

## MKSkate Transcript

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**Date of Birth:** 1973  
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**Interviewed by:** NATHAN LINDSELL  
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*How did you first encounter skateboarding?*

I first encountered skateboarding by finding a polyprop, like a 70's skateboard in somewhere in my parents' house. I don't know where it came from...but it was there. That was my first interaction with skateboards and then on a kind of like toy level and then maybe 1984, I think, is that when Back to the Future came out around then was when I realised you could do things on them and then I went and got the equivalent of like a toy shop board. I have forgotten what the name of the brand was now, loads of plastic on it, terrible wheels, bearings that didn't spin, you know the 80's classic. Put sun glasses on and tried to ride around the estate of Wakefield pretending I was in California so I am sure an origin story that loads of other people have repeated.

Can I ask you something about like the whole history of skateboarding through the 80's and 90's because Ben is a historian? If you can give us the stuff that most people...?

*What was your first experience, where did you get your first board?*

I got my first proper skateboard I guess was a Brand X Riot Stick, which was a unbeknown to me at the time was a Royal Company, which was set up by a guy who was upset that the major skateboard companies only used 3 colours on their skateboard manufacturing so he set up a smaller brand that used loads of different colours. I didn't know any of this at the time, but it makes me sound clever now don't it looking back on it retrospectively. I bought that second hand of somebody and

that was the beginning of me being a skateboarder, rather than a person who had a skateboard - if that makes sense?

*Where did you first start skating?*

I first started skateboarding in Wakefield, which is where I grew up, but this is sort of prior to having any understanding of like skateboards spots or whatever. So just riding down hills round where my parents lived, you know, and I guess then perhaps. I skated with my brother and my step brother. We all kind of started at the same time and this is at a point in time when it was kind of ridiculous to be a skateboarder full stop, never mind a skateboarder in like a post-industrial mining town in the north of England. So we were kind of considered to be not very cool by most people. There was like a little crew, actually historically, I suppose when we fully started getting into it this is before the Sunday trading laws changed. So on a Sunday, as anyone of a similar age to be will remember, the entire City was shut; there was no shops, literally nothing was open so that meant that the town centre such

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as it was was like our space so that's very specific I suppose, to my generation, as I think that Law changed in maybe 1991 or something like that? And then shops started to be open, which meant security guards, which meant you got kicked off blah blah blah...so I have gone off on a weird tangent but I guess that is of some value, isn't it, historically?

*When did you discover Milton Keynes?*

The first time I ever came to Milton Keynes as a skateboarder was a long time before I got involved in working in the skateboard industry...I came here I think on a coach maybe...I can't remember exactly. But I remember coming here with my brother and some other friends because we knew about it because we had seen it in RAD Magazine and we probably, I guess, we would have skated Station Square first because that's the first thing you see when you get here. And then we knew what the Bus Station was, and probably didn't refer to it as the Bus Station, but we knew it was that spot with the marble ledges. This would have probably been 1992, maybe something like that and it is before, obviously before the Plaza stuff was installed, and when it still had that there was another ledge thing in the middle, that again, older people will remember. I think we were quite intimidated though, not in a bad way, but people were very very good at a particular type of technical skateboarding. Where I came from there was no architecture that allowed you to be good at that, so I think we came with the intention of skating the bus station but we ended up just standing there and watching people who would probably, you know, years later on I came to know would be Rob Selley and Leo Sharp and yourself

and the sort of my generation Milton Keynes street skaters. So my first experience of it is probably being intimidated, but not in a bad way, and then having my mind blown by watching how technically advanced the skaters at the bus station were at that point.

