

Rop magazine Issue ten







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JAKE BLAUVELT

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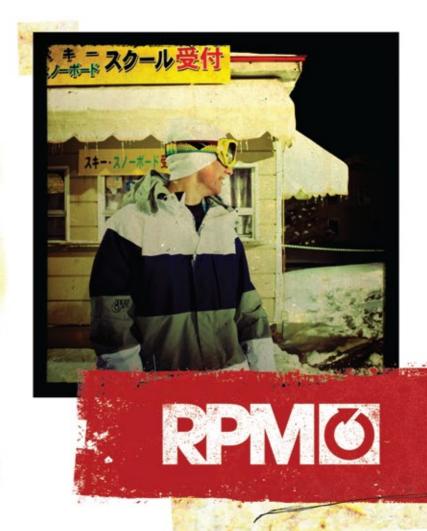
Pop magazine Issue ten Editors Letters 18 Products 20 Reviews 22 CITIES 30 Opinion 32 Music 38 Gyroscope 40 Film 44 Events 46 FANCY FOOTWEAR 52 Koby Murphy 64 ADAM DAWES 72 HEAD TOPPING 86 DAVE RASTOVICH 100 Tyler Mason 110 DARRAGH WALSH Rat 118 TJ SCHNEIDER 128 Covers: It's Robbie Walkers year. So why not give him two covers? 1: Backside 720 the day he got KO'd. 2: Power Powder Punt. Both in the Colorado Backcountry. You can see Robbies part in TransWorld's new film, 'These Days'. Photographs by Kevin Winkel. This page: Sean Connolly, Tail Block. Photograph by Sean Fenning. Valen











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Letters From The Editors

EXCUSES FROM THE KIDS BEHIND POP.

PHOTOGRAPHY: Drew Baker WORDS: Rick, Dave & Drew

Well welcome to issue 10. Seeing as this is the first 'letter from the editor' I've ever written, I feel an introduction is in order. My name is Rick Baker. I run Pop Magazine with my friend Dave Keating and my twin brother Drew. I've never felt the need to write a so called 'ego box' or run photos of myself in my own magazine. I've just never wanted to talk down to Pop readers. I figured there were enough contrived 'too cool' magazines out there that you didn't need some glorified graphic designer telling you what to think. I just wanted to make a magzine that gave coverage to people that you might not have heard of, but that maybe deserved your attention.

The same goes for the photographers, writers and products we feature in Pop. That's a big part of why Pop's still a free magazine. We don't want to force anything on you, we just want to support the scene. Sure, we'd like to pay ourselves something one day, but you won't see advertisements for erectial dysfunction or the defense force in Pop.

I've always said, we consider Pop readers our friends, so if there's ever anything we're doing wrong, not doing, or perhaps you've got something to contribute, you can always email Dave, Drew or myself at hithere@ popmag.com.au and we'll do our best to listen. With that, sorry this issue was so late, it's hard making a magzine that's given away for free, but I hope you enjoy it.

- RICK BAKER.



Wow, the last six months have been hectic. We really worked hard on this last issue and the film "Two Weeks In…", and I can really say this is something we are proud of. At the very least, we raised the bar of what you can expect from a magazine in Australia.

As a company we have always struggled to come to terms with our position in the market. It's easy to forget we are a free magazine sometimes, and I feel that this issue has moved us more inline with where we need to be, at least in a financial sense.

I'm so impressed and thankful at the support some companies have given us. I've come to understand that there are companies out there that are trying to grow and do new things, and then there are others out there that just want the status quo to remain. You'll see that reflected in the following pages.

I've noticed that the kind of companies that will advertise with Pop, are generally the kind of companies that will also support magazines like Monster Children, Stab and Skateboarders Journal. Personally, I think that these guys are the only other magazines trying anymore, so I'm stoked that we are competing against them. Thanks for all your support. We will not let you down.

- DREW BAKER.

So, issue 10 is done. First up, apologies for the lateness of this one. Who would have thought that making a snowboard film would be that time consuming? Actually, no one could have seen how time consuming this magazine and film we're going to be. As a small insight, we started working on this issue back in December last year as we started 'Two Weeks In...'. At that time it was just planning content and selling advertising.

After filming wrapped in March and we got issue 9 out in April, we all started going flat out on number 10 - including a full re-edit of the film you see on the cover of this issue, photo-shoots and the most content we've ever collected.

I'm not ready to start looking to future issues just yet, the stress of this one has induced stomach ulcers, chronic migraines and what I think is super aids - so I'm going to take a few days to shake it off. In the mean time, I hear that the internets where it's at now, so you can keep up with the news at our digital address - it's the same address it has been for the last three years, you know, before it was cool or nessasary to sell advertising.

- DAVE KEATING.

Thanks

Rachael Wilson, Steve Gourlay, Andrew Wood, Jan Snarski, Dan Himbrechts, Kit Rundle, Andrew Woodhead, Anthony Sedgwick, Joel Baillie, Quintin Ciszek, Jackson Allen, Marc Baker, The Russians. Address: P.O. Box 6172. St Kilda Road Central, Melbourne, VIC, Australia, 8008. Advertising: ads@popmag.com.au Feedback: hithere@popmag.com.au POP Magazine is Rick Baker, Dave Keating & Drew Baker.

Pop magazine





Going Somewhere?

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Things to make sure you've got i

PHOTOGRAPHY: Steve Gourlay

Products

1. Wheelie Board Bag by 3CS

2. Phase Boots by DC

One of the best all round basic boots you can buy. They won't last 7 back-to-back seasons in Big White, but then again neither should you.

3. Slip-ons by Applegator

15.

Cooler than jeans with thongs *and* ethically made. You can't go wrong.

4. Key Bottle Opener by SuckUK

This makes sense and I can't see anything wrong with it... Now your keys can open beer as well as the door to your car.

5. The Skateboarder's Journal The only pure skateboard magazine still trying. Support these guys, they deserve it.

6. CC935 Gloves by Grenade

7. Gym Bag by Urban Outfitters

8. Empire Watch by Rip Curl Combined with Michael Jackson's 'Thriller', this watch has sold over 60 million units.

9. Viking Hi LX LTD by Gravis

10. Burnout Sunglass by Anon

11. DH2DFC by Ride

They don't come much cooler than Barry Mc-Gee. That is unless they are painted onto a Ride snowboard.

12. PEN ESS 2 by Olympus

13. Kaleidoscope by Ashbury
You could tell me that these cause scrott-cancer and all I'd say is, "Where can I buy them and how much?"

14. IXUS 70 by Canon

15. DKG Jacket by Grenade

By far the best jacket Grenade make. It's got pull-in sides and is made from a fabric that feels like soft hessian. And a hot Russian girl told me she liked it... so that's good enough for me.

Nintendo DS Lite

CAN YOU EVER GET TIRED OF MARIO? HOW ABOUT A GIANT MARIO?

PHOTOGRAPHY: Steve Gourlay WORDS: Drew Baker

What you're looking at here is the Nintendo DS Lite. It's the latest upgrade to the Nintendo DS family and I have to say one of the most fun game systems I've ever used. I was way into Nintendo when I was a kid, but I kind of grew out of it after I saw someone playing a Playstation and I realized there was more to computer games than Italian ing what this new 'Lite' version of the DS tendo have added new power ups (giant stereotypes and go-karts.

Mind you, Nintendo pretty much monopolized the handheld market until the Sony PSP came out in late 2004. Even now, the DS has outsold the PSP 2-to-1. And funny enough, when it comes to hand held games I kind of get into the racial serotypes and little green elves (for non-gamers I'm talking about Mario from Super Mario Brothers and Link from Zelda).

It's not that you can't get modern shooting games on the DS (Call of Duty 4 is available), but it's more that you can't get the classic Nintendo games on the PSP. What's the point of getting a portable console if you can't play Zelda or Mario? As for you thought the Mario universe had done the handheld itself, in case you're wonderhas over the older (heavy?) version you'll be interested to know that it's smaller (but yet maintains the same screen size as the original), has brighter screens and new a aesthetic which they ripped off from the iPod. Otherwise it's pretty much the same and converted millions of the world's youth as the old DS. It still has Wi-Fi for on the fly to their cause. And so they should have, benetworks, still takes old Game Boy Advance cause the DS rocks. games and you still can't play any sort of multimedia with it.

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But, to be honest I don't care. I'm playing the DS right now as I write this (and probably still am by the time you read this). I'm not kidding, Mario has never looked so good as he does in New Super Mario Bros. If everything it could, you were wrong. Ninlevel destroying Mario anyone?), revamped better graphics and taken a leaf out of the Bible and let Mario walk on water. But unlike mainstream religion, Nintendo have breathed new life into a dying franchise

Pop magazine

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Getting Shots /

THINKING ABOUT MAKING A MOVIE? THEN YOU'LL NEED SOME OF THESE TOOLS.

PHOTOGRAPHY: Steve Gourlay WORDS: Rick Baker

Want to know what Andrew Wood and I had in our bags when we where filming Two Weeks In? Have a look at this Qantas baggage carrier's worst nightmare.

8 Foot Crane by Kesslar

HVX-202 by Panasonic

Arrow 40 Fluid Head DV 420 Tripod by Miller

Dolly homemade by POP

Light Reflector by Dragon

MacBook Pro by Apple

Final Cut Studio 2 by Apple

.45 Fisheye by 16x9

35mm Extreme Lens Adaptor by Letus Allowed us to fit 35mm lens and simulate film grain on a HVX. A must for intros.

Two Way Radios by Midland

valley these are a must.

6P Flashlight by Surefire

LC-A+ Camera by Lomo

way.

A good flashlight in a dark place goes a long

Old Spectra 120 Camera by Polaroid

Medium Format Camera by Holga

50mm f.1/4 Nikkor lens by Nikon

32GB P2 Cards by Panasonic

Aviators by Ray-Ban

A-HD+ by Aiptek A little point-and-shoot HD video camera for behind the scenes footage.

IXUS 70 Camera by Canon The only digital camera worth buying.



CC935 Gloves by Grenade When you're standing on the other side of a For when you need to stand in the cold and press buttons on a camera.

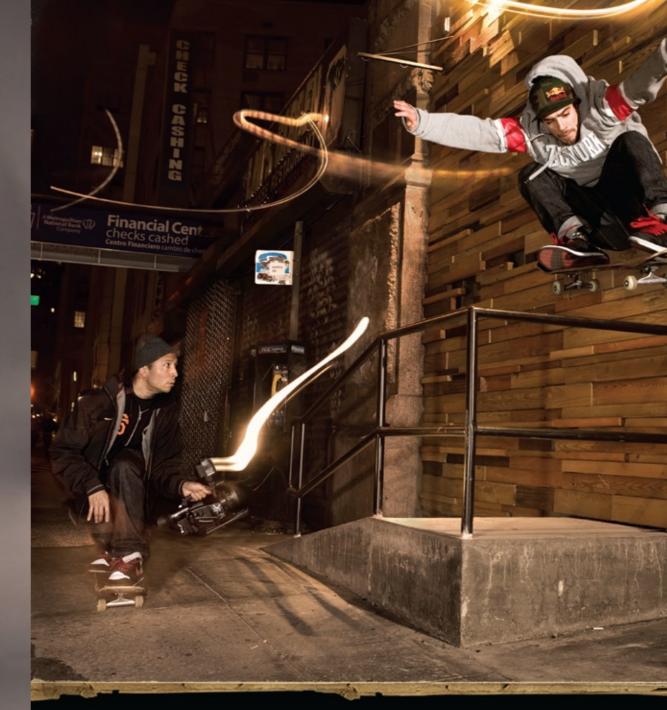
MDR 700DJ Headphones by Sony

Zoom Pack by Burton Perfect camera bag for a snowboard filmer. Just wish I didn't have to carry it.

Inspirational DVD's

Spare batteries and film

Pop magazine



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Tj Schneider Shane Flood Jonas Carlson Nick Dirks

Tim Eddy

Luke Mathison Forrest Shearer Regular guy Ricky Hower Ben Lynch

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New York City

The first in a series of guides to some of our favorite cities.

PHOTOGRAPHY: Drew Baker WORDS: Rick & Drew Baker

I lived in New York for three years during which time I had so many friends come and visit me that I had to put together a list of things for them to do whilst I was at work. I've picked out the best things from that list and put them here in case you're ever going to visit. We plan on doing these little things in every issue going forward, so if you're going to visit NYC anytime soon

make sure you bring this with you.

Stay away from 'Little Bondi' on Mulberry & Spring street. There's a cafe there called Ruby's that's right next to the Tsubi (oh sorry, Ktsubi) store that's mostly full of dickhead Australian models.

Go to a store at 147 Grand Street called Zakka for all things rad and Japanese. Spend hours reading books there.

Get a burrito from Chipotle. It's the Mc-Donald's of Mexican in America but it's so good. Get beef or chicken, rice, beans, mild sauce (it's diced tomatoes) and guacamole. Make sure you try the green Tabasco that they have near the soda machine. It's not spicy like the red stuff, it's tasty. Red means no, green means go!



Get a cheese burger at Cornershop on the corner of Bleeker and Broadway (their entire menu is good!).

Get the Mexican equivalent of a steak sandwich from the take-out part of La Esquina (ask for a Steak Pa-Pito). Their grilled corn is famous and I can't recommend it enough.

If you want to go out to a crazy NYC style dinner, book a table at a place called Matsuri in The Maritime's basement.

Try to see a band play, a good venue is called The Bowery Ballroom. Or go way uptown to the United Palace Theatre and see a show in the coolest venue you've ever seen.

Go see Times Square at night, it really is amazing. Also see Grand Central. My favorite building by far.

Go to the corner of Ludlow and Houston (pronounced 'How-sten' by the locals) and walk south (downtown). Every cool bar from the late 80's and early 90's art scene is right there. Max Fish, Piano's and Darkroom are all right next to each other. Thursday-Sunday the whole street is packed. If it's warm go to the roller disco in Central Park on the weekend. Buy a beer or soft drink from one of the hawkers and laugh at the roller skaters. ETECH

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KEEP YOUR BANANA BETWEEN YOUR LEGS!

LIB TECH BANANA TECH IS DESIGNED FOR UNLIMITED FREESTYLE ATTACK ALL OVER THE MOUNTAIN: FREESTYLE ATTACK ALL OVER THE MOUNTAIN: EF JIBBING, PIPE, POW, PARK, STEEPS, ETC. EF JIBBING, A POWDER ONLY RETRO-ROCKER BOARD HIS IS NOT A POWDER ONLY RETRO-ROCKER BOARD

If you want to go see the newest art house film there is no better place than The Landmark Sunshine.They even have Tim-Tams! It's on Bowery and Houston.

If you're looking for the best value sushi you will ever find, go to Quan Sushi. It's nothing fancy, but the rolls are amazing and cheap. It's on the corner of Broome and Mott.

