

# MARLEY

**INTERVIEW** by  
**BMX SOCIETY**.com

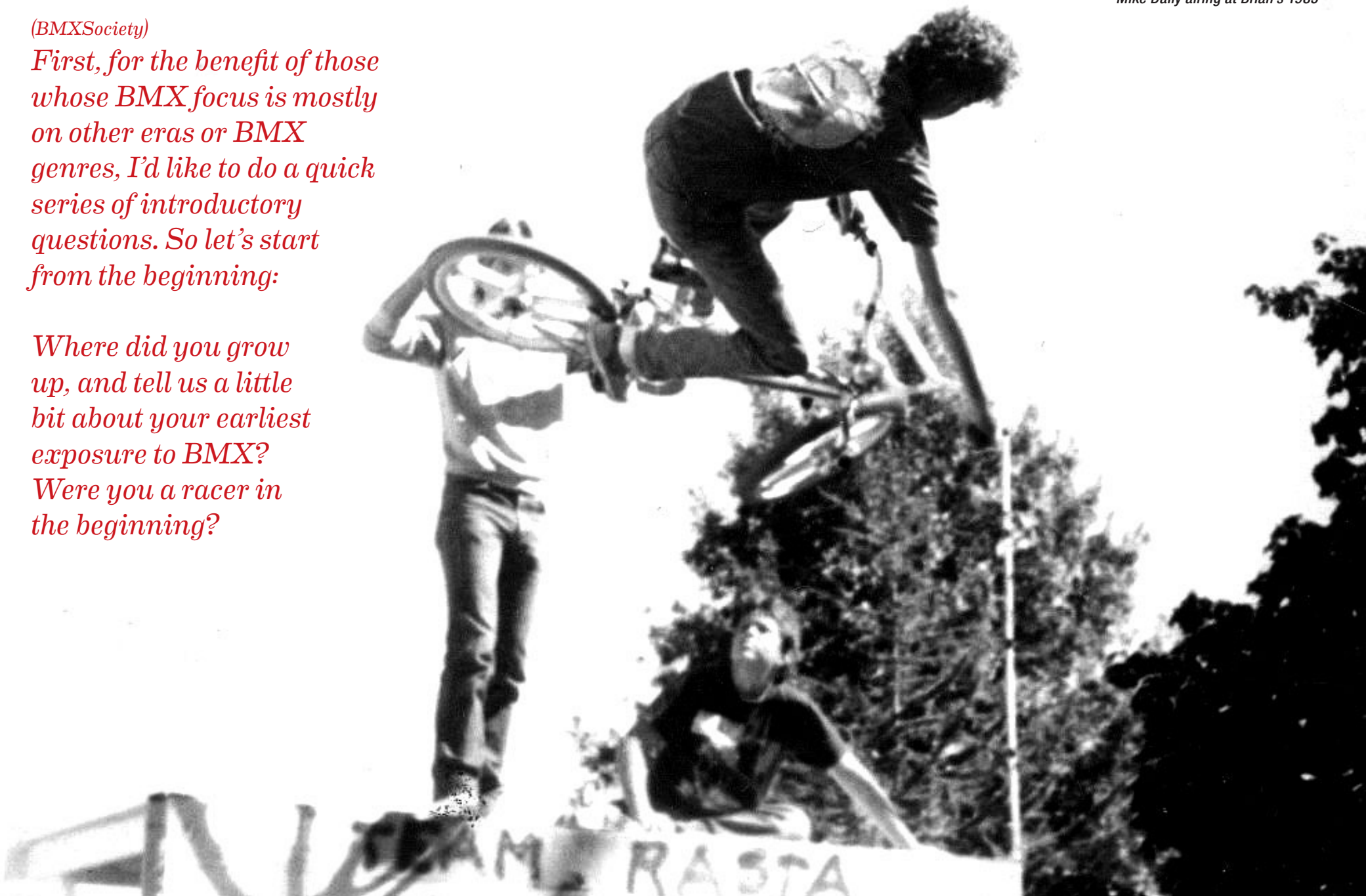
AGGRO RAG  
EARLY BMX  
JUMPING ANTICS  
DONUTS  
POETRY  
PLYWOOD  
HOODS  
ZINES  
XEROX & VHS  
MID-LIFE CRISIS  
REVIVAL AND  
SURVIVAL  
BMX LIFE

*Interview by  
Steve Brothers & Matt Hanemann  
Design by Matt Hanemann  
Summer 2012*

*(BMXSociety)*

*First, for the benefit of those whose BMX focus is mostly on other eras or BMX genres, I'd like to do a quick series of introductory questions. So let's start from the beginning:*

*Where did you grow up, and tell us a little bit about your earliest exposure to BMX? Were you a racer in the beginning?*



*(Mike Daily)*

I was born in Stamford, CT. When I was two years old, my parents moved to York, PA. My brother Chris was born in '70. York is where we grew up. From '78/'79 on, BMX was prevalent in our area.

There weren't any local race tracks, but there were plenty of places to ride including: Mailman's ("The Pit" dirt jumping zone, now a parking lot where annual York Jams are held); The Quarry, a motorcycle-carved canyon of trails and jumps; Dunkin' Donuts, where we'd set up milk crates and donut racks to clear; the Argento's Pizza launch; an excavated/sculpted vacant lot behind Best Products; Brian Peters' quarterpipe ramps; and, of course, Thunderdohm Skatepark.



*“BMX was prevalent in our area”*



Starting gate at Dillsburg, PA BMX race track. 1982

*“I always dreamed of racing BMX. I practiced for it, non-stop.”*

I always dreamed of racing BMX. I practiced for it, non-stop. In '81, a man started a track in Dillsburg, PA. At Pedaller's Barn bike shop in York, he gave a slideshow presentation about BMX racing. BMXers from a 50-mile radius attended, among them Mark Eaton, Kevin Jones and Mark Wales—guys I recognized from our area. My first race was at Dillsburg BMX. Driven by my mom, I kept going whenever possible—advancing from Beginner to Intermediate class—until it was discovered that the track owner allegedly hadn't been forwarding kids' membership fees to the American Bicycle Association. The man disappeared like a smash-cut (to commercial) in *Unsolved Mysteries*, or *That's Incredible!*

The '83 ABA East Coast National was one of the last times I raced. My GT was superlight: dialed in with anodized blue Maxy Cross three-piece alloy cranks, Bullseye hubs, 1.75" IRC tires front and rear, and a Uni Seat. The starting hill was unbelievable and the track layout was gnarlier than anything I'd ever ridden. I had built a practice starting gate in my backyard and “trained” hard, studied *Greg Hill's Professional BMX Racing Secrets* and *The Complete Book of BMX*, and mentally prepared for months for the race. I made it to the semi-finals and crashed out. It was exciting. Gary Hasselhorst and Brian Blyther were doing freestyle shows for Huffy in the pit area at this national event. *That* was exciting.



April 1982. Jumping a GT over brother Chris' Torker.

# AGGRO RAG

## When did the first Aggro Rag zine come out?

I made my first bike zine in '84 and called it *BMX Rag*. Zorro and Ronald Reagan were on the cover, along with assorted cut-outs from BMX magazines. Typewritten content was original, heavily influenced by the Bob Osborn- and Len Weed-style school of gonzo BMX journalism. I also felt inspired by artists Bob Haro (who drew "The Grab-On Kid") and Damian Fulton (creator of "Radical Rick"), so *BMX Rag* featured a six-page comic about "Moto Mike and Rad Loosky, two of the hottest BMXers on the East Coast." The characters raced BMX and rode freestyle. I changed the name of the zine from *MX Rag* to *Aggro Rag!* for the second issue, and printed it in late '84.

