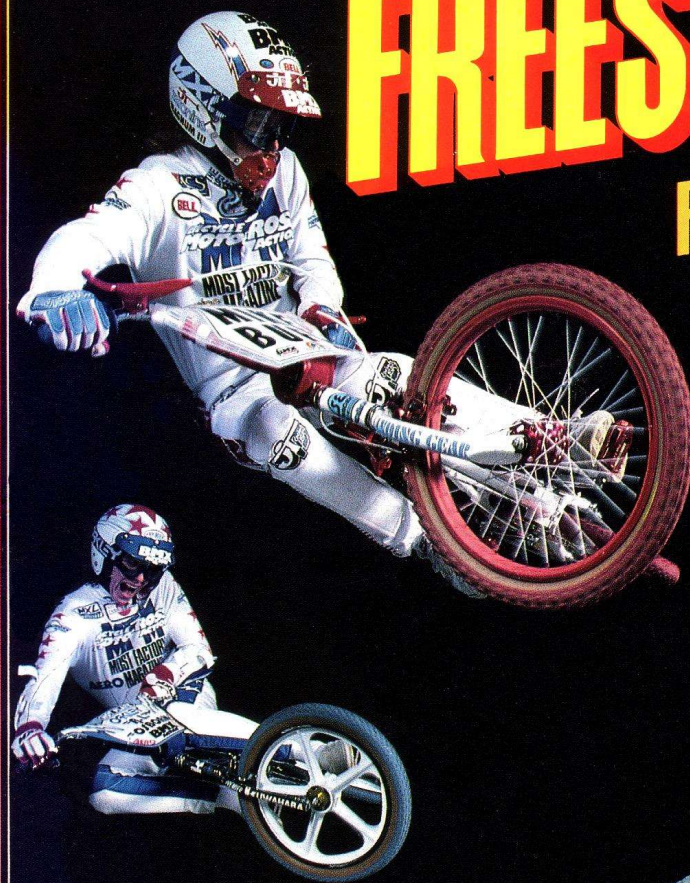


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# BMX FREESTYLIN'

FEATURING THE  
BMX ACTION  
TRICK TEAM

Oldschoolmags.com

By Len Weed



# BMX FREESTYLIN'

FEATURING THE  
BMX ACTION  
TRICK TEAM

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## WARNING!

Bicycle freestyle riding involves physical risk. Safety equipment should be used. Even so, injury may occur. Every care and precaution has been taken in the preparation of this book to instill and stress the need for safety consciousness as well as concentration on proper techniques, but responsibility for any mishap resulting in personal injury or property damage is expressly disclaimed and rests solely with the reader.

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# FOREWORD

**F**or those of you who don't already know, R.L. is my kid ... or I'm his father, depending on how you look at it.

R.L. and I sorta grew up together. It more or less started ten years ago when he and I and a bunch of neighborhood kids began working on the Redondo Beach BMX track, one of the first two or three tracks ever.

If somebody then would have told R.L. and me what was in store for us and for BMX, we would have figured the guy was stark raving.

These past ten years have been, honest to God, like a fairy tale for us. And BMX made it possible.

Opportunities are everywhere in this sport. The ONLY LIMITING FACTORS are where you want to go and how hard you are willing to work to get there. I wouldn't trade the last ten years of total involvement in BMX, or the relationship with my kids that has grown out of it, for ANYTHING.

I can honestly attribute that relationship to the fact that for families committed to BMX, there are no generation gaps. BMX provides families with a direct line of communication. Both children and parents have an opportunity to prove themselves to each other, and to work together toward common goals.

But I have to add that if family communication and togetherness are the heart of BMX, there is still that thirty five seconds when a racer is totally alone. Nobody in the whole world can do it for him. And THAT is the very soul of BMX.

I met Mike Buff about three years ago at the old Entradero Track. He was a fast 13 Expert and he had

good style. And we needed a new test rider for *BMX Action*. Since then he has never missed or been late for a test session. He always puts out a 120 percent effort. He works hard, learns quick, is neat to be around, and contributes to the solution ... not the problem.

R.L. and I have come to have a great deal of respect for Buff. Over the years he has become kind of a semi-adopted member of the family.

The first BMXA Trick Team performance Buff ever did was in the HOUSTON ASTRODOME! In front of 70,000 people! He was great. If he had stage fright or butterflies, he didn't show it. His stomach must be lined with chrome-moly steel.

Since Buff and R.L. returned from their hectic two month BMXA Trick Team summer tour, their pace has been even more blistering. They have been interviewed and photographed for an article in *Us Magazine*. They did a couple of freestyle shows at Marineland where they were filmed for a feature on TV's *PM Magazine*. They appeared on the Ted Dawson sports program on Los Angeles TV. They flew to Nashville to do a show for Murray, and the following week flew to Miami and did a show for Huffy.

When they returned from Florida they spent a couple days in San Francisco shooting a commercial for Bugles corn chips for airing on Japanese TV. After that it was a show in the Pontiac Silverdome and another one in Houston at a big race.

As I am typing this, Buff and R.L. are outside being filmed for a segment on TV's *That's Incredible*. And I'm starting to hear talk about going to Venezuela and Saudi Arabia some time in the near future.

Keep in mind that Mike is still a

full-time student at San Pedro High and that R.L. has a business of his own to run, Hot Stickies, in addition to handling many of the affairs of the Trick Team.

Ah yes. Life in the fast lane. Success seems to have arrived for R.L. and Buff. They have it made. Now all they have to do is work four times as hard as they ever did before in their lives to maintain the pace and to stay on top.

Because of the trails these guys are blazing, the factories are beginning to realize that a freestyle show is EXTREMELY PORTABLE — as opposed to a race, which is not — and that a trick rider on their bike at a mall, or a race, or on TV can sell tons of bikes. And it won't be too long before the shops discover that a talented trick team could perform at local races, parades, for local TV, or at their own shop. And that will bring in customers just like a hot racing team does.

All of which means that before too long there should be lots of sponsorship opportunities for talented trick riders.

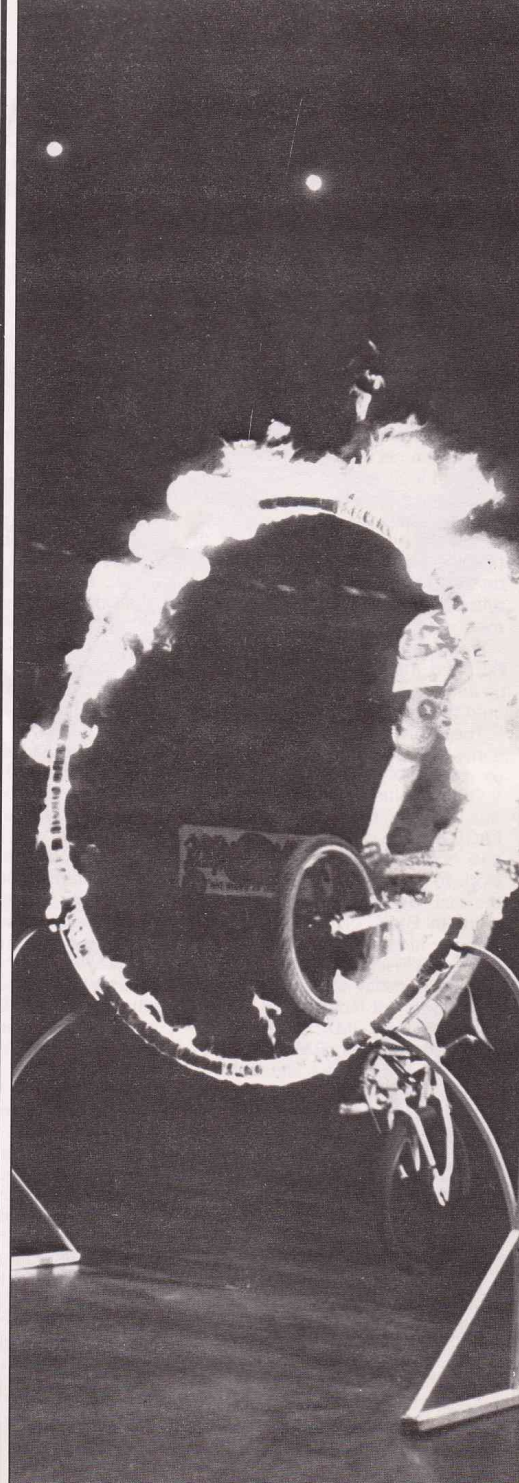
But forget sponsorships for a moment. One of the best benefits of trick riding is that it is excellent training for racing. It builds upper body strength, increases endurance, teaches total coordination with your bike, and it adds variety to the standard start-and-sprint method of training for racing.

Besides, what better way to impress that moon babe in your fourth period class than riding by her house doin' a double rock walk and a ground 360 into a no-footed curb endo ... all with a long stem rose clutched in your teeth and giving her the hang loose sign.

Now if THAT don't get her, NUTHIN' will.

— Bob Osborn





# WORDS AND PICTURES

**R**. L. Osborn didn't own a camera. Mike Buff couldn't type. That presented a problem. How could this debonair daredevil pair with the hair and the flair present their nifty nuggets for your knapsack of knowledge? The answer? Collaborate with the pros from Dover, or a reasonable facsimile of same. Enter the *BMX Action* pic clickers and word herders.

As chief word processor and project coordinator, it was my task to merge the words and pictures.

Collaborating on a two-wheeler text wasn't a new experience for me, but this book was my first engineless epic. Previous efforts produced three motorcycling how-to books: Lane Leavitt on observed trials, Brad Lackey on motocross, and Doug Domokos on wheelies.

This time around I got to work with some fellows I see regularly as editor of *BMX Action* magazine. I joined *BMX Action* early in 1980 after spending close to a decade in motorcycle journalism as editor for *Cycle Guide*, *Modern Cycle*, *Custom Rider*, and *Dirt Bike* magazines.

Everybody at the magazine was keen on the idea of doing a trick book when I first mentioned the idea during the summer of 1980. The start date, however, had to be delayed until I completed another project. We finally got rolling on this opus early in 1981.

The picture taking consumed more than two hundred rolls of 36-exposure Tri-X black-and-white film. Another fifty rolls of Kodachrome color upped the final count to close to ten thousand images to select from for this book.



The photography was handled by Bob Osborn, owner and publisher of *BMX Action*. Bob, known as Oz, as in Wizard of, launched the magazine in 1976. Today it is the oldest and best selling BMX publication in the world.

Whenever it was time to go picture taking, we would lure Oz away from his brightly lit, extensively uncluttered, dust free executive digs by playing Willie Nelson tapes. It isn't easy to get Oz to leave our massive and mysterious mountain-top retreat in the mist shrouded peaks of Torrance. About the only other thing that works is promising to buy him lunch at Rosa's.

After the tricks were clicked and picked, they were printed by Windy, R. L.'s big sis and former *BMX Action* lens ace.

While we're recognizing those who contributed to the final product, let's not overlook Cosmo, the magazine's mascot. Cosmo, upon saying the secret Martian word OTOMFONOS, becomes catdom's hardest hitting kitty litter critter, Captain Cosmo, Defender of the Downtrodden, Friend of Those Who Have No Friends, Arch Avenger, and Destroyer of Kitty Jugglers the World Over.

After the shooting, taping, typing, rewriting, and photo selecting, it was up to me to retire to the nearest padded cell and do what is known as take-all-the-stuff-in-the-cardboard-carton-and-turn-it-into-a-book. That's what you now hold in your frenzied fingers. Hope all you slick trick addicts out there like it.

— Len Weed





# THE BMX ACTION TRICK TEAM

**E**volution can be a real giggle. Millions of years of nothin' much goin' on and then — swoosh — some hairless apes are rocketing off to play with their dune buggies on the moon.

Trick riding emerged rather suddenly too. It isn't possible to pinpoint the first bo diddles to start boogalooin' on their BMXmobiles, but the evolution of the BMX Action Trick Team can be traced with relative ease.

Bob Haro and John Swanguen were early devotees of attempting mysterious moves on their moto machines. They often invaded skateparks around San Diego looking to duplicate or top the fearsome feats they saw performed on the concrete by skateboarders.

Haro migrated north, becoming a staff artist for *BMX Action* in the fall of 1977. He often worked on his ground tricks during breaks at the office. As a result, the magazine published the first article ever done on trick riding, in the February, 1979 issue. The subject — the rock walk. Then came bowl aerials in March, curb endos in July, coaster wheelies in August, the 360 rollout in October, and skate park fakies in December. Various other ground and ramp tricks followed in subsequent issues.

The concept of a magazine trick team emerged from events that took place late in 1979. A BMX show was scheduled at Anaheim Stadium as an intermission for motorcycle motocross racing. Gene Roden of

the American Bicycle Association was in charge of coordinating the BMX presentation.

Gene, while talking to Bob Osborn, mentioned that it would be neat to have some kind of clown act as part of the show. Gene was into rodeo clowns, coming from a western environment. He had even promoted some rodeos.

While Roden was going on about developing some sort of clown act for Anaheim, it suddenly dawned on Oz that his staff artist could probably do some tricks. Roden and Osborn began kicking the idea around until it was pointed out that Haro was temporarily out of action with a wrist injury. Then R.L. spoke up, volunteering to do some tricks. As the senior Osborn recalls, his first reaction was: Baloney. Or something to that effect. So much for first reactions. R.L. grabbed his bike and demonstrated many of the tricks he had watched performed around the office.

Roden decided to go with R.L. However the BMX show was drastically curtailed at the last minute and there was no trick performance.

Over the winter of 1979 the BMX Action Trick Team was formed — Bob Haro and R.L. Osborn. The team's first public appearance was scheduled for Chandler, Arizona, the ABA Winternationals, in February of 1980.

To add impact to their premier show, the team decided to go berserko on the beast — a humongous steel and plexiglass skateboarding

half pipe contraption originally built for Pepsi-Cola. The team borrowed the half pipe from Scot Breithaupt of SE Racing.

Hauling the half pipe to Chandler proved to be a story in itself, an episode fraught with gory details of travails terrifying enough to test the limits of human endurance and all the other wonderful things that make life in the fast lane so exciting.

Make that life in the slow lane. Leaving at six in the evening, the intrepid tricksters arrived at their destination, some four hundred miles distant, thirteen hours later. The all-night journey required gas stops at every station open along the route.

But bravado, tenacity, and downright carsnared persnicketyne will 'out — for those who are properly moto-vated.

The teamsters slipped into their official uniforms and prepared for their first show. Naturally, that inaugural performance was no cakewalk. The team had to perform on a dirt track. The approach was bumpy and sandy soil was repeatedly thrown up on their small ramps. Flop sweat ran rampant. The team was totally nervous, appearing in front of their peers — the guys they knew and raced with.

Handling the chipmunks trampolining inside their tummies, the guys rode their buns off. The audience ate it up. The general impression: You mean stuff like that can really be done on a bicycle? The show was a whopping success.



Back in Los Angeles, the stoked teamsters attacked their practice sessions. Their second appearance was the opening of a local Solo's instant pizza parlor. Once again the beastly half pipe was used to showcase the team's talents.

Next on the agenda — a verrrry biiiilgg shoooooow. The A'me \$5000 Pro Spectacular at Amarillo, Texas, during July 4th weekend. The guys were scheduled to perform during a special Saturday evening race-within-a-race during the Red Line ABA Summernationals. The Pro Spectacular was the first ever super big bucks Pro spectator event of its kind. The Trick Team appeared on local television commercials to advertise the show.

Before Amarillo, the team began working out on a new ramp creation, conceived by Bob Haro and built by his brother, Scott. The quarter pipe. A lumberized version of half of a half pipe.

To prepare for Amarillo, the team hauled their ramps to the beach. There they became comfortable working before an audience of surfers, sandfreaks, and strand bystanders while dialing in some show stoppers.

The performance at Amarillo, inside an arena, really clicked. After that show the concept of trick riding as a viable showcase for BMX became widely accepted.

Returning home, the team, as members of the Mountain Dew All Stars, did a benefit performance at Pierce College, appearing with Los Angeles Dodgers baseball star Steve Garvey.

Another \$5000 Pro show was scheduled for Anaheim Convention Center in November of 1980. The team prepared new tricks to tickle their audience's thrill meters. They both bunnyhopped through a ring of fire. R.L. did a drop-in from the top of the half pipe and also executed a perfect no-foot pop-out and drop-in on the quarter pipe ramp.

Another *BMX Action* sponsored performer, Jumpin' Jim Pratt, also appeared on the same bill. Pratt was featured on the *Games People Play* television show after successfully jumping five pickup trucks ramp-to-ramp on his bicycle. A brief clip of the Trick Team also appeared on the same program.



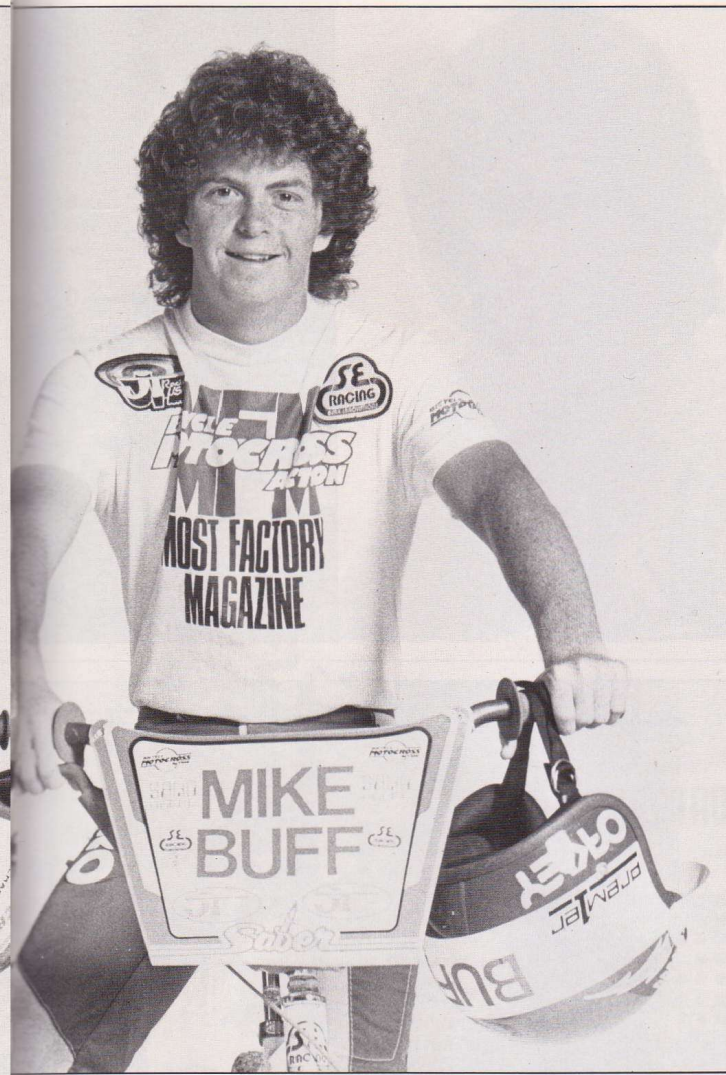
Early in 1981 Bob Haro was dropped from the BMX Action Trick Team. Mike Buff took his place.

Mike's first appearance was an Oakley Expo in Mission Viejo, California. The team also did a show at Knott's Berry Farm before heading to Houston in April to appear at both the Astrodome and Astroarena at the GNC Superbowl of BMX.

In May, performances at an open

house for the Bicycle Source bike shop were filmed for a thirty minute film called *Trick Flick*, prepared for the home video cassette market.

During the summer of 1981 the Trick Team hit the road for a two month Oakley/BMX Action Trick Team Summer Tour. The team received sponsor assistance from Oakley, Premier, Kuwahara, SE Racing, Skyway, the Bicycle Source, and *BMX Action* magazine.



Tour stops included Texas, Florida, Louisiana, Mississippi, Ohio, Wisconsin, Illinois, Pennsylvania, Tennessee, Missouri, New Jersey, Arizona, and Canada.

Dana Duke of Oakley coordinated the tour and handled the announcing. The tour featured Oakley grip clinics, safety seminars, and trick performances at shops and races.

By the end of 1981 the Trick Team had accumulated some hefty cred-

its. The duo had appeared on local and national television shows, been featured in its own home video film, been profiled by *Us* magazine, the *National Enquirer*, and numerous newspapers across the nation, performed at Knott's Berry Farm, Marineland, and the Houston Astrodome, toured the nation, and collaborated on a trick riding text ... what you're looking at now.

Right here, let's take a closer look

at *BMX Action*'s freestyler fling and sling kings. R. L. Osborn and Mike Buff both have the WAC knack. They're wild and crazy — but totally in control.

R. L. Osborn was born April 9, 1963. He's 5-10, weighs 155 pounds. He graduated from West High in Torrance, California, in June of 1981.

He's R.L. to everyone, even though he really does have a first and second name. The senior Osborn says that, as best as he can remember, the initials stand for Raccoon Lips, Raunchy Legs, Rad Lad, Ridiculously Lame, or maybe even Rama Lamadingdong. At times, when the name joshing gets seriously fierce, R.L. has been known to point out, without further comment, that his dad's initials are B. O.

For R.L., MX preceded BMX. He began motoing on minicycles at age eight while his dad raced motorcycles. R.L. started cranking when he was ten, just about the same time BMX racing was getting organized. He and his dad helped run the Redondo Beach BMX track, one of the nation's first, shortly after Scot Breithaupt began operating the BUMS track.

Being the boss's son didn't give R.L. an automatic spot on the *BMX Action* testing staff. He had to earn that sponsorship with racing results, joining Donny (Building Leapin') Jones and Ike Eisenacher in 1977.

That same year R.L. started his own business, Hot Stickies. His dad gave him fifty dollars, a pat on the head, and told him it was his baby. R.L. began marketing stickers at the races and now sells to shops as well as mail order customers around the world.

Today, R.L. feels that his unusual "weening" in 1977, at age 14, accounts for much of his current energy, persistence, and independence. Coming from a single parent family, he found himself with plenty of unsupervised time because his father was occupied with a full-time job as well as jamming on his newly launched magazine. As a result, R.L. was on a rather long leash, free to test his wings. However, he was encouraged to discuss any major decisions with his dad.

Instead of being told what not to



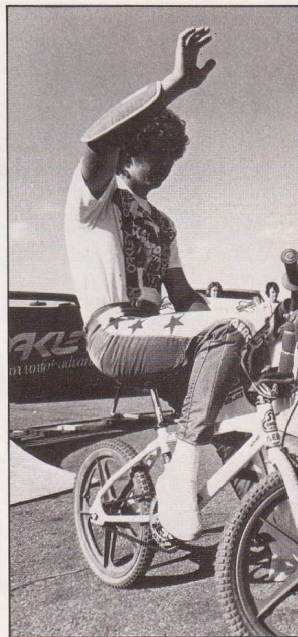
do, though, R.L. was allowed to make his own decisions, provided he didn't start running wild. He began buying his own clothes, making his own meals, paying his own way. If he didn't do his laundry, he had a choice between dirty socks or no socks.

R.L. still lives with his dad, paying his own way entirely, but he plans on buying his own home by the time he's twenty.

Mike Buff was born on December 8, 1964. He may have been late for Pearl Harbor Day, but he's been on time for dinner ever since.

Mike, 5-9, weighs 140 pounds. He attends San Pedro High School and is scheduled to graduate in 1983.

Mike used to think he was a motorcycle. Or that his bicycle was, anyway. Tagging along with his brother, Steve Potts, who used to race professional motorcycle motocross in southern California, li'l Mike tried to copy all the motorcycle antics he saw at the track, including the sound effects, naturally. Steve, now retired from motorcycle competition but racing BMX cruis-



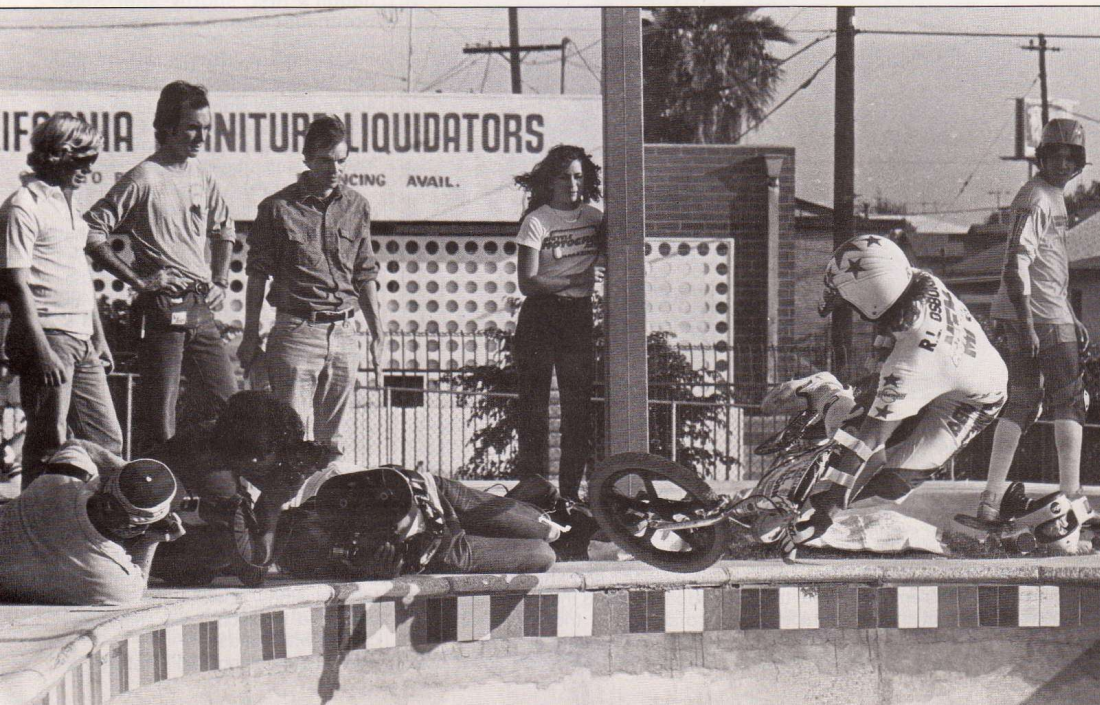
ers, operates the Bicycle Source bike shop in Lomita, California. Mike works there in his spare time.

Mike started racing BMX at age twelve. He racked up consistent results over the years.

Buff (whose surname is used by friends like a nickname) began test riding for *BMX Action* early in 1979. He really wasn't buddies with the test crew at the time. The magazine had been scouting him. He got his shot because of his racing prowess, general deportment, hopeless hairdo, love of junk food, and overall good looks, or something like that.

Hanging around with R.L. as a test rider prompted Mike to try ground tricks. He also had a small ramp and occasionally visited a skatepark with R.L.

When asked to list his hobbies, Mike reveals a one-track two-wheeled mind. Bicycles. Motorcycles. Of course, there is his affinity for Taco Bell eateries across the nation, an unsolicited and unsponsored devotion of unfathomable proportions. Something deep within

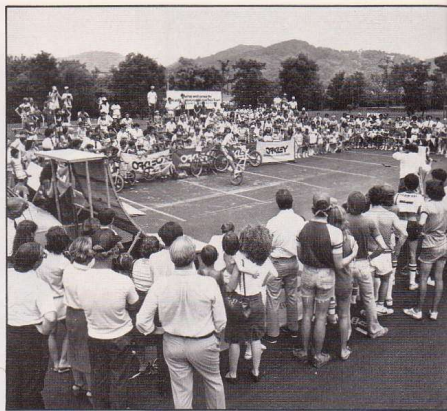




drives him to consume vast amounts of Mexican food. Perhaps it's unmitigated hunger. Maybe it's the beans.

Mike is more kicked back than his partner, except when it comes to doing tricks. Then he's wide open. He does like to exaggerate a bit, put people on, and make slightly outrageous statements. It's all good natured, though. He's not troubled with delusions of grandeur, only illusions. Ask him how to improve the magazine and he'll suggest running more pictures of Mike Buff. And he has been known to talk about his vast (but non-existent) real estate holdings and exotic auto collection.

