

BMX Society

Interview with

ANDY JENKINS

March 2010

Interview by Steve Brothers (in bold)

Where are you from originally, Andy?

Andy: Well, my dad was a career Air Force enlisted man, so we traveled a lot until I was about to enter the 5th grade, then we settled down at F.E. Warren Air Force which sits next to Cheyenne in the southeastern part of Wyoming. I went to a different school every year before that; Florida, Michigan, Mississippi, Spain...

What is your earliest BMX memory? I mean, do you remember when and where it was that you first became aware of BMX?

On the base we lived adjacent to a huge flat field with trails carved all over it from dirt bikes. I was probably about 12 or 13 when a couple different things happened at once... I had this desire to jump my 5-speed 20-inch street bike, but had no clue what I was doing until I discovered a magazine put out by Motocross Action about bicycle motocross. I went home and stripped the gears off my bike, put a ten-speed bike seat on it and switched to some box bars. My dad and I had been dirt biking together for a while and I was a giant MX fan and wanna-be MXer - we went to nationals in Colorado to watch Hannah, Magoo, LaPorte. I loved it, but there was no way I could afford to do it for real... the closest I'd get was pretending on my dad's Honda MR250 Elsinore. He let me strip all the enduro pieces off it and switch out the front fender with a Preston Petty MX one. I must have had a real competitive urge because just pretending to race wasn't enough. So BMX took over. That was in the late '70s.

Can you tell us a little bit about how you got your start in BMX? You were a racer, and a pretty high ranking one in your state as I understand it?

My friends and I somehow convinced the powers that be on the air base to build us a BMX track in 1978. We had NO clue what we were doing really, just went from photos in the California mags.

It wound up being a GNARLY downhill hell track. So I guess we learned fast. By '79 I found out the ABA had leaked into Wyoming via Laramie about an hour or so west of us. We went to our first race that year and just went nuts after that - things moved quickly for BMX. In 1980 tracks popped up all over the place - Cheyenne, Ft. Collins, Loveland, Greeley and Denver. Boulder. We drove all over the place to race and I moved up to expert pretty fast. It was so damn fun. By the end of 1980 I'd accumulated enough points to get the #2 plate in my district.

When you got number 2 in Wyoming... what bike were you riding that year? Do you remember the brand and components? Someone might suddenly feel compelled to build n Andy Jenkins replica! They'll need a part list though.

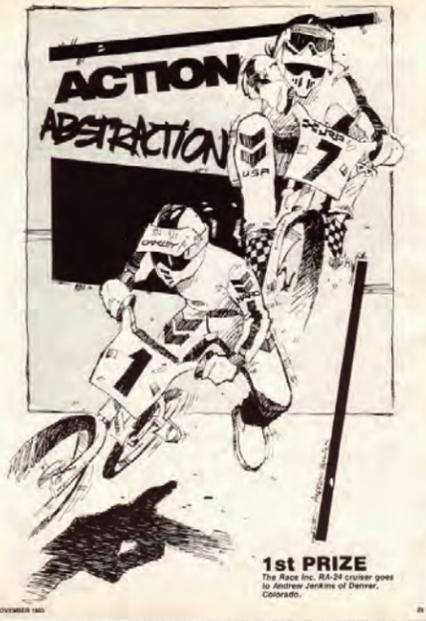
Yeah, I rode a red DG Rooster with ACS Z-rims, Redline V-bars, Comp 2s, etc. I even ran a plastic Uni seat for a while.



MIGHTY BMXA'S 4th ANNUAL MEGA-HUMONGOUS, AWESOMELY ARTISTIC, TOTALLY COSMO, AND WAY COOL . . . DRAWING CONTEST WINNERS

Well, you guys did it to us again. We were massively and totally overwhelmed with thousands of entries for our 4th Annual Drawing Contest. The local postman almost went into cardiac arrest from hauling 'em all this time, and our celebrity judges were blown to the max gon' through all those drawings. In search of the winners... Some of the drawings were absolutely GREAT! First class stuff. Wild concepts and terrific technique. And some were... uh... not exactly hot hot. One thing for sure, some of you guys out there in Boulder have GONZO imaginations. We got some strange sketches. Totally bizarre. Some of it was unprintable in a family magazine, like the one entitled 'Sabot' (looks that showed a guy with his head stuck well, well, well...)

