

Pop *Magazine*

The **Cr** *ive*

NIMA

JALALI

ASHBURY & VIDEOGR

TIEN

I'M NOT CREATI
I JUST SHRED IT.

DEATH

OF PUNK

HOW DID IT DIE?

STEEZY

RIDERS

MOTORCYCLES,
SNOWBOARDS &

THE WILD WEST

Issue

OUTER

WEAR

LOPE STYLE

TRIUMPH

THRUXTON

BADASS CAFE RACER

GAN SNARKSI

MAKING IT IN NORTH AMERICA

BRIGHTON

GREATEST SNOW ON EARTH

MINI JCW

COOL, COMFORTABLE

& INCREDIBLY FAST

ISSUE 12

FOREVER FREE



PEACE SELLS...



...BUT WHO'S BUYING?





STRAPPIN' Young Lads.

THE **FACTION** AND THE **REPUBLIC**. BEAUTIFULLY DESIGNED. HANDSOME PERFORMANCE.
RIDDEN BY **PAT MOORE**



PHOTO BY IAN RUHTER
ENQUIRIES: 02 9935 9000



ROBBIE
WALKER
R/W JACKET

BILLABONG.

coal

Priscilla Levac in the Parks.

Jon Kooley Desiree Melancon Jordan Mendenhall Priscilla Levac Laura Hadar Mikey Leblanc

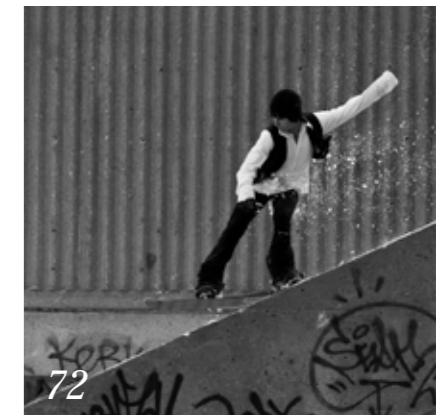
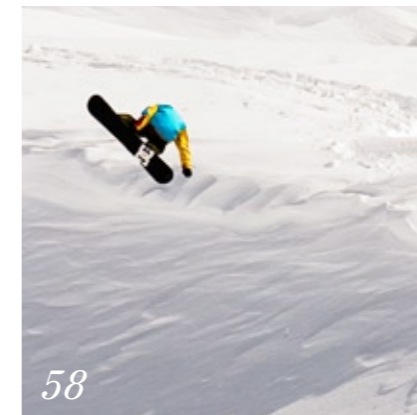
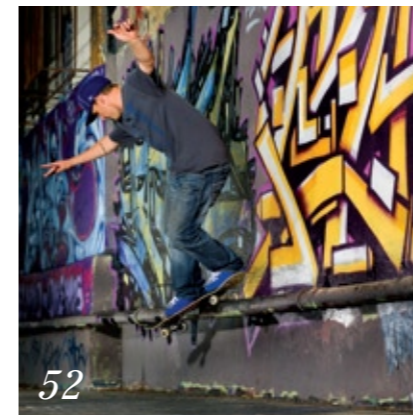
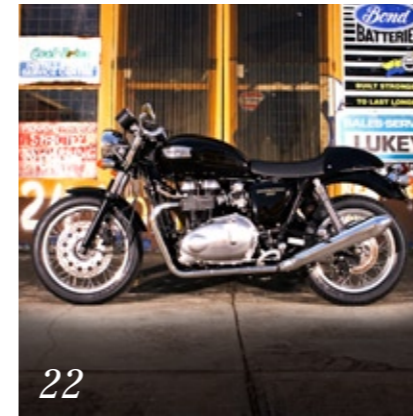
Mark Welsh photos / coalheadwear.com

Abyss Distribution / 03 8360 8844 / info@abyss.net.au



ISSUE TWELVE

The Creative's Issue



PRODUCTS.....	18	ROB DYRDEK.....	52
MUSIC.....	26	RYAN TIENE.....	58
CITIES.....	30	JAN SNARSKI.....	68
TAVEL.....	32	NIMA JALALI.....	72
COLOUR BLIND.....	34	STEEZY RIDERS.....	80
SURFING 50 STATES.....	48	ENDERS.....	84

Cover: Nima Jalali
Photo by: Andy Wright

Thanks to: Rachael Wilson, Megan Keating, Chris Jepson, Georgie, Steve Gourlay, Rhys Vleugel, Jan Snarski, Rob Mathis, Dan Himbrechts, Mark Welsh, Lance Hacker, Nima Jalali, Amie Francis, Andy Enness, Andy Kavanagh, Mal Jarrett, Rory Gardiner, Shane Carter, Dan Purnell, Andy Carr, Ali Deane and Paul Colby.

Address:
P.O. Box 6172
St Kilda Road Central
Melbourne, Victoria, 8008

For advertising enquiries, please contact Dave on 0407.147.124 or email dave@popmag.com.au

Feedback: hithere@popmag.com.au

Pop Magazine is Dave Keating and Rick Baker.

NITRO NEGATIVE CAMBER POSITIVE POP
SURF
ZERO LIMITED EDITION
JON KOOLEY



MATE CHRISTENSON PHOTO.



TRAVIS PASTRANA
EXCLUSIVE CONTENT AT: DCSHOES.COM




anon.



JEREMY JONES WEARS
THE FRAGMENT
ANONOPTICS.COM

PHOTO BY: TOMAS RUPPRECHT
ENQUIRIES: 02 9935 9000



Creative Studio

EVERY DESIGN STUDIO WORTH ITS TERRY RICHARDSON PRINT NEEDS A PING-PONG TABLE.

PHOTOGRAPHY: *Steve Gourlay*

1. Jibpan with Auto Bindings, both by K2
A sneak peak at some 2010 K2 product!

2. Freestyle in Basketball by Burton
Now made from the same material as your basketball for extra bounce. No, that's not true. But it'll make you look like a real balla'.

3. Pantone Mug
In case you forget what color Yellow Process C is.

4. Midnight Rambler Jacket by L1 Outerwear
So you can look dirtbag but still be waterproof.

5. Shoulder Bag by The Quiet Life

6. Skullcandy iPhone Headphones

7. Paddle Case by The Quiet Life
Where else are you going to put your Flexolite paddle?

8. No Class Leather Gloves by L1 Outerwear
If the gloves don't fit you gotta acquit!

9. Knives Out glasses by Ashbury
Everything is clearer when you're in Ashbury's.

10. Smokestack Lightening glasses by Ashbury

11. Mike Giant collaboration goggle by Dragon
Perfect for your summer Indiana Jones look.

12. Scooter shoes by Kustom

13. Master Blaster Headphone by Nixon

14. Sequence Camera Pack by Dakine

15. Handmade leather shoes from Rocco's
You won't find a better place to buy handmade leather shoes than Rocco's. On Station Street in Malvern.

16. First Class Amenities kit from Qantas
Akira Isogawa designed to make you feel like King Julian. "Whatever happened to the seperation of the classes?"

1.

2.

4.

13.

14.

5.

6.

12.

11.

15.

3.

7.

10.

9.

16.

8.



REVIEWS

Mini JCW Clubman

WHEN MINI MADE A COMEBACK, THEY HAD A HUGE CHALLENGE ON THEIR HANDS. PLEASING PURISTS WHILE TURNING THE OLD MINI INTO A CAR FOR TODAY. THEY SUCCEEDED BRILLIANTLY AND THE EVOLUTION HASN'T STOPPED. HERE'S OUR TAKE ON THE NEW MINI JCW CLUBMAN.

PHOTOGRAPHY: *Steve Gourlay*
WORDS: *Dave Keating*

I have long had arguments with friends of the gender appropriateness of certain cars - while most would define a Mercedes SLK Kompressor as a 'hairstyler's' car, I find it difficult to completely turn away from such a beautiful, well built car. Alternatively, some guys argue that there is nothing more attractive than a girl driving a V8 Holden, on this I definitely disagree. Not for any sexist reasons, it's just that no one in their right mind should revere a Holden - GM are going bankrupt for a reason. However, if there was ever going to be a car that would blur the lines this had to be it. What I have here is not your average Mini, this is the John Cooper Works Clubman. John Cooper Works (JCW) is Mini's own tuning division similar to what M-Series is to BMW, or what AMG is to Mercedes and what they've turned out here is not only attractive and functional, it's insane.

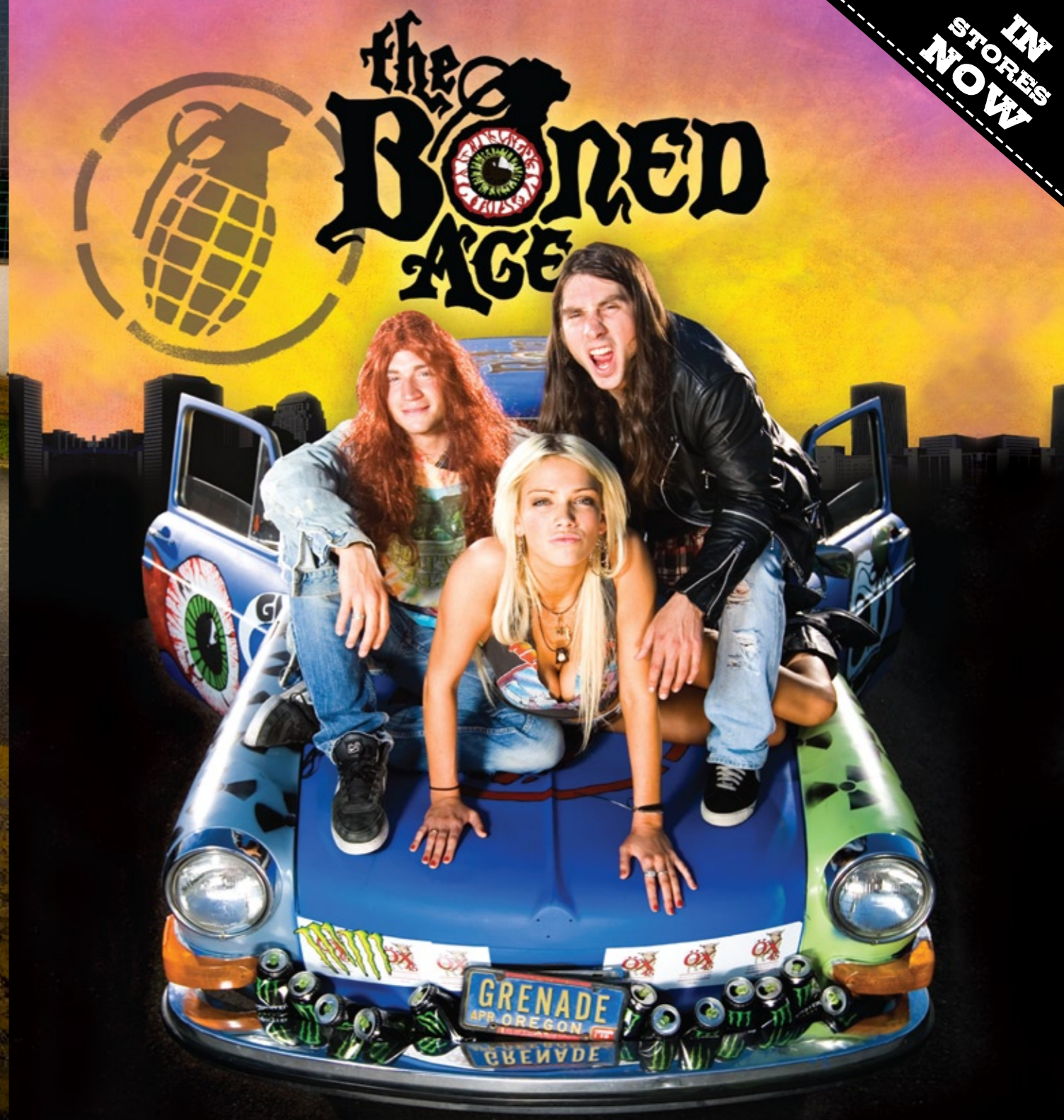
The new Mini has been around for a few years now. It's distinct characteristics and charm tend to somewhat hide the fact that the new Mini is a precision engineered masterpiece. Mini's designers have successfully captured the spirit of the original while turning it into every inch the driveable and luxurious vehicle today's motorists expect. Sure, some people deride the new Minis for not having the 'character' the old Minis had. I feel that only applies if your definition of character is suspension made of house-bricks and an interior that makes a Thai jail look like the Burj Al Arab. The new Minis are functional, fuel efficient, comfortable and well designed.

The only signs that this isn't your ordinary Clubman is the red of the calipers peeking out of the front wheels and the discrete JCW badges - I love a car that is understated and Mini certainly gets that. Although the car as a whole was not ideally suited to someone as tall as I am, the interior was deceptively large. I had some difficulty reaching around while in the drivers seat but the leg room and general driving comfort was fine. It has working rear seats that are easily accessed through the small suicide-style door on the drivers side. The layout of the dash and console are intuitively designed and styled with a modern twist on '50's inspired oversized switches and dials.