Before photocopying (Xerox) emerged in the mid-'80s, teachers used Mimeograph machines to print classroom materials. The stencil duplicator machines were called "mimeo" or "ditto". The ink was purple or lavender. My high school English teacher Amy Anderson (back then, "Miss Horvatinovic") said in a recent interview for *Aggro Rag* 13: "The kids would love it when you'd bring 'em because they would smell and they would be sort of wet and they'd love that. They'd sniff 'em." Everyone called her "Miss H". She mimeographed the third issue of *Aggro Rag* in January '85.



Amy Horvatinovic  
English

Miss H. To a fun teacher  
an' a "hip" friend.  
Thanks tons for  
all the help with the  
AGGRO RAG and all  
of your support!  
I really appreciated  
it! I'll keep in touch  
over the summer to let  
you know what I'm up  
to. CALIFORNIA or BUST!  
Mike Daily



Issue 3 marked the first time I had incorporated material from a letter received from a Pro freestyler to write an article for the zine. The Pro? Woody Itson. Here's the story, in full:

Recently the intrepid journalists here at the AGGRO RAG were COMPLETELY stoked by a letter from THE flatland freestyle king, Woody Itson of the HUTCH trick team squad. We asked Woody for some exclusive tips on having a successful freestyle team.

According to Itson, consistency is the key. Woody explains, "My best advice for your trick team is to practice on being smooth and consistent."

What about the let-it-all-hang-out hero type of freestyling? "It is better to do a couple of tricks smooth and be able to pull them off all the time," Woody advises, "than to do a bunch of tricks that are rough and you can only do 50% of the time."

"Also, you and your friends should get together a routine and practice it for your shows," Itson adds. "That way you appear more professional to the crowd. OK!"

What Woody is influencing here is hard work. If you're not absolutely positively serious about trick riding, then don't go through the trouble of a freestyle team. But for you freestyle looney tuners, GO FOR IT!!! It pays off in ways of no comparison to money-recognition from your sponsor and from the people who come to see your shows, and an incredible feeling of self-satisfaction. Thanks a lot, Woody!!!!

Well, what are ya waitin' for?!?!?! START PRACTICING!!!!!!

Bob Osborn's Wizard Publications had published the first issue of *Freestylin'* in Summer of '84. It's worth noting that the *Freestylin'* logo included the words "BMX Magazine" under it. For their third issue, *Freestylin'* dropped "BMX" and just kept "Magazine" under the logo. That said a lot. Freestyle was becoming its own entity—distancing itself from its roots in BMX (Bicycle Motocross) without even trying. Tricks were progressing fast.

*How did BMX Rag come about?  
Were you doing other zines before?*

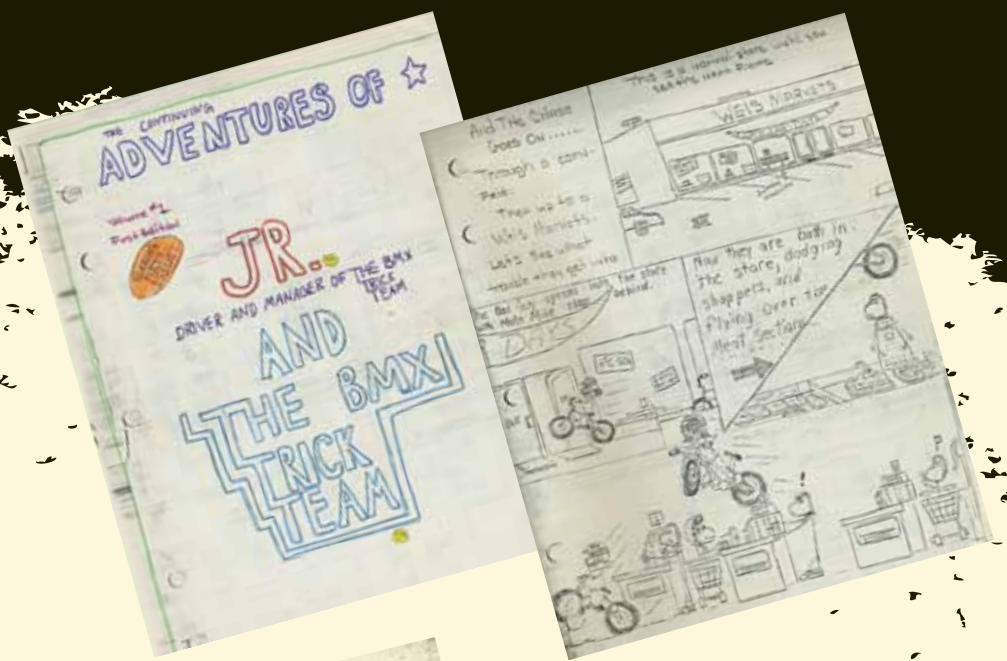
Actually, Yes: I was doing a type of zine prior to *BMX Rag*. In middle school, my friend Robert Tweedy and I made a comic book called *JR. and the BMX Trick Team* (1981). I know we did at least two issues and sold them to classmates. Tweedy was into Mack and Kentmore 18-wheelers and I was into BMX. I'm assuming he didn't care for Peterbuilt, because that's what the Bad Guys drove. Tweedy was the first fellow I saw using mechanical pencils and a drafting table. (I never acquired a drafting table, but I definitely got into mechanical pencils.) Tweedy's character JR was "Driver and Manager of The BMX Trick Team." My character was Moto Mike. These days, Robert Tweedy manages a supermarket in York, so running the following sample page from the "Searing First Issue!" of *JR. and the BMX Trick Team* seems appropriate:

*The Aggro zine enjoys a reputation for being a great early BMX zine.*

*What kind of "circulation" did you have back in the day, and how did you promote and get the word out about the 'zine? Or was it just "viral"?*

For the first three issues, circulation was "locals only". The zines were given away or sold to riders for less than a buck. In March '85 for Issue #4, I changed the name of the zine from *Aggro Rag!* to *Aggro Rag Freestyle Mag!* and created the logo that I used for all subsequent issues. *Aggro Rag Freestyle Mag!* was available from Bookland, Flying Feet Sport Shoes (a Vans dealer who later sponsored our "Trick Team": The Plywood Hoods), and three bike shops: Ed's, All About Bikes and York Cycle.

Brian Peters and I started the Plywood Hoods team in '85. Peters recalls of the name we chose: "I honestly don't think the team name 'Plywood Hoods' was inspired by 'Cardboard Lords' [breakdance crew comprising Kevin Jones, Mark Eaton, Dale Mitzel and Jamie McKulik]. It was purely because of the fact that the ramp was plywood, we stole the plywood from construction sites, and 'Hoods' rhymes with 'wood'. That was the genesis of it. It was just a coincidence."



*...we stole the plywood from construction sites, and 'Hoods' rhymes with 'wood'...*



Mike Daily and Brian Peters

PLYWOOD

HOOPS

"The Ramp"

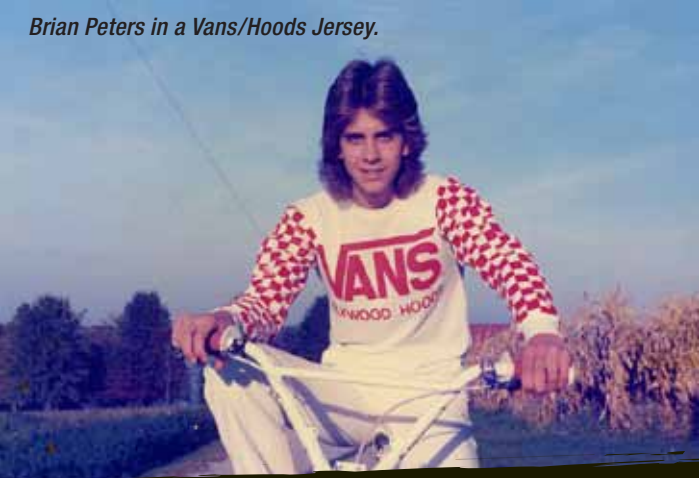
Brett jumping his car.