This year's winner is Andrew Jenkins, who's a multi-year vet of our pen and ink battles. He's shot a bunch of great stuff over to us every time we've had the contest, and always just missed out on the top spots. But this year he couldn't be denied! But enough of this rambling. Go ahead and check out our winner's gallery. There's some great stuff in there. And if you didn't make it to the top of the heap this year, keep practicing, and who knows, maybe next time you'll snag first prize. Andrew did.



I think a lot of us know the story of how you were "discovered" in the BMXA art contest. But let's review the basics for those who don't. What year was it that you won a prize in the BMXA art contest, and what category did you win? Finally, what was the prize?

I was in a commercial art school in Denver, 1983, and racing 24" cruisers by then... everything I worked on in school had something to do with BMX. If we had a logo project, it would be a BMX race team. An ad? A BMX company. Some of my teachers expressed concerns that my creative "vision" was too narrow, but I didn't care, it was all I thought about. I'd enter the BMX Action drawing contest every year and in 1983 I finally won it. I remember coming home from class one day and finding a big bike box waiting for me. A blue aluminum 24" Race Inc. BEAUTIFUL! I was so stoked I sat down and wrote a goofy letter to Oz in Torrance.

Ok, so then you sent a thank you note to Bob Osborn and decided it couldn't hurt to toss a resume in as well? Then the dream came true. Oz calls you up and offers you the position of editor at Freestylin'.

You know, I didn't even toss in a resume... one day I got a call from Oz himself and I about shit myself. He said they'd loved my letter and they wanted to try me out for the editors position on a new magazine they were starting. So I wrote a fake article on alley-oop airs featuring Mike Dominguez. Next thing I know I'm leaving a raging blizzard in Denver and landing in LA to sunny skies and green grass - and I was really thrown at how clean everything looked. Steve Giberson picked me up at the airport, drove me around Hollywood, then into Torrance and the famous Wizard Pubs. I remember seeing Cosmo the cat and just shaking my head - I couldn't believe it. R.L. was there. Windy. I recall Scott Clark was there too. The reason I remember that is that he noticed a picture of

himself in a mocked up ad in my portfolio. I'd shot some photos at a Denver National and Scott was in the shot. Dude, I was in heaven there. I was meant to be there - no way would I NOT get this job.

How old were you when you got the gig at Freestylin'?

I had just turned 20. I moved to Torrance in March of '84 and started working on Freestylin'.



How did you handle it, how did you know what to do or where to begin? I mean, you're basically a kid from Wyoming with no major publishing experience, and suddenly you are the editor of a major (in our world anyway) national magazine, right?

I had NO publishing experience and NO professional writing experience. It was a speed course in editorial magazine work. Oz and Gibey were my teachers. Oz was a TOUGH editor too. At first I was re-writing quite a bit - I remember getting stories back with red pen marked all over them. It was frustrating, but I was just too stoked to be bummed.

The editorial in the first issue of Freestylin' is so memorable. You briefly tell the story of every 80's BMX kid's dream there. We could all relate to that... but damn, you lived it. That's fucking epic.



ANDY
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You always seem like a very down to earth guy. So... has it really ever hit home, have you ever really grasped how important and what a guiding force in BMX culture the 3 of you were? I mean are you cognizant of that fact?

No, are you kidding? We were just living in the moment. Riding bikes and skating all the time. Playing music. Practically living at Wizard during deadlines. Oz was very cool about us being there whenever we wanted.

I'm from Kansas originally. Seems like you are kind of from "the sticks" as well, so to speak. So you must be aware of what a lifeline the magazines were? I'm guessing you can relate to how so many of us depended on the BMX magazines as our portal to the amazing world of BMX and especially the epicenter there in Southern California. Right?

