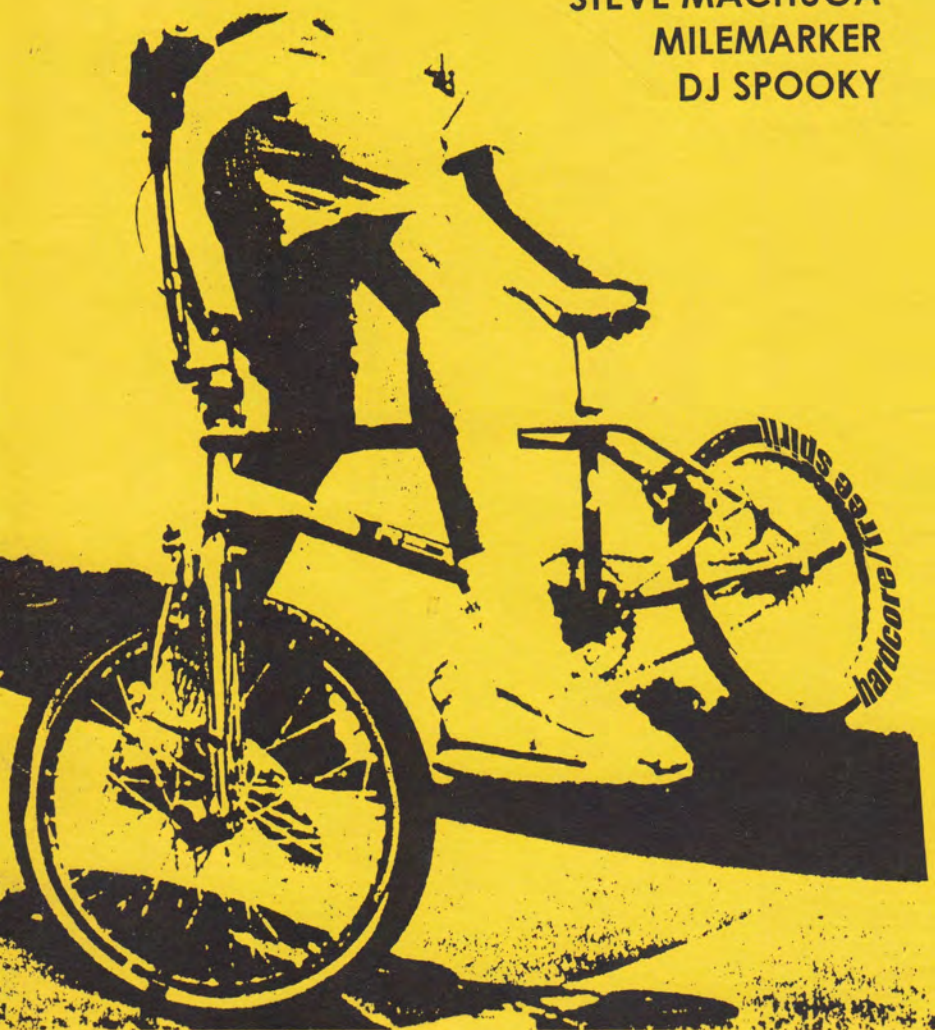


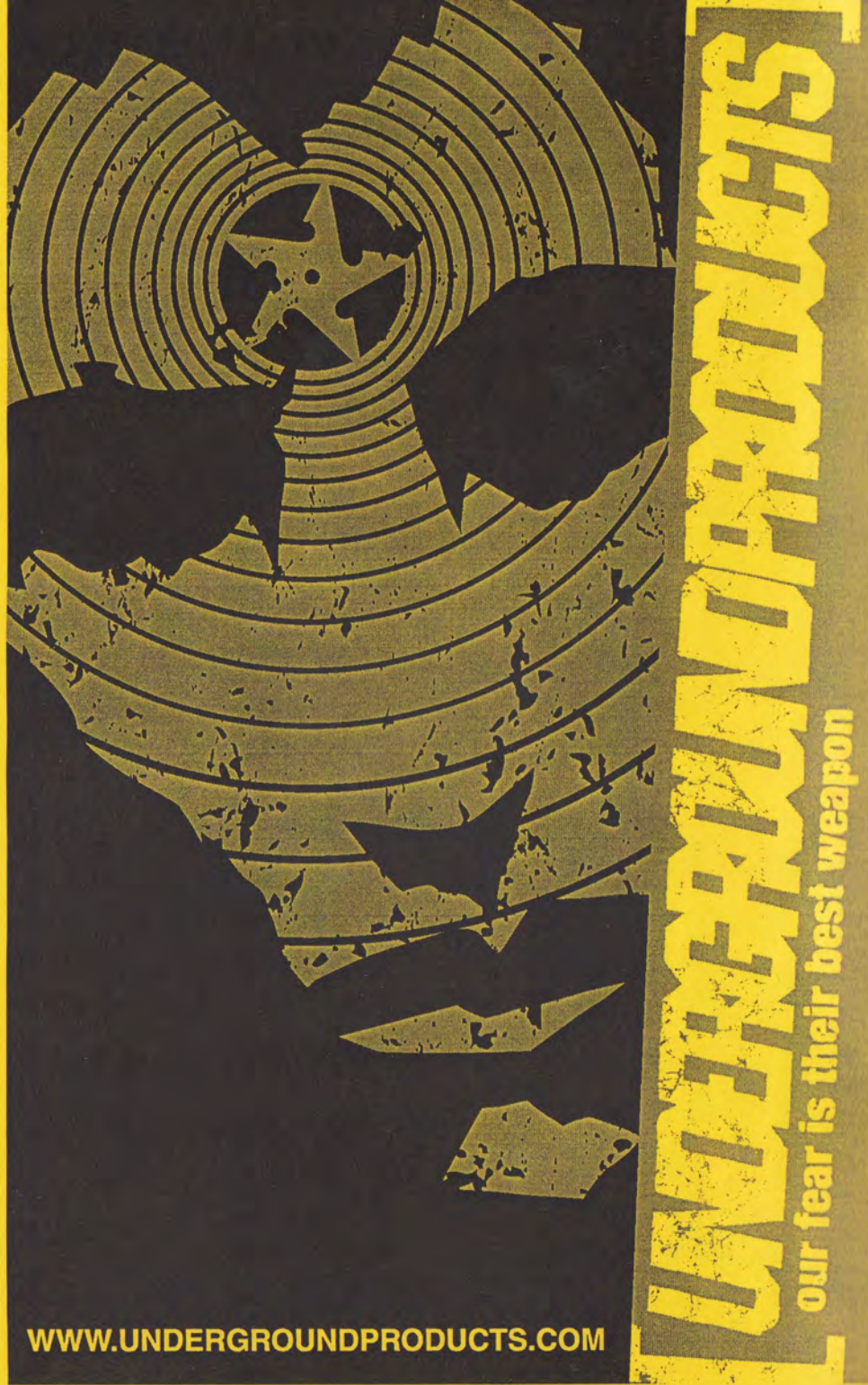
HEADTUBE

THE THINKING MAN'S BMX MAGAZINE <<http://www.headtube.com>> WINTER 01/02



LEIF VALIN
STEVE MACHUGA
MILEMARKER
DJ SPOOKY



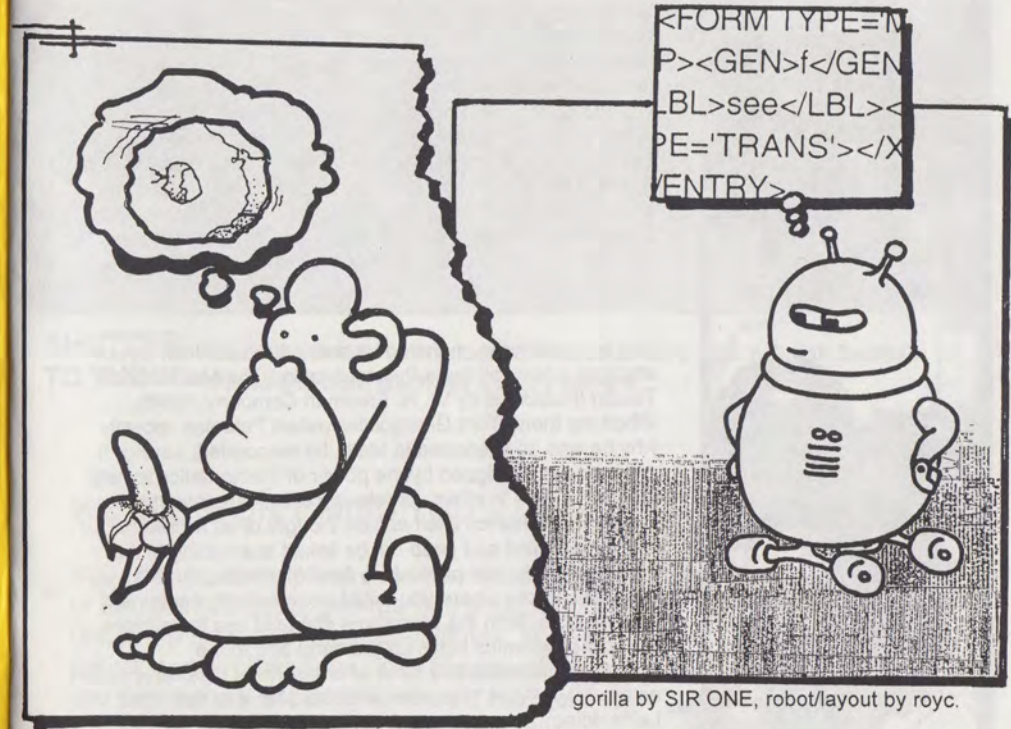


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know the parameters as initially defined

"It was the tandem alignment of wheels that created the velocipede and then the bicycle, for which the acceleration of wheel by linkage to the new visual principle of mobile lineality, the wheel acquires a new degree of intensity. The bicycle lifted the wheel onto the plane of aerodynamic balance, and not too indirectly created the airplane. It was no accident that the Wright brothers were bicycle mechanics, or that early airplanes seemed in some ways like bicycles. The transformations of technology have the character of organic evolution because all technologies are extensions of our physical being."

Marshall McLuhan
Understanding Media: The Extensions of Man
(1964, p. 182)



gorilla by SIR ONE, robot/layout by royc.

then push beyond.

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Contributors: Matt Bailie,
Steve Machuga, Mike
Leask, Sam Lyons, Big
Island, Stephen Cohen,
SIRONE, Brian Peterson.



On the Cover: Unknown old
school flatlander. Photo by Brian Peterson.

Though this may look at first glance like a one-man operation, heaps of gratitude are owed to these ones: Jenny Blythe, Steve Machuga, Leif Valin, Al Burian, Paul D. Miller, Big Island, Matt Bailie, Brian Peterson, Sam Lyons, Ronnie Bonner at UGP, Klaus Dyba at WeThePeople, Bill at BMXplosion.com, Todd Lease and Blake at Dan's Comp, Nev at backlashBMX.com, Matthias Meyer at Dragonfly, Chad Ashley and Notaword (good luck to your separate ways), Chris and Kid Brother Collective, Milemarker, Jill Brazil, Cynthia Connolly, Jared Souney, Bob Kronbauer, Andy Jenkins, Mike Daily, Mark Lewman, Andy Zalan, Ethan Dale, Jeff Weisner, John Paul Rogers, Mike Kay, Tom Gourgoulias, Chad Foreman, Jimmy Buchans, Dave Young, Aaran Dustan, Taj Mihelich, Toast, Patrick at Pyro Circus, Leigh Ramsdell, Jessica Hopper, Maria at Blue Ghost, Mark Eaton, THEM, Jeff McLeod, Adam Voith, Billy Wimsatt, Tod Swank, Ron Wilkerson, Olympic Sports, Sean Walling, Eric Black, Mark Wieman, Ryan T. Lane, rustybikes.org, Brian Benson (Team Anonymous) and the forgotten ones.