*You can elaborate a bit on the architecture of Milton Keynes and also the type of skating that was coming out at that time obviously - you could sort of go to a bit about how what makes Milton Keynes unique in the Country 'cos obviously a lot of places is like cobblestones and Milton Keynes was completely ahead of its time.*

*Why is Milton Keynes different to anywhere else?*

*And expanding on what you said because as you say there were technical because they had the facilities so actually expanding on the difference between the City and the skaters that the City had breed.*

So Milton Keynes from a skateboarder's perspective was unique for quite a lot of reasons, but I guess the most obvious one is the architecture of the City. So what I mentioned before about having my first experience of coming to Milton Keynes, even before we came to a skate park, it was apparent as soon as getting out of the bus station - it was either bus or train, I forget how we got here - but like 'wow' there is marble everywhere. It doesn't look like where I'm from. The floor is smooth, there are geometric shapes everywhere. You know I come from, a not a small City, but smallish, but it didn't look anything like this. I had been to London before I came to Milton Keynes and obviously London is London, but that has a mixture of old architecture and new architecture. Where coming to Milton Keynes as an outsider it was just, I don't know, shocks the wrong word...but it is very obvious that it looked completely different architecturally from any other place I had been to because as this point I have not travelled, not been to America or anything like that. So Milton Keynes architecture, to me as a young skateboarder, looked how I imagined Los Angeles to look, or you know like an American modern city, with modern materials and what have you and in terms of what makes skateboarding unique in its relationship with this City with Milton Keynes. I think that obviously ties back to what I have just said about the materials and the architecture that the skaters from here have always been sort of pioneers of a very particular technical type of skateboarding - because the architecture of Milton Keynes lends itself to doing that. Like what I was saying about when we first came here and we, you know, we are going to go and skate and we are like 'wow' these dudes can do tricks that we that, I

almost sounds daft to say this now, in 2019 because the acceleration, the learning curve so advanced now. But back then, I think the first time I came to Milton Keynes, I saw people doing tricks that I never seen anyone do except on a video before. You know how they can do switch tricks, they can do this, they can do that, so again like that is probably very generational thing but that was something that was quite shocking the first time I came to Milton Keynes. In a good way, you know, like you can be as good as the Americans if that makes sense, you know.

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*When we first spoke on the phone you talked about how everyone watched American skate videos and that Milton Keynes was the only place that looked like it, so if you wanted to replicate the trick, I think that's a really nice story.*

Ok. So further to what I just said about being shocked about the sort of technical ability of the skaters that come from Milton Keynes, during that generation, so I am talking late 80s to very early 90s, skateboarding was in like a strange inward looking phase where a lot of the tricks that people do now were being invented or crossing over from an earlier version of freestyle skating and being adopted by street skaters, and that progressing was very site specific which is why it came from America. It came from California in particular because they have the architecture to learn all these. You need a super smooth floor to do really hard technical tricks, especially back then when people were riding boards that weren't really intended for that kind of skateboarding. It is before everything became standardised and Popsicle shape boards were the thing, and double kicks and all that. So Milton Keynes, the architecture of it and particularly the bus station and Station Square and a couple of other places, were like crucibles of progressing that didn't really exist in any other cities in Britain, because they didn't have; marble ledges, they didn't have smooth floor, they didn't have like an undercover space like this place - like the bus station. I guess the closest kind of other British, the obvious one is Southbank for basically for exactly the same reason. It had a smooth floor, it was undercover and it had a couple of bits that, this is going to sound ridiculous right, but for the first 5 or 6 years of skateboarding, and this is obsessively skateboarding as a teenager, I had never skated a marble block because it didn't exist where I lived. Nothing was made out of marble, and if it was, it was purposely inside the building cos it was part of the decoration. It wasn't outside where you could use it like the bus station being a prime example of that so to go back to what I was saying anyway about progression and technical street skating progression. Milton Keynes provided a place for that to happen at a point in time in Britain where that didn't really happen anywhere apart from here, Southbank and maybe