The model you see above has a 1.6 litre, 16 valve engine with a twin-scroll turbocharger. It has a six speed manual gearbox and can get from 0 - 100kph in 6.8 seconds. This model also came with 17" run-flat tyres, a blue-tooth phone kit and a USB port for your iPod. A lot of the features you get in the JCW Clubman surprised me but the big selling point was the speed. In addition to the modifications to the engine, the low clearance gives you a terrific feeling.

The model I drove came in at \$56,710, but you can get a basic JCW Mini from \$51,300. Some reviews have compared this price unfavorably with what you can get in other similar cars, however the unique nature of the Mini is an added selling point that I think a lot of critics have missed. This car is more than something to get around in, it's fun to look at and exciting to drive. Sure you might be able to get something with a few more gadgets or a bigger engine but chances are it won't be the complete package that this is. And I can guarantee that it won't be half as much fun.

This car comes as close to a cross-dresser as a car is ever likely. To describe the traditional 'girls car' you would use terms like cute, small, bright and zippy - all of which suit the Mini. Alternatively, to describe a 'mens car' you would use words like powerful, fast, muscle, grunt and balls (I don't know why you'd use 'balls' but men use it for most things so it seemed appropriate). This car is all of the above. It has a foot in each camp. A friend of mine (name withheld to save him the embarrassment) tried kite boarding for the first time the other week - his exact words to me afterwards were "Kite boarding is in the same category as wake boarding, wind surfing, dirt biking etc. I call it a cross-dressing sport. You get a bunch of like minded people together and everyone has fun but you just don't want anyone to know about it." The new Mini is not that kind of cross-dresser; it's more like Barry Humphries (aka Dame Edna), proud of what it is and adored by all for it.



IN STORES NOW

DANNY KASS GABE TAYLOR SCOTTY LAGO
BENJI RITCHIE KYLE CLANCY LUCAS MAGOON

Dealer Enquiries: Floodlight Dist. Ph 02 4351 6333





REVIEWS

Triumph Thruxton 900 /

DON'T CALL IT RETRO. THIS IS A 865CC, 205KG, 69BHP, CAFE RACER INSPIRED MODERN CLASSIC.

PHOTOGRAPHY: *Steve Gourlay*
WORDS: *Rick Baker*

When I was asked by Pop to review a motorcycle, I was intrigued. I'd only ever ridden my little Honda CB250, so I wondered what I'd be getting myself into, or rather, on to. It turns out the bike they gave me was the Triumph Thruxton 900; a 205kg, twin cylinder, 865cc air cooled British Café Racer inspired classic. Fuck yeah!

Firstly, a bit of a history lesson. The term 'Café Racer' refers to a type of motorcycle and its rider. In the late 50's and 60's, Café Racers would ride or race mainly British manufactured motorcycles on the motorways around Europe. The Café was the point at which the race began and finished and the aim of the race was to leave and return to the Café before a song or record could finish playing on the jukebox.

The motorcycles were re-engineered from the original factory specifications in order to improve performance. They were stripped of any unnecessary weight bearing items, comfort was not a priority as riding positions were altered to decrease wind resistance and engines were tuned to achieve the highest possible speeds. Back in the day, it was often a goal of café racers to reach speeds of 100mph (160kph) known as 'The Tonne'.

A hallmark of the era, Triumph played a huge part of original Café Racing. The Triumph Bonneville engine was regarded as the superior engine of the time and was often used in many Café Racer motorcycles that were not actually Triumph's. Triumph's history in motorcycle racing is strong and by the 1970's, Triumph's name was a force to be reckoned with.

I'm somewhat of a purist and enjoy riding original vintage motorcycles from the Café Racer era. However, knowing Triumph's history, I was pretty excited when it came to testing the new Thruxton 900, which is a reproduction of a classic model. I'm reluctant to call it a 'retro' bike because of the negative connotations that word has come to mean.

Styling wise, the Thruxton certainly benefits from the Triumph Café Racer heritage. It's fitted with flat bars, a single seat with racing cowl (which once removed, converts the seat to a double), a single headlight bucket, unique bar end mirrors and some upswept mufflers. Triumph has even gone to the trouble of covering the modern electronic fuel injectors with throttle bodies designed to look like traditional carbure-

tors. Of course there's always room for customization, but it wouldn't be a Café Racer without someone wanting to add fairings, change the tank, remove the rear fender... See, I'm thinking about it already.

Thankfully, Triumph had fitted the bike with after market chrome pipes, which really improve the sound of the bike, making it louder, deeper and adding a nice popping sound when getting off the throttle. There's no doubt about it, this bike really turns heads.

Moving on, I wanted to see if any of that Triumph history remained. The engine is an 865cc air-cooled twin cylinder producing 69bhp at 7400rpm, the most powerful of Triumph's twin cylinder. The power delivery was surprisingly smooth and made for an easy ride, especially amongst traffic. Personally, I was expecting a little more get-up from such a big engine, but once you hit 3rd gear, I easily got 'The Tonne'.

When I'd come out of a corner, I'd sit back into the Café Racer 'stance' and just go for it. I imagined doing a run on the Bonneville Salt Flats, or 5th gear on some midnight autobahn in Europe, with James Dean or Steve McQueen riding with me. I could almost hear The Stones over the Triumph engine tearing the air in half with its iconic roar. I know it all sounds a bit dramatic, but that's the point of the Thruxton 900. It's supposed to give you that historic euphoria. Just with a modern push button start, fuel injection and no oil leaks. At \$13,990, I'll take one.

Pop magazine



www.ashburyeyewear.com.au
Cale Zima in the brown tortoise shell Kaleidoscope goggle

Stockist enquires contact James McCleery
0407 684 068 or james@ashburyeyewear.com.au

Tom DeLonge Es-333

TOM, TRAVIS AND MARK ARE FRIENDS AGAIN. BLINK 182 IS BACK! IN THE BUILD UP TO WHATEVER AWESOMENESS THEY'RE GOING TO THROW OUR WAY, WE THOUGHT A LOOK AT THE TOM DELONGE SIGNATURE GIBSON WAS IN ORDER. ENJOY.

PHOTOGRAPHY: *Steve Gourlay*
WORDS: *Rhys Vleugel*

I've never been much of a festival going person - the idea of listening to my favorite acts in the dirt amongst a crowd of multicolored crochet hats, dreadlocks and bad facial hair just isn't appealing to me. However, it hasn't always been that way. Back in the day I enjoyed the Big Day Out and Warped every year. In 2000 I remember watching Blink-182 perform at the Big Day Out. It had to

be the highlight of the day not because they were the best band, but because their stage show was amazing! Tom DeLonge was out front screaming into the mic, one song was barely distinguishable from the next and Travis Barker was punishing his kit. It would be impossible for anyone to come away from the experience not being a fan.

So, being a long time fan and guitar enthusiast, when Tom DeLonge released his signature Epiphone, I was sold. It is a stripped down version of the Es-335. It has only one knob on the front for volume with the tone knobs discarded after Tom decided they always stayed at 11 anyway. There is one Dirty Fingers pickup in the bridge position and it's this pickup that creates his huge signature sound. It has a jumbo fretboard to suit his style of big power-chords and none too complicated solos. This is not a new format for DeLonge as he originally played a Custom Signature Fender Stratocaster which also had the same knob and pickup format. The Gibson was broken out in 2003 and he recorded the last Blink album with it. The Epiphone was released for sale to the public in 2006 for about US\$800, a bargain when compared to the Gibson

which is up around US\$2,000. The Epiphone is not American made and they use different timber which changes the sound slightly but not to a noticeable level.

I haven't played a huge variety of guitars but for the music I enjoy playing, this one suits me perfectly. It's a really good size and the shape feels really comfortable, the pickup sounds so full and is really distinctive. The retro colourway is rad and the racing stripe makes you feel like you're rocking hard! But in there interests of full disclosure, I will let you know that there is a chance this review might be bias. You see, Tom DeLonge could put his name on anything and I'd buy it. Tom alarm clock? Check. Tom towel set with matching bath mat and hand towel? Check. Tom pregnancy test? Check. The guy has gone from one amazing project to another for years but in this case, my confidence in him has been amply rewarded. There just isn't too much about this guitar but that's the beauty of it, its just a perfect guitar for rock music.

Now go and listen to Angels and Airwaves and pretend like your riding a motorcycle at light speed.



Z.Y. OFFICIALS: ZERED BASSETT . FORREST KIRBY . AARON SUSKI . DONNY BARLEY . KEVIN TAYLOR
RON DEILY . LAMARE HEMMINGS . MATT MILLER . BRANDON WESTGATE . ANTHONY SHETLER . CHAZ ORTIZ . ELI REED

AUSTRALIAN PREMIERE JUNE 11th
MORE LOCATIONS AND INFO TO BE ANNOUNCED SOON. POPMAG.COM.AU FOR MORE INFO



Music

Death Of Punk

THE REAL 'PUNK' DIED LONG AGO LEAVING A THREE CHORD SALES PITCH FOR MARKETERS TO SELL YOU PRODUCTS WITH AN 'EDGE'. OUR FRIENDS DAN AND ANDY LAMENT ITS PASSING...

PHOTOGRAPHY: www.lovakynd.com
 WORDS: ANDY CARR & DAN PURNELL
 EVENING FOREVER / IOVAKYND
 WEBSITES: www.eveningforever.com
www.lovakynd.com

What is punk? Is it the generation of people that our elders don't like? Is it that kid rolling down the street on that noisy skateboard? Is it those people that don't fit into normal society, people that stand out from the rest, or is it all of the above? Punk music is exactly like the disliked, social outcasts that listened to it; it was fast, loud, in your face.

When asked what set the scene apart from the rest, Keith Morris from Circle Jerks and Black Flag replied "I hate my boss! I hate the

people that I work with! I hate my parents! I hate all these authoritative figures! I hate politicians! I hate people in government! I hate the police! [Punk gave us] a chance to be with our own type of people, and we had the chance to go off!"

Punk was a uniting and newsworthy movement of a minority, which was echoed across the world. It filled a void for the socially unacceptable and for those who didn't want to accept the norm. We have all read or heard that 'punk's not dead' and although the punk style of music is still around or at least a distant cousin of it, the days of the D.I.Y. mentality, the individuality, the pride and the unity are all long gone. So for those who care, Punks Dead and We're Grieving!

Picture a small poorly lit room, packed with strange smells and too many people, a permanently borrowed or even stolen PA lost in a sea of sweat and pent up frustration. Going to shows presented the threat of muggings, beatings and riots. Punk shows could be thrilling and dangerous and nearly always unpredictable.

The punk movement emerged in the 1970's with bands such as The Clash, The Ramones, The Sex Pistols and The Saints. In underground bars and clubs all over the world from the U.K. to the U.S.A. and here in Australia a rebellious new movement was born. Evolving from those bands of the late 1970's saw a rise to the more hardcore punks, who liked their music

faster, louder, and were even more socially unacceptable, including bands like Circle Jerks, Black Flag, Minor Threat, Bad Brains, Youth Of Today, Agnostic Front and Gorilla Biscuits.

"It was fast, it was loud, it was angry, it was unpredictable, and we were just kids going wild"

- Ian Mackay, Minor Threat

Punk music was totally unique, focusing on a mood rather than musical talent. The more talented bands occasionally implemented mixtures of mid and fast tempos. Guitarists had a new-fashioned style of attack that looked like a blur over the strings. Soloing represented traditional rock bullshit and was forbidden, so they developed previously unheard rhythmic styles. Singers belted out words in an abrasive, aggressive and unattractive manner while the drummers held it together with blasting beats. Punk music's insistence on urgency and its uniqueness allowed it to stand out and be etched onto the walls of society.

Pop magazine



Photo: Mark Owens

Dealer Enquiries: Floodlight Dist. Ph 02 4351 6333

www.neffheadwear.com



The punk movement did it tough growing up in the underground, but slowly and surely those who felt they never fit in suddenly realised that they did, only their society was a lot smaller and dirtier. The venues, like their patrons didn't fit into society either. One of these venues that stood out and played a huge part in the rise of punk music in the early 1980's was New York's now deceased CBGB's (Country, Blue Grass, Blues). The venue oozed everything that punk embraced with over two decades of history; physical abuse, graffiti, billposters, stickers, blood, sweat and tears. The demise of CBGB's concentered the fact that punk's dead, but scarily the death of punk could be traced back to the mid 1980's. Punks demise could be contributed to the overuse of the word punk, the subcategories (including Pre and Post) and the 'cool' persona it now brings.