The fractal images on the cover and in the Leif Valin layout are from a book by Ivars Peterson called *The Mathematical Tourist* (Published by W. H. Freeman Company, 1998). When my friend Tom Gourgoulias asked Peterson recently why he was so interested in Math, he responded, saying, "I am especially intrigued by the power of mathematics to help explain things - in effect, its relevance to the real world, even though mathematics itself can be thought of as a 'creation' of the human mind and need not be linked to anything in the physical world... I'm particularly fond of pointing out the everyday places where you might unexpectedly encounter mathematics, from the algorithms that ants use to estimate the size of potential nests (in the dark) and to the unpredictable twists and turns of amusement park rides such as the Tilt-A-Whirl." I wonder what he'd have to say about Leif's riding... -royc.

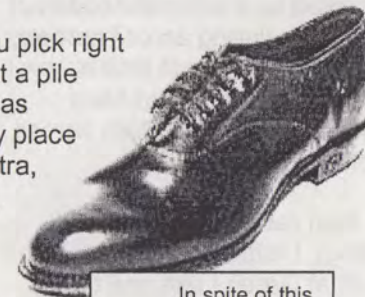
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SHUTTER TO THINK Chris Martindale with a foot-jam nosepick on a wall in South Seattle. Photo still from Machuga's video camera.

WORLD WON'T MISS YOU by Matt Bailie

You change at my place I tax one shoe. You pick right or left, but you gotta give me one shoe. I got a pile under the sink. I consider substitutes, such as perhaps your other shoe. You change at my place you pay a shoe. Maybe you should bring extra, you better think of that before you show up. Cause I'll say "SHOE TAX TIME, MOTHERFUCKER" and then it's time to pay. Don't think you won't pay me a shoe, because you will pay me a shoe if you change at MY place.



In spite of this column, Matt Bailie is not a madman.



crownfarmer.com

Introducing: STEVE MACHUGA

A coupla months before I moved away from Seattle this last time, I finally ran into my old friend Toast. We were track-standing at the Green Lake dirt jumps, catching up, when I noticed that the guy to my left on the Terrible One (Toast was to my right on his Terrible One) looked hella familiar.

As Toast and I pitched shit at each other, I remembered the first time I went to the Everett Skatepark. There was a guy there, riding around (on a Terrible One), ripping the place up. He went big, he yelled a lot and he had braces on two of his fingers on his right hand causing them to stick straight out from his grip. He continually taunted other riders and presumably friends by pulling impossible moves and yelling, "If I can do it with two broken fingers...!"

On my way out of the Everett park that day, my attention was ransacked by the familiar sound of a BMX bike flailing across cement. I turned around just in time to catch a broken-fingered hand sling a broken-linked chain across the park.