Bristol Square in Edinburgh and Bristol Square in Edinburgh, is a similar kind of spot. It's like a Plaza spot before anyone used that term so yeah, I mean, as I keep using that word unique but - it is a unique space. You know, the City in general but particularly the Bus Station and, that's why people like Rob and then you know his prodigies going generations on Shaun and then James and what not were able to excel at a type of skateboarding that is really rare in this country, or used to be really rare in this country. It is not any more now because our kind of skate park provision, or whatever it is called with the rest of the world, but we are talking about the early 90's, one indoor skate park in Britain, a few outdoor skate parks most of which were like throw backs to the 70's so they didn't offer a space where you could learn the new tricks. The hardest tricks and the ground breaking switch stand stuff and whatnot that people take for granted now. But if you are old enough to remember the first time you saw those tricks it was like, 'wow' I can't believe this is possible, and then you'd come to Milton Keynes and people were already doing them because they had the spots to do it. Did I recap what we discussed there?

*Discussion with interviewers talking over each other.*

*How did you start Sidewalk?*

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So I was former editor of Sidewalk Magazine, which was initially called Sidewalk Surf Magazine which, at the time, was the only British skateboard magazine. So it was the spiritual descendant of RAD because Wig Worland and Andy Horsley, and a couple of people had worked on the sort of last few issues of RAD, after it. So RAD magazine was obviously connected to Tim Leighton Boyce and then he moved onto do a magazine called FAT, and then somebody else took over RAD for a bit, and then Wig and Andy Horsley and a couple of other people were brought in by the new publishers of RAD to run it. They decided they didn't want to do that they wanted to start their own thing which became Sidewalk Surfer. I was involved in from Issue 1, but I wasn't a staff member until like Issue 13 or something. But Milton Keynes is tied in intrinsically to the development of that magazine. And again, old man talk, but at that point magazines were the primary point of transmission for everything to do with skateboard cult. There was no internet, videos came out once or twice a year, so magazines were where people found out about spots. They found out about you know new tricks, who was good, you know, where to go blah blah blah... so the sort of cultural focus. So the first issue was 1995, the cover was Tom Penney skating at Radlands which Ian's family, who I am sure you have spoken to, ran obviously. Pretty sure there will have been pictures of Milton Keynes in the first one because that was, there is kind of a spiritual connection between

Radlands and Milton Keynes cos they are so close. And obviously Chris used to have shop, probably where we are talking now, or it might have been just over there so people would go to the skate park and then they would come to Milton Keynes, or they would come to Milton Keynes and everyone would go to the skate park. And it was like a focal point because it was easy to take photos here and film here cos you can get kicked out. And going back to what I have already said about the way the architecture of Milton Keynes was so perfect for skateboarding, you wanted to get a good photo, this is where you came to get it because you were pretty much guaranteed. There are so many spots littered around, I mean, there are so many spots even now that people probably don't skate because the ten spots that everyone knows are amazing anyway, but back then London was the other place you went to. If you went to London you were going to get kicked out, you were going to get chased by security guards and that and it did happen a bit in Milton Keynes but it was sort of unspoken embrace of skateboarding rather than, you know, an outward embrace, you know, a public embrace a bit which was what we have now since the bus station was turned into bussing whatnot. I have gone widely off the point here haven't I? So yeah, talking about the creation of Sidewalk Surfer magazine Milton Keynes has always been intrinsically important to that and has featured in it, you know, probably every issue of the 200 and whatever it was 223 issues I think we did over 20 years, I would risk, without checking, I reckon I can say that Milton Keynes would be in every single issue and the same applied to Document. The other mag like sister, wasn't connected initially, but it became a sister publication under the same publisher. They always counted Milton Keynes as well. I guess we are going to go on and talk about the importance of Milton Keynes as a destination for like international tours when they used to come to Britain? Have I gone completely off the top?