I knew that having come from Wyoming - that SoCal had everything I'd ever wanted to experience - BMX, MX, skateboarding... My one way of really telling the impact the mag and the sport were having was through the letters section in Freestylin'. We got tons of mail and it was one of my favorite jobs to read and pick them for the column.

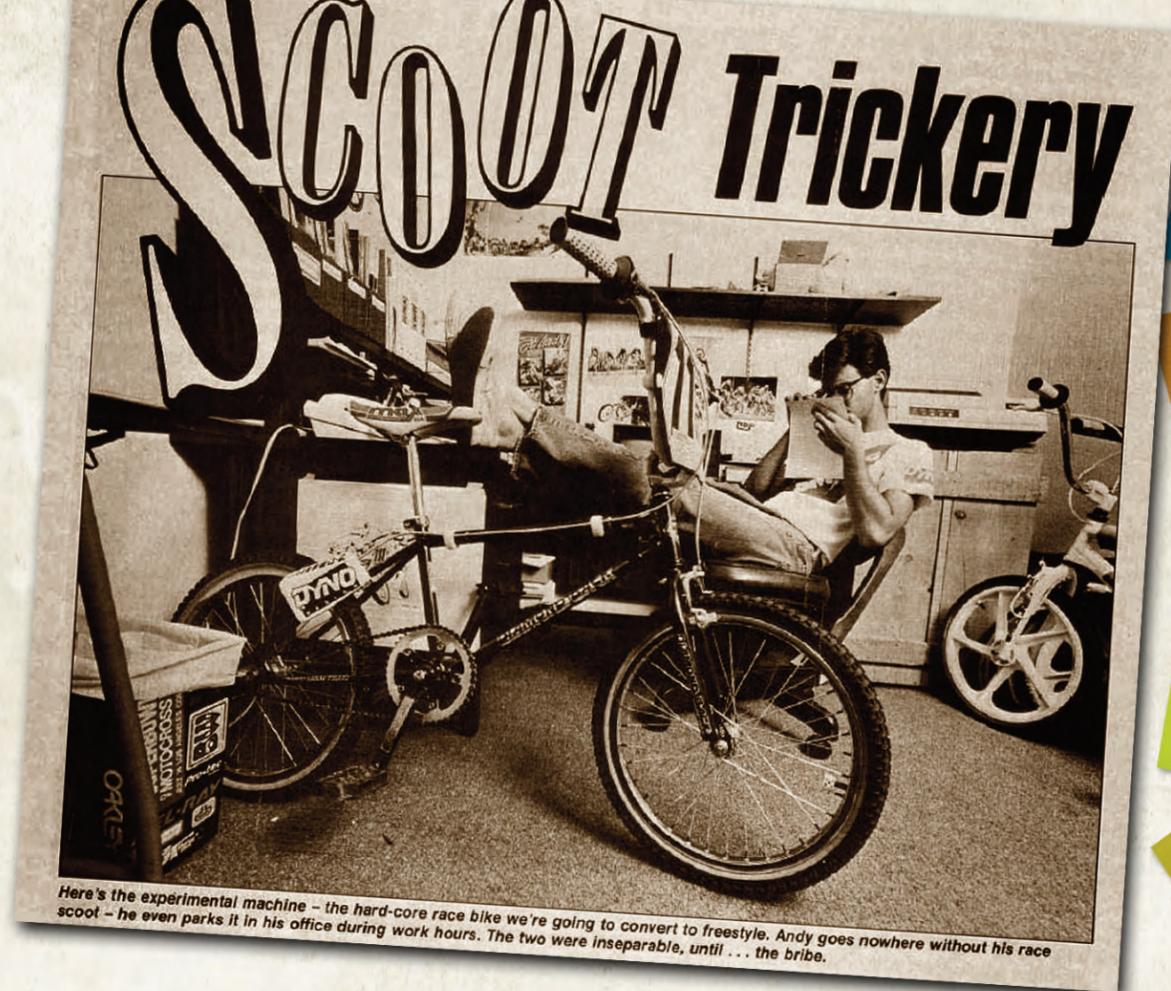
Back in the day, we were just into it without analyzing much. Maybe it takes a couple decades of hindsight to gain the perspective on how and why the magazines were so important to us.