Just then (as Toast was in mid-shitfling), I realized that the guy to my left at Green Lake and the loud, broken-fingered aggressor at Everett that day were one and the



(photo by Sam Lyons)

same. He introduced himself as Steve Machuga.

Over the next several weeks, I was acclimated to Machuga's brand of loud, aggressive, often out-of-control street riding (he claims to enjoy skidding and yelling and he does plenty of both). He spends more time on his bike than he does anywhere else and he rides everything with the same supercharged attitude. He's the only guy I've met who will spend three hours with me riding in a parking lot with a curb and a slightly under-vert wall and absolutely rip it with technical combinations, high-speed power moves and crazy style to boot.

Though he claims he hates the name now, Steve runs a nascent BMX parts company called "Today Forward." He designs stuff, he and Chris Martindale test (read: "try to destroy") stuff, and his dad (back in Steve's hometown of Erie, Pennsylvania) manufactures stuff. So far, he's got bulletproof pegs and sprockets with a stem in the works. The impetus for Today Forward is simple: Tired of breaking other companies' parts, Steve decided to make his own.

Steve's day job is working on airplanes, but it affords him more than ample time riding his bike and roaming the mountains of the Pacific Northwest.

After spending several weeks riding with Steve, I can tell you he's a great rider, a good friend and an all-around class act. Ladies and Gentlemen, Steven Machuga:

Age?

I am twenty-seven years old.

Years riding?

(This excludes my first huffy that had fenders but that thing still got air) I started racing when I was twelve and I have been up and down since then.

What are your plans with Today Forward?

I really have no set plan forward, maybe take steps back to start over product designs.

Are you really going to change the name?

I don't have a good reason for wanting to change the name. I simply hate it.

I've noticed that you seem to have a lack of concern for the BMX industry; how did you arrive at this healthy attitude?

I think you are wrong there. I *am* concerned. So concerned. I could actually give three concerning shits for the glamour and fame leading half the people to continue riding. (Like this hasn't been said before) WHEN I WAS YOUNGER, the only big rewards were two BMX bucks redeemable at a local shop or some dust collecting trophy, still collecting. Clearing more bikes upside down at the gully than the day before or learning how to skid further was exciting. The industry is not what lures me to get back up.

What are some of your favorite books?

I enjoy books by Tom Robbins, J.D. Salinger. It varies often and it will change day to day. Tonight, *The Maine Woods*. The next could be some Bukowski...

I just found out that you have a metal rod in your leg. How'd you get that?

I was in Erie for vacation and a few of us were

...→



Background photo: Steve with a "Table Up" (a verticle Tabletop) at Greenlake in Seattle. Photo by Mike Leask.

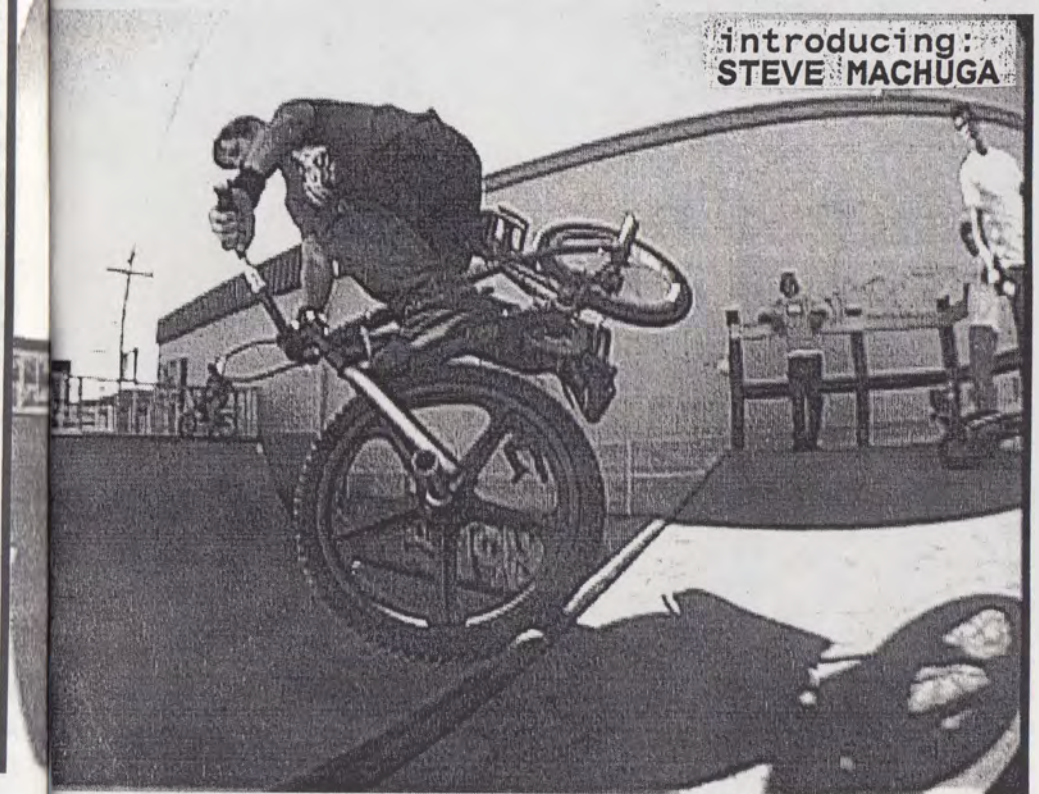
→...stalling on some new dirt pile when I decided to use it as a lip. I landed, rubber down, a few soft piles away and stopped dead. My shin decided it was tired and split in two. It got me a quick ride to the hospital and a free month off work. I think I was on the crutch crew for six months.



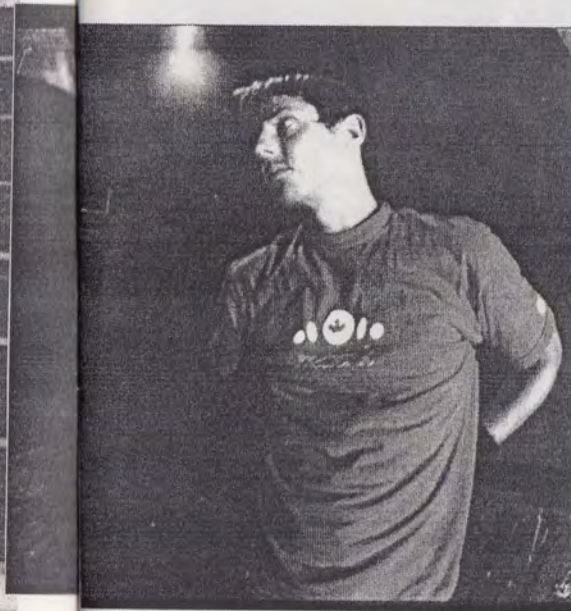
You can find out more about Steve Machuga and **Today Forward** at:
<http://home.earthlink.net/~chestofglutton/>

The boy ain't right... Backwards ledge by Machuga. Photo by Michael Leask.

introducing: STEVE MACHUGA



Machuga with a Canadian nosepick and a mag on front. Photo by Mike Leask.



Favorite riders?

My all time favorite is "for Chris sake" Martindale. I get to ride with him about everyday... Mike [Leask], Harrison, and Scott [Zorn]. Without those guys, I'd probably leave Seattle. Also Ty Stuyvesant, Mike Szczesny, Chris Doyle, Kris Bennett, et cetera. I only see them ride when I visit home though.

