

JUNE 1981

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THRASHER

SKATEBOARD MAGAZINE™



**TOP
SECRET
SPOTS REVEALED**



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Distributed By: KANOA SURF, N.H.S. INC., TIME TUNNEL, RAX WORKS, VISION SPORTS
 DEALER INQUIRIES INVITED

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THRASHER
A publication of High Speed
Production, Inc.
P.O. Box 24592, San Francisco,
CA 94124
Phone 415-822-3083

©1980 by High Speed Productions,
Inc. All rights reserved. Published 12
times per year in San Francisco,
CA. Cover price \$1.00 available
worldwide. Subscription rate is
\$12.00 per 12 issues. Foreign rate:
\$15.00 International Money Orders
only. Advertising rates available
upon request.

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Chris Miller

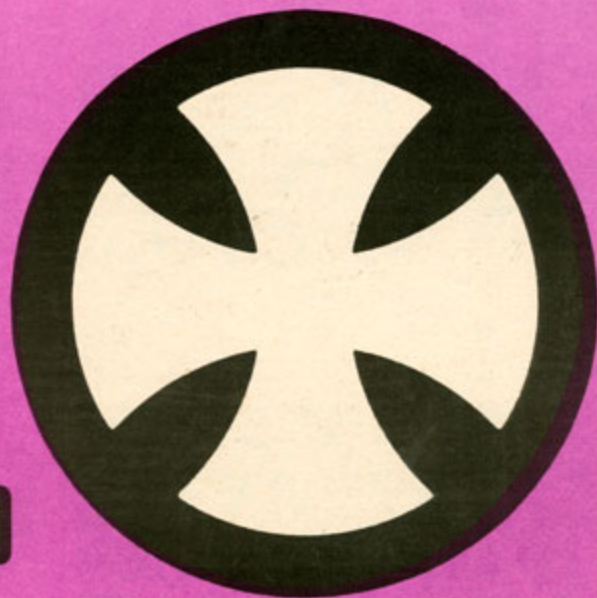
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TALKING ED

HOW TO WRITE, EDIT, DESIGN, PHOTOGRAPH, PASTE UP, AND PRINT A SKATEBOARD MAGAZINE

During these past several months myself and a few dedicated souls have committed ourselves to the finer points of skateboarding and related activities. Compiling notes and gathering information each month to produce a valid media representation of an activity that is once again on the rise. Establishing contacts throughout the world and exchanging ideas with the nucleus of different skating centers. We have seen a new energetic spirit with radical ideas to further expand previously established barriers.

As we tear into a blazing summer issue we thought it would be appropriate to pass along some of the knowledge that we have gained to our readers. To give some of you aspiring young artists or journalists some pointers on publishing your own skate magazine, tabloid or newspaper.

First off you must go out and find the action. If you can't find it create your own, then the action will come to you. Everybody wants a piece of the action. You shouldn't have too much trouble now that skateboarding has been to the far corners of the world and back. There are no skate centers only separate pockets of energy each having their own history, legends and heroes. These crates on the skateboards, who at one time infiltrated and secured empty swimming pools, are now filtering out into the streets to wreck havoc on an unsuspecting public. Take pen in hand and draw upon this untapped energy and record the action from the source. Write with abandon as you describe tales of skate adventures into the unknown. Add observations and stretch the truth as far as possible. After all isn't skating itself an expansion of reality?

Edit your copy down to the bare essentials, leaving nothing out but leaving everything up to interpretation. Let them read between the lines. Make up new words to replace old worn out terms like "bitchin'", "gnarly" and and "oh wow".

Design your publication to reflect the intensity and craziness that you see around you. Use illustrations as much as possible. If you can't draw, steal artwork from other magazines and books. Use the ransom note method of cutting and pasting to create one-of-a-kind designs. Artists' aids such as screen tints and border tapes are a must for the designer who wants to create that tastefully trashy, new wave' look.

Photos should feature the most blame subject matter possible while still keeping within the category of radical skate activities. Use your imagination, and if you can't get the kind of photos you want, what the heck, pose a few shots. Posing is a good way to get the shots you want while thinking up new and bizarre maneuvers to try out later on. If you don't have a camera, simply go down to the nearest photo booth and take some shots. The studio space is rather limited but four pics for a quarter is definitely a bargain.

The size of your publication is up to you. A small pocket size mag can be carried around by your readers and whipped out at a moment's notice. A larger format is nice too because you can use bigger photos and bigger type. The larger edition is also helpful for the distributors and retailers who insist on using unsold issues for packing material.

When you go to have your mag printed you can save money by using a small in-studio print type operation. Better yet, take it down to the library or supermarket and use the Xerox machine. Printing on color paper adds a nice touch—and definitely staple the pages together (if you have more than one page) to keep it intact.

These are just a few suggestions from the crew here at Thrasher to start you on your way. We've already received several nice publications from stoked skaters who have taken the situation into their own hands. A small magazine or newsletter is a great way to keep your team or gang members informed of the goings on in your area. So get out there and start gathering information and don't forget to send a few copies out this way.

Stay jamming,
—K.T.



MAIL DROP

THRASHER,

Your mag is the knarliest. I just picked up one of the local surf shop, and it's radical. I told my friend, Dave Pay, about it and he is subscribing.

Ever since Oasis closed down here, I've gotten into street skating. Street skating's hot. The cement is unlimited. I think it's most cool how your mag covers street and vert. Keep up the good work.

—Steve Brooke
El Cajon, California

THRASHER,

Your magazine is great. You can tell that you're all on behind our sport. I live in Longview, Texas, and for our size city we have a large skateboard population. We have over 25 serious skaters. We are full on behind it and we are in progress of opening a skateboard shop. It's called "Peferman Enterprises," and the people managing it are dedicated to the sport. We are in progress of forming a team to travel to contests and to skateparks. We have people here who shred. Give us a week in a top LA park and we will be able to compete with the top amateurs. Keep up the good work and let's see coverage of East Coast parks like Apple, Cherry Hill, Surf'n'Turf and Endless Summer. They gotta get some coverage by this hot mag. You should help keep them in business because of all the people who read your magazine.

—Brad Hemon
Longview, Texas

THRASHER,

You guys really got a bitchin' mag — it's about time on all skateboard mag has been made again. I also do vertical roller-skating when I'm not into skateboarding my half pipe. It's a nice change to see skating instead of half the space taken up by BMX, motorcycles and other lame conventional sports which have their own special mags. How about an article on D. Andrecht, D. Peters or Fred Blood?

—Paul Howard
Cheyenne, Wyoming

THRASHER,

My congratulations on another fine issue. The Whittier Pro/Am contest was well done. Plus keep on writing about Zeke and Vatos Banditos — I dig that article. It makes a lot of sense and describes the world in a new way. I think you should have a Pro interview a Pro. How about a section on maneuvers or a trick of the month? I have heard some people say skateboarding is dead — B.S. — it is more alive now than when it started. Oh ya, how about a THRASHER calendar? Another idea — how about telling your readers who the hot up and coming riders are? Let's see some hot lady skaters. This magazine is pure skateboarding to the fullest. And it is always improving.

—An Avid Skater,
Anaheim, California

THRASHER,

I think your mag blazes because you just cover the radical action of skateboarding. Here in Las Vegas everyone that is into skateboarding reads it and likes the articles you print. We have a lot of hot skaters here but not many places to skate. We only have one "real" pool that we call Shotgun. Our local park is so "bunk" that it is ready to close down from "lack of skater support."