I know you were young at the time you stepped into the driver's seat at Freestylin'... but were you cognizant of the importance of your role? Did it occur to you, "holy shit... I'm now the one responsible for conveying the BMX life to all the kids' mail boxes and magazine racks out there in the middle of nowhere!"?

Not at all. We thought we were those same kids who'd gotten lucky enough to hold down these positions. We felt really lucky.

So let's sketch out a sort of time line of the major milestones from that point forward. How was it that Lewman and Spike came on board? It was a slow process, right? When those guys joined the editorial team you had already been on board for a while? Were you deeply involved with assembling the team, or did Oz still make those sorts of executive decisions?

The fact that Oz even hired me still amazes me. He was a very intuitive boss. He hired me on instinct... he knew something I didn't even know. He knew I'd grow with and into it. About a year after I started, Freestylin' was growing and we needed another writer. Lewman had been writing the mag since it started - these long, rambling and hilarious letters. When the time came, I knew Lew was the guy to hire. Oz trusted me and we hired the kid. I think Lew was 18 when he started. Spike came about a year after that - the same sort of thing. We'd heard all kinds of funny stories about this kid from Rockville BMX. And he wrote postcards that were pretty funny. We did the same thing, hired him on intuition. He just felt RIGHT for the job. The three of us became pretty close during those years. One of the best times of my life working with them and meeting all the riders. Traveling.



Were you into skateboarding back in Wyoming / Colorado?

Not really. I'd skated as a little kid when we lived in Florida and Mississippi - everyone had those cheap plastic California Freeformer boards back then. In my sophomore year of high school I made a skateboard in woodshop and mounted the trucks and wheels on it. I still have it - in fact, the trucks are ALS trucks and right on them it says "made in Torrance, Ca." Crazy huh? Back in high school the art kids and BMX kids (of which I was both) were somewhat outsiders. Skaters too... the one skater at our school, Paul Howard... He was a cool dude and used to talk to me about the skateparks in Colorado - and he introduced me to Devo.

At what point did skateboarding start to become an important part of your personal interest? Was this simultaneously taking place with the others on the editorial staff at Freestylin'... Lewman and Spike?

Yeah, we were all skating right along with riding bikes. By the time I moved to California I wasn't racing anymore. I may have hit one or two, but I mostly just used my bike to get to and from work - hitting the Strawberry Field jumps on the way. For some reason when I was re-introduced to skating, it stuck in a big way and I started skating all the time. In the Wizard parking lot and everywhere else around the Southbay.

In December 1986, I'm not sure... but I think that was the first time we saw a Skateboard share the cover with a bike on the cover of Freestylin'. Do you remember that? Was it a big deal at the time there in the editorial staff meeting for that issue, or did you guys just kind of go with the flow and not deliberate too much about that?

It was a big deal. The reason was two-fold - it had become part of our lifestyle and the magazine reflected out lifestyles. And it was a way to broaden the advertising base.

So things were getting interesting at that point. You came out with Homeboy magazine in the winter of 1987. Was that the full Wizard magazine roster then: BMXA, Freestylin and Homeboy?

Yeah, we had those three and an adult bike mag plus a travel/photography mag that was Oz's pet project.

Just curious, just as an aside... was the Powell Peralta film, Animal Chin important to you in terms of creative and cultural inspiration during this period?

Sure. It set the standard for what a skate film should be. BMX had nothing comparable to it. Not until years later when the sport started to become more underground... that's when the real creativity started to seep out.



Were you with Freestylin' all the way through to the last issue in October, 1989?

No, I had moved almost exclusively over to Homeboy magazine, so when it folded, I was let go. Five years almost to the day I had started. March of 1989.

How many issues of Homeboy were there in total? I've been trying to snatch them up on Ebay, but they don't show up very often.

I think we did 7. My memory fails me. Lew would know for sure - his brain is a steel trap.