Punk's death can be attributed to commercialisation, to the fact that people and companies are hanging onto it in a hope to make some money and give themselves instant social credibility. And the fact that these bands, brands, and radio get away with it proves that punk is

dead. And punk's not only dead, its rolling over in its grave.

“Normal people did not listen to Hardcore, and we liked it that way!”

- Vic Bondi, *Articles of Faith*

There are still elements of punk around, through people supporting local bands, friends helping friends, touring and putting on shows. But its nothing like the way punk originally was for the bands of the 1970's and 1980's. Punk wont ever be in the in-your-face revolution and refuge it was thirty years ago and we as consumers must understand the sacrifice and influence our preceding punk forefathers had on our lives. We must

not allow punk and its attributes to be bought, sold, or used to gain social credibility. If being different is cool then lets take it back to the way it used to be and let 'cool' be earned; though hard work, unity, pride and integrity!

Evening Clothing and 1ovakynd Photography, took influence from their punk roots and decided to unite and pay respect to the scene that shaped the life they live today, the music they listen to and the movement that gave them the ability to proudly admit that they are different to most. A tee-shirt collaboration with a unique difference - not for profit but to get a message across. With the constant sight of major fashion chain stores pumping out the 'punk' shirts that are direct rips of the talked about artists that we held so high. We couldn't take it any more and needed to do something about it in our own way. The image of a microphone from a favourite local band's last ever show is a fitting tribute to our punk roots and a perfect way to let it be known that PUNKS DEAD and WE'RE GRIEVING!

Pop magazine



Exploring the world has always been a priority. I think I've learned more from living out of a backpack than any university student - taking a political science degree. Well, maybe not - in-depth education, but I have seen and taken part of how the rest of the world works and realized how lucky & a person I am. Snowboarding gave me the opportunity to achieve this, and my desire to live it.

Shin Campos

SHIN CAMPOS
PRO BOARDER

HELLYHANSEN.COM

MELBOURNE CITY
CHADSTONE
HAWTHORN
HARBOUR TOWN - WATERFRONT CITY
& LEADING WINTERSPORT SPECIALISTS



SHIN CAMPOS WEARS
NORSE DOWN BOMBER JACKET AND HELLY BEANIE.

ENQUIRIES - AUS (03) 9338 5326

Los Angeles

THE THIRD IN A SERIES OF GUIDES TO SOME OF OUR FAVORITE CITIES.

WORDS: *Drew Baker*

Pop's L.A. Bureau Chief, Drew Baker, has put down a few places you need to visit if you're taking a K-Rudd bonus special flight to tinsel town this April... Seriously \$899 incl. taxes?! It's ridiculous, why wouldn't you go? Check them out...

Cheebo

7533 W Sunset Blvd. in L.A.

A great little restaurant. Nothing fancy, just great food. The cheese pizza is amazing.

The Greek Theater

2700 North Vermont, in Griffith Park. L.A.

A huge outdoor amphitheater. Great venue to see some bands. Parking's a bitch (like most places in LA) but well worth it.

Koda Sushi

3719 Sunset Blvd. in Silver Lake.

A \$4 lunch menu for amazing sushi. Plus, when I went there they gave me free sake!

Taco's Delta

Across from Koda Sushi in Silver Lake.

Cheap Mexican from a cool little stand on the street. It doesn't look like much, but it's real good. Their soft drinks come with that old school crushed ice which seems to make Coke taste better!

The Griffith Observatory

2800 East Observatory Rd. in Griffith Park. L.A.

If you're like me and wish you were an astronaut then this place is for you. I highly recommend paying extra for the 360 degree movie about the history of the universe. Unless you believe in mainstream religion that is...

The Arlight Dome Theater

6360 Sunset Blvd. in Hollywood.

The best place to go and see movies in Los Angeles, except they don't have Coke slurpies.

Pho Café

2841 W Sunset Blvd. in Silver Lake.

A cool little Vietnamese restaurant for all the hipsters (I once saw a fixed gear bike race end outside this place!) The 'number 16' is pretty good.

The Edison

108 West 2nd St. L.A.

Downtown bar and restaurant. Every Thursday night from 5pm to 7pm they have 1910 prices... Cocktails for 35 cents! Plus it's styled like the old power plant it used to be.

Spaceland

1717 Silver Lake Blvd. L.A.

This place used to be a gay club called Dreams until about '98 when it turned into a live music venue. Pretty much put Silver Lake on the map.

The Gold Room

1558 W Sunset Blvd. in Silver Lake.

This place is a shithole, and it smells like one too. But that's only because of the free tacos they give out, which goes well with the \$2 tequila shots and free peanuts. The interior decoration looks like the inside of the limo you took to your year nine formal.

In-N-Out

9149 S Sepulveda Blvd. in Los Angeles.

This one's right outside LAX. Get a taxi or walk if you've got a layover. There's only a few things on the menu, but it's as good as a burger joint gets. If you're feeling hungry, ask for it 'Animal Style'.

The Magic Castle

7001 Franklin Ave. Hollywood.

A pretty amazing place to go see live magic shows. It's a private venue, so you have to become a member to get in or know someone who works there (and dress formal) but it's totally worth it. Don't eat there, the food is shit. Prepare to have your mind blown!

Melrose Trading Post

7850 Melrose Ave. in West Hollywood.

A massive flea market that girls love. It's on every Sunday. That is all.

Fathers Office

1018 Montana Ave. in Santa Monica.

3229 Helms Ave. in L.A.

Best burger's in Los Angeles. There is one in Santa Monica and one in Los Angeles. They have something like 100 beers on tap, so it's a good way to check your brain out too.



Mollusk Surf Shop

1600 Pacific Ave. in Venice.

The coolest surf shop in LA. If you're lucky you might see a Beautiful Loser or two in their.

Toy Factory Lofts

1855 Industrial St. in Downtown L.A.

It's technically in downtown Los Angeles, but there really is nothing to do downtown so you're basically going on a trip to nowhere. But the Toy Factory Lofts are home to some cool clothing companies like Pop favorite Crate Denim.

Yabu Sushi

11820 W. Pico Blvd. in Santa Monica.

Greta little sushi spot for lunch. Make sure you check out the lunch specials. Sometimes they have a \$15 tempura/sashimi/miso special!

The Roosevelt Hotel

7000 Hollywood Blvd. in L.A.

'Teddy's' is your typical too cool hotel bar. A line up, overpriced beers and obnoxious people. But if you can find a group of girls to get you in, the crowd is good looking and hipsters are 10 deep.

Family Books

436 North Fairfax Ave. in L.A.

A really good book store with a great selection. They even have some harder to find music. A kind-of hipster book store really. Worth checking out.

Amoeba Records

6400 W Sunset Blvd. in Hollywood.

Ridiculous music and video store. This place is huge so make some time and bring some cash.

Thus concludes the insiders guide to L.A. Next issue we'll be giving you the low down on the worlds greatest shopping mall - Tokyo.

Pop magazine

Photo: Lum Kaaka



INSTORE
MAY 09

Dealer enquiries | Australia - Floodlight Dist. Pty +61 2 4951 6333 | New Zealand - Aword Dist. Pty +64 21 380 200 | WWW.MYSPACE.COM/3CSOUTERWEAR

KRUEGER II JKT

WPR: 15,000mm 10,000gm
2 layer laminated twill DWR coating
Fully taped seams
200gm hollow core polyester insulation
Audio packet with headphone interface

VIGILANTE PANT

WPR: 20,000mm 15,000gm
2 layer laminated brushed twill DWR coating
Fully taped seams
Removable overalls
Light mesh and taffeta lining

3CS OUTERWEAR
WWW.3CSOUTERWEAR.COM

GUS ST LEON



TRAVEL

Brighton /

IT'S NO SECRET THAT WE THINK BRIGHTON IS THE WORLD'S BEST PLACE TO SNOWBOARD. MILOSPORT'S OWN JOSH ROBERTS TELLS US WHY COUNTLESS PROS THINK IT IS TOO.

PHOTOGRAPHY: *Rob Mathis*
WORDS: *Josh Roberts*

Please don't take this opening statement the wrong way... Riding on any given day at Brighton is like being at the X-Games. It may sound a little odd, but it is true. On any given day at Brighton

you will more than likely see any number of professional snowboarders, up-and-comers, and even a few washed up pros from back in the day. Not much different from what you see at the X-Games, right?

What makes Brighton 100 times better than the X-games is the amazing terrain and endless pow. You won't find some 100 foot man-made kicker in the park at Brighton, but you could find a natural kicker or a cliff to huck yourself off that will give you a much bigger rush.

Brighton was one of Utah's first resorts to allow and embrace snowboarding 100%. Ride up the chairlift with a Brighton loc and they can point out all of the hot spots found on the hill, like; the Rock Garden, Mary's Chutes, Ruffian, Tim's Table, Hourglass, Thin Man, Marc Frank, The Heber Cliffs etc.

Brighton has been a breeding ground for professional snowboarders for years. Jeremy Jones, JP Walker, Seth Huot, Andy Wright, Jason Brown, Dave Downing, Tonino Copene, Brad Scheuffele, Ami Voutilainen, Brandon Ruff, Tim Ostler, George Johnston, Cale Zima, Mikey

Leblanc, Nate Bozung, Jordan Mendenhall, Ali Goulet, Jon Kooley, MFM, Noah Brandon, Travis Parker and more have all called Brighton home for a few years and many of them continue to call Brighton their home resort.

Brighton may not have a paid team, advertise in all the magazines, or win 'Park of the Year', but it has earned the love of snowboarders because of its great terrain and local feel.

There is a lot of history on that hill; jumps and cliffs are named all over by pro riders who, in one form or another, made them famous. I would imagine you could probably find a Brighton shot in most major snowboard videos every year over the past two decades. MDP, Robot Food, Standard Films, Kingpin Productions, People, Absinthe Films and more have used footage from Brighton in their films. Even Damian Sanders was filmed at the Resort, hard boots and all, for an OP commercial back in the late 1980's.

Brighton always has been and always will be, a snowboarder's resort. It is a natural skate park for snowboarding. You can't ask for anything more.

From Left To Right:

Mikey LeBlanc

TB4 cliffs. Originally made famous by Dave Downing in Standard's film "TB4". The Kingpin crew also put these cliffs on the map. Mikey LeBlanc grabbing a little tail as he launches himself off one of the TB cliffs. The TB cliffs aren't a quick hike, but well worth the effort. Tons of stuff to jump off of and lots of good riding to get to the TB cliffs. I know Mikey has been there a number of times, and he would do it again to get another piece of tail like this.

Tim Ostler

Text book fronside grab from yet another local leg-

end. Tim Ostler found and named many a jump at Brighton. All though this cliff isn't at Brighton (notice Chad's gap in the background), there is "Tim's table" at Brighton. You don't even have to leave the run to find this one. I think I knocked myself out on that one once and got to meet the Huffman brothers 2 days in a row (since I didn't remember them the first day). Timmy always went bigger and looked smoother off any jump he hit.

Jeremy Jones

True Life, probably one of the best snowboarding videos ever. Jeremy Jones killed this spot on the back side of Milly. Again, just a short hike to a days worth of cliffs and jumps made famous by local pros such as Jeremy Jones. This spot is

not an easy spot to hit, lots of variables (trees, rocks, windlips, etc.) You have to bring your "a" game to take this spot on. Jeremy definitely brought his "a" game this day.

Brandon Ruff

This image is timeless. Stylish method off the ever popular Heber cliffs at Brighton. You can see these cliffs every time you ride up the Crest chair. It is a short hike up to hit these cliffs, but a long ride down if you wreck (as everyone will have seen you). This picture perfect method was stomped like only a true pro could. You know you are a legend when you have your own cliff named after you. Brandon Ruff is a legend.



She wears:
'Type R' goggles by IS.
'Baby Talk' jacket by LITA.
'Let Me Go' pant by LITA.
'Mora' boot by DC.

He wears:
'Type R' goggles by IS.
'National Montreal' beanie by IFOUND.
'Nima' jacket by LI.
'Mendenhall' pant by LI.
'Select' boot by Nitro.

COLOUR BLIND
Photographs by STEVE GOURLAY

Styling by Anne Francis

*Music by
Morgan Knutson
Chris Jenson*





She wears:
'The Taylor' beanie by Coal.
'The Dylan' scarf by Coal.
'Series 10 Brisbane' vented pant by Ride.
'Series 10 Chowchilla' jacket by Ride.
'Sash Tokidokie' boot by Ride.

He wears:
'The Dean' hat by Coal.
'Red Harvieux' jacket by Holden.
'Sonnys Denim Skinny' pant by Holden.
'Deuce' boot by Ride.



'DX Gigi Signature' goggle by Dragon.
'Palm a la Handerson' beanie by Atmosphere.
'Mandate' jacket by Atmosphere.
'Marley' pant by Atmosphere.
'Judge' boot by DC.