—Joe Calzon
Las Vegas, Nevada

Dear THRASHER,

I think your mag is totally hot. Everything you do is so professional. But come on, that sequence you do called "Wild Riders of Boardz" just totally sucks. How lame can you get — Zeke, Vario X, Blade? And who the hell cares about Naomi? If it is a joke, it's a bad one!

Thank,

—Bob Pribble
Indianapolis, Indiana



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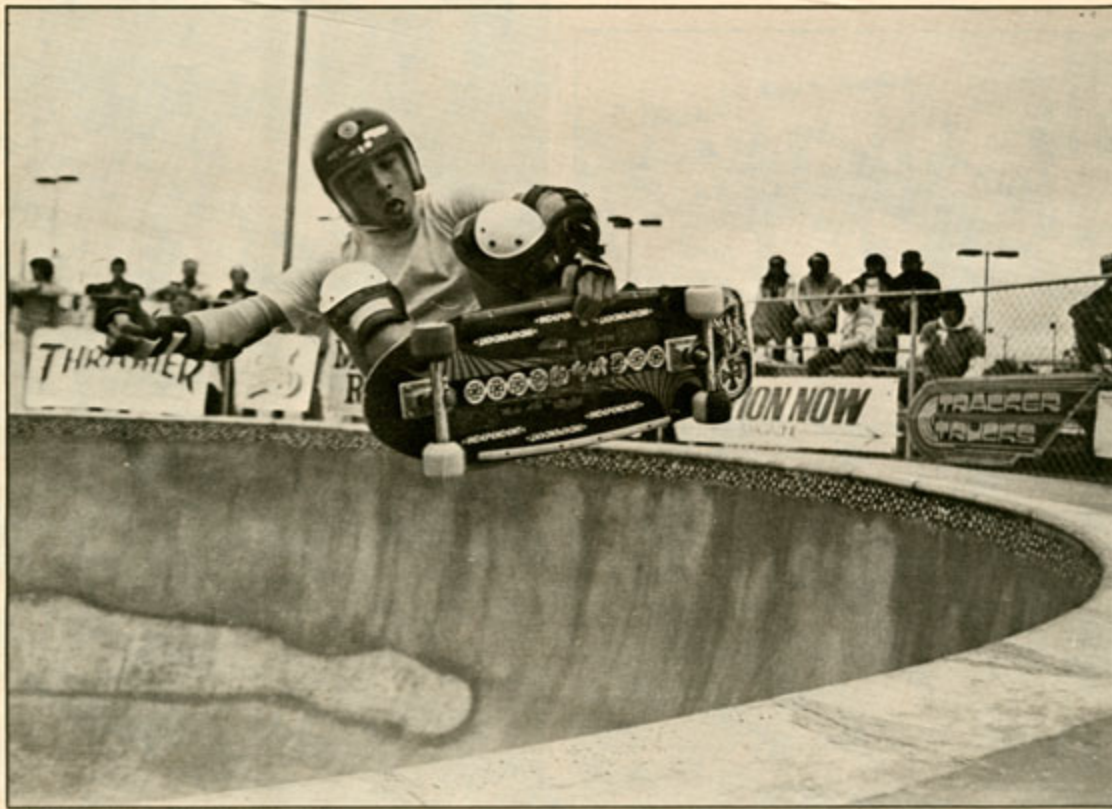


Mike Smith

SPRING NATIONALS



Working all the angles, Mike Smith outlasted the competition and took first. Backside ollie over the entry.



A heavy veteran at only 15, Micky Alba, frontside air.

Rancho Mediterraneo Skatepark (The Ranch) is located in Colton, CA near San Bernardino — about 45 minutes east of LA. Driving through the dry, parched San Bernardino Mountains one would think that rain was scarce in this area of dry lakebeds and high chaparral. Well as luck would have it the contest, which promoter Gil Lasi has scheduled for Friday and Saturday had to be concluded on Easter Sunday due to heavy rains on Saturday.

Gil Lasi



It was to many of the skater's advantages to have the contest during Easter week, no school meant that the time could be used to wire lines and learn tricks. Qualifying began at 7:00 P.M. Friday night with the Amateur program on top first, the cut was to 16. Getting used to the pool during daylight hours was tricky enough, but to take qualifying runs at night was even more difficult partially due to the poor lighting. A total of 32 amateurs entered the event. Todd Joseph, a hot skater from Arizona, took the lead in the first heat and stayed in front until the fourth heat when another out-of-state ripper put on a strong run to take the lead, John 'Tex' Gibson again was the man to beat. Bob Serafin and Tony Hawk had ripping runs as did Paul Molina and Mark Rogowski. Lance Mountain did not put on his usual show of heavy bionics due to a slight injury that he suffered in practice, regardless, he still managed to qualify easily. The amateur getting the most crowd response was Christian Hosoi, his

intense runs got the crowd to their feet hooting and screaming for his fine routine, he placed a close second to Tex. The top stood at Gibson, Hosoi, Serafin, Mountain, Joseph, Molina, Hawk and Rogowski, along with eight other skaters who would round out the top sixteen and would compete in the head to head final.

Next up were the Pros, with Brad Bowman first in the order and having a good run with board slides and smooth airs. Duane Peters was next up and performed his amazing bag of original tricks. D.P.'s run lead the heat with Mike McGill right behind him. Mike, coming back from a wrist injury, had an unreal routine using the whole pool to his advantage. Heat 2 was outstanding. Neil Blender being the crowd favorite, he blazed fully stalled inverts and attempted a rod channel air into a board slide. Heat 3 saw Steve Alba fully committed to edge play rousing the crowd to chants of "SA-SA-SA." Next up was Mike Smith, his run was the most versatile of the evening, controlled footwork

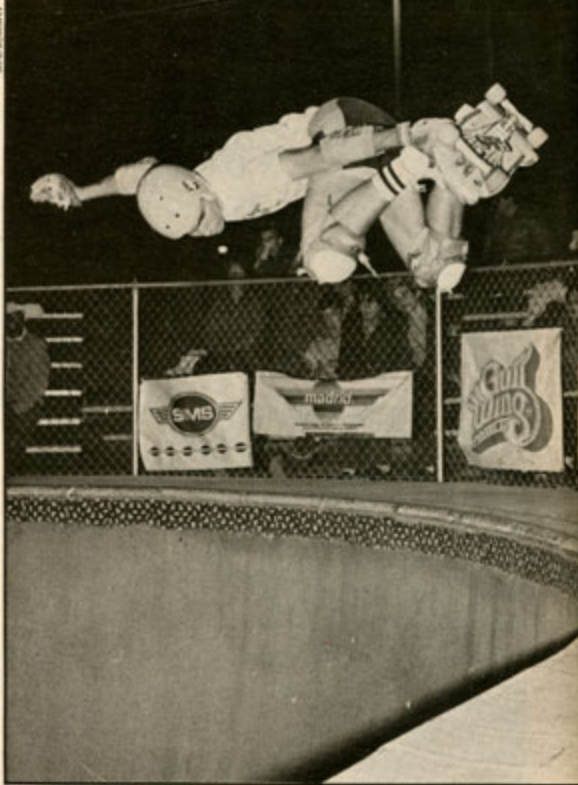


Hello operator, Bert Lamar collect to...