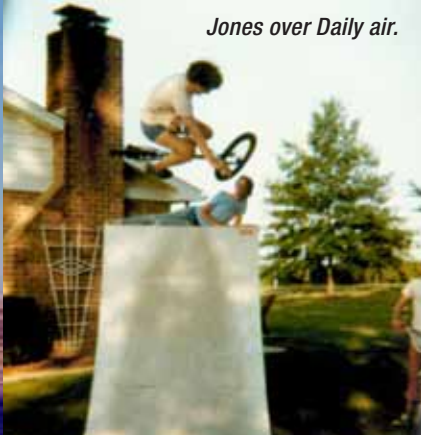
Kevin with a big bunnyhop.



Brian Peters in a Vans/Hoods Jersey.



Jones over Daily air.



# "A LOT OF KIDS WOULDN'T HAVE BEEN ABLE TO GET AWAY WITH IT."

"The ramp" that Peters refers to was one of several quarterpipes that resided in his driveway: "The thing that I think was unique about my contribution is that somehow my parents allowed us to build this humongous ramp, which wasn't the prettiest façade for their house—especially after it was covered with Hoods graffiti," he says. "A lot of kids wouldn't have been able to get away with it. That's one thing that stoked our enthusiasm and allowed us to have a gathering point."

"I obviously practiced on it all the time," Peters goes on to say: "I'd ride on it week after week, nearly every day. As a testament to how talented Kevin [Jones] was, he would show up one weekend here and there and within a half an hour, he would be doing airs as high as I was. He really didn't have the opportunity to ride a

quarterpipe anywhere else because it was really the only quarterpipe around. Kevin was an odd fellow. It was a little bit of a personality quirk, for sure. He wasn't the most outgoing person. He stayed on the periphery. He was known for how high he could bunnyhop: He could bunnyhop over a seat. He was a local legend. If you ran into any stranger who was into BMX or rode a BMX bike, sooner or later you would find common ground on the name 'Kevin Jones'. Somehow his name preceded him. He was a famous dirt jumper from the beginning."

Recalling/regarding Brian Peters and Peters' skills, Kevin Jones says: "He always seemed super natural. I don't know if it was because I thought it seemed that he didn't ride all the time, but things just looked really easy to him. It never looked

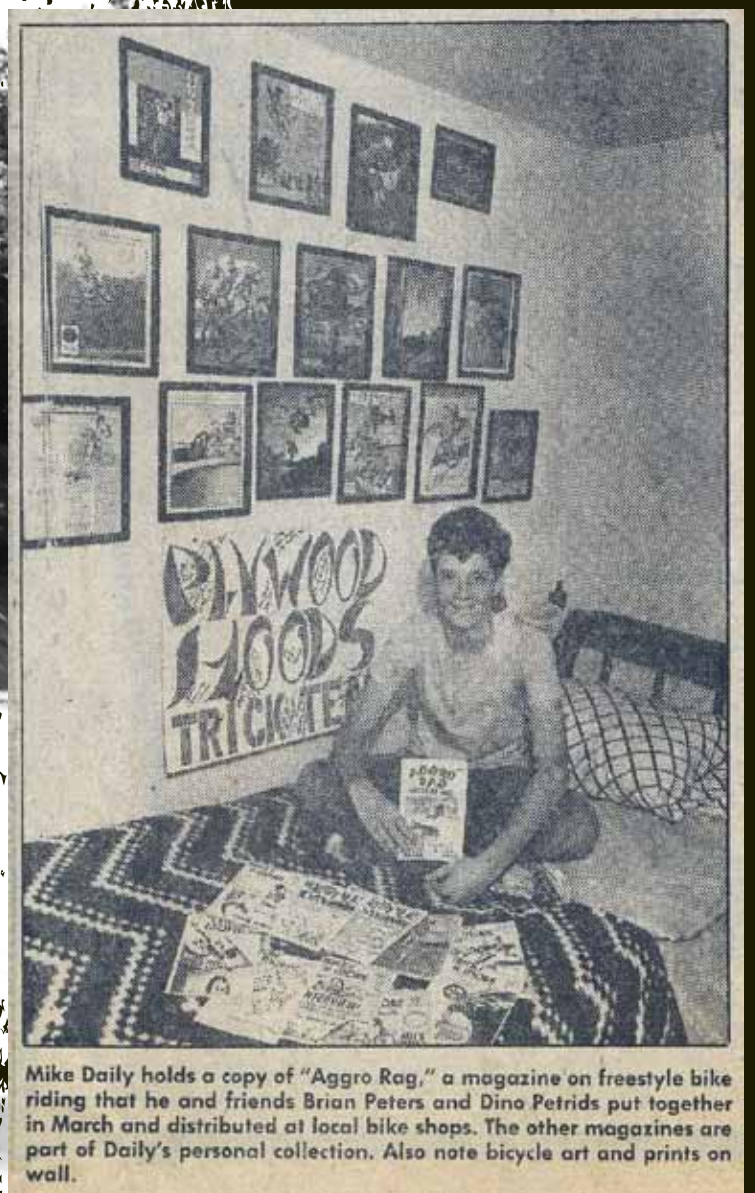
like he was trying very hard, but somehow he was doing really good. Especially with the ramps—and even the tricks he would be doin' like surfers and Miami Hoppers—he was really, really smooth. And he always just seemed like kind of just happy to be doin' it."



Interest in *Aggro Rag Freestyle Mag!* spiked after *Freestylin'* Editor/Design Director Andy Jenkins reviewed the zine (along with nine others) in the August '86 issue: "From the big PA, this was a noteworthy rag in its day—good writing, cool pics, hot locations (like Thunderdohm—an abandoned skatepark), how-tos, you name it, you got it for 75 cents. Mike Daily did the work on this one, but moved over to work on *SHREDDIN'*, a higher-budgeted 'zine, with Bill Batchelor and Kevin Foss—which was HOT but is now deceased. We have a feeling that if you bug Mike he may just start up *Aggro Rag* again. *Aggro Rag*, R.D. #5 Box 510, Red Lion, Pennsylvania 17356." Andy ran my *Aggro Rag Freestyle Mag!* logo smack dab in the middle of the spread, en-masse-impressing *Aggro Rag* into the minds of freestylers worldwide.

After *SHREDDIN'* *Radness Magazine* went defunct after its first issue, I'd already resumed making *Aggro Rag Freestyle Mag!* When the review in *Freestylin'* appeared—and riders started writing and sending letters—I was able to respond with news that the Summer '86 Issue #5 was readily available for 50 cents + a stamp. Thanks to local video games arcade owner Mack Smith Jr. and the Xerox machine at his Space Adventure World, *Aggro Rag* was jump-started just as the sport of freestyle was sky-rocketing. The inside front cover of Number 5 documented for the first time that *Aggro Rag* was billed as the "Official 'Zine of the Plywood Hoods". The accompanying photo showed Brett Downs, Kevin Jones, Dale Mitzel, Mark Eaton and me, Mike Daily, performing posed tricks on a loading dock at the York Mall

***Aggro Rag* was billed as "The Official 'Zine of the Plywood Hoods"**



Mike Daily holds a copy of "Aggro Rag," a magazine on freestyle bike riding that he and friends Brian Peters and Dino Petrids put together in March and distributed at local bike shops. The other magazines are part of Daily's personal collection. Also note bicycle art and prints on wall.

Local newspaper article featuring Daily, his story, and his framed fame.



*If you can recall, (long list or not) what bikes have been your most memorable riding machines over the years? From childhood bikes, BMX racing, to freestyle, mid-school tanks...and beyond.*

My first bike was a motorcycle motocross-style made by Ross Bicycles. It featured a long "RMX" seat, rear fender, whitewall knobbie tires, number plates and grips that killed my hands. No suspension—the frame and fork were rigid. I removed the fender and reflectors soon as I could. My dad George had forbid me and my younger brother Chris to own or even ride real motorcycles. (In Connecticut in his 20's, George was seriously injured in a street motorcycle accident: fractured femur requiring metal plate and his broken jaw wired shut.) With the help of mechanical genius and neighborhood troublemaker Billy Redding, I converted the Ross into a BMX bike by taking off all accessories and adding a ten-speed seat. Simply adding that type of seat seemed a magical transformation. Billy had *Bicycle Motocross Action* magazines stacked on the workbench in his garage. Salting and eating a ripe tomato he'd picked outside his garage, Billy talked about competing in "handlebar-to-handlebar" BMX races he said were held at motorcycle rallies somewhere in New Jersey. I was amazed. Until that moment, I had never considered tomatoes a snack.

