames: create originals
wheels: haunted
photographer: oringerff



Matt SMITH

trick: mute wallride to fakie
location: strausburg
skates: xsjado
frames: ground control
wheels: eulogy
photographer: cooper



Billy ANDERSON

trick: top mistrial
location: portland
skates: adapt
frames: create originals
wheels: street urethane
photographer: landsaw

Adam **EHALT**

trick: mute 180

location: athens

skates: valo

frames: ground control

photographer: oringderff





Brian **BRUNO**

trick: topsoul to fakie
location: cleveland
skates: usd
frames: kizer
wheels: undercover
photographer: oringderff

Carson **STARNES**

trick: fence ride to fakie
location: atlanta
skates: valo
frames: ground control
photographer: oringderff



Mike **DEMPSEY**

trick: back backslide to gap 180
location: los angeles
skates: valo
frames: valo
wheels: valo
photographer: amato



Jeff **DALNAS**

trick: ao unity to fakie

location: san diego

skates: usd

frames: kizer

wheels: eulogy

photographer: macgowan





15 MINUTES

Ray Mendez

By Tracy White



PHOTO BY PARLOUR PRODUCTIONS

Ray Mendez is an asshole. There, I said it. Are you wondering why? Let me expand. This crafty jerkface galavants around the globe with his naturally gifted talents, while mingling and conspiring with a bunch of other incredibly talented asshats from every godforsaken walk of life. Like having brunch with celebrities, cocktails with politicians, and working on movie sets with famous actor jerks and directors, which is just another Tuesday for Ray. Meanwhile this asshole also never forgets to represent where he comes from. You'll get the business from him about being a born and bred Puerto Rican Bronx native son, and especially about being a lifelong first generation NYC blader, and every jerkface bigshot he consorts with knows this. The biggest middle finger though is that although he has more stories than the world's most interesting man, he still spends most of his time blading with his son, Devin, and helping cultivate the NYC skate scene, same as he has done for 25 years. Recently he even started an alternative sports programming company with your's truly, so far teaching literally thousands of kids in NYC how to blade and kick ass. I mean only a true asshole would have the world by the balls and still stick to the sport and culture that originally opened every opportunity he's come across since, and represent that fact to the fullest. Who does that? Only a tried and true asshole like Ray Mendez.

Jon Ortiz

(P.S. I love you)



RAY ADMIRES HIMSELF ON A BILLBOARD / POLE STALL TO REVERT IN PUERTO RICO

Hey Ray, you have a long and storied career in blading as a skater, promoter, personality, fixer, media creator and overall good dude. But these days there's probably a lot of ONE readers that should be brought up to speed on the greatest hits. Wanna lay it on them?

That's a lot to put into one answer! First, I'd have to say that I'm very fortunate to have had all of the experiences that I've had, from being a long time member of skate culture and our community at large. It's truly a blessing to be part of such a diverse and passionate group of people. But here it is in a nutshell: I've been skating for almost 25 years. I've made most of my best friends/family in the world from skating, I was a pro for 10 years and traveled the world (and continue to travel the world largely based off of the relationships I fostered during my skate career), I became a media professional/event producer, and all other forms of my professional reality — because I was a skater first.

When and where did inline skates first end up under your feet? My first pair of skates were gifted to me for my birthday in high school. I clearly remember a classmate of mine (Andrew Pedro) skating through the halls of our school and me just being totally awestruck by how cool it looked. I immediately asked for a pair for my upcoming birthday. Once I got skates I realized that my childhood friend and neighbor, Kanaf Nagi (RIP), was one of the best skaters in NYC. We lived next to the legendary Mullaly Park in the Bronx that was the very first bike/skate park in New York City, and the rest is history.

What conflation of events led you into the good graces of dudes that owned companies and the world of sponsorship? I was just hungry. I really didn't know what I wanted to do after high school,

and once I found skating I instantly knew what I wanted to do — so I pursued it full bore. I skated hard, took the industry seriously and made it my life. I worked at skate shops, taught lessons, started a skate team (City Sk8), worked with brands and put my all into making a career for myself and for the people in our circle.

Did competitions and that life play a role in all that? Competitions certainly played a role in my skating, but they are not and perhaps never will be perfect. Skating is a sport, but it is also an art form and as such it's subjective — that's part of its beauty. Sports and any other communities require "competitions." At their core, competitions are simply gatherings. They are opportunities for people with similar interest to get together and enjoy the activity and the people involved. Even if you're directly competing or not, they are opportunities to get together as a group, honor the folks that are killing shit, and bond.

