



Pop magazine

THE BEST SWIMSUITS

COMBAT THROUGH THE
GILBERTSON SPY
CHAZ ORTIZ BE THE
WILL TUDDENHAM
COOLEST STREET
JAGUAR'S XKR CO
BY NUMBERS SHA

WITH ASHLEY
TRAHOVSKI WILL
AGUE CHAMPION?
BUY THIS SEASONS
W ENHANCEMENTS
ER KELLY SLATER
BERING ANDY IRONS

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ONE SET OF LUGGAGE

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WHEELIE FLIGHT DECK
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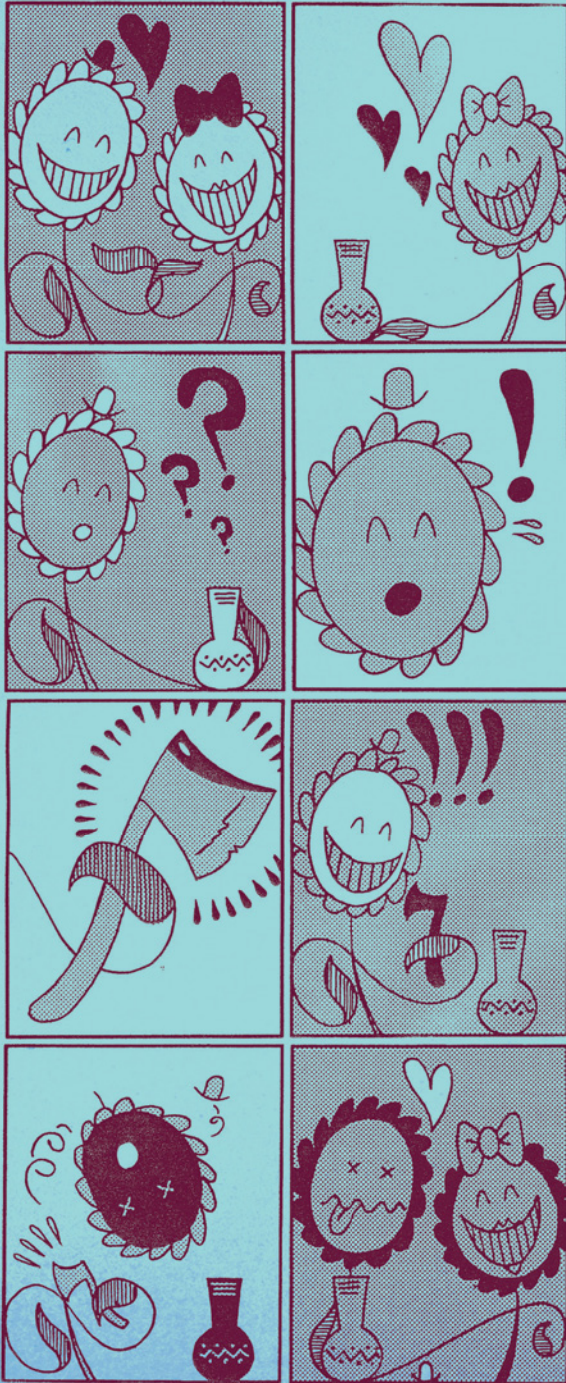
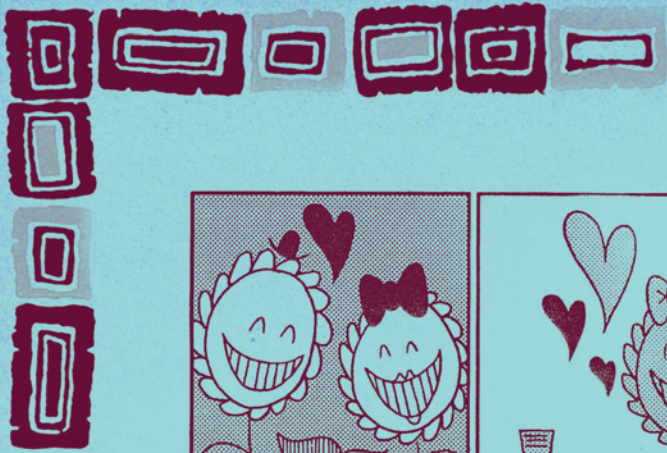


NIKE ZOOM DK BOOTS
ZOOM AIR CUSHIONING
DUAL LACING LINER
ERGONOMIC SHELL CONSTRUCTION

DANNY KÄSS



RÜF_MÜLLER_BOULANGER_KASS_BENNEE_HADAR_SMITH_JACKSON



I JUST SAW
THE
UNIVERSE
CHANGE



photo: FICK

i skate
because...

“...team sports
suck.”
jackson pilz

BILLABONG.



coal

Jon Kooley in the Arnie

Mikey Leblanc Laura Hadar Priscilla Levac Jordan Mendenhall Desiree Melancon

Mark Welsh photos / coalheadwearaustralia.blogspot.com

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ISSUE SEVENTEEN
The 2011 Swimsuit Issue



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Pop Magazine is Dave Keating and Rick Baker.



COVER

Photography: Jason Henley

Fashion Editor: Jana Bartolo

Hair & Makeup: Victoria Baron at RPR

Model: Jordan at Chadwick Models

Jordan Wears:

RUSTY Rough Enough Set

SASSI JEWELS Circlet Earrings

NEFF Sucker Class Ring

For stockists see www.popmag.com.au

"I couldn't believe it was her. It was like a dream. But there she was, just as I remembered her. That delicately beautiful face. And a body that could melt a cheese sandwich from across the room. And breasts that seemed to say... 'Hey! Look at these!' She was the kind of woman who made you want to drop to your knees and thank God you were a man! She reminded me of my mother, all right. No doubt about it."

- RIP Leslie Nielson

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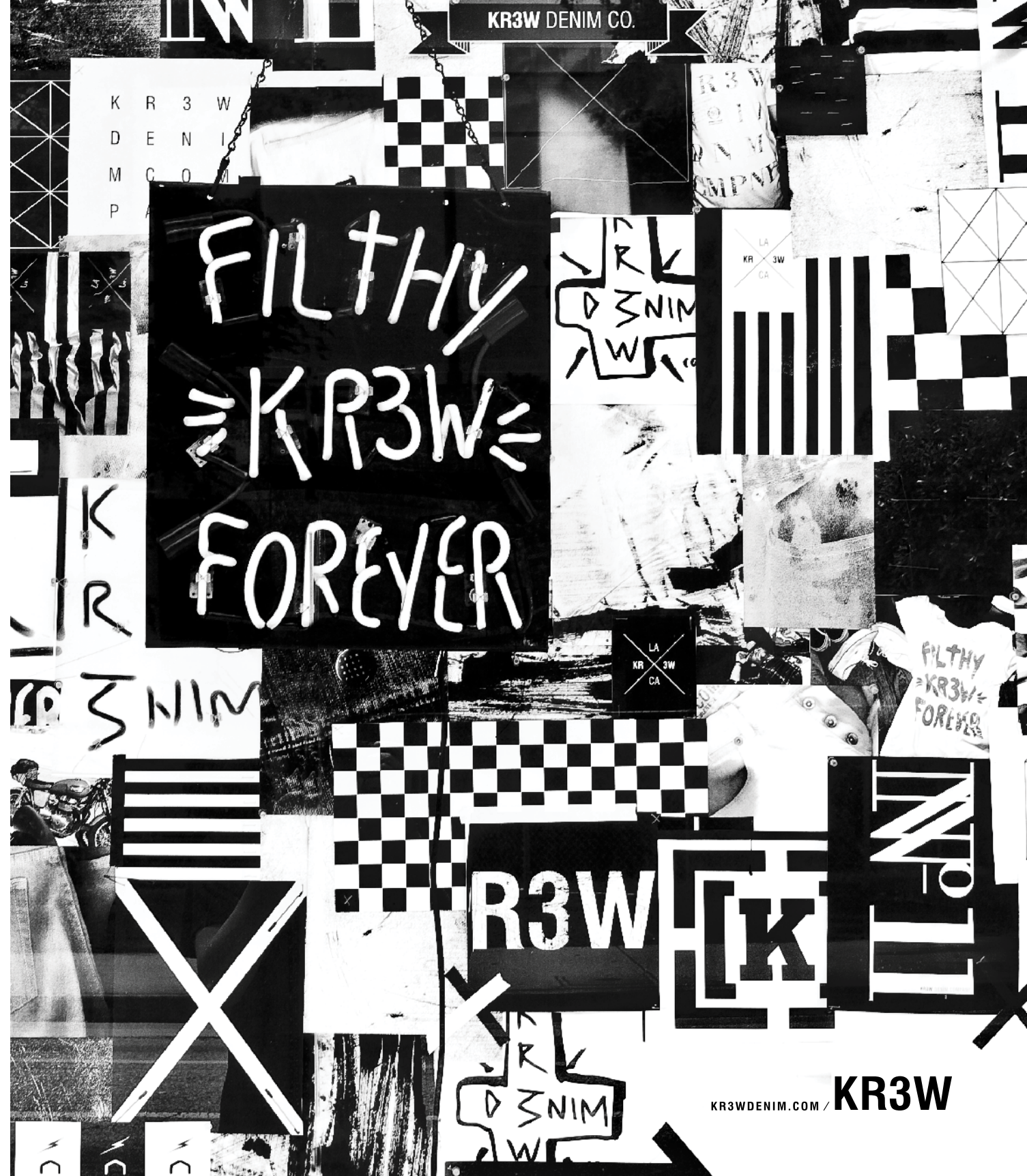
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neff



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THE HENRY IN BLACK TUF // SUPRAFOOTWEAR.COM

PRODUCTS

DC Apparel

COURTNEY CHIRCOP IS A BONDI BASED MODEL WHO THINKS HER JOB HAS AN IMAGE PROBLEM. "EVERYONE THINKS IT'S THE MOST GLAMOROUS JOB BUT WHEN YOU COME HOME EXHAUSTED AFTER A 13 HOUR DAY AND GET TOLD 'OH, BUT YOU WERE JUST STANDING IN FRONT OF A CAMERA?' IT KILLS ME! NO ONE UNDERSTANDS." NOPE, BUT I THINK WE CAN ALL APPRECIATE HER WORK IN THIS SHOOT. CHECK POPMAG.COM.AU FOR MORE FROM THE DAY.