The following Christmas, my most-desired bike was a black and gold AMF that was pictured in Best Products' department store catalog. It was a "real BMX" sporting gold Motomag-like wheels. All units ended up being sold out by Christmas. Instead, I received a similar-looking black BMX bike that had yellow Skyway-like mag wheels. Odd that I can't recall the manufacturer (perhaps it's not that unusual—it was a department store stock bike. I loved it, nonetheless.) Black and yellow/gold appealed to me because it was our school colors for the Red Lion district. The first "aftermarket" accessory I added was a pair of Grab-On grips.

*Bicycle Motocross Action*, *BMX Plus!* and *Super BMX* magazines were my keenest interest. I didn't just read the mags—I memorized them down to the race results. I ordered brochures and stickers from the ads. I carefully removed the raddest photos, wrote letters requesting autographs from the BMXers pictured, then mailed the contents enclosing SASE's. Most always, the stars returned autographed pictures with stickers and letters. I framed many of the pics and hung them on my bedroom wall. Check the photo that appeared in the local newspaper. To this day, I'm bummed that my dad pitched this unique autograph collection when I went away to college. I had over 150 including Greg Hill, Stu Thomsen, Bubba Hayes and Deric Garcia.

This is getting lengthy and I'm only two bikes into it. OK, for brevity: chrome Supergoose; chrome GT (first the Expert size, which I broke in half because I kept riding it after it had started cracking, then I graduated to the Pro model, for which I paid \$73 to GT after I'd sent them back the busted Expert—a transaction that made Kevin Jones laugh at me, because he'd always just sent broken frames back to the

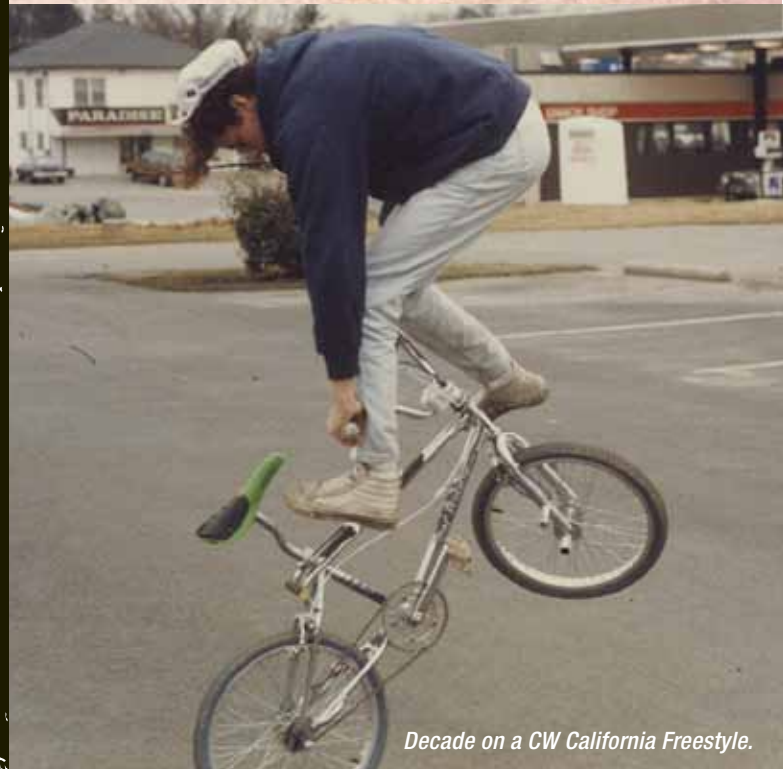
manufacturers and got replacements for free); neon green Haro Master; chrome CW California Freestyle with white CW forks; black GT Pro World Tour; chrome Ozone with black Wilkerson Airlines forks; black Mongoose Hooligan; chrome Hoffman Condor; tan S&M Dirt Bike: The Next Generation; white CW California Freestyle. That's pretty much everything to date.