You were a part of Triple 8 (protective gear) team and that iconic ad (the one with you guys in your skivvies) — what happened there in that photo shoot/concept? I was involved at the early stages of the brand. I designed many of the products (that are still used today), created and ran the team, worked on the marketing/brand direction, and helped develop many of the ads. This particular ad was fashioned after the Calvin Klein CK One ads that were popular at the time. I thought it would be funny to do a bit of a parody of those, but feature skaters wearing various forms of protective gear. My favorite part of this ad was being at the Eisenberg's Skate Park in Texas for one of the famed Hoedown events and having Arlo's mom tell me that it was her favorite ad in a skate mag ever. That made me feel good.

Did thy actually make boxers (if so, I may need an un-used pair for the TWBM)? Do they do anything for blading these days? I was skating a lot of street, park and vert at that time and my hips were getting wrecked — so I designed a padded inner short system with removable pads. A lot of the guys liked to rock them without the pads and they made for some pretty cool boxers.

As far as the brand goes, I'd say that one of my oldest friends and mentors currently works for the brand so I'll make my comments about it as politically correct as possible. As far as I know they do very little, if anything, for blading. The way that they conducted their business and made a departure from our sport, after we helped launch them, leaves much to be desired. But... it's business. They did what they had to do and they are still around — I don't have to like it.

You were the guy blading in "Zoolander," right; in Hansel's ramp? How was that? What other gigs like that have you had?

I was the only non-skateboarder in *Zoolander*. Several of my good friends and NYC skateboard pros were in that scene with me and it was a surreal experience. We had a blast and got to skate a vert ramp in an NYC mega loft with hot chicks around for several days. As a filmmaker, I have personally shot in that very same space many times over the years. I did an Eminem video there, shot several movies and a few commercials, but nothing ever compared to the *Zoolander* shoot. That was something else. I'll tell you stories of the deleted small people mud wrestling scenes over some beers.

As a New Yorker and a media head I've had countless remarkable experiences that involve skating. We closed down the main branch of the NYC Public Library for a shoot where we stair-bashed down the 200-year-old marble stairs. I performed at Radio City Music Hall with Diana Ross while she was drunk as a skunk, and I was able to climb to the very top of the rubble pile of the World Trade Center the night of 9/11 because my skates made for pseudo hiking boots. So in short, being a skater has made for some interesting media related experiences.

Is there any way you can describe the scene in NYC in the '90s?

The best way to describe the '90s NYC scene is that it was incredibly alive. We had so many talented individuals from all over the city, and from so many different walks of life, that all came together to create this remarkably vibrant hub and a global mecca for a sport and a culture that we were all so very passionate about. In truth it was the best time of my life. We had everything from grass roots events, to multi-million dollar corporate events, to basement and rooftop parties, to film and photo shoots with celebrities and people from all over the world, to the most epic skate sessions that have been seen anywhere in the world to date. You really had to have lived it to get the full sense of what it really was like, but I hold those days dear to my heart and I hope that everyone that is involved in our culture gets to experience something as special as those times were to me.

Sorry to touch on a sensitive subject, but how about the intersection of you guys and the Hunter bros? Can you tell us more about that?

All good. We're skaters and it's sad, but it's true that we've lost way too many of our brothers. I don't know what it is, but as a skater I have lost way more of my friends than my non-skater friends have. It's strange, but we seem to lose many of the folks in our fold before their time.

Ron Hunter has been one of my best friends for most of my life and he was one of the first pro bladers to come out of NYC. His brother, Harold Hunter, was one of the most famed pro skateboarders to have also come out of NYC. Anyone who spent time in the Hunter household could attest to how special that time and those

experiences were. You had boarders that were chillin' with bladers that were chillin' with models that were chillin' with artists that were chillin' with rich kids that were chillin' with poor kids and nobody really gave a good god damn. We just all had a great time and were entertained by Harold and Ron — and their antics that will forever go down in the history of brotherhood.

Harold has of course passed, but his legacy lives on. Just this past summer Jon Ortiz, Ron and I took 20+ kids from the Harold Hunter Foundation to Camp Woodward for their annual trip. It's great to be able to give all of these kids an opportunity to experience so many of the life altering moments that we were fortunate enough to receive. #LegendsNeverDie