Whom does Steven Machuga respect?

I respect a lot of people whom are close friends/family to new people I meet. They can easily lose that as fast as they earn it.

You do not drink or smoke. Tell me why you've decided to skip out on those?

I dislike it. 🐻




SHUTTER
TO THINK

Mike Leask bounds off the Wall of Death in Seattle, WA. Photo by Steve Machuga.



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LEIF VALIN

I met Sean McKinney several years ago at a jam in Olympia, Washington. As we were yammering on about flatland, college and beer, he stopped me mid-sentence and asked if I knew Leif Valin. I admitted that I did not, but that I knew who he was. Sean said I looked and acted like him. I thought it was weird, but we continued our rambling undaunted.



Leif mug stolen from Biggie Eye.

Years later Mike Daily came to visit me when I lived in San Diego. We were walking down Adams Avenue, book shopping and talking when he stopped me mid-sentence and asked me if I knew Leif Valin. After he said that I looked and acted like him, I knew I needed to investigate.

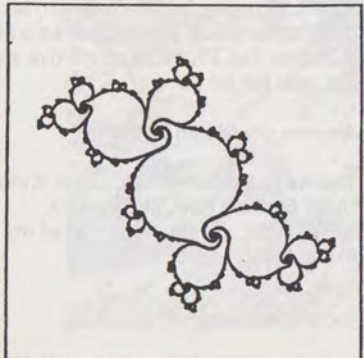
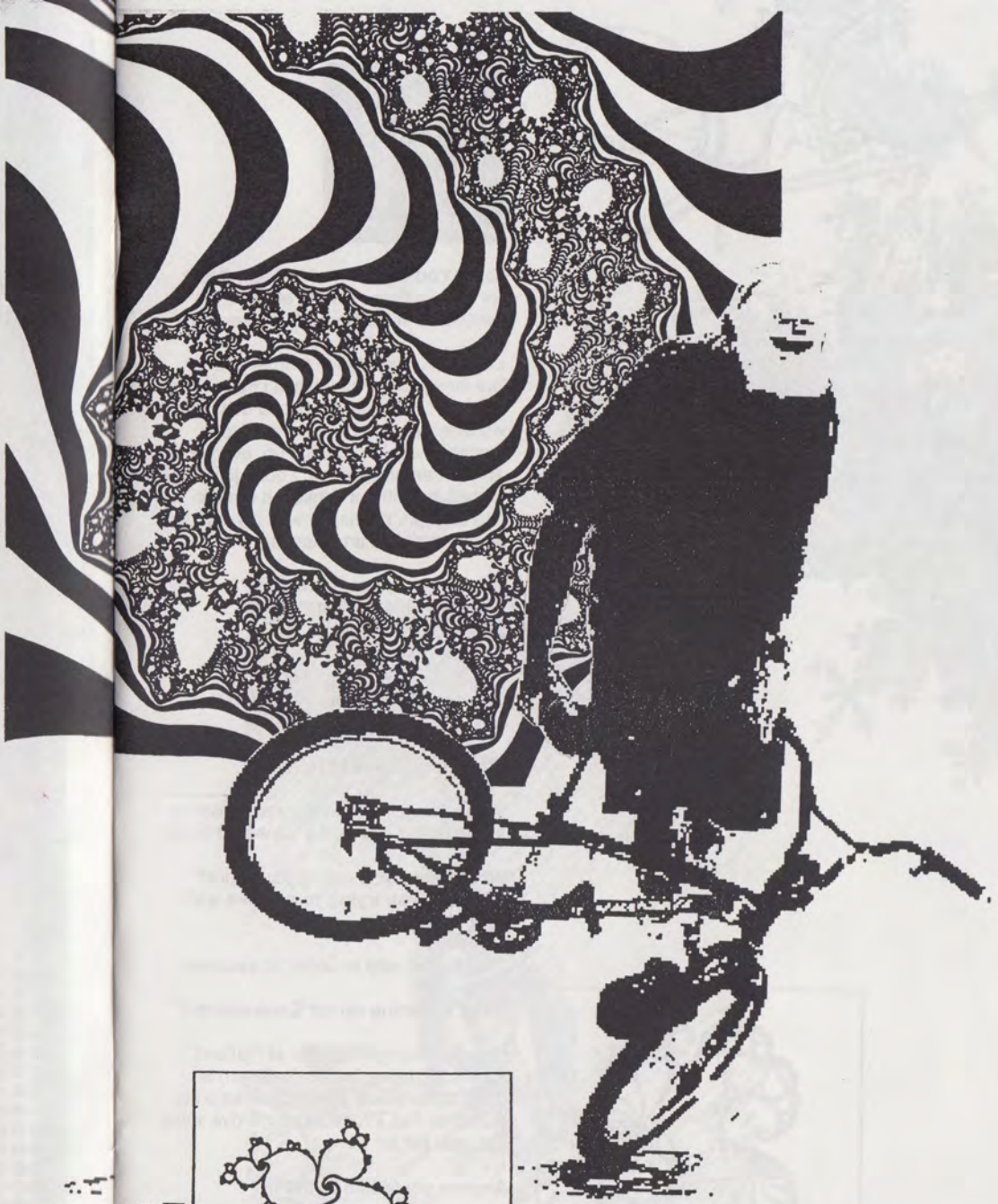
DO THE MATH

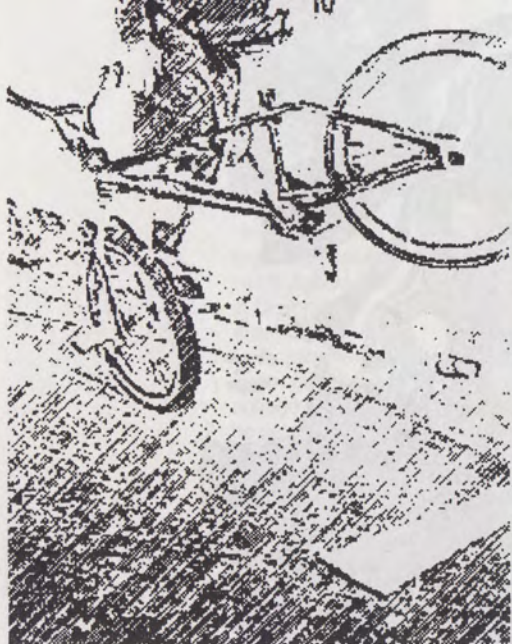
I first contacted Leif about a year ago, just after the Daily incident. I told him both stories and he replied, "It's good to know there are two of us, that way the Red Team won't know who's who when the Eagle flies."

Leif Valin has been a fixture in the underground flatland scene for over ten years now. Originality, weirdness, a true love for riding and a propensity to treat those with whom he comes in contact with respect are hallmarks of his style. He also runs a BMX company called Contraption.

Leif recently left his long-time sponsor Hoffman Bikes to join his friends on the Eastern team. Being as he travels quite a lot to ride his bike as much as possible with as many of his friends as possible, I caught up with him the only way I knew I could: online.

...→





c = .11 + .65571



royc: You were with Hoffman Bikes for a long time. Tell us about the switch from Hoffman to Eastern.

Leif Valin: The whole Hoffman crew is like family to me so it wasn't easy leaving. I was offered a good deal working with Leigh, Jon and Mike at eastern, I couldn't pass it up, everyone at Hoffman understood. I don't jump into something without thinking it through and through. I'm happy with my situation and haven't lost any friends.