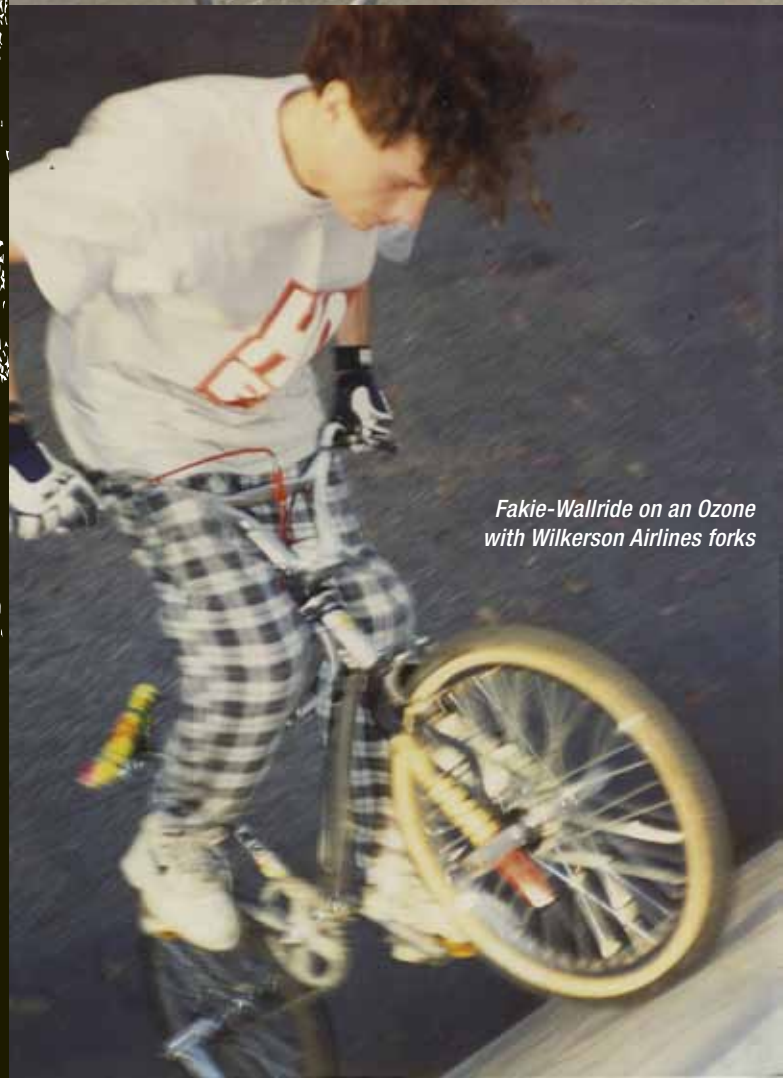
Ross motocross-style



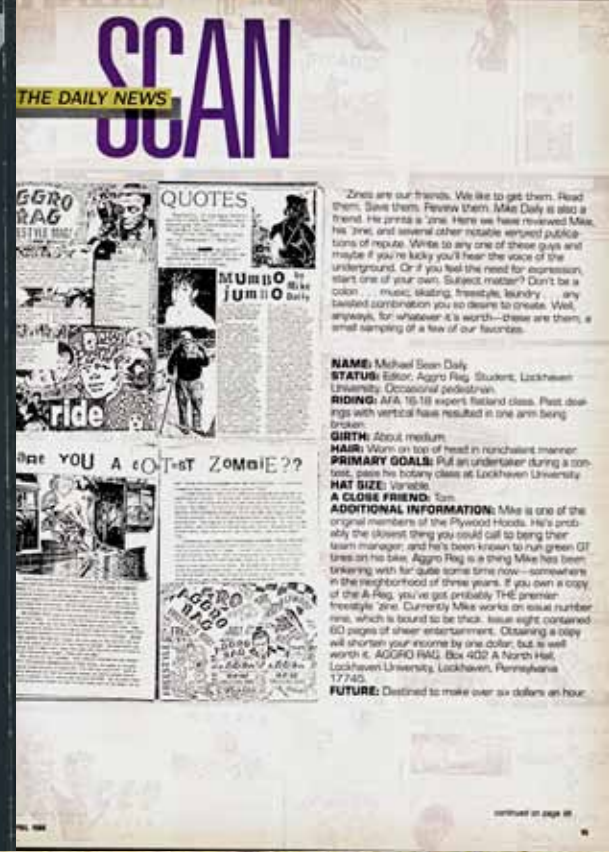
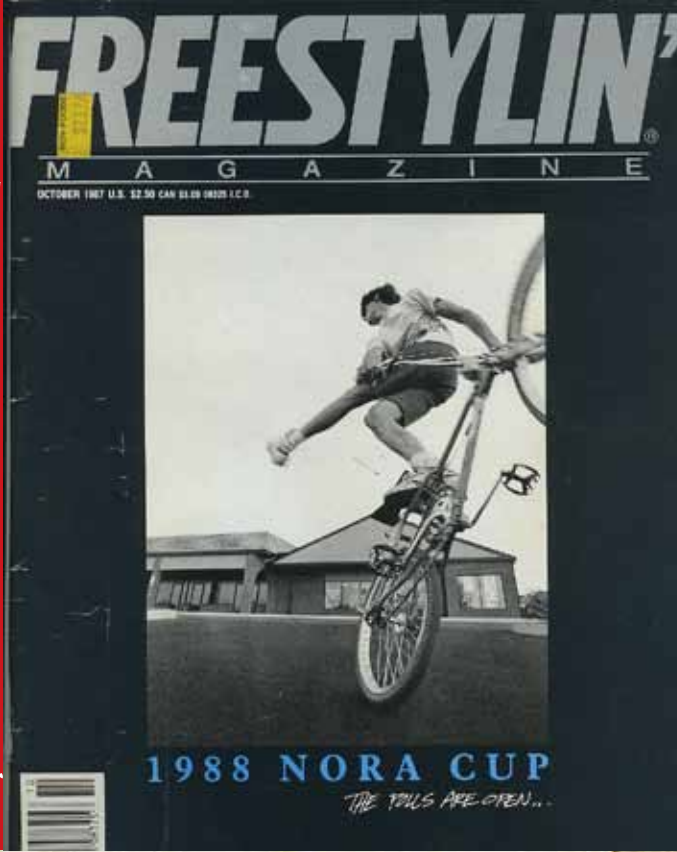
1-handed Antrider on a 1985 Haro Master.



Decade on a CW California Freestyle.



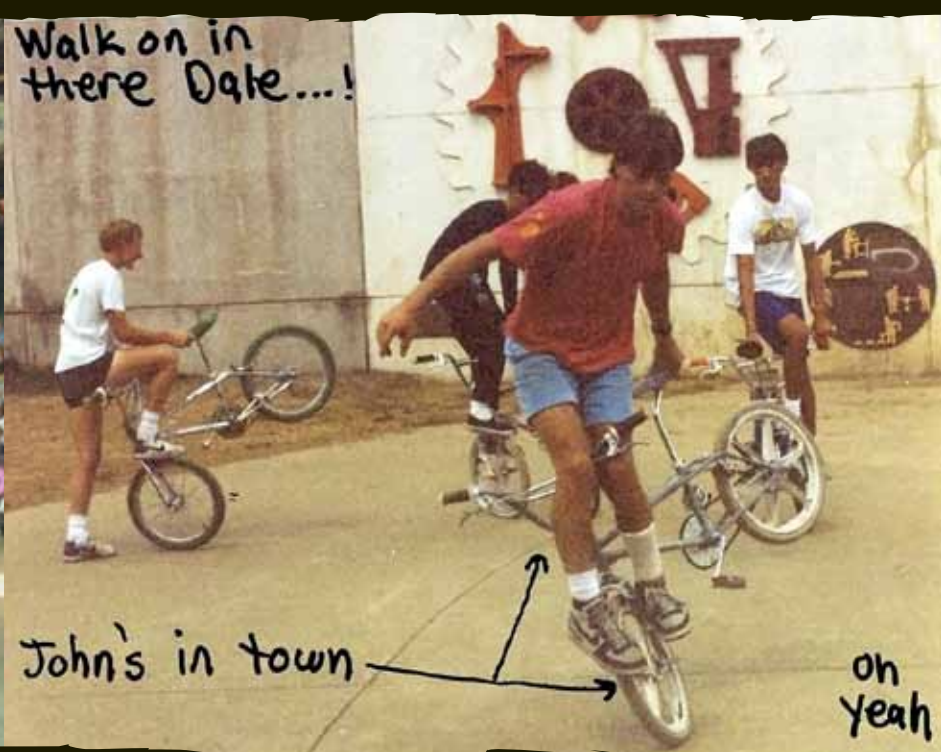
Fakie-Wallride on an Ozone with Wilkerson Airlines forks



Plywood Hoods buddies 1987: Kevin Jones, Dale Mitzel, Mike Daily, and Mark Eaton.



Daily, upsidown bkwrds wheelie Ohio 87



Kevin in the frontyard. Dale, Mike and Mark get funky in the background.