Get anything to eat from a place called Cafe Olin in the EastVillage (especially Brunch!). It's on St. Marks and 2nd. Great breakfast but even better chocolate brownies!

If it's warm try to get into the roof top pool of the Hotel Gansevoort on 9th Ave and 13th Street in the Meet Packing District. The Gansevoort is also an amazing place to stay. It's in the heart of the meat packing district.

The Burton store is on Spring and Mercer in the heart of SOHO (means SOuth of HOuston). In a 4 block radius is every major fashion label you've ever heard of.

If it's Thursday-Sunday, go get a drink at the Bowery Hotel on Bowery and 2nd. It's another outdoor place and owned by the same people as the Maritime. The place has to been seen to be believed. It's also an amazing place to stay if you have the cash.

If you are looking for a cheap place to stay in a good area, the Holiday Inn in China Town is pretty affordable (for NYC) and in a good spot. Most other cheaper hotels are uptown near Times Square. This is a shitty place to stay as it's mostly for tourists. Downtown (below 14th street) is where you want to be.

Above: Standing on 6th Avenue, looking downtown past Radio City Music Hall before seeing The Arcade Fire.

Pop magazine

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Concert Vigilante

OPINION

PHOTOGRAPHY: Drew Baker WORDS: Irwin Fletcher

For a long time I was trying to dream up ways I could be a vigilante. Yeah it would be rad to have the money and bravery to fight organized crime and police corruption, but unfortunately I'm not a billionaire and don't have the kung-fu skills to back up my killer looks (yeah I could go and learn from the League of Shadows, but you know, it's like a lot of work). Then I went to a Death Cab for Cutie concert and it dawned on me. I was going to set the in-justices of the crowd straight. No more would the innocent suffer because some dumb-arse girl stood up in the front row, no more would people be pushed around by security. Because I was the Concert Vigilante and this was my turf.

"What can I do to avoid the wrath of the Concert Vigilante? Well, here are some simple guidelines. Read on and take heed."



Don't stand up.

If the show is at a venue with assigned seating, you can not, I repeat, can not stand up unless the person behind you stands up. Yes I am talking to you in the white tit-curtain standing in the front fucking row and blocking it for all of us. Have you ever noticed how that annoying girl always seems to have the wackiest dance moves you've ever seen? You know why that is? It's because she is the only one dancing and everybody is sitting down. Of course she is going to look stupid, because she is stupid. So, you can not stand up unless the person behind you stands up. If we all abide by this rule, concerts would be so much more fun. Otherwise I will secretly throw coins at your head (Yes that was me at the Death Cab show you fucking bitch and it was the best 50 cents I've ever spent!).

Don't make out on top of me.

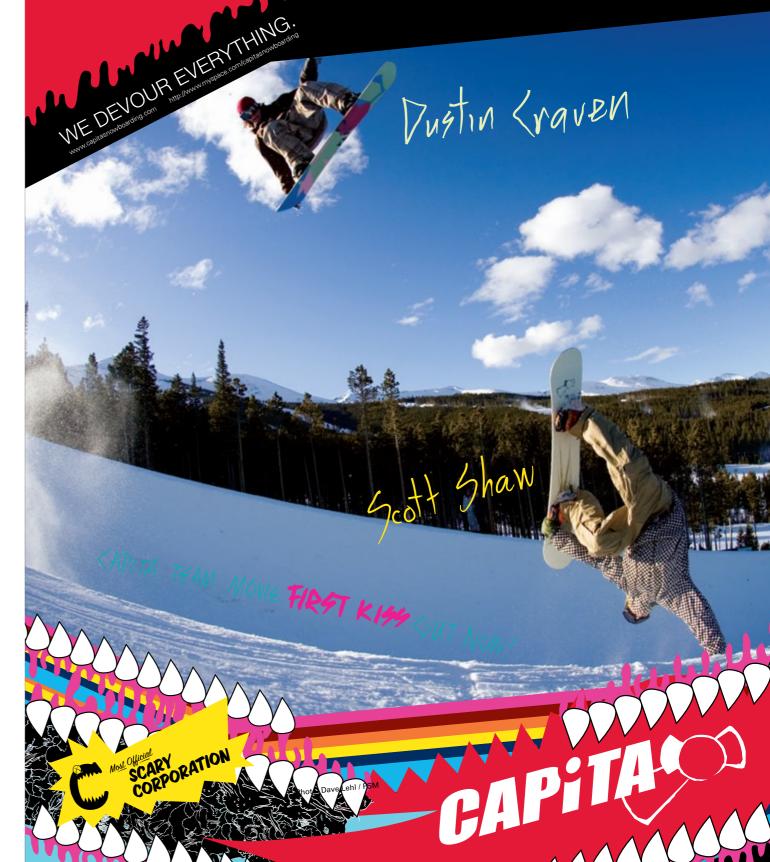
If you have dreadlocks and were at The National concert in Melbourne this year with your skanky girlfriend, then I have a few words for you. Fuck off and die. Don't bother coming to a show if all you're going to do is have a gross make-out whilst shoulder to shoulder with strangers in the crowd. If other people are within 30cm of you, you are barred from making out un-

less you're happy for others to get involved in some sort of freaky 8-way. If you're not cool with this, then fucking hold hands and watch the show. Otherwise I will spit on your dreadlocks in a way you won't notice (yeah I did!).

"I'm the kind of vigilantly that will secretly piss on you. Now we both stink dick face."

Don't smoke.

Um, just because Modest Mouse has a song called "Fire It Up", doesn't mean you actually have to fire it up when they play that song. I know you and your stoner friends thought it was funny, but then again remember that time you all got blazed at the all-ages Bright Eyes show and thought someone pissed on the back of your legs? Yeah, well, I thought that was fucking justice! If you smoke (cigarettes or weed), then you are in the minority. That means that most people around you hate the fact that you are blowing smoke downwards into the crowd (good plan genius), so ask yourself





this, what kind of a person are you? If you're the kind of person that would still smoke, even if it's at an all-ages show, then I'm the kind of vigilante that will secretly piss on you. Now we both stink dick face.

Security don't be dicks.

The whole point of bars, clubs and venues is for the customer to have fun. That's it. It doesn't matter if it's a dive bar or a super club, we people only go there because we have fun. So why does security have to be such dicks? Yes I am talking to you meat heads at the Palace in Melbourne. What's your problem? Yeah the girl in front of me is sitting on some guys shoulders, but it's a fucking rock concert and the whole point is that people enjoy themselves. And she kinder looked like she might get her boobs out till you shined a laser-light in her eyes you dumb fuck. Well, guess what? I just stuck my hand up my own arse* and then shook hands with you. Good luck with Ecoli poisoning.

* a.k.a: The Brodie Stink Palm. Yeah, it's my cross to bear.

Don't snake the crowd.

You know when you show up at a concert right as the bands goes on and you see all those people jammed up against the stage? Yeah, that's what you call real fans. Those people have most likely been standing like that through the 3 shitty opening bands just to get close to the lead singer. As the Concert Vigilante it is my duty to protect them. They are the hardcore and you, you the 'douche bag who showed up late and are now trying to snake your way to the front', you just made my night. Do you know the difference between you and me?

Statistically you're short, fat and a girl, so that's bad luck for you. I'm 6 foot 2 (6'6 with the afro) and also the guy who is going to be standing in front of you all night. Do you like the back of my head?

Bands put some effort in.

This is one for all those bands out there (especially that girl that opened for Rilo Kiley in LA!), put some fucking effort into it. I just paid \$40 to come see you perform, not play your CD whilst you gently rocked back and forth whilst playing with your hands. Take a lesson from Karen O's play book and start some shit! It doesn't have to be an Arcade Fire show every time, but at least look like you're enjoying it. Because I'll tell you this, if you don't, I will throw shit at you. I mean that, for real. Zip-lock bags of shit I brought with me to throw at you because you suck.



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Simply pull the 2 lace handles for even pressure from the source for the bottom. Forget about laces cutting into your fingers, to the bottom. Forget about laces cutting into your fingers, or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the day. Getting out is just as easy or coming undone halfway through the d

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Opinion

Fixed Gear

Avoid the down hills.

PHOTOGRAPHY: Cat Bagan WORDS: Max Olijnyk

A few years ago, my friend Chris stopped coming out skating. He had found a new love it seemed, and all he would speak of was bikes. It wasn't just riding bikes, but searching for them that got him going. He would go on treks by train to distant towns to meet up with old men and look in their sheds for old frames and brackets and cogs.

I couldn't pretend to understand this new direction. Why didn't he want to skate? New parks were popping up every week, where we could go to and run into kids on scooters for hours. After 18 years, I could nearly land backside tailslides and they felt amazing.

One day, Chris rode past on his new fixed gear bike. It looked like a piece of shit. We compared it to a Penny Farthing and laughed at him and his obscure tastes. He was so excited by this rusty old thing with no brakes that was impossible to ride. A month or so later, Chris rocked up on his new fixie. Suddenly, it made sense. This thing was amazing. It was a sleek greyhound, a pure-bred; all shiny and Italian. My trusty mountain bike was instantly repulsive, even though I had never actually given it any thought. A bike was now something more than a way of getting somewhere. It was everything, I could see that.

When we ran into Chris and his ever-expanding group of fixie mates, we would enquire what they were doing. 'Just riding around' was the reply. Getting a cof-

fee somewhere, looking in op-shops, getting some beers. They all looked amazing. Some of them had moustaches. As they rode off, we laughed at the hipsters and carried on playing SKATE. But secretly, I wanted to be with them; one pant-leg rolled up, in control, nonchalant.

One day, I was over at Chris' house, which now resembled the sheds of the old men he visited. He showed me a frame and said I could have it if I liked. It was not as shiny as the ones he and his mates got around on, but it was still beautiful -almost more beautiful because it was mine. It was very old, perhaps from the 50s or 60s. It bore small dents and ornate. gothic lugwork between the joints. I casually thanked him for it.



For the next few months, the frame sat in our spare room, awaiting parts. I was unwilling to commit financially to the project, plus I had just had thumb surgery after a failed backside tailslide, so it took a while to get the rest of the parts together. A few other friends who rode similar bikes contacted me and donated parts; an old, worn leather seat, greasy pedals with old toe-straps, a set of Japanese wheels. Eventually, it was all there.

My first ride on the bike was extremely satisfying. I was instantly one of them. I rolled one of my pant legs up and tried to look like I knew what I was doing. I felt guilty about wearing a helmet, knowing it spoiled the look. People looked at my bike in the street. I didn't know how to stop, but rationalised my skate-legs would make it easy to learn.

The weeks wore on, I rode everywhere, I learned to skid. My girlfriend laughed at me, my skater friends shook

their heads and expressed their dismay, yet said they weren't surprised. I was, after all, a hipster.

During my daily commute, I relished being underestimated by the lycra brigade, with their water bottles and ugly sunglasses. I loved the fact they would always coast by me on the difficult downhills and dismiss me at the lights. On the open straights, I would cruise past them all, one pant-leg rolled up, my flannel shirt flapping in a very un-lycra way, the very study of nonchalance.

The problem was the downhills. My knees began to feel the strain of bearing all the weight and I often feared I would get hit in the peak hour traffic I invariably found myself in. It is definitely more of a physical and mental undertaking to ride a fixed gear in the city. Unbelievers see it as madness, but it is more that you have to be totally engaged with what you're doing, make plans, see ahead of you, anticipate. That is a big part of what makes it exciting, but sometimes, after a long day, it was the last thing I wanted to do.

More and more fixies began appearing on the streets. It was no longer only Chris and his mates with their beautiful aesthetic, but emo types with stretched earlobes and hipsters with stupid sneakers who made fun of skaters. One day, someone yelled 'Wanker!' as I rolled past on Swanston Street. Part of me agreed with him. I began to miss my trusty mountain bike.

One night, not too long ago, I was riding into the city when a taxi pulled out of a side street without looking. I had only a moment to think, 'oh well.' Then I was against the side of the cab. My helmeted head smashed into the window and I was suddenly sitting on the ground. The driver was apologetic, I was confused. He asked me if I needed a ride anywhere, I waved him away. I got up, surveyed my lovely bike, the forks rudely bent back beyond saving. I heaved it over my shoulder and started walking, one pant-leg rolled up, nonchalant.

Dop magazin

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MUSIC

PHOTOGRAPHY: www.alexxhenry.com

WORDS: Ben Hoban

A while back, Dave, Rick and I were mulling over what they wanted to do for this issue. I said I wanted more money and produced a prison shank. They agreed with everything I said. Quite wisely too. Nodding nervously with my creative output, they agreed we should include a musical element, discussing the great albums that have influenced us all over the years. So while I count my standover loot, I encourage you to read on.

Enter The Wu Tang (36 Chambers)

As far as important albums go, Wu Tang Clan's 1993 debut album '36 Chambers' is to hip hop what Slayer's 'Reign in Blood' was to speed metal. It was raw, incomprehensible and confusing. As nine relatively unknown MC's, Wu Tang seemed to come out of nowhere, and brought a style to hip hop that nobody had ever heard before. '36 Chambers' presented a bizarre mix of stripped down beats and a Kung Fu film language/Staten Island inspired lingo called 'Wu Tang Slang'.

It took some time for the album to gain a little momentum, I suspect because nobody knew what the hell they were talking about most of the time. When you have MC names like RZA, GZA, Old Dirty Bastard, U-God and Ghostface Killa, people had the right to be sceptical... what's a Ghostface Killa? However, as this album grew, so did its support. Everyone from Gangster rappers, hardcore kids, metal heads, indie and emo geeks through to skaters and surfers eventually owned this album and had memorised the classic lyrics...

'Hurry,I gettin it on I let it out like diarrhoea Got burnt once, but that was only Gonorrhoea!

When the erratic and insane Old Dirty Bastard mumbled his way through lines like that in 'Shame on a Nigga' it got harder and harder to dislike this album. Coming at a period when mainstream hip-hop was being overgrown by Flower Power pansies like De La Soul and A Tribe Called Quest, most listeners were ready for something with a set of gross sweaty balls. This was the album.

What was amazing about '36 Chambers' was that it had multiple 'X factors'. RZA produced the bulk of the beats, while Method Man, Ghostface Killa, GZA and Old Dirty Bastard brought rhymes that were straight out of left field. Wu Tang Slang like 'Chessboxin' 'Wu Tang Sword' 'Bring Tha Ruckus' 'Protect ya Neck' and 'Killa Bees' made listeners wonder if they were brilliant or just insane. The test of time tells that every track on this album is basically a classic.

This album launched the solo careers of several Wu Tang artists (which was RZA's business plan all along), with Method Man, ODB, Ghostface Killa and Raekwon all moving on to release some amazing albums. ODB's 'Nigga Please' was an undeniable highlight! However one wonders wether the following albums may have been a little bit better if the group had pooled their better rhymes for the next Wu Tang project.