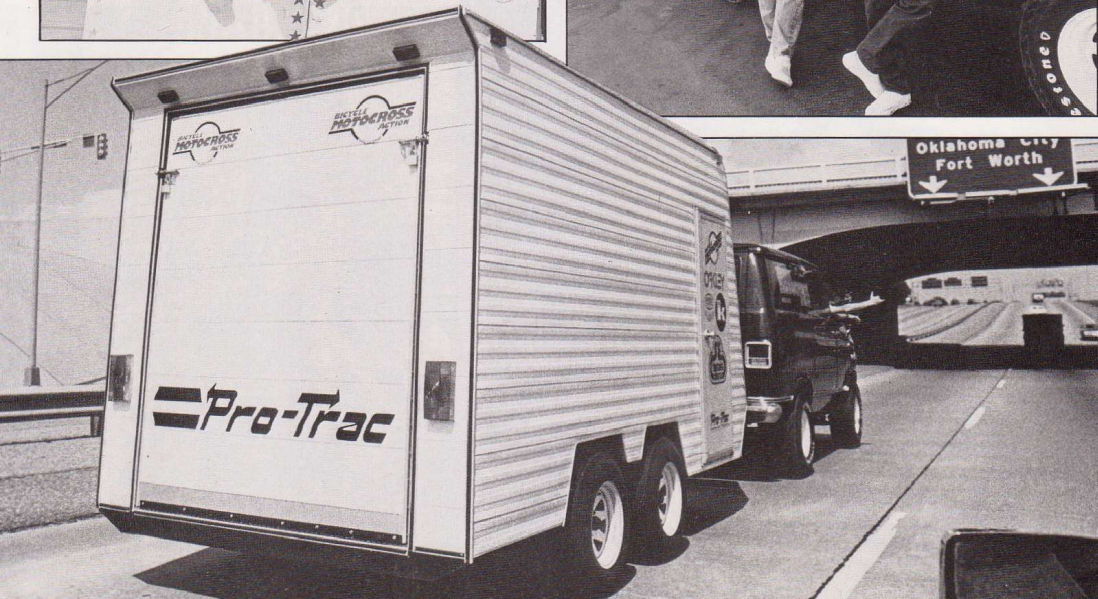
Mike grew up as the youngest of



four boys. He was, naturally, mom's li'l baby. With three older brothers, though, he was also the littlest of the litter, looking for a spot to get a nose in edgewise. Exaggerating as always, Mike describes his home life as being protected by his mother while his brothers tried to annihilate him.

Once, a brother, in a fit of sibling anger, kicked him in the butt. That seems to be a fairly universal form of communication between big brothers and li'l rascals, but it was a mistake. A three-months-in-a-leg-cast mistake. Buff's hard butt broke his brother's foot.

You can get a quick fix on what makes the Trick Team tick just by





eyeballing their personalized license plates. R.L.'s says: TRIK TEM. Mike's reads: BMX TRIX.

Aside from a love for trick riding, *BMX Action's* dynamic duo shares a passion for pickup trucks. Their tastes, though, are about as compatible as Rosa's hot sause and strawberry ice cream. R.L. is a high-riser, Mike prefers low riding.

R.L. pumped about five thousand dollars into his 1980 Datsun pickup. A straight axle kit, body lift kit, suspension mods, and Dick Cepek 33

rubber raised his truck about a foot and a half for off-roading as well as cruising for tacos.

Engine changes included a Weber carb, header, turbo muffler, performance manifold, ignition kit, and manual choke. Other changes included custom carpets and panels, trick seats, tinted windows, and a rollbar. The tab for the stereo equipment came to about \$1500. The audio add-ons included a Sanyo digital tape deck and scanner, six speakers including two

ADS 300ls, a Phillips mid-range, a Sanyo equalizer, and a 150 watt Lanier amplifier.

Mike took an '81 Ford Courier, lowered the front end two inches, added a GT spoiler shell with customized interior, popped for Keystone rims, Super Sport radials, custom seats, a custom paint job, and a Pioneer stereo system.

Besides tricks and trucks, what else grabs the attention of a couple of red blooded, action oriented, hair



covered American teens? Well, there's girls, food, music, clothes, magazines, food, Asteroids, girls, movies, food, girls, and poetry. Poetry? Sure. When Mike was asked to read from the writings of his favorite poet in school, he selected verses from the pen of one Robert (not to be confused with Browning) Osborn, *BMX Action's* resident rhymesmith.

Food is high on anybody's list of necessary rituals, whether they eat to live or live to eat. R.L. is a member of the eat-to-live faction. He keeps a close watch on his diet. Buff, on the other hand, lives to eat. He would qualify for a federal UGDU grant. Universal Garbage Disposal Unit. He'll shove down anything that doesn't move, especially if it's Mexican.

Mike lists Burrito Factory shredded beef tacos as the ultimate taste treat. R.L.'s favorite chow-down stop is the El Sombrero in Manhattan Beach.

Both guys play musical instruments. Radios and tape decks. R.L. likes almost any kind of music. His faves are Journey, REO Speedwagon, Shoes, Rainbow, and the Ramones. Mike doesn't like country, mainly because Oz does. His faves are REO Speedwagon and Pat Benatar.

Mike spends more time watching the tube than R.L. His favorite show is *The Dukes of Hazzard*. When asked to pick his favorite celebrity female type person, Mike selected Victoria Principal of Dallas. R.L.'s

list included Linda Evans (*Dynasty*), Lonnie Anderson (*WKRP in Cincinnati*), Cathy Lee Crosby (*That's Incredible*), and Bo Derek.

When it comes to thrusting, rotating, and escaping to hyper space, R.L. is the sharper shooting Asteroids player. He once racked up 250,000 points and walked away with playing time remaining. Mike's personal best is 79,000.

Buff's pet peeves are homework and school teachers. They want him to spend time reading books when he could be riding. Mike is definitely not gunning for a Ph.D. in Literature.

R.L.'s biggest aggravation is understanding how taxes work. The complexities drive him a bit, especially when he reads about millionaires who pay no taxes.

Both R.L. and Mike are aware of how much being a Trick Teamer has affected their lives. And they still find it a gas to be recognized or asked for autographs. The money is kinda nice too.

Being a Trick Teamer isn't all fame and fortune though. Mike still has to hit the books and R.L. still has to take care of business. For Mike, a typical day is school from 8:00 to 12:20, lunch, and delaying doing his homework as long as possible. Usually he'll ride, practice tricks, or head over to the Bicycle Source. He also spends a lot of time at the Ascot BMX track, riding around, BSing, and racing some.

R.L. hits the *BMX Action* office by nine and spends most of his time

directing Hot Stickies and talking on the phone, setting up shows and talking to sponsors. He also plans to sharpshoot some college business courses.

When things get too hectic, he takes a break to practice tricks or hops on his Honda XR200 trail motorcycle to blast around a vacant field nearby.

Both Trick Teamers see BMX continuing to grow, though Mike, jokingly but totally in character, has said, "If I get out of it, it'll probably die." The team figures that BMX someday will be at least as well publicized as motorcycling, if not more so. They see a definite chance for trick riding competition to appear because "everybody wants to know who's best."

Although it may sound obvious, a key to the success of the *BMX Action* Trick Team is teamwork. That's a quality that is not all that easy to obtain and maintain these days.

The guys work well together. They're buddies away from their bikes. They even double date. R.L. jokes about setting Mike up with his spares.

Mike and R.L. realize there's a future in what they're doing, that they can help each other's future with their own efforts, that trick riding can provide a stepping stone to even more interesting and lucrative career opportunities.

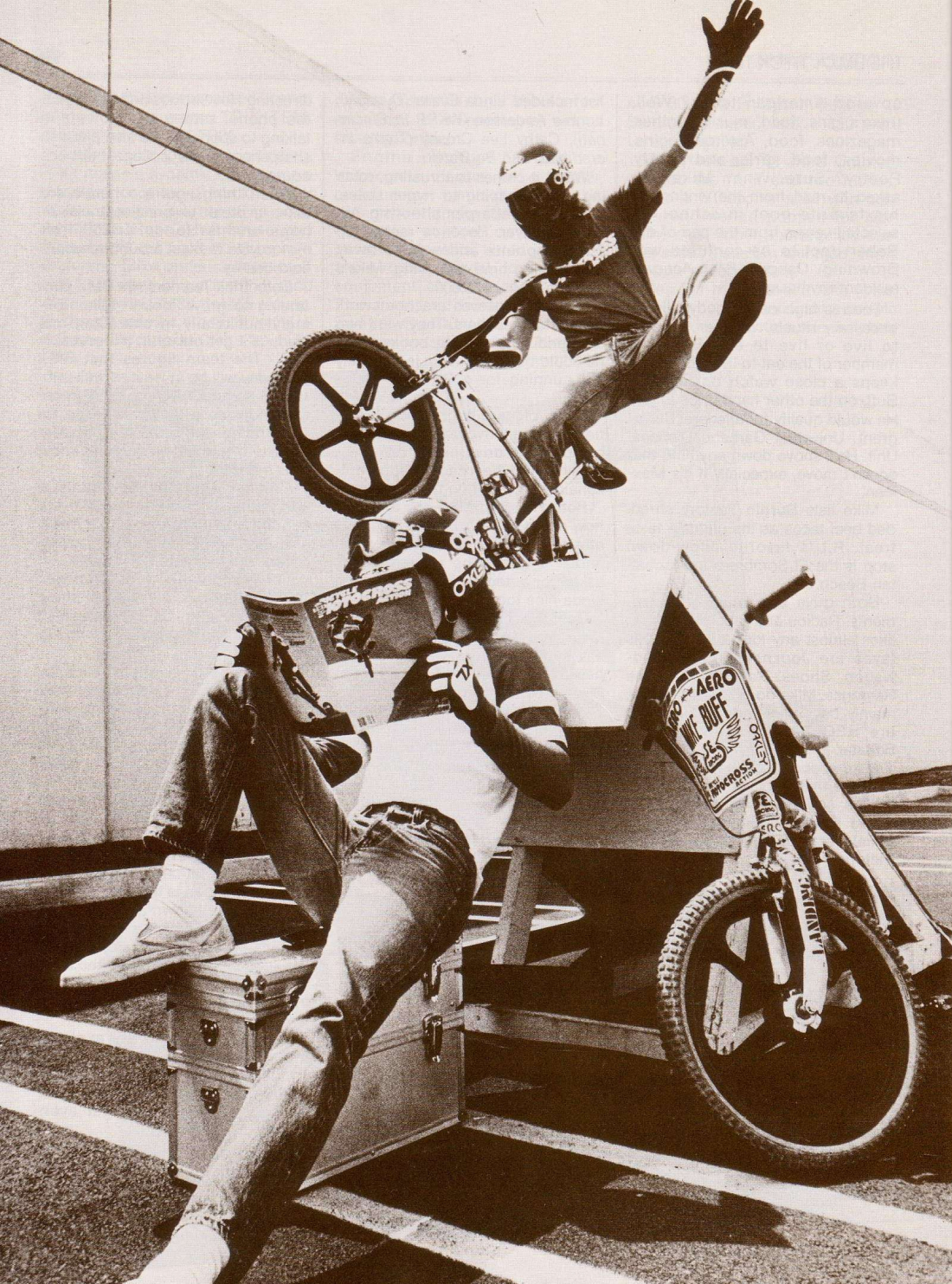
R.L. and Mike don't compete against each other in practice or shows. "If you start a competition between two partners, it doesn't work." Cooperation is the key. Their only competition is them against the world. "We're known as the number one team, we have to keep doing better. That's how you stay on top. We keep practicing to keep the lead. We know others are out there, and more are on the way because trick riding is growing."

That attitude probably explains their performances. Total red line. To the max. They're always pushing limits, responding to the audience, getting pumped up to get even wilder.

As long as the audiences keep responding, it's likely that R.L. and Buff will go on giving performances that merit their recognition as the most publicized, most talented freestyle team in the nation.







# GETTING STARTED

**H**ey, bold hero or heroette. Looking to get rad and righteous? No prob. You don't have to join a secret society with mysterious passwords, code rings that glow in the dark, or dragon tattoos. Forget about initiation rites. All it takes to get started is a bike, some safety gear, and a willing body. That's what this chapter is all about. How to set up your bike and get your head and body in gear for freestyling.

## TRICK BIKE SET-UP

"Take your bike, add a coaster brake. That's your trick bike."

The neat thing about trick riding is that any kind of BMX machine — from the zootest sprocket rocket racer to the plainest back lot thrasher — can double as a free-style flyer. You don't have to radify your scooter at all. With no modifications you can perform numerous tricky tactics. Add a coaster brake and you're essentially ready to tackle anything.

A number of racers perform tricks on their freewheelers. Actually, some of the tricks are easier to learn without a coaster brake. For one thing, a rider can pedal backwards. This helps with balance and eliminates the need to guard against activating the coaster brake while rolling backwards.

There are certain tricks, like kick turns, ramp stalls, and ground spinners, that do require a coaster brake.

Modifying (actually bending) the coaster brake arm can save you a bunch of trubs. This bend (see illustration) reduces tension on the

strap that fastens the brake arm to the bottom chain stay.

R.L. and Mike use rear caliper brakes on their bikes in addition to coaster brake hubs. The calipers allow them to control speed while rolling backwards. The rear caliper brakes are also used while standing on the frame.

Both guys run front caliper brakes. R.L. uses his for front brake endos only, but Mike's front stopper also gets the call to control coasting speed.

Plastic Zytel wheels seem to hold up best for ultra rad and super baaad jumping and thumping.

What else should you consider when setting up a sano trick bike? The same two goals that racers pursue with semi-fanatical fervor. Lightness and strength.

A featherfied bike responds quicker. A stronger bike resists bending and cracking—or folding, spindling, or mutilating. Chromemoly and aluminum alloy components increase strength while shaving ounces.

That's about it. There really isn't anything super special about setting up a trick bike. What's special is the guy or gal on the pedals.

## SAFETY GEAR

"Attention, all hands — and other body parts. This is the brain. We're now going to do a curb endo."

"Hey, brain. This is the stomach. How about sending some food down here?"

"Later, alligator."

"Hey, brain. This is the skull. I don't have a helmet on. What if Teddy Trickster here goes over the

bars. That would smart. And maybe you wouldn't be so smart afterwards either."

"You're right, skull . . . Pssst . . . Teddy. Go in the house and get your helmet. Then we'll do the curb endo."

"Hey, Teddy, ol' buddy. This is the stomach. While you're inside, how about feeding me a Twinkie?"

No sport can assure cradle-to-the-grave security. Golf is safer than auto racing. Bicycle motocross is safer than motorcycle motocross, but it does have its biffs and chews. Some tricks can be hazardous to your health. A few can put you on your head or leave you hurtin' for certain.

The best way to avoid scads of scabs is to treat trick riding with the same reverence for body armor that racers do. Or more so. Asphalt halts can be gnarlier than dirt track getoffs. Eating concrete is not sweet. If you have safety gear, use it. If you don't, get some.

A helmet is a must, except for the most simple ground tricks. All it takes is one dink on a bare head to mess up your circuits. Why wander around through life with a headful of broken toys? Use a bone dome.

Several extremely light helmets have been designed just for BMX. An open face is fine, although a full face helmet isn't a bad idea for rare air antics.

Elbow and forearm guards save skin.

Consider knee pads. Make them mandatory at skateparks.

Run the same safety pads required for racing — bars, stem, and top tube. Bumper pads for your



MIKE BUFF

- ☐ SE Racing P.K. Ripper frame
- ☐ SE Racing Landing Gear fork
- ☐ ACS stem
- ☐ Tange headset
- ☐ GT Pro handlebar
- ☐ Johar Rad grips
- ☐ ACS front hub
- ☐ Bendix coaster brake rear hub with modified brake arm
- ☐ ACS Z rims
- ☐ .105 gauge rear spokes
- ☐ .80 gauge front spokes
- ☐ Dia-Compe MX1000 caliper brakes, front and rear
- ☐ Team Products brake levers
- ☐ Kool-Stop brake pads
- ☐ Keyline lever jackets
- ☐ Tahei Elina seat
- ☐ Race Inc. seat post
- ☐ ACS seat post clamp
- ☐ IRC BMX Racer 20 x 1.75 rear tire
- ☐ IRC BMX Racer 20 x 2.125 front tire
- ☐ Profile three-piece crank, 175mm
- ☐ Profile sealed bearing bottom bracket
- ☐ Profile spider (part of crank)
- ☐ Suntour chainwheel
- ☐ 43/16 gearing
- ☐ Sedis Sport Chain, 1/8-inch
- ☐ Shimano Dx pedals
- ☐ Zeronine number plate
- ☐ BMX Action safety pads



bars are also a good idea. They can prevent some gnarly knee knocks.

Gloves can save wear and tear on the hands. A scraped glove doesn't bleed or throb.

The most important safety factor, however, isn't something you pop on your bod or bike. It's your mental attitude. Thinking safety, not just piling on gear, is the key to safe riding.

Still, all the preparation and forethought in the world won't save you uncovered skin and bones if you do take a tumble. So, even if you have no fear, do it in gear. Is that clear?

MOTIVATION

Tom Robbins, a noted champion of cowgirls, hitch hikers, and whooping cranes, once wrote:

Logic gives a man what he needs, but magic gives him what he wants.

We all spend time taking care of our needs, but it's our wants, our desires, that really make us go. Motivation is the motor that drives all human effort, and magical images are often the basis of the motivation.

Doing tricks, making magic on a motocross bicycle, offers an alternative, an activity as exciting and demanding as racing. Trick riding is chock full of redeeming qualities.

It's something different to do on your beloved BMX machine.

It's a challenge.

It gets you in shape.

It can help your racing, improving your coordination, concentration and confidence.

But deep down, what trick riding is really all about is bull goose hot dogging. Showing off. Winning ohhhs and ahhs. Being the hero of your block, a heavy sigh guy who wows the moon babes.

Andy Warhol once said that everybody should get to be a movie star for fifteen minutes. Slick trickin' is one way to stay on stage longer than a quarter hour.

Mike Buff says, "I like to show off. It's fun."

R. L. Osborn says, "If you learn one trick and people like it, that makes you want to learn more."

For many, doing tricks is just like trying to eat one potato chip. Once they start, they can't stop.

There's nothing wrong with seeking the spotlight. Civilization evolved because of yahoos who

R. L. OSBORN

- ☐ Kuwahara frame
- ☐ Kuwahara fork
- ☐ Suntour stem
- ☐ Tange headset (with Suntour lock-nut)
- ☐ GT Pro handlebar
- ☐ Oakley .5 grips with Mud and Crud plugs
- ☐ Campagnolo front hub
- ☐ Bendix coaster brake rear hub with modified brake arm
- ☐ Skyway graphite Tuff Wheels
- ☐ Dia-Compe MX1000 caliper brakes, front and rear
- ☐ Dia-Compe two-finger brake levers
- ☐ Tuff Pad brake pads
- ☐ Keyline lever jackets
- ☐ Tahei Elina seat
- ☐ Cook Bros. bent seat post
- ☐ Suntour seat clamp
- ☐ IRC BMX Racer 20 x 2.125 front tire
- ☐ IRC BMX Racer 20 x 1.75 rear tire
- ☐ Anodized valve stem caps
- ☐ Takagi one-piece crank, chrome-moly, 7-inch
- ☐ Takagi bottom bracket
- ☐ Sugino chainwheel and spider
- ☐ 43/16 gearing
- ☐ DID chain
- ☐ Suntour pedals
- ☐ MCS Hot Plate number plate
- ☐ BMX Action safety pads



wanted to do something no one else could do, or do it better than it had been done before.

Kick turns may not end a war or feed a famine, but they sure beat hanging around on street corners or getting into drugs or vandalism.

Trick riding can also develop the kind of mental discipline that can be used for life in general. Ramp aeris today and president of General Motors tomorrow. Why not? Most success begins with a desire for excellence.

So, having fun, impressing the peanut gallery, and stretching your limits. They're all part of the trick picture.

PHYSICAL TRAINING

Mike trains solely by riding his bike. He either TCB's at school,

practices, works at the shop, or kicks back and relaxes, dreaming about the magnificences of Mexican munchies.

R.L. watches his weight, feeling the lighter he is, the better he can rotate and motate on his bike. His standard breakfast is orange juice, a raw egg, and protein powder all mixed together. Really appetizing stuff. He avoids eating a big dinner, preferring to do his heaviest chowing down for lunch. That way he can practice late in the day, catch a light meal, and avoid plopping into bed with a full tummy.

R.L. feels barbell and hand weight training makes him smoother as well as more solid on his bike. Physical strength is often used to create the illusion of finesse while performing tricks. Being able to

muscle the bike can also save a chew now and then.

For weight training R.L. does chest work one day and arm and stomach work the next. Most weight trainers recommend a forty-eight hour rest interval for muscle groups between intense workouts.

R.L.'s workouts include: Prone chest presses with a barbell.

Butterflies, done with hand weights.

Situps, without lowering the back all the way to the floor.

Curls with a barbell.

Curls with hand weights.

Behind-the-neck overhead presses with a barbell.

Remember that any weight training is only a supplement to the basic program — riding your bike.



The best way to learn tricks is to practice tricks, not lift weights.

Younger athletes are generally discouraged from tackling serious weight training until they hit about sixteen or so. The best plan, for anyone interested in a serious weight program, is to consult an athletic trainer. These specialists can help tailor a program to individual needs.

## PRACTICE

Number one with a bullet. The hottest tip going for topping the trick hit list. Ride your bike. You can't just say Shazam, Sam. You have to practice.

R.L. and Mike ride almost every day, including weekends. For them, practice is an hour or two of fine tuning, unless they're working on new tricks or a show is coming up. Then they really hit it hard.

A beginner, however, needs to continually repeat techniques to get the hang of them.

Don't make the mistake of flogging away if you're having trubs. Repeating the same errors over and over is lame. Instead, stop and analyze why the trick isn't working. Be a detective. Don't just circle the drain practicing mistakes.

R.L. and Mike normally run through their entire trick inventory in a practice session, putting out max effort like they were performing. If they miss a trick, they do it until they get it right.

Neither uses a set practice routine. Everything is done freestyle with more emphasis on the tough tricks like 540s, pop-outs, and table-top aerals.

For a rider learning new tricks, however, a training list isn't a bad idea. You can make one up using the master trick list in the back of this book. Being organized will help you learn—provided it doesn't turn your riding session into a boring chore.

Keep practice fun. Whether you're doing tricks, racing professionally, or acting in the number one television series, when you have to be there, it's work. Ride because you want to, not because you feel you have to. Find out what it takes to keep the pilot light lit in your fun meter.

## MENTAL IMAGES

Right now, put this book down, go out to the driveway, get on your bike, and do a double floogle frame flipper.

Say what? Can't do it, huh?

There are a couple of reasons. One, no such trick exists. Two, you never heard of a double floogle frame flipper and, more importantly, you never saw one done.

If you haven't seen it or heard about it, you can't picture yourself doing it. No way, and that's a fact, Jack.

When it comes to inventing tricks, though, you may stumble onto something by accident, often by making a mistake. You just have to go with the flow and see what happens. You may also dream up a new trick off your bike, lying in bed at night or, for shame, in third period study hall. Once you've "seen" a trick in your mind's eye or felt it happen accidentally, you can try it.

As Geraldine used to say: What you see is what you get. Seeing something done before attempting it is a key learning tool.

Here's a tip that may sound semi-stupid, but it can help. Bop into your local toy store and pick up a mini-sized plastic motorcycle with a rubber rider attached. Make sure

the model has wheels that spin.

You can use that model to run through some tricks by the numbers. Do a 180 on the front wheel or a ramp aerial on the side of a tilted book. Watching that model will give you a base to work from when you plop your buns on the saddle and start turning your images into reality.

Visual images, real or reel, are valuable training tools. Photos like those in this book. Motion picture film. Video tape.

A hot tip, if you have access to a video camera, is to tape tricks. Then study the tapes. Look for what you're doing right as well as wrong. Video taping is now a part of BMX racing and is used in the same manner to study and improve.

Ever hear the term muscle memory? Your muscles remember the perfect groove. That info is filed away inside your mental computer. The challenge is to pull it out when you need it.

A program called SyberVision was developed to stimulate muscle memory. Film clips of perfectly executed techniques are edited together and viewed by athletes. It's something like watching fifty perfect kick turns in a row. Research has found that this viewing primes the

brain to activate spot-on muscle memory.

Any image—either inside your head or before your eyes—can be used as a training aid. Once a motivated mind feels it can perform, the body responds. That applies whether you're climbing Mount Everest or doing a double rock walk. First, you have to believe you can do it.

## WHERE TO PRACTICE

Practice anywhere you can find a hard surface and an absence of traffic. This includes:

- Home driveways.
- Unused parking lots.
- Race or practice tracks.
- Skateparks.
- Bike paths.
- Empty swimming pools.

A big don't. Don't practice in the street. Don't practice in alleys or blind areas where you can ride or roll into harm's way. Be especially careful about where you practice rollbacks and rollouts. Otherwise, you could get a big surprise.

## BEGIN AT THE BEGINNING

A painter starts out sketching. A home builder first lays a foundation. There's only one place to start. The beginning.

Start easy. Use the KISS method. Keep it stupid simple. Learn basic execution first. For example, when attempting a kick turn, you won't go blasting to the top of the ramp and kick off an el perfecto the first time. You'll begin lower on the ramp, hoping you can complete a full 180-degree turn. Odds are you'll be short. Keep at it, though, and you'll keep improving.

## WHAT TO TACKLE FIRST

Learn how to roll backwards. It's a key talent used to exit from or connect one trick to another. When you have your rollbacks under control, learn how to 180 out of them.

Stay on the ground at first. Get the hang of 180s and 180 spinners. Put those two together and you have a rock walk. Try curb endos and ground 360s too.

When you're sound on the ground, with good balance and coordination, build yourself a small ramp. Ride up the ramp and roll back down. Get your rollouts under

control before trying other ramp tricks.

You'll learn as you practice. Almost instinctively you'll start piecing things together. Something will go "click" in your head and it'll be yours for life.

## GETTING THE FEEL

Here's a tip to improve confidence as well as speed up the learning process for many tricks. Ask a buddy or two to hold your bike. Then climb on and have your buddies move your bike through the trick by the numbers while you concentrate on what's happening.

For example, having your bike held up in a wheelstand dials you into recognizing where your balance point is. You get to feel what you're shooting for, without having to worry about looping it.

Say you don't know how high is too high for a curb endo. You can find out safely with a li'l help from your friends.

The buddy-assist program can also get you dialed in on stationary and rolling tricks. It's a lot easier to get the feel of a framestander if the bike is stationary and supported.

Consider the buddy system any time you're not quite sure how a trick should feel to you on your bike. This approach should bolster your confidence as well as shorten your learning time.

## UNWONDERFUL BLUNDERS

Expect to get in deep yogurt from time to time, especially when you're trying something guaranteed to activate your thrill meter a bunch.

Think positive, but be ready for fate to flip you its fickle finger. Have a plan in mind. That's how you become a master at avoiding disaster and plaster. The bullfighter calls it grace under pressure. Boy Scouts call it being prepared.

You'll know if the trick isn't going to be pulled off. Usually you don't fall or take a tumble, you just don't do the trick right.

If you do fall, get away from the bike. Don't try to hang on. Fling it away. You can't save a sinking ship, but a sinking ship can torpedo your bod.

Fight the front wheel if it attempts to crab or tuck under. Here's where strength training pays off, enabling

you to muscle the bike out of trouble.

For ramp tricks, always be conscious of stepping off onto the lumber rather than thin air. Then you can walk, run, or jump off the ramp under control.

Quarter pipe and skatepark mistakes can injure you. The key to pulling off these physically dangerous tricks is a sincere belief, based on practice, ability and experience, that you're going to succeed.

Fliers say any landing they walk away from is a good one. Try to learn from each failure or near failure. Then you can avoid repeating the same mistakes.

Don't quit on a crash. "Go right back up in the airplane." If you fall doing a trick, get up, dust yourself off, maybe add some safety gear, and do it right instead of walking away.

## HANGIN' IN THERE

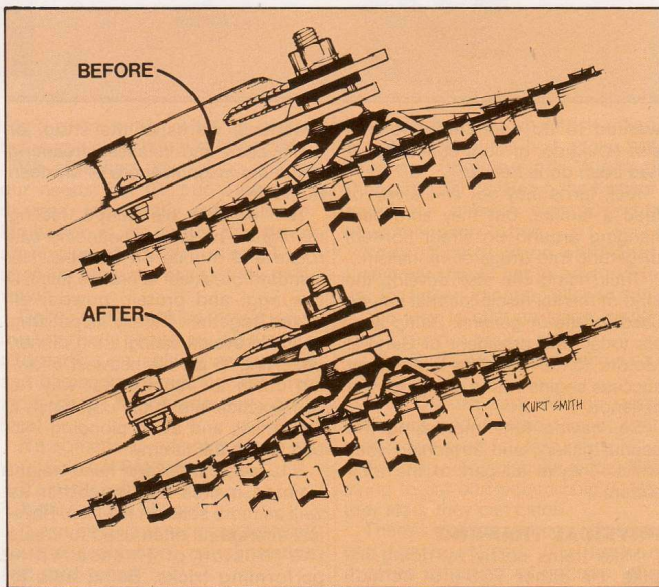
Ever try to be a hero and come up zero? Failing is a part of succeeding. Don't be bummed, chum, if all doesn't go well. Practice once a week and you won't see much improvement. Practice daily and you will.

Trick riding is just like racing. If you don't ride, you don't win races or wow woobies. If you don't practice your tricks, expect to remain lame at the fame-is-the-name-of-the-game game.

When you get into the more difficult tricks, the only advice is: Keep trying. Hang in like Gunga Din. True grit critters don't quit. You may get frustrated, mad enough to eat your sneakers, but keep pluggin'. Face it, if the hard stuff was easy, everybody could do it.

Somebody once said success is ten percent inspiration and ninety percent perspiration. That's a polite way of saying sweat gets the job done. Some folks are more inspired or gifted than others, but there's no excuse for not working your buns off if you want something badly enough.