PHOTOGRAPHY: *Jason Henley*
WORDS: *Dave Keating*

Model: Courtney Chircop at Chadwicks
Fashion Editor: Jana Bartolo
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Courtney Wears: DC Whittier in Antique White
Stockist: dcshoes.com Ph: 1800 785 133

Also: Mimco 'City of Gold' wrist bracelet
Stockist: mimco.com.au Ph: 1800 994 340

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EERO RIDES**



AUTO

2011 Jaguar XKR Convertible /

I'VE BEEN A LONG TIME FAN OF THE BRITISH AUTO MAKER JAGUAR. FROM FRONT GRILL TO TAIL PIPE, THEY ARE ALWAYS THE MOST EYE CATCHING CARS ON THE ROAD. WE TOOK A ROLL IN THE NEW 2011 XKR CONVERTIBLE.

PHOTOGRAPHY: *Jaguar Australia*
WORDS: *Dave Keating*

There are few cars on the road that elicit the kind of response a Jaguar does. The heritage, reputation and pure quality with which the brand has been synonymous since its founding by Sir William Lyons as the Swallow Sidecar Company in 1922 has made the vehicles an object of desire for anyone with an eye for beautiful things.

This is the 2011 XKR convertible featuring a supercharged 5.0 litre V8 engine, 6-speed automatic transmission with Jaguar's sequential shift, Bowers and Wilkins 525W premium sound system with iPod/iPhone integration, softgrain leather seats with contrast stitching and a tonne more features to ensure you feel the goods while rolling around town. The R version cuts 0.7 seconds from 0-100km/h time, adds 20" wheels and has an overall sportier looking exterior. It is limited to a top speed of 250km/h. The 2011 XKR sells for \$278,214 plus on roads.

Specs:

Priced from: \$278,214 plus on road costs
Cylinders: 8/Valves Per Cylinder: 4
Capacity: 5,000cm3
Maximum Output
kW 375/bhp NA/rpm 6,000 - 6,500
Maximum Torque
Nm 515/rpm 2,500 - 5,500
Acceleration: 0-100kp/h in 4.8 seconds
Fuel Consumption (combined): 12.3 Lt/100km



GADGETS

TV Is Dead Long Live TV

TELEVISION HAS SERVED US WELL. IN ITS CURRENT FORM IT HAS BEEN QUITE ADEQUATE ENTERTAINMENT THROUGHOUT THE CHILDHOODS OF THE 80S AND 90S. AS TIME PROGRESSED, OTHER THAN THE SIZE OF THE SCREEN THERE WASN'T REALLY ANY MODS PEOPLE WANTED TO MAKE TO THEIR TV. NOT THE CASE ANYMORE.

PHOTOGRAPHY: *The Internets*
WORDS: *Ben Fulton-Gillon*

30 *Rock*, only on Tuesdays? *Big Bang* not until next Friday? Movies with add breaks? Unacceptable. We're just not prepared to wait that long or reserve 9:30pm on a Friday night to watch our TV choice. And we're even less prepared for our viewing pleasure to be interrupted with advertisements. Fortunately there are people tending to our evolving entertainment needs. Depending on what affects your ability to enjoy your content, there are a variety of solutions to choose from.



Get an Apple TV for \$129

The price is right. For a little over a greenstraw, Apple lets you stream anything from your iPhone, iPad or other variation of iTunes to your TV. Whilst everyone understands that you can get music from iTunes you can also buy or rent a pretty decent selection of TV series and movie content (but only at 720p). There's a catch. The Apple TV doesn't have an internal hard drive, so it relies on streaming content either your home network or the internet. Oh and all those illegally downloaded DivX files you have? Yeah Apple won't let you play those. Have an awesome 80 inch full HDTV and a slow internet connection? Maybe this isn't for you.

The Good: The price, Wi-Fi and internet, YouTube, AirPlay, it's tiny.

The Bad: No recording, no DivX, only 720p, have to use iTunes to watch it, no USB for external media.

Get a Boxee Box for \$299

Boxee Box is the newest entrant to the offerings. It does everything the WD TV Live Plus does, but with a shorter, easier to pronounce name. The oddly shaped unit has a few extra tricks, in that it can connect to your social network of choice and tell everyone what you're watching. It also comes with a remote that has a keyboard on the back of it enabling the Boxee's killer feature; which is apps. Websites and brands can setup their own channels, through which you can search and watch their web content on your TV. Go to Boxee.tv, download the free software and try it out for yourself.



The Good: Plug in anything, Wi-Fi and internet, content specific apps, constantly updated open-source firmware, integrated social networks.

The Bad: No recording/set top box, best features only available in the US (for now), shape means it has to sit on top of everything, integrated social networks.



Get a TiVo for \$499

TiVo's solution is to record everything, so you can watch it later. They have all kinds of recording options like "Season Pass" that looks at the digital TV guide and automatically records your favorite shows, even if the time slots been changed for the cricket. Recently they introduced CASPA, their own TV-On-Demand service, the service of course costs extra, and if you want to play your own content through the Tivo, that's extra too.

The Good: TV recording, integrated HD set-top box, fast forward through adds.


The Bad: Expensive, big unit, no internet, no in-built Wi-Fi and network streaming is \$99 extra.



Get a WD TV Live Plus for \$199

A simple unit made for playing Full HD 1080p content on your TV. Connect external media, start it up, and press play. No Wi-Fi, so no streaming off your laptop in your bedroom, unless you run tripwires (ethernet cables) through your house, or buy a separate 802.11 USB adapter to plug in the back of the box.

The Good: USB ports, can plug in a variety of external devices i.e. hard drives full of *South Park*, some internet content.

The Bad: No recording/set top box, no Wi-Fi. Can fix this by buying a wireless usb stick and putting it in the back. 





FASHION

Shaun Neff on Streetwear Design

WHAT STARTED AS JUST ANOTHER HUSTLE IN 2002; PURCHASING BLANK BEANIES, HATS AND HEADBANDS AND MARKING EACH WITH HAND PAINTED LOGOS, SHAUN NEFF'S FLEDGLING STREET WEAR LABEL IS NOW A MULTI-MILLION DOLLAR BRAND. BY CREATING PRODUCT WITH THE LIKES OF SNOOP DOGG AND MTV, SIGNING ATHLETES LIKE KOLOHE ANDINO AND LOUIE VITO, AND BRINGING A FUN, COLOR INFUSED VIBE TO HEADWEAR AND TEE GRAPHICS, NEFF IS MAKING GOOD IN TOUGH TIMES.

PHOTOGRAPHY: *Neffheadwear.com*
WORDS: *Linc Eather (empireave.com)*

Shaun, talk us through the major aesthetics that drive your brand?

What drives us at Neff is to always put out unique and fun product that we feel will keep kids hyped on the Neff wavelength and keep kids set apart from the norm.

Your style seems very late 80s, early 90s inspired - bright colours, disco inspired fonts, large loud prints. Was this a dedicated approach for the brand from the get-go or has it just evolved this way from success of previous product?

I have always been into brighter colours and art that really screams loudness. When we came into the market 8 years ago the beanies and colour stories were pretty basic and mellow so to make some noise we decided to make super loud product with wild fun colourways. We are hyped on the style of the 80s and 90s for sure and feel that we have carved out a piece of the market with wild colour pallets and cartoon like graphics.

With loud graphics being such a big part of your lines, do you start design direction with materials and cuts or does it begin with graphic direction?

We design in a very unique way as a lot of companies have certain storyboards or direction but we are very freestyle, as we never stick to one colour story. We design on a per piece basis; we brainstorm some concepts and ideas and bang out the art and then put together the best colourways possible that go with that certain shirt. Some products, like a beanie, are driven off fit and materials to make sure that its comfortable

and functional.

Where are you and your designers travelling to find inspiration lately? Is it core sports events? The karaoke bars of Tokyo? Or just demolishing your internet bandwidth day in day out?

All of the above! Our creative director a couple weeks ago was in Tokyo and my role as owner with major focus on design and creative direction of the brand, I tend to try and pull design from whatever I see - from a painting in a restaurant, to what people wear in the restaurant to the font on the menu and the colour of the mints as I leave, if you catch my drift? Wherever I am, my mind is constantly turning colours, ideas and concepts. So I try to travel and put myself in abnormal places.

The beanie range for Neff is quite diverse with several different variations of the beanie being incorporated, yet with caps there is really only the baseball styled cap (in flat brim, trucker and snap back styles). Any reason why? Are there plans to expand out into the other hat categories? Newsboy? Train driver? Five panel? (I saw that there is a Lutzka fedora in the new range, nice!)

Yeah we primarily focus on the caps because we feel our target consumer rocks these styles and that is what he is into. We might dabble into other hat styles but we try to make pieces that we feel the kids are hyped on and not their grandpa.

History shows that caps have always been a mix of wool and polyester, especially flat brims. But what about the future? Are you working with new materials, new cuts, new looks? Where does the environment sit with your production?

Yeah, actually we are currently sampling a ton of eco-friendly material for caps and beanies. The newest was a knit for a beanie that is built up of recycled bottles and materials, so we are hyped on this. We constantly look for materials that are friendly to the places we love; the mountains and the ocean.

Neff have managed to pull off some of the most diverse co-labs I've seen - Snoop over to DC and Electric across to the MTV Awards. And the brand still manages to remain appealing to its core market. Strategy or just luck?

Strategy for sure. We have been co-lab'ing with a lot of hip hop artist as of lately and getting hits that we feel are dope and hit a wider audience. Snoop is now officially on our team and runs Neff on the daily as well as other artist's such as Lil' Wayne who just recently got out of jail. His last four music videos were all in Neff beanies and we feel as long as its a dope artist that we

back and a co-lab with a brand that we have creative control and looks rad, it's nothing but good for the brand. The end result is all that matters.