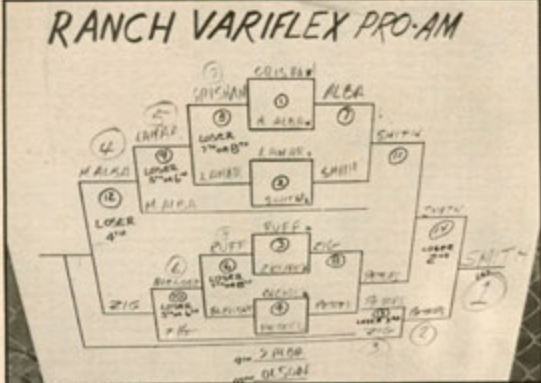
and lofty aerials set the tone of his routine, leaving no doubt that he was a contender for the cash. Heat 4 had Roy 'Bones' Rodriguez shredding smooth and stylish lines, working the whole pool like a well seasoned veteran of many pool wars. Steve Olson returned to action and secured a spot in the finals. Bulky's run wrapped up the qualifying, the top 12 being: Peters, McGill, Lamar, Blender, Ziegfried, Grisham, M. Alba, Smith, Roy Bones,



Skating hard and never letting up is Mike Siegfried's style, he ripped to third.

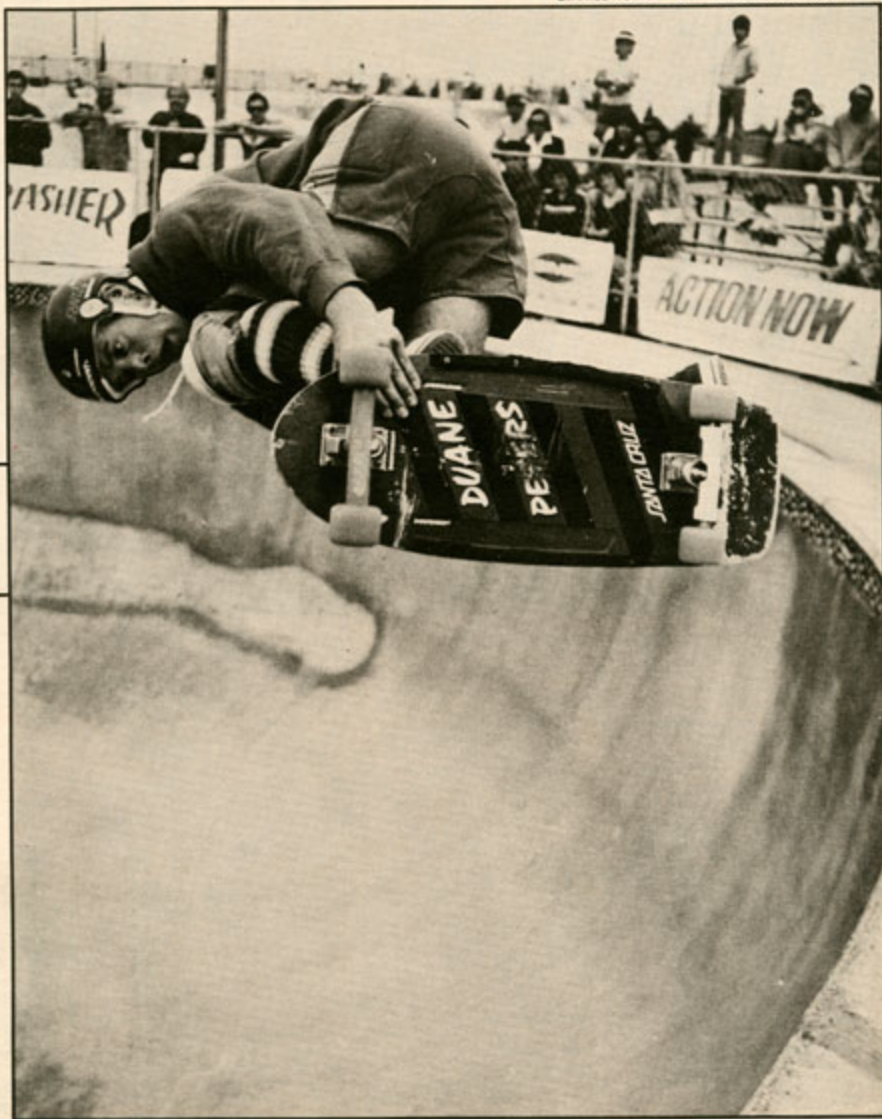


Neil Blender, table-top backside air during Friday nite qualifying.



Head to head breakdown.

D.P. flashed his usual brilliance to nail down second.



Olson, Ruff, Desoto. Back luck and unfortunate falls kept last year's Colton Pro winner out of the finals, nevertheless Steve Caballero shredded and was definitely the man in Out.

When I awoke Saturday morning I opened the motel room door and was greeted by heavy rain clouds. A half hour later it started to rain and didn't let up all morning. Back at the park Gil had decided to postpone the competition until Sunday, a heavy hail storm at noon made the outlook grim for the rest of the weekend.

On Sunday things looked hopeless, the sky was heavily overcast and a light rain was falling. By the time I arrived at the park the rain had let up and it was relatively dry (no pun intended). Reports from L.A., Pasadena and Upland were that it was pouring. Gil Losi (by this time praying to the gods and performing curious ancient rituals) gathered the Pro riders together and announced that they would skate first and if it rained the results from Friday's qualifying would be final and



Mike Siegfried

most important that HE WOULD PAY THE WHOLE PURSE. After a quick warm up session the Pros were ready to do battle. Head to head competition is still fairly new to bowl riding, yet it already seems to be the best method for determining the best skater on a given day. A simple explanation of this system is as follows: each skater competes in a two-run confrontation against another skater; the winner of the match is