*I was saying some of this to Leo as well cos I've got even when I was younger I remember some of the tours coming through here. I was going to say do you have any stories or what some of the pros prospective was of Milton Keynes because obviously a lot of people up there when see they are blown away it but I'm wondering what some of the pro guys would have thought of Milton Keynes?*

So another thing about working for Sidewalk is obviously we went on tour with like super famous American teams when they came to Britain, which used to happen a lot more before Instagram and the internet kind of made it possible for you to publish your skating without really having to go anywhere. So pretty much every big tour I ever went on, and you know I was fortunate to be around some of the best skaters in the world and

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to see it in real life, we always came here. Always because either we as magazine staff would suggest it, because they're Americans and they didn't like rough spots, they wanted to come and skate something perfect which you have on tap here or they already knew about Milton Keynes because generally they wouldn't call it Milton Keynes, they would say they wanted to go to the place with all the marble blocks because they'd seen it in videos because you know it appeared in Thrash or it appeared in Transwall. We used to shoot photos for Transwall magazine as well as working for Sidewalk and there would often be photos of Rob and people like that skating here in the mid 90s onwards. So American top tier professionals knew about Milton Keynes, they knew about the bus station and they used to ask us to come here and quite often. The other good thing about Milton Keynes is they could get their heads around it geographically, as it is set out like a grid, so it was like what they were used to so the funny thing about coming here as a non Milton Keynes resident is that it is really easy to get lost but Americans never did, they always found their way back to their hotel, cos it's like being in LA or it's like being in New York. I am trying to think of some of the most notable. I came here on a girl tour in I think maybe 2004-2005? I've got the magazine in a box full of stuff here so I will have a look in a minute, but that was like girl skate at the height of their power, you know, just before, Yeahright came out so we can probably date it quite easily. Brian Anderson, Mike Carol, Rick Howard, Jeremy Rogers before he turned into the ChairRog or whatever he is now and a bunch of other people and they didn't want to leave. We came here for an afternoon, I think we ended up booking a hotel and staying in Milton Keynes for 4 days because they could believe how good it was for skating. And I guess the Buszy was quite new then as well so not that much stuff had been documented on it and I don't, they might have been the first big name Americans to come and skate here. I wouldn't, I couldn't say for definite but in terms of my experience they were probably the first like super famous skaters to come here. And the funny thing about doing those tours for Sidewalk was we never used to say because it wasn't a demo it was like they were coming to shoot photos so you just turn up with Mike, you know Mike Carol and Rick Howard and they'd be like 3 people skating the bus station.

Is that Mike Carol?

Yeah...Yeah, and then they'd come round and we'd skate together and what not. I remember there was a particular line at brown bars when they were white but there still brown, or was it the other way round? Forgotten now, but it is brown bars so I think brown bars at that point were still painted white but or it might be the other way round. Hold on let me start again. Doesn't matter does it?

*They were brown and now white.  
A lot of talking over each other*

So one of the most memorable skates sort of tricks things that I can remember from that experience of working for Sidewalk and coming to Milton Keynes with Americans is Brian Anderson did a line at brown bars where he started at the top of the hill, did a trick up the kerb, rolled down, went down the small stairs next to the small brown bar, did something else on flat and then Ollie over like not the way people usually skate the big brown bars. He went over the rail and off and he had this crazy kind of albatross style cos he's like a massive dude and everything. And I remember watching that in real life and you know, you know I worked for a magazine, so I saw lots of pro-skaters, but seeing that happen was pretty mad because obviously the brown bar is a really famous spot in Milton Keynes and everyone skated it like the same way and that was the first time I had seen anyone do a proper line there, rather than just flinging themselves over either the little one or the big one. That same trip Jeremy Rogers did like 5 or 6 really good tricks over the big brown bar as well. We went to Caldecotte, I think. It would have been Caldecotte and Rick Howard did a backside flip right out the top. It's on, I think that one is on Yeahright or maybe it is on FullyFlaired, I forget now, yeah the one where he kind of catches the backside flip weird but then it is filmed amazing and anyway the long and the short of it is Americans love Milton Keynes. Americans skateboards, cos I can't speak for all Americans obviously. Other memorable things I have seen here, there used to be, you'll remember this, do you remember there was like a dirt gap over there, near to where Spearmint Rhino or whatever was...?