Which co-lab has been the most interesting one to create?

Design point of view probably the DC/Neff co-lab as I had the idea of doing this Miami Vice meets the snow mash-up in my head and Kenny-G, my creative director, hit a home run on the graphic. Logistics and success has to be Snoop co-lab as the media coverage we have got with that has been unreal; from MTV award shows to the hit lady show *The View*.

How much design input do the co-lab partners put in? Especially your athletes but more so the co-ops with the likes of MTV and Maloof. Do you get free run or are they coming to you with ideas, concepts and points that have to be met?

We pretty much bang out the creative - we are sometimes given parameters that we are suppose to try and live in but that is something we feel we bring to the table. Style and design.

Is it fair to say Neff pulls a lot of inspiration for tee graphics from other previously successful graphics or points in pop culture history and re-interprets them?

Yeah we tend to take objects that are recognizable and give them a Neff makeover. It has been working well.


Do you find a big gap design wise between the three sports of surfing, skating, snowboarding? Are the ranges put together to try and fill gaps for each market or do you just create what you want and run with it?

We basically create what we want and run it but we have those different sports in mind for sure, because a skaters vibe is much different than a snowboarders. So we create what we want with different styles of kids and taste in mind.

I noticed Neff sponsor Kolohe Andino. How does this work given his head is owned by Red Bull? I'm guessing you might be making his Red Bull hats for him?

Yeah, we're super hyped on Kolohe and we are now making the Red Bull hats that Kolohe will be wearing. There are very specific guidelines but he will get his own signature Neff hat that that will be fully freestyled to what Kolohe wants as well.

Where do you see Neff drawing inspiration from in the future? The shelves of Ikea? the streets of Bosnia?

Keep on keeping on, for sure. But just since you mentioned it, I will put on my to do list to fly to Bosnia and look at some Ikea shelves there and see what magical thing might happen! 



FASHION

Mena Mahaniah

GENTLEMEN, WHILST YOU'RE CHILLING ON THE LOCAL BEACH OR DRINKING BEER POOLSIDE THIS SUMMER, I ASK YOU TO FOCUS YOUR GAZE UPON THE LADIES (NOT THAT YOU WEREN'T ALREADY). LOOK PAST THEIR OBVIOUS ASSETS AND YOU'LL QUICKLY REALISE A RECENT TREND: FUNNY TAN LINES.

PHOTOGRAPHY: *Julius Kellar*
WORDS: *Emilia Terzon*

The last few years has seen an explosion of cut-out, peek-a-boo, shredded, sliced and diced styling in ladies swimwear design. Many locally-based labels, such as Zimmermann and Tigerlily, have been driving this trend with the production of some undeniably intricate and interesting pieces. The results, however, have been less than enchanting for any unlucky lady that falls asleep in the harsh Australian sun without adequate sun-block.

Luckily for dignity, there are still a few designers left that create women's swimwear as it really should be: fun and functional pieces that cover the boobs, bum, and not much else. One such creative is Zoo York's locally-based Mena Mahaniah. Many of you will already likely associate this institutional NYC-originated label with

its iconic men's streetwear and skate-culture roots. With Mena's transfer to Melbourne shores a year ago, Zoo York is also increasingly becoming known here for women's street and swim, too.

"It's sometimes a struggle for me to design for Zoo York," Mena admits, "because it's hard not to have the women's division considered as the stepsister." She notes that the label - which began back in the seventies with a simple line of decks and men's t-shirts - "does come from a rather macho skate environment". Whilst reconciling this identity with a historically vampy area of fashion design isn't easy, it's something that Mena has undoubtedly pulled off.

"I love glamour and I love looking sexy," she says, "but I hate it when swimwear is over-the-top. It's just not my thing." Most of Zoo York's younger female audience "aren't into strappy bits or cut-outs or cutesy fifties trends" which are popular at the moment. Instead, the ZY girl is more of your girl-next-door: sporty, relaxed, and a little bit boyish. She is - thank God - definitely not the sort of woman who wears three layers of make-up to the beach or worries about getting her hair wet. "It's an American kind of sexy," adds Mena.

The label's current summer collection features the babin' beauty of local model Samantha Harris. The pieces are a lesson in street-infused swim. Think brightly bold stripes, military styling, NYC-iconography, tagger-inspired patterns, and fun geometric patterns. The coming year's collection is set to continue this trend, as well as take onboard some greater inspiration from what's looking big in 2011. Nineties grunge and seventies boho are two such influences which are currently not relenting. As well as these, Mena says you'll also see a bit more of early

nineties hip-hop and street culture in Australian swimwear.

Unfortunately for male viewers, it also looks like many swim designers are increasingly bringing back more structured pieces which don't fly off in the surf. The last decade has seen many bikinis that are more flimsy than function, however the success of local labels such as Seafolly has seen great fit come back on the agenda. Coming from a girl who has spent her fair share of time in badly lit change-rooms this pre-summer season, this news could not be more of a welcome blessing.

Photorealistic digital printing is also another trend that could see the demise of more cutesy and feminine patterns. A new Sydney-based label called We Are Handsome is one favourite of Mena's, with futuristic graphics of shiny lions, cats and city skyline's grabbing the eye. "We've always used New York City as a graphic reference at Zoo York," says Mena, "so I love it when others do photoreal prints in such a cool way."

Of course, there's no denying the staples. "The simple triangle bikini is one piece that's just never going to go away," laughs Mena. Despite this, she acknowledges that Australian swimmers are the luckiest of the world. "Moving here to design has been a huge learning curve for me. I didn't do nearly as much swimwear in America," she says.

"Swim is just so huge in Australia," she adds. "I really do feel like anything that comes out of The U.S. or other markets is just regurgitating Australian design." So what does this mean for the future of women's swimwear? It seems that to see what the rest of the world will be sporting in years to come, you only need look at the changing tan-line patterns seen on our own country's sunbaking women. **POP**





THE MARKET

Kelly Slater By Numbers

WITH HIS TENTH WORLD TITLE, KELLY SLATER HAS MADE A LEGITIMATE CLAIM ON BEING THE WORLD'S MOST DOMINANT ATHLETE.

PHOTOGRAPHY: *Quiksilver*
WORDS: *Tim Fisher*

If you dispute the claim, imagine being Jordy Smith or Dane Reynolds. They might be the best surfers in the world right now, but the guy who's beating them was winning world titles before they'd learned to spell, let alone stood up on a surfboard. What other athlete, ever, was winning world titles before his closest rivals had even entered the sport? And is still winning them two decades later?

Enough talk. You've seen *Kelly Slater in Black and White*, so we thought we'd throw you some Kelly Slater in raw data.

DOMINATING 2010 AS THE TOURS OLDEST

Here's the top five in the rankings right now, and how many events they've won.*	1.Kelly Slater_____4
	2.Jordy Smith_____1
	3.Mick Fanning_____1
	4.Taj Burrow_____1
	5.Dane Reynolds___0

THE WORLD TITLES

1992 / 1994 / 1995 / 1996 / 1997
1998 / 2005 / 2006 / 2008 / 2010

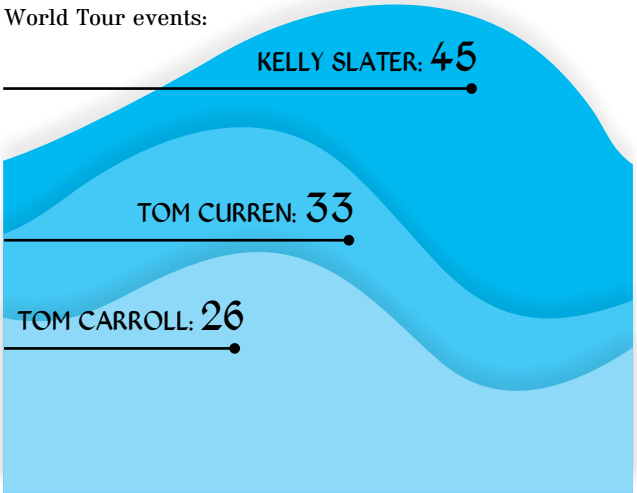
THE HEATS

- 850 HEATS
- 191 EVENTS
- 643 WINS
- 76% CAREER-WIN RATIO.

643 / 850

THE CONTESTS

Three surfers in history have won more than 20 World Tour events:



*At time of print, Pipe Masters had not been contested.

THE MONEY

CAREER PRIZE MONEY:

\$2,384,255

ONLY SEVEN SURFERS IN HISTORY HAVE EARN'T MORE THAN \$1MILLION IN PRIZE MONEY.

ONLY ONE HAS EARN'T MORE THAN \$2MILLION.