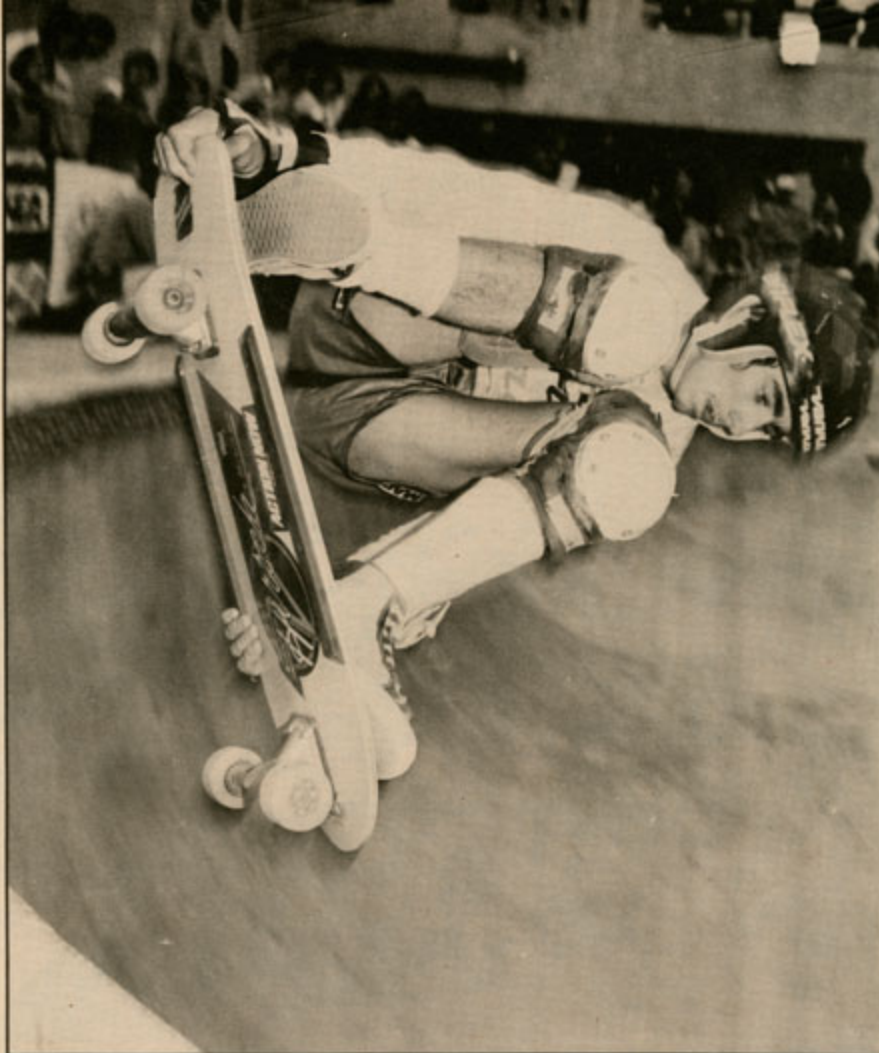
the skater with the highest scored run, he then moves into a winner's bracket. The loser moves into a loser's bracket. To be eliminated a skater must lose twice, thus a competitor may lose once, remain in the competition, and come back to win it all. It makes for a very interesting format, with heavy strategy sessions as to how to skate against a particular rider. To my knowledge the first person to conceive of this format was Curtis Hesselgrave; he also promoted the Lakewood Contest that first utilized this system.

With menacing clouds overhead the Pro round robin got under way. The winners of the first four match-ups were M. Alba, M. Smith, Ziegfried and Peters, the losers were Grisham, Lamar, Ruff and Blender. It was evident in this first round that the big threats were Mike Smith and Peters, D.P. working the pool for all its worth and Mike executing with flawless perfection all his tricks and working all angles. Although beaten by D.P., Neil Blender showed heavy moves and let it be known that he could

come out of the loser's bracket and win it. The loser pairings were evenly matched, Lamar eliminating Grisham, Blender doing it to Ruff. In the winner's round Mike couldn't handle Smith's attack and Ziegfried bowed to Peters. Mickie then faced off against Lamar in a battle of tried and true veterans, Mickie edging Bert for the win — bye, bye Bert. Ziggy turned the trick on Blender, later Neil. Back to the winner's bracket, D.P. went in against Smith



Neil Blender



Red/Am Lance Mountain grabs some tail while doing a lein air.



Second place amateur Christian Hosoi had the most air lines. Lein air.



Steve Caballero didn't fare too well in the competition, but was more than impressive while doubling up with Grisham.

and came up short in a hectic duel — one loss for Duane. Now Micke squared off against Ziggy and the victory in this closely fought battle went to local favorite Ziggy. Duane now was up against Ziegfried the loser being eliminated and the winner getting one more chance at Smith. With their backs against the wall these two great skaters gave it their all, the crowd screaming their encouragement. D.P. had to pull out all the stops to give Ziggy his travel papers. Being undefeated meant that Smith would have to lose twice to Duane to be eliminated, this time all of Duane's skills were not enough to beat Smith. Thus Mike Smith became the undefeated winner of the Vortiflex Spring Nationals.

As usual the Pro skating was awesome, the ability of the top Pros to shred any terrain is unequalled. Mike Smith left little doubt that this was his contest — blazing every run and attacking the pool with authority, and serving notice that he will be a force in the Pro ranks.

The Pro Doubles event was held immediately following the Pro Final. Mike Smith and Billy Ruff going against Eric Grisham and Steve Caballero. Mike and Billy were first up and blazed airs over carves, air over boards and an amazing tail stall by Smith off the nose of Billy's board. But it was not enough to beat a team consisting of Eric Grisham, probably the greatest doubles skater in the world, and Steve Caballero — the winningest Pro bowl rider in the past year. Eric's usual partner was out due to injuries but, Caballero filled in nicely and there was little elbow room between the skaters as the duo blazed carves under inverts, handplants off of boards and a crowd stoker when Steve did a rock 'n roll off of Eric's board slid into a 50/50 and rolled back in with the winning run.

The Women's Event was won by Patty Hoffman showing smooth lines and a familiarity with the pool. Denise Danielson was runner-up, while Carabeth Burnside easily captured the Amateur class.

Under still threatening skies and

occasional droplets falling in the pool, the Men's Amateur event got into gear, first being the cut from 16 to 8 for the previously explained head to head format — going into the round robin were: Mountain, Hosoi, Serafin, E. Meek, Hawk, Rogowski, Joseph and Rennie.

The Amateur skaters are exciting to watch, each has his own well rounded repertoire of tricks that have been finely tuned. On this day, however, Lance Mountain was unbeatable as he combined consistency with an aggressive style to win his second straight Amateur contest. Second place went to Christian Hosoi, who put on quite an air show, but could not hang on to beat Lance.

In between the commotion in the pool competition there was a Pro Tight Slalom event. Steve Evans came out of the Badlands to edge out rival Billy Hanes in a tightly fought race. The course, although not really creative, was nevertheless demanding in skill and concentration.

As we packed up and headed

west into a sunset that was obscured by rain clouds, we realized that skateboarding had been spared a defeat by the thundergods and we could hear Gil breathe a sigh of relief just as drizzling rain began to fall. Thank again to Mr. and Mrs. Losi for their hospitality and for their patience in putting up with a bunch of mad dogs. Later.

—Mike Foimer with Dudley Counts

Christian Hosoi



Results

Pro/Pool

1. Mike Smith
2. Duane Peters
3. Mike Siegfried
4. Mike Alba
5. Bert Lamar
6. Neil Blender
7. Eric Grisham
8. Billy Ruff

Am/Pool

1. Lance Mountain
2. Christian Hosoi
3. Tony Hawk
4. Mark Rogowski

Pro/Slalom

1. Steve Evans
2. Bill Hanes
3. Gil Losi Jr.
4. Steve Olson

Am/Slalom

1. Brian Martin
2. Rick Howell
3. Henry Matus
4. John Hawthorne

Women/Pool

1. Patti Hoffman
2. Carabeth Burnside
3. Denise Danielson
4. JoAnna Field

Doubles

1. Eric Grisham/Steve Caballero
2. Mike Smith/Billy Ruff



Steve Evans' dominated the slalom.



IT'S A SET-UP

Three Top Professionals Tell You All About Their Favorite Skates.

STEVE CABALLERO



Since pool riding is my specialty I will describe components that I use in assembling my board for pool and vertical skating. This set-up works well for almost any type of skating such as curb grinding and freestyle.