What about your filmmaking (i.e. "Plastic")? Is that something you're really into?

Yes, I like to, but I don't subscribe to indie film magazines or anything like that.

What do you like to read?

Various things. I haven't read a book in a while. Last one was a Vonnegut book.

**What keeps you riding your bike?
What are you trying to achieve with your riding?**

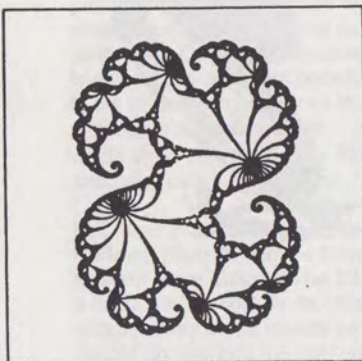
The quarter mile in under 20 seconds.

What's coming up for Contraption?

Hopefully something, Pat at Flatland Fuel (<http://www.flatlandfuel.com>) is going to distribute Contraption so a big thanks to Pat. Probably no tie-dye shirts this year either. Sorry.

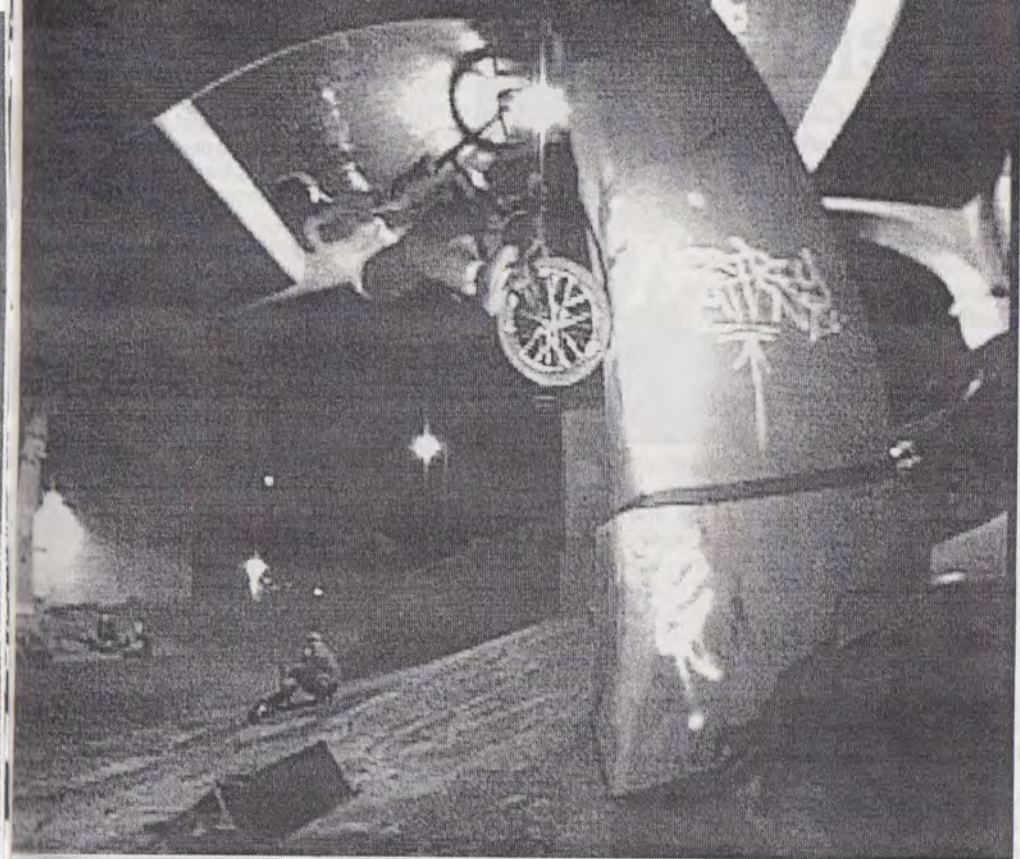
Anyone you'd like to thank?

Thanks to Eastern Bikes, Leigh, Etnies, UGP, Flatland Fuel, Drews BMX, HEADTUBE, Primo, Greg and all my friends everywhere.



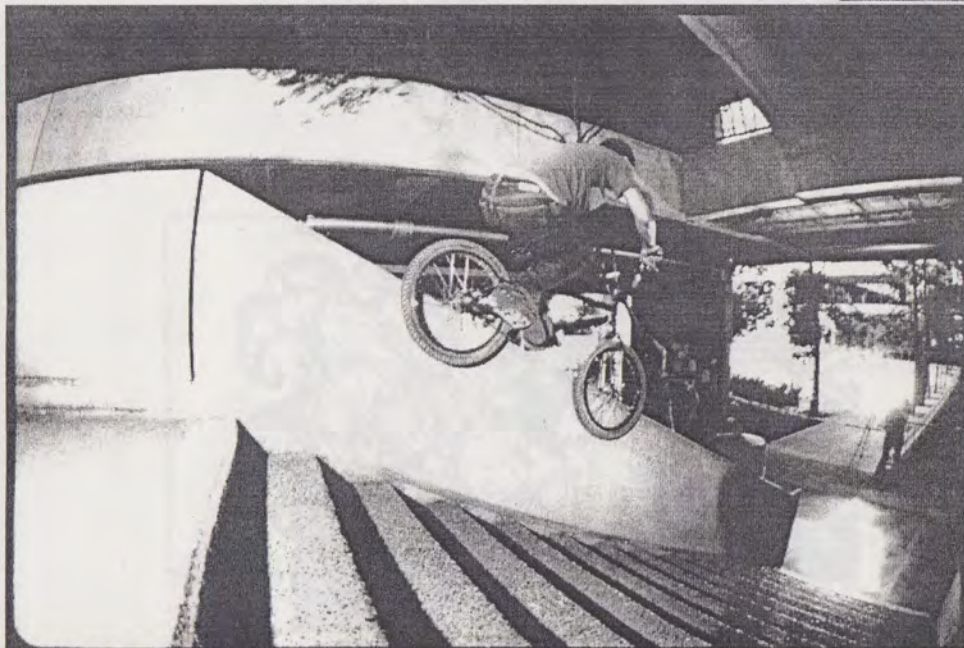


Brian Benson nose pickin' at Rail Runners in Atlanta (Photographer unknown).



SHUTTER TO THINK

Chris Martindale, high up the Wall of Death (Photo by Steve Machuga).



Steve Machuga marking up a ledge at North Seattle Community College. Photo by Michael Leask.

<http://www.headtube.com>



Milemarker



The collective known as Milemarker has a vast and prolific output that encompasses much more than the average independent band: Dave Laney puts out a printed alternative media quarterly called *Media Reader*, Al Burian self-publishes a zine of his travels and views

therefrom called *Burn Collector* (the first nine of which are collected into a book) and Roby Newton does traveling puppet shows and animations. At the time of this interview, Sean Husick had just become their second drummer to leave to pursue a solo career and they were playing with Noah Leger (of Taking Pictures, the Speaking Canaries and Hurl) on drums. Core-member Al Burian stepped in to answer the following questions:

royc: As a collective of individuals with a steady, varied and prolific output outside of the band, what is it that drives you to do so much?

Al Burian: I feel like I do the band because there is this abstract entity of a band and it wants to be realized, somehow, it wants to be a band. And then I feel like I do other things outside of the band because there are things I feel like expressing which don't necessarily fit into the agenda of what the band is expressing.