RUNNER-UP CAREER PRIZE MONEY:

ANDY IRONS \$1,387,033

TITLE N°.1 VS. TITLE N°.10



TITLE N°.1	KELLY'S AGE IN 1992:	20
	EVENT WINS IN 1992:	2/11
	1992 PRIZE MONEY:	\$79,380

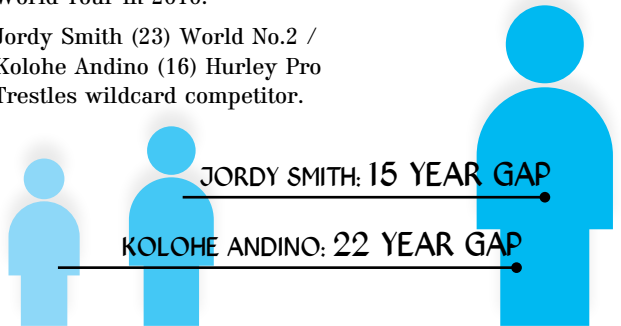


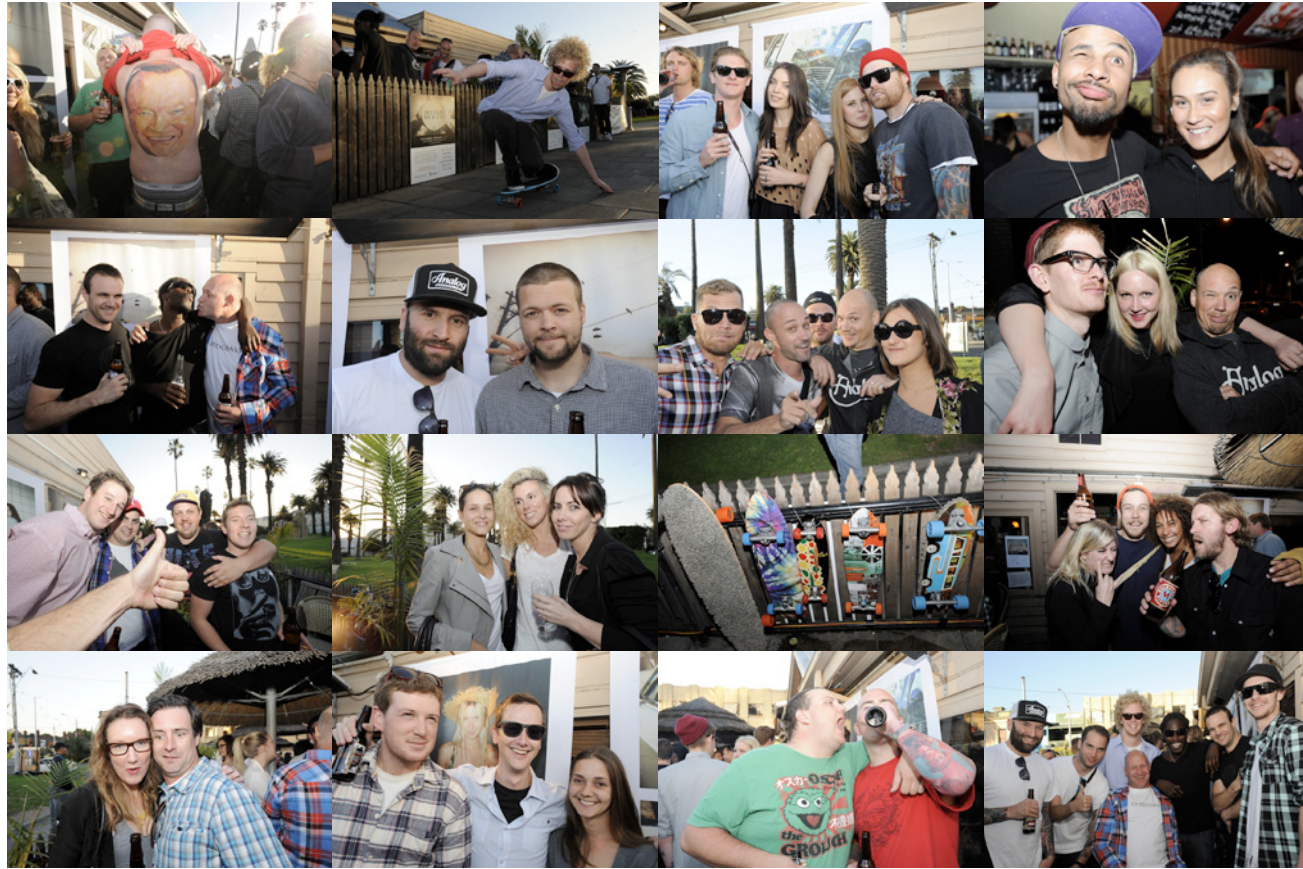
TITLE N°.10	KELLY'S AGE IN 2010:	38
	EVENT WINS IN 2010:	4/9*
	2010 PRIZE MONEY:	\$389,000

THE AGE GAP

Age gap between Kelly Slater (38) and the youngest competitors on World Tour in 2010.

Jordy Smith (23) World No.2 / Kolohe Andino (16) Hurley Pro Trestles wildcard competitor.





SOCIAL

Develop Your Eye

A FEW WEEKS AGO GOLDCOAST SKATEBOARDS HELD AN EXHIBITION CALLED 'DEVELOP YOUR EYE' AT THE VINEYARD IN ST. KILDA, VICTORIA. ASIDE FROM THE PHOTOGRAPHIC TALENT ON DISPLAY, THE BEER WAS FLOWING AND THERE WERE TONNES OF GOOD CREW THERE. PAUL COLBY PUT DOWN A FEW WORDS ON WHAT THE EVENT IS ALL ABOUT.

PHOTOGRAPHY: *Lifewithoutandy*
WORDS: *Paul Colby*

With a mission statement that involves skateboarding, travel, culture and film, it is no surprise GoldCoast skateboards created a photography exhibition encompassing all of this and called it 'Develop Your Eye'.

The 'Develop Your Eye' philosophy involves stripping photography back to the bare bones; no digital, no Photoshop, just film and the skill of the photographer's eye. To achieve this level playing field the camera of choice was a simple 27 shot disposable camera, and the people responsible for the images were all identities of the Australian surf, skate and snow industry.

The six identities chosen for the first 'Develop Your Eye' exhibition were film maker Riley Blakeway, party photographer to the stars LifeWithoutAndy, snow and skate photography stalwart Liam Kaska, creative director of this very magazine Rick Baker, pro junior surfer Mitch Crews and photographer to any number of campaigns you would have seen Trevor King.

Each person received a disposable camera and a two week deadline and the brief to capture their world. The photos that were captured ranged from Ice Cube on stage in Newcastle, to Bondi skate bowl, to a night out, to classic cars, to everything and anywhere in between. The exhibition was launched at The Vineyard in St Kilda, Melbourne. Each roll of film was printed on large format fabric banners and gave art show goers and skateboarders a glimpse into each identity's world.

The artworks are now travelling the countryside and will be displayed at various GoldCoast skateboard dealers all over the land. So make sure you check the 'Develop Your Eye' photos when they visit your local shop.

We've put a selection of photos from the first crop of Develop Your Eye submission on the next page. For more information and to be the first to know about the next instalment in the series visit: facebook.com/developyoureye (1)





2.



3.



4.



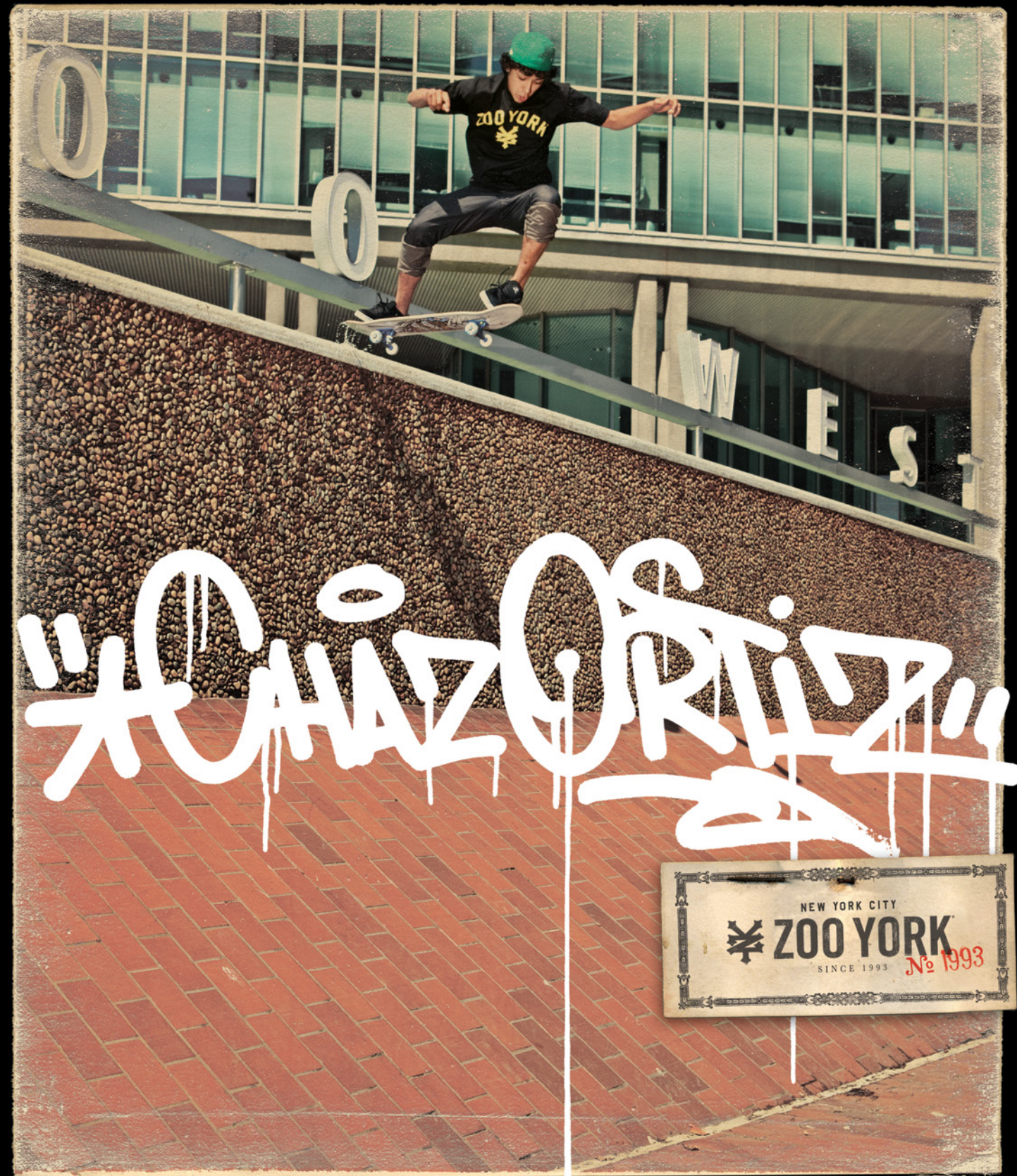
6.