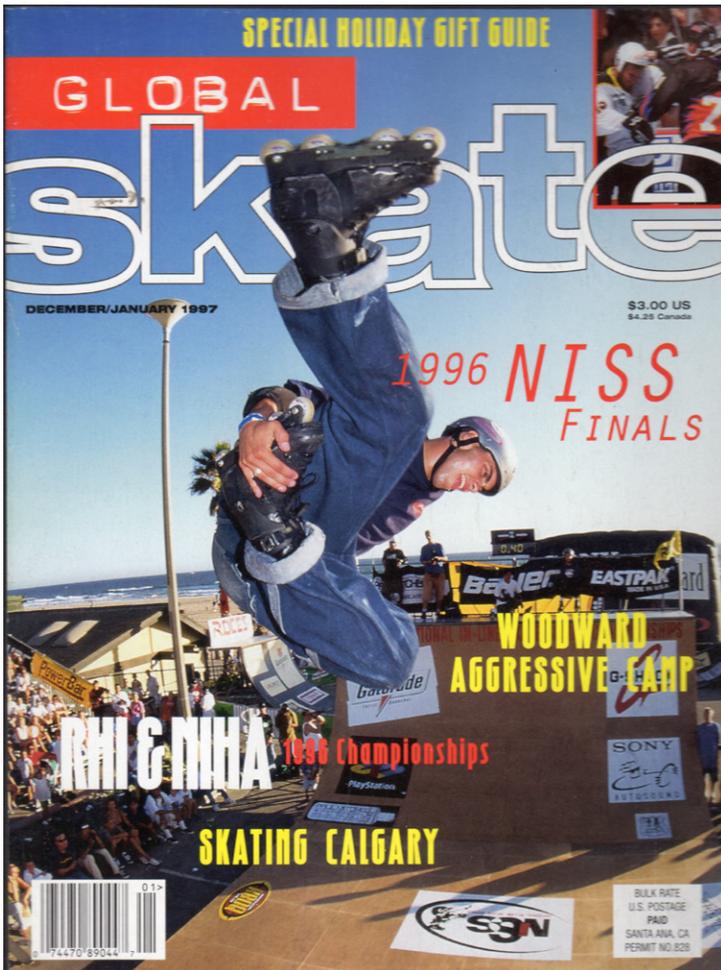
With you and the D-Clan and Joe Dedentro and Ryan and Dave and Ozzie and Boshi and so many of the OG New York heads setting the bedrock foundation of street blading, what was it like as the focus sort of tilted towards the west coast? I imagine that could have been... complicated. NYC is undeniably a mecca for street skating. As such it makes sense that the street scene here in NYC came up hard and fast early on. We have always had incredible talent here, but what we haven't had is industry. By industry I mean that we have never had solid and stable brands that have come out of NYC and lasted. We've had several brands that have come and gone, but we haven't had any brands and/or companies with a lasting legacy or presence. I blame myself a lot for this. I wish I would have started a brand 20 years ago that still exists until today. We're looking to change that.

To answer your question — an industry's attention goes to where the industry is. Most of the companies were based on the west coast and that's where the attention went. That said, we continue to be a force and contribute greatly to the global scene, producing some of the most badass skaters to date.

You have been a long-time close friend/brother of blading icon Chris Edwards. Speak on this for the younger cats that my not know the "real deal" with the Airman! Can you talk about some of your crazy adventures and projects with CE? When is the Airman documentary coming out?! Chris Edwards is one of the most important people in my life. How often in life do you get to entirely admire a person from afar through magazines and videos and then come to have that very person become one of your closest friends and essentially your family? Chris changed my life in more ways than one. As a skater he made us all realize what was physically possible on skates. For many of us, the limits that he imagined and executed were unfathomable. Until this day there are still pros trying to do things that he did 20 years ago.

As a human being he made me understand what "passion" truly was. From Chris I came to learn what it meant to pour every ounce of your being into something that you really cared about. He taught me about sacrifice. He taught me what it meant to be selfless — to give first and receive later. And to not give up even in the face of adversity. I owe a great deal to Chris Edwards and I hope one day to repay him.

These days you're involved in a media production company, and doing some amazing blade work in the city getting kids on skates in schools, is that right? We have a couple of businesses going. Parlour Productions (@parlourproductions) is my creative agency/production company. After many years in the film, TV and photo industries I got tired of making other people's projects become reality and decided that it was time to take all of my collective experience and create an entity that would showcase all of my strengths — media, events, marketing, branding, consulting, etc.



STALE AIR / N.I.S.S. FINALS / DECEMBER-JANUARY 1997 GLOBAL SKATE MAGAZINE



CERTIFICATE DAY FOR THE I2I CLASS



RAY AND THE I2I CLASS MEMBERS

Along with fellow blader and co-conspirator, Andrey Piontkovski, we've created a kick-ass agency that has done some great work. We do our best to incorporate skating, and youth culture in general, into our work/projects when possible. We just finished a spec skate piece with legendary NYC skater Steve Cortez that we're very excited about and will release soon.