Motivation keeps you chugging along, trying like the little engine that could. That's what it's all about, whether you're trick riding, racing a track, or tackling life. The harder you work, the luckier you get.







# GROUND TRICKS

ENDOS ☐ WHEELIES ☐ GROUND TURNS ☐ FORWARD COASTERS ☐ ROLLBACKS ☐ HOPS ☐ STATIONARY TRICKS

**H**e who would soar with eagles must first wallow with the hogs... or at least become a level daredevil. Boppin' on the hardtop builds a base for even more frantic antics feet above concrete. Ground tricks we'll be looking at include:

- Curb endos.
- Front brake endos.
- Wheelies.
- 180s, 180 spinners, and 180 hop turns.
- Rock-and-roller turns.
- Hip-whippers.
- Rock walks.
- Frame standers.
- Sidesaddle barsitters.
- Switcharounds.
- Rollbacks.
- Hopbacks.
- Bunnyhops.
- Wheelstanders and rollarounds.

## Endos

Trick endos really aren't endos — unless you mess up. Real endos are soil spitting, molar modifying, over-the-bars disasters. Real endos definitely curb your appetite for risk taking.

The term endo comes from off-road motorcycling. The rear tire bucks up and flings the rider over the bars. This pleasant experience normally affords the endoe, whose ride had been so abruptly ended, an opportunity to rapidly review his life — from beginning to apparent end.

The secret, yea verily, the es-

sence of the successful trick endo is control — stopping a hair short of becoming an actual victim of the dreaded OTB.

Viewers of a class curb endo often recoil, certain they are about to witness a plaster disaster. That's the magnificence of the endoist's artistry — his willingness to face a faceful of asphalt with derring-do.

The endoist has two goals. Max elevation. Max hang time. Getting it up, almost over, and then freezin' time just like Darryl Dawkins hangin' out before rendering a Chocolate Thunder Flying, Robinzine Crying, Teeth Shattering, Glass Breaking, Rump Roasting, Bun Toasting, Wham, Bam, I Am Jam Destructo Dunk.

## CURB ENDOS

Given a bike, and sufficient bravado, the curb endoist's only other requirement is a curb. These are readily available in any affluent society. An alternative is constructing your very own portable curb. A four-by-four works fine. So does a couple of two-by-fours taped together.

A coaster brake isn't necessary for regular curb endos, but is needed for variations — the lower limb lifters and hand shifters.

## CURB ENDO TECHNIQUE

- ☐ Approach the curb slowly, sitting.
- ☐ Level the cranks.
- ☐ Make the approach angle as head-on to the curb as possible.
- ☐ Stand on the pedals when you're a couple of feet from the curb.
- ☐ Set or gently kiss the front tire against the curb. Don't ram it. At the same time...

- ☐ Unweight the rear of the bike and...
- ☐ Push the bars forward by stretching out your arms.
- ☐ The rear of the bike should then lift, pivoting around the stopped front axle.
- ☐ Let the bike come up into your body by flexing (bending) your knees.
- ☐ Keep your body stretched back over the rear of the bike to avoid getting dumped over the bars. The farther back you go, the higher the bike can rise. (If you sense the bike is going to really endo, then spread your legs and step over the bars.)
- ☐ Keep the arms straight and stiff to prevent the rear of the bike from pivoting sideways around the steering head. Fight the rear end if it does swing around. If that fails and you land crooked — ride it out or do a hopback to straighten out.
- ☐ Go for hang time.
- ☐ Ease the bike down as it starts to drop. Try to imagine you're setting the rear tire down on soft boiled eggs.
- ☐ As soon as the rear wheel touches down, shift your body back and pull back on the bars. This will start the bike rolling back from the curb.
- ☐ Turn the bars, lift the front wheel, do a turn on the rear wheel, and pedal away.

## CURB ENDO VARIATIONS

- (1) One-footer.
- (2) One-hander.
- (3) No-footer.
- (4) No-hander.

## ONE-FOOTER CURB ENDO TECHNIQUE

- ☐ Approach the curb, lightly riding the coaster brake pedal.
- ☐ As the bike lifts, place all your weight on the brake pedal.
- ☐ Stick the free foot out while



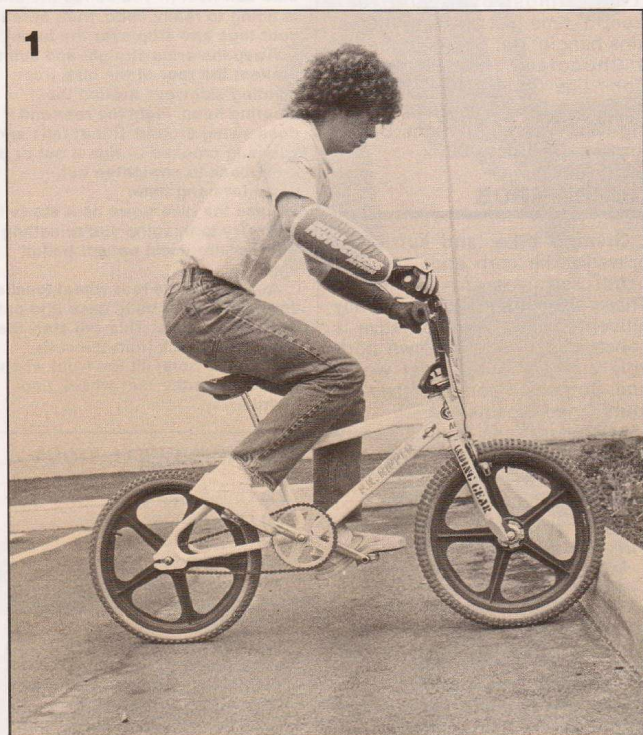
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3



1



standing on the brake pedal.

- ☐ Go for maximum extension and hang time.
- ☐ Return the foot to its pedal as the bike starts to drop.

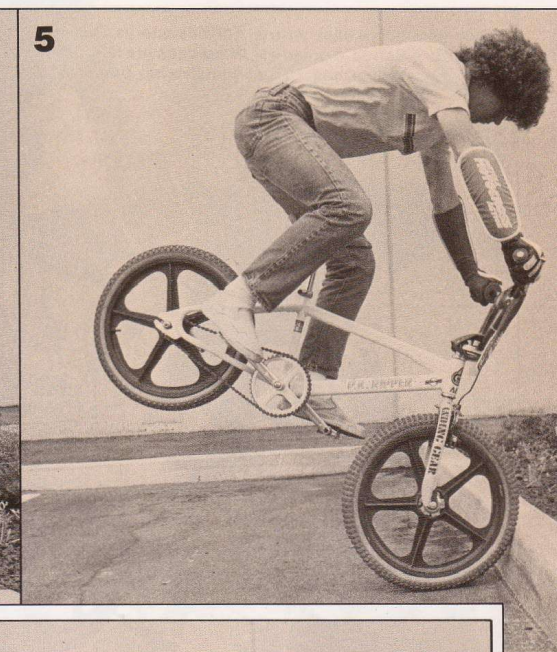
#### ONE-HANDER CURB ENDO TECHNIQUE

- ☐ Approach the curb, lightly riding the coaster brake.
- ☐ Make sure the bike is absolutely head-on into the curb.
- ☐ Don't let the rear of the bike come up as much as it does for regular curb endo. (This lower lift angle compensates for the extra weight of your foot pressing across the crossbar pad once you're into the variation.)
- ☐ As the bike balances out, place your free foot against the crossbar pad.
- ☐ Concentrate on centering the arch of your foot on the crossbar pad. Uneven foot pressure can turn the bike sideways. Using the toe instead of the arch gives you poor leverage.
- ☐ Remove a hand and go for extension. Mike pulls off his right hand; R. L. removes his left.
- ☐ Flash some sort of finger sign, if you care to.
- ☐ Return your hand and foot and lower the bike.

4



5



6



#### NO-FOOTER CURB ENDO

Mike's first no-footer curb endo was an accident. A perfect example of slick trick serendipity. He took his feet off the pedals because he was about to endo over the bars. Somehow, the bike sano'd out and plopped down properly. Inspired by what had transpired, Mike kept practicing deleting both feet until it was fait accompli for the feet flinger.

#### NO-FOOTER CURB ENDO TECHNIQUE

- ☐ Approach the curb, lightly riding the coaster brake.
- ☐ Don't fully extend your arms and stretch back as the rear wheel comes up. Instead...
- ☐ Let the rear of the bike come up so that the seat taps your buns.
- ☐ Balance out the bike after it hits your buns.
- ☐ Then shoot your feet out, going for good extension. (If you start to go over when you extend your legs — bring your feet over the bars, step off, and walk away, whistling the theme song from *The High and the Mighty*.)
- ☐ Return your feet to the pedals

Curb endo sequence. Mike approaches the curb slowly, as head-on as possible. He stands on the pedals and shifts weight back just as the wheel touches the curb. Then he unweights the rear tire by shifting his weight up and forward. As the bike lifts, Mike straightens and stiffens his arms while shifting his butt back over the rear tire. He lets the bike come up into his body by flexing his knees. After lowering the bike, he pulls back on the bars to start a rollback from the curb.



For this one-hander, Mike uses his left foot to equalize bar pressure.



To do this one-footer, Mike shifts his body to the left to counterbalance all the pressure on the right pedal.



when the rear end starts to drop.  
☐ Ease the rear wheel down to the ground.

### NO-HANDER CURB ENDO TECHNIQUE

- ☐ Approach the curb, lightly riding the coaster brake.
- ☐ Don't bring the rear of the bike up as high as a regular curb endo.
- ☐ Concentrate on setting the bars absolutely straight ahead.
- ☐ Center your free foot on the crossbar pad.
- ☐ Remove both hands when your foot is in place on the crossbar pad.

### FRONT BRAKE ENDOS

Here's a question that's never been answered. What is the sound of one hand clapping? Another riddle. How do you perform a curb

endo without a curb? By carrying your own curb on the bike. The front caliper brake. Just like a curb, the brake stops the front wheel, allowing the bike to do a front wheelstand.

### FRONT BRAKE ENDO TECHNIQUE

- ☐ Slow to average speed.
- ☐ Level the pedals and stand.
- ☐ Lock the front brake to create an instant curb. At the same time...
- ☐ Move your body forward a little to unweight the rear end of the bike and start it lifting.
- ☐ Push the bars away from you, keeping the arms as straight and stiff as possible. Watch out for the bike swinging sideways on you.
- ☐ Tuck in, letting the bike come up into your body.
- ☐ Go for max height and hang time.
- ☐ Ease the bike down using the

legs. Use arm strength to keep the bike straight. If necessary, hop the bike to straighten out a crooked landing.  
☐ Release the front brake just before the rear wheel touches down.

### FRONT BRAKE ENDO VARIATIONS

- (1) One-footer
- (2) One-hander
- (3) No-footer
- (4) Seesaw.

You must have a coaster brake for any of these variations.

With the exception of the seesaw, the variations are identical to those for curb endos. Remember not to raise the bike as much for a one-hander because of the increased pressure your leg creates on the crossbar.

Leg extension is what sells a no-footer curb endo. Here R.L. is using a portable curb, a pair of two-by-fours taped together.



For a no-hander, the rear of the bike is not lifted as much as it would be for a regular curb endo. The foot must be precisely centered on the crossbar pad.

### SEESAWS

The seesaw combines a front brake endo with a wheelstand. The two-part sequence is continually repeated so that the rider is seesawing — rocking back and forth from the front wheel to the rear wheel.

### SEESAW TECHNIQUE

- ☐ Perform a front brake endo.
- ☐ Lower the rear wheel and shift your weight back.
- ☐ Then lift the front end so the bike is doing a wheelstand.
- ☐ Lean forward to lower the front end and...
- ☐ Do another front brake endo.
- ☐ Continue lifting and lowering.

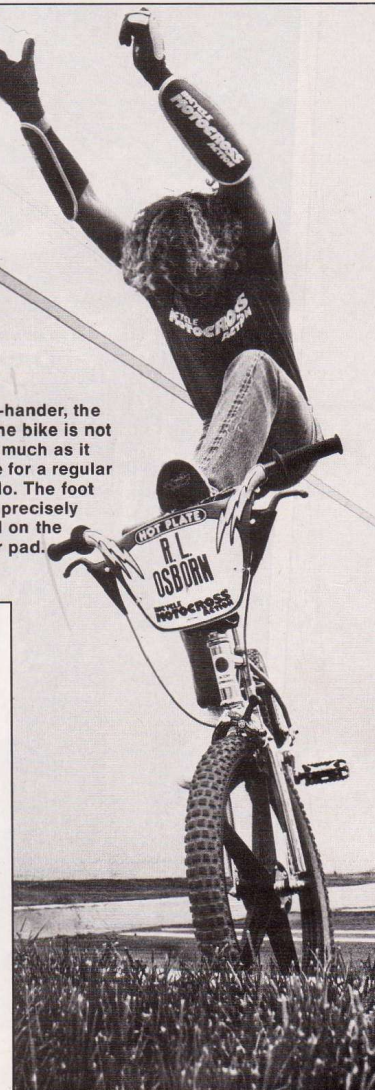
seesawing from front wheel to rear wheel.

## Wheelies

Monoing on a moto bike is an uplifting experience. Also a blast. Wheelies are probably the first trick you ever tried on your bike, rearin' 'er up just like the Lone Ranger.

Motorcyclists have a choice between power wheelies and balance wheelies. Bicycle unicyclists also have a choice. Pedal wheelies and coaster wheelies.

The pedal wheelie is similar to a power wheelie on a motorcycle. The

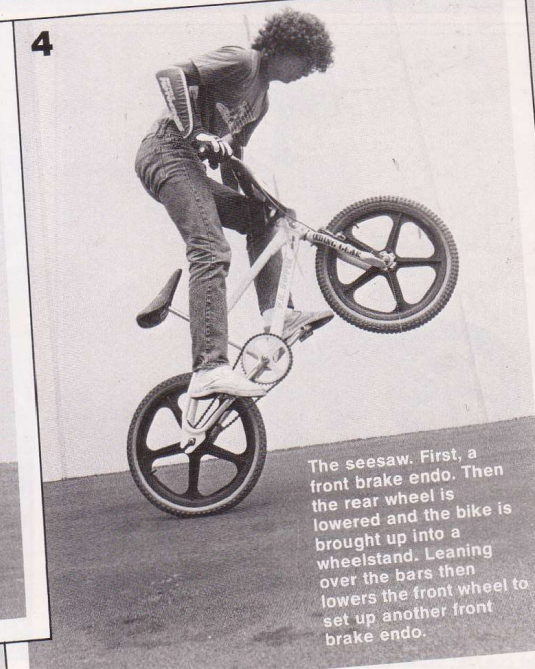
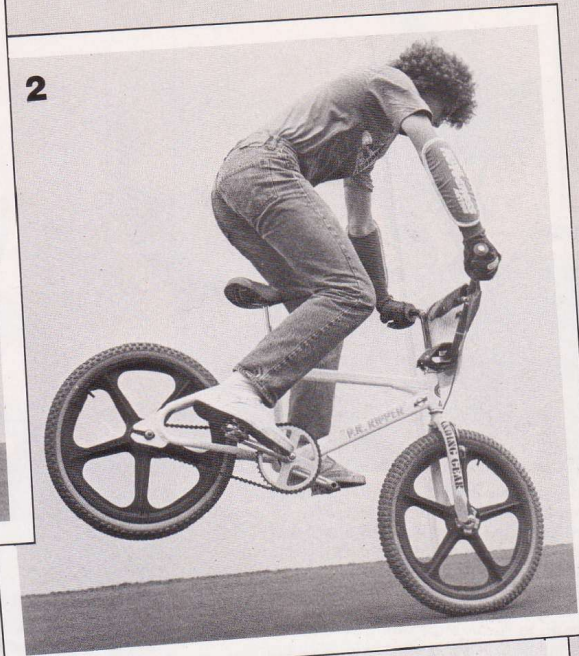




Hang time on the front wheel. Note Mike's left bun resting on the rear tire.



A front brake endo with no margin for error. Check how Buff has straightened his arms and shoved his butt back. You better believe he has the front brake lever full on.

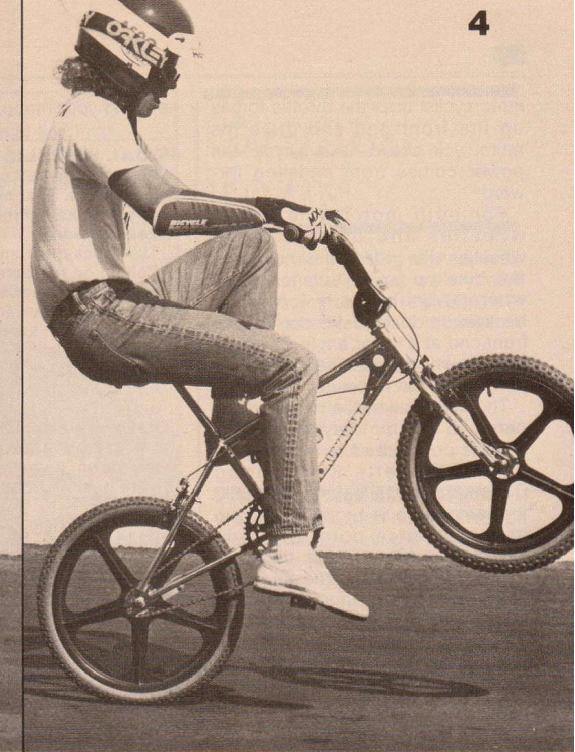


The seesaw. First, a front brake endo. Then the rear wheel is lowered and the bike is brought up into a wheelstand. Leaning over the bars then lowers the front wheel to set up another front brake endo.





Pedal wheelie technique. After positioning himself on the back of the saddle to lighten the front end, R.L. leans forward to set up rocking back and pulling up on the bars. He continues to pedal evenly, supplying enough power to drive the bike ahead and keep the front wheel up. To do a coaster wheelie he would continue to lift the bike up to its balance point, stop pedaling, and ride the coaster brake to maintain balance.



A wheelie stall hopback out of a coaster wheelie. R.L. hit the coaster brake and flexed at the knees to set up his hopback.



Pinching the seat helps when you flash a one hander.



Some might call this a Henderwheelie. A one-hander-one-footer mono number. Mike is pinching his leg against the frame to prevent sliding off the seat.



The no-footer wheelie is a real quickie.



motorcyclist uses the throttle to gas up the front end and drive his motorcycle ahead. On a bicycle, the power comes from pedaling forward.

For both motorcycle power wheelies and bicycle pedal wheelies, the rider does not bring the bike up to its balance point where it could easily loop over backwards. Instead he carries the front end at a lower angle, cranking the rear wheel under the front wheel to maintain his wheelie.

The coaster wheelie can be compared to the motorcycle balance wheelie popularized in recent years by the Wheelie King, Doug Domokos. For a balance wheelie the motorcycle is brought right up to the balance point (or even beyond) and then kept there by coordinating the throttle and rear brake. Slowing or stopping the rear wheel with the brake makes the front wheel drop.

For the coaster wheelie, the bike is brought right up on the balance point. The coaster brake is used to lower the front end while pressure on the bars is used to raise it.

The coaster wheelie is the trickster's pick most of the time. Carrying the bike up on its balance point is both smoother and more visually exciting. The coaster wheelie can also toss in some variations to dazzle onlookers.

Before trying coaster wheelies you should get acquainted with the balance point of your bike. Use the buddy system. Have a pal or two hold your bike up in a wheelstand, below its balance point. Climb on and ask your buddies to crank the bike up more. You'll approach a neutral area where the bike will feel super light. That's your balance range. Within the balance range is the balance point, an exact spot where the center of gravity—of you and your bike as a combined package—is intersecting an imaginary vertical line dropped through the rear tire's contact patch on the ground.

Have your buddies move the bike up and down a bit so you can feel what it's like to approach, reach, and pass the balance point. Once you're hip to that, coaster wheelies won't seem nearly as spooky. Then you can really concentrate on de-

veloping your mono showmanship.

### PEDAL WHEELIE TECHNIQUE

- ☐ Position yourself on the back of the saddle. That makes the front of your bike lighter, easier to lift.
- ☐ Lean forward.
- ☐ Then rock back and...
- ☐ Pull up on the bars while continuing to pedal.
- ☐ Stretch out your arms.
- ☐ Pedal evenly, keeping the front end low, below the balance point. Speed up to drive the rear wheel forward if the front wheel starts to drop.
- ☐ If the bike begins to loop, hit the coaster brake to snap the front end down. If you're too late to save it, step off behind the bike.

### PEDAL WHEELIE VARIATIONS

A one-hander can be a real hand-ful unless you fit a super sticky seat. This stunt is easier on cruisers. There's more room to move around and the gyroing (spinning) effect of the larger front wheel creates more of a balance aid.

### COASTER WHEELIE TECHNIQUE

- ☐ Use the same lift technique as you do for a pedal wheelie, but...
- ☐ Keep pedaling and...
- ☐ Bring the bike right up to its balance point.
- ☐ Stop pedaling and begin coasting once you reach the balance point.
- ☐ Slightly touch and ride the coaster brake, making corrections to balance.
- ☐ Coordinate coaster brake and handlebar pressure to hold the balance point. Use coaster brake pressure to lower the front end and upward pressure on the bars to lift the front end. Keep your body vertically centered over the bike and use just your arms rather than leaning your body back and forth.
- ☐ Work the front wheel side to side to help maintain lateral balance while keeping the bike up on its balance point. This side-to-side and up-and-down coordination can be a real booger.
- ☐ Bring your knees in against the top tube to help you hang on better.
- ☐ If the front end really nosedives, lean back with your body in addition to pulling up on the bars.
- ☐ To finish your coaster wheelie with a flash of pizzazz—do the bicycle version of the motorcycle fender

bender. Bring your scooter back beyond its balance point. Stand 'er up so you're looping over. Then hit the coaster brake and try to balance, totally stopped, as long as possible before letting it down.

### COASTER WHEELIE VARIATIONS

- (1) One-hander.
- (2) One-hander-one-footer.
- (3) No-hander.
- (4) Cross-up.
- (5) X-up.
- (6) No-footer (using hand brake).
- (7) No-footer-one-hander (using hand brake).

### COASTER WHEELIE LIMB LIFTER TECHNIQUE

- ☐ Pinch your legs against the frame to keep from sliding off the seat.
- ☐ Settle into a good balance.
- ☐ Remove a hand, or a hand and a leg.
- ☐ To do a no-hander, fling both hands off the grips for a split second.

### COASTER WHEELIE CROSS-UP AND X-UP TECHNIQUE

- ☐ Achieve a good balance point.
- ☐ Whip the bars ninety degrees to the side for a cross-up or a full one-eighty for an X-up, crossing your arms across your chest in an X pattern.

### COASTER WHEELIE NO-FOOTER TECHNIQUE

- ☐ You need a hand-operated rear caliper brake for this variation. Use the hand brake to lower the front wheel to stay balanced.
- ☐ Remove your feet very slowly and precisely or the bike will lose its balance.

### COASTER WHEELIE NO-FOOTER-ONE-HANDER TECHNIQUE

- ☐ You must use a hand-operated rear caliper brake.
- ☐ Do a no-footer, removing your feet very slowly.
- ☐ Also remove the hand that isn't operating the rear caliper lever. The hand brake won't give you the same stopping power as a coaster brake so be prepared to use down pressure on the bars or forward pressure on the bars to nudge the front end down.



A refined sign of the times.

## Ground Turns

A nervish whirling dervish can annihilate the peanut gallery with his awesome circular swivels. Here are five possible ways to change direction:

- (1) Two wheel turns.
- (2) Front wheel turns.
- (3) Rear wheel turns.
- (4) Hop turns.
- (5) Combination turns.

### FRONT WHEEL TURNS

The 180. A semi-circle direction change, pivoting on the front wheel. They're tricky. Front wheel pivots can lead to asphalt divots.

Attempting to turn more than 180 degrees on the front wheel can seriously impair your health. But who knows, maybe someday we'll see a 360.

Neat li'l nineties are nice too, quarter turns on the front wheel such as seen in the rock-and-roller turn.

### 180 TECHNIQUE

- ☐ Use moderate approach speed.
- ☐ Level the pedals.
- ☐ Stand up.
- ☐ Hook (start turning) the front wheel.
- ☐ Unweight the rear wheel by shifting body weight forward, using your arms into the bars as a pressure base.
- ☐ Whip the rear end around, letting the bike pivot on the front tire.
- ☐ Keep your arms straight and stiff because the front wheel will try to crab or tuck under.
- ☐ Shift weight back as soon as the rear wheel touches down.
- ☐ Let the bike roll backwards or...
- ☐ Use pressure against the front pedal to stop, and then begin pedaling.

### HIP-WHIPPERS

The hip-whipper is a no-hander 180. A front wheel pivot minus hand help.

### HIP-WHIPPER TECHNIQUE

- ☐ Stand and coast at moderate speed.
- ☐ Level the pedals.



- ☐ Lean forward, pressing the legs against the bars. This weights the front wheel while unweighting the rear wheel.
- ☐ Raise both hands and continue coasting.
- ☐ Rotate your arms and body in the direction opposite your intended turn. Then whip back into the turn and ...
- ☐ Lift the lightly weighted rear wheel off the ground.
- ☐ As the rear tire lifts off, whip it around so that the bike pivots on the front tire.
- ☐ Start to pedal to regain balance as soon as the rear tire touches down.

## REAR WHEEL TURNS

Turning wheelies. Semi and round trip whippers. We'll be using the term spinner to describe turns that pivot or rotate on the rear tire. There are two basic ground spinners:

- (1) 180 spinner.
- (2) 360 spinner.

## 180 SPINNER TECHNIQUE

- ☐ Stand and coast at a moderate speed.
- ☐ Level the pedals.
- ☐ Have a mental picture of where you want to lower the front wheel before you begin the turn.
- ☐ Start the turn with the front wheel on the ground.
- ☐ Do a subtle pre-load move, leaning forward. Then ...
- ☐ Rock back and ...
- ☐ Pull up on the bars.
- ☐ Lift the front end and ...
- ☐ Use the upper body to whip the bike around.
- ☐ Let your weight on the rear pedal apply the coaster brake hard after the whip gets going. This will accelerate the rotation.
- ☐ Set the front wheel down.

## 360 SPINNER TECHNIQUE

- ☐ Initially, for round trip whips, use the same technique as a 180 spinner.
- ☐ After you hit the coaster brake hard ...
- ☐ Pull the bike up into your body, close to its balance point, to help it whip.
- ☐ Start stiffening up as the bike comes around to complete a 360 rotation.
- ☐ Drop the front end slowly, shooting for a perfect 360 landing.

## HOP TURNS

Turning on air. Kicking out. The rear of the bike swings around after both wheels have been hopped off the ground.

## 180 HOP TURN TECHNIQUE

- ☐ Stand and coast at a moderate speed with pedals level.
- ☐ Visualize rotating the bike around the front wheel once you're in the air.
- ☐ Hook the front wheel.
- ☐ Lift the front wheel once the bike starts turning.
- ☐ Hop the rear tire off the ground and ...
- ☐ Whip the bike around sideways in the air.
- ☐ Complete the 180, landing flat on both wheels.
- ☐ Roll backwards or start to pedal forward.

## COMBINATION TURNS

Tricks that mix a move from column A with one from column B or C. For instance, the classic rock walk is a front wheel 180 followed by a rear wheel 180 spinner. Other combo turns that also end with a 180 spin on the rear tire are the bunnyhop rock walk and the 360 whip floater. Both of these tricks begin with a hopping 180 turn.

## ROCK WALK

Rock walking is a sure way to get everybody on the block talking. The rock walk, a double 180 borrowed from skateboarding, was the first trick ever featured in the pages of *BMX Action*.

## ROCK WALK TECHNIQUE

- ☐ Use moderate approach speed.
- ☐ Level the pedals.
- ☐ Stand up.
- ☐ Hook (start turning) the front wheel.
- ☐ Lean forward and dump body pressure into the bars. This loads or weights the front wheel and allows you to ...
- ☐ Unweight the rear wheel, using your arms into the bars as a pressure base.
- ☐ Whip the rear end around, letting the bike pivot on the front wheel.
- ☐ Keep your arms straight and stiff because the front wheel might try to crab or tuck under.
- ☐ Shift weight back as soon as the rear wheel touches down. This reduces weighting on the front

end of the bike.

- ☐ Use forward pressure against the front pedal (or down pressure on the coaster pedal) to help lighten the front end.
- ☐ Lift the front wheel by pulling up with your arms.
- ☐ Whip the front end around, pivoting on the rear wheel.
- ☐ Lower the front wheel.

## ROCK WALK VARIATIONS

- (1) Double rock walks.
- (2) Delayed rock walks.
- (3) Bunnyhop rock walks.

## DOUBLE ROCK WALKS

Doubles, triples, home runs ... ah, quadruples. Multiple rock walks. As soon as you finish the first rock walk, launch into the next. Here's the scoop for duping your rock walks.

## DOUBLE ROCK WALK TECHNIQUE

- ☐ As soon as the front tire touches down completing the first rock walk ...
- ☐ Shift forward.
- ☐ Lift the back end and ...
- ☐ Whip into the next one. Don't coast, keep that rubber smokin'.