5.

Develop Your Eye 2010.

- 1: Liam Kaska
- 2: LifeWithoutAndy
- 3: Mitch Crews
- 4: Riley Blakeway
- 5: Trevor King
- 6: Rick Baker
- 7: LifeWithoutAndy



TOO HOT TO HANDLE

Seven hot swimsuits for a scorching summer.

Photography by JASON HENLEY

Opposite Page:

*WE ARE HANDSOME The Africa Bandeau
ICE Watch Stone Sili Leather Band in Gold*

*Fashion Editor: Jana Bartolo
Hair & Makeup: Victoria Baron at RPR
Model: Jordan at Chadwick Models
For stockists see www.popmag.com.au*





This Page:
RIP CURL Exotic Bikini
COAL The Adelaide Hat in Black



This Page:
BILLABONG Stunner Bikini Set in Amethyst



This Page:
VOLCOM Space Station Onezie
DESIGNS BY NATALIA Set Of Three Bangles



This Page:
TIGERLILY Harlequin Ladybird Bikini In Black
OAKLEY Frogskins In Matt Pink



This Page:
WE ARE HANDSOME The Jupiter Scoop
NEFF Detroit Sunnies In Blue



This Page:
ZOO YORK I Heart Bikini Black
GOLDCOAST The Seed Pan Board



Yvonne Strahovski

Words by Dave Keating

Photography by John Russo

Yvonne Strahovski is performing an incredible fight scene in a hotel room wearing little more than underwear with a rigging system that would confuse a sailor. The camera movements aren't vulgar but the guy behind the lens knows how to bump the ratings a few points here and there... And this scene is definitely going to bring the viewers in.



I GET WHY THEY PUT ME IN SKIMPY OUTFITS,
*I understand. But most of the time the outfits feel right
and not gratuitous.*

Not that the show needs more - Yvonne was cast for the show four years ago during pilot season when she was auditioning for numerous shows, trying for a foot in the door to Hollywood. She had flown to the U.S. with her bags packed for about three weeks and she has never moved home.

Little did she know that the show she got cast in would become an Emmy Award winning series that was so popular, when NBC were threatening to stop the show after two seasons, a Facebook and Twitter campaign gained such traction it was re-signed within weeks. And a quick search on Google will show you that the popularity is in no small part due to Ms. Strahovski. She has multiple fan sites which Yvonne admits to visiting occasionally. I ask her about her feelings on these sites, which she considers a little before saying that all the ones she's seen are really nice.


This gets me thinking about the paparazzi in L.A and the change in her lifestyle from growing up in Sydney. "I like it now but it took a while to get used to." She explains that her family moved with her to support her while she was starting out but that they have now returned to Australia. On the paparazzi, she doesn't generally have issues but "there have been moments... one occasion I was followed in my car, which was kinda scary."

'Scared' is not something I'd associate with the character played by Strahovski - Sarah Walker would be in her underwear and fighting away the paps while doing 100mph down the freeway, all without breaking a sweat. I ask about how she feels playing a character where the traditional traits of action roles for males and females have been reversed, with her taking more of the action sequences and her co-star Zack Levi taking more of the emotional weight. "I'm not sure I agree with your assessment" she starts, explaining that she feels Sarah Walker carries as much of the emotion as Zach does and that roundness to the role is one of the great things about this job. 'What's your dream role?' I ask. "I'd love »

to do a romance, something like the Notebook. An action movie too but I feel like I get to fill that side of my job through Chuck. Especially with last nights episode - bad ass Sarah Walker episode. ”

Yvonne's parents migrated to Sydney from Poland, her actual name is Strzechowski. Strahovski is sort of a phonetic version to make life a little easier. She wasn't any kind of rebellious in her teens - the closest she got was a tiny jeweled nose stud which caused her Mum to give her the silent treatment for three days. For someone who comes across as being very family oriented, I can imagine this was a disincentive for any further outbursts. Her acting career within Australia took in a few known programs like *Sea Patrol* before that she starred in the Australian drama, *Headland*. But she pretty quickly made a break for the States.

This interview took a few tries to get. Yvonne has got a lot of demands on her right now - we're finally talking as she is filming for the current season of Chuck but we were delayed because she has been voicing a video game and has several films in the works. Next year sees a big one drop - she is starring alongside Robert De Niro, Jason Statham and Clive Owen in *The Killer Elite*. I ask her what De Niro is like to which she says “Really sweet... really nice.” Not what I wanted to hear about the guy who played Vito Corleone, Al Capone and Sam ‘Ace’ Rothstein but that’s okay. ‘What about Jason Statham?’ I ask. A ‘top bloke’ she says with a laugh. *The Killer Elite* actually filmed in Melbourne, something she’s very proud of and talks about it in terms of a ‘coming of age’ for Australian film.

So, back to the fight scene I was talking about at the beginning. I ask her how she feels about the get ups - whether she gets involved in styling. She laughs. “I just nod and say yes to the outfits. I do what they tell me. I can get why they want to put me in skimpy outfits, I understand. But most of the time the outfits feel right and not gratuitous.” My mind wanders off to the possibilities of the more gratuitous outfits for a moment before I snap back to the conversation... We’re now talking music, she likes MGMT, M83 and some female vocalists. I’m feeling hot and struggling to concentrate, it’s time to wrap this up. Be sure to catch Chuck whenever you can - you won’t regret it. 





Ashley Gilbertson

Words by Ben Fulton-Gillon
Photography by Ashley Gilbertson

I walked out of the office into the bright sunshine of Swanston Street, and found myself standing between a skater and his camera man. Getting out of the way and looking around I saw the skater perched on a concrete dome probably three meters off the ground waiting to get his drop documented. The guy with the camera introduced himself as “Cornwall” shooting some skate footage for a local mag. “It’s such a coincidence”, I said. “I have only just finished talking with Ashley Gilbertson.” “Who’s that?” Cornwall replied. I imagine most of you are thinking the same thing. You probably won’t wonder about or forget the name again.

“I wanted to have the best fucking skateboarding pictures that were out there.” Ashley had a convincing confidence in his voice, as he explained his start in skate photography, at 15 years old. “I was doing a paper round and pumping gas at a service station, but I would send in what I felt were my best photographs to the magazines, and it was a surprise every month when the magazine would come out, to see what I had in the magazine. Occasionally I would get really lucky and they’d give me a full-page fold out poster on the inside, and then occasionally I’d have a postage stamp somewhere.” Growing up in Camberwell, with some of Melbourne’s best skaters at the time Ashley would often go skating at Camberwell College after school with his friends and when his father bought



This page: Marines from Bravo Company, 1st Battalion, 8th Marine Regiment fire a rocket at a home they suspected insurgents were hiding in, deep within the neighborhood nicknamed “Queens” during the battle for Falluja, Iraq on November 13, 2004.

him a camera in 1991, started shoot them skating. “Michael Denovan was the best skater I hung around with. And an old friend. He was the first person I was publishing pictures of. I think the first photo I sold was of him at a Surf Dive ‘n Ski competition in Doncaster doing a 360 flip on a bank. I also hung out with Mike’s brother, Lloyd Denovan, with Ryan Nelson, Andrew Curtis, Sam Morgan, Darren Kirby, and so on.”

One particular day in 1996, Ashley ran out of film and short on cash to buy some more went to sell his board at the Melbourne Surf Shop in Tivoli Arcade. “I went and sold my board, thinking I’d buy it back later - I didn’t. I never ended up buying anything back and photography just became far more important, and that created the transition from skate photography into photojournalism ... I’d inadvertently made a decision I was no longer a skateboarder, I was a photographer.”

His work started to involve different subcultures of Melbourne, doing series on graffiti artists, and the urban environment explorers The Cave Clan, but when he met and befriended some of the refugees from Kosovo, brought

Kosovo, and struggled to readjust into regular society. “When I got back from Kosovo, I was really angry. I was really angry going out in St.Kilda and seeing people going out and drinking, talking about the football, and talking about whatever the fuck they were talking about, and just not paying attention to what was happening in Kosovo. I started trying to begin fights, and rather than drinking in a bar, I’d get a slab and drink with a stereo on the street, I was just trouble.”

“I mean for a 15-year-old kid to have to worry about stepping on a land mine, rather than going out skating and pissing off security guards is bullshit. It’s totally unfair.”

Eventually Ashley met an immigrant from Kosovo who helped Ashley understand the beauty in our opportunity to enjoy a life without constant threats. “So that’s become one of the things I work towards. Giving people the opportunity not to be concerned about their lives, not to be concerned about their ethnicity.”

After experiences with the Free Papua Movement and the Peshmerge who were fighting with Ansar al-Islam, which is what turned into Al Q’aeda in Iraq, Ashley made a major deci-

kicking in doors and all this shit, and it’d be like 12 soldiers and 30 photographers chasing after them. So we went to one of the palaces, and just started looking around.” Ashley and his colleague Tim, met a couple of soldiers and started chatting with them, when one of them said “I’ve always wanted to do this” and slid down one of the bannisters of Saddam’s Palace, “...and I shot it. We all looked at it and were like ‘Ha-ha, that’s a great post card, ha-ha.’

He sent the photo through to his agency five days later with a few other photo’s he’d taken, not expecting anything major to come of them, and then a few days later a Time Magazine photographer congratulated Ashley on the photos in the latest edition.

His photo was printed as a double page spread, and immediately put Ashley on the map as a photojournalist.

“As far as the American press goes, that’s the picture that made my career. The photo was cited for Time Magazine, Photo of the Year, and a dozen other awards, and it really changed my career and my life.”

His work was recognised in 2004, when he



This page: Marines from Bravo Company, 1st Battalion, 8th Marine Regiment, run for cover after white phosphorus was accidentally fired at them by another company when they were somehow mistaken for a band of insurgents in Falluja, Iraq on November 9, 2004. No one was hurt, but a 4000 degree briquette burnt right through Dexter Filkins’ backpack. It was horrible taking cover on the ground lying face up; face down meant I couldn’t dodge the pieces falling from the sky.