Richard Metzger once said that the most subversive thing one can do is to become popular. In the spirit of this quote, I have often argued in defense of bands like Rage Against the Machine, stating that - in spite of the fact that they create revenue for evil companies such as Epic/Sony - they reach and influence more kids than any activist-minded indie band (and probably lead kids to those bands eventually anyway) can. What do you (as an activist-minded indie band) think of the 'mainstream vs underground' debate and said point of view.

I assure you that neither Rage Against the Machine, our band, nor any other band that has ever or will ever exist has subversion in mind when seeking popularity. The pursuit of popularity has to do with deep-seated feelings of personal inadequacy, usually left over from traumatic experiences being chosen last for the kickball team in grade school or something like that. Now me, personally, I don't have any quibbles with the political platform of Rage Against the Machine, the Foo Fighters, the post-Buddhist Beastie Boys, or any of that type of music. My main concern is, when you examine the average mosh pit at one of these events, sure, those guys are all wearing Zapatista T-shirts, they all signed the Mumia petition, but take a closer look: aren't those pretty

much the same guys who were picking you last for kickball back in the olden days? Everyone has a right to enjoy music, and if Rage Against the Machine is willing to handle this demographic so be it, but the point is that I don't want to be around those people. I'm not into hanging out with those guys, they weren't nice to me in grade school, I'm still bitter about the whole thing. That is the difference between "mainstream" and "underground" to me— do you want to convert the maximum number of people to cause X or T-shirt slogan Y, or do you want to help build a culture where people who feel alienated can find some commonality.

Tell me about the new record, *Anaesthetic*: Is there a theme or specific issues addressed as there was with *Frigid Forms Sell*?

Well, it's sort of a secret theme. All of the lyrics and recording information are hidden in the packaging, so the idea is that the record initially seems to be about nothing, just a pretty object, all aesthetics. The idea is to make people pay a little more attention, sort of to involve the listener a little more actively in the process of figuring out what the record is about.

There seems to be a lot of Michel Foucault's influence on *Frigid Forms Sell* (as well as earlier releases).

You are making some pretty grand assumptions there, young man. In fact, I have never read Michel Foucault. I was assigned some of his writing in college but I did not do the reading that day. My housemate claims that her entire college cultural studies major was essentially majoring in Michel Foucault, but I only remember her doing various video projects which involved wrapping herself in tin-foil. And considering that, perhaps I should investigate this Foucault fellow.

Who do you read and respect?

Milan Kundera's *Unbearable Lightness of Being* is a good book, I also like Don DeLillo a lot, particularly *White Noise*. Jerry Mander's *Four Arguments for the Elimination of Television* is a good non-fiction choice. Orwell, Camus, Kafka, Salinger are good classics. Recently I've been getting really into the author John Fante.

What made technology such a major theme in Milemarker songs?

People occasionally misinterpret our band as very sci-fi and future-obsessive, when this is actually not the case at all. For instance, the opening line of *Frigid Forms Sell*: 'We keep waiting for the robots to crush us from the sky / They sneak in through our finger-tips and bleed our fingers dry.' Sounds like the press kit to *The Matrix*, but the giant robot has been a popular allegorical symbol since World War Two, particularly in Japanese cartoons and movies, I would say clearly representing anxiety over nuclear war. So the point there is that we're all looking for the big, instantaneous Armageddon ending (witness people's susceptibility to Y2K panic), while the actual dangers are right under our fingers, in the small and mundane encroachments technology makes into our daily lives. An example: I was talking to my co-worker the other day and she mentioned how she has to get a stronger prescription for her glasses. She said that the eye doctor had told her that her eyesight would continue to deteriorate unless she stopped working with computers. 'But in this day and age I don't really see how I can do that,' she said. It struck me as really crazy that this person was literally making the choice to give up her eyesight so as not to go against the status quo of technological advancement. That's a totally fucked up world to be living in, and this is the sort of thing that people deal with right now on a daily basis. So I think the root of any technological obsession or phobia you might pick up on just comes from being freaked out about the contemporary state of things.

Anything else on which you guys are working that you would like to bring up here?

Dave and I are always working on some printed matter or other; the new *Media Reader* (Dave's magazine) should be out soon enough, and my zine *Burn Collector* should have a new issue out, oh, who knows when, probably not for a while. You can contact PO Box 641544 Chicago, IL 60644 for more info about these publications. Roby continues to make things at such a furious pace that anything I could mention would be outdated before I even finished typing. She's been contemplating putting together a video compilation of her puppet shows, which I wish she would do some day, as the world would be a kinder and more palatable place if such an object existed.

(08272001)

- For more information about Milemarker, check their site: <http://www.milemarker.org>
- Al Burian's book, *Burn Collector*, is \$10 from the fine folks at The Buddy System: 302 Bedford Ave Box 284, Brooklyn, NY 11211 (<http://www.thebuddysystem.com>, or see the zines here: <http://www.mindspring.com/~spynation/burn.html>).
- Dave Laney's *Media Reader* is \$10/year (4 issues) from *Media Reader*: PO Box 641544 Chicago, IL 60664-1544 (<http://www.mediareader.org>).
- Be on the lookout for Roby Newton's puppet show video compilation...





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BETTER LATE THAN NEVER underground sounds

Unwound

Leaves Turn Inside You
(Kill Rock Stars)



Olympia's mighty Unwound finally return to the studio (actually they record this time for the first time in their own MagRecOne) and emerge with a double-CD masterwork. Not only does Unwound continue to fulfill the expectations of their listeners with every release, but they also continue to expand on many different levels. They are consistent at both pleasing sounds and pushing limits: Where other bands veer off into uncharted territory and return only to annoy, Unwound manages to chart new ground and become masters of it in the process.

My favorite songs include the perfect lead single 'December,' the droning 'We Invent You,' the noisy and rocking-in-spite-of-itself 'Off This Century' and the scathing 'Scarlette.'

With *Leaves Turn Inside You*, Unwound remains one of the few 'old reliables' left in the avant-garde indie-rock world. (Kill Rock Stars 120 NE State - PMB 418, Olympia, WA 98501
<http://www.killrockstars.com>
<http://www.leavesturninsideyou.com>)

The end result is exactly what it seems like it would be and a whole lot more: from scary and eerie to trance-inducing and tranquil, as well as noisy and unlistenable, but this is hardly the point. The point is we all say we're going to do something - put together elaborate plans based around well-meaning intentions - and never follow through. Jeff does. On *Ye Shall Be Cut Into Many Pieces* and many other projects. Here's hoping he keeps doing so.

(Subversive Workshop 1629 Chateau Circle, Montgomery, AL 36106
<http://www.soundandchaos.com>)

Fantômas

Director's Cut
(Ipecac)



The word 'supergroup' hardly covers it. Fantômas consists of Mike Patton (Mr. Bungle, Faith No More, etc.), Dave Lombardo (Slayer, Grip, Inc.), Buzz Osborne (Melvins) and Trevor Dunn (Mr. Bungle, etc.). This time around, conductor/screamer/noise-maker Mike Patton has guided the able-bodied troops through 16 horror movie themes. Applying the rapid-fire, start-stop mayhem that represents the core of the Fantômas approach to structured compositions like these was another stroke of genius for Patton. Ripping through obscure cuts like 'Charade' (the theme from Stanley Donen's 1963 comedy thriller of the same name) and 'Henry: Portrait of a Serial Killer' as well as the recognizable themes from 'The Omen,' 'The Godfather' and 'Fire, Walk with Me,' Patton screams, grunts and even croons his way through the collected cinema themes like you've never heard them (or him) done before.