I ride my own model which is a Powell/Peralta Spoon Nose concave, constructed of six-ply maple with one layer of fiberglass for snap-back flexibility. My board is a bit smaller than most, measuring in at 29 1/2" x 10" respectively, and the kicktail flat with a 12" angle. For grip tape I use Bear Foot Grip, because of its longevity factor and it doesn't rip the flesh like the pizza deck varieties. I mount my board with Tracker Sixtrack Magnesium trucks secured with thick flathead machine screws and half inch black riser pads. For wheels I use the Bones Cubic f's, which are smooth and fast without the loud clatter associated with the rock hard wheels. The compact size of these wheels (64mm x 64mm), allows for a low center of gravity and stable ride, while the double radius design provides a smooth transition between trucks, wheels and coping during delicate edge maneuvers. My bearings are precision with the inner seals removed to allow easy access for lubrication with Tri-Flon oil.

Most pool skaters use plastic attachments on their boards and trucks for protection and to facilitate

certain moves. I use rail sliders not only for board sliding tricks but also to protect the graphics and the decals on the bottom of my board. A plastic nose bone protects the vulnerable nose area from damaging blows. Using Copers is a must for anyone who skates pools, not only do they provide protection for the trucks but also make extended grinding way easier. The addition of a Lapper on the back truck makes sure that you don't hang up during re-entries and sliding rock 'n' rolls. Lappers also protect the king bolt and nut area of the truck from excessive wear and tear. I find that this set-up works best for me and although yours may be different, it is always important to check your equipment before sessioning and what helps your skating most is practice no matter what or where you skate.



ROGER HICKEY



Not only is Roger a master of speed and downhill he is also an avid freestyler. His more notable and outrageous stunts include barrel jumping, high jumping (at or above previously established records) and some amazing maneuvers using skyhooks. However, Roger's power lies in his mastery of downhill speed, whether it be straight ahead speed runs or the twisting curves of Glendora Mountain Road. Here Roger describes his set-up for downhill.

I'm currently using my own model from Madrid, The Roger Hickey Downhill Concave, which is 33 inches long and 10 inches wide with a 9" concave. This is the first downhill board to feature a concave design and I find that it not only offers more stability in wobbling situations, but also enables you to feel the rails of the board. This aspect really helps out quite a bit because I tend to move my feet around while at speed. Also clear grip tape on the deck gives the board a nice look and being less grippy allows me to adjust my foot placement more easily.

I've found that the best trucks for my downhill style are INDEPENDENT 151mm with white Variflex cloud bushings. On the top of the front truck I use a Blue cloud bushing for added turning capabilities. I also

tilt the front truck forward a little bit by using washers between the board and the baseplate. This allows for more leverage on the front truck.

My choice of wheels varies with different road conditions and types of terrain but I generally use Powell 65mmx38mm rollerskate wheels. They are hard yet resilient—ideal for high speed and cornering. My preferred bearings are German FAG precisions with the inside seals removed and thoroughly cleaned with WD 40. By adding three drops of Tri-Flon oil and one drop of LPS oil these bearings stay well lubed and free spinning.

Downhill boards vary quite a bit from what you may be used to so it takes time and a lot of miles to make the adjustments and changes needed to gain extra MPH from your stick.



STEVE ROCCO



Freestylers vary considerably from rider to rider in means of style and types of set-up. All depending upon what works the best with his or her particular preference. My set-up will give you a general start as to how to set your board up for better trick action.

When drilling my board I always make sure that before I put my trucks on that I've drilled it straight. What I mean by straight is that the holes are all colinear and also the same distance from each edge. The way I check this is to set the trucks on the board, lining up the holes and then placing a yard-stick lengthwise along the board, resting it flat against the edges of both truck baseplates.

When I do rail tricks I must have the board stand straight up and down when on its rail. If it doesn't, this means a wheel adjustment is in order. This is totally easy to fix. All I do is place enough washers on the axle (between the wheel and the actual hanger of the truck) until the edge of my wheels are flush with the rail.

If it's functional for you to use skidplates when you ride, the best way to install them is to screw them on with wood screws. I always screw them in from the top of the board down into the skidplate — reason being is when I've used the nut and bolt variety, the skidplate

wears down to a certain point, and the hardware tends to scrape on my riding surface, denying me the traction that I very much desire. I've tried a lot of equipment and, out of all the skidplates I've tried, I really prefer, and recommend the Powell-Peralta skids. They work well for certain tricks, if you know what I mean.

Now when I put grip tape on my board I file the edges because if I don't, the tape almost always seems to peel up. Another thing is that I always keep my rails rounded so that the chances of structural damage are a lot slimmer. Those of you who are heavily into 50-50 caspers and oll that should place grip tape on the bottom of your board right by the rear skidplate. I've found that helps keep my foot in place and makes my tricks most effective.



**TOP
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The Baldy Pipeline is a world wide legend among skaters. One of the first proving grounds for Southern California vert skating. 'THE CYLINDER' is still rideable and still a heavy proving ground. Chris Strople was sliding out the end of the pipe.



Kitty Pool, a classic Nor Cal spot where the only locals are the cats that inhabit the abandoned house next to the pool. Peter 'Kiwi' Gifford, lay back rollout over the death box.

Somewhere in the Palm-etto thickets of Florida. 'Skatings Ultimate High' these concrete barrels were shredded by a small group of hand picked specialists. Scott McCranels gets "up there".



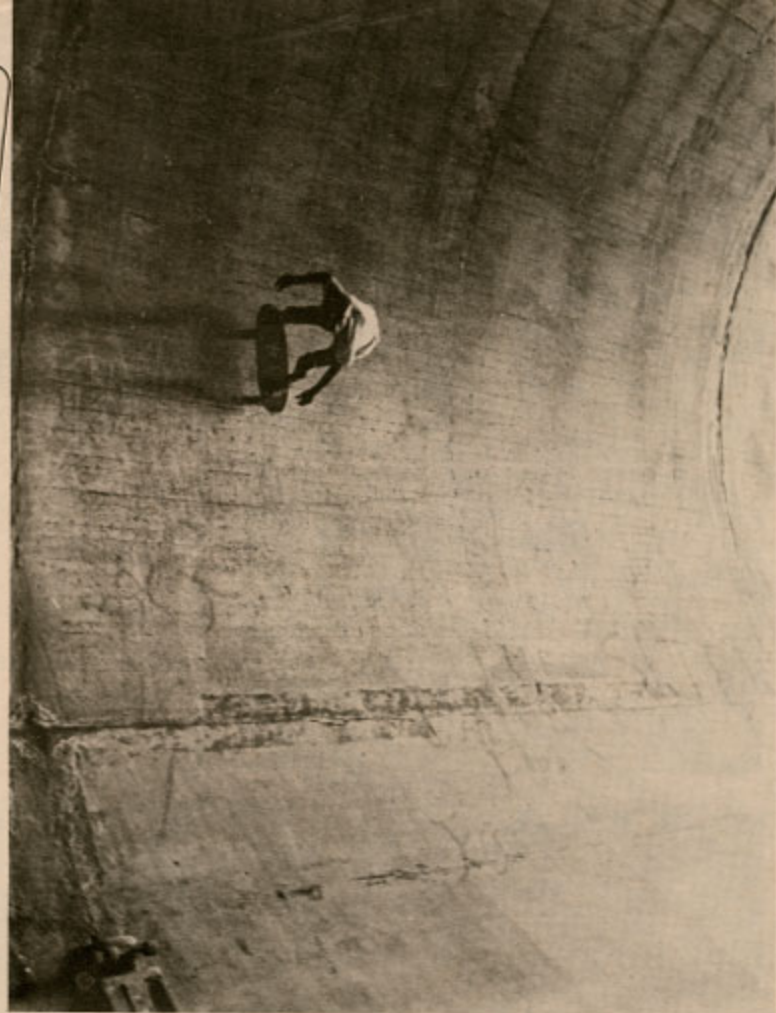
The 'TRENCH' is currently being ripped by a hot selection of North County locals. Including names such as Bruce Logan, Lance Smith, Rodney Jesse and shown here, Tom Innoye. WARNING: Skating Sano-Land could be hazardous without local approval.