Sadly, with most acts that blow up too fast, misery seems to follow success. Cappadonna, a little known member of the Clan was ousted from the group and eventually ended up driving Taxi's in Baltimore. Method Man, RZA and Ghostface followed their own paths and ODB managed to father eight or so illegitimate children across the U.S.A. What followed was a clutch of wild public oubursts, name changes (Big Baby Jesus was one of the better ones) bizarre behaviour, handgun and drugs charges and an eventual jail sentence for ODB. When he was released from incarceration (and a rumoured six months in a mental hospital) ODB returned to his usual mania, although 200 pounds heavier.

After a few half assed group albums and some amazing solo success, Wu Tang was brought back together to play at the Rock The Bells festival in 2005, only to wait hours for ODB to actually turn up, and then watch him slumped against a foldback during the two hour set. He died four months later.

But considering the utter crap that popular hip-hop has become today, one listen to '36 Chambers' today reminds you that things used to be better, and that its one of the greatest rap albums of all time.

coal

Mikey Leblanc in the Frena.

Jon Kooley Priscilla Levac Robbie Sell Laura Hadar Justin Hebbel Mikey Leblanc Mark Welsh photo / coalheadwear.com



"...being in L.A. everything was very crisp and clean you know? Everything had to be big and everything had to be perfect. Where as going to Liverpool we were tracking live instead of making sure everything was perfect." Music

Gyroscope Enjoy the show.

PHOTOGRAPHY: J. Darmanin WORDS: Rick Baker

I saw you guys play with Kisschasy and The Living End at the Pavillion in Sydney and I noticed that Daniel (Sanders) was playing with a cast on his hand...

Yeah, that was Dan. We'd just finished doing a tour of New Zealand and he broke his hand at one of the shows. Basically, we were due to come home for like a week and get straight onto The Living End tour. At that stage dudes were saying "are you going to cancel the tour?" But Dan soldiered on with the cast on his hand. I thought he'd end up going pretty easy but he ended up going as hard as normal. Even with the cast on his hand!

That would have to have hurt so much.

I think it's one of those things where you just get over it; like an adrenaline thing where you just forget about it once you start the show. But I have a feeling that a few months afterwards he experienced a bit of that phantom pain or after shock, you know? When something hasn't healed right. But it's pretty rock'n'roll.

Talking about rock'n'roll and shit, you guys are on a big tour at the moment. It's 36 stops isn't it? And goes from August to October?

Yeah, it's pretty crazy. We released a song called Australia and the whole idea behind the tour was to go to as many far out places in Australia that we can go. So starting in about a week's time we're doing Splendor In The Grass in Byron Bay. Then we head up to Cairns, Rockhampton, Namboola



and all these places that don't necessarily get to hear bands all the time. And we're doing a similar thing in most states as well we're doing some far out shows in W.A.

That's pretty rad. Does that come from growing up in Perth where you don't get to see every band?

Pretty much man. It's changed a bit now, a lot of bands have realised that Perth is getting bigger. When I was growing up, bands pretty much just hit Brisbane, Sydney and Melbourne and I remember being at home going, "Fucking Hell!" All my favorite bands are coming from overseas to Australia, just doing three capital city shows, they're always over 18's and then they're off again. So we thought we're going to try and get out and do these shows as much as we can. We'll get emails and people write to us saying 'can you come to Rockhampton?' Or 'can you come to Mackay? You guys are hardly ever here.' So we're trying to satisfy everyone in a sense.

I saw you guys open for The Get Up Kids and Saves the Day in high school. I was so geeking out on that. Does it still excite you when you are opening for bigger acts? Are you still a fan boy?

I guess we're sort of lucky enough that most of the tours and shows that we're doing these days are our own shows so we're doing a lot less supporting. We do support at the end of last year we did support for Fall Out Boy's tour here in Australia and we didn't really get that feeling cause we weren't really fans of the band, we didn't really give a shit. We do meet people that we idolize ... every now and again you meet that one person that you're like "look man, I just had to say g'day." I remember me and Rob met Mike Patton from Faith No More and had to tell him "we've been listening to Faith No More since we were like 10 years old." But most of the time it's kinda weird, you sort of get used to it. You know, we'll be like backstage at shows or at festivals or whatever and you sort of get over the fact that 'so and so is from wherever' and you just act normal

With a big tour coming up, how are you going to find, or are you even bothered with writing new material?

That's a good question actually. We've just finished our last tour about a month ago and a friend of ours who has a place out in Mount Macedon said, you guys are more than welcome to go out there and use my 15 hectare property to go and write for like 12 days. So we were lucky enough to go out to this farm house, we had no interruptions, no telephone reception or anything, no internet, nothing to take us away from the music and we ended up writing about seven or eight new songs. So we're up about ten songs already for a new record which is. by our standards, sitting pretty good for us. It's kinda like getting your homework done a little bit earlier than needed. It's important because otherwise we'll get to the end of another massive touring period, sit down and think 'shit, we've got to write like 30 songs and half of them have to be awesome.' So it's good that we're writing as we're going along.

"We do meet people that we idolize... Every now and again you meet that one person..."

Your latest record was made in England and you worked with Dave Eringa. How did you find that compared to working on the last record with Mark Trombino? How was Hollywood versus England? Was that a different experience?

Nah, it's totally different man. I guess being in L.A. everything was very crisp and clean you know? Everything had to be big and everything had to be perfect. Where as going to Liverpool we were tracking live instead of making sure everything was perfect so there was all four of us in a room together playing. And when you'd fuck up on your instrument, a lot of those little indiscretions are left on the record. I don't know,

it was just a lot more raw, a lot rougher. We all sort of enjoyed the making of this last album in Liverpool and London a lot more than the one in LA. And it's hard not to take in your surroundings. We'd go into a studio every day in L.A. and L.A. is just surrounded with fake people. Everyone wants to be someone and do something. In Liverpool it was a lot more like being in Perth. A lot more close to home, you know? The locals would chat to you about what you do with your music and how the recordings were going. They aren't out to prove themselves everyday.

And how's the new manager (Ray Harvey) working out so far?

Yeah, she's amazing. Basically the most genuine music lover and just a lovable person. She does it for all the right reasons. She told me the reason she got into studying for managing bands was that as a young person, she couldn't go to any gigs so she started putting on her own shows. I think that was when she was about 15 - now she's in her mid 30's and that all she's ever done. She manages us, the Living End and Children Collide so she knows a hell of a lot about music and she's one of those enigmas that you can learn from.

Is it true that she has you on a writing schedule?

Yeah. We sort of put it on ourselves. Basically when we go home off tour we treat our life in a band like a full time job. When we're at home, we'll go into our studio at least eight or ten hours a day. And if one of us is in there doing vocals one day, I'll come in the next day and do guitars for the day, so we're just constantly working at it. We know it's hard to make a living in music and it's hard to be constantly coming up with new ideas and writing new songs if you don't work at it. So instead of bludging around we generally try and put that time to good use.

Gyroscope are touring Australia 3rd of August through to the 3rd of October.

There latest record, Breed Obsession is in stores now.

Pop magazine

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Extreme Ops

While filming a advertisment, some EXTREME SPORTS ENTHUSIASTS UNWIT-INGLY STOP A GROUP OF TERRORISTS.

WORDS: Max Olijnyk

Film

Remember big beat music? You know, Fatboy Slim, the Chemical Brothers, the Prodigy, that frantic cacophony that seemed to be everywhere a few years ago. The Propellerheads. Jarvis Cocker once commented that listening to big beat was like hitting yourself over the head with a big fluffy hammer, making it the perfect soundtrack for the turn of the millennium.

This, I feel, is a perfect description for the whole extreme sports culture that has arisen from that time, the ripples of which we are still surfing on. An entire generation that defied the work ethic of their elders by jumping out of planes on surfboards.

The pay off for the rest of the world from this stupidity is that it is eminently marketable. The no-brainer combo of imagery and attitude of extreme sports has been used to advertise everything from breakfast cereals to four wheel drives, helping brands redefine themselves for the new age.

Extreme Ops is a perfect example of mainstream culture's take on 'extreme' culture in 2002. It has a dude with a goatee who is 'crazy', a tomboy chick who sings in a punk band and tells it like she sees it, a blonde skier who just doesn't get it, and plenty of insane action. It also features a hell of a lot of big beat music.

It's so easy to rubbish this film. It's full of big Hollywood clichés, it's never actually funny and the narrative is painfully predictable. Basically, a bunch of extreme athletes are trying to make this epic ad for a Japanese DV camera, when they unwittingly stumble across an escaped terrorist hiding out in the Austrian Alps.

Extreme Ops totally bombed at the box office, partially due to the fact it came out the year after those planes flew into the World Trade Centre in New York and everyone was freaking out about everything. The producers tried to avoid any negative connotations by changing the film's title from 'The Extremists', but that didn't really work. Extreme Ops is a terrible name after all.

Shihad wanted American people to like them and not think they played some sort of Jihad music, so they changed their name to Pacifier. Isn't that amazing? Pacifier! Like what babies suck on!

So back to the film, well, obviously it was terrible. Why did they think it was a good idea to make it? The mind boggles at how Americans think. But as I watched it, I felt something. At first, it was nostalgia for other films of this genre, like BMX Bandits, which infected me with enthusiasm as a kid. I remember the strong urge to ride around and

adopt a nickname just like Goose and his mates. I didn't have BMX so I just ran around pretending I did. It was great.

Also, as the film wore on, I found myself wondering how I would change it to make it more representative of people who actually snowboard, or skate, or whatever. It was quite thought provoking, more so than the so-called arthouse films I usually frequent. It made me examine the way I think about skaters as a group and hence, of myself.

Having been on the road with a few groups of high-ranking American skateboarders, I always hoped they would be the most interesting people in the world. I wanted them to have music I had never heard of, be amazingly funny and adopt me as one of their own. Instead, I have been consistently disappointed that their real life personalities do not match up with the complex majesty of their skating personas.

In reality, most of these guys are quite similar to the two-dimensional characters of Extreme Ops. They are pretty grumpy most of the time and seem unusually preoccupied with things like skin care and wireless internet access. They see Australia as an imaginary, comical place, a pale imitation of the states (which, I suppose it is). They love Starbucks, hate flying or driving, and talk about filming a skate video part like it is the biggest undertaking a human could possibly aim for. They are spoiled brats. Admittedly, the pro skaters I

It reminds me of how the band have met have been nowhere near as annoying as those in Extreme Ops. For one, they never stare at each other and vell 'AWESOME!' But, from an outsider's perspective, this film is not too far from the truth. It deals with the commercial reality of today, where we are no longer outsiders, but international athletes.

> This film did a lot of things wrong. It's a bad film in many ways, but it would be stupid to expect anything more. It's aimed at idiots. Why don't you watch it, anyway? I guarantee it's better than Deck Dogz.

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Events

Battle At Baw Baw

FORUM AND CACTUS BLACK'S EARLY SEA-SON GRASS ROOTS SNOWBOARD CONTEST

PHOTOGRAPHY: Mike Kearney WORDS: Rick Baker



Forum Snowboards have teamed up with Baw. Victoria's little mountain that could, Mt funnest grass roots contest of the season. For the past two years everyone has pitched in and helped make this contest happen. Seriously, I wish every weekend at the mountain was as fun as this con- com.au test is! Tim from Baw Baw and the Cactus guys were still putting the finishing touches on their new 8 meter wide wall ride as the contest got underway. I don't think any of was an 8 meter wall ride after all! Besides,

been installed and the sun was out. I was stoked at the turnout for the made the drive up the, well let's be honest shit, it was a good day!

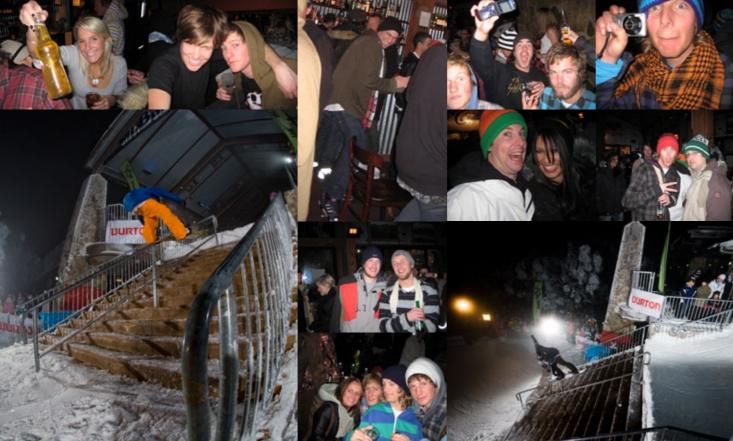
For the past two years Cactus Black and here, sketchy 1 and a half laned road to Baw

Mitch Williams won the Battle at Baw Baw, to host what many consider the Baw Baw, Matt Sedunary came second with Tom Pelley taking out third. I wish I could tell you all the tricks that were thrown down. But it's probably easier for you (and me) if you just watch the video on popmag.

I think this contest, and Mt Baw Baw, are only going to get better and better. The mountain is well and truly behind snowboarding and I think with a little bit the contestants minded the slight delay, it more infrastructure, a jump or two and some more slope space dedicated to a fullthe new 'whale-tail' and c-box had already blown park, they're really going to make people think about where to buy a season pass. Oh and I even saw the CEO of Mt Baw event. A new crop of soon-to-be big-names Baw snowboarding through the park. Holy



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Events

Cattlemans Rail Jam

Burton's 3rd annual Mt Buller Cattlemans Rail Jam.

PHOTOGRAPHY: Dan Himbrechts & Chris Jepson WORDS: Rick Baker



Every year there's one rail jam that sets it- Jason Maxfield also landed a hammer with self apart from all the others. It's the Burton Cattlemans Rail Jam held on the infamous village square.

With only an hour to session the rail, it didn't take long for riders like Robbie most. He didn't hit every rail, but the one's Walker, Chris Eacott, Tom Pelley, Mitch Williams, Andy Lloyd, Ben Willick, Jye Kearney and Mikey Williams to get things started.

crowd favorite in the event that's pretty much made for him, killed it with Cab 270 gap-to backlip's and a huge 50-50 to the flat. Tom Pelley also showed what a season in the US can do for your riding with an out and solid 5-0 front 180 outs. equal second performance that included an inspiring 50-50 transfer from the balcony rail to the stair set.

a 50-50 to flat from the balcony rail. Jye Kearney got best trick with a 50-50 on the 5 flat 13 stair in the middle of Mt Buller's balcony to lip slide transfer and won a mini bike for it!

> Mitch Williams impressed me the he did he had on lock. The best presses I've seen done in an Australian contest. Same goes for his back 80 half cab out (which Second placed Mikey Williams, Chris Decampo also had on lock).