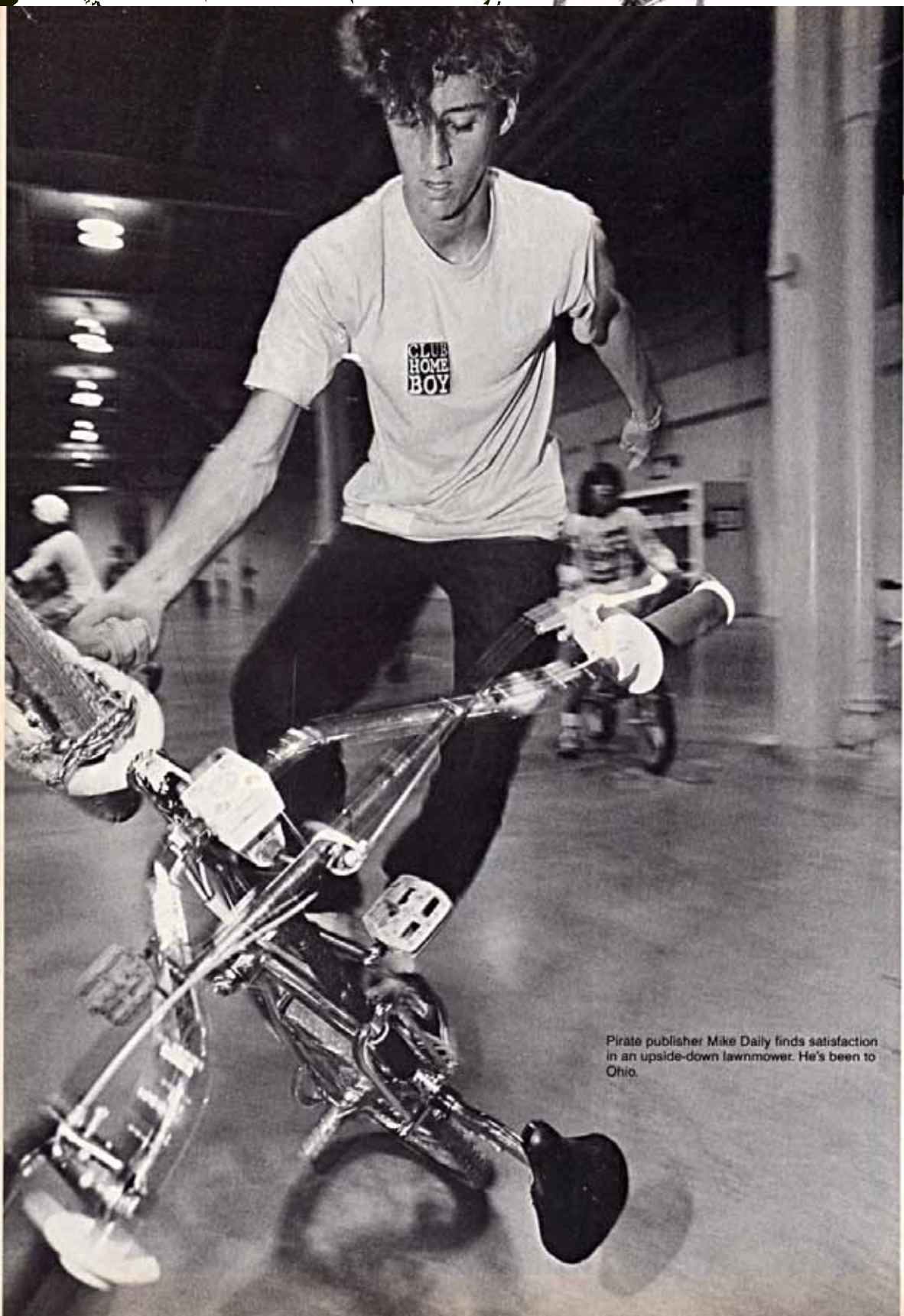


*What was your favorite bike?  
Or what bike do you consider the  
most useful in your riding history?*

For sure: the '85 CW California Freestyle. That was the bike I rode when I was most into flatland (circa '87 and '88). Windy Osborn—my future boss at Wizard Publications (she hired me in '90 as Assistant Editor of *GO: The Rider's Manual*) shot the above photo of me in the practice area at the '87 Ohio AFA Masters contest. Yes, that's friend/Hoods' favorite Marc McKee in the background. I entered Expert at that comp (I got 53rd out of 111 riders).

When Mark Eaton released the sport's first rider-made freestyle video—*Dorkin' in York*—in May '88, I was surprised to see he'd included a good portion of my run. Windy's photo appeared in the April '88 issue of *Freestylin'* in an article titled, "SCAN: The Daily News". The caption read: "Pirate publisher Mike Daily finds satisfaction in an upside-down lawnmower. He's been to Ohio."

I had the CW tricked out with grip tape on the top tube and frame stand platform, Redline Flight cranks with white MKS Graphite-X pedals, Woody Itson bars, ODI Mushroom grips (ODI was our first co-sponsor) and a black and yellow Siouxsie and the Banshees sticker on the head tube.



Pirate publisher Mike Daily finds satisfaction in an upside-down lawnmower. He's been to Ohio.

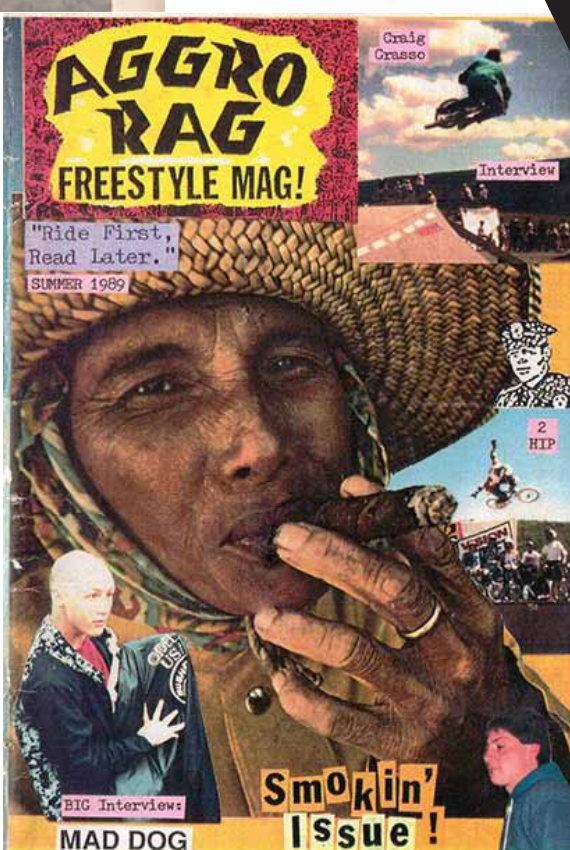


Photo: Windy

# I'd always wanted to get a Patterson "Avalanche", Panda, Jag or GJS.

*Seeing that you went through the process of restoring and rebuilding one of your first freestyle bikes (CW, Cali Freestyler), do you plan on rebuilding any other bikes from your past? Perhaps, a GT Pro Freestyle Tour or Haro Master?*

I've thought about recreating the CW California Freestyle I rode, exactly as described and documented above. I'd have to get the frame that a rider in West Virginia (Thanks Fleur!) managed to obtain for me—which I had powdercoated white for "The Build" I did in 2010—chromed. Living on the East Coast, there were numerous BMX brands in the magazines that we rarely got to see in real life.

I'd always wanted to get a Patterson "Avalanche", Panda, Jag or GJS. I never owned a Hutch Trick Star, despite Hutch products being made in Maryland. Kevin Jones rode a lavender ("Purple Reign") Trick Star in '85.

In late '83, I believe, Kevin stopped riding and dedicated himself to breakdancing with the Cardboard Lords. It's true that Kev seeing me riding my GT BMX Pro modified with fork standers, Potts Mod and pegs—in the parking lot of The York Mall—inspired him to get back into riding. He immediately went to Ed's Bike Shop in Jacobus, PA, and purchased a GT Pro Performer. His next set-up was that lavender Trick Star with green Tuffs. (I'm rambling.)

The GT Pro Freestyle Tour you mentioned—the black one I rode in *Dorkin' III*—I got from Kev when he was factory sponsored by GT. The only ride I know for sure I want to obtain is a 2012 model Subrosa Malum Street complete. Something about that particular modern rig I really like, and not just because it's black and gold.



Daily, Bar Endo on his newly restored CW Freestyle (2010)

*Mike, in the footage of you in Dorkin' videos, you have a very smooth and swift riding style. In the late '80s hey day of flatland evolution Kevin Jones, Mark Eaton and Chase Gouin got most the (very due) props for inventing freestyle tricks. Given that you rode with these guys, I'm sure you came up with some interesting moves as well. Are there any that you remember pioneering yourself?*

“Smooth and swift riding style”—nice of you to say, thank you! Kevin, Mark and Chase rode and developed tricks at a level that I couldn't—and still can't—fathom. Like many of us who rode ground, any subtle-to-complex variations we did were considered our own tricks, because that's how it felt doing them: unique.

For example, I did a reverse-foot cherrypicker that I exited as a walkaround. I couldn't do I-Hops exactly like Itson so I hopped with one foot on the fork stander and one on the tire, and called it “Dale Hops”.

Ceppie Maes was my favorite flatlander. I was already doing his “chicken hook” peg picker (*Aggro Rag* 4, March '85, though I “walked on into it” at that time)—a maneuver I later used as part of my routine for the only trick I can say I did invent: the upside-down lawnmower.

REVERSE  
-FOOT  
CHERRY  
PICKER  
TO WALK  
AROUND



*Mike Daily and Kevin Jones.  
Dualing cherrypickers, 1985.*

Mike Daily, "Dale hops" at a competition in Mass, 1985.



Crutches, scrapes, bruises and a smile.

Cement-mixer-lawnmower in CT.



Brett H. and Mark Eaton, 1988.