So there were a couple issues of a combined BMX Action and Freestylin' - Nov. and Dec. 1989. Obviously, GO would have been in the works for a while. At what point did you all know that was the direction you were going in? Was this an agonizing decision -- to retire "the mighty BMXA", I mean to say?

I was out of the picture before everything started going downhill. I was already freelancing skate graphics and going Wrench Pilot for Transworld.

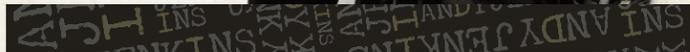
In the Joe Kid on a Stingray film, Bob Osborn has such high praise for you guys and the creativity and foresight you guys displayed with Homeboy magazine. Did that surprise you? I only ask because I've read in another interview with you that every issue of Homeboy was something of a struggle there at Wizard.

Oz is an eccentric and amazing human being. When I moved out to California I was pretty young and naive. He pretty much took me under his wing and helped me to find myself, artistically speaking. We were all lucky to have Oz as a mentor and that he had such an intuitive sense of knowing people.

What about zines? Were you cranking out small zine projects simultaneously with your gig at Wizard? Was this a manifestation of your desire to express yourself in terms that were more edgy or too far out for general consumption amongst Wizard's reader base?

Yeah, I was playing in a noise band and skating a lot and I wanted the zine to reflect that part of my life. Actually, the first zine I did was called R.I.P. and I made it with my band mates to help promote the band. Then they got disinterested, so I renamed it Bend and kept going.

Ok... I know that eventually Skateboarding and that industry started to become ascendant over BMX in your life. What was it and when did your last BMX oriented job wrap up, and when and under what circumstances did you transition into a skateboard focus, professionally speaking?



When Homeboy folded, that was pretty much it. The bike industry couldn't offer me any other work at the time, it was foundering financially. But I had met a bunch of people in skateboarding and managed to get enough freelance work to somewhat survive. It was really tough for a few years until Lew and Spike and I decided to revive the soul of Homeboy and start Dirt magazine.

Let's briefly touch on your personal life... our site is mostly guys that are in the 30 to 50 range. Family life is something they relate to, so just curious - you are a family man, correct?

I'm 46, have been married to my wife Kelley since 1986 (we actually had our honeymoon in NYC and went to the AFA contest at Madison Square Garden - the contest where Mat Hoffman debuted). We have a son, Emmet, who's now 13.

Is your son into skating or BMX?

He's a full skate rat. A really good one too. He's been lucky enough to skate with Rick (Howard) and some of the others on the team since he was tiny. He took to it naturally and has a real fluid style. He was a really good baseball player for about 5 years too, but he decided he was done with it when he moved up a league... he had a lot of potential there, but now he's putting that energy into skating and school.

What about you, do you still have any BMX bikes?

I have two 24" BMX bikes I ride on occasion - but only for fun. An all black SE Quadangle that DC helped put out a few years ago, and an all white W-Base from Tokyo.

I understand you have a strong interest in motocross as well?

In 2001 I actually fulfilled a childhood dream and started racing motocross with a vet club here in Southern California. I did that for about 3 years pretty hardcore until I couldn't afford to anymore. Loved it.

What were you riding? Did you manage to stay injury free through all that?

I raced the Novice vet class. In my mid to late 30s. I had a Honda CR250R. I didn't stay injury free tough... dislocated my arm riding MX as a kid and I dislocated it again racing - trying to live my dream - as an adult. Lots of sprains too.

Art opened the door to your whole career path. Outside of the "job" context... do you enjoy making art for art's sake?

Art was a part of my life before bicycles or skateboards. My father was a painter and always had a place set aside in our homes to do his art. I hung out in his studio a lot and used his tools and copied out of his art books. I knew at a very young age that art would play a big part in my life.

What mediums do you like to work in?

These days I love to re-use materials to make my work. I use a lot of old collected paper scraps for collage work that mixes with actual painting. I like to work three dimensionally as well, with metal, wood and found objects.

Are there any "Jenks-heads"... people who are serious collectors of your work?