> > However it was Robbie Walker that took out first place after destroying all features, including a gap 270 to front board, gap Cab 270 to front board, nose press 270

Perhaps the single best thing about this event is that it's held on a real rail, so there is nothing 'fake' about it.

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RIDE

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Ryan Tiene Frontside 5's the 'small' jump at the 2008 StyleWars. Check Ryan's part in Sandbox Films 'All Day Every Day'.

Photograph by Dan Himbrechts.

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"THERE'S NO GREENER PASTURE OUT THERE DEVUN...

...That's what my last sponsor said to me right before I went to DC.'' -DEVUN WALSH





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Koby Murphy

"I know Kobes well, he's been through hell and back. He is a good skater worthy of an interview. No doubt."

- STEVE GOURLAY, PHOTOGRAPHER.

Words: Ben Hoban. _____ Oppisite page: Koby Murphy. Photograph by Sean Fenning.





"I've just been trying to get my life on track and just focusing on what is important to me. And to narrow it down, skateboarding has and always will be a big part of my life."

You've been off the radar a bit lately, what's been happening bro?

Well for the last couple of years I've just been trying to get my life on track and just focusing on what is important to me. And to narrow it down, skateboarding has and always will be a big part of my life. So I definitely have been trying to skateboard as much as I can.

Are you working, or just lazing around the park?

I have actually had a couple of interesting jobs in the past year or two. I've worked as a picture framer, at the City Park with the YMCA and also as a trainee technician in electronics. But yes, at the moment I am jobless so any of you employers out there who are keen for another employee just give me a holla.

I don't know if that many people know, but as a 13 year old little turd, you qualified for the X-Games in Thailand. What was it like to go in such a big event at that age? The Junior X Games was one of the best experiences I have had in my life. I was sooo psyched. I met a lot of cool peeps and it was beautiful over in Phuket, Thailand.

Do you ever wish your life could have turned out like Ryan Sheckler's?

I don't know Ryan personally and I don't really know what his life is like. But I wouldn't mind all the cash he has, that would sure help out.

You always seemed to be skating with an older crew when you were younger, what do you remember of those old days in Frankston?

As I said the Junior X Games was a great experience in my life, but I wouldn't trade it for the good old days we had with the crew at the old Franga park. Everyone was super nice and really encouraging of each others skateboarding. I have to give a shout out to the older peeps that used to rip Franga like the Spire boys, the Blank crew, Luke Rylands, Steve Nicholson, Jason Echazar, Mike Martin and my two best mates who were always killing it, Jono Rippon and Jaymes Holly.

What was it like doing those weird country town Spire demos with Mapstone and Steele Saunders?

I really enjoyed doing the demos with Mappy and Steele. I really looked up to those guys when I was younger, and they took care of me. Well I have a good story about one of those demos actually. My parents and my brother were having hectic fights in the car on the way up to Shepparton when

Opposite page: Koby Murphy, Crooked Grind

Photograph by Sean Fenning

"We lived in that house for three months and had three parties, one each month. But pretty much everyday was a party. We had up to 10 people staying over every night... And no, that wasn't me who blocked up the toilet that was someone else who I am going to keep unnamed. But yes I did have to use the backyard almost everyday."

we were doing a demo for the opening of the skate park. And my brother and my parents ended up cracking it at each other, my bro throwing his mini disc player on the road and smashing it and then he got booted out of the car just as we got out of Melbourne. We were about 2 hours away from Shepparton. Funnily enough, we had finished doing the demo and were doing a signing at the local skate shop and who turned up, my bro. He had hitch hiked all the way from Melbs to Shepparton just to see me skate. Now that's a dedicated brother.

Did Mapstone and Steele ever mess with you?

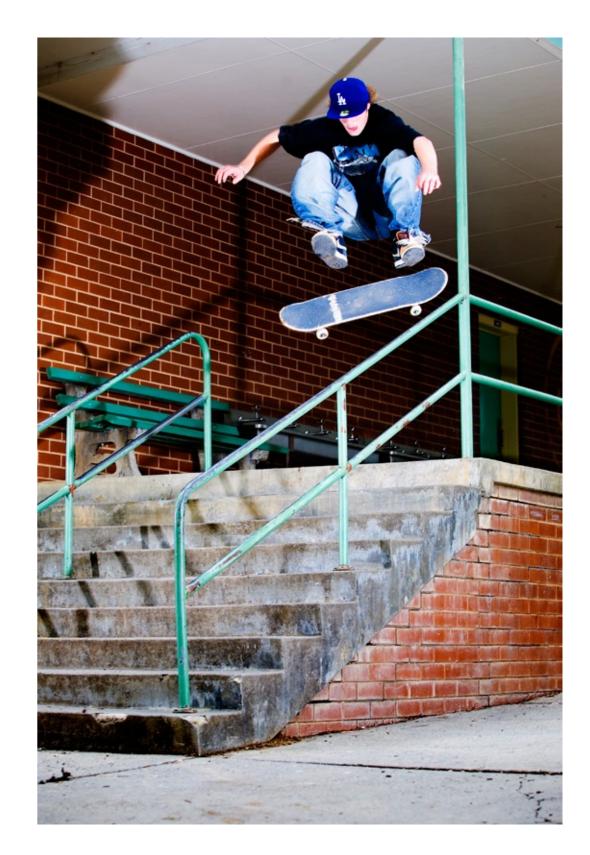
Nah they didn't really ever mess with me. They treated me with respect and they were always there for me. Steele Saunders really helped my skateboarding for many years and I really appreciate it.

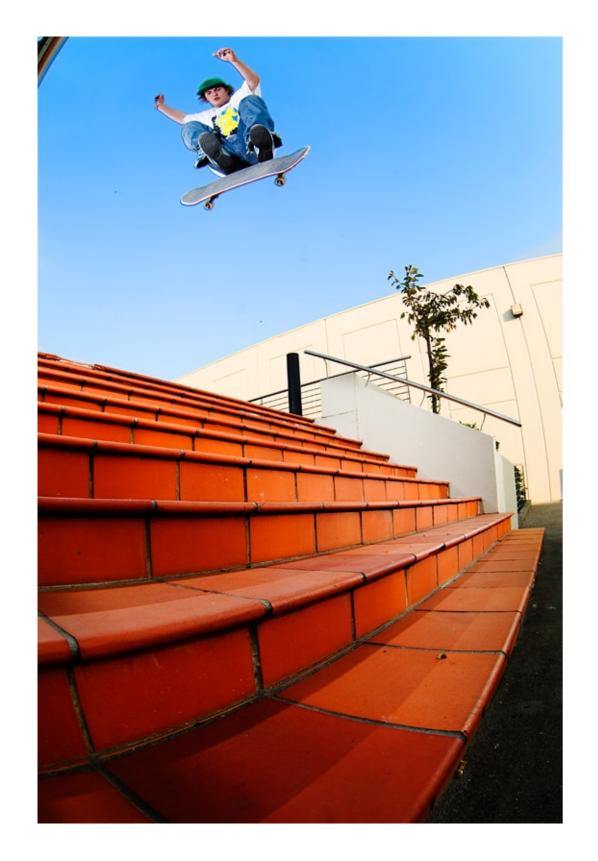
So now that you're an O.G. Frankston head, what's it like seeing this new breed of skaters coming up from down that way? I have known most of the younger generation of kids for years. I have seen them progress and turn into amazing skateboarders. But there is heaps of unknown heads from Frankston that skaters have never heard of. They should be blowin up in the next couple of years for sure. Tell us a good story about skating with Jono Rippon and Jase Echazar back in the day?

I could tell you many stories off the board that happened but I think some of them are a bit embarrassing or crazy to tell right now.

What was it like sharing a house with those dudes? I heard you broke the toilet and had to use the backyard... is that true? It was a lot of fun sharing a house with those dudes. But I think a bit too much partying went on. We were out of control. We lived in that house for three months

> Opposite page: Koby Murphy, Switch Frontside Flip. – Photograph by Sean Fenning.





and had three parties, one each month. But pretty much everyday was a party. We had up to 10 people staying over every night. The locals at our house who lived there were Jono, Echazar, Adrian, Damo, Mandy, Brett Gale and myself. But take it into consideration this was just a three bedroom house and there were other peeps who came over and chilled as well everyday. And no, that wasn't me who blocked up the toilet that was someone else who I am going to keep unnamed. But yes I did have to use the backyard almost everyday. But what you probably didn't hear about is that we didn't have any electricity for 2 weeks. It was insane. We lived there with no heat, no lighting, no TV and the list could go on. We even lit the coffee table on fire for light and warmth.

You were living up in Melbourne for a while there, what made you relocate back to the Peninsula?

I lived up near Southbank which was a great experience. I lived with real cool dudes like Chris Eacott, Jeffa, Brett Gale, Will Hine, Frenchy and Row. It was so easy just to go skate down to city park everyday and warm up and then go street skating. I relocated back down to the Peninsula for many reasons that I don't want to get in to right now.

So now that the Blank video is finally out, did it ever feel like it was never going to happen?

I knew it was going to happen eventually. And personally I think it turned out perfect. Chris Middlebrook is an amazing filmer and can produce some of the best quality flicks around.

Are you happy with your part?

I am happy with my part. It was a long time in the making but it was all worth it in the end. As usual there were a few tricks that I didn't get done that I would have liked to have in there. I guess I will just have to film them now for my next video part. But you can't dwell on the past.

What's it like riding for Blank? You've been with them for quite a while now, right?

Yeah I have been with blank for quite a while now. Blank is more like a family than a team. They have always been there for me especially Midds and Raph. They are and always will be my mentors and I will always look up to them. They have stuck with me through thick and thin. I couldn't thank them enough.

Did you have to take a beat down from Stealth and Raph when they 'jumped you in' to be a Blank Vandal?

No not really. I was so stoked though to be on Blank. I looked up to all the blank vandals especially Echazar and Mike Martin. They have always killed it.

Thanks Kobes, any thanks and shout outs?

I want to thank firstly POP for doing this interview, Sean Fenning for shooting, Ben Hoban for interviewing, Chris Middlebrook, Steve Gourlay, Sam Owbridge, Raph, Barnaby Lawrenson at Blackbox, Andrew Tebb and Mark Grayson at Fast Times, Jono Rippon, Jaymes Holly, Brad Davies, Alex Connor and my brother Jason Murphy.

Opposite page: Koby Murphy, Switch Kickflip -Photograph by Sean Fenning.

Pop magazine



Adam Dawes

I don't have much to say about Adam. I'd never heard of him until Timothy Regard sent me a care package full of slides. As soon as i held them up to the light i knew we had our issue ten interview.

Words by Ben Hoban.

Opposite page: Adam did 4 hammers at 3 spots in 2 hours this day. The numbers are confusing, but here is one. Milton, Brisbane.

Photograph by Timothy Regard.

Name, Age, Stats? Adam Dawes, 21, none.

Who's hooking you up at the moment?

I was getting all my gear from Kwala but now that's finished I'm not really getting anything.

What was it like growing up in Bundaberg?

Well before I moved to 'The Burg' I lived in an even smaller town called Biggenden. This was the worst place anyone could grow up. I had 30 people in the whole of year 10, the population was about 2000, so yeah, Bundy was way better. I started year 11 and met this dude called Tibby in one of my classes and he pretty much got me into skating. Thanks mate.

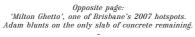
It's always a bit tough for skaters in big country towns, what was it like being a skater in Bundaberg?

Actually there was a hell dope skate scene back in the day. The spots weren't that great but the town would be dead on the weekend, so BSC (Bundy Skate Crew) pretty much ran the shit.

What are some of the crazier things you got up to when you were growing up? [Laughs] Heaps of shit man, at crazy parties. This guy Rab, he's a hell good skater and he's huge. I've seen him fight so many people - including half of our friends - he just gets drunk and looses control.

Did 'The Bundy Bear' ever make you do anything? Nah, never seen the dog.

Did you ever own a massive Ute with huge mud flaps, a cow skull on the front and a huge Bundy sticker on the back? [Laughs] I despise them cunts.



Photograph by Timothy Regard.





"I lived in an even smaller town called Biggenden. This was the worst place anyone could grow up. I had 30 people in the whole of year 10, the population was about 2000, so yeah, Bundy was way better. I started year 11 and met this dude called Tibby in one of my classes and he pretty much got me into skating. Thanks mate."

> Opposite page: Whether or not you can see it, there is a mean kink on the end of this chest high rail. Only few have tried concoring it. Adam did this Back Smith four times... Effortlessly. Belmont, Brisbane. Photograph by Timothy Regard.

Pop magazine



with soft drinks! Its sweet they don't really preach or anything like that.

What else are you into apart from skating, now that you're not in Bundy and can't go pig and roo hunting?

Pig hunting would be pretty fun but I've never done it. When I'm not skating I like to go fishing - its fun as - and snorkelling in summer. Plus getting high and scheming on some bitches. [Laughs]

The industry up in QLD is going a little haywire at the moment. How do you think everything will be for skaters without Kwala being around?

Kwala was a loss to everyone in Australian skateboarding, although skating has to go on - its not gonna stop anytime soon. It might just be a bit harder for guys who were getting looked after by Kwala and now need to buy shit. It sucks for the guys who lost their jobs and for Andy who really built a business from the ground up to have it taken away by a rat.

Thanks Adam, any shout-outs? Any no-thanks?

No thanks to scooters at Alex, and cunts who don't like to budderrr shit up. Thanks to all the BSC crew in the day, Chermy crew for ever, Fog, Mitch (RIP), thanks to Tim for shooting photos, Benny V. Thanks to my sister for hooking me up and the rest of my family. Thanks to Woody for shouting us up and anyone else who has helped me out.

> Opposite page: Adam Dawes, Noseblunt. – Photograph by Timothy Regard.

How did you eventually get to be in Brisbane?

Well, first I moved to the Sunny Coast for a few years with my sister, there I met heaps of good mates then I met my mate Goodallls and he lived in Chermside. I moved in with him and it all started from there.

I've always wondered how young skaters manage to make enough money to even eat! Are you working in Brisbane, or just hustling day to day?

At the moment I'm on Centrelink because I broke my arm shooting a photo in Murwullumbah and couldn't work so Centrelink's been given us money for the last 6 months. Before that I was pretty much eating Mi Goreng 2 minute noodles for a long time!

Do you normally skate with the younger crew in Brissy? Or do you prefer to mix it with some of the sunburned old farts down at Pizzey?

Nah, I never go to Pizzey, I usually just skate with whoever is down, which is most of the Chermy crew.

Your photographer for this issue Tim wanted you to explain the 'Chille Ramps' to all people in the dark...