*Several people speaking at the same time (00:23:30)*

Another memorable sort of experience I have of working for the magazine and bringing Americans to Milton Keynes was I came here on a Time Machine tour, probably a few years after the Girl one and we went to, there used to be a big like Carlsbad gap I guess, like a dirt gap, height to low gap, sort over. I'm at the Bus Station so it's over there and that got destroyed, like Billy Marks did 10 tricks down it and again - just the sort of underlying point I am trying to make is that Americans used to go nuts when they came to Milton Keynes because it was it was like the British version of what they were used to. But it was still British, you know, you would still see people ragging round the Bus Station and you could go and have a curry at the White Elephant place over there afterwards. So it was it had a really unique place in not only in national skate culture, but international skate culture cos so every pro I have ever met has been to Milton Keynes, either with me or with another magazine or under the auspices



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of somebody like Wig or whatever. There was a Flip tour that came here, that would have been a little bit later and Rodrigo did a switch hard flip switch back tail in the Bus Station, the T block. I think that might have been the, Giles Brown might have done it before, but it was the first time I ever saw anybody skate the top of the T block off of the flat and go the full length of the, Arta did like a crook grime the full length of it and Appleyard did something. I mean, I know that's kind of standard now but at the time that was pretty mind blowing. And then of course the thing I should mention is the battle of the Buszy; the sort of opening event for the Bus Station plaza, which again, I can check the dates but I would say it is probably early 2000, maybe 2004 something like that. And the Plan B team came to skate, basically it was kind of a jam at the Bus Station but it ended up being a jam on the T Block because that was like the perfect marble, you know, it needed to be christened, it was the first time there had been that many people here. PJ Lamb was here, Colin McKay, Danny Way, Pat Duffy and this is when PJ Lamb was the sort of the most famous skateboarder in the world pretty much. I don't, I can't even remember if those guys really skated that much... I think they were there to judge it more or just to sort of be around. But the session went mental. There were people from pretty much all over the country turned up, you know, on the spot cash prizes for best tricks. And considering how new the T Block was so many good tricks got done that day and you know, I remember Craig Smedley doing front blanc kick for power on it, and Jody Smith maybe did a switch heel nose grind, like which goes back to what I was saying about Milton Keynes unique place in skateboarding culture; like those tricks you can't do those kind of technical tricks unless you have the architecture for it and Milton Keynes has it.

*What about some of the good skateboarders to come out of Milton Keynes. Who do you think are the really good skateboarders to come out of the City?*

In terms of skateboarders to come out of Milton Keynes who have left like an indelible impact on skateboard culture nationally and internationally, I mean, we could quite far, but the people like Phil Chapman who I think is from just outside Milton Keynes was an early street skater before street skating was really a thing. He had some quite iconic photos skating the ditches and bits and pieces of the City, that's probably like mid 80's. And then a guy called Worzel who had a pro board on a company called Deathbox which went on to be flip skateboard, so this is probably 85, 86 something like that. He wasn't from Milton Keynes but he always used to have photos here again attracted here for the same reasons people have been for like 5 or 6 generations following along. They're important because they