She wears:
'Jane' beanie by Burton.
'Trina' mitts by Burton.
'Lush' jacket by Burton.
'Fly' pant by Burton.
'Mint' boot by Burton.

He wears:
'Truckstop' beanie by Burton.
'Continuum' down jacket by Burton.
'Rocket' pant by Burton Ronin.
'Jon' boot by Burton.



*'Team' jacket by Rip Curl.
'Team' pant by Rip Curl.
'Ion' boot by Burton.*



*'Classic' beanie by Neff.
'Grill' face mask by Neff.
'Ninety 5' jacket by Special Blend.
'Shadow' pant by Special Blend.
'Ion' boot by Burton.*



*'Schade' beanie by Neff.
'Airgoggle' goggle by Airblaster.
'Berserker' jacket by Airblaster.
'Frugal' pant by Airblaster.
'lon' boot by Burton.*



*'Wrestling Mask' by Spacecraft.
'Sketchy-D' gloves by Grenade.
'Zebra' jacket by Grenade.
'Misfit' pant by Grenade.
'lon' boot by Burton.*

She wears:
'DX' goggle by Dragon.
'Form' beanie by Neff.
'Mystic' jacket by Billabong.
'Smarty' pant by Billabong.
'Mint' boot by Burton.

He wears:
'Rogue-H Jamie Lynn Signature' goggle by Dragon.
'Trio' beanie by Neff.
'Hudson' jacket by Billabong.
'Status' pant by Billabong.
'Ion' boot by Burton.



She wears:
'The Nells' beanie by Coal.
'The Taylor' glove by Coal.
'Council' jacket by Helly Hanson.
'Asime' pant by Helly Hanson.
'Mint' boot by Burton.

He wears:
'Kaleidoscope' goggle by Ashbury.
'The Theo' beanie by Coal.
'The Dylan' scarf by Coal.
'Servo' jacket by DC.
'Cipher O' pant by DC.
'Serum' boot by DC.





'Daily' beanie by Neff.
'?' jacket by 3CS.
'?' pant by 3CS.
'DFC Deuce Boa' boot by Ride.



'Rezi Flip' reversible beanie by Neff.
'Winkler Stripey' jacket by Sessions.
'Brawl' pant by Sessions.
'Ful' boot by Ride.



Rob Dyrdek

FROM THE EARLY 90'S TIL TODAY, ROB DYRDEK HAS BEEN IN THE MIX. FROM CUT OFF BAGGY JEANS, HALF CABS AND SHUFFLING GRIND COMBOS ON RED CURBS TO FEATURE PARTS IN GROUND BREAKING VIDEOS, UMPTEN DC MODELS, THE FIRST ONE OF WHICH WAS PROMOTED WITH A THEN JAW DROPPING HANDRAIL BACKSIDE NOSEGRIND REVERT TO BREAKING INTO THE MAINSTREAM WITH HIS MULTIPLE HIT'S ON MTV, "ROB AND BIG" AND "ROB DYRDEK FANTASY FACTORY", HIS OWN FILM PRODUCTION COMPANY AND DAMN EVEN HIS OWN CUP AT AMERICAN BURGER CHAIN CARL'S JR.

Words by Steele Saunders

Photography by Blabac

Like any skateboarder that's profile extends past skateboarding, Rob Dyrdek is a very divisive character in skateboarding. Is he just a sell out corporate MTV star or does the hyperactive brain and inexhaustible enthusiasm that fuels his non skateboarding endeavours also serve as the saviour of street skateboarding? His groundbreaking concepts for public skate areas have changed skatepark design the world over with the skate plaza. His new project "Safe Spot Skate Spot" providing LA with multiple mini plaza type areas could just do that all again.

My first memory of Rob Dyrdek traces back to Tracker Truck's 1991 video "The Brotherhood" where a young Rob exclaimed to the camera in an exaggerated southern twang his love for ollieing bails of hay. So I figured just like in "Do Re Mi", the beginning "is a very good place to start..." and so begins a very enjoyable half an hour with Rob Dyrdek.

How come the Factory doesn't have any bails of hay to ollie?

What I like to call it is the transitions of life. When you start young in Ohio that's what you do man. You frontside 360 hay! That was before anyone had done a frontside 360 in the street. In that video I was doing 180's over it and... in my mind... in my head I was like, "I think I can go all the way round" you know what I mean? That's the first frontside 360 on the street as far as video footage goes. Over that bail of hay!

Really? I didn't realise it was the first one. That's pretty sick.

That's what I'm saying. I think it was in the same video that I did a switch lipslide but back then I called it [in little kid voice] a backwards ollie 180 and then I'm board sliding.

We used to laugh our asses off at that accent. Trying to work out if it was your real accent or not.

Oh god that's what everyone thought back then "he's just a RED NECK". I just liked to ollie hay.

What would the Rob of back then would think if he saw the opening titles of the new show?

[Laughs] Baffled! Just think of that little guy... he didn't even know what was going on then. I was like if you end up on TV you may as well be like Arnold Schwarzenegger. Whoever would of thought? Especially from Ohio, when you're a kid you didn't even have the ambition of ending up on TV. You gotta understand with those titles man, when we were conceptualising I wanted it to be like I'm thinking about everything and I want it to come out of my head. So we got all these different people to send us treatments with ideas, then one night like 2 am in the morning I'm watching MTV jams and this Little Wayne and T Payne video came on where he keeps exploding out of different parts of his body. I hunted down the company that did that video; they just did it first try, so perfect. They are the ultimate company; they did it for me within cost, which is a big thing with MTV, as they are not going to break the bank on titles like that. They hooked it up and it looks amazing.

Yeah it's pretty entertaining. So you didn't seem

very fazed when Danny Way ate shit when he was trying to break that land speed thing.

BECAUSE I WAS IN A PANIC! Something happened... something got jammed... OK here's the thing - that day I was like, "what the fuck man I'm not a pro driver, what if I kill this guy. What qualifies me to pull this guy at full speed down an airstrip". It was just so sketchy. So every time it was time to go I would be concentrating so hard that I wouldn't loose control and run him down. We had helmets with mics in them so we could talk to each other and he went in to such a screaming panic when he slammed that I was so freaked out. I was just trying to concentrate on slowing down properly. He's like "oh... my... god... eh... ah..." So like in my head... he was just... mangled. I couldn't look over to see what was happening until I'd slowed down. So when I stopped and he was OK it just made me laugh so hard. It happens all the time when doing this show I just have these epiphanies, "what in the fuck is your life... that you're doing this. How is this what you're doing right now" and that was certainly one of them.

What happened with you and Big?

As you know I wrote it (the skit) for the (DC) video and I wrote every episode. It took to me to a whole other level having a hit TV show but I knew I'd never do more than three seasons so I was very much preparing for what I was going to do afterwards the whole time. I didn't want to confuse the mainstream; I just wanted it to be another thing that I did as opposed to what I was known for. With him having a kid it gave us an ability to button the whole series up. It was to the point that if you do another one it just would have just been fake. I don't want to play myself out. I'd rather move on and continue to create other things.

So it wasn't like a falling out... more of an end of the show sort of thing?

Yeah, we were just burnt out on it. Creatively I just wanted to move on.

It was pretty tripped out when I was in America to see Big had a clothing line.

Yeah he came up. You get on TV and have a recognisable logo you'll put a mill in your pocket easy.



Pretty crazy to think that back in the 90's you guys being absolute dirt bags in the first Big Brother magazine video's Mardi Gras tour was kind of the catalyst the whole skater shows on MTV phenomenon.

I can't quite wrap my head around how you can go from doing a nitrous balloon in the credits (of the Big Brother video) to having a hit TV show? To me it's a testament to why skateboarding is so great, so much better than everything else. Because it's not just about if you can win a contest or do a trick, it's a creative force way beyond the actual sport. I don't think people appreciate the fact that it's not so much that MTV has a hard-on for the skateboarding culture; it's that the skateboarding culture crosses over so well. No other culture does that.

How's the (Streetchreams) movie going?

Yeah, we're going to do a big thing in Australia for that. I'm not sure when it comes out there (Australia) but in the States it's June 12th.

make it cheesy? Well I am not making it cheesy either! I try to explain that but the world skateboard community is just so conditioned for it to suck. **Totally.**

For some reason in your head you think that there is some movie person in there that always cheeses it out, but there isn't anyone behind me I make the final decision on every last thing. People can't fathom what it's like to make a feature film, it is BRUTAL. I feel like I went to war. It took me three years, plus the fact I've had it done for a year and still have not put it out. But it holds the test of time, even the big trick at the end of the film still no one has done, that's just how well P-Rod got it done. He's just next level.

Sheckler's hair doo sort of says it was a little while ago.

Oh Sheckler is a little baby in there you know what I'm saying? Now he's all beefed up. BEEFY!

I know you're acting in it, as your shoes don't match you cap.

if I got the mayor out there I'd be co-signed for the whole city. I got the mayor on the world's biggest skateboard and we rode that thing in (to the skate spot opening). What that did was open up the city to me where they are letting me build spots in every single park. The goal is to have these huge fundraisers and go out with corporate money to just build skate spots. Really show that each thing you build isn't just for that local community, it's for the entire skateboard community that can visit here. You make 20 spots and the entire skateboard community will use them. My goal right now is to build five and open them all on the same day and take a bus around with the press to each spot to show that's what the kids are going to do.

That's sick. Does it bum you out that you get this spot built and have this great plan for skateboarding but then people see the Carl's Jr. star obstacle and they're up in arms over that... while all this good stuff is going down?

THIS LITTLE BOX IS THE MOST ABSURD GHETTO ASS THING.
It is what it is... but it's still like a piece of art to me. That in this mans mind this is a legit time travel device.

Are you going to come out for that? It's been a while.

So long man. Last time I was there I frontside flipped that four stair at that downtown plaza thing in Sydney, which was like '98.

Yeah, yeah, the Martin Place Pit I remember that photo, that's not there anymore it's remodeled into another bunch of stairs that are in a ton of videos. So anyway is there any chance that this movie isn't going to be terrible?

The funny thing about the whole thing is... I wrote it, I started the production company, I hired the director, I hired the producers, I hired all the actors, I paid for the whole thing and the thing that kills me is that everyone thinks I'm going to make a corny ass film. The reason I did all that was to make the first real film. It blows my mind that even my good friends are like "I hope this isn't going to be some Hollywood cheesy film". I'm like... mother fucker! If you were making one would you

You know that's just a fact. That was painful [laughs]. I had my shitty gear that midwestern punk skater, hoop earrings and a shitty chain, sleeveless shirts. Just the worst gear in the whole thing cause I play the dick. I play the dude that's jealous of P-Rod.

So you've got a cup... a fucking cup.

That's pretty strange. When I was presented with the opportunity I was like OK I'll fuck with you guys but you build my first Safe Spot skate spot. Let's show people that using corporate money we can build skate spots. Not skate parks, not build a giant plaza, just build a skate spot. Part of the benefits is a random ass little cup.

The skate spot looks pretty sick.

Well part of the benefit (of the Carl's Jr. deal) is that I have the whole city behind me now, the biggest skate city in the world. I went to this mayoral fundraiser and asked the mayor to come out. I explained to him what my plan was and I knew

Yeah, I know what you're saying but what can you do? You get people that are like "fuck plazas I'd rather skate real street" but they'll go there anyway. Cause the reality of it is that it's a super fun place to skate so they'll go skate but it's still "fuck this star". You can't please everyone and lets face it, I walk the line. I'm certainly as mainstream as you get. But the difference is with my opportunities I want to continue to try and shed light, do some big things that show skateboarding properly. But no matter what, there will be people that are just purists and that's just part of the nature of skateboarding.

I think out of all the skaters that have made it into the mainstream few having tried to give back the way you have... and trust me I'm the first one to talk shit.

Number one I appreciate that. Number two; it's just the way it should be done. I go hard on Sheckler - you have to give to the (skate) commu-



nity. The reason it's (the skate spot program) is so powerful is that we're struggling. There's still nowhere to skate, it's still all fucked; it's constantly misrepresented so (I tell Sheckler to) avoid shit that misrepresents it and give back. He has this huge foundation... and I'm not against raising money for cancer, you gotta know what I'm saying, but this is our world. Raise a million dollars and build a plaza. Help me do it. It's about helping the sport cause the reality is there is no one looking out for us, there is only people trying to eat off us. It's on us that are in that mainstream to control it and represent it properly.