The Chilli ramps are amazing. It's just a church, and every Tuesday they open up one of their back rooms and there's a little indoor Skatepark with wallrides, mad kickers and flat bars, ledges and a mini ramp. And they give you a free sausage sizzle HEAD TOPPING *Photographs by* STEVE GOURLAY

> "Terry Kennedy is a great character to represent NEFF. His rap group is called Fly Society so that is his signature cap and he wanted to allocate his hat to his rap crew."

\$ULIELA

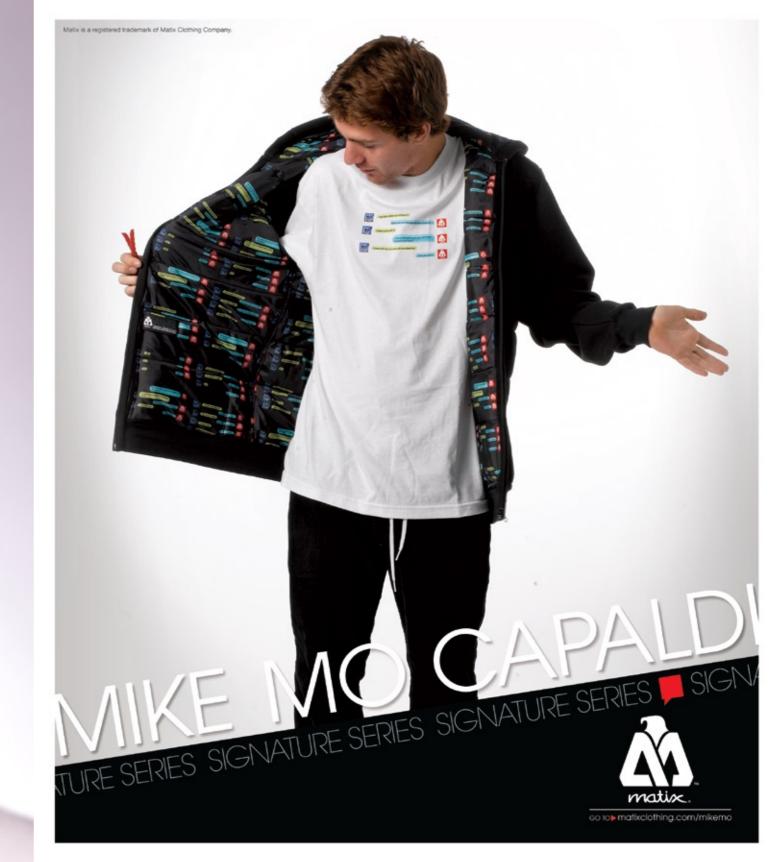
- Shuan Neff

Quintin wears: "The Terry Kennedy 'Fly Society' Fitted Cap" In Black by NEFF.

"Five years ago, Coal started as a labor of love in an apartment in Portland, Oregon. Drawing from deep roots in art, skate and snowboard culture we hope you love our products as much as we do. Make them your own, and use them well..."

- Brad Scheuffele

"The Harwood Fedora" In Grey Pinstripe by COAL.







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"IFOUND's inspiration came when I was in Whistler struggling with sponsors in 2004. I had a feeling something needed to be built for snowboard headwear. Me and Mat Laroche wanted to push it to a level were the artwork is the main focus, and were the product is represented by positive attitude people, not just talented big head guys."

- Guillaume Brochu

"The Louce Fla In Green by IF

"When we started a few years back there were no real hat companies except some dated brands that were basically putting out the same thing year after year. Even the better clothing brands weren't putting too much effort into their headwear and you could tell it was always just an after thought for them... As someone who had always been into hats my entire life, they were definitely more than just an access sory. I guess I was getting tired of the same thing all the time and knew that more could be done with it."

- ALEX KARAYAN

"The Fatty" In Yellow & Cyan by ELM COMPANY.

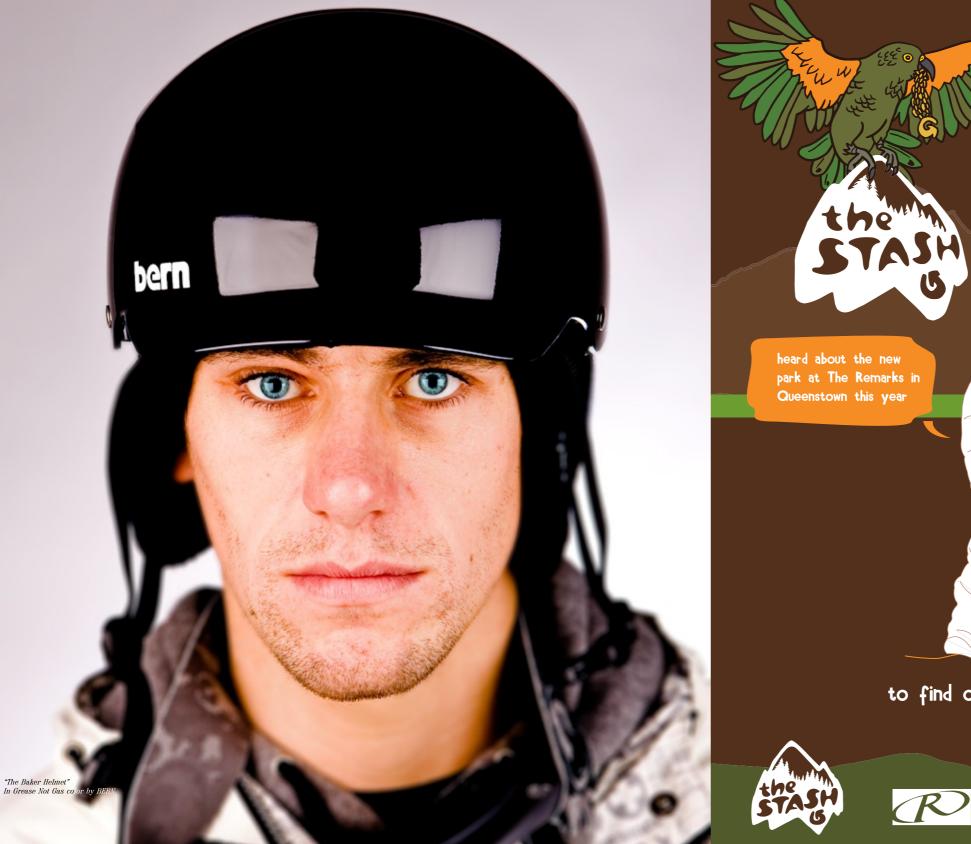








myspace.com/bernheadprotection photo Joel Fraser



The Stash opening 26th July 2008

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to find out more check out www.nzski.com





"The best thing about having a brand is that the possibilities are endless. If you are creative, innovative and adventurous the brand can take you to amazing places and give you amazing experiences. I like to think of Official as an enabler to our creativity. So whatever we can come up with we can use Official to make it a reality."

- JASON MAGGIO

"The Neu Tropez Fitted Cap" By OFFICIAL. "Inspired by music, culture, and the people who surround them, Brixton Ltd is the collaboration of three friends who wanted to convey their lifestyle through unique products."

- BRIXTON

"The Fiddler" In Black by BRIXTON.



Dave Rastovich

DAVE RASTOVICH TALKS ECOLOGY, DOLPHINS AND WHAT IT TAKES TO BE A BETTER HUMAN.

> Words by Tommy Leitch Photographs courtesy of Billabong.

The opportunity to speak at this year's Noosa Festival of Surfing's Environmental Summit just kind of surfaced.

It dawned on me a week or so before the summit that it was not so much just aimed at a group of surfers in our community. It was aimed at people who had the ability to influence and reach surfers all over the planet. That's just kind of kicked into my mind and I'm thinking, okay, that's very different to just talking to a group of surfers.

So I'm still formulating a bit of a guideline as to what I will be saying and what my primary message will be. There's so many angles with all this stuff that it's like I pull out a different arrow from the quiver, depending on who I'm talking to. And that arrow can be directed at someone's heart. If I'm talking to a group of people I know are already conscious of certain issues, say the dolphin and whale issue, I can tell that they're mellow people and just tweaking their heartstrings will get them going. Then there are other times when that won't work, like with a bunch of burly, hardcore surfers who don't really care to get emotional about it. So I'll pull out an arrow that's more energetic and adventurous, which can work in motivating a group of surfers in our glo-

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bal community who love that aspect of big adventures and tackling enormous waves. Like Maurice Cole and Ross Clarke-Jones and all those guys in Victoria, they're all behind Sea Shepherd in a huge way but in a way that suits them. They just love the conflict, the passion, the fire, the chase and all the adventure. So there's an arrow, there's a way to pierce through everyone's armour, depending on what kind of person you're

talking to or what type of group. With the Noosa thing, I'm pretty much going to share what we did in the last year, which is part of the 'Minds in the Water' film project documentary.

At the beginning of last year, Justin Krumb, and Steve Barilotti (who made award-winning SurfAid documentaries, 'Wave of Change' and 'Wave of Compassion') contacted me just 20 minutes before I interviewed Sea Shepherd captain Paul Watson here in my house. They said, "We've heard about this stuff you've been getting involved in and we want to shoot a doco with you." I said, "Great. I'm just about to meet Paul Watson and talk about what I can do as a pro surfer."

Because really, it's so hard trying

to motivate people to protect even a beautiful fish like tuna, though everyone eats it and feeds it to their cats etc. But our tuna population is also deeply entwined with the status of the entire ocean and all the other animals within it. That's what we're seeing in the whales and the dolphins now, in terms of mercury levels, PCBs and other heavy metals and toxins. This is already is happening with all the other apex predators in the oceans, be it swordfish, marlin, tuna, shark all of the big boys in the ocean are filled with toxins.

If a person my size eats more than two or three servings of tuna a week, I'd be getting way over the mercury level intake that my body could sustain before it started to destroy parts of my neurosystem. And that's just tuna. If you take a bigger fish like swordfish, marlin, or shark, they're all loaded. Then take the dolphins and whales that have a higher fat content that are the ultimate predators in the ocean and live for forty years or more; their mercury levels are just outrageous. They're so high it is really serious stuff for people in Japan and other places that eat whale and dolphin; Inuit-type tribes up in Northern Alaska, the people in the Faroe Islands, Norway and Iceland...



What was your aim with October's trip to Taiji in Japan?

There were a couple of goals. One was to alert the surf community there to what's going on, because the dolphin kills are happening in the surfing communities. I think they all knew it was going on, they really did, they just didn't want to rock the boat. But I don't think they really knew the details, they thought it was one over here, one over there; it's just a cultural thing. It's minor. It's never going to wipe out an entire species or anything. Also the reality of the kills, the way that they are done, the reality of how it goes down was something that the surfing community and the community of Japan didn't have any idea about because in Japan there's a code of silence on this issue, complete silence. Nobody knows anything.

So really, I wanted to go over and break that code, share that information and activate the surfing community, and do so without freaking them out because the people of Japan are very gentle people. They're an island culture you know. Most island cultures are very gentle beautiful people, but when they're upset, they're really intense. What we're doing is just education really. It's just raising awareness of the issue and providing a balanced point of reference, because it's the dolphin killers and the fisheries that are giving them the information, which in reality is only serving their pockets.

In that bay, there's probably never been a dolphin or whale that has been honored and respected. They say, "*We respect them and give thanks to them*" but then they plunge a foot-long spike into the back of their heads and let them drown in their own blood for twenty minutes. We wanted to go over with celebrities and blow the whistle on the issue in mainstream media.

For years, I've heard the best surfers in the world, Kelly Slater, Occy, Andy Irons, everyone, saying that the best surfers, the original surfers, are dolphins. So I was wanted to take a group of people who I knew felt the same way to perform the ceremony that our surfing world performs when a surfer dies; a paddle-out. We had Isabel Lucas the Australian actress, Hayden Panettiere, the young American actress Karina Petroni and a writer, Peter Heller, plus a bunch of other surfers. We go out and form a circle, splash water, release our emotions and we release their spirit and give thanks for the time we've had with them in the water.

So I'm thinking we go in peacefully with a ceremonial element that gives us the opportunity to keep the Japanese surfing community on our side, so they won't be freaked out too much. If I was to go in there all radical, breaking equipment and blowing things up, you could say goodbye to getting any support from the surfing industry in Japan. So this idea of doing a paddle-out, in my mind, gave us the opportunity to go do what we wanted to do; expose



the issue in a peaceful manner, in contrast to the violence and the bloodlust of the fishermen.

We did it one day with no dolphin kills happening, very peaceful, thirty or so of us. We did it, beautiful, no drama, and we left town.

The following morning, the fishermen went out and drove in a pod of 25 pilot whales and we got the call. We were still five hours away from the area in our hotels thinking we did what we could do. So when that call came through it was like, bam! Here we go. We need to step into gear here. The first paddle-out was 30-plus people, 50 including the media and everything. I was just fried trying to maintain composure and keep everyone in control. There were Americans, Britons and Australians there and I didn't want the Japanese people to see us as loud, disrespectful foreigners. We were already going in unannounced.

I knew this time there were going to be kills happening, they do it like clockwork. They start killing just before sunrise. We had remote control helicopters overhead, people in the bush, everything stationed and I only felt comfortable taking a group of six. I wanted to maintain safety for them and at the same time, get in their face; get right in the midst of it again. And in that way, the anger and the complete insanity of these fishermen would be revealed. We'll get there right before sunrise so everyone can film it, we can stop them.

We didn't respond to them when they were hitting us or ordering us out of the water or flashing their propellers at us. We just sat. That was what caused the big eruption of media attention. We spent half an hour in the water with them harassing us and they were getting really pissed off. We only intended to be in there for as long as we could until it got to breaking point, because we knew it could get really gnarly. Soon enough we had to hightail it.

We had flights booked for five days later but we just went to the airport, got on an earlier flight and just left with all the footage. The rest is kind of history.

Since then, independent media

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teams have been going back there to cover the kills including The BBC, CNN and Channel 7 Australia. So every time the fishermen go out to do a drive, international media are filming them and they freak out. And on another level, the council in that town has exposed the mercury issue and the meat has been pulled from the lunch menu. Even when we were there, they were still feeding the mercury-loaded meat to school children in lunch programs funded by the government. It's also been pulled from the supermarkets, which is awesome. We were instrumental, but not

the sole reason that change was occurring. But what I really wanted to get across to people was that me, just a dude who's never done anything like that before, with some good friends, could help bring attention to an issue. It was a couple of weeks and it was the most tiring and stressful thing I have ever experienced, but it was the most rewarding thing I have ever done in my life.

Individuals have an amazing ability to make a difference on these issues and that's something I heard from Paul Watson a year and a half ago, and since going to Japan, something I actually experienced and fully understand now. Paul said "the power is not in the huge, corporation or environment or business nearly as much as it is with an individual or a small group of people who have the ability to move quickly, quietly and with swift, independent, covert action". That was a huge lesson for me in Japan. We were able to really do something and do it independently.