were around at the kind of genesis moment at street skating before when people didn't really call it street skating, it was just you went skating on ramps and street skating was what you did if you couldn't find a ramp or whatever. But those Phil Chapman and Worzel were both pioneers of street skating, you know some of the first people to, in Britain anyway, to skate handrails, and to skate in a modern way before that was a thing. And then moving past those guys into the sort of, I guess, my generation, obviously Rob Selley's pretty much the iconic skater, British skater which global recognition whose connected directly to this place. He was skating at a level of technicality that nobody else in Britain was. He was on a par with the Americans which probably sounds silly to say it now but back then that was like a really big deal. Rob was probably the first person in Britain to do like a lot of switch ledge tricks. Again because he came from Milton Keynes he had the ledges were there for him to learn all this stuff and then, you know, his contemporaries were a lot of other good skaters around Rob's era but he is, if you asked somebody to, you know, who is the most famous skater from Milton Keynes everyone who knows anything is going to say Rob Selley basically. The moving on from Rob's generation you have Shaun Smith, who was basically like Rob's prodigy. Shaun had a similar style to Rob but the amount of power that Shaun had mixed with the technical ability that he had was, I've seen Shaun skating in front of American pros and watched them go like 'Jesus' like who is this kid. And the funny thing about Shaun, was that he was so modest and always had his hood pulled down and he was really friendly, but if he didn't know you he wasn't going to say anything and then he do something mid-blowing then you got round and he'd just disappeared. It was like this weird shadow of the Bus Station. If, as we are talking about Shaun, he is definitely the only person do switch flips, switch back tail of the flat onto the top of the T Block, which if he did it today it would still be mind blowing but he did that going on for 8 or 9 years ago and that's something that I think that trick has been posted individually on Instagram and people still freak out about it now. Like globally that's a big deal, and Shaun is intrinsically connected to the Bus Station; it is where he grew up, it's the reason he skates the way he skates, is because the architecture of Milton Keynes. He is from Newport Pagnell so he cut his teeth at the Bus Station and then if we move on to the newer generation, obviously you have got James Bush who basically grew up skating Milton Keynes. He's known as like a ledge technician and then has taken his kind of crazy technical balance orientated skateboarding to some of the other spots around the City, the smaller brown bar in particular is a good example. He did a frontside 180 over it to fakey manual 180 out, which if you have been to that spot you know that that isn't possible to do. It's insane and that got like a million views or something on Thrashers Instagram, loads of Americans

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commented on it. They know that spot is in Milton Keynes. They might not know where Britain is but they know what Milton Keynes means, that spot, it means the Bus Station and then the same generation as James you have got Alex Decuhna, who is another Milton Keynes born and bred skateboarder. Skates a different way but is equally he is really technical, trained at the Bus Station and is now kind of on route to being potentially an Olympian. Which, you know, everyone frowns on that to a certain extent - the Olympics and skateboarding - but if you think about, you can come from basically messing about on a kid's toy at a bus station in Milton Keynes and then potentially go and be in the Olympics. Kind of shows the depth of influence of Milton Keynes and it also shows how pervasive skateboarding is like in a wider cultural sense now.

*What about the girls?*

If we are going to talk about people who are connected to Milton Keynes skateboard scene then we have to mention Zeta Rush as well. Obviously there has always been female skateboarders in and around Milton Keynes and in you know Britain in general. But I think Zeta is unique in so far as she learnt how to skate at the Bus Station and at street spots in and around Milton Keynes. Where many of the other early pioneers of female skateboarding in Britain learnt at skate parks, or on vert ramps like Sue Hazell from the 80's was vert skater. I mean they skated everything but as far as I know Zeta is probably the only women to come from the street, which sounds weird but she wasn't, she was at the Bus Station learning crook grinds with everyone else and there was no, this is a girl, that's not a girl, that's Zeta and she skating the bus station and that's why she has a very unique kind of style and way of skating. She is very technical and good at flat land and she can skate ledges really well which is more common now but 10 years ago was really, really rare and Zeta's style and approach to skateboarding, 100% came from growing up skating the Bus Station.

*That's great thanks because none of those people wanted to be filmed.*

I know I've said that.

*We've been something on film just saying how good those people are.*

Was that considered enough there.