**THE COMPLETE COLLECTION**

443 PAGES! ONE POUND!

**AGGRO RAG FREESTYLE MAG!**

**Aggro Rag Freestyle Mag! Plywood Hoods Zines '84-'89: The Complete Collection** contains all 12 issues of the underground BMX freestyle fanzine that rider and indie publisher Mike Daily made from '84 to '89. Limited to small print runs from the Xerox machine at a local video games arcade in York, Pennsylvania, *Aggro Rag* was distributed at AFA and 2-Hip contests, shows or by mail. Soon you can get them all in one comprehensive volume featuring an exclusive new interview with Kevin Jones; previously unpublished photos of the Plywood Hoods and friends; classic interviews with innovative flatlanders and street riders including Gary Pollak, Craig Grasso, Ceppie Maes, Dizz Hicks, Jason Parkes and Pete Augustin; plenty of "fidge" and more. Foreword by Andy Jenkins. Introduction by Lew.

AVAILABLE 01.01.13

**AGGRORAG.COM**

Ad for the Aggro Rag Freestyle Mag! "The Complete Collection"

*What are your main goals for the re-release of the Aggro Rag zine series? More of a motivation for documentation, or do you plan to continue it (in some form) into the future?*

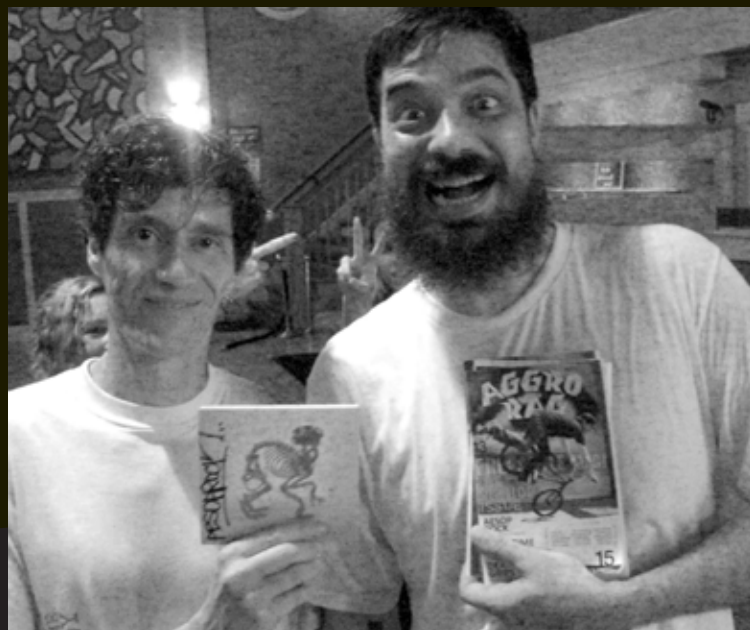
The plan to publish *Aggro Rag Freestyle Mag! Plywood Hoods Zines '84-'89: The Complete Collection* on New Year's Day, 2013, was more of a documentation motivation. The 443-page, one-pound book contains all 12 issues of *Aggro Rag* that I made from the first BMX Rag in '84 through the Summer '89 "Smokin' Issue" sold at the Brooklyn Banks 2-Hip Meet the Street contest. The book is now being designed by Bizarro novelist and friend, Cameron Pierce.

*Aggro Rag* had always been limited to small print runs from the arcade's Xerox machine and distributed at AFA and 2-Hip contests, shows or by mail. Soon you can get them all in one comprehensive volume featuring an exclusive new interview with Kevin Jones (and a new interview with Dave Mirra, who said: "You guys were the first—think about it, Mike, the first group—the first gang, in a sense, in the sport—that people talked about and people followed. The videos and the riding, that was awesome. For me to be a part of you guys and the group, that's just awesome."); previously unpublished photos of the Plywood Hoods and friends; classic interviews with innovative flatlanders and street riders including Gary Pollak, Craig Grasso, Ceppie Maes, Dizz Hicks, Jason Parkes and Pete Augustin; plenty of "fidge" and more. Foreword by Andy Jenkins. Introduction by Lew. . .

... The 15 new interviews I conducted with Chris Day, Aaron Dull, Frank Garrido, Joe Gruttola, Greg Higgins, Jim Johnson, Chad Johnston, Adam Jung, Craig LePage, Marc McKee, Dave Nourie, Gary Pollak, Derek Schott, Gerry Smith and Tim Treacy (“The Ultimate Undergrunder”, I call him)—were originally intended to be included in *Aggro Rag Freestyle Mag! Plywood Hoods Zines '84-'89: The Complete Collection*. The added content would have made *The Complete Collection* too thick for a single volume, so that’s why I decided to do the first issue of *Aggro Rag* since '89 and call it “The Hip-Hop Issue” Number 13. Back in Winter of '03 during Portland’s harshest snowstorm in

years, I bought the just-released *Seven’s Travels* album by Atmosphere. The CD hit me hard, inducting me as a hip-hop fan after two decades of listening to mostly indie rock. I appreciate the art form more than ever today, listening to and studying hip-hop. I’m proud to feature pieces on Cloudy October, Tim Holland (sole), Dark Time Sunshine and Aesop Rock—Aes being my favorite artist, interviewed by Roy Christopher—in *Aggro Rag* 13. The experience of putting *Aggro Rag* together and “getting it out there” has got me thinking that I should indeed continue it: make the zine in print format for Number 14 and beyond.

# AGGRO RAG FREESTYLE MAG!



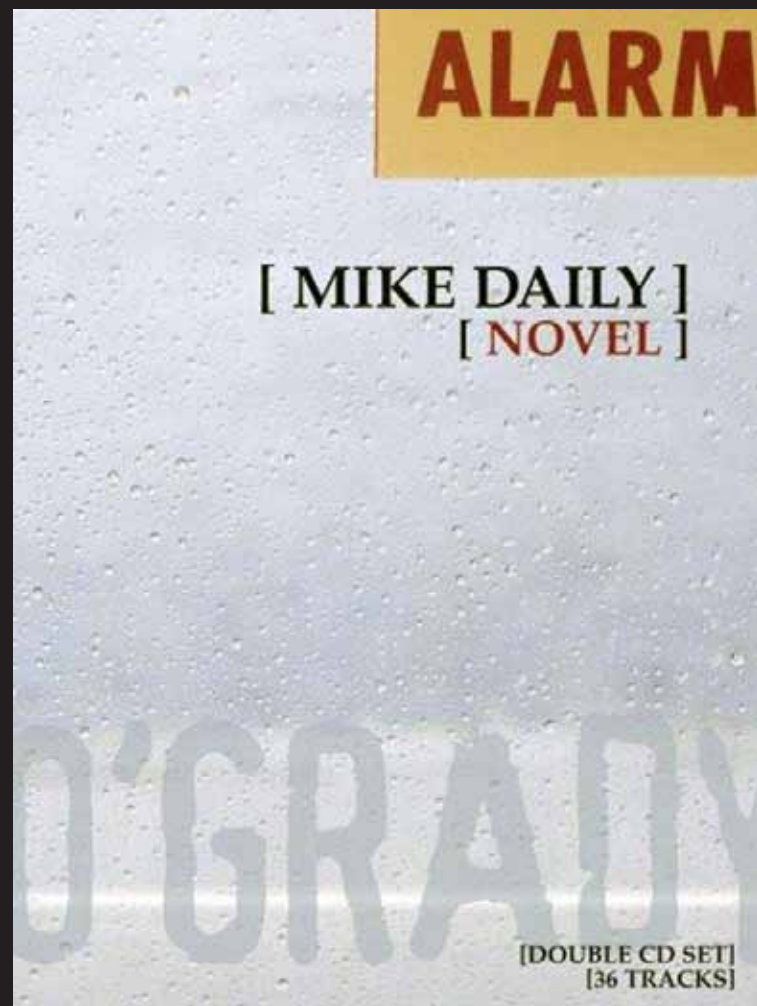
*Given your creative expressions with live performance/poetry/comedy and music over the past decade with your Mick O’Grady character—will that persona continue to exist, and does it have any roots or ties to your past (BMX years, or before)?*

Ha—“comedy”. I never thought of what I did as “comedy”, but I guess parts of it qualify. I appreciate you asking about this. Thanks. Basically, it’s spoken words memorized from fiction or lyrics I’ve written, recited live without reading from the books. Here’s an example from my novel/double CD set, *ALARM* (2007). The words I’m saying are transcribed below.