You began your career competing and were on the path to the WCT, up against the likes of Joel Parkinson and Dean Morrison and then you rebelled in a sense. You asked your sponsor, Billabong, if you could drop competition and focus on freesurfing. What brought that about?

It was just unfulfilling for me and I wanted to do this kind of stuff as well as surfing.

So even back then you were more ecologically aware?

media Totally. I saw Dean Morrison's sister in Ha-

waii recently and I hadn't seen her since we were at school together. She's been doing really great humanitarian work in New Zealand with native issues. She said, "I always knew you were going to be into this kind of stuff." I said, "Really?" She said, "Yeah. I remember being at a party once when we were teenagers and everyone was drunk and having fun. People were letting all these helium balloons into the air and you were sitting there, almost crying, saying 'don't let them go! Those balloons are going to go straight into the ocean and eventually pop and turtles will eat them. Turtles will die. the whales will eat them, the dolphins will eat them – don't do it!"

And so that was kind of like a funny little reminder that, yeah, I always had a desire to do something along these lines.

So how did Surfers for Cetaceans actually come about?

Just through meeting Howie Cooke, the cofounder. He told me some of the facts and I was just blown out thinking how the hell did I not know about this and how does no one else know about this stuff. Four years ago, nobody had any idea about the whale issue. Environmentalists were chipping away, but it wasn't in the papers. No one had any idea that there were dudes like Paul Watson. That just tripped me out and I wanted that to change. So we just decided we were going to do it, we registered the



do a lot of really selfless things with their own money that nobody really has any idea about. They support a lot of people in really neat ways. I've always been aware that they don't want to blow their own horn or whatever, so I don't really talk about it. But in the last six months, I've probably been splashed through mainstream media more than any other surfer on their books which is a really good thing for them because I'm wearing their gear and whatnot. But also on a more personal level, they're all really behind it.

With the PET recycled plastic boardshorts, was that an idea you came up with and put to Billabong?

No, no. That technology's been around for a while but a few years ago, Billabong had a huge overhaul and started making their company more ethically and environmentally sound. This is organic cotton that I'm wearing right now in their shirt, they've got recycled plastic shorts and recycled rubbers for their wetsuits. The recycled plastic boardies form part of the Project Blue deal that goes on with Billabong, Electric and a couple of other companies, where they donate the proceeds to the Surfrider Foundation and other oceanic conservation groups.

How much do you coax your sponsors into ethically and environmentally sound practices?

Electric just went nuts! I filter all the info to everyone and some people really jump on it and some don't. Electric really made the time. John Laurenson and the crew from Electric just did 'Save the Big, Fat Fucking Whales' film. When I told Lauro about our plan in Japan he just lost it. He said, "*That's the fucking coolest thing I've ever heard any surfer doing.*" Lauro, Matt Hoy and Ozzie Wright all wanted to come, but they all had other bookings at the time, so they did the 'Save The Big Fat Whales' DVD which sends its proceeds to Sea Shepherd.

Future Fins have been epic too. We'd been toying around with the fin design for a while. I'd been throwing designs backward and forward, with concaves on the inside edge and vector foils and whatnot for the high-performance fish. With the raptor model keel-finned fish they said, *"let's pay you some royalties and stuff. We want to do this."* And I said, *"let's just give it to Sea Shepherd. Maybe we can plug Sea Shepherd in some way, have a black Sea Shepherd logo on the fin or something,"* I think the surfing industry would align to Sea Shepherd more than any other environmental group in the world, because they're bad-ass, they're doing it. They don't talk themselves up, they just do their shit. Quiksilver and everyone are really getting behind them.

Are there any major projects you're looking at for the future?

Really, it's a kind of holistic thing going around the world to all the surfing places, and there's always an ocean issue of some sort. Most of the time, the only way the problems can keep going is if they're kept in the dark and no one knows.

We're going to Chile in June to do a surf road trip to the IWC, going up and down the coast with cameras and teams of people to expose things like the pulp mills and sewerage outflows, and promote their proposed whale sanctuary which would protect all of Chile.

I've got people wanting to take us to the Faroe Islands, which is where the grind happens; a gnarly whale kill that is done purely for pleasure. They don't eat it, they just kill and dump it in the rubbish. Epic surf there though.

So these are the kind of things that I'm going forward with where I go do the epic surfing thing because I have to, I'm a surfer and that's what I get paid for. But it's so easy to just take a little bit of time out while I'm there and see really what's going on. Because you've got it all there; you've got the cameras, you've got the media team, its all there ready to roll. So it's just a matter of peeking in the corner and seeing what's been hidden in the dark, and just spreading these experiences and sharing them. We all have this natural power to do some-

thing. It's really not that hard.



name and everything; Surfers for Sanctuar-

was when a dolphin pushed a shark away

and heaps of fish were around, really big

bait balls and stuff, dolphins everywhere,

so I was kind of on the lookout for shapes of

a not-so-friendly nature. Then, just coming

over a little swell, what looked like a brown-

ish Tiger shark of about six to eight foot was

right on me. A buddy was sitting next to me

and it was about a metre and a half, may-

be two metres away from us, just bearing

down super-fast, straight at us about a foot

below the surface, when my buddy goes,

"That's a fucking shark!" And then I looked

came out of right field and pushed the shark

away. My buddy was sitting there yelling,

"We just got saved from a shark by a dol-

phin!" and started clambering up the reef

and I just sat there, almost stoned, think-

ing how I'd just got saved from a shark by a

dolphin. I said to my mate, "did that really

happen? That did just really happen, didn't

it?" There was a lady just chilling out on the

rocks with her kid and she was laughing

and saying, "Look at you guys! What hap-

How have your sponsors been about this

Billabong are super-supportive, those guys

whole movement towards ecology?

pened?" We told her and she freaked out.

It was that quick. This dolphin

round and said, "It's a fucking dolphin!"

Two days later, down the coast

I was surfing on an offshore reef

ies at that point.

from me.



Tyler Manson

INTERVIEW WITH TYLER MANSON ABOUT HIS UPCOMING VIDEO 'BEACH BLANKET BURNOUT'



still have some little adventures and be creative without risking my life daily, I started making films instead. I'm glad I picked up a camera.

Is this when you decided to go to film school in Santa Barbara?

In a round about sort of way, yes. I did some traveling, went on a few surf trips and headed back to California when I ran out of money. I did a year of school at Santa Barbra City College (right up the hill from Sandspit!) and then transferred up to San Francisco State where I did the film programme there and connected with Mollusk, etc.

When did you start working on Hi-Shredablity and start working with VBS.tv? Was it something you brought to them, or did they come to you with the concept?

were training to become a fireman? What I lived in San Francisco for a few years and helped run this little surf shop there called Mollusk which John McCambridge started. John sent me out to Brooklyn last summer to help open the second Mollusk (there is now one in LA and they've got plans to open one in Tokyo soon). The Brooklyn shop happens to be just few blocks from the Vice/VBS.tv's offices and just through surfing, skating and few common friends I got to know Jake Burghart, who worked for VBS.tv. I was well aware of VBS and Pat O'Dell's amazing show Epicly Later'd and after a few late nights of just bullshitting ideas, Jake and I decided that there needed to be some sort of surf show on VBS.tv. I had made some short videos in the past for Mollusk's website and knew a handful of colorful characters in the surf world through working with John McCambridge,

Thomas Campbell, and Alex Kopps, so I knew we could make something rad. Jake is a super talented shooter-editor-producer, so we just got motivated to try and make something right then and there. We shot two pilot episodes in NY, pitched it to the good folks at VBS.tv, and here we are, a year later and still afloat. We are stoked.

With Hi-Shredablity you've gone behind the scenes, so to speak, with some pretty big names in pro surfing. You manage to show a lot about their lives, how do they react when you ask them to be on the show? Are they easy to work with?

It's really interesting to see how much you can get away with... I think my goal with everyone is to just get them in the most comfortable place, and talk to them about stuff they actually want to talk about. Just give them a platform to freely speak their mind, cause there're many aspects of the surf industry that are totally fucked right now, and I want people to feel comfortable expressing whatever they may feel. I try to spend a lot of time with them without a camera out. We go surfing with them, or hang out with their family so that they feel really comfortable when it is time to turn the camera on. I've been surprised, in a way, by people's honesty too. I think for some people, like Dane Reynolds, for one reason or another, they stop worrving about what they say in an interview with us and feel comfortable enough to just speak their minds, or show us what I guess you'd consider more private aspects of their life. It's also super important to make sure that we are as honest and clear as we can be in the editing. That way people can watch the show and know that we don't censor, alter, or twist people's words. I think that they know going into an interview with us that they can say whatever the fuck is on their minds and we will let it run. I feel really fortunate to work for a company that allows that sort of freedom. Some people are always easier than others, and you can totally

always thought being a fireman would be a rad gig - lots of time off to surf. What I actu-

happened with that?

Words by Drew Baker & Quintin Ciszek

Opposite page: Alex Knost & Tlyer Manson relax while filming for 'Beach Blanket Burnout'.

Photograph by RyanHeywood.com.

So Tyler when we met in Australia you

[Laughs] Funny you ask about that. It's

been a while since those days, but as a kid I

ally wanted to be was a smoke jumper and

live in Alaska or somewhere remote and

jump out of helicopters into huge wild fires

and fight them from the inside out. I grew

up in Ojai and there were always fires in the

hills near by and they would actually land

the helicopters they used to fight the fires

in the field below our house. I dug the idea

of having an adventurous job like that until I was about 18 or 19, and I realized that I wasn't quite as crazy as those guys that do that as a living. So yeah, I did pursue that career path for a few years but when I realized I could figure out a way to surf heaps,

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understand why too. I mean with someone like Mick Fanning, we filmed with him in Hawaii about two weeks after he won the world title, so he had just done hundreds of interviews and I'm sure he was burnt out on answering the same questions over and over again. When that happens people stop thinking and just repeat things that they've said in the past, and we are constantly trying to get past that stuff and into something new and insightful, or funny or just different than what's already out there.

Was it through Hi-Shred that you met Al Knost?

I met Al a while ago up in San Francisco when his band, The Motors played a show at Mollusk. But I guess I really got to know him on a surf trip I did with him and Dan Malloy for Alex Kopp's new movie Displacement. It was one of the best surf trips I've ever been on. We went to this gnarly industrial port town, it was hot as hell and we got super fun waves. We stayed in this rad tiny little cement room and kinda went crazy for three weeks. He's a good guy to travel with because he's always stoked no matter what kind of shitty circumstances you may find yourself in, he'll be there laughing out loud and making friends with everyone. So, when we set out to film the first few Hi-Shred episodes I knew Al was on the top of the list of characters.

You've just finished Beach Blanket Burnout together, how did that film come about?

It's all Al [laughs]. He came up with the idea and asked if I'd help out. I said yes before I really knew what I was getting myself into [laughs]. It was rad though... He's always thinking of ways to do things differently to the rest, and this is a clear example of that. He wrote the film, acted in it and directed it, and I shot and edited it.

Can you tell us a little about the film? over the entire thing... Down to the t-shirts What's it about? over the us, the photography book

Buster Olson (aka Alex Knost) plays a disaffected beach bum amongst the once-was surfing subculture. Amidst the growing crowds he struggles to find shelter from his existential dread. Shot entirely on location in Australia, the film embodies surfing's vagabond ideals in contrast with today's mundane energy and over-consumed ideology. If you want to know more than that you'll just have to watch the film!

"It's a photography book & film combo package kind of deal. Al & I shot about two rolls a day for the month in Australia & we've got about 1500 photos."

How did you get involved with RVCA and ANP, did they have any input on the film?

I've gotten involved with RVCA/ANP because a lot of my friends work on different projects for them and I guess it's just kind of a small circle, so it's inevitable that we'd end up working together on certain things. As for the film, they haven't even seen it yet! I think they are pretty curious, but they've been nothing but supportive and incredibly helpful with this project. They are rad because they look at Beach Blanket Burnout as an art project more than a "surf video" and have totally given us creative control over the entire thing... Down to the t-shirts they printed for us, the photography book we are making, and the venues we wanted to show it at. And Noodle's (RVCA Australia) helped us out in a huge way by loaning us his sick little car and house for the bulk of our trip. We ran out of money pretty fast, and Noodle's completely saved our asses. He is the man and shreds. Thanks Nudes.

When can we see it, is it something I'll be able to buy at the local surf shop?

BBB is doing a bit of a US tour this summer, playing in old run down theaters and art galleries mostly, and there has been talk of taking it to Japan, UK and Australia (I think Sydney in Feb?) That sounds like a nice time for another visit... And yeah, hopefully we'll get it out in shops too. It's a photography book and film combo package kind of deal. Al and I shot about two rolls a day for the month in Aus and we've got about 1500 photos we're trying to edit down into a book now.

And you shot it in Australia, right? Why all the way down here?

I love Australia. I was actually born in Melbourne. I'm always trying to come up with an excuse to visit again. We needed a city to shoot in with good waves near by and Australia has it all.

You have some episodes of Hi-Shred coming out soon that you made down here in Australia too, did you make these at the same time?

It was a little tough juggling both Beach Blanket Burnout and Hi-Shred stuff on that trip, but I tried to get a couple of episodes shot while I was down there. We filmed some with Dane Peterson and Belinda Baggs (two of my favorite loggers of all time) up in Noosa, Ozzie Wrong and The Goons of Doom in Sydney, and a few



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other folks along the way. They'll coming together now and will be out on VBS.tv this fall along with tons of new crazy content for Season 2 of Hi-Shredability.

In the photos that I've seen of you making Beach Blanket Burnout, it looks pretty casual (you weren't even wearing shoes!) It's not exactly the Hollywood style set most people would imagine on a short film? We are very professional. We just don't like shoes and like to drink beer while we work. Nothing wrong with that, right?

Nothing wrong with that at all (you should see the POP office/bedroom!) Did you have any sort of a film crew? Who else was involved in making the film? Was there any other cast?

Alex Kopps helped out for a few shoots, and Ryan Heywood was a huge help by shooing the second camera for us during the final scene of the film. The cast was pretty minimal, Al, Sara, Shea, and BGA. RVCA, Noodles, Jack & the Roscoe Street posse all helped us out in a big way too - the film wouldn't have gotten done without their help.

Was it something that you planed extensively, with scripts and screenplays, or was it just an idea that you ran with?

Alex had a very clear idea of what he wanted and how he wanted it shot. We casted Shea while there on the trip, and she really makes the film in my mind, so we were lucky there. Al was recently turned onto French New Wave cinema and was getting really excited about the idea of making a surf film that isn't about surfing at all and looks/feels totally different. It's more mundane, everyday shit that we all go through in life and in a way I think it will hold nonsurfer's attention better than most surfers. Although he had lots of notes, there were times when we were sorta winging it. I was never a strict screenplay.



like this, with scripts and actors or was this a one off? Al is always full of ideas... I'd love to, so we'll

Is this the first time you have worked with screenplays and actors?