The Rat Hole is a prime example of a classic skate spot. It has been skated and thrashed for many years yet still stands like a battle scarred statue, paying homage to all those who skate there.



What is to be said or told about a spot with such massiveness that it can only be described as 'THE GLORY HOLE'.



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COMPETITION

#2 AUSTIN, TEXAS

The second contest in our series took us to Austin. This event was run in conjunction with SportFest, a two-week period when the city gets involved in all kinds of sports, everything from golf tournaments to celebrity canoe races! The skateboard event was put on in the same area as the Southern Nationals Frisbee Competition, thus we had access to over 10,000 spectators.

Saturday morning, as usual, we almost had a rain-out. Luckily after an hour or so of heavy rain, the skies cleared and the competition resumed. The number of entrants increased from the Galveston contest, showing us that skaters want to support competition events. As an added attraction John Gibson and Stuart Singer came to town to judge the contest and skate with the participants.

Gettin' red while gettin' air, The Lone Star way.

RESULTS / FREESTYLE

13 & Under

1 - Andrew Lopez

16 - 18

1 - Travis DeArman
2 - Mike Ierman
3 - Mike Valdez

19 & Over

1 - Bugger Cram
2 - John Griston
3 - Cody Bell

RAMP

13 & Under

1 - Andrew Lopez
2 - Travis DeArman
3 - David Ward

14 - 15

1 - Craig Johnson
2 - Tommy Harmel
3 - David Chism

Ladies Ramp (Skateboard)

1 - Sally Stout

Ladies Ramp (Rollerskate)

1 - Elise Vander Borcht

Mens Rollerskate

1 - Alan Guimond

16 - 18

1 - Jeff Phillips
2 - (tie) David Gobeia / Dan Wilkes
3 - Rick Trevino

19 & Over

1 - "Bugger" Cram
2 - Gerald Burris
3 - Keith Rodgers

TEXAS Spring Series a big success

#3 DALLAS

The climax of the Series happened indoors (no way for a rainout) at the Dallas Convention Center. It was run in conjunction with a local radio station's lifestyle fair. This included everything from live bands to public service groups, from stereo displays to bull riding. An estimated 300,000 people came to this three day event.

The number of entrants for this contest grew again from the last one with a few coming from Oklahoma. From even farther away (Florida to be exact), came Alan Gelfand and Dan Murray to join local boy Stuart Singer in doing demos and judging.

The crowds surrounding the ramp at times were immense, so the skaters really had the enthusiasm to do their best.

RESULTS / RAMP

13 & Under

1 - Andrew Lopez
2 - Travis DeArman

14 - 15

1 - Craig Johnson
2 - Tommy Koese
3 - Todd Presson
4 - Mark Bridges

16 - 18

1 - Jeff Phillips
2 - Dan Wilkes
3 - Dave Chaffin
4 - Kevin Brown / Pete Castro
5 - Scott Morse

19 & Over

1 - Dana Buck / Barry McDaniel / William Cram / Gerald Burris
2 - John Nav

FREESTYLE

13 & Under

1 - Andrew Lopez

16 - 18

1 - Mike Valdez
2 - Travis DeArman
3 - Tim Litzman

4 - Dan Wilkes
5 - Mike Ierman

19 & Over

1 - Duane Kurksley
2 - Barry McDaniels
3 - Gerald Burris
4 - Keith Rogers
5 - William Cram

ROLLER SKATE

14 - 15

1 - Pete Miller

16 - 18

1 - Allan Guimond
2 - Stan Frank
3 - Elise Vander Borcht



"The Brewski Man" on a run.



Alan Gelfand logging air time.



CLOSING COMMENTS

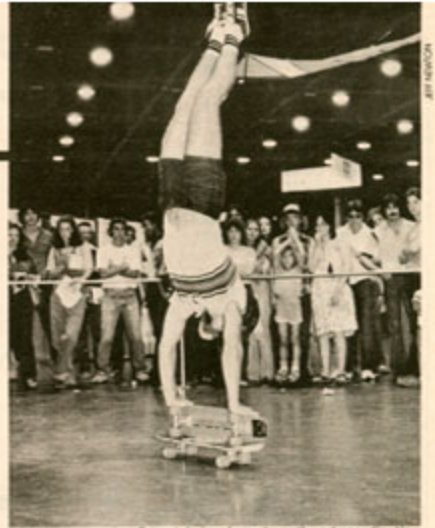
Thank to everyone involved in the Series and especially to the skaters who participated — without you, there would be no point to any of this.

We have shown that skating is and always will be here, and that contest or exhibitions will bring them together to show the masses what it is all about.

If you live somewhere where skating needs a boost, talk to your nearest skate shop, try to organize a contest — that's how the Spring Series of Texas got started. But most important — get involved — if you don't do it no one else will.

THANK AGAIN to all the sponsors of the Series: Madrid, Indy, Variflex, Sims, Tracker, N.H.S. Powell/Peratta, Zorlac, Donel, Schmitt Stix, SIO and THRASHER MAG. See ya at the next Series.

—Jeff Newton



Freestyle involves strength and coordination.



Indoor freestyle in Dallas.



WILD RIDERS OF BOARDZ

PART IV

THE CHALLENGE. THE ULTIMATE CHALLENGE. GENERAL CON — FRONTS GENERAL FOR A PARLEY OVER A DISPUTED TERRAIN. A BATTLE OF A SORT TO BE FOUGHT ON A MUTUAL BATTLEGROUND.

The two hours seemed to go by like two minutes or even two seconds. The two Zeke's find themselves facing the two Vatos Banditos across the pool of the forthcoming festivities. The pool was emaciated. It seemed as if it was made for the duel that was about to come down. No words were spoken. At this stage of the game (that's right a game — don't all predicaments or situations one faces every day end in either a win or lose type of outcome?) No words needed to be spoken. Words meant nothing here. If something needed to be said, it was to be said with action. The expression. The universal language that everyone understands.



Nacho and Joker, with expressions of marble stillness, stood at the shallow end of the pool. Visions of potential lines raced through their minds. Blade and Eddy-Boy decided to stand by and wait for the Vatos Banditos to make the first move. That way, whatever the opposers did, the contenders would have to do better in order to defeat their menace.

Nacho began to breathe heavier and more erratically, psyching himself up for this big challenge, to do something better than he has ever done before. He began to perspire heavily. Sweat stained his headband, his shirt, his mind. He snapped his fingers and pointed to the pool. Then, just as if Jefferson from a cannon, both Vatos Banditos rocketed into the shallow end, slam dropping to the floor of the pool and committing themselves to a head to head forced coping thrust edger carve. Joker pulls out first and heads for the shallow end to prepare for re-entry. Nacho, still holding his original line, ascends towards another carve but this time he switches his stance at the halfway point and fakes down around only to pop-out on the other wall spinning his board around in mid-flight, landing regular footed. On his way back to the shallow area to join an impatient Joker, he performed a few victorious hand gestures signifying his satisfaction with the run.