Totally. How is it being in on Alien Workshop from the beginning to seeing where it's at now? I mean come on man; I was in the room in Ocean-side California sitting down with (Neil) Blender,

Mike Hill and (Chris) Carter deciding what the name was. Were we going to call it Project Blue Book or Alien Workshop? I was involved in deciding the name of the mother fucker! Then they all move from California to Dayton Ohio where you grew up to start the company. People don't realize this either; did you know that I'd been skating for 20 days and I went to a contest in Ohio and Neil Blender was doing a demo. He's getting into his car and I'm like, "I don't think there is room for that board in your car". He says, "you're right" and throws me the board. At eleven years old then I go on to turn pro and start a company with him five years later that moves to Dayton Ohio and then end up riding for them my entire professional career. The synchronicity of that is insane. Thank god that my parents had the idea to collect

all my pro model boards when I would have never thought about it... good lord I'm fucking lucky.

And you've still got that (Neil Blender) board yeah?

I can see it from here.

Is there a more opposite person to you than (Workshop team mate) Heath Kirchart?

Dude [laughs]... you want to know something really funny? I mean (to answer the question) yeah totally. He's a purist. Light up a handrail at three in the morning and skate that thing until daybreak to get a trick. Before the premiere (of *Mind Field*) I kept running into him at weird places, like I ran into him at Starbucks and I'm like "what's up man you psyched?" I figure a dude that dedicates his entire existence to filming video parts and is just about to lay down another one of his EPIC video parts would be. But he's just like "I'm nervous because you never know what people are going to think, how people are going to take them." I'm just thinking to myself "what the fuck?" if this guy is bummed on his part... and of course it's the most epic gnarly part ever. How can this dude not be one hundred percent satisfied with that video part? Even with money we're the total opposite, he's got these investments in all these long-term things where I am just a free for all. That guy is the most frugal, smartest investor, long-term asset guy, the smartest dude in the world with his money. Dead opposite of me.

We share a fascination with time travel. Have you had any luck with that?

No I haven't. The thing that bums me out about that is the level of real conversations I've had with real mother fuckers who really feel like they time travel. How can I have such real conversations with these dudes and yet it just can't go down? It just kills me. The absurdity that you're speaking with someone about time travel like we're talking about *Mind Field*... it's so real to them yet it doesn't really exist, it's so bizarre. You know the dude I brought the OG time machine from that called me an alien, I sent a private investigator to watch this dude. Watched his house for five days...

[Laughing] No wonder he's so paranoid.

I wanted to hunt this dude down... bad. I really wanted to hunt him down. He peeked out the window once so they knew he was there. But when

they knocked on the door he never answered. They knocked on the door every day and he never answered and he never left. So for all I know he's just skirting all over the place [laughs]. Spending a little time in the twentieth century, a little bit in the sixteenth century, he's just cruising.

Do you think you can go back and forward, what's your theory there?

My theory is... and this is very common, for a lot of them. The past is easier than the guess of the future. Because the past is imprinted.

Really?

Yeah like once it's happened - similar to videotape - it's easier to rewind to what's already filmed than to view what's going to be filmed.

My theory, well not my theory, but the one I agree with is that it's easier to go forward. You can fold time to go forward but once you're there you can't go back. As it's already happened.

Well rest assured that several of my time traveling friends say it's easy either way. One guy was saying that in the year 3000 there are two races of blue haired people and yellow haired people.

Maybe he just went to a bad nightclub?

[Laughs] That's very possible.

Why is it that these guys... I Googled the guy you brought it (the time machine) from...

Steven Gibbs?

Yeah, yeah. Why is it that these guys that invent these futuristic products just have the worst websites known to man?

You should have the most tech website, but they're just so ghetto. I listened to that mother fucker on the radio for four hours and I took down the address and at the very end the guys asks how much are these machines? He said \$375, so I got up and Fedex'd him a cheque. So then this dude calls me and we talk about time travel like we're talking about an NBA game. He said, "Rob I know you're meant for this I'm going to send you one out right now, but be careful, they will be watching you like they watch me now". So it's great, spooky, I brought a time machine. Then this thing shows up and it's like phone cords and duct tape. This little box is the most absurd ghetto ass little thing. It is what it is... but it's still like a piece of art to me. That in this mans mind this is a legit time travel device.

I started reading his website last night and I just had to stop. It could have ruined my life.

That's what I'm saying man. Over the years I've had to fade off conspiracy theories, aliens, 9/11, I just had to faze off it because I can't enjoy life if I feel like everything is fucked.

Oh yeah it's compelling, that's the problem.

It's not something I can obsess over because my life is too crazy. But it's so interesting man, how much coincidental shit there is in that thing. Really interesting.

What's your theory on pyramids?

Oh man I was so into pyramid shit when I was younger, in my early alien conspiracy days. The prism of Lyra... where you continue to come back and come back to when you finally get to a certain mental state. Where you're prepared to go to the next level. You keep coming back and there are like eight levels of life, of existence and you ultimately choose to recreate life with yourself rather than live another life... real ridiculous shit right? It's all based on the pyramids lining up with Orion and all this other horse shit. Which is why I did Orion trucks back in the day.

Hey thanks heaps for your time today, but finally I have to know how was it getting whipped by Koston at the Battle at the Berrics?

You know the most devastating part of it; it wasn't getting beat by Koston 'cause you know that's going down. I'd given up before I'd even got in there. But it's more the idea that I didn't have time to do it. It was while I was filming (*Fantasy Factory*), I just brought the film crew in with me with no warm up straight in there. I had to film all this other stuff that day so I had to play the game right away and get out of there. But it's not even that... it's that fucking chart. Did you see that chart? The percentages of tricks landed.

[Laughing] Yeah, yeah.

So yeah I'm like whatever, loosing to Koston, would not have beaten him anyway. It's just the fact that I'm on the bottom of 32 pros... three fucking tricks landed.

All because someone has too much time on their hands and a calculator.

The chart man... when you put it in a chart it's just... devastating.



Ryan Tiene

THERE'S ONLY A HANDFUL OF AUSTRALIA SNOWBOARDERS THAT CAN SAY THEY'VE 'MADE IT' IN NORTH AMERICA. TIENE WAS ARGUABLY THE FIRST OF THE NEW BREED. WHEN I ASKED TIENE TO DO AN INTERVIEW FOR THE 'CREATIVE' ISSUE, HE'S REPLY WAS 'SHIT IM NOT CREATIVE. I JUST SHRED IT!' WELL, THAT'S OKAY WITH ME.

Words by Rick Baker.

This page: Ryan Tiene and the Sydney skyline.

Photograph by Dan Himbrechts.

So this issue is meant to be the 'creative issue'. You admitted to me earlier that 'you're not creative, you just shred!'. So you don't consider yourself a creative person?

Yeah, I did say that. [Laughs] I wouldn't say I'm not creative with my snowboarding, I like to do things that are unique and fun. But when you said 'creative issue' I thought you were looking for the more arty bit deeper human than my lovely self! [Laughs] Well, creativity is having a different take on things and you certainly look at terrain differently. Was it difficult adjusting to the Whistler back-country? I can't imagine a more intimidating environment, especially to a kid who grew up in the mounds that are Australian mountains?

Yeah, it was crazy getting used to the mountains. So much snow such big jumps and a little Aussie kid riding with seasoned Canadians I was definitely a little scared but it was even harder learning how to sled!

I asked you earlier what it's like hitting those big step-down style jumps. Can you walk us through that experience? From waking up, sledding, hiking, building, guinea pigging, dropping...

Well, I just got back from sledding today so I'll run you through it. I woke up at 5.30am, met up with Clay and the guys at the petrol station, gassed up and drove to the spot. Got there around 6.30am, unload the sled and get up to the spot usually about 30 minutes later, depending on the zone. Find a jump (we usually know what we want to hit). Today we hit a jump we had never seen before so we were stoked - built it, then 'paper/issor/rocked' - I lost! Usually you wanna win so you can go first but in this case no one had hit this jump before so no one knew the speed - it was all up to Ry to make it happen. I was scared as it was my first jump back since I hurt my knee. I took a few in runs and went for it made the landing - stoked! Didn't land but got back up there and got a switch-back-7 so I was pumped. No photos [Laughs]. Sorry Rick! Then we went and built two other jumps ready for tomorrow. Got home at 8pm and I'm so dead right now... Sorry if none of that made sense [Laughs].

If DC said to you, "Hey Ryan, here's \$300,000, we want you do something cool with it", what would you do?

I'd probably try do a bunch of heli-boarding.

Have you met Danny Way?

Not yet!

What about Ken Block?

Yeah, I've met Ken Block. He's an awesome guy. He almost killed me!

How?!

I was in NZ with Ken and his Subaru, doing some extreme stunt work. Way, way too scary!

Dan Himbrechts told me you put over 6,000 kilometres on your sled last year. How's this year looking?

Nah, 2,500 miles. Not sure what that is in kilometres. I would go out every time I could get a filmer to come! This year I've done almost 1,000 miles - bit of a mellower season. The snow hasn't been that good and avalanche conditions have been crazy, so I've been trying to keep safe!

How's the new Sandbox film coming along? How about your part?

Yeah, new film is coming along nicely. All the crew is putting in 100% trying to finish it off. My part is coming along okay - still need some more moves but if I stay healthy it should work out.

Do you feel you've got your ender trick yet? Or are you still working?

I wouldn't say I have one yet [Laughs]. Yeah, I'm still working.

Was it a shock to get the ender part last year? Did you know before the premiere? Do you feel pressure to get it again?

I didn't think it would happen, I just thought I'd have just a part somewhere in the middle maybe not even a full part. I knew before the premiere as Clay gave me the heads up. I was so happy! I definitely feel a little pressure to have another good part but there is no point stressing about it. I just go out and film - what happens, happens. Just have fun.

Are you happy to be filming with the same crew again? Is that where you want to be? In Whistler with Sandbox? What is it about them that you like?

Right now I wouldn't want to be anywhere else. It definitely would be cool to film with a company in the States cause the exposure would be better, but right now I'm happy were I'm at and I couldn't ask for a better group of guys to shred with. No stress and fun times!

What about DC? Are you filming for them also? How does that work, splitting your time/shots like that?

I was supposed to do some with them this year but I've hurt myself twice and I don't want to embarrass myself in front of Devun Walsh [Laughs]. But I'll be out with them soon and will be filming with them next year.

That's another thing that impresses me about you, you're very organised. I can email you asking for shots and I'll have a collection of photos, photographers emails and another email asking if I got it all. Do you do this on purpose or are you

Opposite page: Committed in Seagrams, Whistler.

Photograph by Brian Hockenstein.

Pop magazine





*This page: Relaxing in Spain.
—
Photograph by John Scarth.*

YEAH, I'VE MET KEN BLOCK.
He's an awesome guy. He almost killed me!

*Opposite page: Cab 5. Rainbow. Whistler.
Over page: Back 7 Melon. Brandywine.
Photograph by Brian Hockenstein.*





just on your computer 24 hours a day?

No I definitely do this on purpose. If you can make someone's job easier and be easy to work with, it makes so much difference. In this game you have to be a self promoter and get things done - the best way to do this is be on top of your shit!

There's a lot of kids out there with talent, but they're not able to connect with the right people. How did it work for you? How'd you get in with the Sandbox guys?

For me getting the Sandbox gig was totally random and worked out great. Zack from DC in the U.S. sent me out a gift pack of all the new vids and said, "learn up." He told me I'd be filming with Sandbox! I was so stoked cause I was already going to Whistler, buying a sled as well as 'Time Well Wasted' being my favourite vid from 2007.

Do you think more Australian's will join guys like Robbie, Clint and yourself and start putting together legit parts? Is Australia critical enough of it's talent?

In Australia, we're definitely not critical enough of our talent. We have such a little industry and it seems like every man and his dog has a sponsor. If three quarters of them lived any where else in the world, they wouldn't be able to get a free wax. **What's been the biggest surprise for you working this year?**

Biggest surprise this year was getting hurt. It really brought me back to earth after having a injury free year last year - I just went into it gung-ho and now I really understand how much goes into getting a good part.

What was the dumbest thing you saw this year?
Probably one of my crew going out and partying

all night and not sleeping, then meeting us at the spot at six. Still high and drunk... Not the smartest move.

Someone posted in the Shoutbox on the Pop website that Robbie is doing switch backside 1260's. Can you believe that? Or can you do them double corked?

I'd believe it. Rob Dawg has got the skills. I'd love to try the double cork - hopefully this year. Right now, because of my knees, I gotta do stuff I know I can land and get shots. Hopefully spring sessions.

How are you staying fit and healthy?

I had a personal trainer back home and got massive [Laughs]. Nah, lost some weight and got a little stronger. I've hurt my knee twice this year so I've been out for about two months. It's just cartilage damage so nothing to major, but still a pain in the butt.

I got some photos of your little bro submitted last week. Is he better than you?

[Laughs] He will be stoked when I tell him! Better than me? Nah... Not yet.

He will be soon, little brothers are always better than the older brothers. It's just life. Are you looking forward to being back in Australia? What are you hoping to get done in the Australian season? Contests, photos, filming, relaxing?