I've been making weird little short films for years, and this was nothing different. Al was directing scenes just as much as I was, so it was pretty easy and fun... Totally a collaborative effort. Big gay Al was there and helped out too.

How long did it take you to film and edit the film?

We shot the entire film in one month while in Australia and then edited it in another month back in California. We just wanted to do it all quick and get it out cause we were sick of people talking about projects for years and years and never seeing it, or having the surfing footage be old or irrelevant by the time it's released. Ryan Heywood was in town and staying with Alex at the time we were cutting it and he is always a great person to bounce ideas off of ... He's a super creative and talented dude. He helped shoot the final scene in the film and the production stills, so we owe him huge thanks too.

see how it goes. You're in a unique position where you manage to straddle both sides of professional surfing. With Hi-Shred you've focused on competitive surfing (people like Mick Fanning and Dane Reynolds) as well as the free surfing side of it (with people like Al Knost and Dan Malloy) and now sometimes? Do you worry that one side or the other will think you have "sold out" so to speak?

Fortunately, I've just always been interested in both sides of the professional surfing world and I guess because of that I can kinda connect with a range of people from Mike Black to Sunny Garcia or from Robin Kegel to Archy. It's kind of a constant effort to make sure people don't write us off as a show that only profiles "those kind of guys", or whatever from loggers to top ASP guys, artist types, groms or gramps. But we are just trying to have fun with it and pick colorful, outspoken characters who deserve the attention for one reason or another. I guess there might be people who think I've "sold out" in a way, but it's not like I'm making much money off of this. I'm only doing it cause I enjoy it and people seem to like it, so we'll keep going as long as we can. As for BBB, I don't think very many people even know about that project, but yeah, I think it's pretty clear that I'm not going to head out and make the next action packed shredder video... Although I love those videos, I just don't have any interest in making one.

Are you guys looking to make more films Any new projects you're working on? Jake and I are working on a bunch of exciting new stuff for the second season of Hi-Shredability which will begin airing in October on VBS.tv. We are trying to take the show in kind of a new direction and get beyond the usual subjects and locations to find some really rad stories in the US and abroad. One of the other projects I'm super excited about, and stoked to have been able to help out on is Alex Kopps's film Displacement. It's gonna be insane. He really is accessing stuff no one has ever seen before **BBB.** Do you find yourself in the cross-fire and when (if) he ever finishes it, it is going to be a stunner.



This photo: Alex Knost and Tyler Manson working on 'Beach Blanket Burnout' in Bondi.

Photograph by RyanHeywood.com.



Darragh Walsh

EVERY ONCE IN A WHILE YOU MEET SOMEONE THAT IS FUELED BY A PASSION AND DRIVE THAT INSPIRES YOU TO WORK HARDER.

Words by Rick Baker – Opposite page: Darragh Walsh in Tahoe California, the day before he tore his ankle.

Photograph by Rick Baker.

So Darragh, this interview only just came together in time didn't it. Tell me about getting some of these shots?

Yeah for sure it's been a real day by day mission, so many things I wanted to do and get done but so little time. It's been snowing non-stop up here at Buller this season which has really made getting shots hard. Not to mention my shoulder that I hurt catching a toe edge on a rail. Thanks to a friend of mine, T-roy for strapping me up and holding me to gather with tape. A lot of late nights digging with Kit and Dre to make it across the line.

You and Kit have been friends for a while right? You and him travelled around Eastern Europe together, just the two of you? Yeah me and Kit met a few years ago at Buller when we were both starting out in the industry. We shared the same goal of getting

shots in magazines and were keen to go somewhere different. So we chose Eastern Europe; a place not many other people we knew had been to. Kit had a few contacts in Slovakia and so we had a place to stay and a guide to show us around. We went right into the heart of Slovakia and based ourselves in the small town of Zilina. The story goes that Vlad, who Kit met at Buller turns out to have a father who is the second most powerful man in Slovakia. He's a Minister for Sport and Education; a great guy who we shared a few bottles of wine with. We stayed in complete style and were looked after the whole time. Kit and I still joke at how crazy it sounds.

How good is that little terrain park at Chopok?!

Chopok was unreal; we had a lot of fun riding there. Who would have thought that in Slovakia you would find such a rad little park with earth formed jumps, rails and boxes. It was one of only two parks in the country and would compare to anywhere else in the world.

I was pretty stoked to see snowboarding alive and well at a mountain like that! It made me realise why Travis Parker and Andrew Crawford made December. Yeah definitely, December really shows the real side of Eastern Eurpoe. The snowboard scene there is just about having fun and riding with your friends. Nobody cares about what you're wearing or who you ride for, you know? Slovakia has one of the biggest varieties in terrain from big mountains to street rails, they have it all and most of it is untouched.

It must be pretty good having a photographer travel around with you?

It was a great opportunity to get to travel around the world and have someone capture it for you. I guess the one thing we both would change next time is to go with a crew. Trying to do shots with just the two was hard. If you do travel with just two people make sure you take walkie-talkies! [Laughs] Only a few days into the trip I did my other shoulder on a rail which meant that I couldn't ride for most of the trip. Kit There is nothing better then going to a spot and stomping it straight up. But sometimes it doesn't go to plan and you don't get it. You feel defeated and it just eats away at you. It can be a very fine line between fun and frustration."

and I both came away from the trip with some awesome memories and stories. It was a great eye opener and leaning experience for both of us.

Now what happened with you and Kit? There was a while there when you two weren't talking. You all good now? Yeah where all good now. I guess it was just case of good old Mt Buller. [Laughs] Boys will be boys.

It's funny how being so motivated and eager to get shots can get you so emotional sometimes... It's weird that snowboarding can do that to you, don't you think?

Definitely, even in the past few weeks I've wanted to hit so many things and it's hard to get your head in the right mind state sometimes. There is nothing better then going to a spot and stomping it straight up. But sometimes it doesn't go to plan and you don't get it. You feel defeated and it just eats away at you. It can be a very fine line between fun and frustration.

I know from having filmed with you briefly in Tahoe earlier this year how motivated you are. I remember the day when we were filming on that Matix rail feature and the lifts had closed and you walked all the way up from the bottom of the mountain just to help out! As a film maker, that was the day I was stoked on Darragh Walsh!

Don't remind me; that was probably the longest up hill walk in my life. I have always believed that films, photographers and riders are there for the same reason; to do what they enjoy. It's not the film maker there for the rider you know? It's a combined effort. I learned very quickly that in a small industry you have to give respect in order to gain respect.

Yeah, and how long did we try to get a shot on that stupidly long C-box?

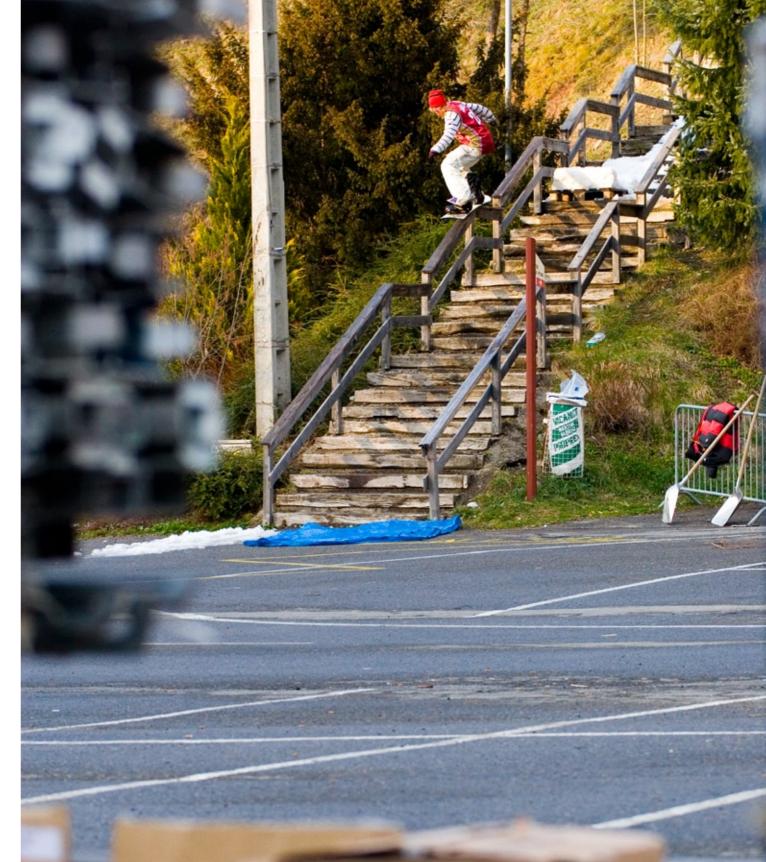
If I never have to see another stupid C-box thing again for the rest of my life I'll be happy. A perfect example of things not going to plan and frustration out weighing fun. I still remember when I walked into the house later that day and Toga goes, "I got that first shot" Arrrr!!!!

But the next day you nailed that 1080, that's in Two Weeks In right?

[Laughs] One of the most fun days I've had riding. I think that was the same day I saw myself on film for the first time when you showed me on the lift. I'm still stoked on the oille over the fence; it's my favorite shot.

Is it true you'd only been hitting jumps for a few weeks before that?!

Me hitting a jump was always kind of a joke to everyone. Growing up skateboarding I naturally went straight to the rail park. So I made Northstar the season where I started jumping. I learnt a lot from my buddy Dre, who really pushed and helped me to try new tricks and spins. I still get freaked out on jumps, I feel so much more comfortable on rails where you're close to the ground. Even Jarrod from TSC couldn't believe the day I picked jumps over rails. I reckon you can teach an old dog new tricks as long as it's not too lazy.



Darragh Walsh not letting summer win

50-50 kinker in Avoriaz, France.

Photograph by Kit Rundle

Opposite page





It must be something in the water down in Frankston, where you're from.

It's probably crack... yep I'm a Franga boy for sure. You can never forget your roots; nothing like some classical music to welcome you back to funky town train station. I've spent a lot of time hanging out with my friends watching vids at Trigger. Jonny Poole and Mike Martin teaching me how to wax snowboards and grip skateboards. Good times...

Oh, and I'm sorry I didn't credit you in 'Two Weeks In...'! I totally ran out of time for names in the friends section.

That's cool, I think there is only one tall lanky super bright snowboarder dude guy. Wow what a title [Laughs].

Well what happened later that day? You hurt your ankle and you were out for the northern winter, right?

Bad luck I guess, I had just finished filming with Woody and was cutting some laps with a buddy, when I landed awkwardly on a back seven and tore two ligaments in my ankle. Game over for the season. I was so bummed 'cos it was only the third day filming and half way through my trip. No more filming! Bumming!

Are you OK now? I hate to say it but you're a little caulk boned, aren't you? You've had a broke shoulder and now you've got some bone spur or something..?

Yeah I just went to the Doc the other day and it turns out that I've stretched where the Achilles joins the bone, so I'm out for a few weeks. I think I need to drink more milk or maybe head down to average Joe's gym.

But you coach for TSC at Buller don't you? How's that going to work if you can't ride?

It's my third season coaching for TSC and it's crazy how much it has grown and how good all the kids have got. When it comes to coaching it's not about how good you can ride but rather how good you can break down a trick and explain how to do it. TSC is all about having fun and learning things with your friends.

So what are you going to do for the rest of the Australian season? Dino?

Resting the body and working on Dino.

Previous page: Darragh Walsh with some Slovakian powder turns. This page: Darragh Walsh found a new spot. Backside 50-50 drop at Mt Buller. Photographs by Kit Rundle. products that kids want. Dino is a product that meets the demand of the snowboard world, tall fitted jumpers in a fun bright way.

And where does Nitro fit in with all this? Nitro or should I say Mark Bristow have been behind making everything possible. Getting to ride for and be a part of Nitro has opened a lot of doors. With such a good international team and a product that just keeps getting better and better makes riding for them so easy. I never thought I would get to go to Vegas through snowboarding and lose a few days of my life. Nitro has made a lot of goals achievable from shots in mags to filming for 'Two Weeks In...'. All I can say is God save the Swindle

I saw in the bonus section of 'Two Weeks In' that Alex Kutaysov was wearing some of your pieces, do you have a team already!? Yeah, Alex has supported me from the start and along with a lot of other friends. This year is all about getting everyone excited about Dino so I put together a team of riders who best represent Dino and who love the product. Alex Kutaysov, Andy Lloyd, Steve Toga, Tom Pelly and myself. Without doubt some of the funniest and most talented riders in Australia.

I've seen so many kids at Buller wearing Dino. Can you make me something? I'm tall and lurpy like you.

Yeah I can make you one Rick. Soon as the sun comes out they are everywhere, its rad to see so many people talking about them.

But do I have to get the super bright colours?

Come on, everyone needs a little colour. They aren't all that bright, there are a few simpler colours anyways.

Well if you're not a scamming magazine editor like me, where should kids look to for Dino?

We're heading to the trade show this year so look out for them in shops next year. I'll keep you posted on who's stocking them. So moving on, what are you hoping to achieve from snowboarding in the next year, two years and five years?

In the next two years I just want to push my riding and grow Dino into bigger things. I'll keep working on goals like front covers, video part and just see what happens. Five years is a long time away, but I'll still be riding and having fun.

Does having someone like Robbie Walker making it big in the states inspire you? Does that feel like something you could achieve? He rides Buller, you ride Buller, he coaches, you coach... See what I mean? It definitely inspires you to look forward and to see what's possible. Robbie Walker is killing it right now and one of the best in the world. That's what is so cool about Robbie he still coaches and shreds Buller. I've had heaps fun and learnt a lot from Robbie over the past few seasons for sure.

Well, if you keep the positive attitude, the hard work ethic and the grapefruit sized beans, you could have a shot at it! Thanks Darragh, take it easy... Oh wait, one more thing. Your girlfriend is older than you and you fought in the bushfires to save Mt Buller a few years back?! You're pretty much a fucking legend. Tell me what it's like. Does the prime minister call you when there's a national emergency?

Kev and I chat from time to time but I told him maybe he should start taking charge, you can't always look to me for answers. [Laughs].

I would like to thank my girlfriend Skye she is amazing, Mark from Nitro, L1, IFOUND and Giro, what doesn't he do! Jonny from Trigger Brothers, Milo from Pow Gloves and big thanks to Team Dino, Jane, Ewen, TSC and all my friends.

High fives see you all on the hill.