You and Jon Ortiz are working with hockey legend/hockey god Mark Messier through the "Inline to Ice" program and Gosportusa.org. What is it like working with Mark and the great strides you all have made with getting blades on kid's feet while at school? Things have come full circle for me. My first business as a young entrepreneur was a skate school, so it's great to be teaching skating again and getting lots of people on skates. Jon Ortiz (my bro and biz partner in Go! Sports) has been teaching both in schools and privately for the last decade. He's built a great clientele and is highly regarded as one of the best skate instructors out there. And I've continued to produce all types of skate events over the years: Summer Streets with the City of NY, skate comps like The NYC Street Invite with Billy O'Neill, film premieres, private events, etc. We realized that we needed to build a cohesive entity/voice around all of these things and thus started Go! Sports. (@gosportusa)

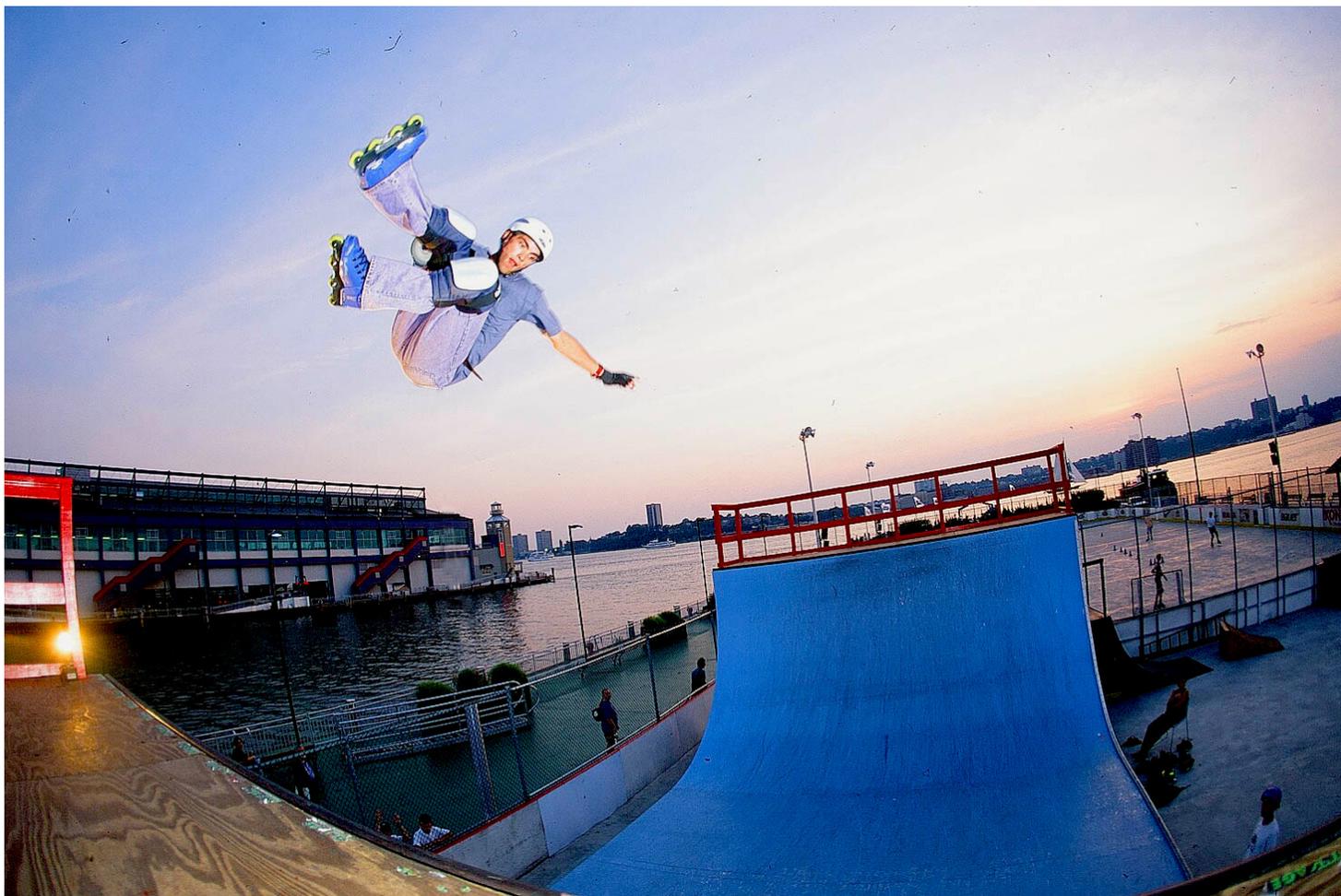
One of our new clients is ice hockey legend Mark Messier. Through Mark's personal foundation and his recent project the Kingsbridge National Ice Center (which will be the largest ice sports facility in the world), we run a program in an NYC public school where we teach approximately 500 school kids each week to skate. The project is called i2i (Inline to Ice) and is the brainchild of longtime skate (ice and