## DELAYED ROCK WALKS

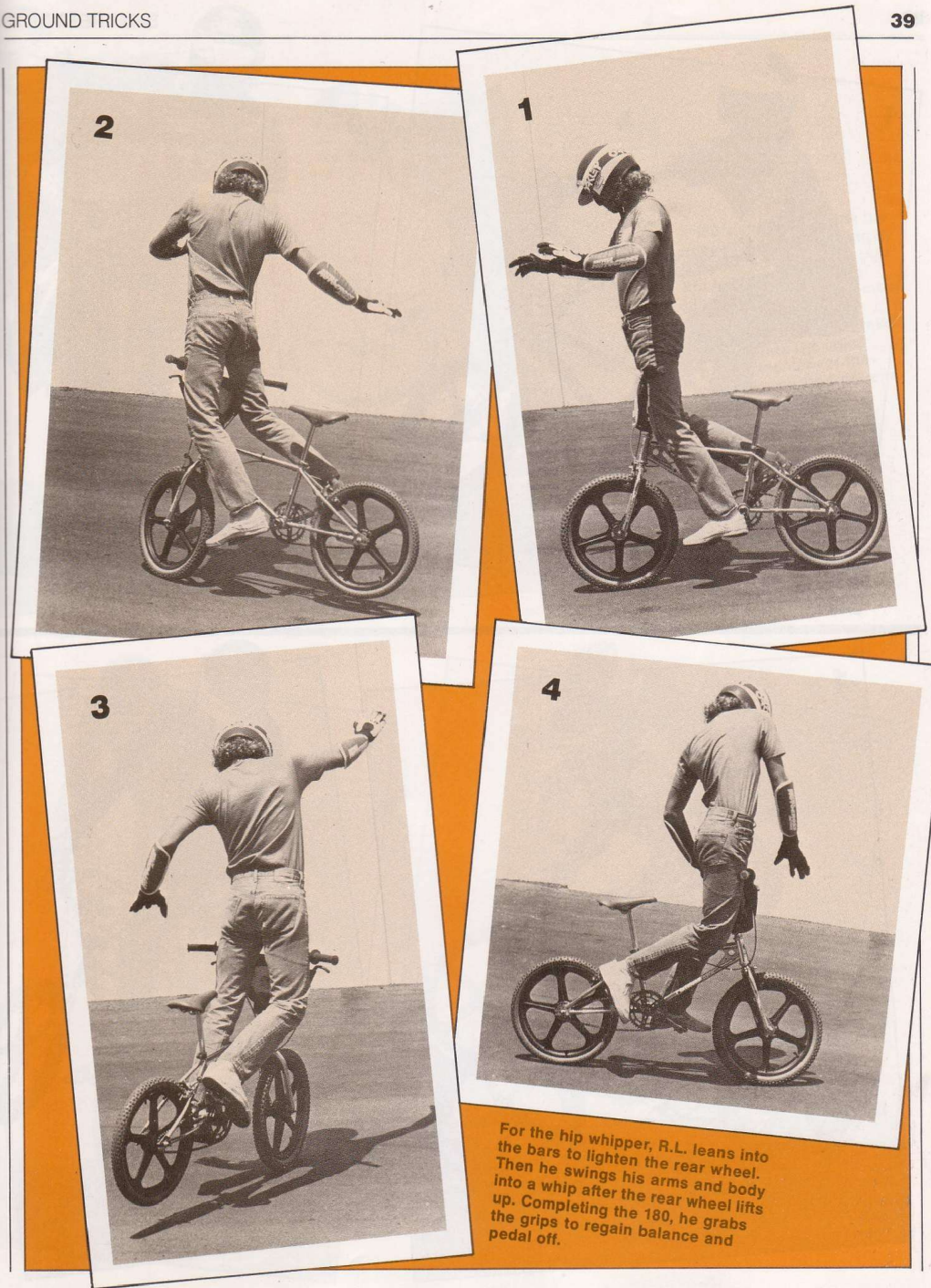
Think of a yummy Oreo cookie. Two chocolate wafers with a thick vanilla icing sandwiched between. For delayed rock walks, a rollback is the vanilla icing between a pair of semi-circle wafers.

## DELAYED ROCK WALK TECHNIQUE

- ☐ Complete the first half of the rock walk, the 180, setting the rear wheel down softly.
- ☐ Roll backwards a bit. Then ...
- ☐ Hit the coaster brake or use forward pedal pressure (which is smoother) and ...
- ☐ Lift up the front wheel and ...
- ☐ Begin the 180 spinner that completes the rock walk.

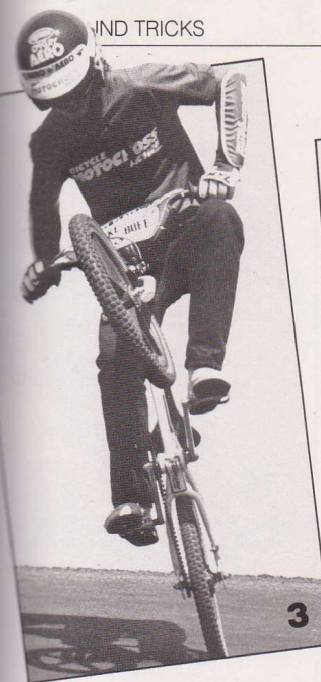
## BUNNYHOP ROCK WALK TECHNIQUE

- ☐ Bunnyhop and rotate.
- ☐ Land on both wheels after completing a 180 turn.
- ☐ Shift weight back and ...
- ☐ Use forward pedal pressure so you can ...
- ☐ Pull up on the front wheel enough to do a 180 pivot on the rear wheel.

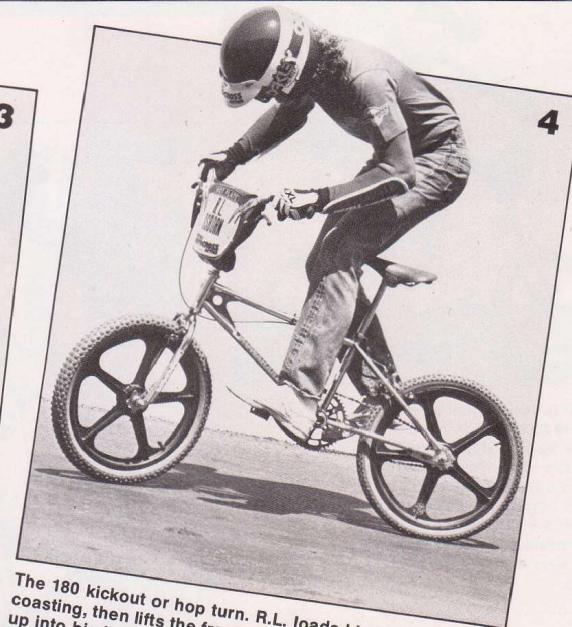
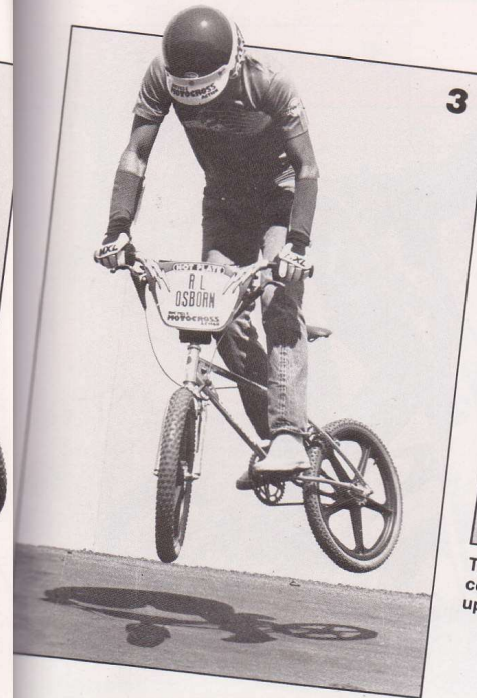


For the hip whipper, R.L. leans into the bars to lighten the rear wheel. Then he swings his arms and body into a whip after the rear wheel lifts up. Completing the 180, he grabs the grips to regain balance and pedal off.





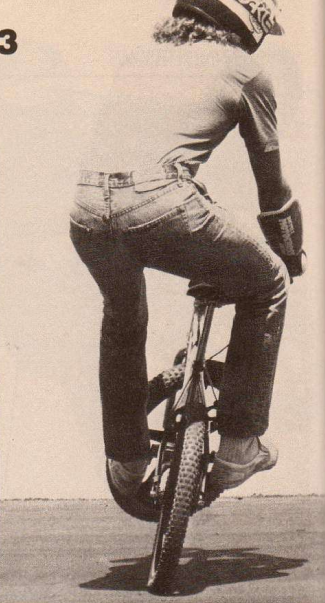
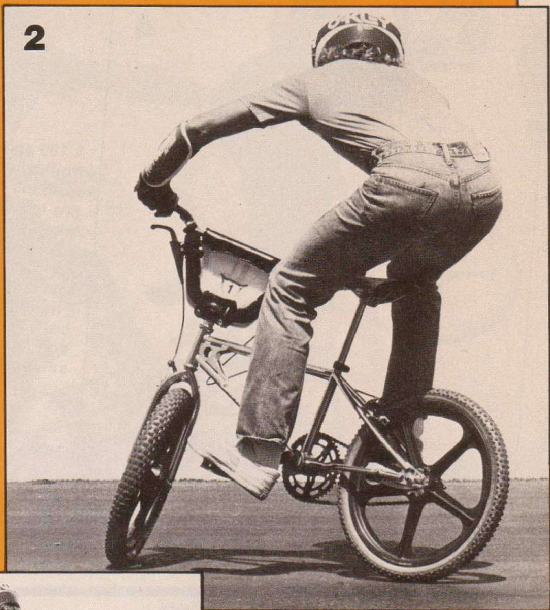
A 180 spinner. Mike lifts the front wheel after hooking it. Note his body over the rear tire to help him pull the bike up. As the bike comes up, he whips around, applying the coaster brake to accelerate the spin. Then he leans over the bars to lower the front end and complete the semi-circle turn.



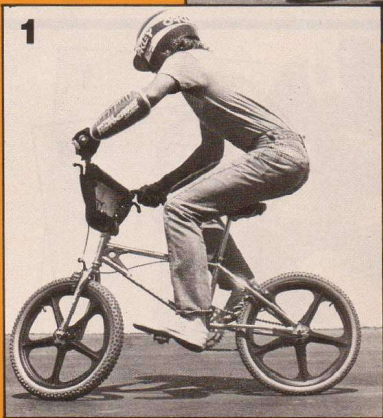
The 180 kickout or hop turn. R.L. loads his legs while coasting, then lifts the front end after hooking it, and springs up into his hop, turning the bike in mid-air.



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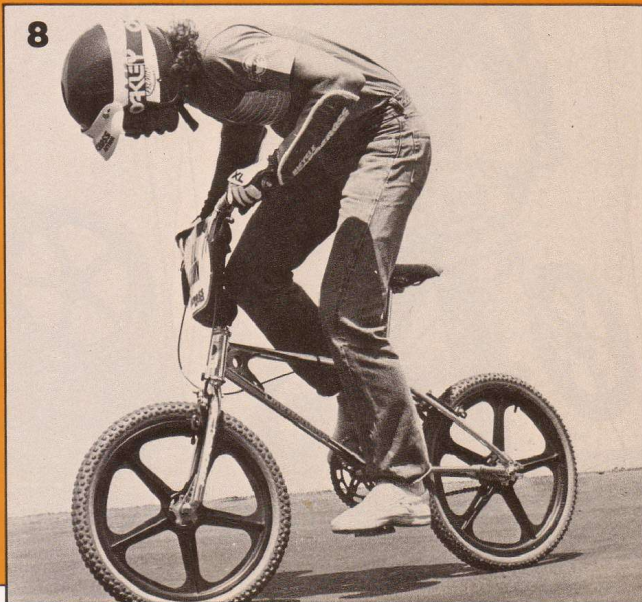


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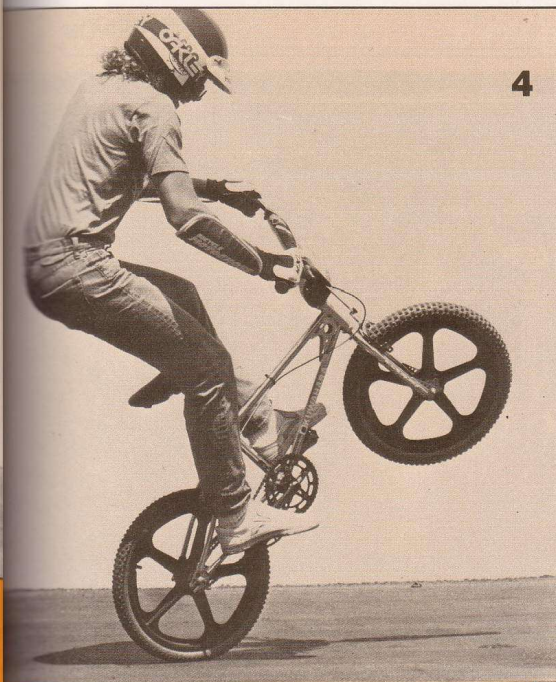


A 360 ground spinner, R.L. begins to hook the front wheel while dipping down and back to load his legs. He continues to turn the front wheel until he lifts it and begins his spin. He pulls the bike up into his body to accelerate the spinning action, then sets it down and pedals away.

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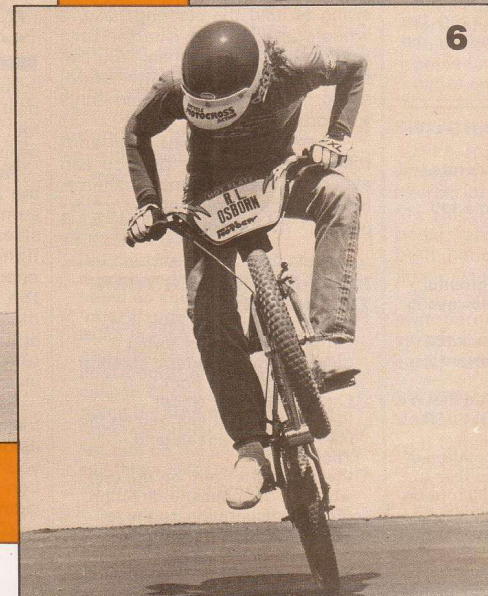
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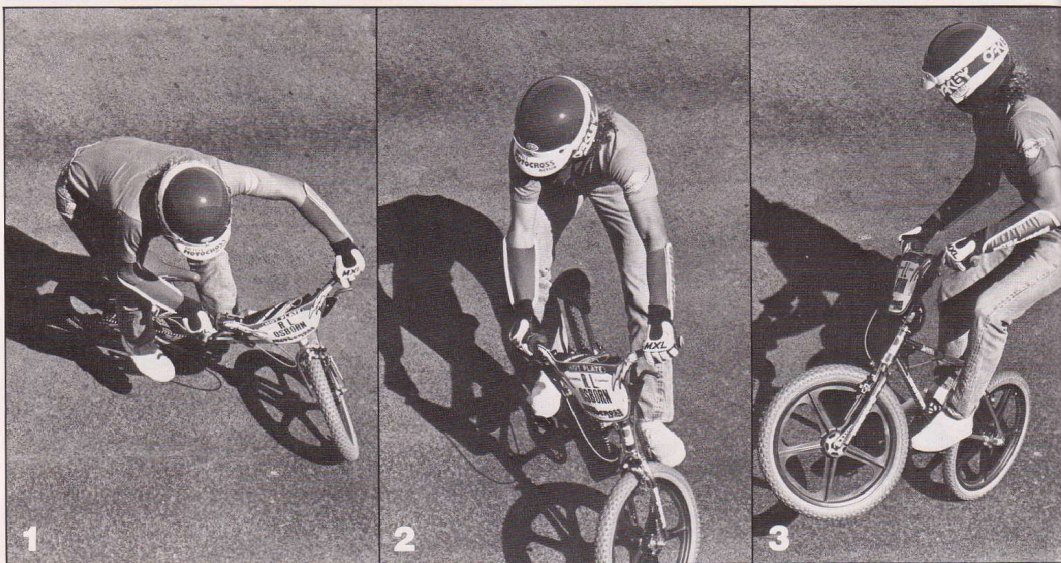
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### 360 WHIP FLOATER

The whip floater is a hop mod of the 360 spinner. This round-trip whipper pairs a slightly-more-than-180 hop turn and a slightly-less-than-180 spinner. It is similar to the bunnyhop rock walk, but with the floater you land on the rear wheel after the hop and keep the front wheel floating around for the full turn.

### 360 WHIP FLOATER TECHNIQUE

- ☐ Stand and coast at a moderate speed, pedals level.
- ☐ Visualize yourself turning a full 360.
- ☐ Hook the front wheel.
- ☐ Lift the front wheel and ...
- ☐ Hop the rear tire off the ground.
- ☐ Whip the bike around sideways in the air.
- ☐ Complete a bit more than a 180 turn to avoid rolling backwards when you land.
- ☐ Land on the rear wheel, on the coaster brake.
- ☐ Keep the front wheel up.
- ☐ Let the momentum and rotation of the spin carry you around to complete the less-than-180 turn on the rear wheel.
- ☐ As an alternative, try to spin an

additional 180 on the rear wheel.

### THE ROCK-AND-ROLLER TURN

The rock-and-roller is a rotating seesaw. A 360 turn is completed in four equal quarters, combining a front brake endo, a quarter turn swing around the steering head, a wheelstand, and a quarter turn spinner on the rear wheel. You can four-corner indefinitely—endo, swing, wheelstand, and spin—until your brains fall out.

A perfect four-point rock-and-roller looks sharpest, but you can experiment with different patterns. How about a three-pointer or a five-pointer? Whatever tickles your tutu.

### ROCK-AND-ROLLER TURN TECHNIQUE

- ☐ Begin with a front brake endo.
- ☐ Let the bike pivot or swing a quarter turn around the steering head. (Say to the right.)
- ☐ Land on the rear wheel.
- ☐ Pick up the front end and lift the bike up into a wheelstand.
- Then ...
- ☐ Pivot a quarter turn on the rear wheel in the opposite direction. (For this illustration, to the left.)
- ☐ Lower the front wheel. That

completes a half-circle. Repeat the sequence to complete the full circle.

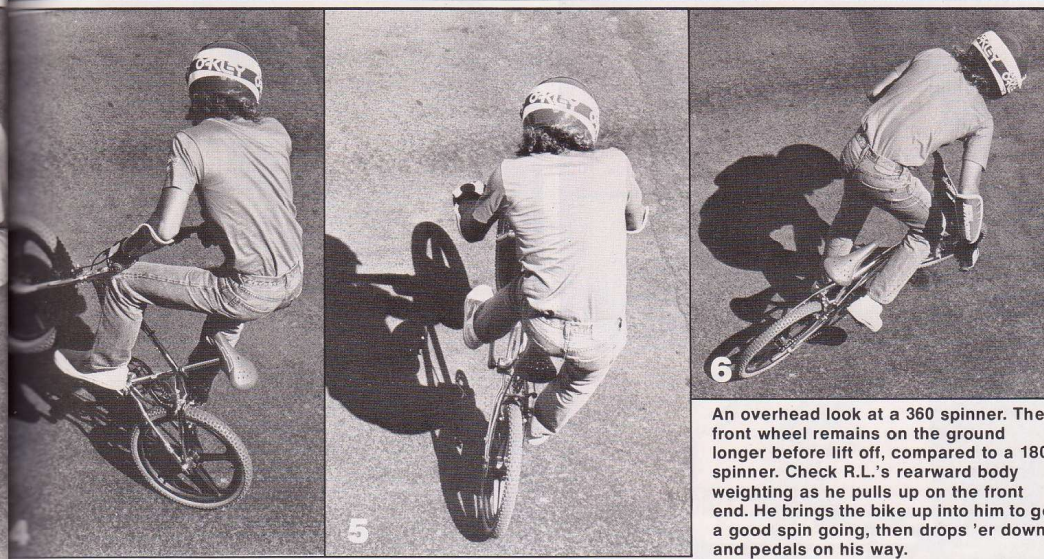
## Forward Coasters

Just coasting along isn't any big deal. It's not cool, crit, or cosmo. In fact, it's about as flashy as a family sedan at Le Mans.

Well, not necessarily. Standing on the frame while you bozo along is semi-impressive. How about a sidesaddle number, sitting on the handlebars? That's not radical enough? What about standing on the front brake caliper? That's classy coasting. So's a switch-around coaster, with the rider sitting on the bars, riding the bike backwards.

Here are the forward coaster tricks we'll be looking at, tricks to astound, confound, and dumbfound your viewing audience as you position yourself forward, backward, or sideways on your bike:

- (1) Framestander.



An overhead look at a 360 spinner. The front wheel remains on the ground longer before lift off, compared to a 180 spinner. Check R.L.'s rearward body weighting as he pulls up on the front end. He brings the bike up into him to get a good spin going, then drops 'er down and pedals on his way.

- (2) Sidesaddle barsitter
- (3) Sidesaddle forkstander
- (4) Switcharound.

### FRAMESTANDER

The simplest of the forward coasting tricks. All you have to do is get your feet up on the top frame tube while hanging onto the bars and steering the bike.

If you want to impress your fave moon babe with a framestander, flash her the peace sign while clenching a long stem rose in your teeth. On the second pass, fling her the rose and ride off mysteriously into the sunset.

### FRAMESTANDER TECHNIQUE

- ☐ Begin while coasting forward, pedals level.
- ☐ Hop off the pedals and ...
- ☐ Plant your brake foot, angled ninety degrees, across the rear of the top frame tube. Landing on the arch of your foot gives you a lot more margin for error.
- ☐ Place your free foot on the front of the top tube, pointing straight ahead. (Sometimes you can hop both feet onto the top tube simultaneously.)
- ☐ Continue coasting and steering.

### SIDESADDLE BARSITTER/FORKSTANDER

An advanced bike climber for the totally bodacious. The barsitter can also be expanded to a forkstander. For that variation you wind up over the bars (but still on the bike), perched on the front caliper while the bike coasts merrily along.

The hot tip for learning the footwork is to practice by the numbers on a stationary bike. Have a buddy or two hold your machine. Then, after you're comfortable climbing around every whichways, try it when the bike is actually ... gasp ... tremble ... shudder ... rolling.

### BARSITTER/FORKSTANDER TECHNIQUE

- ☐ Get the bike into a good coast.
- ☐ Hop up on the top tube of the frame as you would for a framestander.
- ☐ Bring the left foot between your arms, move it over the bars, and plop it down on the front brake caliper. At this point you'll be riding the bike sideways—your right foot on the top tube and your left foot on the caliper. You could call this a sidestander.
- ☐ Sit down on the crossbar pad and ...
- ☐ Quickly swap hands on the grips.

You're now doing a sidesaddle barsitter.

- ☐ To go for the forkstander, bring the right foot (on the top tube) up over the bars.
- ☐ Lay the right foot gently on top of the left foot on the caliper. There won't be much room for it. You can also rest it on the gooseneck.
- ☐ Keep coasting. You're now doing a forkstander.
- ☐ To get out, reverse the entire procedure, hoping you don't run out of coasting speed.

### SWITCHAROUNDS

Bike rolling forward, rider reversed or switched around, facing the rear of the bike. Once switched, the rider can continue coasting, pedal forward, or pedal and pull both hands off the bars to flash finger signals.

R.L. and Mike have different switcharound techniques. Mike's version is probably simpler and easier to learn.

### SWITCHAROUND VARIATIONS

- (1) Barsitter one-hander.
- (2) Barsitter no-hander.
- (3) Barsitter no-hander-no-footer.
- (4) Barsitter kick-up.
- (5) Saddlesitter switcharound.



The rock walk combines a 180 turn on the front wheel with a 180 pivot on the rear wheel. R.L. hooks the front wheel and begins to unweight the rear wheel by dumping pressure into the bars, throwing his body weight forward, and rotating to his left. His bike pivots on the front tire until the rear tire touches down, completing a 180. R.L. immediately shifts his weight back, picks up the front of the bike, and puts it into a spin on the rear tire to complete the rock walk.

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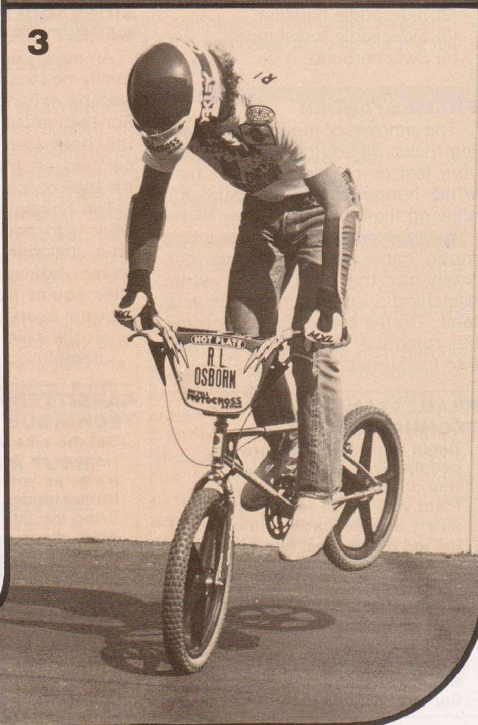
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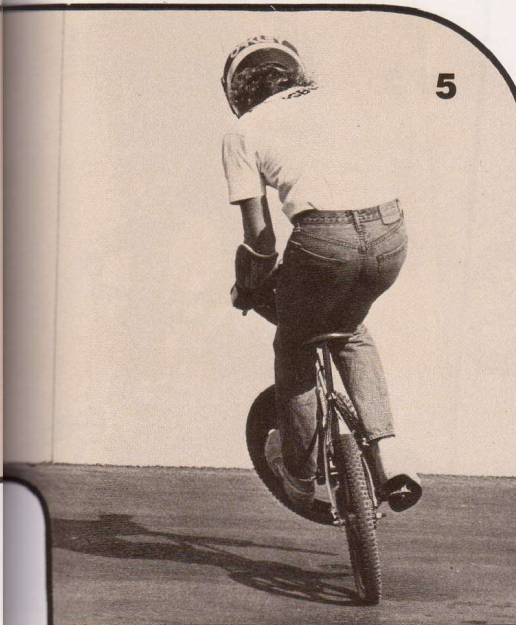
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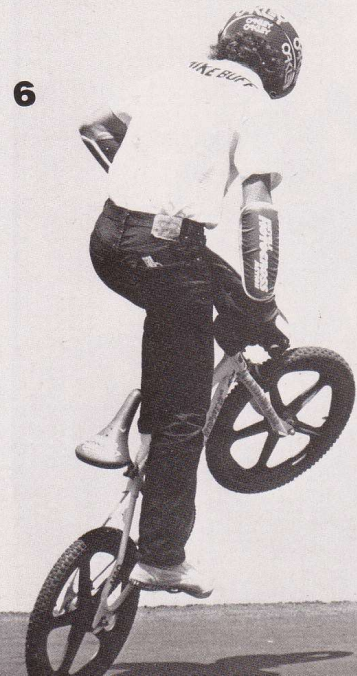
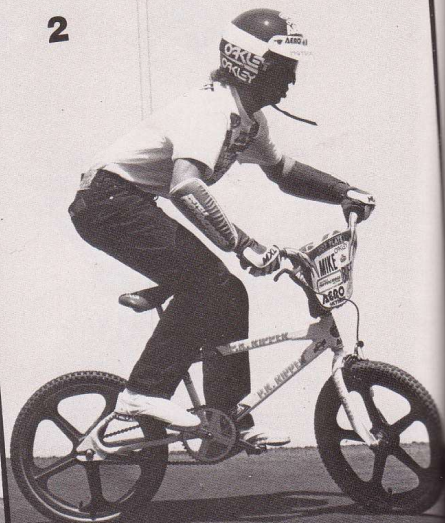
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The bunnyhop rock walk substitutes a 180 hopping turn as the first half of the maneuver. Instead of turning on the front wheel, R.L. lifts the front end to do the 180 hop turn. After landing level on both tires he would complete the sequence by lifting the front end to do a 180 spinner.







The 360 whip floater, a hop modification of the 360 spinner turn. A hop turn is teamed with a rear wheel spinner. Notice how Mike turns the front wheel before lifting it up to hop the turn. Landing on the rear wheel, he keeps the bike up in a wheelstand and whips it around to complete the turn.