One leg thrust delivered Joker to the face wall carving around, giving him enough speed to do a no hands aerial on the right wall. A good three, three and a half footer, impressive. Still Blade and Eddy-Boy stood motionless, almost oblivious to the activity before them. They knew that they themselves could do much better. But what if these guys were just warming up? Only time would tell, and the time would pass very fast. As soon as Joker completed his run with a few more snappy moves, he and Nacho exit the pool and nod affirmative nods towards the Zeke's and then towards the pool. The signal for Blade and Eddy-Boy to try and display their alleged superiority that they claim to have so much of. As usual Eddy-Boy wasted no time in expressing his skate smarts. In one swift, fluid motion he was denying the face wall coping the peace and serenity that it was just getting used to after the brutal assault of the Vatos Banditos. On the left wall there is the ladder. The kind with the steps in the wall and two fear drop shaped tubular rails that jut about three feet above the coping. (A rather unusual additive that is not found on many pools in the area, but creates a challenge to creative minds in the process of skating for what they believe in.) Eddy-Boy throttled a high frontside above the right wall switching his stance on the return trip, he aimed for the rails, attempting and executing a full extension hand plant at the zenith of the chrome plated commodity. A smooth descent down the wall and into

the shallows left Eddy-Boy sitting on the shallow end deck sighing a

Nary a split second went by between the moment that Eddy-Boy touched his butt to warm concrete and the instant that Blade entered the deep end. A four foot high pop-out axle stall did Blade's heart good. Dropping in he carved the shallow end and re-entered hitting the right wall for speed and effect, he accented the left wall during a no-hand aerial one-two, precariously pulling it off with his back trucks smacking the coping on the way down. He returned to where Eddy-Boy was sitting, nodding with approval.

The Vatos Banditos slightly dismayed with the Zeke's overwhelming prowess, proceeded to undo the Zeke security blanket with a few tricks hidden way up their sleeves.

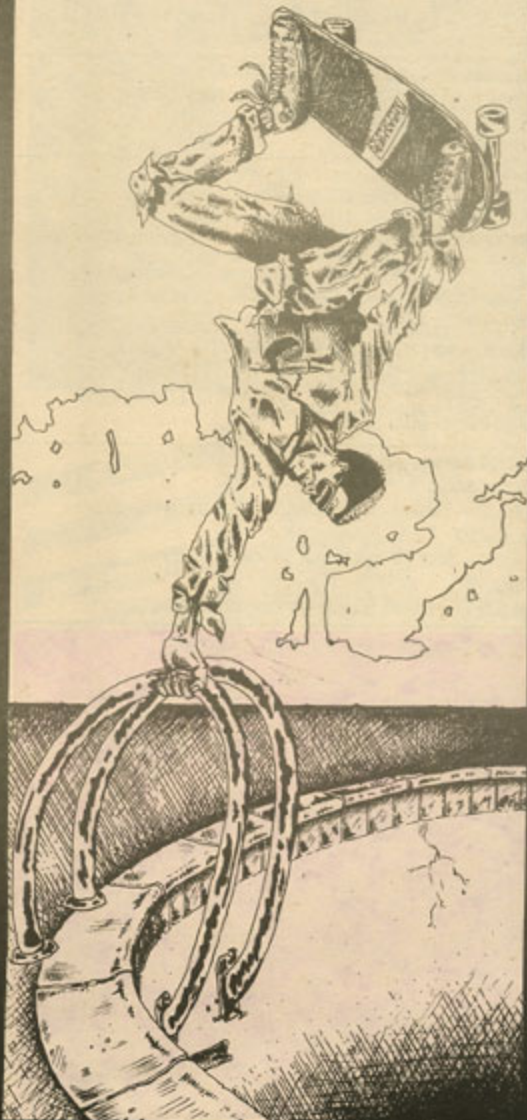
Joker dropped in at high speed intending to do a roll-out lay back roll-in — a move that he had pulled off numerous times before with mechanic precision. But this time something went wrong. His front foot slipped off at the last stage of the move, sending his figure plummeting to the drainage area below. He got up, somewhat shaken, and walked away with a seven inch long gash on his forearm — a reminder of his slight miscalculation. Seeing this, Eddy-Boy mounted his vehicle and proceeded to carve roundhouse forevers as Joker made his dejected exit. Blade marched across the deck over the right wall and stood erect holding his board above his head with outstretched arms, just waiting for Eddy-Boy to recognize the hint. Eddy-Boy caught it right on cue. A few rotations of a speed that made him only a blur, ejected him high above the pool planting his foot firmly on the board above Blade's head and extending his own board way above his head. A good ten feet above the deck, then diving recklessly back into the pool and rolling out on the other side. He stood up and walked away towards the shallow end and sat down as if just completing a routine move.

Blade tossed his board into the pool and jumped in after it, landing on a board at the transition. At the same moment Nacho was dropping in at speed. They met at the bottom. SLAM! A calamity. Blade flew back with three ribs busted. Nacho crumpled on the spot, his wrist snapped.

Joker and Eddy-Boy flashed on the scene developing before them. Then looking at each other, mentally agreeing to go for help. FLASH! They're gone.

TWO FEARLESS LEADERS WOUNDED AND TORN IN BATTLE. TWO LOYAL SUBORDINATES IN HASTY FLIGHT FOR THE PAIR OF MEDICS (sic). ENEMIES WORKING AS ALLIES FOR THE MUTUAL CAUSE. JUST HOW LONG WILL IT LAST? CURIOUS? WELL HEY! JUST STAY TUNED HOLMES.

—MOFO



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CAPITOLA CLASSIC

The Capitola Classic will be held on September 5, 1981, this year's event will be run as an invitational. Time limitations on the availability of the street has forced the promoters to change to the new format.

Thirty four of the world's best downhill racers will be invited - last year's top sixteen finishers automatically making the list.

C.R.A. 1981 RACING SEASON

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GLSA Schedule

June 14
No. 3 - Skateboard U.S.A. - Warren, Michigan
June 27
No. 4 - Surf 'N Turf, Milwaukee, Wisconsin
July 18
No. 5 - Endless Summer, Roseville, Michigan

GLOSSARY OF SKATE TERMS:

Beef - a gnarly fall usually resulting in physical and total rearrangement of a rider's anatomy and spirit.

Belly - any manner of skate gripes of the female persuasion.

Brah - skate brahs. An expression showing a sign of acceptance and camaraderie amongst skaters.

Execute - to perform a maneuver flawlessly as in, "He executed that aerial with lofty precision."

Face Plant - one of the oldest moves in skateboarding, total facial contact with the skating surface.

Fresh Cut - a person who shaves their long locks trying to be trendy and nifty within the skate scene.

Jamming - on the move. To "stay jamming" brah, is to keep going, never staying in one place too long.

Monorail - grinding with both axes on coping or curb with absolutely no wheel contact.

Peers - your people that you skate with, your friends, the locals. Refer to Brahs.

Pinheads - the dwids, the narrow minded fools - you see them every day no matter where you skate.