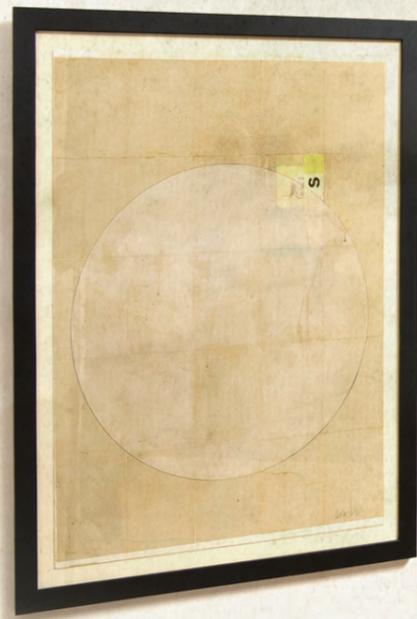
Yeah, there are a few. I'm happy to have them too, they help keep me and my family fed. Believe it or not a couple of them are BMXers and freestylers from back in the day - people that used to read the mags and be Club Homeboy members! Kids who actually went on to have great jobs in a whole variety of industries. Crazy how things work out. I guess we all grew up.

Do you like to write, and do you do that much any more?

I love writing and I still do some pieces now and again for magazine or literary compilations. I do a regular column in Monster Children magazine out of Australia. It's called Bender. I contribute to a few blogs as well. I know I have a book in me... some day.

Tell us about Bend Press.

It started in '86 as the 'zine, Bend. I guess that was my first indy publishing effort. I did a bunch of issues of that and each time I put one out they become more and more elaborate in terms of content and the hand-work involved. By '94 I was ready to do my first book. That was "I Check The Mail Only When Certain it has Arrived; a Collection of Letters From People I didn't Know." And it was just that, a compilation of letters from other zine people and close friends. Still one of my favorite projects - probably because it was so personal, it really captured almost a decade of time for me. After that book I put out a novel by Mike Daily, his first. It was entitled "Valley" and was a pretty experimental piece both in terms of Mike's writing and the design itself. Bend has pretty much become an online only entity these days. I've had it going for 10 years this year.



**What are you doing professionally now days?
Where do you work?**

I've been the art director at Girl skateboards for about 16 years and do quite a bit of freelance and personal work as well for a few different clients and friends. I can't sit still. Right now I'm working on a cool project doing the graphics for the upcoming Mat Hoffman documentary that will air on ESPN. Jeff Tremaine (former art director of GO) is doing it through his production company, Dickhouse. This job has been a pleasure - Mat is an amazing person who deserves attention. I was lucky enough to watch the first cut of the doc with Mat present - he hadn't seen it either. That was pretty special. Love that guy.

Yeah, the Hoffman flick looks like it will be great. I definitely took the heads up you posted with the link to the ESPN site and reposted it on the BMXsociety. It's so good to see stuff like this happening - our sport deserves it. And that leads me to my next question.

This is actually something I've ALWAYS wanted to discuss with you and Lewman and Spike. So I am grateful for the chance to bounce this one off of you, so here goes:

Why was the evolution of BMX culture so anemic and underdeveloped relative to what Skateboarding culture became? Let me attempt to clarify what I'm trying to get at here...

Now days, finally it seems like BMX is growing in interesting artistic directions. There's quite a robust blog scene, and there's even a bit of resurgence with printed zines, and lots of grassroots film making, and the companies are also stepping it up with the quality of the videos, both in terms of the shooting, editing and

overall production. Also photography, there's really talented people and people are noticing more and more.

But back in the day... there was a reason that so many of us drifted away from BMX and got into Skateboarding. For me, and I'm guessing for most people... it had a lot to do with the "whole package" that was skateboarding. Besides the simple pleasure inherent in the act of skateboarding (because I think BMX riding is at the very least equally pleasurable, and also practical as transport)... you also get Skate bands, a really flourishing art scene, even a fashion/style aesthetic that was reasonably distinct... the whole thing just blossomed, and frankly BMX wilted...that may be a bit strong, but relatively speaking there isn't much of a comparison.