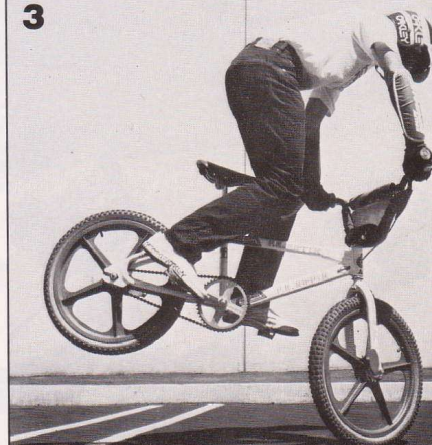
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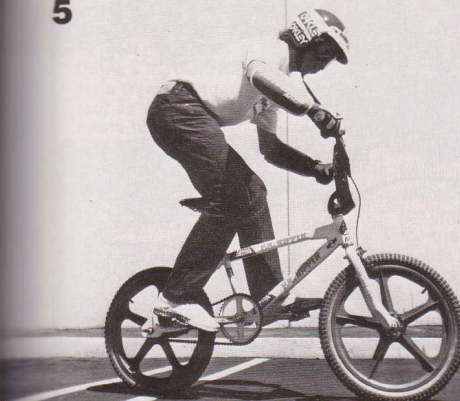
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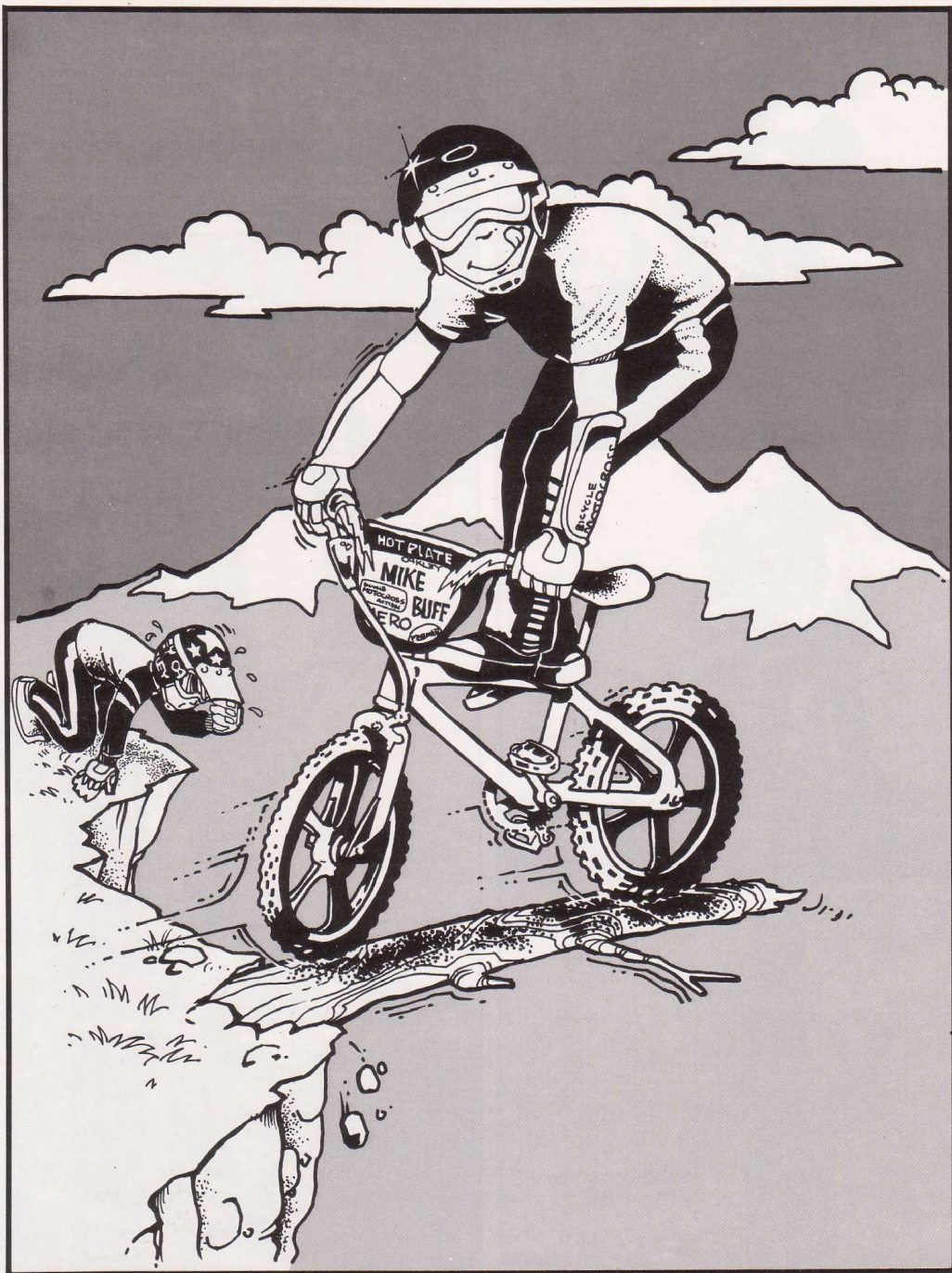


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The rock-and-roller or four-point turn begins with a front brake endo. Mike swings the bike a quarter turn to his left, sets down the rear wheel, lifts up into a wheelstand, and pivots a quarter turn to his right on the rear tire. He lowers the front wheel to complete the first half (180 degrees) of the maneuver. Repeating the front brake endo, pivot, wheelstand, pivot sequence completes a full 360 turn.







### R.L.'S SWITCHAROUND TECHNIQUE

- ☐ Coast forward, pedals level.
- ☐ Hop off the pedals and land on the frame's top tube just as you would for a framestander. Angle the rear foot so the arch is across the frame tube. Position the free foot so it points straight ahead.
- ☐ Set the right foot back on the rear brake caliper.
- ☐ Pivot the left foot on the top tube.
- ☐ Twist and drop your buns on the crossbar pad.
- ☐ Quickly switch your hands on the grips.
- ☐ Position your feet on the pedals and crank. By this time you'll probably need more speed.
- ☐ Reverse the sequence to return to your normal riding stance.

### MIKE'S SWITCHAROUND TECHNIQUE

- ☐ While coasting forward and standing...
- ☐ Bring the right foot up over the top tube and...
- ☐ Place it on the left pedal (which should be in the down position) as you...
- ☐ Remove the left foot from the pedal.
- ☐ Pivot the right foot (on the left pedal) as you swing the left leg over behind the seat, headed toward the right pedal.
- ☐ Place the left foot on the right pedal and...
- ☐ Switch hands.
- ☐ Sit down on the crossbar pad.
- ☐ Pedal.
- ☐ To get out, reverse the sequence. Switch hands, swing the left foot behind the seat, and finally swing the right leg back over the top tube to the right pedal.

## Rollbacks

Reversing your field on a bike is called, apparently after abundant and cleverful forethought, a rollback. Bike rolling backwards. Rider facing the front of the bike—either sitting on the seat, standing on the pedals, or standing on the frame.

Normally, watching someone roll backwards on a flat surface is about as invigorating as having your toe nails trimmed by a spinach salesman. Rollbacks are really most ef-

fective as a link between tricks, a connector of class moves, either following or leading into a ground turn.

### ROLLBACKS/ROLLOUTS

Quick! For a titanium crankset and a lifetime subscription to *Holeshots & Sandwiches Quarterly*, what's the difference between a rollback and a rollout? The answer isn't carved in granite anywhere, but for the sake of clarity, we'll use the words in the following manner:

Rollbacks are ground.

Rollouts are ramp. Any backwards coasting down a ramp and then along the ground surface will be referred to as a rollout.

The techniques for rollbacks and rollouts are identical.

The basic rollback choices are:

- (1) Straight (seated or standing) rollback.
- (2) Rollback to a turn.
- (3) Straight framestander rollback.
- (4) Framestander rollback to a turn.
- (5) Straight barsitter switcharound rollback.

### STRAIGHT ROLLBACK

Rolling backwards in a straight line isn't as easy as it sounds. Ever try to run backwards? Everything is reversed. You can't see where you're going. It's like being trapped inside a mirror. You have to stifle your initial instincts and reverse your control input.

Here are some tips for more regimented and rollicking rollbacking: Watch the front wheel. Concentrate on keeping it straight. This could be likened to locking the barn door before the horse is stolen. Holding a straight line is easier than making a correction.

Keep your weight back over the rear tire. This unweights the front wheel and makes the bike easier to control.

Keep your legs stiff so you won't activate the coaster brake.

Don't make any drastic moves. Be subtle, like a canary in a china shop.

Know where you're rolling to. Use a marker, if necessary, to avoid rolling into the street or any danger area. Better yet, don't practice rollbacks anywhere near the street.

### ROLLBACKS TO TURNS

Direction changing rollback sequences include:

- (1) Rollback to a 180.
- (2) Rollback to a 360.
- (3) Rollback to a 540.

### ROLLBACK TO A 180

Here are four different ways to do a semi-circle direction change out of a rollback:

- (1) Brake pivot 180.
- (2) Pedal pivot 180.
- (3) Slider 180.
- (4) Brake pivot and hop 180.

### BRAKE PIVOT 180 TECHNIQUE

- ☐ Coast backwards, standing, pedals level.
- ☐ Use the rear caliper brake to slow, if necessary.
- ☐ Hook the front wheel to begin the 180 turn.
- ☐ Use the coaster brake to stop the bike and...
- ☐ Lift the front wheel by pulling up on the bars.
- ☐ Then pivot the bike around on its rear wheel to complete the turn.
- ☐ If you realize you're not going to complete the 180 spinning on the rear tire, then hop the rear tire off the ground and use some mid-air hip-whip to get the job done.

### PEDAL PIVOT 180 TECHNIQUE

- ☐ Coast backwards, standing, pedals level.
- ☐ Hook the front wheel to start the turn.
- ☐ Attempt to pedal forward. The front wheel will get light.
- ☐ Help lift the front wheel with arm pressure, if necessary.
- ☐ Pivot the bike around on its rear wheel to complete the 180.

### 180 SLIDER TECHNIQUE

- ☐ Coast backwards, standing, pedals level.
- ☐ Instead of hooking the front wheel slightly, turn it sharply, a full ninety degrees, causing it to slide out.
- ☐ Let the bike pivot on the rear wheel as the front wheel slides around.
- ☐ Coordinate steering out of the slide to end the turn.
- ☐ Start to pedal to restore balance after sliding.



1



The barsitter/forkstander. R.L. gets a good coast going, hops up on the top tube, and brings his left leg through his arms to position it on the front brake caliper. Then he lowers his buns and quickly switches his hands. He then lifts his left foot and brings it over to join his right foot.

2



6



7



3



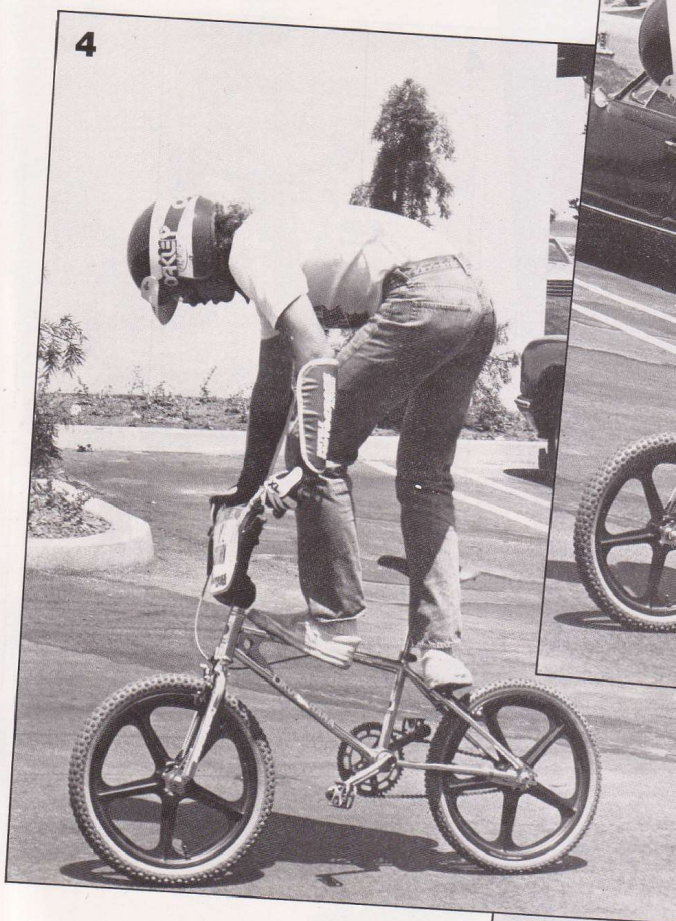
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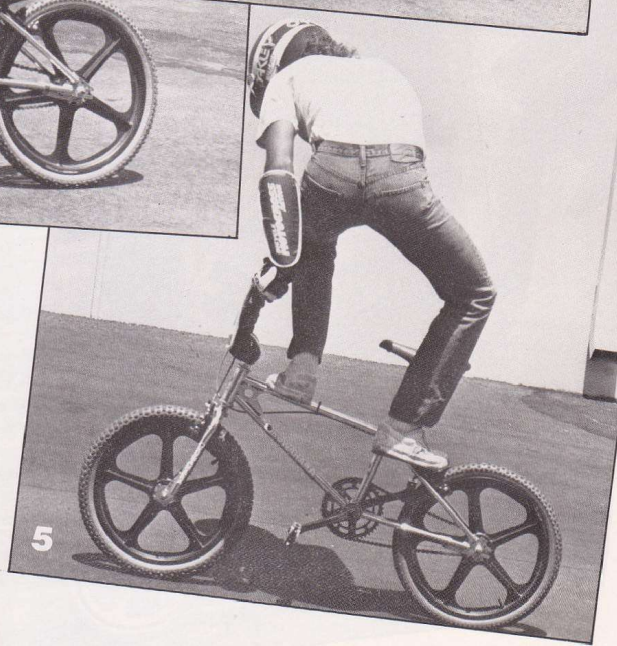
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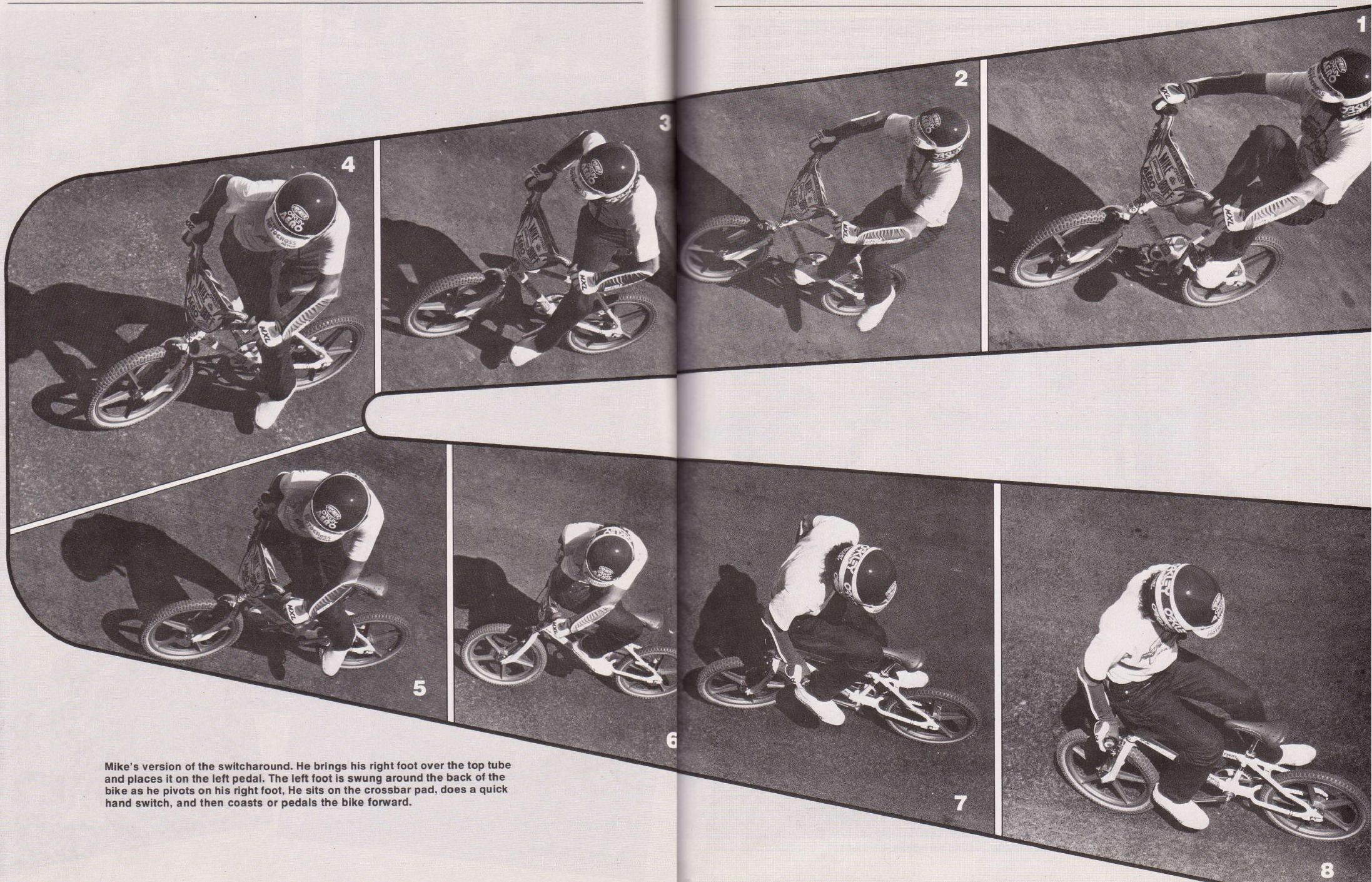
R. L.'s version of the switcharound. He hops up off the pedals, landing with the arch of his right foot angled across the frame top tube. The left foot is placed in front. He transfers his right foot to the rear brake caliper and pivots the left foot, then twists and drops down on the crossbar pad. After a quick hand switch, he moves his feet to the pedals and starts pedalling.



2







Mike's version of the switcharound. He brings his right foot over the top tube and places it on the left pedal. The left foot is swung around the back of the bike as he pivots on his right foot. He sits on the crossbar pad, does a quick hand switch, and then coasts or pedals the bike forward.



## BRAKE PIVOT AND HOP 180 TECHNIQUE

- ☐ Coast backwards, standing, pedals level.
- ☐ Hook the front wheel slightly.
- ☐ Use the coaster brake to stop the rear wheel and lighten the front end.
- ☐ Exert up pressure on the bars if necessary.
- ☐ Start to whip the bike around on the rear wheel and then ...
- ☐ Hop the rear wheel off the ground.
- ☐ Complete the 180 in mid-air and ...

- ☐ Land on the rear wheel and guide the front down.

## ROLLBACK TO A 360

Here are three different round-trip variations you can perform out of a rollback:

- (1) 360 spinner.
- (2) 360 whip floater.
- (3) 360 rollaround.

Don't forget your safety gear. These can get kind of hairy.

## 360 SPINNER TECHNIQUE

- ☐ Stand pedals level, rolling backwards with good speed.
- ☐ Hook the front wheel slightly to start the turn.
- ☐ Hit the coaster brake.
- ☐ Help lift the front wheel, if necessary, with bar pressure.
- ☐ Lift the bike as high as possible. The closer it comes to a balanced wheelstand, the easier it will be to pivot around.
- ☐ Whip the bike.
- ☐ Set it down as the full turn is completed.

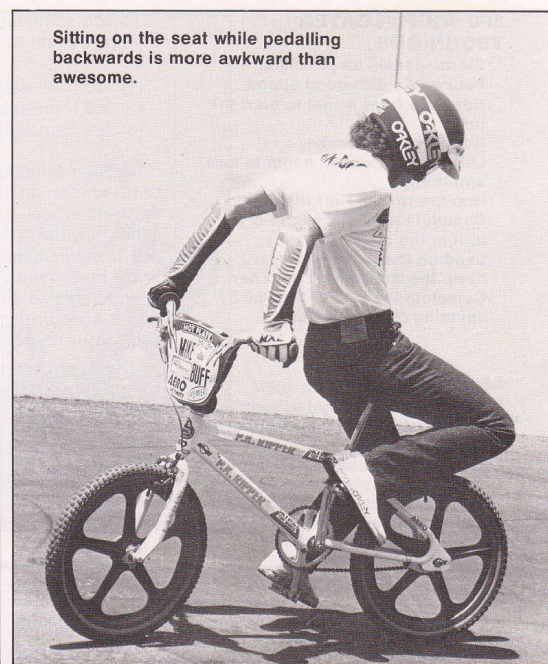


One-hander and no-hander switcharound variations.

A no-hander-one-footer.



Sitting on the seat while pedalling backwards is more awkward than awesome.



Switcharound pedalling with a kicker. Buff used the front brake to stop, then used body english to lift the rear wheel. For more styling, grab the seat with the right hand.





### 360 WHIP FLOATER TECHNIQUE

- ☐ Stand, pedals level, rolling backwards with good speed.
- ☐ Hook the front wheel to start the turn.
- ☐ Hit the coaster brake.
- ☐ Lift the front wheel, begin to turn, and then ...
- ☐ Hop the rear tire off the ground.
- ☐ Complete a bit more than a 180 turn in the air.
- ☐ Land on the rear tire and ...
- ☐ Keep the front wheel up. Then ...
- ☐ Complete the rest of the 360 by spinning on the rear tire.

### 360 ROLLAROUND TECHNIQUE

- ☐ Stand, rolling backwards, pedals level.
- ☐ Hook the front wheel to start the turn.
- ☐ Control the front wheel so that the bike continues turning a reverse circle. Both wheels remain on the ground.
- ☐ Complete the 360.

### ROLLBACK TO A 540 TECHNIQUE

- ☐ Roll backwards with good speed, pedals level.
- ☐ Hook the front wheel to start the turn.
- ☐ Hit the coaster brake hard.
- ☐ Bring the front end way up into your body.
- ☐ Spin like crazy. Lay a lot of angry into it. The hard braking and wheelstand lift are more important than hip whip for completing the 540.
- ☐ Set 'er down and do a rollout.

### FRAME STANDER ROLLBACKS

For something different, step up on the top tube of the frame while rolling backwards.

Rollback to a 360 whip floater. Mike hooks the front wheel, then hits the coaster brake, lifts up the front end, and begins to turn. Next, he hops the rear tire off the ground, pulling the bike up into his body. He lands on the rear tire and continues to spin, keeping the front tire up off the ground until he completes the 360.

To add some directional dazzle to the act, try one of these:

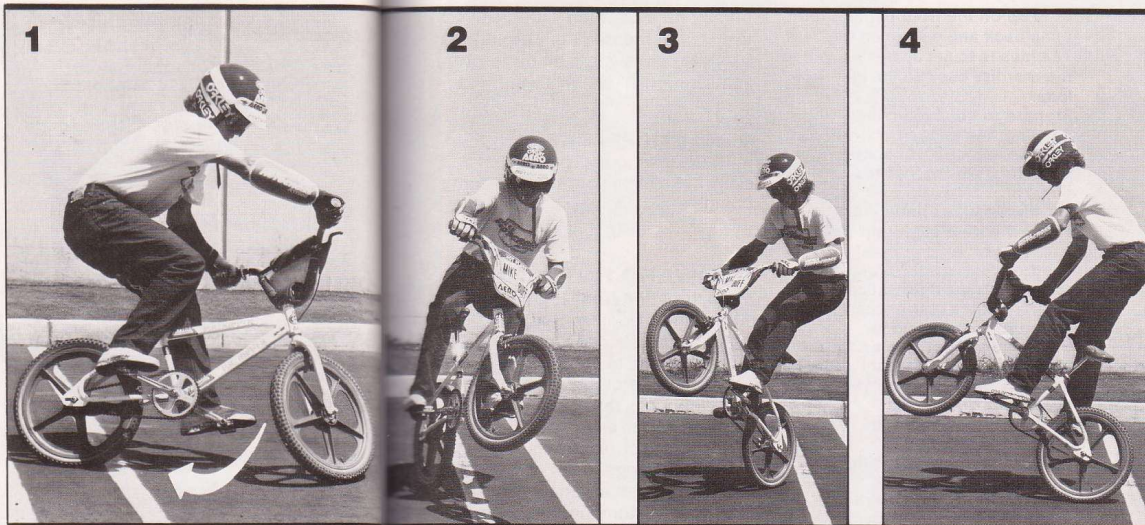
- (1) 180 framestander turn.
- (2) 360 framestander turn.
- (3) 180 framestander spinner.

For framestander turns you keep both wheels on the ground, hook the front wheel, and keep steering. Going beyond a 180 to complete a 360 is super difficult. A good hand brake really helps.

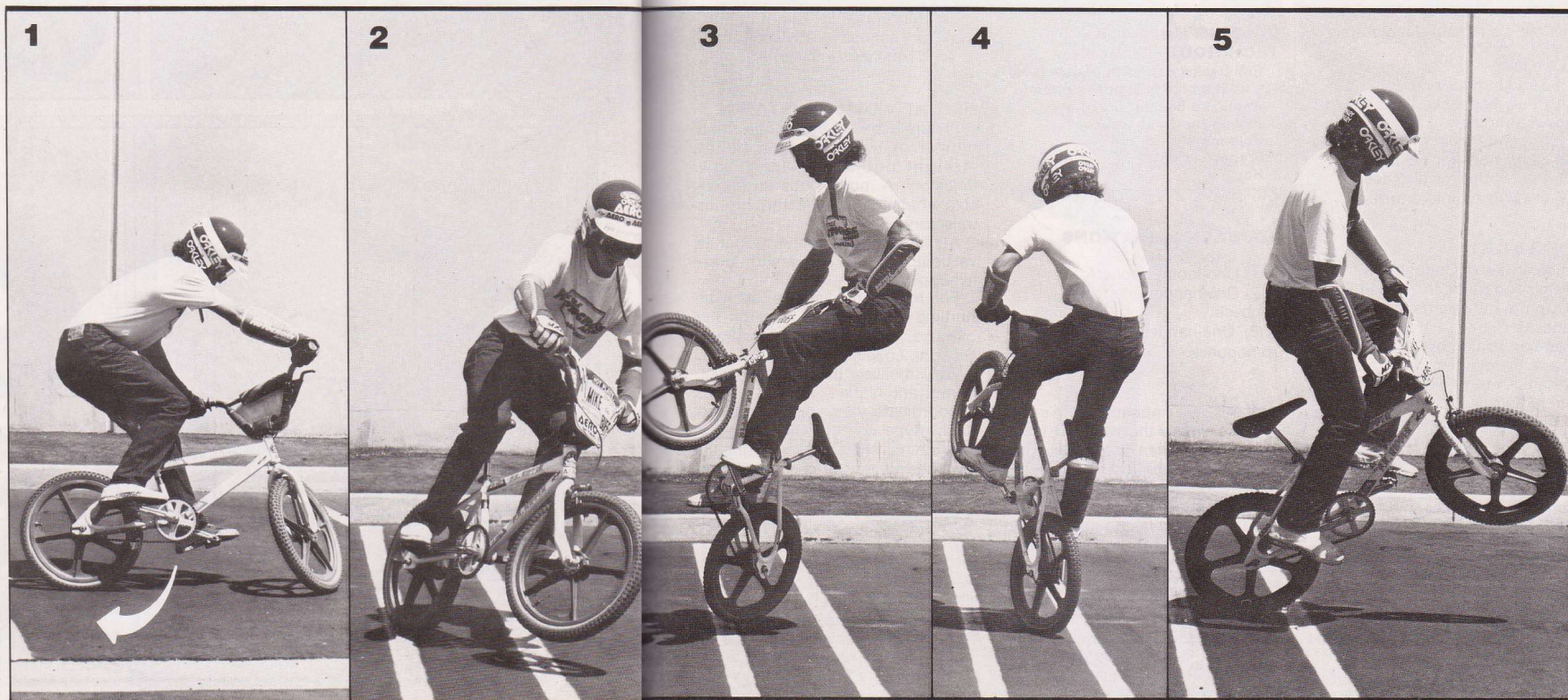
You can also spin on the rear tire while standing on the frame by using your rear caliper brake.

### SWITCHAROUND ROLLBACKS

The technique is the same as already discussed for switcharounds, only the switcharound to a barsitter is executed while rolling backwards instead of coasting forward.



Mike, rolling backwards, hooks his front wheel to start his 180 turn. He lifts the front wheel by pulling up on the bars. This allows the bike to pivot on its rear tire. Bringing the bike up higher helps its pivot.





# Hops

Once you start, odds are you won't want to stop till you're a tip top hopper.

Any kind of hopping has a one/two rhythm. Load. Unload. Coil. Spring. Compress. Thrust. Pre-hop. Hop.

Whatever you call it, you have to load the gun before you can shoot it. You have to load your legs before you hop, jump, or spring.

Step one is the pre-hop. Flexing the knees.

Step two is the hop. The loaded legs unload.

Basically, you can hop in two directions—forward or rearward. Or you can pogo up and down in place. These forward and rearward hops can be broken down further:

Hopbacks:

- (1) Straight hopbacks.
- (2) Circle hopbacks.

Forward hops:

- (1) Straight forward hops.
- (2) Bunnyhops for height.
- (3) Bunnyhops for distance.
- (4) Bunnyhops into a turn.

## HOPBACKS

Imagine Peter Cottontail with his transmission stuck in reverse while hiccupping his brains out. That's hopbacks.

You can begin hopbacks out of a rollback or rollout or from a standing start. Three choices for pogoing more motoishly.