Opposite paĝe: A fun Australian jib. Mt Buller, Australia. Photograph by Kit Rundle.



from? What lead you into it? Who's helping you with it? How long have you been doing Dino? Dino is a company I started in 2007 in the

Tell me a bit about Dino. Where'd it come

basement of my lodge. Basically it's a tall clothing company with a fun and bright theme. The name Dino came from Dinosaurs, something that I love from my childhood. For years I've never been able to find hoodies that would fit me let a lone be long enough when I'm snowboarding. So I decided to have a go and see if I could make one. All the hoodies you see out there are hand made and sewn by me. I have a lot of people behind me no more so than Jane Stott and Mark Bristow. Jane has been a mentor to me for a few years now and is helping to steer me in the right business direction with Dino. Mark or 'The Bear' as I call him has shown me the ropes of the industry and is helping with the production side things. Dino is a part of me and a name that I can express my creative side through.

When you were growing up, did you ever see yourself becoming a fashion designer?

No not really, I guess I was always into art and graphics as a grom and I was always making up skate brands with my friends. I love my art and snowboarding and it's been awesome to combine them together in the form of a clothing company.

Are there any companies or people out there that you look to for inspiration? Companies like Airblaster and Nomis give me a lot of inspiration. Brands that have been started by snowboarders creating



TJ Schneider

PART OWNER OF CAPITA SNOWBOARDS, CREATOR OF THE ONLINE SERIES SNOWBOARD REALMS, DE-SIGNER, PHOTOGRAPHER AND COACH AT THE CAMP OF CHAMPIONS, THERE'S MORE TO TJ SCHNEIDER THAN YOU PROBABLY KNOW.



having a two minute video part, or a 30 second video part in some video and having people tell me that my shit sucks.

Does it take long to make an episode?

I can do one episode in a couple of hours. I don't really focus too hard on trying to edit it to the music, or try to specifically tell a story or anything like that. I kind of edit them in the way that it happened throughout the day, so it's pretty simple to piece them together for me. I just use iMovie and put all my clips together and kind of have an idea of what I want it to look like, and just throw it together and it just comes out that way. I'm trying to do it as organically as possible without so much reliance on computer manipulation of shots. You know, a lot of videos you'll see time-remapping and matching to music, and I don't have the time to do that. I want to be showing kids this stuff as it happens. If I was time-remapping, and colouring, and timing to beats it would take me two weeks to make each episode. So without doing that, I can just basically import shots. And I do that everyday after riding and kind of start cutting them down and then the final editing process is trying to find a song that fits it.

You mentioned that you try to keep it as organic as possible, do you ever worry that Realms shows a little too much? I've seen an episode where you skip practice to do powder runs in Japan?!

[Laughs] Originally the idea was to make a movie for kids who want to get sponsored, but it kind of evolved from a "How to get sponsored", into a "You know what, just go out and have fun", which is the bottom line message. So no, I don't worry about what I'm showing. Some of the episodes I don't snowboard in them, some of them I do, and some of them it's crap and some of them it's good. To me it doesn't really matter that much, I'm just putting together my life of snowboarding. At the same time, having a bottom line of like, if you want to get sponsored, then just go out and have fun and make little movies like this. You're in a pretty unique position as a pro snowboarder, in that, you're making a 100% independent film project. You don't have anyone going "We want X amount of footage of this", or "You need to do this". It is, it's rad. A lot of people just wouldn't do it. A lot of people rely on excuses or something like that. Thing's like, "Oh, I couldn't do that because this happened", or "I couldn't be there because the snow wasn't good". But with me, I don't have an excuse. If I didn't do it, I just straight up didn't do it and I failed. It was rad because I was just doing my own thing, which made my season so much cooler because I wasn't doing it for someone else. I was just straight up doing it for myself and my friends who were involved in the episodes and we can now look back and see our entire season. Not so much my friends, but I can and Joel the photographer who travels a lot with me, we can watch ever episode and be so stoked even though we are just watching a dairy of our season. It's turned less into a "How to get sponsored" and more into a video dairy of myself that other people can watch and be stoked on and see what's happening in the snowboard world.

You know, most people would be like "I do the Snowboard Realms and that's my only commitment", but you're doing a lot more than that. Everyone talks about how you're a big fan of the artist Henry Darger, a man who worked as a janitor whilst working on a 15,000 page opus. Is it something you aspire too? To be constantly busy?

It's not that I look to anybody think "I want to be constantly doing something", it's more something personal for myself, I find that if I'm not doing something I get pretty bummed out. So I try to keep myself as busy as possible with things like painting or drawing or writing or making a movie. Just doing something, because I feel like if I don't I just fall downward [Laughs]. More

Words: Drew Baker Opposite page: TJ Schneider in Japan. Over page: 50-50 Drop, Japan. Photograph by Joel Fraser.

Firstly, congratulations on Snowboard Realms. It's a great show, did you ever think you'd get to over 30 episodes? Thank you very much. Actually I figured I'd probably end up doing 50 or something like that in the first season just because I was doing three or four in the first week, but then it slowed down. I didn't really make a goal of how many I was supposed to do, but I was happy with 30.

Is it something you plan to keep doing, or does it have a life span?

I started doing some for the summer season up here at the Camp of Champions, I've already done three more episodes which are 31, 32 and 33 and I'm working on 34 right now, which will be the ladies episode. And then 35 which will be the last episode of the summer. I'm going to redo it again next year just because it made for a really entertaining season for me. Instead of filming for like one video project that you see a two minute video part at the end of the year which doesn't represent your snowboarding or show any personality of who you are. Plus filming for video parts is expensive and stressful, and that's two things I don't like. You know, I don't like spending lots of money and I don't like being stressed out. So Snowboard Realms is a really good alternative as it's basically the same thing but it's way more rad for me personally than

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than anything it just keeps me on a happier playing field. If I stop I get kind of grumpy and I get upset about things, so it keeps my mind off a lot things.

Have you read Henry's book 'In the Realms of the Unreal?' Is that where the name 'Snowboard Realms' came from? Yeah that's where I got the name from. You can't actually read the 15,000 page book as it's never been published. I do have most of his books. I think I'm only missing one of the books that has ever been put out about him. I have the big-big one that if you search on the computer, it will cost you like

search on the computer, it will cost you like \$600 but I managed to find it for the hard cover price (like the actual price printed on the book). I've flipped through and I've read little bits and pieces of it. It's just such an intense read, I know why "In The Realms of the Unreal" was 15,000 pages long, because he described every single little detail. Like in three paragraphs he described a cloud, that's why that book is 15,000 pages long. Whatever, it's pretty amazing, it's just a crazy detailed story of basically a madman's writing.

When did you start getting into his work? Most of your tattoos are based on his work, so has it been a life long thing?

I never really looked up to too many artists growing up or anything. The first artists I was ever introduced to was Egar Schley back in maybe 1999. He was the first artist I ever looked at and thought "Wow, this stuff is really cool". The Darger thing, I was intro-

"Thank God I do not have to hit this! Because there is NO WAY that I would ever hit anything like this."

duced to him about 2003, but I never really got super-super into it but then I got a book when I was in Chicago and then I was looking at more and more of his pictures and I thought "Holy Fuck, this dude's amazing". Then I saw the movie about him and more and more stuff started coming out and I was seeing it, and I was like "Holy Crap". So since 2003 I have been looking at his stuff and I was pretty impressed by it. I started getting a sleeve of it in 2005 I think.

Okay, moving onto something slightly more trivial, but what's happened with you and Sessions? The best piece of outerwear they made were your pants and jacket, and now they've let you go.

Well they didn't actually let me go. What happened with Sessions was, I designed that jacket, well I didn't really design the first line that I did, I was handed a template and they said "Pick some colours and do some art", and I was like "OK". Just the way I design, I like things either a little bit out there or a little bit different than what every body else is doing. It sold pretty well, but it didn't save the brand. So in the second year I cam at them and I was like "I want to design the jacket and I want to design the pant" and this is what I want to do. Some of the colours were a little out there, but basically it seemed that they wanted my outerwear or my pro model pieces to save the brand. They were just complaining about a lot of things, it felt like they wanted it to do so much better than it did. And I mean it sold out, so it couldn't have done much better. They didn't make enough of it, people were reordering, people wanted to buy it everywhere and they didn't really make enough.

So I was like "OK, well that's your guys fault". So I offered to make another piece, and they just lagged on it. But basically the reason why I left them, was it just kind of turned into a relationship where I felt like I didn't believe in them and they didn't believe in me. Like with the Snowboard Realms, it was getting a couple hundred thousand views just on YouTube and it's on a dozen other sites and people are seeing it all over the world and they wouldn't even take the time to check it out. They'd be like "Oh yeah it's brilliant", and I'd be like "What episode am I on?" and they'd have no idea. They weren't even seeing what I was doing, and newsletters would come out and there would be no mention of me or anything. So it just felt like they didn't believe in what I was doing.

More than anything, I don't really ride for people just for a pay check, I rode for Capita for three or four years for free. I was getting offers from European companies for like 4000, 5000 euro a month and turning them down. It's just not my style, I don't want to ride for people for just a pay check. I want to ride for somebody who believes in what I'm doing, who believes in making new things, somebody who instead of following trends, they want to be a trend setter. That's the kind of company I want to ride for and be a part of, I wasn't feeling it anymore and just felt that after 10 years it was time to move on.

That's a question I've had for a long time, what's the deal with you and Capita? I figured you were somehow involved in running the company.

With Capita I'm very heavily involved. I own a very small portion of it, I don't much but I do own a little bit of it. I'm basically the only original guy still around, with JB being gone, and Seth riding for whomever, and Tyler kinder taking a back seat and doing his bike shop. But with everything I've kind of always been an outspoken person and kind of the one that will ask more questions with everything and talk more with everybody. Blue and I have a really good relationship, so if a new rider comes along

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This page: TJ Schneider, Frontside 1260. Gap Sessions, Garmisch, Germany. –

Photograph by Joel Fraser.



This page: TJ Schneider, Backside Nosepress. — Photograph by Joel Fraser. we'll talk about it, same with graphics. So we will have three way conversations between Heffron (who is our main designer), myself and Blue, we will go over things and talk about videos. I just really-really like being hands on and being involved in the companies I'm with. I don't want to be a back seat observer, if it's something I'm doing, I want to be in the front seat helping with the directions of things.

Where does photography fit in to all this? I really love doing art, so photography was always the natural thing where I was like "If I can't draw it, I'd like to take a photo of it", so for a lack of better terms I'm just not a good enough drawer [Laughs], so I like to take photos of things. The thing is, I don't like digital photography. I can't get into it, I can't do it very well. I have a digital camera, but I use it for the video mode to make Snowboard Realms. I take random photos here and there of ideas, but with photography I shoot all analogue. So I shoot film on old cameras and getting prints made costs a lot of money. So I try to sell them off so I can keep doing it, I have a couple rolls of film that aren't developed just because I don't have the money to develop them.

Normally I'd pressure you into coming down to Australia, but as you said before, you've been up at the Camp of Champions for the summer and judging by episode 33 of Realms, that place looks sick! What's your involvement there?

I've been coaching there for 5 or 6 years. I started out as a camper back in '96 when I came for 2 years, then for pro camp when I was trying out for the Canadian national team. Then I was a guest coach, then I was a coach and now I'm kind of the voice of a lot of the coaches. Again, being the loud mouth guy, I obviously stick out [Laughs]. But I just coach. A lot of the guys come up here and try to ride and show off and impress everybody else, but I don't really care about that much, it's more about coaching the kids and stoking them out.

I saw in episode 33, you talked about testing Capita boards up there. Thats got to be sweet to get feedback from the kids? That's actually the first time I've ever tested a brand new board for Capita. Blue brought it up on my birthday, and was like *"Try this out"*. He left it with me and it was rad to actually get the campers to ride it. I let a couple of my campers and a couple of other random kids test it out. It's really cool that we did that, I mean there is Hood and you can always do that, but a lot of the time they do it in Austria, but it was really cool to be able to ride that new board.

Hey I saw you went to The Gap Sessions. How was it?

Yeah I went, it was terrifying [Laughs].

[Laughs] My next question was going to be, "Was it as fun as it looks?", but you just shut that down.

You know what happened? Joel and I flew to Germany and we got out of the airport and drove straight to Garmisch where the jump was and I saw it, and unfortunately I taped over my initial reaction of seeing the jump, but I held the camera in front of me and the jump was in the background and I said "Thank God I do not have to hit this! Because there is NO WAY that I would ever hit anything like this." The thing was like 60 feet tall, with a gigantic gap and huge in run. And then like 20 minutes later, I went to the little dinner/riders meeting thing and I wasn't even a part of the contest. You know, I was just standing there and David Benedick's standing there and he looks over and says, "Wow man, I saw you and I thought, 'Wow that guy looks a lot like TJ, but you're not supposed to be here". But then he's like "If you want, you can hit the jump with us", and I was like "No thanks" [Laughs]. But I went home that night, I was thinking, "Why Not? I'm in Germnay, I'm here, why not try and hit the jump?". So I rolled up with Dan Brisse and those guys

thinking, "Why Not? I'm in Germnay, I'm here, why not try and hit the jump?". So I rolled up with Dan Brisse and those guys who had already hit it for two days. So I just followed Dan, Christoph Weber and Daivd up the top and followed them in. Dan started from this point and went straight, so I looked over to Christoph and asked "So I go from here?", and he says, "Ah, yeah about

there" [Laughs]. So I dropped in and was like *"Just speed check, just speed check"* and ollied over it and landed 10 feet from flat, and was like *"OH MY GOD!"*. But in the end, I probably only hit it about 15 times excluding the 7 times I wasted following Dan over it with the camera. I was just there to have fun, I wasn't there trying to win a contest. I was just stoked to hit the jump, and it was a lot of fun after the initial part of *"Oh my God this is terrifying"*.

But you got some good photos on it!

I hit it a couple of time where I did a front 5 and a front 3, but I kind of wanted to front 10 it just for fun. I only landed a couple of them, but one of the ones a landed just happened to be the first hit of the contest. After that I was like, *"Well now what do I do?"*, you know I'd made it to the finals and I was like *"You know what, I'm going to front 12 this jump"*, but I'd never done one before. But I did it, and it happened and it was really cool. To me, it was a really funny scenario that I was in the Gap Sessions spinning like that, because I'm not the kind of guy who is trying to impress or to blow the sport into new realms and worlds [Laughs].

You said that part about Benedek; is he really that involved in it? It seems like you'd

get Red Bull involved and it'd be all over. Yeah basically, him and Nick Frank (the guy that builds it) and Christoph Weber, they organize the whole thing, they are totally hands on with choosing who gets to ride and who's doing what. It seems like it should be some crazy big event, but those guys pretty much have a say in everything. Like, at the end of it they sent out an email to everyone that was like "We didn't want to ever build a jump that was scary to hit,", because the jump was scary to hit, but they personally apologised to everybody because it was that frightening... But it was still the best jump I have ever hit.

Well thanks for your time TJ.

No problem Drew, if you need anything else please let me know.

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