Chalk up another triumph for the greatest living Rock (?) vocalist of all time (and his well-picked band of co-conspirators). *Director's Cut* is a nothing short of a masterpiece from nothing short of a genius. (Ipecac Recordings P.O. Box 1197, Alameda, CA 94501
<http://www.ipecac.com>)

Jeff McLeod

Ye Shall Be Cut Into Many Pieces
(Subversive Workshop)



Jeff McLeod has been playing with sound for the past 2 decades.

Worrying his way out of the southern Alabama music scene, he's been in every sort of band arrangement known to man. The project at hand was to 'record ten seconds of music or musical thought every day of the year 2000.' As he says, 'This CD is the result of an entire year of daily recording. Each day, no matter where I was or what I was doing. Sounds range from complete compositions written and recorded at home to field recordings of tour performances and church bells recorded in Madison, WI.'

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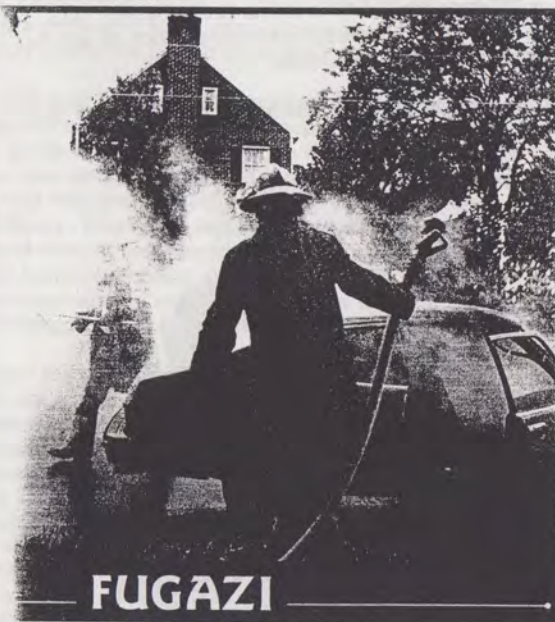
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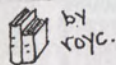
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FUGAZI

SHELF LIFE

(GOOD READS)



Little Engines

With this collection (the first of a semiannual series), TNI Books continues its indisputably consistent output. *Little Engines* includes stories by Jim Munroe, David Drury, Susannah Felts, Andy Jenkins, Adam Voith, interviews with Jim Munroe and Dälek, comics by Al Burian and Zak Sally and illustrations by Chris Pew. Susannah Felts logs in my favorite story with 'Strategically Concealed Light.' Ms. Felts mixes shoplifting, post-breakup trauma, sexual tension and the joys of roommates into a tender textual brew of subtle emotions.

Other standouts include Andy Jenkins' 'No Good for Your Heart,' Gerald Beckman's 'Cowboy Café,' the interviews with Dälek and Jim Munroe and Adam Voith's own 'My Television is 39 Inches.' The best 5 bucks you'll spend – until the next one comes out. (TNI Books 2442 Market #357 Seattle, WA 98107 <http://tnibooks.com>)

No More Prisons

by William Upski Wimsatt

Upski has done it again. Another book that shows courage, maturity and skills beyond his age. This ain't *Bomb the Suburbs*, and it's not supposed to be.



William Upski Wimsatt is the least likely candidate for Voice of a Generation, but he'd probably do the best job. Comin' straight outta Chicago's graff scene, Upski is a child of Hip hop culture and it shows. Not because he can sling the slang with the best of them, but because he embodies the essence of Hip hop's adaptability and raw power. His writing is so honest and forthright, one would be hard-pressed to find fault in his words. He isn't afraid of the hard questions, the harder answers and he doesn't even claim to wield the power that he has.

No More Prisons tells the story behind the publishing of *Bomb the Suburbs* (Upski's first book) and its aftermath. It also continues the plans for community restructuring started in that book. Again, this isn't *Bomb the Suburbs* or even *Bomb the Suburbs, Part Two*, but it does continue a lot of Upski's great ideas as well as pointing out the demise of what he *thought* were great ideas.

William Upski Wimsatt is one of this country's great new intellectuals and one of our best new writers. *No More Prisons* is just more proof. (Soft Skull Press 107 Norfolk Street New York, NY 10002 <http://www.softskull.com>)

Valley

by Mike Daily

Mike Daily, editor of one of the best BMX zines of the 80s (*Aggro Rag*) and founding member of the most influential independent BMX Freestyle teams (The Plywood Hoods), has scrawled one of the best reads of late.



Valley is the languidly flowing story of Mick, a writer/BMX editor (Daily also happened to edit *BMX Plus!* while writing this) and his acquaintances. The novel is like reading several books

simultaneously: screen plays, poetry, *marginalia*, etc. It's peppered with Mick's odd conversations with awkwardly juxtaposed personalities. His often hazy observations about modern life in SoCal drift through the grey weed smoke and smack you in pure black and white. Stoned, but not stupid.

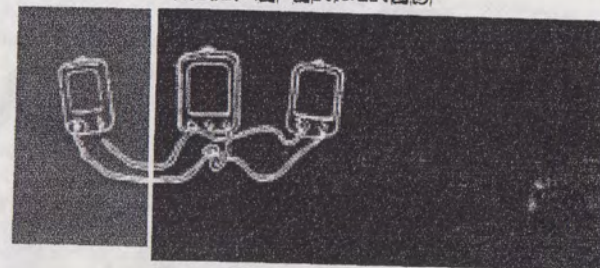
Valley marks Mike Daily's transition from BMX zine-kid to full-on contemporary writer. (Bend Press 22500 S. Vermont Avenue Torrance, CA 90502, USA <http://www.bendpress.com/valley>)

LoDown Graphic Engineering

by Marok
co-edited by Flachfotografics

In *LoDown Graphic Engineering*, Berlin, Germany's LoDown crew has put together

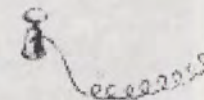
LITTLE ENGINES



First issue includes fiction, comics and other surprises from: JIM MUNROE, DAMIEN JURADO, AL BURIAN, ADAM VOITH, ZAK SALLY, ANDY JENKINS and more

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one hell of a graphic design collection. With help from some of the best guerrilla artists working today, *LoDown Magazine's* Marok and Flachfotografics come correct with page after page of retina-seering, bleeding-edge graphic design, photography and straight up fine art.

Everyone and everything is represented: Skateboarding, Eric Haze, breakdancing, Shepard Fairey, BMX, Hip-hop, Mark Gonzales, Adrian Lopez, DJ Shadow, Jose Gomez, Techno, Company Flow, Dave Kinsey, Snowboarding, Chad Muska, Jeru the Damaja, Drum n' Bass, Nick Gomez, Andy Howell, Evan Hecox and Phil Frost - among many others. Hours and hours of zoning out can be done among these pages. Inspiration for participation is also abundant. After flipping through this collection, I always want to either draw, write, paint or just go ride. It is visual fuel.