“I MEAN FOR A 15 YEAR OLD KID TO HAVE TO WORRY *about stepping on a land mine, rather than going out skating and pissing off security guards is bullshit. It’s totally unfair.*”

to Australia in 1999, his viewfinder found an entirely new subject. Horrific stories of babies being cooked in kitchen ovens in front of their mothers made Ashley realise there were far more important stories in the world that needed to be brought to the attention of Australians. “The stories I heard from them are things that still come back to me today. It was very hard for me to believe and comprehend what those people were telling me.”

When the Australian government decided that Kosovo was stable, and returned the refugees, Ashley traveled with them. “I saw these people weren’t returning to a stable homeland. They were returning in the middle of winter, with Australian dollars that they couldn’t change because everything was in Deutsche Mark. I saw that we (Australia) did a really good thing in the beginning and then we fucked up really badly. We could have helped so much more dramatically, if only we had told their story, and been more empathetic with these people.”

Upon retuning from the trip, Ashly struggled to understand why people could continue to live so ignorantly of what was happening in

sion to focus his work on combat. “I wanted to understand what it was that drove men to not only pick up guns, and try to kill one another but also what that courage actually meant.” Ashley put him self on the front, standing amongst the soldiers directly confronting the insurgents. “I decided that I needed to understand who these men were that were trying to kill each other and why, and then express that photographically.”

George Bush gave his victory speech under the “Mission Accomplished” flag on May 1, 2003. It was the beginning of what would have Ashley spending more time in Iraq than any other photojournalist, and most of the US forces over the next five years.

Whilst already having some impressive stories, he was still largely unknown as a photojournalist, his first big launch into mainstream photojournalism came in 2004, from a seemingly innocent photo of a US soldier in one of Saddam’s Palaces. He was in Saddam’s home town of Tikrit, the last major city in Iraq to fall, and quickly found the place to be swarmed with photographers.

“Everywhere I went there were soldiers

won the 2004 Robert Capa Gold Medal Award for his reportage on “The Battle For Fallujah”, documenting what was described as some of the heaviest urban combat U.S. Marines have been involved in since the Battle of Hue City in Vietnam in 1968.

Whilst having been described as the “Psycho Australian” by other journalists, running right next to soldiers with insurgent bullets raining down around them, Ashly was no-longer winging it.

“I learnt that if you do get trapped in a mine field, then you walk close to trees, because you can’t plant mines where there are roots of trees.” It’s something I’d heard Ashley mention in previous interviews. It was sound advice, Robert Capa, the famous war photographer that landed with the soldiers on D-day, whom Ashley’s most prestigious award was named after, died from stepping on a land mine.

“I started emerging myself very slowly into this field, and slowly, I became more comfortable in arguing, and learning how to argue before somebody picks up their gun and says, ‘Right, come with us.’ I started slowly because I



This page: As Marines push through the last part of southern Falluja they encounter enemy who fought in what is seen by commanders as their last stand. They are Marines from Bravo Company, 1st Battalion, 8th Regiment 1st Marine Division. They have moved into an industrial area in the southern part of the city after fighting their way through the north where insurgents have been regrouping during the battle.

thought there was a lot to learn before I was in a really really crazy situation.

He continued to work on the Iraq front lines embedded with US soldiers until 2008, where he experienced death and mourning on a near daily basis. He saw the worst of Iraq's heaviest combat. US Soldiers he knew were not only dying, but being killed meters in front of him, he saw insurgent corpses being eaten by dogs, and innocent civilians becoming casualties of a war that was rapidly deteriorating. "I think that all of the training I had contributed to why I'm alive today. That, and maybe a shitload of luck."

I asked Ashley about a photo that had caught my eye. As it turned out, it was a photo taken in a situation where Ashley may have saved a soldiers life, rather than the much more often publicised stories when Ashley had been directly involved in the deaths of soldiers, assigned to protecting him.

"Yeah, I almost died taking that (photo). The Mahdi Army guys were dropping mortars on our position while we were up there, and I said to the soldier, the sniper that was up there with me, 'Soooo, I just noticed that a mortar dropped in-front of us, and behind us, and I think the next one's going to fall on top of us'.and he was like 'Oh shit, I didn't even notice that, I'm so sorry, let's get the fuck out of here, like RUN'... and we escaped and of course the next mortar fell right on top of us."

When I asked if they were really dropping mortars in the middle of a city, he said, "The city was almost empty at that point, so the Mahdi army guys were just dropping mortars all over the place, and besides, if you were an insurgent force and you drop a mortar on top of a civilian by accident, you just walk over there and say it was the Americans, and everyone believes you."

As it turned out, the Colonel that was in charge of the whole operation within the photo had recently written to Ashley saying, "That photo defined the war in Iraq for me."

In the background of the photo is the golden dome of the shrine of Imam-Ali, the third most important monument in Shiite Islam, and the whole point of the American occupation down there was to kill or capture all of the Mahdi Army fighters down there and not damage that shrine at all. Hence why the snipers were so important at this time.

Returning to the US with a suspected case of Post Traumatic Stress Disorder (or PTSD) Ashley realised that like himself, people couldn't return from being surrounded by death, loss and killing, to a normal life where people don't want to be apart of the experiences of the soldiers whilst at war. "People are continuing to delude themselves if you think you can send a young man off to war, and then and expect him to reintegrate into society after he's killed people and lost friends."

This brought Ashley's lens to the bedrooms

of soldiers that have died as a result of the war in Iraq that have been preserved by the soldiers parents in an exhibition called 'Bedrooms of the Fallen'. The series shows the preserved family home bedrooms of young soldiers. The photo's are haunting, in both their similarity and familiarity. They look like your bedroom, your siblings, or best friends. Ashley summed up the experience saying "I've never felt more like a war photographer, than when I've been in those rooms taking pictures."

Ashley will continue the project, expanding the work to bedrooms of fallen soldiers from all over the world.

"The goal is to have some Dutch bedrooms, some English bedrooms, French and Italian, and maybe some Australian, and then exhibit the work all over the world, and you'll find they're the same, they'll have the same Eminem posters, the same hunting apparel in the corner, it will be the same thing. The teenage experience is a universal one."

As a family man with a young daughter, he sighed when asked wether he will ever return to Iraq, obviously a question he'd been asked too many times before, "I don't know man. Now, no." He paused before continuing. "It will be a different soldier kicking in a door, it will be a different civilian looking scared, it'll be a different child being shielded by a different parent, it'll be a different village where all of this takes place, but to our audiences, to the public of Australia, to the public of the United States, to the public of France, it's a guy wearing a man-dress, holding a kid who's got dark skin, being confronted by a soldier wearing a uniform. It's the same shit to them, and it's our job to tell this story differently."

Whilst conveying his deep gratitude to the photographers and journalists still in Iraq documenting the war, he strongly believes the photos don't have the same affect that they did in 2001 or 2003. I had to agree; like the song from Jack Johnston 'A million people died on the news tonight, but not so many cried at the terrible sight.' People in a comfortable lounge room forget only too easily about what they don't have to deal with.

Life isn't all doom and gloom for the now renowned photojournalist. One of his latest assignments was "A day in the West Wing" where Ashley was given complete access to the white house to document a day in the life of the United States President, Barack Obama.

"The job I did with the president was amazing, it was just sooo interesting, I mean to have one day of unbelievable access like that, being in the oval office, with him (Obama), meeting with his advisors, was just amazing. And then I followed him around for two weeks, and I flew in Air Force One, and it was so cool. Like, it was so cool. "I was calling my wife, as we were taking off in Air Force One, and she was like 'You've got to get off the phone!' and I was like 'No it's all right,

Everybody's on a phone'." "The experience was one of the most interesting things I've ever done in my entire life, and without a doubt one of the coolest.


I had to stop for a moment at this point, "Was this guy seriously kicking around on the streets on Melbourne only a decade ago?" There's no chance anyone could have picked it, other than maybe Ashley himself, a perfect example of honestly putting your head and heart towards something and winding up, exactly where you want to. "To go out there and try to actually effect change, to really believe in what you're doing, is to me, key. And it's a very difficult process finding what that purpose is, what burns inside you that actually drives you to continue working. It's purpose, and then passion towards that purpose."

When asking what kit Ashley shoots with these days, I was naïve to think he was going to say "A Nikon D-Something." "Now I'm shooting on two rolliflexes from the late 1940s, the medium format 6x6 Leica film cameras and an old and old Nikon 5D, that I'm actually borrowing from a friend. And I've got a point and press. And I was shooting on an iPhone until I lost it." He couldn't have made it more clear. While it's nice to have the right tools, at the end of the day, the message will be delivered through the content, not the quality.

I sat in my back yard up against a brick wall catching the last minutes of sunshine as another day ended and tried to imagine what it must have been like hiding behind it, deafening cracks of bullets digging through the other side, my head down, no gun, trying to get a photo that puts everything into perspective. I wondered if the skate cameraman I'd met just after the interview in Melbourne was like Ashley had once been.

It's taken me the best part of three weeks to get this piece together. Three weeks of reading and hearing the stories of Ashley and the situations he's been apart of. Pictures of death and loss, blood and struggle.

Thinking back to Ashley's words on how and why these people work, fight and sacrifice themselves for a future that they most likely wouldn't get to live in. Just so their people too could go skating, and piss off security guards.

Did Ashley shoot the best skate photos ever? "I don't think I ever achieved that, but I changed my goals before I got there." 