*No No that's great. I was going to ask one more subsidiary question about Sidewalk, what role did you have in selecting Milton Keynes things for Sidewalk and there may change*

*depending on when your role changed but yeah if you could answer to Nathan please.*

*Can you say my role or*

So my role at Sidewalk involved many things, but part of it was picking places that we would go to for photoshoots or on tours or whatever. And so I guess I was instrumental in bringing quite a lot of outsiders to Milton Keynes because I always kind of championed it as a place to go to because it is really good for skating and because I had been here a lot I was friends with all most of the locals. The funny thing was it wasn't, Milton Keynes wasn't known as unfriendly as such, it was just quite an insular scene because everyone was really good, people used to come here and be like a bit afraid to talk to people and then once they started talking to them they realised everyone was really nice. So I guess part of my role working at Sidewalk as the editor and normally to put people in my car and drive them to the bus station and go there you go now you can learn this trick that you want to learn or now you can watch Rob skate or now you can watch Shaun skate and just kind of spreading the Milton Keynes love, I suppose, nationally a bit and again directing Americans here because they want to skate ledges, so where are you going to go, you are going to go to Milton Keynes.

*What was it like putting together a monthly magazine, what's that kind of process, pressure like?*

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Looking back on being the editor of Sidewalk and being involved in print media from today's perspective, I don't know if I'm looking at through rose tinted glasses, but it was really good fun because you knew that you were making something that had like quite a lot of value to the culture that you were a part of, and that you really liked, because you know when YouTube started in 2005 whatever, there wasn't any of that so putting together a paper magazine and giving people an opportunity to get a bit of recognition or hype up their scene or maybe help them get a sponsor, so they could go travel the world and experience stuff; it was an honour to do that really. It was hard work, lots of like don't do any work for two weeks and then realise it is the deadline and then stay up for two nights working but I guess that's working. I'm sure people who work for newspapers and stuff do similar thing. Yeah, I'm proud of everything that we, just not what we did, but Percy and Sam and all the people who did the other UK magazines at the time, as I mentioned before, Document. I think that collectively what we put out there and the people who skated in front of the camera and shot tricks had a lot to do with making skateboarding like a bigger thing in Britain and making people like start on their spots and they're you know local heroes. And you know going back to what I was saying

before about some of the people from Milton Keynes, like being able to give somebody like Shaun Smith a platform nationally for people to see like, 'whoa' this dudes amazing. That's kind of all we really wanted to do with doing a magazine, whether it was us doing it or someone else doing it. I love skateboarding and I like skateboarding culture so I've been given an opportunity to like sort of hold a loud hailer and shout in favour of skateboarding. Yeah it was a privilege.

*I've said one more thing, sorry to  
Various laughing and talking over each other*

*So the only thing I was asking was specifically to do with the bus station, I want to ask is closed question, so what came through Sidewalk as the bus station was being developed and then opened and eventually opening.*

So talking about doing the magazine and being involved with Sidewalk, we did an article on the opening of the bus station. I never know how to pronounce it whether it is the bussy or the buzzy, but I think it is the buzzy. So when the buzzy officially opened and Richard and everybody had got it done and it was like a thing, I think Wig and I came down and we shot and did a little interview. That was a privilege to kind of speak about what I think was probably the first purpose built plaza in the world. Like the, you know plazas existed prior to the bus station but, excuse me, plazas existed prior to the bus station in Milton Keynes but they were either pre-existing and kind of adopted by skaters and turned into spots, or they were skate parks that approximated a plaza. This was the first, as far as I know, and I'm quite good at remembering stuff, this is the first proper purpose built street plaza on the planet, so it was great to be able to highlight that in the magazine and to talk to Richard Ferrington and you know to talk to some of the people involved in. I can remember one of the photos was a guy called Mac Keele from Bristol doing a switch-back smith on the T-block, which in itself speaks about what we were talking about before the architecture cos back then that was a super hard trick. You go I can switch-back smith that, I've learnt that cos I can skate this thing. What else?