Would you agree? It just seems like in the early 80's there were a lot of similarities, but then a very pronounced asymmetry developed - by the late 80's and early 90's it seems like someone pushed the "hyperspace" button on the console of skateboarding, while BMX just never quite broke out of the heavy gravity of it's own inertia in terms of realizing its highest potential as a sub-culture.

This is just my idea, I'm not saying I'm right or this is the only reason, but... there are many similarities in that they are both youth cultures, exciting and a good way to - seriously - keep in touch with your soul. I think the major difference is in the infrastructure of each. In the '70s when skating died I think maybe a lot of the infrastructure went with it. When it came back in the '80s it came back fresh and young. Meaning younger people, skaters, were in charge. The entire mentality of skateboarding shifted. Then in the early '90s it happened again and ALL the old dogs got weeded out. Those remaining were skateboarders. This was the biggest of differences at the time. The bicycle industry is an old one and the company and shop owners, for the most part, are too. Their way of doing business - from making the bike, to marketing and selling them - had been done the same way for a long time. And it wasn't about to change.



Could it also partly be the minimalism of the skateboard that put it ahead? Cheap and ultra-portable and it's inherent capacity for the deck to be a big art canvas relative to a bmx bike?

The economics and the complexities of manufacturing in each industry is strikingly different. A skateboard is relatively easy to produce compared to a bike. Just starting a bike company is a big expense... so it's always going to be harder to sustain. But there will always be an underground that keeps the act of BMX vibrant and creative.

When BMX took it's dive, a lot of top riders and younger folks involved took it upon themselves to keep it breathing - indy bike companies, contests, publications, ads. But the big machine "bicycling" had given up on it. Slowly, through the efforts of those few rider-owned companies and the hardcore never-say-dead riders, it started to emerge again. TV helped. The X-Games, the Olympics, etc.

So what do you think, as someone who was deep in it... and straddling both the skate and bmx worlds in a way that enabled you to see it from pretty much the ultimate insider's perspective -- what is "it" that gave skateboarding the boost over BMX in terms of a proliferating culture with a vibrant art /creativity component to the scene? I've wondered if it's "the edge". Because somehow, BMX just really didn't have much of an "edge" relatively speaking. We never had a Pushead drawing fantastic hardcore graphics for BMX frames or number plates. We never had bands like JFA or Aggression or Suicidal Tendencies singing punk songs about BMX'ing. But it's got to be more than that as well.

I think BMXers tend to think about it too much. They're different and riders should be proud of the differences - it doesn't have to be like skateboarding at all.

BMXers always cared too much what skaters thought. The roots of BMX are in racing and in motocross. Not like skating at all.

That point about the roots of the 2 sports being different - I think that does begin to get at the heart of the matter. We could expand further by tying in what you said before that too, about the rather conservative nature of the bike industry... company owners, shop owners.

So, OK... there are these fundamental issues about a difference in origins and all that entails, and then the other major factor, which is the inherent sort of conservativeness of the industry, sanctioning bodies, etc. - the "BMX establishment". So while organized BMX was still way more individualistic and personal than main stream team sports... if I understand what you're getting at, it had to go through it's own sort of ebb or near death experience, and in accord with that, in order to unleash the creative forces that shape a "scene" like I'm talking about, maybe it took relaxing into the more complete lack of organization and structure that came with BMX street riding or trails riding and dirt jumping - the sort of "free-for-all ism" that characterizes skateboarding in other words.

Are we on the same page? I don't want to attribute meanings or draw conclusions that weren't intended, but it does seem that when the very structured aspects of the sport waned in importance - that's when we started to see a trend toward a more prolific creative expression - the characteristics of a culture as I've cited skateboarding as having. So, even if it still isn't nearly as well developed... maybe BMX was just a late bloomer?

BMX made it through that hell period when manufacturers and dealers ran away. They made it through that with sheer guts and determination. Love of the sport. And it's still here! Forget about the cultural aspect... it's like taking a job because you think you'll get rich. That's not the reason to take a job. You take a job because you LOVE it - because it's not like a job to you. Do something you love, do it well, and good things will come back to you. Go out looking for good things to happen just doesn't work. I have to give props out to the guys like Hoffman, Chris Moeller, Ron Wilkerson and many others like them... the dudes that never gave up on it. The guys that love it. They kept the real "culture" of BMX alive and well. It's there.