Read the online version for more photos and details on Ashley's time with the Peshmerge and the the Free Papua Movement at : www.popmag.com.au

For more information on Ashley's Bedrooms of the Fallen project, please visit www.bedroomsofthefallen.com

She Wears:
DC Alphabet Dress in Antique White
HUFF Script Snapback Hat
INDY C Denim Bow, Rust & Silver Bangle Set
PUMA Urban Motus Lace Hi Women's Wedge Boots in Black

SUMMER RAIN

Eight looks to cool your summer.
Photography by JASON HENLEY

Fashion Editor: Jana Bartolo
Hair: Clive Allwright at Network Agency
Makeup: Desiree Wise at Network Agency
Models: Emily Theyers at Priscilla's, Nelson at EMG
Retouching: Terry Ricardo at Lifelounge
Special Thanks To: Dean Podmore, Vanessa Gollasch, Jade Allwright
For stockists see www.popmag.com.au

She Wears:
ZOO YORK Samba Dress in Army Green
RUSTY Street Angle Bikini in Black
INDY C Ship Necklace
A PEACE TREATY Almar Necklace from Zahara Mai
DIVA Beaded Bracelets
MIMCO Loco Gypsy Wrist in Silver

He Wears:
THE QUIET LIFE Vampire Girl Tee by Ray Potes in Black
ALIFE Chambray Work Shirt in Blue
NEUW Lou Slim Denim Short in Charcoal



This Page:
BILLABONG Backbeat Singlet/Tank in Raspberry
RUSTY Murphy Walkshorts in Bleached Powder Blue
GOURMET Quattro Skate Shoes in Animal Print/Black
DOTTI Leopard Print Belt



This Page:
COAL The Richmond Hat in Brown
KR3W Filthy Premium Tee in Noir
SLVDR Salisbury Pant in Khaki



This Page:
ANALOG Registered Henley Baseball Tee in True Black
DRAGON Experience Sunglasses in Jet/Red Iron
BILLABONG Tulum Bikini Bottoms in Jett



She Wears:
NEFF Miami Tee in Purple
ZOO YORK Armstrong Short in Black
SUPRA Assault Shoes in Charcoal



He Wears:
BURTON 7th New Era Cap in Navy
REBEL 8 Badge of Dishonor Tank Top in Heather Grey
DC Amity Straight Color Jean in Estate Blue
ALIFE Moc Gum Shoes in Black



Chaz Ortiz

Words by Steele Saunders

Photography by Sean Cronan

One of the most impressive skaters in the new crop of pros coming up at the moment has to be Chaz Ortiz. His career took off with an approach from Harold Hunter and although his name has become synonymous with the biggest contests going, he can still nail an amazing video part as witnessed in Zoo York's 2010 release, *State of Mind*.

What are you up to today?

Hanging out. I rolled my ankle a month ago doing a trick down some stairs and I've been re-covering from that. Other than that just skating and chilling. I'm just waiting for it to heal 100% before I really get back on it.

Did you watch P-Rod's new part?

Yeah, it was cool. The stuff he does on the street is ridiculous - his new part is sick.

What did you think of the nollie front foot flip and stuff like that that he's brought back?

Yeah, I think that stuff is cool, like no one really does that... It's super hard. I think he should keep doing it cause it's really unique and no one really does it, you know?

It's quite weird actually. The year that you were born, that was one of the most frowned upon tricks in the world. [Laughs]

[Laughs] Really?

Yeah, it got really big around the start of the 90's but people didn't have the style that he (P-Rod) does it with. It was a very frowned upon trick. You weren't aware of that?

I wasn't but he makes it look good. I'm sure everyone else thinks it's cool now. They can't hate on it too much, you know?

I was just looking at skateboarding in the year you were born - have you ever seen the Girl Skateboards film, *Goldfish*?

Nah, I haven't.

You gotta see *Goldfish* - came out the year you were born. It's crazy. How did you get into skating?

It was getting popular in my area and my cousins were doing it... I just picked it up and liked it.

How long did it take before you realized that you're actually kinda good at this?

Ah, when I started entering contests. It's sort on one of the only times in my life where I'm like 'this could actually go somewhere'.

Do you remember the first pro that you saw skate?

I'm really into Chad Muska - I kinda had his board and stuff, that was like my first pro board.

I read that Harold Hunter was like one of the first dudes to hook you up?

Yeah, he was at a contest that I was in. He came up to me, him and Jeff Pang and he's like come and talked to me about Zoo York. I didn't really know what it was cause I was like really young but they were like 'we'll send you boards and stuff' and I was like okay. It grew from there.

Were there any pros that you grew up in awe of that were totally different to how you expected them to be when you met them?

Yeah, actually. Corey Duffel. He's turned out to be the nicest dude ever. I just figured he'd be))



This page: Noseblunt Slide.

Photographer: Sean Cronan.

I'M NOT CONCERNED WITH WINNING JUST NOW.

I've got plenty of years ahead of me.



This page: Frontside Boardslide.

Photographer: Sean Cronan.

like, whatever, but nah. He's a really cool kid. I remember seeing an old photo of Michael Jordan and he had, in his garage, just a massive wall of Gatorades. Do you have a garage for your Gatorades? [Laughs] [Laughs] I probably have like 50 or 60 cases here. Maybe even more than that. But yeah.. [Laughs] You should open a 711... I know. Serious. They'll all be used - obviously when I skate I like to drink that and it's crazy that I was like one of their first skaters... Yeah, did you have your own flavor or just a bottle with them?

Yeah, they actually designed me a bottle for when I became officially pro. It had like a picture of me doing a trick on it. It was crazy. Yeah, that's insane. Do they still have the glass ones in America that pop when you open them? I don't think so.

When they first came out in Australia they came in a glass bottle, not plastic. When you opened it, the lid made like a pop. And that pop was pretty exciting Chaz. [Laughs] [Laughs] Really?

If you come to Australia, do you get them to send Gatorade's to your hotel? Nah, I just kinda drink whatever. But if I really need it I'll take a few in my suitcase. I watched your Zoo York video part last night. Super sick. You're more known as a contest guy - was it a conscious effort to put out a really good part?

I just skated at whatever spot I liked and was just trying to film a trick. I filmed for it for a long time but it was cool seeing everyones hard work in the one video. And that getting premiered and it was really cool cause you're with them through the struggles and trying to get a trick, you know what I mean? And like seeing the film and everyone is stoked and it was cool you know to have that

feeling. You get to see all the inside stuff that people don't really notice and when it all comes together, it's pretty dope. Are you working on a new part at the moment? Um, yeah. I'm trying to film a little something. Just trying to put something out soon. With contests being such a big part of your career, do you think about it the week before or the day before? Or is it just another day of skateboarding?

Nah, it's just another day you know. I just go out there and skate. But if I'm going street skating, I'll have certain line tricks that I want to film and get done but other than that... Whatever I'm at, wherever I'm at, I'll skate it. I saw a video of Sheckler and Cole practicing at Sheckler's park before one of the Street League's. You don't go to a park and nail stuff? Yeah, I just go skate.

What your favorite contest format? We now have the Street League single trick, the jam format or the 50 second run... Personally I like the jam session. I think it's more exciting for the crowd. I think I do better in jam than any thing else cause you're just in the moment trying anything.

It's definitely the one that leads to the biggest tricks being done. With Street League and your big tricks, have you landed them in practice or do you have a few flicks of it and save the effort of landing it for the actual contest? No, I practice them all and make sure I've got them down before I go into a section. I didn't really try any mega hard tricks, I just tried hard tricks I knew I could do consistently. I'm sure you've been asked this a thousand times about the crooked grind at the end of the second leg of Street League. You seemed not that bothered about it in the interview afterwards?

I was still getting used to the format - I knew what was going on but its hard when you're in the moment and you kinda have a set an example, you have you behave, you know? I didn't let it bother me. There's always the next one. When I saw the interview I was like 'Oh, man', I'm 34 and I would have been crying on the ground getting Dyrdek's DC's wet with tears... I was like, this guy is handling it pretty well... Yeah, no I'm not concerned with winning just now. I've got plenty of years ahead of me and I'm just skating.

True, obviously you're in the contest with guys like Koston that have been pro longer than you have been alive. Do you find that weird at all? Not really, I think it's cool that I'm one of the youngest cause I'm here with the best skaters there are. I mean, I can't complain. Have you ever seen The Life of Ryan? Yeah...

Aside from his bizarre private life, when you watch how busy he is at the X Games with interviews and endorsement deals, etc. Do you watch that and think it's crazy or do you see that as being your life as well?

Yeah, I mean, that is my life too. It's crazy. There's the stuff you gotta do behind closed doors and when you go out there, it's go time. You gotta put all that other stuff aside and just skate - do what you're there to do. And just have fun. What's planned for over the holidays? Just hang out with the family and get back into skating other than that... Just living and having fun. Any plans to come to Australia any time soon? Hopefully I'll get to come out there on a tour or a trip or something. I'd like to see it, I hear so much about it cause a lot of skaters have been there so hopefully soon. Cause you've never been here yeah? No, I haven't. pop

Photographer: Mark Welsh



Will Tuddenham

Will Tuddenham

Words by Marc Baker

Photography by Mark Welsh & Andy Wright

Will is a nice, quiet kid from Utah with an infectious smile and an even better attitude. I met Will and the Team Thunder crew through mutual friends on a trip to Utah one year. They took me in and showed me around the Salt Lake City spots. It comes as no surprise to me that, four years later, Will has gone from making small do-it-yourself snowboard videos with his friends to parts in fully fledged professional productions. It just goes to show you that in professional snowboarding, it really is hard work and a positive attitude that can be the difference between blowing up or burning out.



Hey Will, how's things? I've heard the US winter has got off to a stupidly good start!

Yeah, it's been pretty hectic already. We went on our first trip November 15th... I've never been on a trip that early before.

Are you based in Utah still?

Yes I am, I don't really have a reason to leave. All my friends and family are here, snow is here, the Utah Jazz are here. [Laughs]

When I first met you, you were filming with Sean McCormick for Team Thunder. Now you and Sean work together for Videograss. When did you decide to pursue pro snowboarding for real?

I don't know that I was ever pursuing it very hard. I just really enjoyed filming video parts and would work hard at it, I kept at it and I guess the hard work paid off. It's the best time being able to keep filming.

But what constitutes being 'pro' these days? You just had a Nitro ad run in the U.S. snowboard magazines, yet you're not really getting paid from anyone are you? How's that work?