A coaster brake is a big help. You simply ride the brake as you hop. A caliper brake won't lock the rear wheel as effectively.

### HOPBACK TECHNIQUE

- ☐ For standing start hopbacks, straddle the bike and pull it up into a stationary wheelstand.
- ☐ Level the pedals with the chainstays.
- ☐ Place your braking foot on the rear pedal.
- ☐ Grip the bars like you were hanging off the top of the Empire State Building.

- ☐ Step up on the front pedal and . . .
- ☐ Lean back and pull up on the bars. The idea is to set up having to hop the rear tire back so the bike won't loop.
- ☐ Prepare to hop by bending (loading) the knees.
- ☐ Hop. Spring up and backward, unloading the legs. At the same time . . .
- ☐ Lift the bike and bring it along. That's where a steel grip on the bars comes in.
- ☐ Land on the coaster brake. This should happen automatically. If you're using a rear caliper, keep the hand lever pulled in.
- ☐ Be prepared to pull up on the bars when you land. The front end will probably drop because you hopped back from it.
- ☐ Stabilize. Balance on the rear wheel.
- ☐ Do any variations while the rear tire is on the ground.
- ☐ Begin the next one/two rhythm. Prepare to hop.
- ☐ Hop.

### ROLLING HOPBACK TECHNIQUE

- ☐ Roll backwards, with pedals level, until the bike is almost stopped.
- ☐ Apply the coaster brake and . . .
- ☐ Pull up the front end.
- ☐ Balance.
- ☐ Prepare to hop.
- ☐ Hop.

### HOPBACK VARIATIONS

- (1) One-footer hopback.
- (2) One-hander-one-footer hopback.
- (3) One-hander-one-footer-cross-up hopback.

One-footer hopback. Here's one instance where the variation is actually easier than the basic trick. Learn the regular (both feet on the pedals) hopback first anyway. When you start messing with the one-footer, you'll find that having your free foot off the pedal helps you balance. Just stand on the brake pedal and stick your leg out between hops.

One-hander-one-footer hopback. Save this one as a curtain closer. Use it at the end of your hopback sequence. Pull off a hand as well as your free foot. For more stylin',

crank the bars ninety degrees so that you're crossed-up. Turning the bars also gives you a bit more leverage for hangin' on with one hand.

### CIRCLE HOPBACKS

The plan is to hop backwards and sideways so that your rear tire boings a big circle.

### FORWARD HOPS

To hop forward you lower the front wheel and then hop the rear wheel forward while cranking the front end up to regain the wheelstand. A plain ol' brown bag variety forward hop is rarely used for tricks.

Bunnyhops are normally made over an object or objects, or into a direction change. Each type of bunnyhop requires a variation of technique. The stunning bunnies we'll be looking at are:

- (1) Bunnyhops for height.
- (2) Bunnyhops for distance.
- (3) Bunnyhops into turns.

### HEIGHT VERSUS DISTANCE

Picture two weapons. A rifle and a mortar. A rifle shoots a bullet straight out over a long, low trajectory. A mortar lobbs an explosive shell into a shorter, higher trajectory.

A rifle is horizontal. A mortar is vertical. It's the same with bunnyhopping.

For maximum distance, such as hurtling warm bodies lying on the ground, think rifle bullet. Fast. Straight. Low.

To verticalize, think mortar shell. Slower and higher.

Coordinate your approach speed to the type of hop. Slowing your approach, relatively speaking, allows the energy of the hop to be used for elevation rather than distance. Keep the image of the big ol' mortar shell rainbowing across the sky.

Hoppers going for height can leap a track hurdle, a milk crate, or a bicycle seat, or pop through a ring of fire. For flaming jumps, amazing aiming is necessary. You have to hop high, but not too high, while keeping bike and body in a compact package.



PHOTO BY BOB OSBORN





2



Standing start hopback. Mike levels the pedals and places his right foot on the rear pedal. Then he steps on and leans back. This lifts the front end, setting up the need to do a hopback away from a loopover. He loads his legs, then springs up, taking the bike along. He'll land on the coaster brake, ready to pull on the bars because he expects the front end to drop. He can then repeat the sequence, lifting the front end, loading the legs, and hopping up and back.

### BUNNYHOPS FOR HEIGHT TECHNIQUE

- ☐ Approach at a medium speed.
- ☐ Level the pedals and start coasting two to three bike lengths before reaching the obstacle to be hurdled.
- ☐ Pull up on the bars. Let the bike come up into your body as it wheelstands.
- ☐ Prepare to hop by dipping your butt back.
- ☐ Time your leap to clear the obstacle. It's better to leap too early than too late.
- ☐ Try to leap up and forward as high as possible. Straighten your legs. Give 'em full thrust.
- ☐ Pull the bike up and let it come into your body by flexing the knees as you fly over the obstacle. Don't sit down. Simply let the bike come up to you, using your legs as suspension dampers.
- ☐ Pivot the bike in mid-air, leveling it off as it clears the obstacle.
- ☐ The front of the bike will drop as you head back to the ground. Straighten your legs to push the rear end down so you can land on the rear wheel first. Pulling up on the bars helps too.
- ☐ Use knee flex to absorb the landing shock.

### TIPS FOR BEGINNER'S BUNNYHOPS

Begin with a small object. A curb. A cereal box. Cardboard boxes are neat because they'll collapse if you miscalculate.

Keep trying taller obstacles.

Work on coordinating your approach speed to the height and distance you have to hop. You can do li'l baby hops with virtually no speed. You need plenty of steam to hop over a bicycle seat.

Don't approach too fast. Remember, you're going for height.

Try to visualize the arc your rear tire will follow as it gets air and sails over the obstacle. This should help you pick the exact liftoff spot you need.

If you keep hitting the object you're hopping, try hopping sooner. You may be getting enough altitude, but leaving the ground too late. Then again, you may not be hopping high enough.

Don't try hopping taller solid objects until you have the coordination down pat. If you hit a hurdle or a bike, you're headed for tangletown.

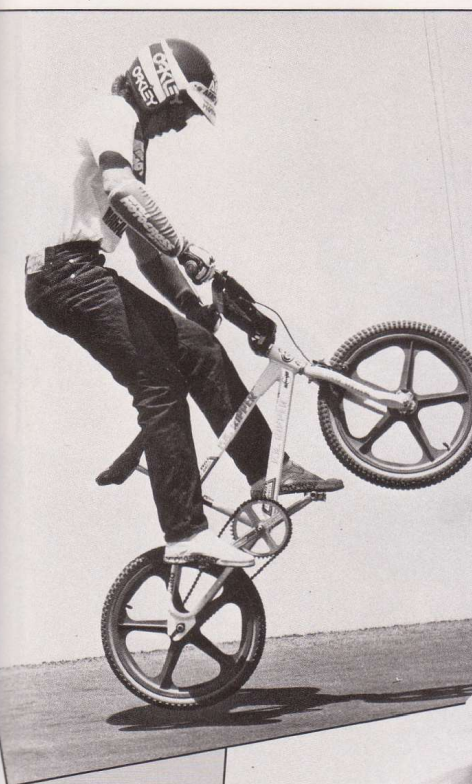
Always practice hopping over real objects rather than imaginary

things. You'll find that you only bunnyhop as high as you have to, so hopping real things is the only way to improve.

### BUNNYHOPPING FOR DISTANCE TECHNIQUE

- ☐ Think speed and low trajectory.
- ☐ Approach full bananas, as fast as possible, but still under control.
- ☐ Time the lift so you are definitely off the ground before reaching the obstacle.
- ☐ Don't angle the bike up into your body as much as you do when hopping for height. Instead, try to thrust it straight ahead. Remember the rifle bullet.
- ☐ Don't ever try bunnyhopping real people (as opposed to fake people?) until you have a total lock on this trick. That's true even if some of the real people you plan to use are dumb enough to be dummies. You have to know you can make it before you try it.

3



4





The one-footer hopback is actually easier than a standard version with both feet on the pedals.



#### HOP TURNS

The first half of a bunnyhop rock walk. You're not going for max height or distance, just enough air-time to allow a 180 turn.

#### HOP TURN TECHNIQUE

- ☐ Coast, with pedals level, until the bike has almost stopped.
- ☐ Hook into the turn.
- ☐ Lift the front end of the bike.
- ☐ Hop the rear tire off the ground.
- ☐ Whip the bike around in the air.
- ☐ Land flat on both tires.

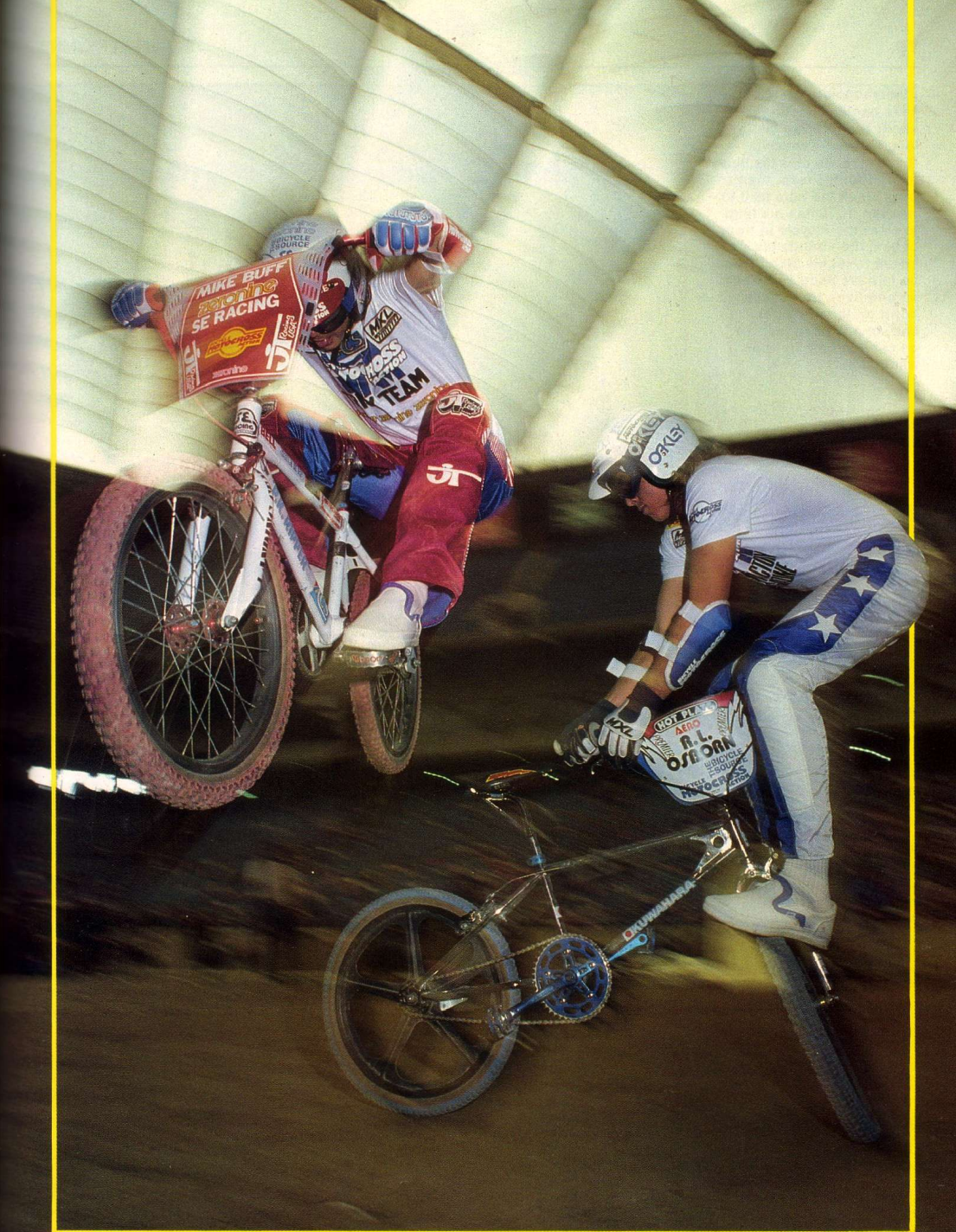
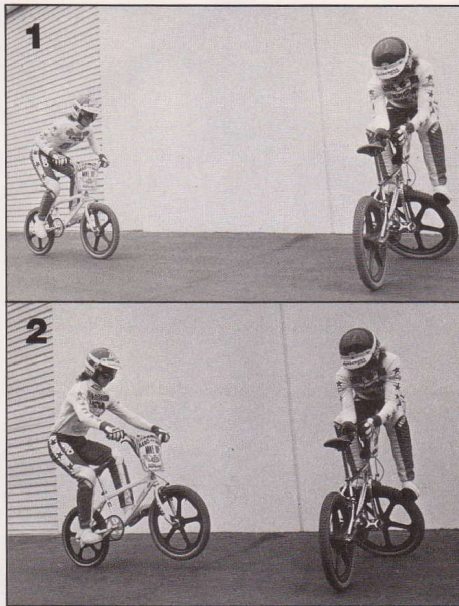


PHOTO BY BOB OSBORN



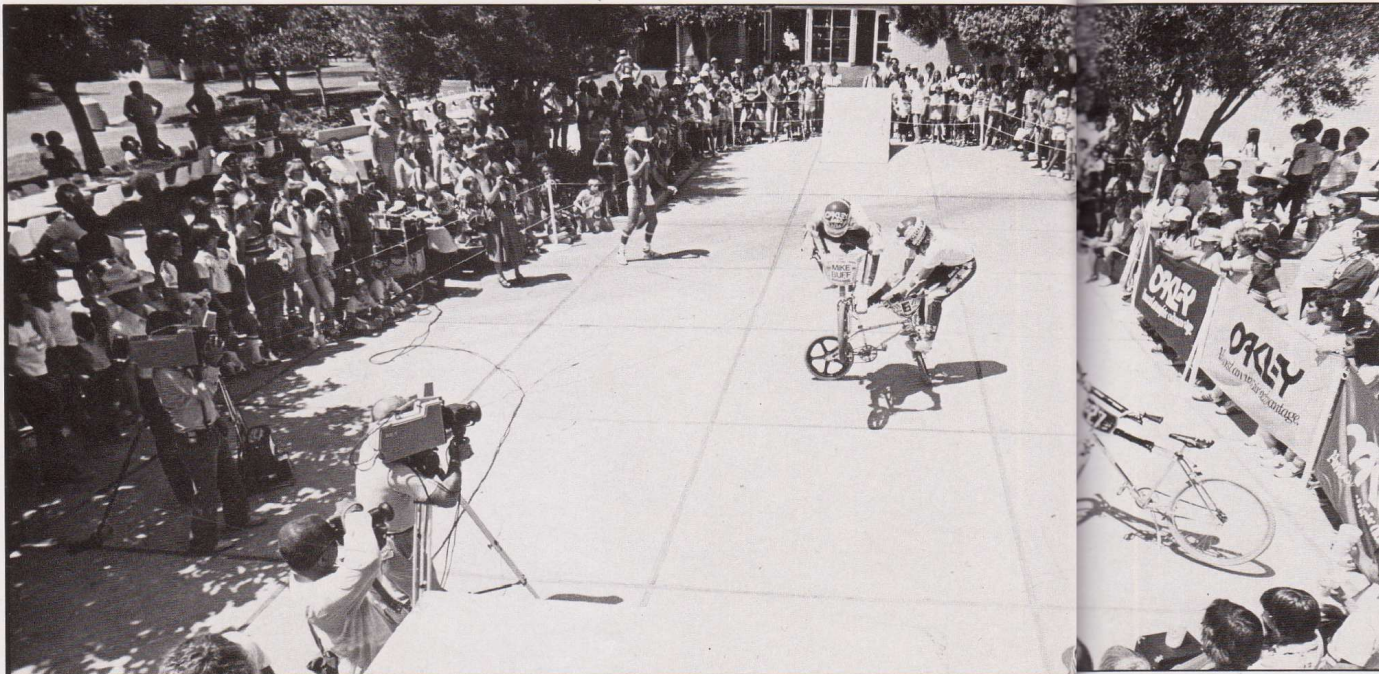
Bunnyhopping for height. Mike begins coasting about two to three bike lengths before reaching R.L.'s bike. He dips his hips to load for his leap, then pulls up on the bars as if to wheelie. He times his leap to clear the bicycle in front of him, then bends his knees to let his bike come up into his body as it sails up and over. He pushes down on the pedals to correct any nose dive so he can land on the rear wheel first.



4



5



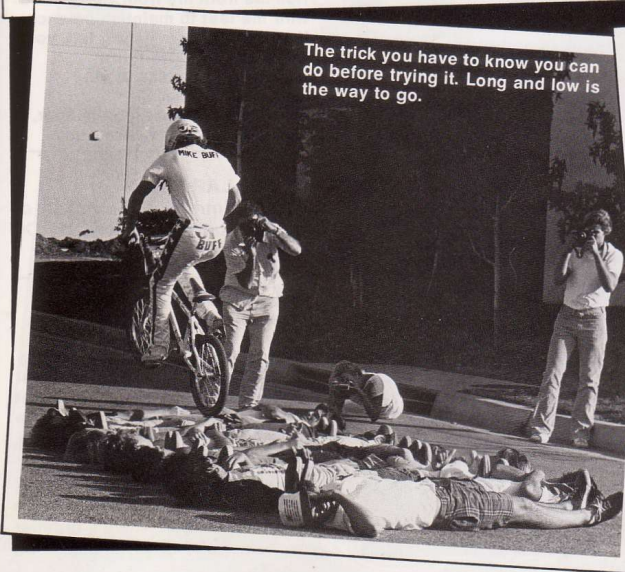
Marineland. Bunnyhopping between the trained seals and killer whale sea shows.



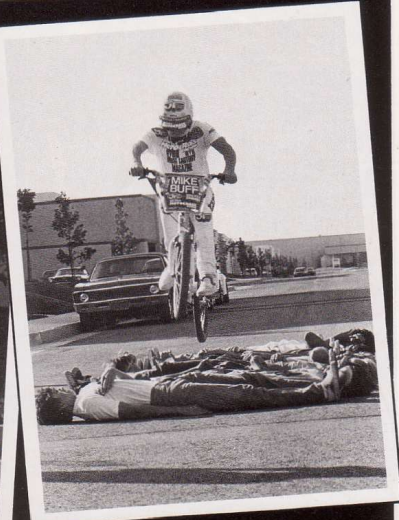


PHOTO BY BOB OSBORN

This bunnyhop was filmed for *That's Incredible*. Buff cleared 16 warm bodies.



The trick you have to know you can do before trying it. Long and low is the way to go.





"What's that, officer? Oh, no, I come here all the time."



## Stationary Tricks

Welcome to the wonderful world of going nowhere fast. In fact—going nowhere at all. Although the bike may be stationary, you can be scurrying all over the place like a spaced-out space cadet working to keep your zero-thrust sprocket rocket from plopping over on its side.

There are two basic stationary balancing acts:

- (1) Seated balancing.
- (2) Standup wheelstanding.

### SEATED BALANCING

The lazy way to fame and fortune. Stay planted on the saddle and battle balance with furious foot action.

#### SEATED BALANCING TECHNIQUE

- ☐ Sit on the saddle.
- ☐ Turn the front wheel ninety degrees to the side.
- ☐ Place your feet on the front tire, one foot on each side of the fork.
- ☐ Roll the front tire from side to side with the feet to maintain balance. If the bike starts leaning left, you have to roll the front tire underneath the bike to stay balanced.
- ☐ Variations include a one-hander, no-hander, and the rollaround.

### THE ROLLAROUND

Want to introduce the notion of motion to stationary seat feats? Do the rollaround.

#### ROLLAROUND TECHNIQUE

- ☐ Get into a seated wheelbalancer.
- ☐ Instead of using the feet on the front tire to maintain balance, use them to slowly roll the front wheel in one direction. Lead with the foot to the inside of the turn. Complete a full circle on the seat.

### WHEELSTANDERS

Wheelies aren't the only way to do a wheelstander. There's another version, a truly up front trick. You



Seated balancing. Turn the front wheel and place your right foot on the tire, jamming it against the fork. Lift your left foot. Roll the tire from side to side to maintain balance. Once you're comfortable you can remove your right hand and then your left to do a no-hander.





PHOTO BY JIM CASSIMUS



You can turn a wheelstander into a barsitter by simply sitting down on the left hand grip. Then you can remove a hand, a foot, a hand and a foot, or both feet.



literally stand on the front wheel.

The wheelstander gives you a chance to display balancing wizardry as well as improving your overall control for rolling stunts and flinging it through the air.

The wheelstander also gives your tennies and tires a chance to get together for a few how-do-you-do's.

There are two different stationary wheelstanders:

- (1) Rear facing wheelstander.
- (2) Rear facing wheelstander into a barsitter.
- (3) Forward facing wheelstander.

#### REAR FACING WHEELSTANDER TECHNIQUE

- ☐ Stand at the front of your bike, facing its rear wheel, with your left hand on the hand grip.
- ☐ Flick the front wheel ninety degrees to the right.
- ☐ Place your right foot on the front

tire. Jam your foot against the fork and try to stabilize the wheel so it won't roll.

- ☐ At the same time, take your right hand and hook a couple of fingers on the front of the seat while grasping the right hand grip. This stabilizes the bars.
- ☐ Put as little pressure as possible on the right foot as you prepare to step up with the left. Too much pressure can cause the tire to roll. Imagine yourself floating up, a butterfly bloated on helium.
- ☐ Quickly lift the left foot to the tire and balance it off against the right foot.
- ☐ You are now standing on the front tire. Try to balance without rolling the tire from side to side.
- ☐ If the tire rolls to one side, move it back under you with the opposite foot. (For a roll to the left, use your right foot to re-center your feet.)
- ☐ Clasp your knees against the bars to stabilize the front wheel as much as possible. Once you feel securely balanced, you can

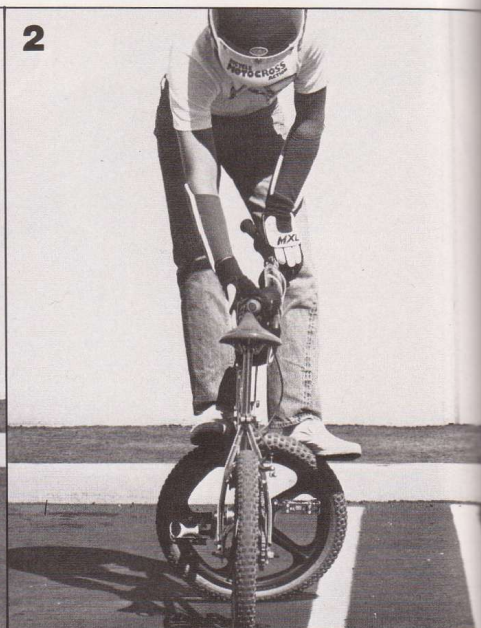
remove one or both hands or sit down on the left hand grip.

- ☐ Prepare to remove your left hand while continuing to grasp the hand grip and seat front with your right hand.
- ☐ Remove the left hand. You're doing a one-hander.
- ☐ Check that the bars are snug between your legs.
- ☐ Remove the right hand.
- ☐ Use your feet, rolling the tire back and forth to balance.
- ☐ For styling you can place your hands on your hips, cross your arms, or pull out a harmonica and start playing *Big Boss Man*, cross-harp style.

#### OTHER WHEELSTANDER VARIATIONS

- (1) Squat down instead of standing. R.L. squats when Mike does his bike bunnyhop number.
- (2) Stand on the spokes instead of the tire.



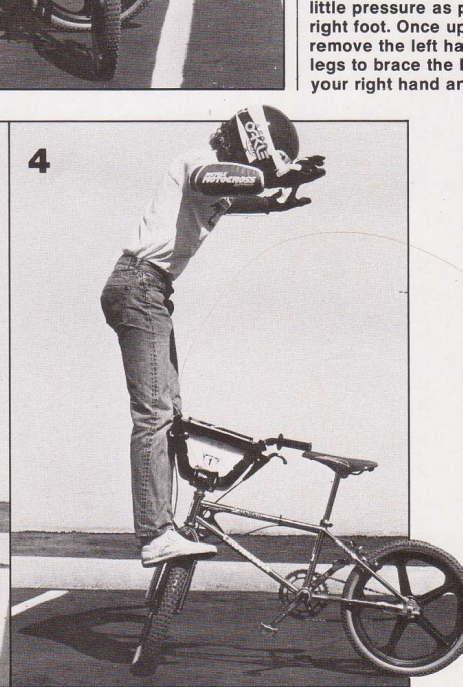
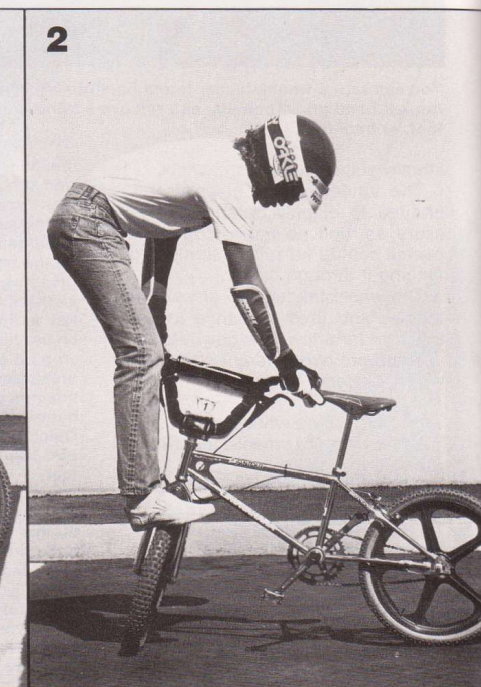
**BARSITTER TECHNIQUE**

- ☐ Do a regular wheelstander.
- ☐ Keep the right hand hooked around the grip and seat front.
- ☐ Lower yourself and shift forward a bit to plant your buns on the left hand grip.
- ☐ Secure your balance. For variations you can remove your left hand, a foot, or a hand and a foot.

**FORWARD WHEELSTANDER TECHNIQUE**

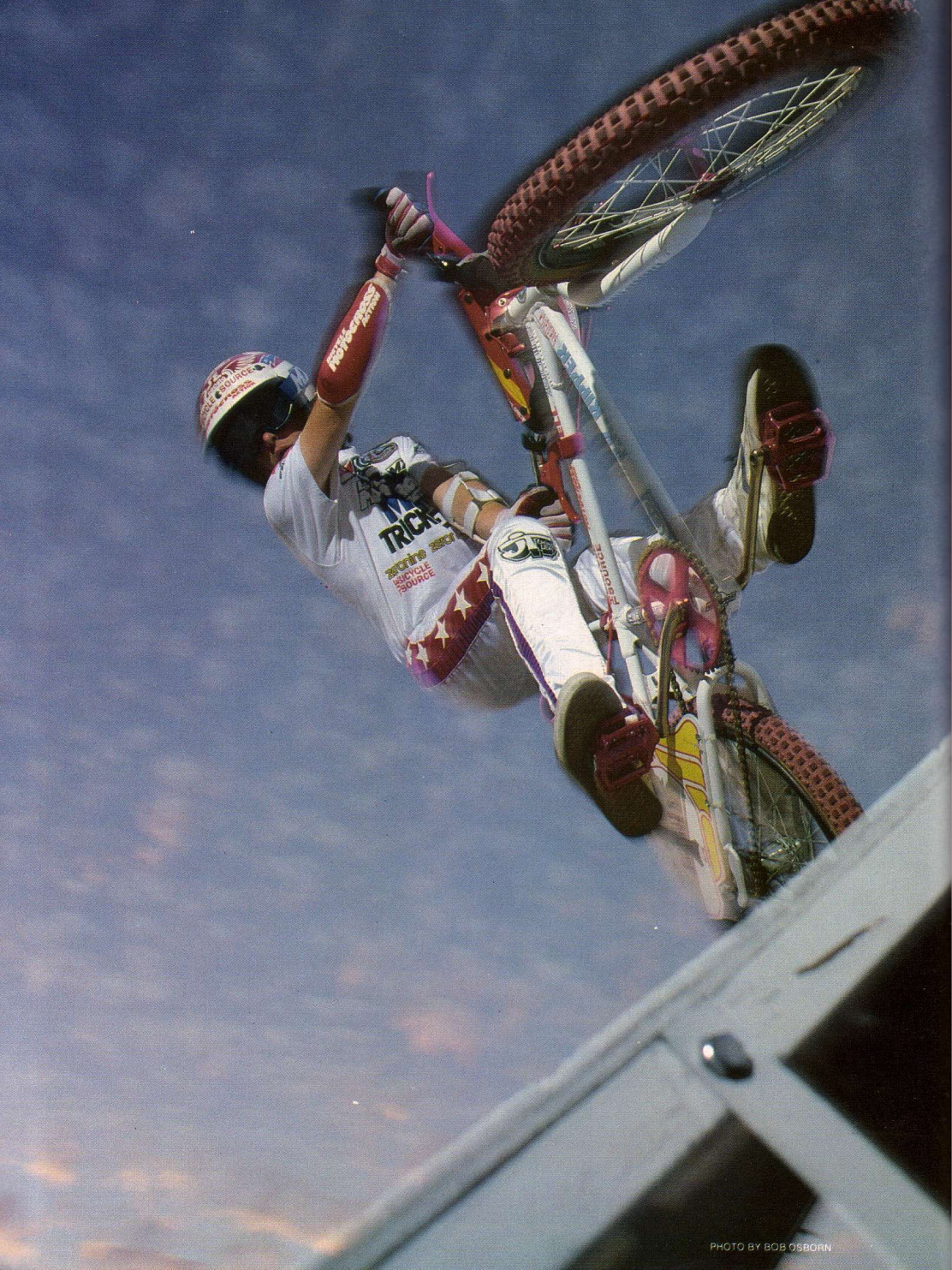
- ☐ Begin seated on the saddle.
- ☐ Turn the front wheel ninety degrees to the side.
- ☐ Place your feet on the front tire.
- ☐ Pull yourself to a standing position.
- ☐ Treat your constituents to a hang loose sign or a number one or something similar.