Fair enough. It's not that I'm disputing anything you say there, and I don't mean to say that BMX was completely devoid of core people who made an impression and gave direction to the scene. I totally concur that your three examples of Hoffman, Moeller and Wilkerson fit that description completely. For sure, there were people who rep'd BMX culture to the fullest through it all. JPR,

McGoo... there's definitely interesting and creative cats out there holding it down proper for BMX.

I just want to make it clear that I don't mean to be completely dismissive of what we have as BMXers... rather I'm "constructively" criticizing BMX...and this is introspection too, a BMXer comparing my scene to the skate scene, which I also embraced to a large degree by the way... so it's not really that I see it as a rivalry between the two in any competitive sense. While I concede the completely different roots, and think that is insightful... I also don't think the two are absolutely incomparable, the ol' "apples and oranges" kind of thing. Oranges and grapefruits maybe.

All I'm getting at here is this: I simply acknowledge that BMX doesn't have the intense and varied legacy of creativity that Skaters have left in the wake of their sport; and during the course of this "creative display", it's very typical that they do it all while self identifying as "skaters".

Like I mentioned earlier, Skaters were in bands and made songs about skating. Skaters wrote and made literary compilations... for instance, "Life & Limb: Skateboarders write from the Deep End"... I use that specific example because I've seen that book mentioned in your blog at Bend Press and I know you liked it. Point being - who writes from the deep end? Skateboarders do. That's all I'm saying, Andy. A compendium of short stories? That's pretty fucking legit. We have nothing analogous to that from BMX really. To me, this disparity in creative output as "a scene" is notable, and that is so despite some inherent differences; because I still see enough similarities to make drawing a comparison reasonable.

I dig those extracurricular manifestations of the scene. It keeps shit interesting. I just wonder, "where are all the BMXers that love that kind of stuff and more importantly feel the creative spark to make it happen - as BMX'ers"? Just seems they are few in number - not absent entirely by any means, but I would suggest disproportionately fewer; and that is an enigma to me.

It may not have it's "writing from the deep end" but it has people like Mark Eaton doing "Joe Kid" and occasionally things like, the Freestylin' Generation F book hit. Things pop up now and again. There's a colorful history to draw from. Riders just need to acknowledge it for what it is. Respect it, but never take things too seriously.

Over analysis, ya think? Sure, I'll definitely cop to that. (I'm LoL'ing). But come on, I'm not the only one to ever notice this. Maybe you're right - I need to simply come to terms with your assertion that the two are "just different", and that's just the way it is. I don't know. It's just the cruelty of fate, huh?

It's like the two sports are two brothers from the celebrity family called, "Actionsports". Kind of comparable to the celebrity of the Jackson family in entertainment. At first we (skating and bmx), were both in the "Actionsport 5" the metaphorical equivalent of the Jackson 5. But as time went on... Skating became Michael (and I mean Michael at his peak as a creative dynamo - not in terms of the alleged pedo, plastic surgery addicted, dead guy aspects). BMX on the other hand, had to be content with being Jermaine - just not nearly as interesting or prolific.

So that's it. And we should just be glad we aren't Tito? Hm. Tito must be roller blades or scooters or something.

Very well put, Steve. I like your analogy with the Jackson 5... to a point. Jermaine is pretty much done evolving I think (I'm laughing too). BMX isn't by a long shot. Especially when people like you are seeing what's happened/happening with it. The possibilities are endless, it just needs the inspiration... and the riders have to run it. Something like that. Hell, I don't know anything.

No... you're right. I see some movement. As you say... the Bang productions flicks, The Freestylin' Generation F... absolutely. The Haro "Bolts" project. Also, sites like Defgrip and The Last People - all definitely a reflection of good things happening in BMX. Thankfully people are starting to step up to the plate, creatively speaking. Ok. Good talk, Andy! Thanks for visiting with the BMX Society. It's been great catching up. ■



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