The past two video parts I filmed were pretty much out of my own pocket. It was still fun but insanely stressful. If you had asked me this question about two months ago I probably would have had a really bitter answer but I'm trying not to take what I've been able to do for granted. As far as how it works, I'm not so sure... Snowboard companies just haven't had money. But things are getting better for sure. Nitro is definitely helping me out more this year. It just took a lot of patience and hard work.

Man, that's good to hear. I think there are a few kids from those Team Thunder days that could still put parts together but just haven't been »

This page: Tailpress Frontside 180 Out, Ogden, Utah.

Photographer: Andy Wright.



This page: Stalefish, Ogden, Utah.

Photographer: Andy Wright.



This page: Half Cab Nosepress, Alaska.

Photographer: Mark Welsh.

THINGS ARE GETTING BETTER FOR SURE

Nitro is definitely helping me out more this year, it just took a lot of patience and hard work.

lucky enough to have a supporting sponsor or whatever. Has there been a time when you thought, ‘fuck this, I’m getting a real job’? For sure, those guys could still put out video parts; Cody is so good, Ben G is still one of the best snowboarders I’ve ever seen in my life. I guess I just lucked out more or less. Those guys worked their arses off just as much as I did. But I truly have thought about getting a real job so many times, it’s just so hard to give up on something I have put a lot of hard work into and I enjoy so much. Especially when I’m still pretty young and I should be trying to live my life to the fullest.

Tell me what’s the main differences between going from a very much DIY filming crew like Team Thunder to arguably one of the best in Videograss?

There isn’t too big a difference besides having to get your tricks almost perfect and actually being able to travel. There are a lot of soggy shots in the old Team Thunder videos, that’s what makes them sweet though. We didn’t really didn’t care all that much.

It seemed to me the difference between your Team Thunder parts and your breakout People Creative part was extraordinary. Like, you got so much better in two seasons. What happened? It was just more motivation and actually being

able to leave Salt Lake. It’s crazy how much travelling can help your video part. Plus, having guys like Seth and Jon around me pushed me a lot. I remember at the beginning of the year saying to myself ‘if I can get five shots in the video I will be so happy!’ And being able to get a full part was unbelievable!

You spent a lot of time riding with Jake Welch, Jon Kooley and Jordan Mendenhall. Did that help? That has helped for sure. Those guys are all damn talented. I have actually filmed a few things with Jake this year and it’s been so fun. I haven’t filmed with him for almost three years now. I can’t wait for people to see the shit Jake has done, he is so good.

Jordan and Jon really took you in. That’s got to be a little strange when your snowboarding heros become your friends?

It has been really, really cool of those guys to help me out so much, I owe both of them a lot. But it was never really weird, I mean I’ve always looked up to them and still do. But it was never weird being good friends with them. They are stand up guys.

Like those guys, you’ve had some injuries over the last few years but have still put together a strong part. You part this year was your best I think, is it mostly luck?

During Bon Voyage year I only had one injury

and it was at the end of the season. Nice Try year I had numerous injuries and I think it affected my video part a lot. So it definitely makes an impact on your part but I don’t feel like I did anything different last season than the season before. So yeah, I would say a lot of it is luck.


I know you’re a bit of a basketball fan. Being from Utah I suspect you’re a Jazz fan. Your boys are looking pretty good this year. Deron Williams is playing great and you’ve got another superstar in the making with Paul Milsap. How does it feel knowing you’re going to lose to the Lakers once again come playoff time?

Yeah right! The Jazz are a much better team than last year. I am, for the first time in years, not scared to see the Jazz and the Lakers match up in the playoffs. Everyone under estimates them, especially this year. And it’s going to be so nice to rub it in all the Lakers fans faces when the Jazz beat them!

So what’s your plan this coming season? Filming again? Who with?

Yes, filming again with VG. They are making two videos this year and a trick tip video. Joe Carlino from the Transworld movies is teaming up with Mr. Meyer. It’s going to be a damn good season for VG.

Well best of luck to you pal and come visit us down here in Australia sometime.

Thanks amigo, keep it tight. 



*This page: The three-time world champ in classic form.
Tahiti, May 2010.*

*—
Photographer: Tim Jones.*

Andy Irons

*Words by Tim Fisher
—
Photographs courtesy of Billabong*

There's been a million words written about Andy Irons since he passed away on November 2. Many by people who barely knew him, or didn't know him at all. As hard as his death hit the pro surfing community, online tributes and memorial paddle-outs on beaches worldwide showed an outpouring of grief from surfers everywhere. Andy was the people's champ, and the fact wasn't lost on anyone, not even the close friends who shared the rarified air at the top of the sport.

“You know what I liked about Andy?” wrote Joel Parkinson on his website. “He remembered everyone. He had this ability to remember faces and names and people in places he hadn’t been to in a decade. People meant everything to him, and he made everyone feel special. You didn’t need to be a professional surfer. He’d meet so many people over the years in all the places he’d been, but he’d remember their names and he had time for all of them.”

All those anonymous surfers, including tens of thousands who never had a brush with him, felt the loss of his passing. Through years spent watching him surf they’d connected with his raw, inspired talent. Andy redefined the places you could go on a wave and what you could do there, and he took us with him.

“As a surfer he had that mad dog in him. He wasn’t afraid of anything, and wore his heart on both his sleeves,” Parko said. “He was the most emotional surfer I’ve ever seen ... if Andy put his mind to it there was nothing he couldn’t do on a wave.” There’s a kind of irony in the fact that the most genuine words written about Andy Irons in the days after his death weren’t from profes-

IN A SPORT
*where appearing
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make an effort.*

sional writers, but professional surfers. Like Parko, Dane Reynolds attempted to make sense of the loss by devoting his website to his fallen friend.

“He was raw and genuine and had a big heart. He was a solid and positive influence on my life. I feel fortunate for the times we had and I can think of many moments that make me smile,” wrote Dane. “The days after Andy died were tough. Half the tour stayed in the same hotel and we’d mope around avoiding eye contact (maybe just me). There was drinking and tears and some good times too but they were hard »»



This page: Timeless style at Backdoor Pipeline, in a shot that scored Andy one of his dozens of surf-mag covers.
—
Photographer: Hilton Dawe.



Opposite page: With the exception of local Tahitian charger and friend Manoa Drollet, Andy and his brother Bruce defined what was possible for natural-footers at Teahupo'o. On his backhand in solid barrels, Andy was untouchable. Needless to say he was also a photographer's dream.

*—
Photographer: Karen Wilson.*

to come by. It felt like it would be sacrilegious to surf a heat and certainly to win a world title. But then a strange thing happened. The contest started and there was positive vibes. People were cheering for each other. That never happens.”

In a sport where appearing effortless is an ultimate goal, Andy made it cool to make an effort. He cared about competing, and because of him, giving a shit suddenly didn’t make you less of a surfer.


Luke Cheadle, a goofyfooter from the NSW South Coast, was another surfer compelled to connect in the week following Andy’s death. Although Cheadle shared a major sponsor and more than a little of Andy’s fearless approach to ridiculous waves, he was also a stoked, star-struck grom, and in the paragraphs he posted on his site, managed to capture our collective loss as well as anyone.

“Like most young surfers competing on the junior series I was sponsored by Billabong. A Winter/Summer pack at my doorstep, Bong sticker slapped on the nose and the big trip once a year to Hawaii, crammed into a house at Sunset Beach full of eager spouters trying to make their mark on the North Shore.

We were all given our very own A.I.x 3 tee the year he won his third title. I felt privileged wearing the champ’s tee and it gave me a sense of belonging as I was now a part of his support crew. I was representing my idol. We were on the team.

My room has been a pigsty for years. Clothes and junk all over the place. Since I was given the A.I. shirt, several garbage bags of sponsor’s clothes have been chucked in the Vinnies bin. But when I went on the search for the shirt in question, I found it neatly folded on the top shelf. It’s something that I will no doubt frame in the near future. A reminder of a lost hero, a connection to an idol gone to soon.

I never spent much time with Andy personally, a lot of us haven’t, but we all have a connection at some degree to our heroes and I still remember the day I shook his hand at the Billabong Off The Wall house. It was a quick introduction with a few words about the waves that day, but it will stay with me to the day I die. Everyone will have some sort of connection to Andy and it feels like something is missing in the surfing world, and even in my own surfing, now that he has passed. To steal from Kelly’s heartfelt and emotional world title speech, I wouldn’t be surfing the way I am today and I wouldn’t have the same love for surfing that I do today without Andy. He will be missed, and always remembered.”

R.I.P Andy. You are one of our greatest. 



This page: Although he stepped away from competitive surfing in 2009, Andy was given a wildcard into his favourite event. He hadn’t been doing much surfing and he wasn’t in great shape, but turning up in Tahiti, Andy paddled out and blew minds same as he ever did, with freesurfing that showed he could still be the best.

—
Photographer: Pat Stacy.



The Pier. Putting the rad in radius.
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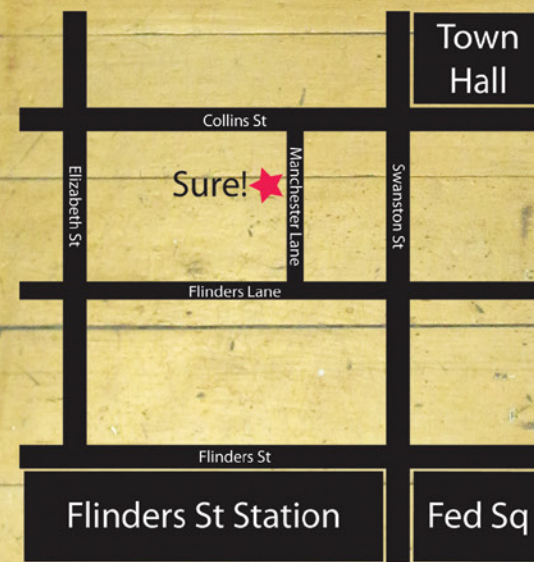
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