Just hoping to have a little break from filming. I've got a trip planned for Bali, so I'm really excited about that. My first ever summer holiday! Hopefully I'll get some pits and bronze up [Laughs].

Well, good luck and thanks for killing it and making another good video. Let's do a premiere party!



Jan Snarski

LAST YEAR, JAN SNARSKI SOLD UP ALL HIS POSSESSIONS EXCEPT A VIDEO CAMERA AND A SNOWBOARD AND LEFT AUSTRALIA TO FILM WITH ANYONE THAT WOULD HAVE HIM. THE GOOD LADS AT VIDEOGRASS LIKED THE LOOK OF HIM. NOW HE'S IN THE PROCESS OF FILMING FOR WHAT WILL BE ONE OF THIS YEAR'S MOST EXCITING FILMS. HE HAILS FROM THE ICY TASMANIAN CLIMATE, CALLS THE WET STREETS OF MELBOURNE HOME AND IS NOW WORKING STEADILY TOWARDS THE DIZZY HEIGHTS OF PROFESSIONAL SNOWBOARD FILMER. HE TOOK A FEW MINUTES FROM HIS BUSY SCHEDULE TO GIVE US AN INSIGHT INTO HIS CREATIVE VISION AND PROVIDE SOME THOUGHTS ON THE AUSTRALIAN SCENE NOW THAT HE CAN SEE IT FROM A NEW PERSPECTIVE.

Words by Rick Baker

Photography by Paul Colby

So Videogress huh? You're working for Holden and Ashbury. The Monday meetings must be pretty intimidating. Mikey LeBlanc, Sean McCormick, Darrell Mathes, Nima, Mike and Lance Hakker... That's like a list of my heros!

I hear you about them being heros... it's easy to take orders from your heros. [laughs] It was for sure a little intimidating at first, I mean these guys made two of my favorite snowboard videos under 'Kids Know' and a good part of the roster is ex-MackDawg. Now we are planning out a film together! But after hanging with all the guys, they are mellow and we have a real good time when we all meet up on trips. Mikey is probably the funniest person I know. Every time we have a shoot together I'm usually in tears. You will see what I mean when the movie comes out, I feel pretty lucky to be shooting some of my favorite snowboarders. To a point, I guess it's an honor as my work/art/creativity is presenting these guys and directly impacting their careers and how snowboarding is perceived. The stuff I'm shooting I feel is changing snowboarding and that's something I have always wanted to do. It needs to happen.

So what is Videogress all about? How's it different to People, Think Thank, Team Thunder, etc. I really love those videos and they're on high rotation at my house, especially People. So the way I see it, the difference is that those guys are showing personality and then snowboarding. What we are trying to do is show personality through the snowboarding; through who the rider is, where they are, what they are doing and of course how it is shot. A long time ago I was with Mikey in Portland enjoying some coffee, we were discussing a similar topic and he left me with one quote, "What we are trying to do is make snowboarding watchable again." I agree with Mikey on this and this is essentially what Videogress is all about.

So far, it seems to have a pretty unique, raw visual style. Does that naturally come from just pointing a camera at a band of gypsy snowboarders, or was that a deliberate choice?

A lot of people ask me about the style and it's deliberate. Don't get me wrong, I love dolly shots and slow-mo but they have a time and a place. This isn't one of them. When Fully Flared came out it seemed like cinematographers started to take more notice of the cinematic aspects of their shots. Everywhere kids were using dollies and cranes, which are both amazing tools in their own place, but I think their over use stained the minds of viewers and people started looking at the cinematography and not the snowboarding. I even found myself paying attention to random objects smoothly moving out of frame as the camera moved along the dolly track and not even knowing what the rider was doing. The way we are doing it is in a sense reclaiming that skate influence older snowboard films had. The filming style and

techniques that the industry is turning its back on, we are embracing.

What equipment are you using to create that visual style? It seems pretty raw to me, lot's of hand dolly action?

The hand dolly is a personal favorite - cheap, easy to travel with. Seriously though, we are primarily using HVX cameras and we have been running Justin's VX1000 which has been sick. Usually at a session one of the riders will be filming second or third angles and it's cool to see where they film from and the audio you get is all time. We have also been running a serious Elph program and constantly burning through rolls of Super-8. While in Michigan, Dirks picked up a VHS cam so I will be hyped to use some shots from that too. Apart from the equipment, the filming style and the riders' style, the personalities on either side of the camera come together to give our film a soul of its own, which I think has not been the case with snowboard films of late.

Do you have to adapt your filming style to the project? Is it that much of an art form for you? Or do you bring a style with you?

When I start a job I always talk to the directors and producers about what they want to see at the end. For Videogress I asked Justin Meyer. He sent me a two page spiel on how he thought we should do it. The further I got through reading it the more excited I got and when it came down to the first day of shooting I was real stoked on what I had gotten myself into. But with that said, I always bring my own style - you can't help it, it's part of what you do. Everyone sees a particular shot differently. I talk to the riders a lot during a shoot but an angle that understands the snowboarding and what the rider is trying to achieve is the one I always go with.

I heard that you got the Videogress job because a certain heavy hitter personally recommended you for the job? Tell us about that.

Yeah, so I flew down to Australia to shoot with Jeremy and Keegan. It was a bit of a clutch decision but ended up being a good one (thanks Colby!) So I get to Falls Creek all good to hang with (Chris) Boadle. Then on the first day Blotto says to me, "Hey Jan, treat every day like it's your resume." I was speechless. I probably laughed - I do that when I got nothing to say. Anyway, I was tripping on Blotto being on the trip as I have been stoked on his photos forever as he always shot the Un-Inc... guys and I was stoked on what ever Romain was doing. So those few words set the tone for my trip and it all worked out. Working with those guys really got me stoked for the coming season. Aaron Hooper is an amazing cinematographer and great guy to work with. In the end I got offered a job at Burton which at the time seemed like a pretty good opportunity but as time ticked by towards the start of the season they restructured their media department with the hire of

ON THE FIRST DAY BLOTTO SAYS TO ME

“Hey Jan, treat every day like it’s your resume.” I was speechless. I probably laughed - I do that when I got nothing to say.”

Brad Kremer. Pretty much as soon as I heard this was happening I was like, “okay, I got to get a job.” It was late now too so I was trying everything. First thing I did was hit up Jeremy. I was like “Yo man, can you throw my name out there and see what gets back?” Later that day Mikey Leblanc hit me back with a job offer. I am not sure what Jeremy told him and I don’t think I want to know, but it worked. Thanks Jer! So my life is mellow now.

Of all the snowboard films that came out last year, which one did you like the most? What are your influences?

From the movies last year I really liked the Transworld movie, These Days. I liked the riders and how Joe Carlino put it together. The way Transworld puts together their skate movies really works for me; with the friends montage and all that, it was the complete package. It was also the first movie I saw at the San Diego premiers so when I’ve watched it ever since, I remember that night. It was a good night. I remember watching it and counting back the riders and when the credits rolled after Robbie’s part I think I was the most stoked guy there... Yeah Robbie!

Influences I kind of find everywhere. I find them in other movies and a lot of skateboard movies. Lately I have been influenced a lot by photography from snowboard stuff to non-snowboard stuff. It’s weird - I see the photo and imagine what would happen if there was a play button next to it and it started moving. It influences some of my angle choices, lighting, colors, etc. I like a clean shot like a photo; you know what you’re supposed to be looking at. Also, I have been shooting a lot of photos - the influences criss-cross between both film and photography. The two go hand in hand I think. When you are looking through a camera for the most part of your year you start seeing everything in a frame. Influences are everywhere.

What’s it been like witnessing the success of Australian shredders like Clint, Robbie, Tiene, Eacott in the US film crews?

I love seeing a friend and fellow Australian get

a break in snowboarding to move into the US scene. What I love seeing more is when that guy takes full advantage of the opportunity they have been given. The fact that both Robbie and Tiene ended their movies was crazy to me. It’s awesome to see them move up in their respective teams and move to other projects. One time, ages ago, Robbie told me he wanted to film for MackDawg. I said to him “Dude, me too!” I hope that our paths are not too far away from crossing at all and I guess last year People would have been MackDawg, so Robbie got there.

Do you think more Australians can make it? What’s required and what’s holding kids back? Skill, personality, work ethic etc?

This is an interesting question. I think it all comes down to work ethic, skill, and personality in that order. I think if you’re going to make it, you have got to want it. You can’t think your sponsors are going to make it happen for you. The problem I’m seeing in Australia now is that up and coming kids are getting a lot for what they’re doing and there isn’t enough pressure on them to perform from their sponsors. Over here, when you’re coming up you can’t really have a bad year; you’ve always got to be pushing and striving for coverage as there’s pressure coming from all around with riders constantly bumping each other off. In Australia it seems like it doesn’t really matter what you do, there is almost nothing to gauge what is seen as having a good year. I guess this is great as kids will hold their spots on their companies and grab their incentives for the shots they got in one of the eight possible issues of the various mags covering snowboarding. It’s when that kid says, “Hey, I want to be in a U.S. movie.” Things are not looking too good as I think the skill may be there but the work ethic is not. It seems hard for kids to make the jump from Aus to overseas. The few that wanted to make it have because they know what it takes and that it isn’t easy. When I first met Robbie we were riding in Mammoth I said “Man, you’re good. Why have I not heard of you?” He said, “I am waiting for Transworld.” He

then said, “I don’t want to be the best in Australia - I want to be the best in the world.” Kids have to think like that and sponsors should act accordingly. It’s not worth investing in a kid if he is not going to invest in himself.

You took a pretty big gamble when you sold everything and moved to Whistler to become a professional filmer. What were you thinking getting on that plane?

Well, it all started when I went on the first Burton trip to Falls Creek with the girls team plus Chris Owen and Aaron Leyland. Aaron, Chris and I worked really well together. These two dudes are amazing individuals. That trip was a really good experience and made me realise that I wanted to pursue cinematography as a career. So anyway, I was talking to Leyland after the trip and he said, “Dude, just come out and see what happens.” I was like, “Sweet. OK.” I always had this weird feeling that it was all going to work out but when I got there Leyland left his job to work for the big B and I took his job at Runway, couldn’t have been any smoother.

With so much of the Whistler scene deep in the backcountry, it must have been intimidating?

Yeah sledding, I just made sure I had insurance. I quickly got the nickname the wild man. For sleds, drive them like you stole them. Leyland gave me a crash course in using a beacon - I waited outside his house he hid the beacon. I went in and had to find it as fast as possible. He of course hid it in some old dirty undies in his laundry basket. Legend.

Well thanks for you time Jan. When can we expect to see Videogress?

My pleasure, anything for this magazine. You will be seeing Videogress the next time you will be seeing me. I am making plans on bringing it down to Aus for a premier tour which will for sure kick off in Melbourne after the premiers in San Diego. So be ready for that! We are planning something special and you all know how much I love video premiers.





Nima Jalali

OVER THE PAST FEW YEARS, THERE HAVE BEEN A SOLID CREW OF INNOVATIVE, CREATIVE SNOW-BOARDERS THAT KNOW THE DIFFERENCE BETWEEN A 5-0 AND A NOSEPRESS. KOOLEY, HEBBEL, SMITH AND... JALALI. NOT ONLY HAS NIMA PRODUCED LEGITIMATE VIDEO PARTS WITH REAL TRICKS, HE'S ALSO MANAGED TO RELEASE A SIGNATURE CLOTHING LINE WITH L1 OUTERWEAR, START AN EYEWEAR COMPANY IN ASHBURY AND START A NEW FILM CREW, VIDEOGRASS. YEAH, NIMA IS THE MAN.

Words by Rick Baker

Photography by Mark Welsh

Hey Nima! Quickly, what were you listening to last?!

Sam Cooke's 'Bring It On Home To Me'.

Okay, so doing my research for this interview, I came across a contest Transworld were running. It was a Nima-look-a-like contest. Did you see that?! It's kinda' funny, but kinda' weird. The kid even had the same stickers as you! I had no idea professional snowboarders actually had impostors...

Yeah, I saw that. I actually think he rides for Ashbury on the Korean team. He had next year's sweater that you can't buy in stores yet, so he must be hooked up through one of our distributors.

Well you've been hurt for the last two seasons, maybe you could use one of these impostors as a stand in, like a stunt double?

[Laughs] Definitely not. Taking a break from filming is good for me, and it's good for people who like to watch my parts. Who wants to see someone's video part every single year? It gets repetitive.

How's the knee coming along? Could you tell us a bit about it? Three surgeries is enough for any man. If you were a race horse you'd have been shot a long time ago.

and I've been helping out with shit on the back end of things.

It must be rewarding to be working on Videogress with another original, independent and immensely talented creative company - Holden Outerwear. Given all the talk about the economy and cutting back, it's pretty inspirational that two rider owned and operated companies can do something like Videogress.