*More laughter, talking across each other etc etc. (00:39:31)*

That's what I was going to say. So as well as making a paper magazine we at Sidewalk, we also made skate videos which was I think we might have been the first UK magazine to have like make an official magazine video like Thrasher did or whatever. And funny enough the last time I saw quite a few of the people I have seen today at the Bus Station was when we had the premier for the second Sidewalk video, upstairs at the Bus Station again - spiritual home of skateboarding as it is. And

(00:40:00)

Shaun Smith had a full part on that so that and I used to drive from where I lived in Yorkshire down to his parents' house in Newport Pagnell and stay there and we come film in Milton Keynes, primarily at the Bus Station. So that's just another example of kind of the media attraction to this place. It wasn't just photography and print media, you know, not just make loads of people kind of film here obviously all Blueprint videos were filmed here and what have you, but yeah, it was in the folklore bit of Sidewalk magazine pretty much every month, when the build up to the Bus Station you know, becoming a thing and you know at that point that was that and Document magazines news pages were basically the bullet and board for national skateboarding. That's where people found out about stuff and loads of people wrote in cos it was super excited, you know, how can we get our Council to build a Bus Station and the knock on effects of this place being built its sort of intangible, you couldn't say well that's why this place got built or that place got built but the sort of incorporation of skateboarding into the re-design of the Bus Station in Milton Keynes definitely had a knock on effect nationally and probably internationally in terms of people realising that when you build a skateboarding facility you didn't have to build a half pipe, you didn't have to build a concrete park, you could just build a safe marble ledge and people would be hyped on it and people would travel from all round the country and like I keep saying from all round the world to come and skate it. So that's a really ground breaking thing that Milton Keynes did that left an indelible mark on like global skateboard culture I think.

*A lot of talking over each other*

*You mention one of mags and then one of the videos.*

Yeah so I mentioned both of them so I can hold them up and talk about them for a second and then

*Again over talking*

*When you mention like the build up with the folklore set up you were saying you gave it exposure but you are saying we did it in this section.*

*An extensive section of over talking (00:42:44)*

This is a DVD that came free on the front of Sidewalk magazine from the girl tour that I mentioned earlier and if you look on the back there is Caldecotte or Willen Lake Reservoir and the Girl Team all sitting there. That was the day that Rick Howard did the Backside flip that we talked about before so this DVD has

got the Brian Anderson line that I talked about on. I think it's on YouTube somewhere but I'm a bit of an archivist so I don't even have a DVD player so I don't know why I've kept it but so what I was saying about not announcing that Americans were coming here the only day on this thing to advertise the tour was a demo in Leeds but we spent 4 days in Milton Keynes, I think so yeah there's a bit of...?

*More over talking (00:44:22)*

So this is that tour video from the Girl Tour that I mentioned earlier on and on the back there's Milton Keynes so this has got the Brian Anderson line on it at Brown Bars, it has got all the tricks that I mentioned Jeremy Rogers did. It's got a bunch of stuff from Milton Keynes Bus Station on it and this came out as like a post tour promo thing with Sidewalk.

*More over talking (00:45:00)*

(00:45:00)

So this here is tour video from the Girl skateboard tour that I mentioned earlier on. It's got a Brian Anderson line at Brown Bar on it, it's got a bunch of footage of Jeremy Rogers skating. It's got all the teams skating the Bus Station. I've seen some footage from the Theatre District on the snaky, wibbly, wobbly ledge things, on the back we've got Milton Keynes as well, so yeah a bit of a ephemera there from one many US trips to Milton Keynes. And these are going to do the same thing aren't they. So am I holding them like that? And then I mentioned Sidewalk videos. This one the DVD premiered in 2011 upstairs at the Bus Station. It's got a Shaun Smith part in it which is pretty mind blowing. It's got the switch flip, switch back tail, filmed by Rob Selly no less and then this one's the first Sidewalk video from 2003 hence it being VHS. This has got a bunch of Milton Keynes footage on it as well. Things that I can think of off the top of my head it's got Diego Bacherri blunt sliding top 9 at the Holiday Inn, again a bit more ephemera.

*More talking*

*End*