Also be on the lookout for their second comp-book called *Schizophrenic*. (<http://www.lodown.com>)

Broken Poems

by Mark Gonzales

Few people in any realm can compare to the legend of Mark Gonzales in the world of Skateboarding. He's been innovating beyond the leading edge of this sport and the peripheral culture longer than most of us have even been involved. He's invented tricks, created companies and done artwork in a space the vast majority of us can only dream about.

Broken Poems is a collection of short stories, drawings and word-salad poems by The Gonz. These are simple-fictional tales of luck gone horribly wrong and some super hairy situations, but they also contain many moral morsels for the mental chewing. A lot of them include skateboarding in one way or another and all of them paint a gritty, urban milieu to which any street rat can relate. The poems at the end are hilarious, nonsensical and touching, depending on how much of each you can decipher. ■

videos  reviews by roya.

Paved Paradise

By Shane Neville

Paved Paradise represents progression on many, many levels: The Vancouver (and surrounding area) Flatland scene (Flatland in general, for that matter), Shane Neville and Fourth Floor productions (maker of backlashBMX.com among many other things), as well as the featured riders ripping B.C. parking lots: Cory Stratychuk, Travis Collier (now on WeThePeople - congratulations!), the brakeless Jeff DesRoche, SteveFong and the highly underrated Simon O'Brien.

If you don't like Flatland, don't watch this video. If you do, be prepared to be schooled by a handful of riders you likely haven't heard of.

(Fourth Floor Productions 141-6200 McKay Avenue, Suite 799, Burnaby, BC, Canada V5H 4M9
<http://www.backlashbmx.com>)

Underground Products Mission of Nonsense

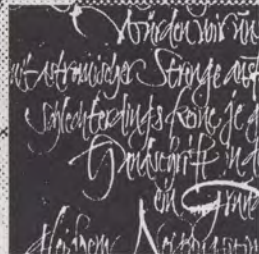
Edited by Kip Williamson

Upon first viewing *Mission of Nonsense*, one might get the impression that Kip Williamson went a little overboard on the dreamy editing. After repeated viewings (precisely the situation in which I thought I'd be using the remote to fast-forward Kip's handy work), I found the dreamy editing seduced me into a trance-like state. I also found myself noticing more and more insane riding each time I popped this in the VCR.

Joey Garcia, Dave Freimuth and Chad Degroot rip the best lines in the street and in the parks. The always innovative Aaron Behnke holds his own in the street and parks as well. John Jennings is on some next shit. No doubt (Somebody give this guy a *real* video part!).

In spite of my first impression, *Mission of Nonsense* is one of the most consistent BMX videos I've seen in a long time. No remote control needed (except to rewind some of Joey and Chad's parts).

(Underground Products 1892 Kentucky Ave, Winter Park FL 32789
<http://www.undergroundproducts.com>) ■



bendpress.com

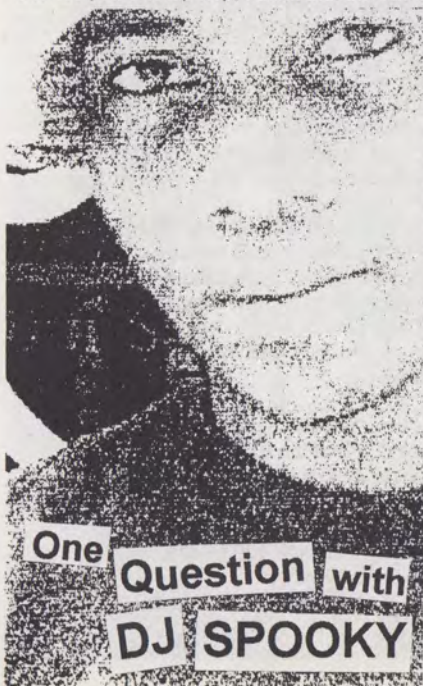
READ

What's your take on why the Hip-hop world, once open to so many new forms and variations, now has such high barriers to entry for new and innovative sounds?

I think that Hip-hop has really given us such a powerful tool to create some kind of cross cultural dialog, and its given a whole generation of African Americans a sense of self that's profound while at the same time, it's been a window into America at large for most of the rest of the world. Paradoxically, it's re-enforced so many cliches about what "Blackness" can be, and that's an intense paradox in a world that is truly hybrid (far more so than anyone wants to admit). There's a great scene in Samuel Delaney's "Dhalgren" where the main character "The Kid" focuses on the ruins of the city that the story takes place in and it reflects his own sense of psychological dispersion. I feel like that sometimes. Samuel Delaney is such a powerful voice in describing these kinds of issues and so is Ishmael Reed, but again they are a different generation, and I can only imagine what it was like to be African American and creative and have to deal with all the total bullshit that critics, artworld people, and the assorted people who make up the "cultural discourse" of each time period create. It took someone like August Wilson something like 30 years to "break through" the "pink ceiling" (it's not transparent, and it's certainly not not glass - race in cyberspace can play all sorts of tricks on your mind...), and it's definitely a racially coded world in terms of cultural discourse. Again, the idea is how to, like Napster, create milieu where people can exchange culture and information at will and create new forms, new styles, new ways of thinking. Think of my style of DJing as a kind of memetic contagion, a thought storm brought about by my annoyance and frustration with almost all the conventional forms of race, culture, and class hierarchies. Hip-hop is a vehicle for that, and so are almost all forms of electronic music. Again - it's all about morpholgy of structure - how things can from one medium to another. Culture in this milieu acts kind of like what Derrida describes in his infamous essay "Plato's Pharmacy": "science and magic, the passage between life and death, the supplement to evil and to lack... the difference between signifier and signified is no doubt the governing pattern.... in being inaugurated in this manner, philosophy and dialectics are determined in the act of determining their OTHER..." Dialectical triangulation - language become its own form of digital code... check the theater of the rhyme as it unfolds in time. I can only wonder what James Baldwin would have said if he had been at the Detroit Electronic Music festival last year (I was one of the headliners). There were over 1.5 million people at that festival - it was bigger than Woodstock (where I also played in 1994). No fights, no weird sense of alienation, just folks from almost every race, color, and creed hanging out. It was the first 21st Century carnival of the North. Hip-hop is always innovative and it can absorb almost anything. The music itself is far more dynamic than many of the people who make it. There's so much more to be done. We're just beginning - and even after 20 years of hip-hop, I think that the amount of permutations it can handle has just scratched

the surface. Stuff like Q*Bert's "Wave Twisters," artists like Daze, DZINE, Soundlab, Saul Williams, Anti-Pop Consortium, Talvin Singh, Kodwo Eshun - all are pushing the envelope and making more room for new sounds and thoughts. The amount of new stuff happening is almost giddy in sheer volume. I think I'd have to disagree with the statement that there are boundaries about how new sounds can be spread. When people are faced with conditions where "conservatives" control the zone, they have to innovate to get their message out... innovation leads to constant elevation. And that's not "Social Darwinism"; it's more like a cooperative model of how information spreads in the hothouse environment of net-culture where "newness" is celebrated with how many people check in on the information. And if stuff like "All Your Base Are Belong to Us" or the "I love You" virus are any indication, this kind of "social engineering" - as hackers call it - can happen with an ease far and above almost any "word of mouth" situation in human history. I'm just happy to be around to see if it can change even more.

[from frontwheeldrive.com]
interview by roy christopher



One Question with
DJ SPOOKY

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I consider that style is the ability to express complicated things in a simple way, not vice versa

jean cocteau



wethepeople.de