See accompanying video at: <http://youtu.be/2hPSjDVirX4>  
(I managed to work in a “fidge” in the vid, where I name-drop former Torker freestyle Expert, Frank Garrido)

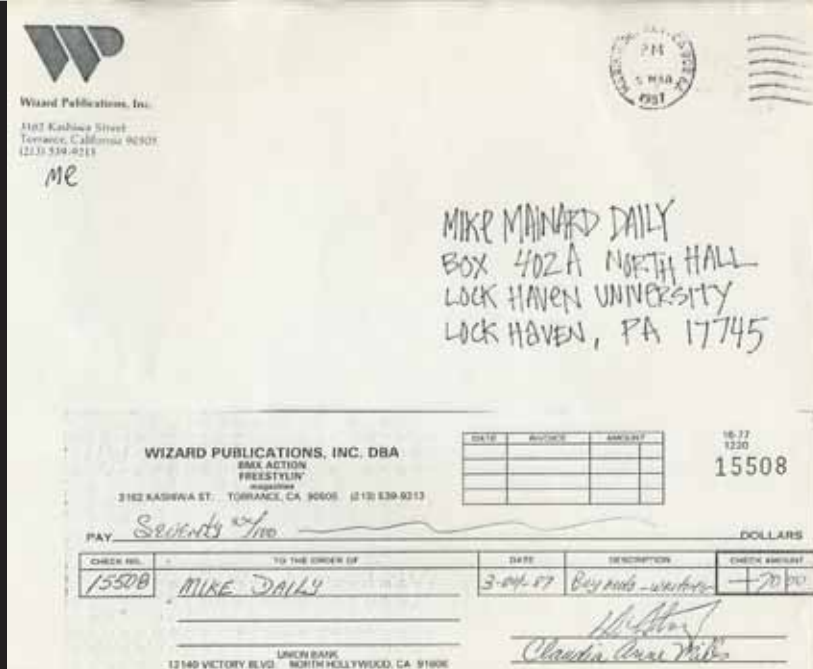
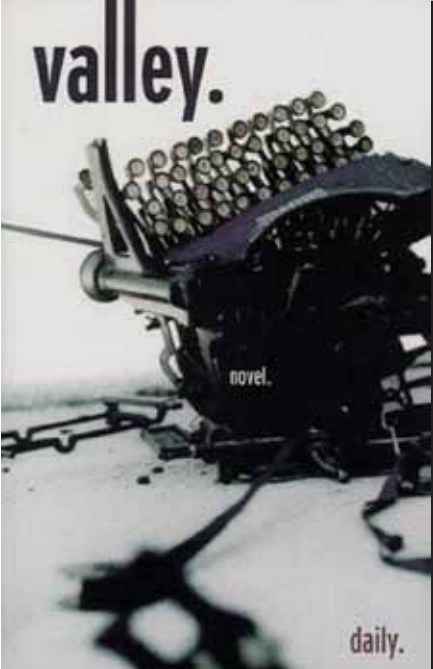
## Follow Your Heart.

*“Follow Your Heart. I’m not making this up. I got a job at a family-owned natural foods restaurant and grocery store called Follow Your Heart. I like that: Follow Your Heart. [YOU’RE LOSING IT] Follow Your Heart, Mick O’Grady. Mick O’Grady, Follow Your Heart. Mick O’Grady, seven dollars an hour. Seven dollars an hour, Mick O’GRADY. [ENOUGH WITH THE O’GRADY ALREADY] Mick O’Grady never worked in a restaurant or grocery store, Mick O’Grady. Now he (the narrator) is picking it up as he goes along, Mick O’Grady. And it’s the end of his shift. Where was I? [SOMETHING ABOUT PICKING IT UP, MICK O’GRADY] The head waitress is having a phone conversation with her boyfriend. Stay awake, she says. Go get some Up Time. Take my dad’s truck. Just stay awake. She cups the receiver. She hangs up. I take out the garbage. The next bus boy has arrived. I say hi to him in passing. [HI] ‘Guess how many tacos I ate at Jack in the Box yesterday?’ he says. ‘Five.’ ‘Eight. And...’ I go out back and toss the bags. I walk back in and notice a new notice on the bulletin board. I back up. I read it. ‘FOLLOW YOUR HEART would like to wish Happy Birthdays to its November employees: Robert Smythe on the 5th, Frank Garrido, Jr., on the 8th, Cat Meadows on the 16th and Mick O’Grady on the 18th! Health, Happiness and Many Smiles!’ Cat Meadows. Scorpio Cat Meadows. I take off my apron. I clock out...”*



Frank Garrido at Velodrome?

# O'GRADY



**MOON BABES OF BICYCLE CITY**

South of Roswell, north of Hope,  
east of an Apache reservation,  
west of Dexter and Lake Arthur  
lies Bicycle City, New Mexico.

Mike Daily 7 / 20

*Mike Daily*

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That [Follow Your Heart] spoken words performance was from '07. Suffice it to say, 2011 was the most challenging year of my life. During that time, I considered waxing the Mick O'Grady persona. I deleted the Mick O'Grady blog I had maintained from 2005 and erased much of my online presence. (I have Internet access only at the library or on breaks at work.) Mick O'Grady will continue to exist.

I introduced Mick in my first novel, *Valley* (Bend Press, 1998), which I'm honored to say was designed and published by Andy Jenkins (Andy had always encouraged me via correspondence since I was a teenager. Check out the check he sent me as payment for contributing to *Freestylin'*—maybe it was for "A Puppet No More"). After 11 years living in Southern California, I moved to Portland, OR, at the end of '01. *ALARM* (Stovepiper Books Media, 2007) was a continuation of Mick O'Grady's narrative—combining recited fiction with improvised music.

My new book *Moon Babes of Bicycle City* will be published by Portland's Lazy Fascist Press next year. *Moon Babes* is a lyrical novel about the demented Moon family—Rod, Chataqua and daughters named Suzue, Araya and Ukai—and their attempts to survive in a bike clubs-ravaged New Mexico town where cars have been outlawed. "Rad meets *Breaking Bad*" is how the publisher is describing it. 48th Street Press in Caracas, Venezuela, recently published a limited edition (numbered and signed) broadside, featuring the first line from the book.

MR. MIKE DAILY... 3/5

IT HERE YOU IS — SORRY  
TOOK A WHILE.  
LOOKING FORWARD TO THE  
NEW A. RAG. NOT MUCH  
HAPPENING HERE OTHER THAN  
WORK. THE JULY ISSUE IS  
IN THE PROCESS — WATCH  
FOR A LARGE VERTICAL  
SECTION. IN FACT, IF  
YOU HAVE ANY VERTICAL  
WORDS (ANYTHING), SEND  
THEM IN AND WE MAY  
USE THEM. KEEP AN  
OPEN MIND. AND  
LOFT THY SIVE BUD...

BLATANTLY,  
ANDY

PLYWOOD WOODS  
A PUPPET  
AGGRO RAG  
FREESTYLE MAG!  
NO MORE

...DAUGHTERS NAMED  
SUZUE  
ARAYA  
AND UKAI



*How has your experience in grassroots BMX freestyle writing, documenting and publishing (as well as working with GO, and BMX Plus!) continued into your current life and career— as well as other hobbies/outlets?*

*Do you see the spirit of those times in things you do in your current life?*

I joked about “mid-life crisis mania” in the ESPN.com interview Jared Souney did with me in 2010, then I went through it for real. Moving forward, I’m moving forward however I possibly can. Loft your Jives, friends. “Ride First, Read Later.”

Mike Daily  
July 30, 2012

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# YOU HAVE REACHED THE BACK COVER.

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