A no-hander wheelstander. Hold the left grip and turn the front wheel ninety degrees. Place your right foot on the front tire, jamming it against the fork while wrapping your right hand around the right hand grip and the front of the seat. Quickly lift the left foot, placing as little pressure as possible on the right foot. Once up and balanced, remove the left hand, and use your legs to brace the bars. Then remove your right hand and straighten up.



Another angle of the no-hander wheelstander.





# SMALL RAMP TRICKS

KICK TURNS ☐ RAMP SPINNERS ☐ RAMP STALLS ☐ RAMP  
ENDOS ☐ DROPOVERS ☐ RAMP JUMPS ☐ KICK TURNS ☐

If life on the level has you down, it's time to get elevated. Rampify your life. Tangle with angles. Rad ramp work is the stamp of the champ.

A small ramp is fairly easy to build. European mechanics (or dads) are great for helping out. Once your affordable portable is assembled, you'll be ready to assert yourself at getting close to vert.

Coasting up and rolling out is excellent practice for getting acquainted with your wooden wonder. Generally, with the exception of the kick turn, 540 spinner, and 180 hop

stall, you'll be rolling out when you work out on a small ramp.

Take it easy at first. If you don't, you're in for a big surprise the first time you come rolling down that sucker backwards.

Oh yeah. Remember it's rollbacks for ground tricks, rollouts for ramps.

That distinction will keep the seminary semanticists in the ranks cool, calm, and copasetic.

One final reminder. Wear your helmet on a ramp. That's a lot better than walking around pretending you had a prefrontal lobotomy. Wear the rest of your safety gear too.

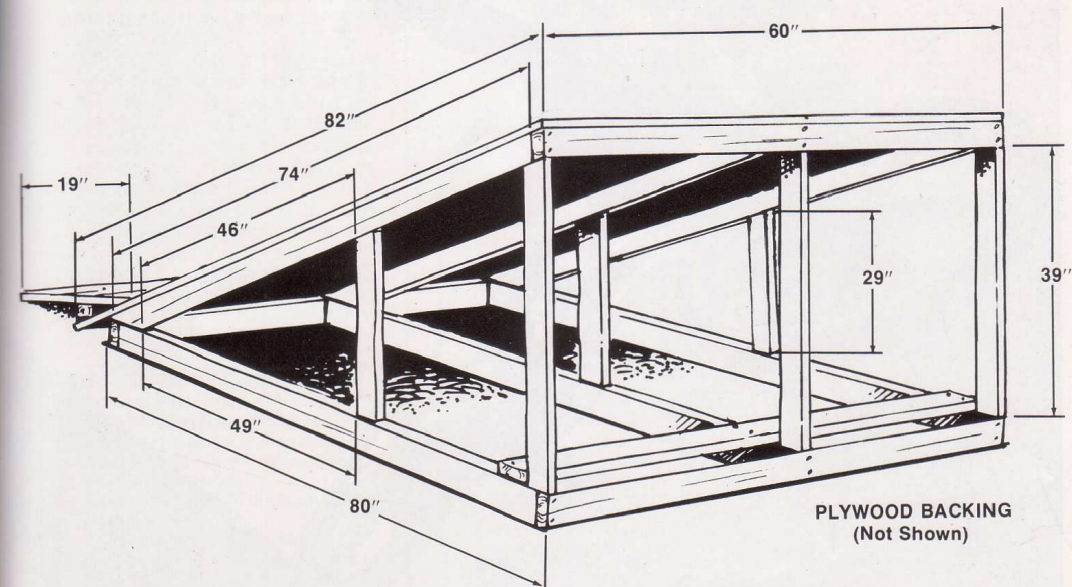
## SMALL RAMP MATERIALS LIST

**FRAMEWORK:** 2" x 4" fir, approximately 45'

**TOP SURFACE:** 1/2" plywood, 82" x 60"

**TRANSITION:** 1/2" plywood, 19" x 60"

**BACK:** 1/2" plywood, 26" x 60"



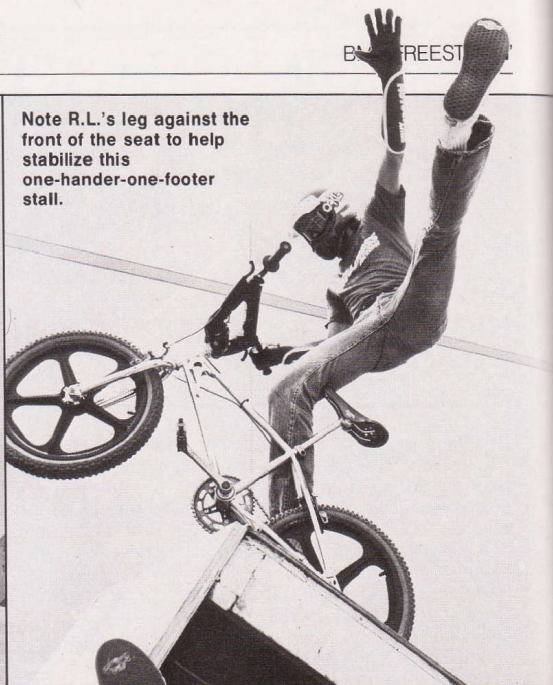
FOR BEST RESULTS, HAVE A CARPENTER BUILD THE RAMP UNLESS YOUR FAVORITE EUROPEAN MECHANIC IS A SKILLED HAMMER AND SAW EXPERT.



A one-hander hi-howya-doin' variation.



Note R.L.'s leg against the front of the seat to help stabilize this one-hander-one-footer stall.



One footin' a kick turn.



## SMALL RAMP TRICKS

### RAMP APPROACHES

There are two ways to ride up a small ramp:

- (1) Coast up.
- (2) Wheelie up.

To coast up, you just level the pedals and let your bike roll up. When you sense you're about to lose forward motion, use some reverse body thrust and pull the bike back to zippify the reverse roll down the ramp.

For a coaster wheelie approach, just unicycle it up the ramp. The front wheel will drop automatically as you ascend. Then do a rollout.

### BASIC RAMP TRICKS

- (1) Kick turns.
- (2) Spinners.
- (3) Stalls.
- (4) Ramp endos.
- (5) Dropovers.
- (6) Ramp jumps.

## Kick Turns

A kick turn is a 180-degree ramp turn on the rear wheel. On the ground this rear wheel pivot is called a 180 spinner.

Which way to turn? You need a coaster brake or you won't turn in either direction. R.L. kick turns left while Mike rotates right. Since both guys use the right foot for braking, their kick turn one-footer variations really look different. R.L.'s free foot comes off to the inside of the turn while Mike's comes off to the outside.

Try kick turning both ways. You'll probably settle on a fave side. Being able to go both ways, however, can make you a double threat.

### KICK TURN TECHNIQUE

- ☐ Approach the ramp with enough speed to carry you to the top.
- ☐ Stand and level the pedals before the front tire hits the transition board of the ramp.
- ☐ Begin to turn while the front wheel is still on the ramp.
- ☐ Apply some coaster brake and...
- ☐ Swing the bike into the turn just before the front wheel would begin riding off the end of the ramp. (Beginners will probably feel more comfortable starting their kick turns lower on the ramp.)

### KICK TURN STYLE TIPS

For classier kick turns, ride the front wheel farther off the ramp end so that the rear wheel is pivoting closer to the edge.

Generally, the slower the kick turn, the spiffier it looks.

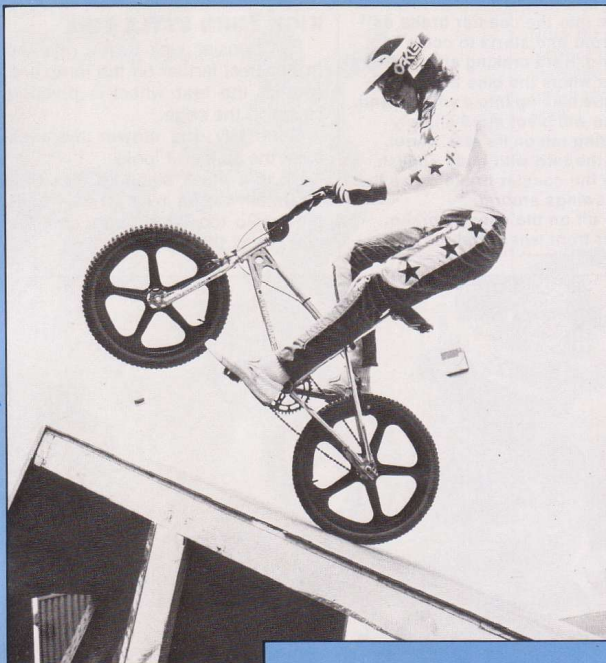
Up to a point, standing your bike up taller on its rear wheel looks better. Go too far, though, and you can get all tied up.

- ☐ Settle into the coaster brake as the front end starts to come around. Hard braking after the turn starts whips the bike around.
- ☐ Pull the bike up into a wheelstand. A bike will pivot more sharply standing tall on its rear wheel.
- ☐ Help the turn with body english.
- ☐ Keep the coaster brake on as the bike swings around.
- ☐ Ease off on the coaster brake.
- ☐ Lower front wheel and roll down.

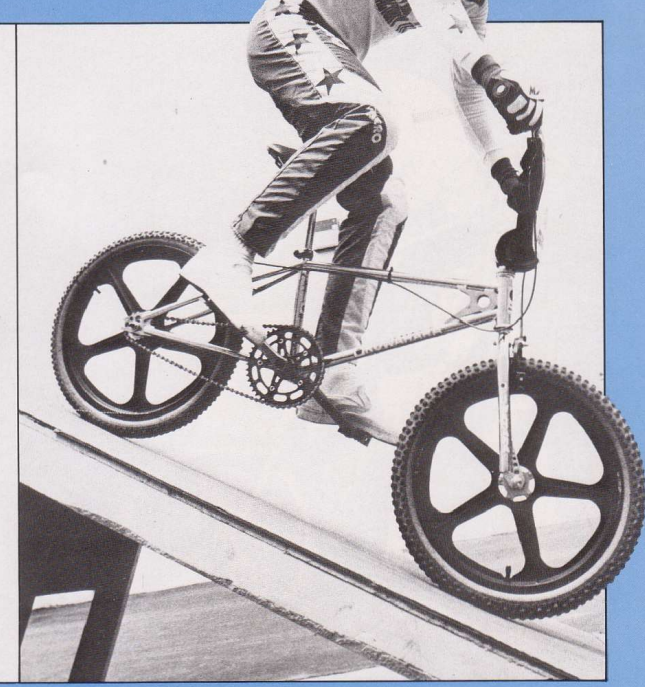
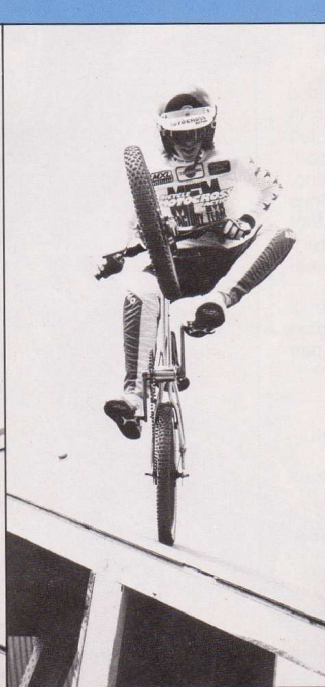


The slick kick turn artistry of Mike Buff.

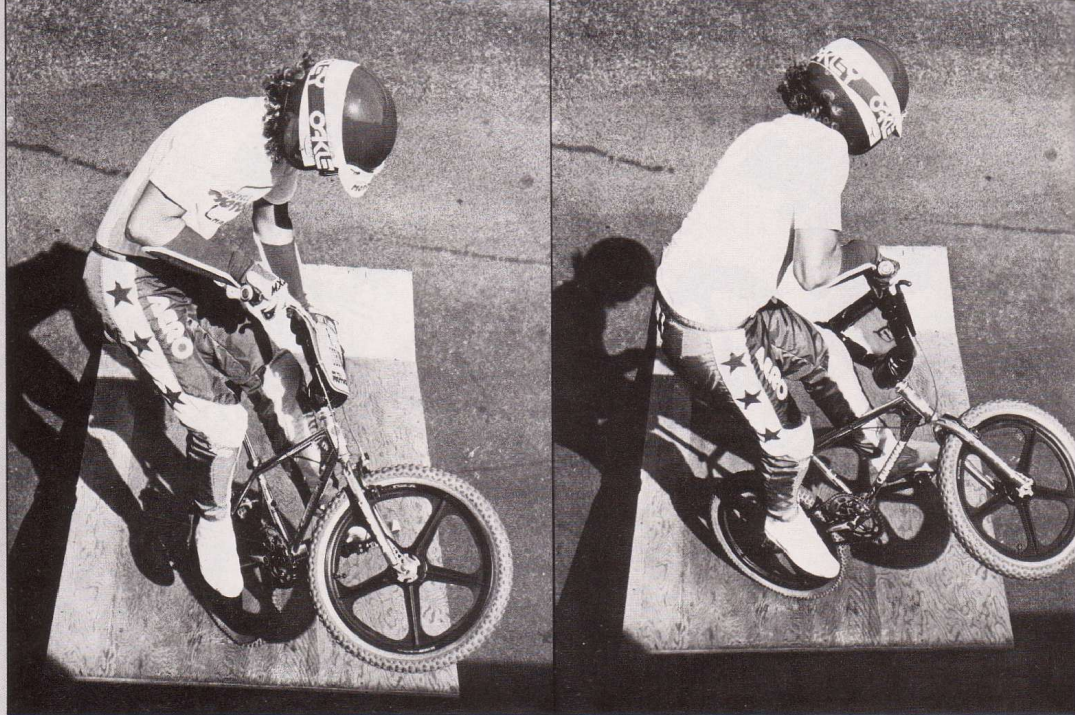
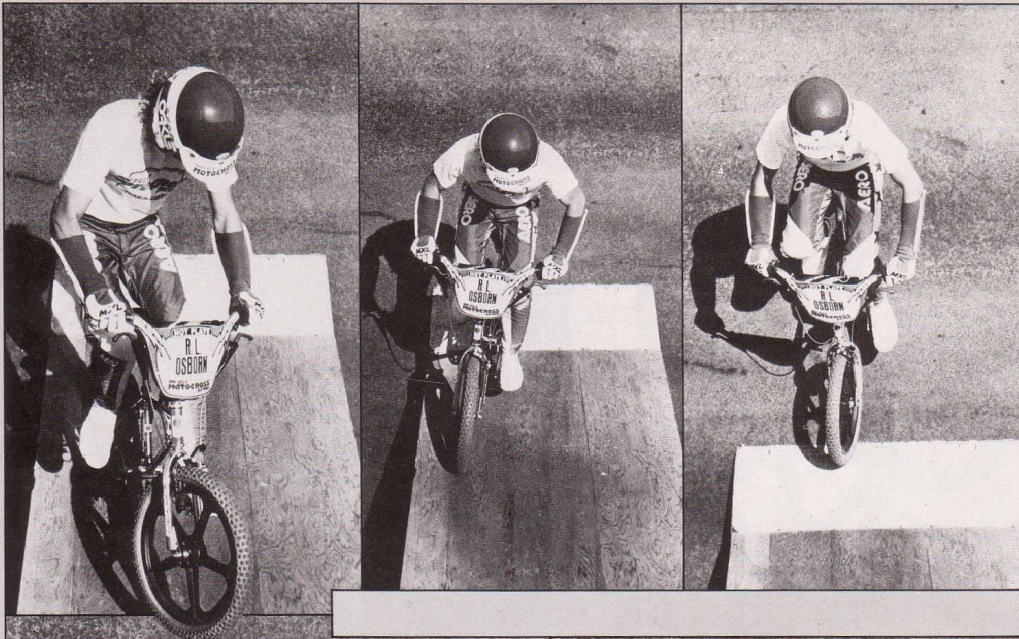




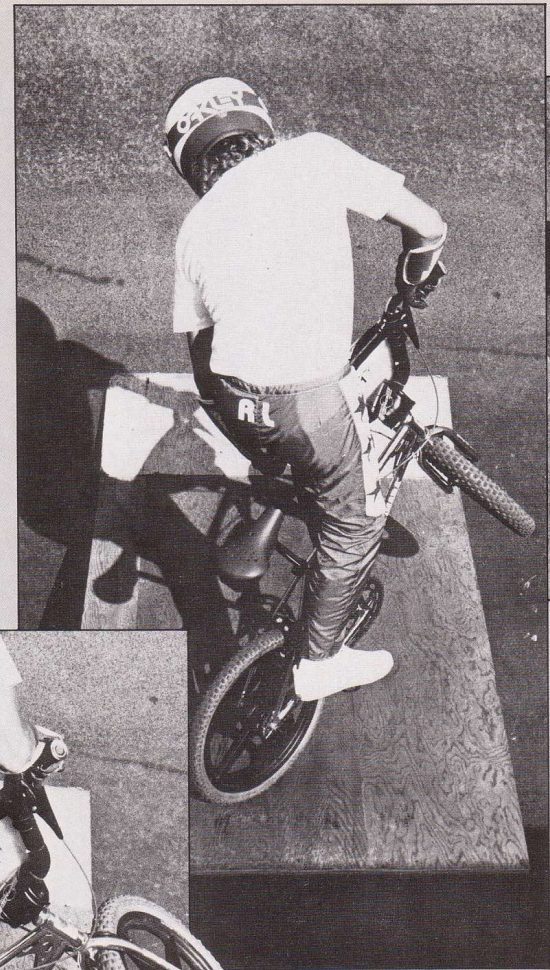
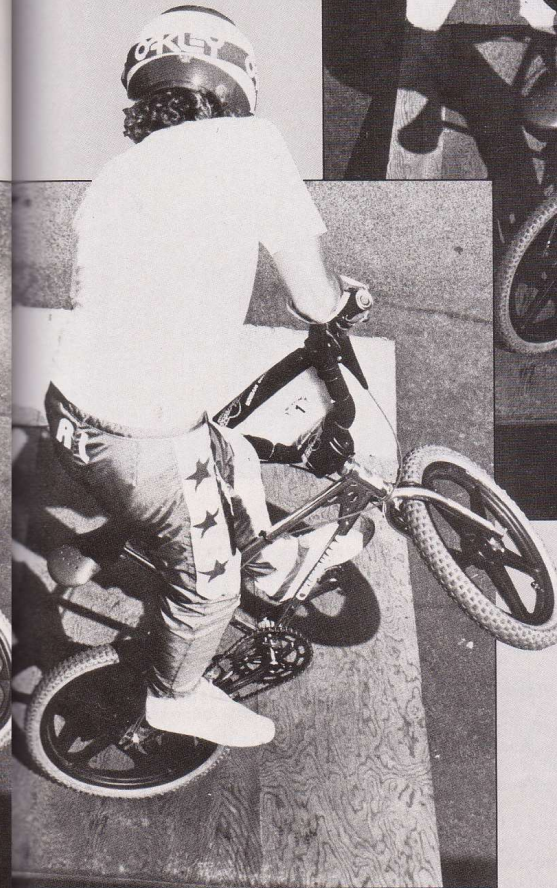
R.L. kick turns to the left. Check the body english as the bike swings around at the camera. The high lift angle requires forward weighting.





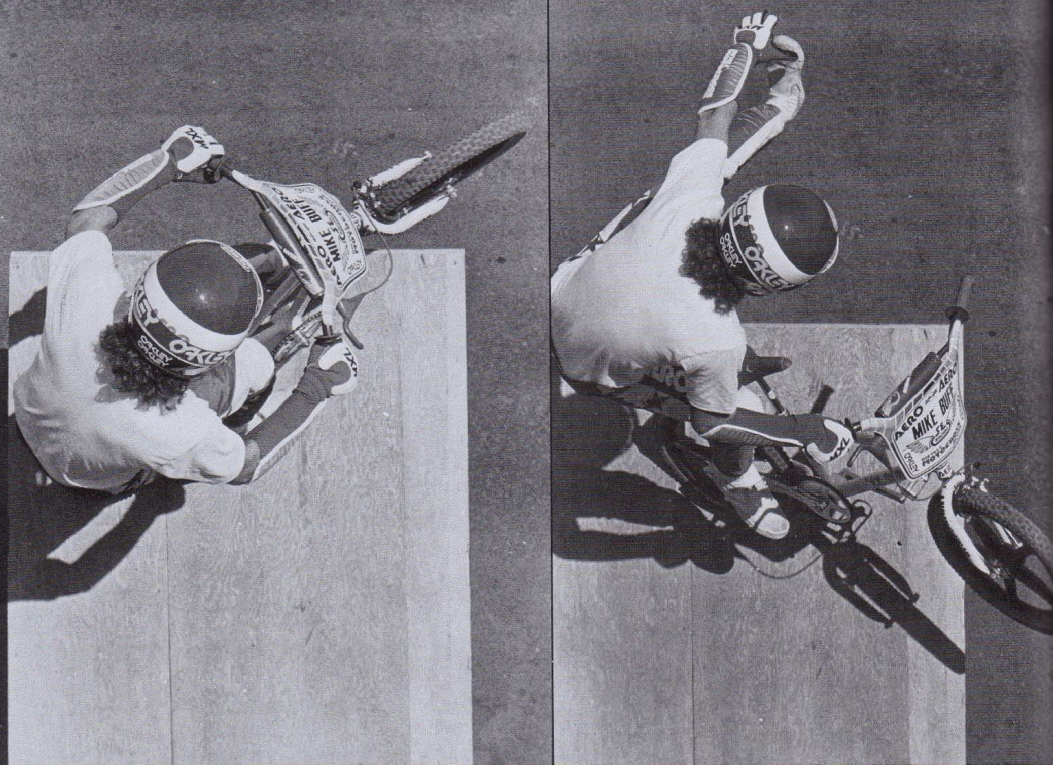


Check R.L.'s body movements as the bike pivots through a kick turn.





Anatomy of a toe-toucher kick turn. The hand shoots out to touch the foot.



### KICK TURN VARIATIONS

- (1) Hop-into-the-turn.
- (2) One-footer.
- (3) One-hander.
- (4) Double one-hander.
- (5) One-hander-one-footer.
- (6) One-hander-one-footer toe-toucher.
- (7) Cross-up.
- (8) X-up.

### HOP-INTO-THE-TURN TECHNIQUE

- ☐ Begin coasting up the ramp and then . . .
- ☐ Hop the rear wheel straight forward.

- ☐ Then kick it on around.
- ☐ Land on the coaster brake in a wheelstand.

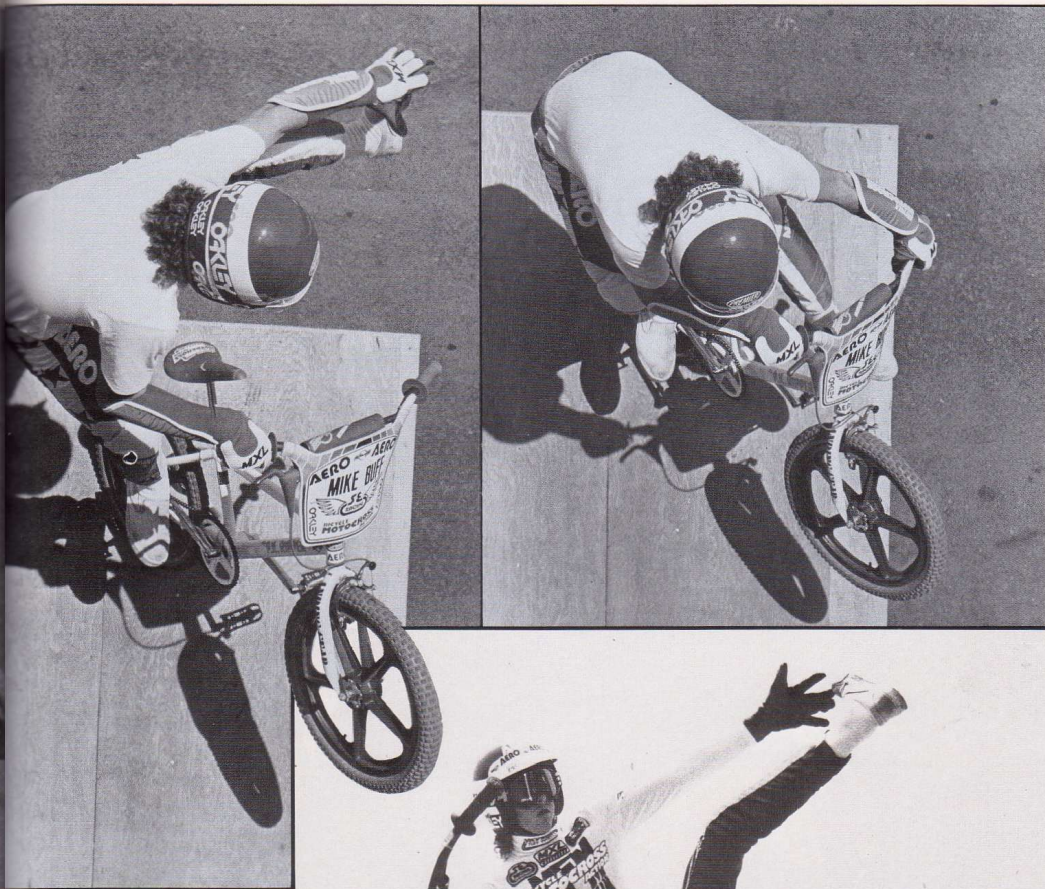
### ONE-HANDER TECHNIQUE

- ☐ Pinch your legs in against the seat for more stability as the bike begins pivoting.
- ☐ Remove the hand opposite your braking foot.
- ☐ Flash a hand sign. Number one. Thumb up. Two outs. Peace. Cover your mouth or number plate. Reach over and stop your front tire. Be innovative.
- ☐ Press the knee to the inside (downside) of the turn against the seat to help hold the bike up.
- ☐ At the same time pull up with the

- hand left on the bars.
- ☐ Return your hand to its grip before setting the front wheel down. You'll need both hands on the bars, especially if you don't set it down at exactly 180 degrees.

### ONE-FOOTER TECHNIQUE

- ☐ Settle in on the coaster brake as the bike begins pivoting on the rear tire.
- ☐ Remove your free foot just after the pivot gets started. By the time you get full extension you will probably have used up at least 90 degrees of your 180 degree turn.
- ☐ Return your foot to its pedal before touching the front wheel down.



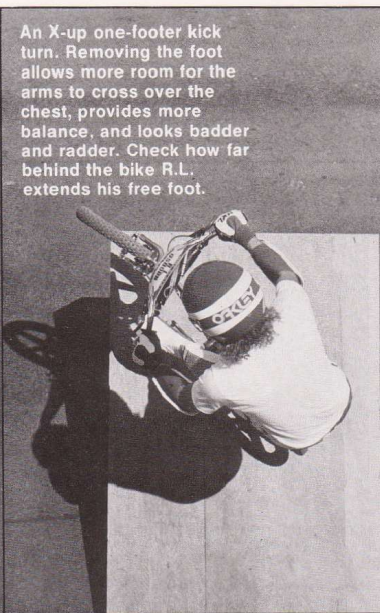
Here's the toe-toucher kick turn from another angle.



2

An X-up one-footer kick turn. Removing the foot allows more room for the arms to cross over the chest, provides more balance, and looks badder and radder. Check how far behind the bike R.L. extends his free foot.

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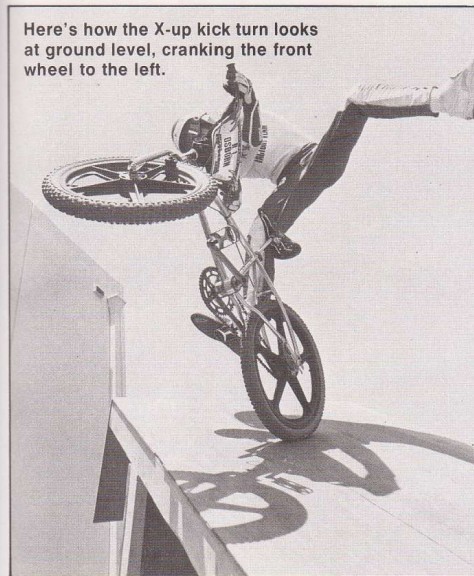


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Here's how the X-up kick turn looks at ground level, cranking the front wheel to the left.