I'm not gonna deny the economy is in a fucked up place right now. But I think a lot of it is psychological; if the news keeps putting it into our heads that we have no money, the first thing everyone does is cut back on spending. I do know lots of fools that have been laid off and I know it's a really serious thing. With Videogress and Ashbury, we're such small companies, and I think we bring some excitement to the table, so maybe the shops that are struggling a little bit see us as an opportunity to bring something fresh in.

There's an interview in this 'creative issue' with Australian Jan Snarski. Seeing as he's filming for Videogress, are you his boss? How's he been?

Technically you could say I'm his boss, but honestly I'm not. Nobody works for Videogress. Yeah, they're on salary, but I look at it as were all just working on this amazing project. If Jan fucked up,

team is the Lakers, my dad had season seats when I was like three years old, throughout most of my youth... Also, if your from LA, it's kinda mandatory that you like the Lakers.

How do you like the Lakers playoff chances this year?

It's a done deal. Lakers gonna take it this year, hear when I say... No one else has a chance. Boston, good luck and good night.

Now that winter's on the way out in the US, have you got back on the skateboard yet?

Not so much lately, but I'm gonna get a crisp new set up next week and start skating a bunch. Ashbury has taken up a bunch of my time, we all put 100% into it, and sometimes that means working on shit when you wake up, and stopping at 3am.

How is Ashbury skate coming along? What's got you excited? Will skateboarding get behind Ashbury? It hasn't always worked for snowboard companies in the past.

Well, we just added Bryan Herman to the team, he's my favorite skater, he's like a mini Tom Penny. I think skating will get behind it because we have the right skaters supporting it (Bryan Herman, Lizard King, Billy Marks, Garrett Hill and Adam Alfaro).

It for sure hasn't worked for snowboard compa-

WHEN SOMEONE SPENDS MONEY ON ASHBURY

it's not going to some business man who has nothing to do with skating or snowboarding. We're just kids who know what other kids want, so we make it!

The knee is good. Three surgeries kinda fucks you up mentally, but I'm past that now. I've been snowboarding all the time and having the most fun with it that I've ever had. I just wanted to stay out of the spotlight for a minute. Rehab was crazy though, you gotta really take that shit seriously... Mellow out on the drink, and take it seriously.

When I saw you in LA you said you had some shots. Will you be making an appearance in Videogress?

Well, I took a break. I won't be in the VG movie this season, but I'm filming a full part next season. I'll be editing the video with Justin Meyer

there's no way he would be fired, we'd just deal with it in the same way as if I fucked up on something. We put a lot of thought into who we chose to be a part of this thing, and they're in it for the long haul.

He tells me he's scared of beating you too hard at NBA Live, 'cause you might fire him. Who's your NBA team?

OK first off, there's not a chance that he could beat me. So that scenario isn't even possible, let's just get that straight. When I blew my knee out, all I did was play that game with the homies, so Jan.. you don't stand an outside chance. My NBA

nie in the past, but we're not just a snowboard company. We grew up skating, and some of my best friends are either skating in the industry, or working in the industry... about having success in skating, you never know till you try.

Australians might have heard the name Ashbury, but they might not know what Ashbury is. Could you tell us?

Ashbury is a skaters/snowboarders brand. Everyone who has any involvement with us is a true skater or snowboarder. When someone spends money on Ashbury, it's not going to some business man who has nothing to do with skating or



*This page: Ollie, Quebec, Canada.
Photograph by Mark Welsh.*



*This page: 5-0 Frontside 360 Out, Quebec, Canada.
Over page: Switch Front Board 270 Out, Quebec, Canada.
—
Photographs by Mark Welsh.*



snowboarding. We're just kids who know what other kids want, so we make it! All the goods are high quality, we'd rather have nothing out on the market than have shitty product. I swear by the goggles, and anyone who has ever shredded in them will tell you the same thing... Not very many companies (if any) make their snow goggles in Italy, the margins are too bad. Italian products are expensive but you get what you pay for. We're not trying to make a big profit, we're just trying to stick around so we can keep having fun doing this.

To be honest with you, I think I might like the sweaters and t-shirts more than the glasses! You're not the only person behind Ashbury. Tell us about Big Mountain Mike and Lance.

Mike is the best designer around, honestly he blows my mind with every design he comes up with. We do all our own fits on everything, so it all fits the way we want it. Lance is on point, without those two there wouldn't be Ashbury. We're all on the same page, so it makes shit a lot easier. Mike and Lance both grew up snowboarding with me, and it was always our dream to start a company. We've always seen shit the same way, so it's pretty much the best combo ever.

Between Videogress, Ashbury, your signature range with L1 and actually snowboarding, how the hell do you have any spare time?

I don't... At all! But it's fun, and one day things will slow down and I'll miss the way I'm living right now. I still put that time aside to go out with the

homies at night. By the way, L1 is amazing, and everyone should support a company like that, true snowboarders doing it for the love of snowboarding, really similar to Ashbury.

What about The Comune? What's that?

It's a clothing company outta LA, it's really cool shit. Good people, good gear, great team. The gear is seriously amazing.

snowboarding every day without any kind of plan. But doing this is amazing, I'll text Lance really late at night with ideas, I'm just really excited about learning about this stuff, it's similar to when I first started snowboarding... it's turned into an obsession.

The rest of the snowboard industry, both the kids and the corporates, seem to be very supportive of Ashbury and Videogress. Why do you think that is? Or am I wrong and am just not looking hard enough for the internet tight pants haters? I gotta thank our team for that one. We have one of the coolest teams ever assembled in snowboarding. Plus, were all really good friends with most of the people in the industry. Lance and Mike have both worked in the industry for a while, and were

both up and coming snowboarders at one point, so you just get to know a lot of those people. The snowboard industry is really small, and when someone is doing something that is right for the sport, I think those people get excited about it, and would like to see it succeed.

Well I know Australia has got your back. Thanks for your time. Best of luck to you and come down here and visit when you can. Flights are dirt cheap these days.

Man, Australia is definitely in my top spots that I need to visit! I would love to come out there! I hope I can make it out this summer. I have to give a shout out to James McCleery with Primary Distribution! I'm gonna come out and hang with all you guys soon... No joke.

I think when I saw you in LA, at midnight at some bar with free pop corn, you and Mike were passing design ideas around on an iPhone. Are you stoked to be running your own company? Did you ever think you'd be doing that?

Like I said, we have always talked about it, but to be honest, I never really thought it would happen... I just kinda live for the day and I was just



Steezy Riders

HARLEY DAVIDSON MOTORCYCLES, SNOWBOARDING,
AND SKATEBOARDING - A WILD TREK THROUGH THE
WEST.

Words by Tracy Anderson

Photography by Rob Mathis

An eight day Harley Davidson motorcycle epic, covering 1,725 miles with a crew that on any day swelled over 20-plus people; pro snowboarders, photographers, filmmakers, friends, heavily tattooed bikers, and a couple greased bike mechanics. An eclectic mix of people, a unique and very cool vibe - snowboarders and bikers, two worlds coming together to ride. Leader and organiser, Jeremy Jones brought together a tight knit crew, and as the days and the miles of asphalt pass by, we would only grow closer - all of us about to experience a snowboard trip like no other...

Day 1: Salt Lake City Push Off

The engines fired up in the parking lot of Salt Lake City's downtown Harley Davidson shop. With Utah the home to JP Walker, Jeremy Jones, Aaron Biittner, Jon Kooley, Josh Mills, Seth Huot, Mitch Nelson, photographer Rob Mathis, and several others making the ride, it only made sense to start it off here. Congregating early morning at the shop, riders kicked around waiting for the lagging latecomers to arrive, sipped coffee, made final equipment checks and mounted up the leathers. The anticipation was palpable, but soon enough Jeremy called it, holding his fist in the air and throttling his bike with the other. This was the sign; it was time to roll out.

Viva Las Vegas

Miles Covered: 420

The first leg of our ride would be the coldest. Temperatures were still low in Utah, and the wind chill was brutal. Best prepared was JP Walker - he wore a vintage one-piece pilot jumper, full leather with thick fur at the collar, along with an industrial pair of brown Timberland boots to round out the kit. But even JP with his warm ensemble felt the biting air when we made our first stop after 100 miles, "My hands are numb, my feet are numb," said JP as his fingers failed to remove the gas cap on his customised Harley. "I want to cry right now."

But we manned up, stripped in the gas station parking lot, added our extra layers, and again mounted up. We had no time to lose, we had to get to Las Vegas by late afternoon for a rider autograph session. Jones led by example and was the first to pull back out into the frigid air. A man of his word, he wasn't about to let his fans down.

After a day totaling 420 miles, we finally reached Vegas. The Mexican dinner they had waiting for us at the Las Vegas Harley Davidson shop was hard earned and appreciated.

Finally, a moment to relax and kick it with local snowboarders and bikers, talking about our next destination: Big Bear, California.

Days 2 and 3: Big Bear or Bust.

Miles Covered: 646

Layers were now shed as we screeched across the Nevada Desert - the heavy sun warmed us all, and by our second day we were feeling good on our way into California. Bear Mountain had just closed for the season, but when a heavy, A-list crew of riders like ours roll into town, resorts not only reopen, but also build special - as in "extra large" - features for the pros to session.

Ditching our bikes for our snowboards, we were shuttled by snowmobile to the top of the mountain where a massive wood wall ride had been erected. Nitro rider Josh Mills took control immediately blasting to the top for some frontside grinds. Jones, on the other hand, hadn't been riding for a few days and was trying to get into the groove, "Man, I feel worse than pre-season right now." Everyone looked at Jones like he was crazy, he's a rider who always kills it, even when he feels off. But he persisted, "At least you guys don't look like you're getting attacked by bees," referring to his style.

After the wall ride, we headed to a new rail designed by Seth Huot, who is a team rider for Bear Resort. If Jones had questioned himself earlier on the wall ride, he had no reason to here. Clearly his game was on point; backflip 270 out, switch nose press, backside rodeos off the side-walls of the feature. Seth was slaying it just as well. After all, it is named after him.

Day 4: Skate Session at Mammoth.

Miles Covered: 957

From Big Bear, we were off to Mammoth Lakes. Even though the area still had snow, and the resort was open for business, we weren't headed there for the shred. We were there to skate the 'Volcom Brothers' skatepark that was built in memory of native rider Jeff Anderson. From huge concrete bowls to ledges and staircases, the park has it all. Jones led the way with giant frontside airs and frontside lipslides. Jon Kooley proved he's been skating longer than he has snowboarding with backside effortless 180 kickflips, and JP Walker pulled down smooth blunt-to-fakies.

The crew proved that not only can they ride bikes and snowboard - they can skate too. At the end of the day JP lost a bet to one of the guys in the crew and was forced to wear leather cowboy chaps for the rest of the ride. He wasn't happy about it, but everyone agreed; he sure did look good.

Days 5 and 6: Northward to Northstar.

Miles Covered: 1,131

Highway 395 is the connecting road between Mammoth and Lake Tahoe, and it's full of short-radius turns and blind, curvy corners. With a similar sensation of riding through tight trees, for snowboarders this was a stretch of road that felt like home. Especially for Aaron Biittner and Jeremy Jones, who gassed ahead of the pack at lightning speed, leaning so hard their bike pegs met the asphalt, as indicated by colorful sparks. Thing is, when you get 20 competitive riders together, the speeds tend to get high - and they stay high.

After a stop at In-N-Out Burgers, we arrived at Northstar Resort in Lake Tahoe. Like at Bear, we were shuttled up the mountain via snowmobile and greeted with custom-built features to session. The first was a double wall ride, and it didn't take long for the riders to warm up to this one. Seth Huot nailed a double frontside wall ride to back 180 out. Aaron Biittner kept it smooth with backside disaster 270 outs, and Jones once again amazed all with frontside rodeo seven wall-to-wall transfers.

In the afternoon, we headed over to a triple line; a 20-foot down bar, then a rail gap to flat box, finishing with what the riders were calling the "sex change" rail - an eight-foot gap to narrow straight bar. JP Walker owned it here, doing a 50-50 up the 20-foot rail, pumping the drop in, and front boarding back down.

The Mack Dawg crew filmed with us this day as well - fellow riders Andreas Wiig, Iikka Backstrom, Lauri Heiskari, and Eero Niemela were at Northstar sessioning a giant kicker with nothing less than a helicopter filming. No big deal, right?

Day 7: Morning Out of Austin.

Miles Covered: 1,334

As productive and fun as Northstar had been, it was time to pack up and hit the road again. We had a big ride ahead of us by way of Highway 50, nicknamed "the loneliest road in America." It was the original path of the Pony Express and led to the one of the oldest towns in Nevada, a dusty old place called Austin. With riders pushing the limits under the cloudless desert sky, bikes climbed to speeds of 100mph, but it was still midnight before we pulled into the historical mining town.