Pinner - a narrow skateboard, usually an older model from the days gone by - long, narrow, with sharp ends.

Quad-Rubbers - automobile type transportation to favorite skate spots or drive-ins.

Queeve - to run down - out of while. To give up or give out while in use. "He was blazing heavily until he queeved."

Teller - one who invents bogus skate adventures to entertain his peers and anyone else he can find as an audience.

Hollywood Dateline:

"MR. MERLIN" A 30-MINUTE TV PILOT A review by Lowboy

Mr. Zoot and I were sitting in Colton downing three stars when we got the invite to check out the preview screening of "Mr. Merlin." It was set to go down that evening miles away at a Burbank studio. We were vaguely interested. Cliff Coleman and Stacy Peralta performed the skate stunts for the film, reportedly ranging from Mega to standard-plus type. Our decision to go arrived from our curiosity to see how the big media would relate to the skate of the art in the 80's. We were friends of the friendless, or so it seemed, it became immediately obvious that our peers didn't relate to us too well since none would flow the magic ride to the premiere.

Outraged to terminal capacity, Mr. Zoot commandeered an unsuspecting vehicle and we were off and determined to infiltrate the Hollywood Matrix. Combining our increasingly bad attitudes, and our desire to have a good time, we were heavily armed and ready. Prior to this neither of us had been to Burbank studios, and after the night was over we would never be allowed to return.

Through elaborate spur of the moment planning we managed to penetrate the security perimeter of the studio. At first we lied and cheated, claiming to be the editors of a multiteen magazine. Amazingly our names weren't on the guest list. Alas, a most unfortunate circumstance. We decided to use commando tactics searching out and finding a suitable hole in the fence. We employed executive protocol and slipped through. (It became somewhat wider after our passage, conveniently allowing us to drive through later). Coincidentally, the biggest holes of all were in our credibility. In short order we had crossed a union picket line, used the women's facilities, obtained a script, located the screening room, found the food and captured our rightful ticket to the affair. When I looked up from my seat and viewed Mr. Zoot standing at the door with the Producers' secretary I suspected trouble. And when Mr. Zoot began dispensing access passes to the movie industry types, my worst suspicions were confirmed. El Zoot was definitely in control of the guest list. The mood was top hat tense and the seats were scarce. Outside, candy-faked Corvettes raked in the valley moonlight sun. Who is to blame?

Cliff showed up with some future systems engineer who apparently designed 500 m.p.h. trains in Japan or something to that effect. Peralta was in attendance with his parents and seemed to be enjoying themselves. Most of the people in attendance seemed to be dressed

up. But Hey, we sure in the hell weren't and our t-shirts were vaguely suspicious. A previous venture to the wardrobe had netted us only one single velvet coat between us. It was my size so I was elected. The style was "pirate fag." I looked like a jerk and now people were beginning to stare. Fortunately a commotion at the door diverted the security guard's attention. Centerstage King James, Julie H. and D. David drew the crowd's attention. The seats were gone and the guards were pissed. Morin proceeded to walk through the audience shaking all the Hollywood Hustlers hands and calling them by name. It seemed he knew them all. (I didn't know if it was just a bluff or what, but it was effective since no one there kicked him out).

Lights out and colored blurs prevailing made the presentation basic TV fare. The acting and story line were more or less possible. The special effects were, eh, pretty good. Coleman and Peralta's skating was pretty legit, and there was a fair amount of action shown on the screen timewise.

Cliff shot some hills backwards and Stacy did some clean vanguard freestyle. Fortunately Hollywood didn't step on it too much and so the skating holds up. (Admittedly, they imposed some special effects - B.S. on some skate stunts, but more or less the reality coefficient survives). For my money the skating was the best part of the film. If you get a chance, check it out because the skating is worth watching.

Mr. Merlin will be aired in the future as a TV pilot. If it is popular it might be picked up as a series. Since skating is an integral part of the film it seems logical that it would continue to be in the series format. The producers showed good judgment in their choice of Cliff and Stacy for their skating expertise. It will definitely keep skating in the public eye. Using legit Pro skaters and listening to their opinions might give the movie moguls a decent chance at showing the massive public more realism as to how serious skating is really performed (not just another stunt) forming people want to watch it just to be stoked and also contribute to the well being of skatedom.

As Mr. Zoot and I departed, John "Adams Family" Astin, the director of the film, was having his picture taken with Cliff, Stacy and D. David. (Coleman and Peralta looked natural, Astin looked suitably famous and Morin appeared ready for a full time stint in Videoland.)

On our way out, Mr. Zoot's borrowed car was the victim of a hit and run. The other car contained an executive secretary from Missouri. It was her first trip to L.A. I think maybe it was our last.

MUSIC FROM THE UNDERGROUND



U2

It took me a dozen years and a trip to England to decide that the Rolling Stones were no longer my favorite band and that I liked The Clash better. I'm not what you would call flighty with my preferences. But all it took was six months of listening to their debut album, Boy, and one of their shows for me to nudge (gently) The Clash aside at the top of my rock and roll pantheon and replace them with U2.

At a recent show in San Jose, no one really figured that a relatively unknown band from Dublin, Ireland would draw twice as many anxious fans as the auditorium facilities could properly hold. They did. And it seemed that each and every one of them wanted to dance—vigorously—on the earthquake-proof floor, which is built on springs and is capable of vibrating the whole building with the right stimulus. U2 was definitely the right stimulus.

If their album lends toward an arty presentation of their abstract and spiritual—even subtle and delicate—material, their live show (at least their one in San Jose) is every bit as aggressive as a Van Halen gig.

This group of four teenagers lets go with whatever energy they can muster, causing, almost immediately, a mad frenzy in the audience—which in turn, draws the band to even more heroic efforts. There is, in other words, a tangible energy flow which is created between the stage and the audience, which, to me, is a prerequisite for a special rock and roll show. It's a flow not based on gratuitous violence and fascism of the sort that most of the punk audience/band interaction has come to be based upon lately, but rather on an almost conscious

PHOTO: CHESTER SIMPSON
pact between performers and fans to contribute together to having a great time—to surrendering to a great time.

For a band that pride themselves in fiercely guarding their individualism (they even try avoiding being photographed together), onstage they are a remarkably well coordinated unit. They are precision players, perfectionists. The Edge, an extraordinarily inventive and colorful guitarist, sounds like he is grinding away on two or three axes simultaneously. It tends to make for a big sound, a psychodically resurgent sound. The rhythm section, drummer Larry Mullen and bassist Adam Clayton, are the back bone of material that is quirky and diverse enough so that one never loses sight of the fact that a real flesh and blood experience is transpiring.

Lead singer Bono is an entertainer straight out of an old English music hall. He is all over the stage, putting every ounce of energy into communicating on many levels. (Who expects this from such a sensitive poet?). Bono not only gets away with it, he brings back familiar stage antics used by performers like Black Sabbath's Ronnie Dio to new heights, much the same way the Kinks used to do, only with more energy and enthusiasm. His songs concern that very special time of personal evolution when a boy starts to become a man. The band has an exquisitely spiritual way of dealing with the subject, with lyrics and music interwoven to get across the same point.

U2 is a band that is almost always demanded upon to do several encores and leaves you wishing that they would do their whole set all over again. Howie Klein



Shawn Peddie

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