inline) industry veteran Kalinda Bogue. We teamed up with Kalinda to run the i2i program and in the last year alone we will have taught 1,000 NYC public school kids how to skate, 100% free of charge. And this program is only going to expand. Messier is as much of a legend off of the ice as he was on it, and it's a pleasure to be working with such a dedicated and all-around incredible person.

I truly believe there is nothing more important and no more effective way of promoting blading than putting skates on kid's feet. Why do you think more people don't do this? Can you give some words of wisdom to help motivate and inspire more bladeheads to give this a go? I absolutely agree that getting kids skating is the most vital way to progress and promote blading. It's entirely necessary if we're to have any longevity as a sport and as a culture.

I admit though that it's not always easy. There are a lot of factors involved — liability/insurance, client base, networking, staffing, etc. That said, it's not impossible. We understand that we are in NYC and that it's a prime market — we've been active in this industry for several decades and we've been able to utilize our resources wisely. We do have a great deal of overall experience, both in skate culture and outside of it, and have built a network that thankfully allows us to navigate what can sometimes be a difficult path — working with city agencies, working with schools (both public and private), and working in the private sector.

Again, all of that said, it's far from impossible. My favorite recent example is from Kazu Mori in Japan. Y'all probably know Kazu from



FLYFISH AIR / NEW YORK (1999) / PHOTO BY TAKU

his FB group: Rollerblading Rollerblading. He's a longtime skater and OG from Japan. Kazu has zero industry support. He scrapes together whatever skates and gear that he can manage to put together and volunteers at a local orphanage where he teaches the kids there to skate. The stories that he's told me are incredibly moving and it's very clear how beneficial this activity is to these kids. It's as simple as that. I'm not saying what Kazu is doing is simple by any means. But the thought is simple — let me get together some gear, go out and teach some kids to skate and show them a great time. Done deal.

Your son has been blading with you, would you like your son to take the path you have chosen? And what does the next decade look like for Ray Ray?

My son, Devin, is 9 and is a little ripper. He's been skating for several years now of his own accord, because his mom made me promise early on that I wouldn't force him into it. So I've let him find it in his own time and he has. Today was actually one of my proudest moments as a parent. I usually take Devin to skate class once or twice a week so that he can roll with the kids and see the work that we're doing with them. I think it's good for him to experience this on many levels, and the kids love him. He's a very good skater. I encourage him to work with the kids and be their "mini coach" as I call it. But today he totally impressed me with the way that he took to this one kid that was really struggling. Devin engaged him and ultimately got the student to start skating properly and develop the confidence that he'd been desperately needing. It was awesome — a kid teaching a kid, and the both of them having a great time doing something that they were both enjoying. It was magical. Shout out to Devin. Well done, sir.

The next decade is all about growth. In my professional life I feel that I've been fortunate enough to pursue my passions and turn them into my livelihoods. I know that most folks aren't afforded that. Either because they don't have a passion and/or they don't pursue it. That sucks. Like I mentioned earlier, I think the world would be that much of a better place if we all followed paths that motivated us and that gave us joy. That's what I've been doing and will continue to do — just at a greater amplitude. I'm legacy minded these days, both for myself, but also for my brethren and the things that I'm passionate about. Time flies. I realized that next year will be my 25th year being involved in skating and I intend to make the most of it.

Any shout outs, Loco? There are really so many folks that have played a part in my life that I owe an incredible debt of thanks to: my mom and my sister for being the bedrock. Russell Warren for being there when I needed him. Chris Edwards for being well... Chris Edwards. Kanaf Nagi (RIP) for being an inspiration to push myself. Neil Moreno for simultaneously being a friend and mentor. Jon Ortiz for being my thunder buddy and a brother. Taku Taira for snapping some of my best skate photos and for delivering and handing me my son, Devin. My NYC crew — you've always been the life force that drives me — you are both friend and family. And all of the skaters that I've met around the world that have and continue to inspire me with all of their incredible talents, both on skates and off. **ONE**

ONE

Volume 9 Issue 1
published by Molotov Media, LLC.

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ONE rollerblading magazine is published 1-2 times annually. Printed in U.S.A.



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