While some of the crew hustled into motels for the night, Jeremy Jones, JP Walker and Mitch Nelson had another plan. Why check into a motel when we can sleep under the stars? As Jones explains the camping adventure, "We rode twelve miles of dirt road, dust kicking in our faces before we found a fire pit. Not a single street light,



WE COOKED FOOD IN THE FIRE
*shot six-shooters and howled under the stars;
 we were living like rogue bikers on the loose,
 holed up in our hideaway deep in the woods.*

not a single marker, just gravel roads in the pitch black of the night, jamming about 50mph. It was dicey, and we had already logged hundreds of miles that day. But it was a good camp session and, hey, I think my bike looks good dirty. We had a good crew that night, and it just added a good touch to one of the last days of our trip." We cooked food in the fire, shot six-shooters and howled under the stars; we were living like rogue bikers on the loose, holed up in our hideaway deep in the woods.

Meanwhile, the rest of the crew had made their way over to a bar called "The International Drinking Club." Cowboys drank whiskey and flashed their pistols, while the bartender told stories about the sealed off upstairs - supposedly haunted by a man whose dog still lives in the bar and called only by the name, 'Dead Man's Dog'. Equal parts creepy and weird, spending time in small backward towns like Austin only added to the experience.

Day 8: Winning In Wendover.
Miles Covered: 1,602

At the campsite, the fire had fizzled during the night and the air was crisp, prompting us to roll out at the crack of dawn and get the blood flowing. As we headed out for our final day of riding, our leather jackets were covered in dust and we smelled of smoke. We met up with the other and after some 'motorcycle surfing' down the main street of Austin - where Josh Mills and Jeremy Jones balanced on their bikes while driving - we hit the road hard, heading for our full circle back to Utah.

With one final stop in Nevada for a photo shoot in the Salt Flats of Wendover, the final stretch now lay before us.

Final Day: The Last Stretch. Circle Back To SLC.
Total Miles Covered: 1,725

For the final 125 miles, we were all anxious to get home and riders broke off into smaller packs - four here, five there - with the wave of a hand

as our individual exits approached, the trip had come to end. It was an unforgettable trip for everyone. But rest assured the Steezy Riders will, indeed, ride again.

The Riders:

Jeremy Jones:

This has been a crazy bike tour. We've been going for eight days, covered almost 1,800 miles. The camping session we did one night left me pretty crispy. Didn't get a ton of sleep, and we'd already been hammering it out for so long - both on the bikes and snowboarding. It'll leave you a little dazed.

This bike is bolts though. It's all about being with your friends, riding bikes, camping and snowboarding. My bike is my main mode of transportation. I have a '95 Soft tail Springer. I bought it off my pops two years ago and I just started hacking it apart. I redid the whole rear end, did my own fender, my own struts, moved up this sissy bar to carry my gear on the ride. Redid the wiring, put on new signals, added new pipes, did a lot of the powder coating myself, did the shifters - so you know, just kind of getting my hands wet. I didn't know much about bikes before so it's fun to just dive in and start hacking. It still runs, so...

JP Walker:

It's been a crazy ride. The days have gone by super fast. It's been pretty rad - basically it's been 20 dudes just pointing it on our bikes across the desert. Hitting up spots along the way to go snowboard and skate. I mean - it doesn't get much better than this.

Aaron Biittner:

This trip has been sick man. Just being able to cruise my new Sportser with all these guys has been so much fun. Taking the corners on the 395 was probably the best stretch for me. I'll definitely be doing this trip again next year.

Jon Kooley:

The trip has been good. I've had some minor breakdowns. My bike is a little sketchy. I wasn't able to ride my bike the last leg of the trip - it had to get placed in the follow-vehicle trailer. The bad part is that I ate too much shitty fast food on the trip. The last part of the trip in a Austin, Nevada I got a sweet "International Drinking Club" shirt with this chick named "Jesse" on it. There's a giant painting in the bar of the same girl - supposedly she bartends there too.

Somebody told me 200 people live in Austin. It's a crappy little town. I don't know why we stopped there - it was like, 80 miles out of the way. But I guess since we did it last year we had to do it again this year. The bar where I got my shirt was the only good part about Austin. Apparently the International Drinking Club is haunted. You can sleep there if you want, but only if you're filming for ghosts.

Josh Mills:

The Harley Davidson trip has been awesome. I kind of lone wolfed it a little bit. Went and saw my parents down in Southern California, went to South Lake a day early to go see a girl and party with some friends, but it's been super fun. The snowboarding on this trip has been really fun too - Big Bear was fun, and the one day I rode at Northstar was pretty fun.

Seth Huot:

Man, after ten days of this ride, I'm feeling crisp. We've been riding like a steel horse. The trip has been mind blowing. Chance of a lifetime. Experience of a lifetime.



ENDER

Coffee /

DOES ANYONE REMEMBER L.A. STORY WITH STEVE MARTIN? THE SCENE AT THE RESTAURANT WHERE THE MAIN CHARACTER, HARRIS, ORDERS A “HALF DOUBLE DECAFFEINATED HALF-CAF, WITH A TWIST OF LEMON.” NEARLY TWO DECADES LATER THE COFFEE ORDERS ARE ONLY GETTING LONGER - HERE’S A QUICK GUIDE TO THE COFFEE MENU.

PHOTOGRAPHY: Rick Baker
WORDS: Dave Keating

I’ve never met anyone that didn’t like the smell of coffee. Estate agents use it to make homes more homely, book stores use it to keep customers browsing and it is always referenced in advertising material when talking about mornings, relaxing and meeting friends. The coffee house has become an essential ingredient on Main Streets across the anglo-sphere where it has replaced traditional social outings especially in countries like Australia, the States and the U.K. Why have they become so popular? To me, Howard Schulz of Starbucks put it best when he described a good

coffee house as being a ‘third place’ outside of the office and away from home. It offers a chance to collect your thoughts, chat to friends, read or watch the passing people and in a world where the lines of home and office have become so blurred, that third place is becoming more valuable. So, what if you’re not yet a coffee drinker? The idea of an ideal third place might sound good but confusion about the menu board might prevent you enjoying the experience. To ease you comfortably into the third place where you can enjoy the rich, smooth flavors from the far reaches of the globe all for only a few dollars, here’s an easy guide to ordering coffee.

There are many varieties of coffee you can order but I’ll start with the basis for all the designer drinks available... the Espresso/Short Black - These are varieties of shot size coffees. Espresso and Short Black are common, everyday coffees throughout most of Europe. They are quite tasty but very strong. To offset some of the bitterness, adding a little milk turns an espresso into a Macchiato. This mellows the flavor a bit but if you’re just starting out with coffee then it might be worth holding out on these for a little while and trying something like the world’s favorite coffee, the Latte. It is traditionally prepared using double strength coffee as a breakfast drink in Italy however the version commonly served outside of Europe is now one third espresso and two-thirds steamed milk, with a layer of foamed

milk approximately five millimeters thick on the top. In the process of researching this article I have learnt about a new phenomenon known as ‘ghetto latte’. This is where you buy an espresso and use the condiments on the stand to convert it to a latte - it’s one way to toughen up that decafe-skinny beverage. Next up, Cappuccino. Again, traditionally a breakfast drink in Italy, it is prepared using even thirds of espresso, milk and foam. When correctly served, the cappuccino should only be 150-180ml however lots of stores will sell them up to 600ml. Long Black/Americano - this consists of a single or double-shot of espresso combined with between 30 - 470ml of hot water. Very similar to a drip (or filter) coffee but with a slightly stronger taste. And finally, a great desert coffee; the Afogato. It’s vanilla ice cream with a shot of espresso poured over it and provided it’s quality ingredients, it tastes amazing!

There is so much more I could cover like the roasting process, water temperatures, the differing flavors of different regions, the type of machine you use to create the coffee and how that affects the way you should grind the beans... it is endless. However, the above should help clear up a few things from the menu board and give you confidence to slide into a booth at the local coffee house, order that half-caf-machiato-with-whipped-cream, one-and-a-half-sugars and a twist-of-lemon and enjoy a break from work and home.

alife®



AUSTRALIA : EDUKATED . ESPIONAGE . HIGHS AND LOWS . HYPE . THE LAB . LACED . LEVEL 3 . MAW . PROVIDER • NEW ZEALAND : EMBASSY . QUBIC . ALIFENYC.COM



ENDER

Wine

GO FROM BEER SWILLING BOGAN TO WINE CONNOISSEUR IN 60 SECONDS WITH OUR EASY GUIDE.

PHOTOGRAPHY: *Rick Baker*
WORDS: *Dave Keating*

I've long been out of the dating game - seven years ago while enjoying the single life I took a European trip with a buddy planning on cutting a swathe through the single ladies of the continent. Our plans were cut short when I met my current girlfriend within 14 days of landing. So, when asked to write a beginners guide to wine for our male readers to look more suave in front of the ladies, my first point was "Act dumb. If you impress too much initially, the relationship has nowhere to go but down." And with that in mind, learning about wine too early is only going to spell doom for your developing romance.

Assuming this relationship has a chance and you've opted for an eatery that lacks paper crown hats for the kids and has actual linen

table cloths, then knowing the basic varieties of wine will be useful. For an easy drinking red wine there is no better than Merlot. This is typically a sweeter red and a really good choice if you're still making sour faces when sipping wine. The next step from Merlot is Cabernet Sauvignon (Cab Sav). It is likely to have a heavier, wooded taste with more tannin. Just FYI, as tannic wines age, the tannins begin to decompose and the wine mellows and improves - this would make for wine that is "best cellared for X amount of time". If the night needs it, you can bust that one out to impress. Pinot Noir is generally a more delicate wine that tastes of red fruits like cherries, raspberries and strawberries. Our cousins across the Tasman (New Zealand) make some good Pinot. Finally, want to buy Australian? Shiraz is the go. Typically big, bold and spicy flavours and aromas of leather and black fruit. Goes well with a wide variety of foods and it's a great BBQ wine.

If you're going for a white wine then Chardonnay is very versatile. However, I don't care for it. It was very popular for a long time and is now like wearing wayfarers to an MGMT concert - very unoriginal. It could also be that I don't eat seafood and Chardonnay is definitely the go with seafood. Riesling again, not a favorite of mine. Generally a crisp, clean wine with green apple, pear and lime flavors. Riesling pairs nicely with spicy foods like Thai. Sauvignon Blanc is my kinda white - fresh, crisp and aromatic. New Zealand Sauvignon Blancs are a safe bet for good drinking. If your memory is unlikely to hold all these types then just remember - if you're having

Italian, go for Shiraz. If you're eating seafood or Thai, then Sauvignon Blanc is the go.

Restaurant etiquette usually has the waiter approach the male at the table and offer a taste of the wine. Unless you're a trained sommelier and are planning on spitting the mouthful onto the restaurant floor, then save the awkwardness, pick up the glass and smell the wine - if it doesn't smell like vinegar, you're good to advise the waiter to keep pouring. If it's a first date and it's not going well, order a second bottle now.

If you fancy yourself a wine expert then, remember this because it's important, keep quiet. No one else at the table has any interest in your musings on the benefits of the '93 Grange over say... the '88. The only person remotely interested is the waiter who will return to the kitchen and mock you endlessly to the chef before the kitchen hand summons phlegm from deep in his esophagus and deposits it on your salad telling you its 'dressing'.

Finally, no matter what anyone says, paying more for a bottle of wine doesn't necessarily guarantee a better drink - I've had \$200 bottles that tasted no better than the \$10 bottle off the IGA shelf. While it might sound impressive in your head to be ordering 'your finest bottle of wine,' if it tastes like Windex then you're just going to look stupid. Pick the wine you want by A. Type of meal (red or white?). B. Budget. C. Your personal preference. At the end of the day, quite often the waiter is a great guide (as long as you're a good tipper!) and it's worth asking their opinion. Hope this is some help and here's cheers...

Pop magazine

ONLINE STORE
capital17.com.au

NOW AT
9 HARDWARE LANE
MELBOURNE 9670 1412



LNP in the Benjamin Jacket.



holdenouterwear.com

Timeless Quality

HOLDEN



WWW.RIDESNOWBOARDS.COM



RIDE
SNOWBOARDS
DARRELL MATHES
THE CONTRABAND

Ride Pro Team 2008/2009

- Hana Bearman
- J.J. Thomas
- Mikey LeBlanc
- Darrell Mathes
- Andrew Hardingham
- Juuso Laivisto
- Nico Droz
- David Aubry
- Marco Feichtner
- Priscilla Levac
- Takashi Nishida
- Hiromi Takahashi
- Aki Hiraoaka

CONTRABAND™
SINGLE STRAP SEDUCTION
FAST, EASY, AND LIGHT



Photo: Andy Wright

**RIP
CURL**
RIPCURL.COM.AU
NATE JOHNSTONE



**RIP
CURL**

TEAM JACKET
& PANT