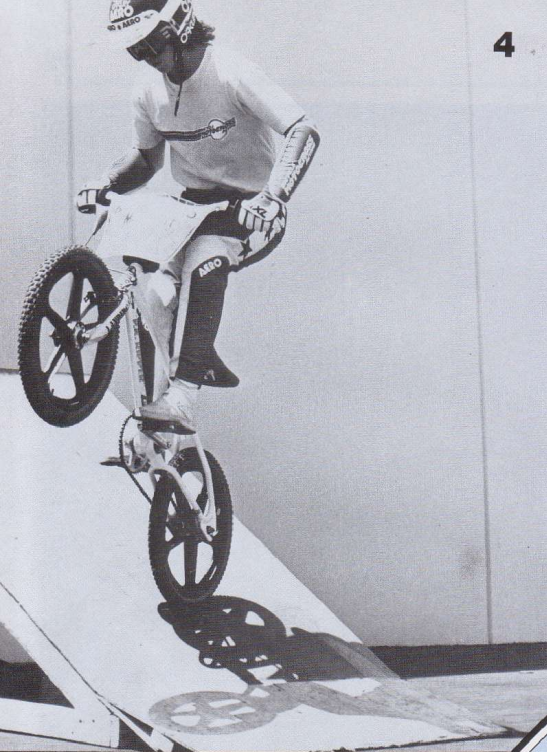


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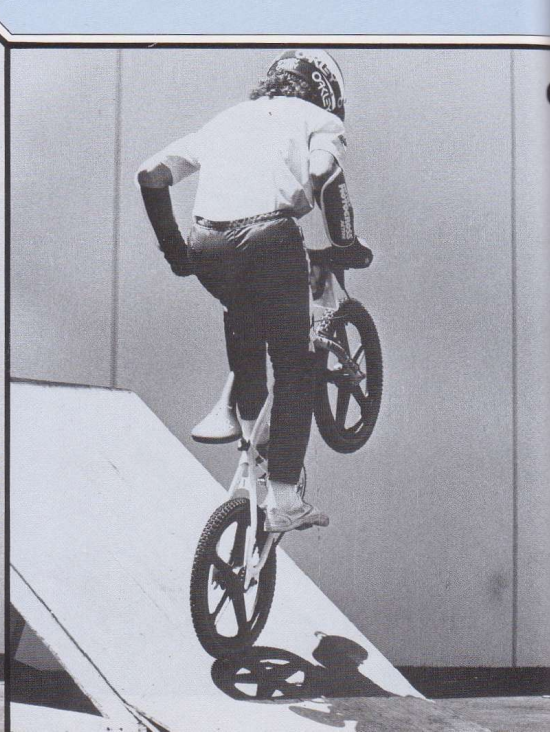


1

A ramp 540. Notice how Mike sets up his rear wheel pivot lower on the ramp than he would for a kick turn. He brings the bike way up into his body to help the whip. This also allows the front wheel to clear the upper part of the ramp as he approaches and passes the 360 mark.



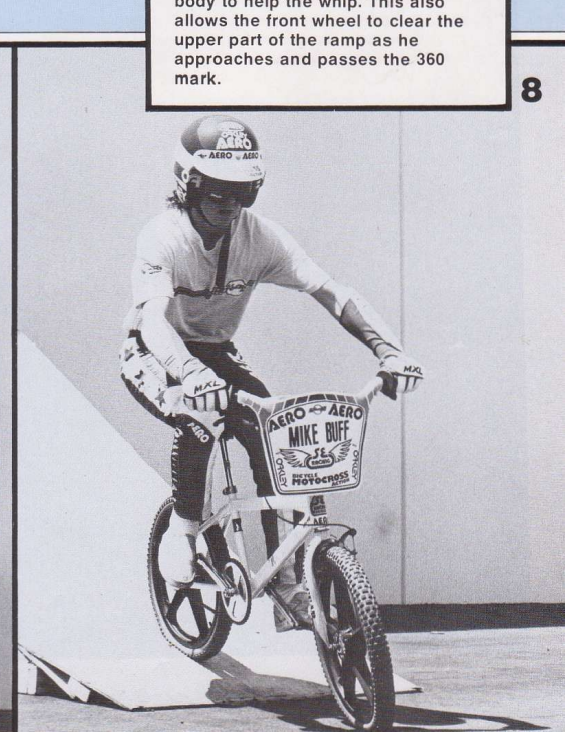
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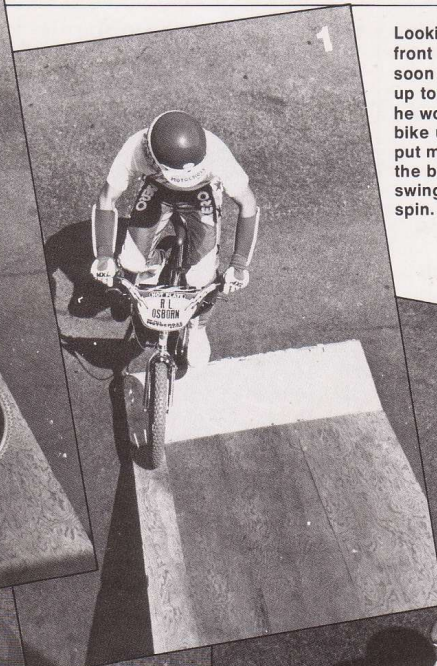
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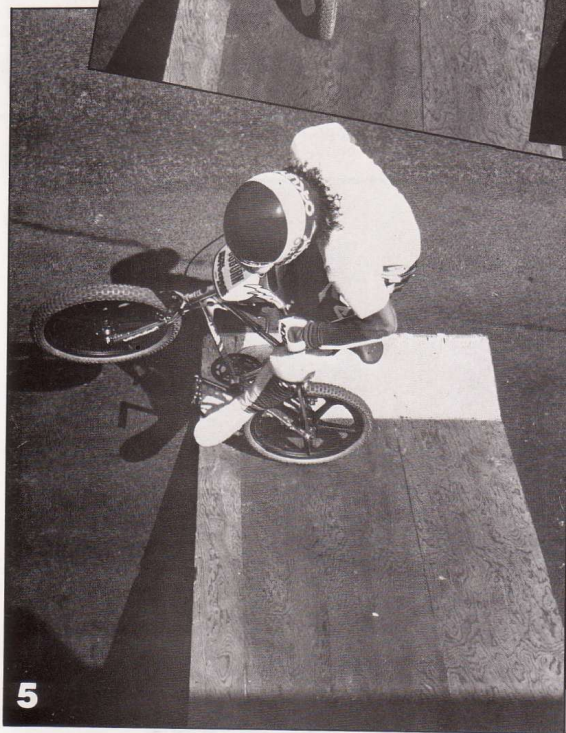


1



Looking down on a ramp 540. The front wheel is hooked almost as soon as it hits the ramp. R.L. sets up to spin lower on the ramp than he would for a kick turn. Pulling the bike up into his body allows him to put more whip into the pivot. Check the bars into R.L.'s chest as he swings around to complete his spin.

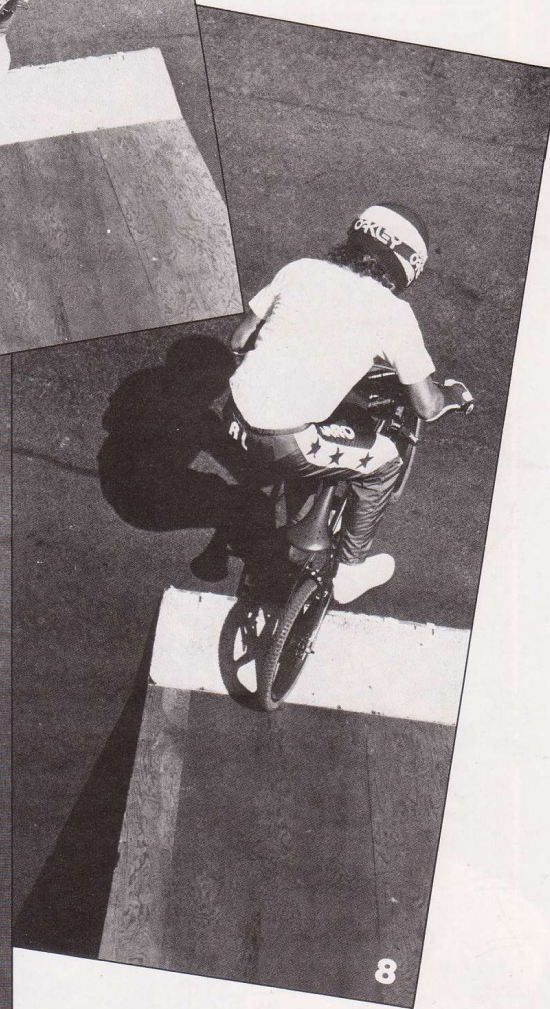
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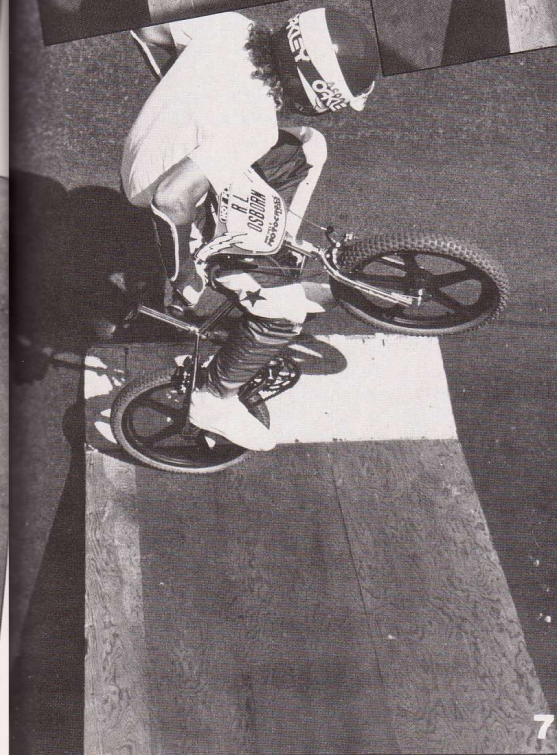






PHOTO BY BOB OSBORN



### DOUBLE ONE-HANDER TECHNIQUE

- ☐ Do a one-hander as soon as the turn gets going. Then...
- ☐ Quickly return the hand to the bars and...
- ☐ Remove the other hand.
- ☐ Return the second hand to the bars before touching down.

### ONE-HANDER ONE-FOOTER TECHNIQUE

- ☐ Get into the turn, settled on the coaster brake.
- ☐ Remove your free foot and the hand on the same side.
- ☐ Let the bike sink down into the turn while liberating your limbs. It looks spiffier if there's a slight hesitation in the turn as you remove the arm and leg.
- ☐ Go for full extension of your arm and leg. Dramatize. It looks wilder, especially if someone is taking a photo.
- ☐ Use your leg as a balance tool. This trick is actually easier than a straight one-hander because you can move the leg around.

### TOE-TOUCHER TECHNIQUE

- ☐ Extend your free foot and...
- ☐ Reach out with your arm to touch your toe. You can save a lot of time mastering this trick by practicing on the ground, off your bike. If you can't do it there, you'll never do it on a bike turning on a ramp.

### CROSS-UP AND X-UP KICK TURNS

A cross-up is a 90-degree turn of the bars. The free foot generally remains on its pedal.

For an X-up (pronounced ex-up) the bars are turned a full 180 degrees so that the arms cross over in front of the body to form an X. In effect, the trick is a ramp helicopter, a totally slick, hot lick, full wick clicker.

Normally, the free foot is removed for an X-up to get it out of the way as the bars are whipped full lock. The free foot also helps with balance.

### CROSS-UP AND X-UP TECHNIQUE

- ☐ Use your normal kick turn approach.
- ☐ Settle into the coaster brake as the bike begins to turn.
- ☐ Delay longer than normal before starting either variation. Make sure the kick turn is going to work before attempting it. When the bike has turned about forty to sixty degrees...
- ☐ Turn the bars either 90 or 180 degrees. Remove your free foot if you're going for the full X-up. Really dramatize these moves because they can look great.
- ☐ Return the bars before dropping the front end on the ramp.

## Ramp Spinners

Extend a kick turn and you're doing a ramp spinner. Remember, the phrase kick turn has come to be associated only with a 180 rear wheel pivot on a ramp.

You'll need a coaster brake for spinners.

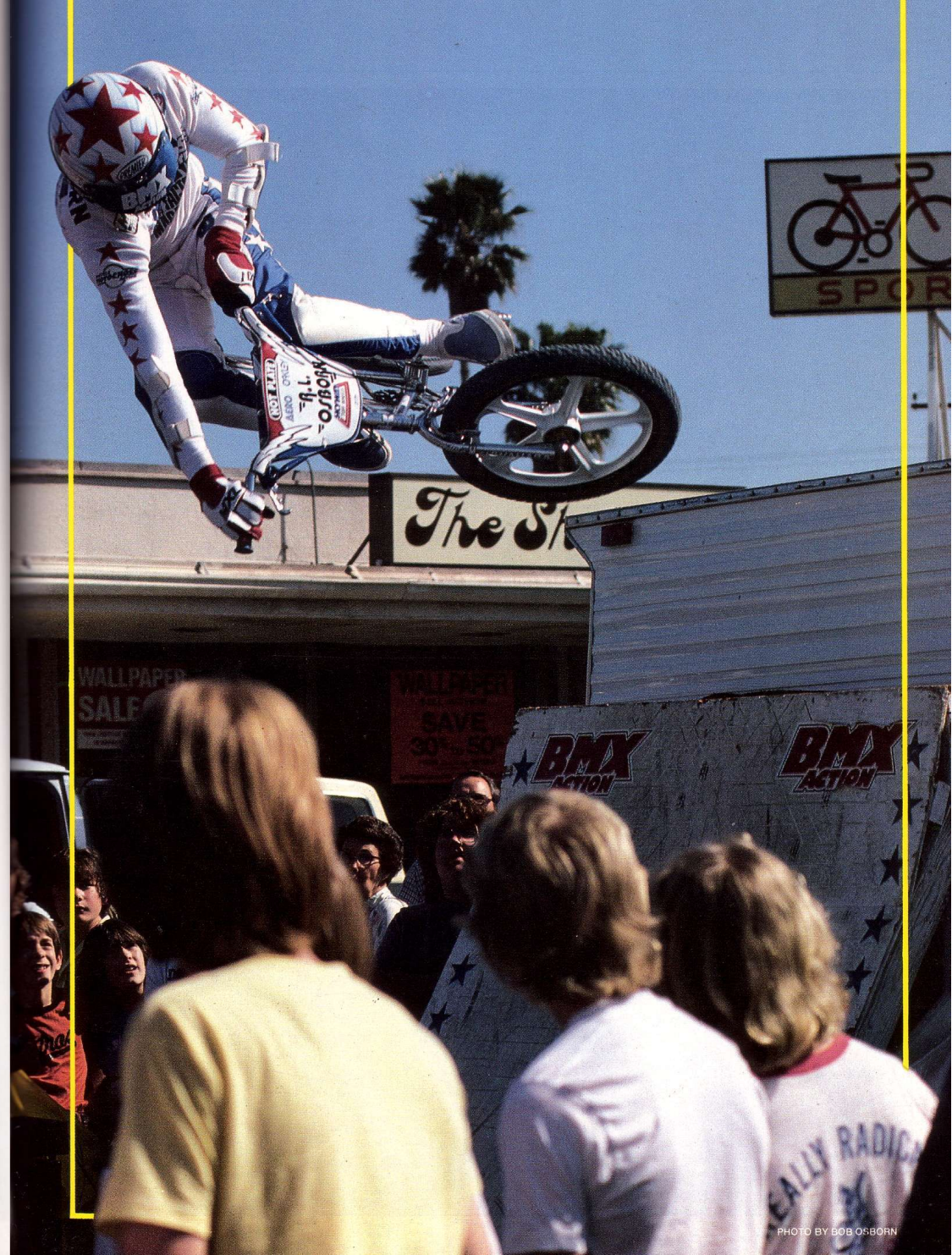
There are three basic 180-plus ramp rotators:

- (1) 540 spinner.
- (2) 360 spinner and rollout.
- (3) 360 to a 540 spinner.

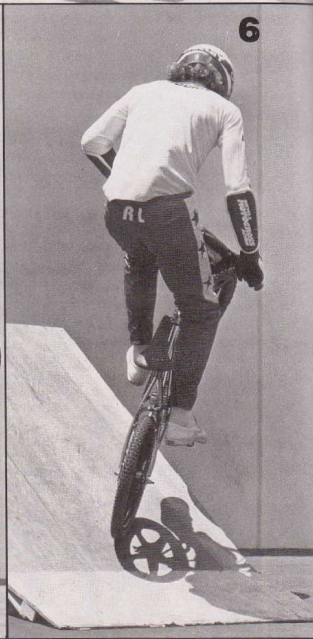
### 540 SPINNER

A one and half turn tire burner. The 540 is a devilish-to-do whirling dervish show stopper that reeks of

radness. It's also one of the toughest tricks to master. Usually this nifty swifty is referred to as a 540, plain and simple.







A 360 spinner and rollout. R.L. gets his turn going before lifting up. This trick, like the 540, is performed nearer the bottom of the ramp. He keeps the bike up into his body and guides the front wheel down to complete the 360, then balances, and rolls out.





8

A 360 spinner and rollout. This maneuver is begun lower on the ramp than a kick turn. Once R.L. gets the bike up, he tucks it into his body, then guides the front wheel to landing facing up the ramp. He balances for an instant, then rolls out down the ramp.

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Basic ramp stall sequence. R.L. levels his pedals and coasts up, settling on the coaster brake. You can pull the front wheel up when it starts to drop to prolong the stall.

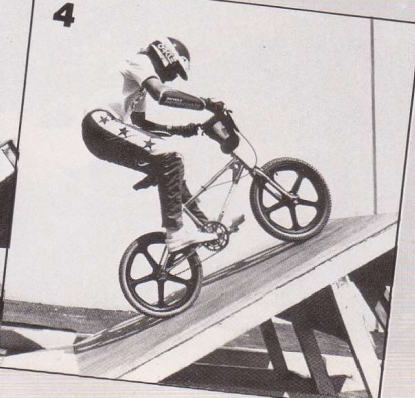
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## SMALL RAMP TRICKS

## 540 SPINNER TECHNIQUE

- ☐ Stand and coast up the ramp with pedals level.
- ☐ Set up so that you'll be pivoting the rear tire lower on the ramp than you would for a kick turn.
- ☐ Begin turning the front wheel while it's still on the ramp and ...
- ☐ Then really turn it sharply as you lift up.
- ☐ Pull the bike up into your body as much as possible to accelerate the whip.
- ☐ Keep the bike up into your chest as it rotates on the rear tire.
- ☐ Lower the front wheel to the ramp, provided you have enough spin to complete the 540. Otherwise, step off on the ramp with your free foot.

## 360 SPINNER AND ROLLOUT

This trick may be even tougher to master than the 540. While you only do one complete turn, you have to land the front wheel facing up the ramp and then rollout under control.

## 360 SPINNER AND ROLLOUT TECHNIQUE

- ☐ Begin the whip as you would for a 540, but don't make it quite so vigorous.
- ☐ Keep the bike tucked up into your body and let it spin around. Don't float it around.
- ☐ Let off on the coaster brake as you finish the 360.
- ☐ Guide the front wheel onto the ramp. Try to position it as straight on as possible.
- ☐ Balance. Then ...
- ☐ Rollout down the ramp.

## 360 TO A 540 TECHNIQUE

- ☐ Complete the 360, setting the front wheel down on the ramp for an instant.
- ☐ Then, instead of rolling out, pick the front end right up and ...
- ☐ Continue to spin on the rear wheel for another 180 degrees.
- ☐ Then lower the front wheel and ride down the ramp.

## SPINNER TROUBLESHOOTING

If you have trubs, ask someone to watch your rear wheel. If it's too low on the ramp, you can't get enough spin going. If it's too high, the rear tire will tend to slip.

A slippery ramp can make a 360 or 540 super difficult. Wipe the ramp with ammonia and water or use some liquid sandpaper.

## Ramp Stalls

Christopher Columbus knew he wasn't going to sail off the edge of a flat earth when he went looking for the East Indies. At least he was pretty sure. But if the earth really was flat, then seeing how close he could cut it would have been totally gnarly.

Ramp stallers play the game of chicken. They see how close they can come to the edge of a ramp—while doing some outrageous looking stunt. Once you get comfortable with the chicken aspects, you can have a ball doing ramp stalls.

The stall hopback is the most common ramp stall. After balancing, the hopback gets your rear tire away from the ramp edge smartly.

## TYPES OF RAMP STALLS

- (1) Straight stall.
- (2) Stall hopback.
- (3) Hop stall hopback.
- (4) 180 hop stall.

Variations include:

- (1) One-hander.
- (2) One-footer.
- (3) One-hander-one-footer.
- (4) Cross-up.

## RAMP STALL TECHNIQUE

- ☐ Approach standing, pedals level.
- ☐ Start coasting about a bike length before reaching the ramp.
- ☐ Roll up the ramp.
- ☐ The angle of the ramp will help you pull up into a little wheelie as you coast up. Use upward pressure on the bars, but don't tug on them. That could loop you.
- ☐ Settle on the coaster brake to completely stop the bike. As you gain confidence you can gradually move your rear wheel stopping point closer to the edge of the ramp.
- ☐ At this point you should be stalled out, with the front wheel just a bit above the plane of the ramp.
- ☐ Use body english to balance and prolong the stall.
- ☐ To spiffify the stall, wiggle the bars or remove a limb or two.
- ☐ To stop stalling, prepare to do a rollout or hop back into one.
- ☐ If you're not hopping back, then release the coaster brake and roll down the ramp.
- ☐ If you're hopping back, don't release the coaster brake until the rear wheel is up off the ramp. This prevents the rear tire from rolling forward off the ramp edge.
- ☐ Launch your upper body backward as you hop.
- ☐ Pull the bike up into your body.
- ☐ Land and rollout down the ramp.

## STALL STYLE TIPS

Turn the bars into a thigh. This will stabilize you some while adding style points.

Lower the front wheel over the edge of the ramp by extending your arms after you settle on the brake. If you try to raise the front wheel much you'll bring it back beyond the bike's balance point. The balance point is the same, on flat ground or an angled ramp.

Raise the front wheel and lower it again. That buys you more time to look balanced and sano.

## RAMP STALL VARIATIONS

One-hander. Press or pinch your leg against the seat for stability and remove either hand as you settle into the coaster brake pedal.

One-footer. Remove your free foot as you settle into the coaster brake.

One-hander-one-footer. Remove both limbs as you settle into the coaster brake.

- (1) One-hander.
- (2) One-footer.
- (3) One-hander-one-footer.

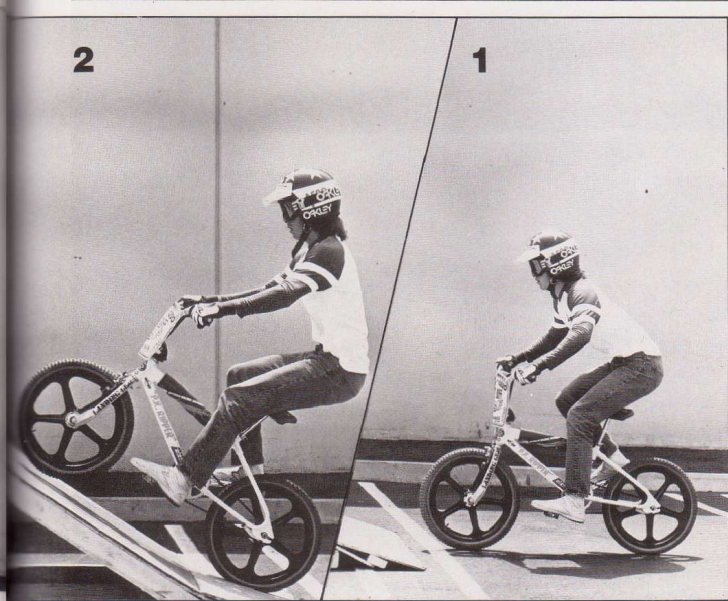
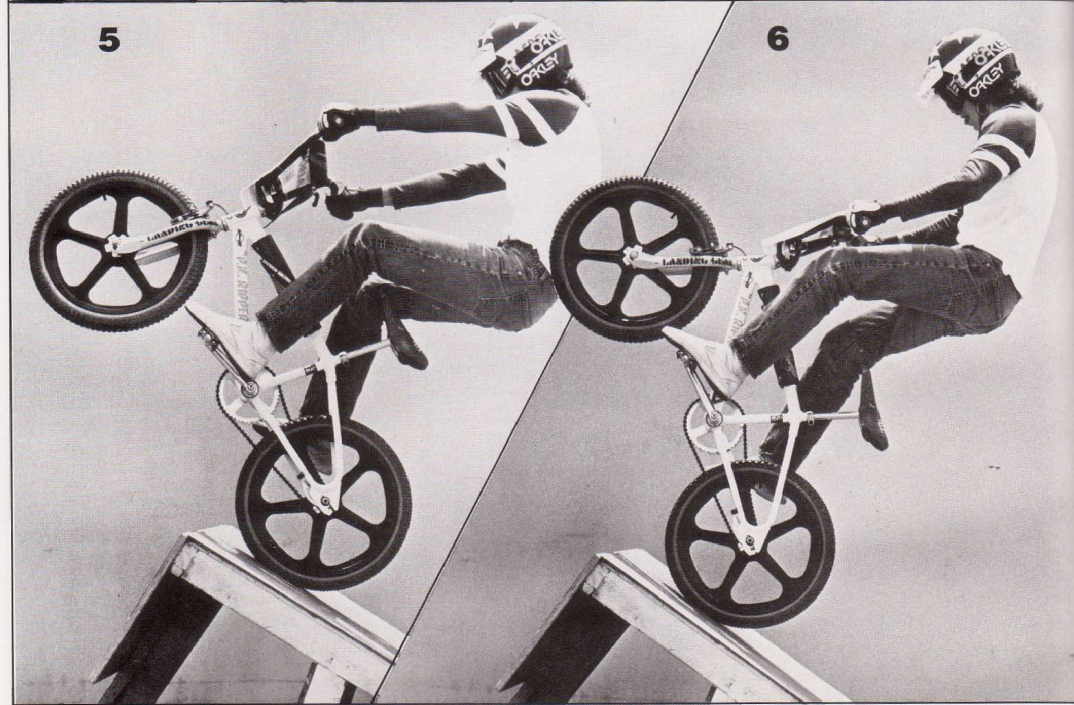
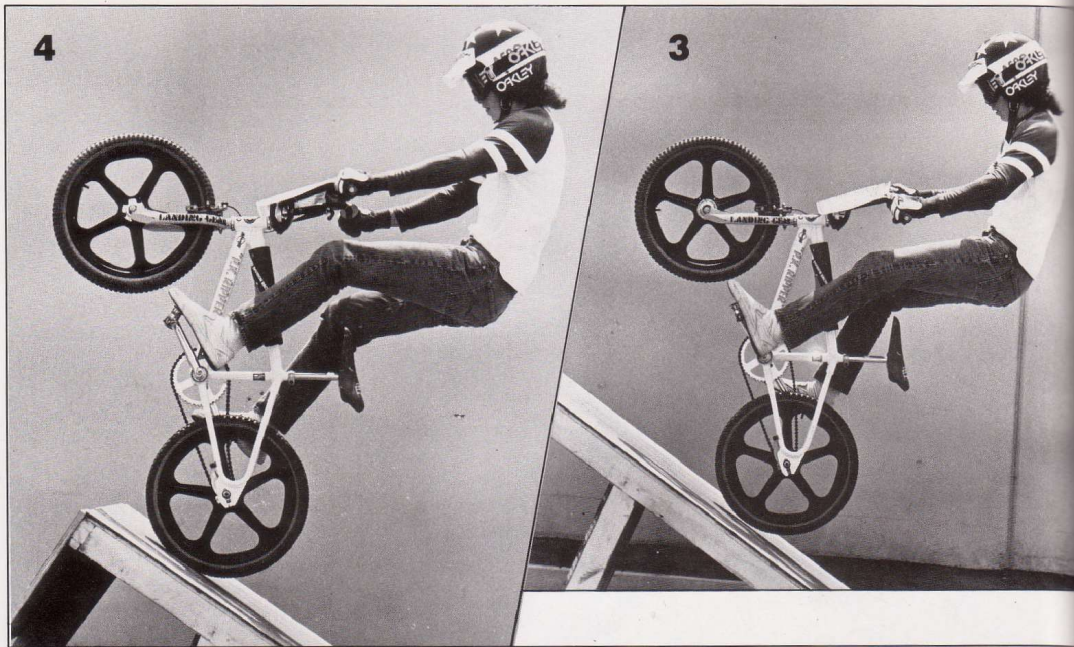
## HOP STALL HOPBACK

A double hopper show stopper. You hop to the ramp edge, do your stall, hop back, and rollout.

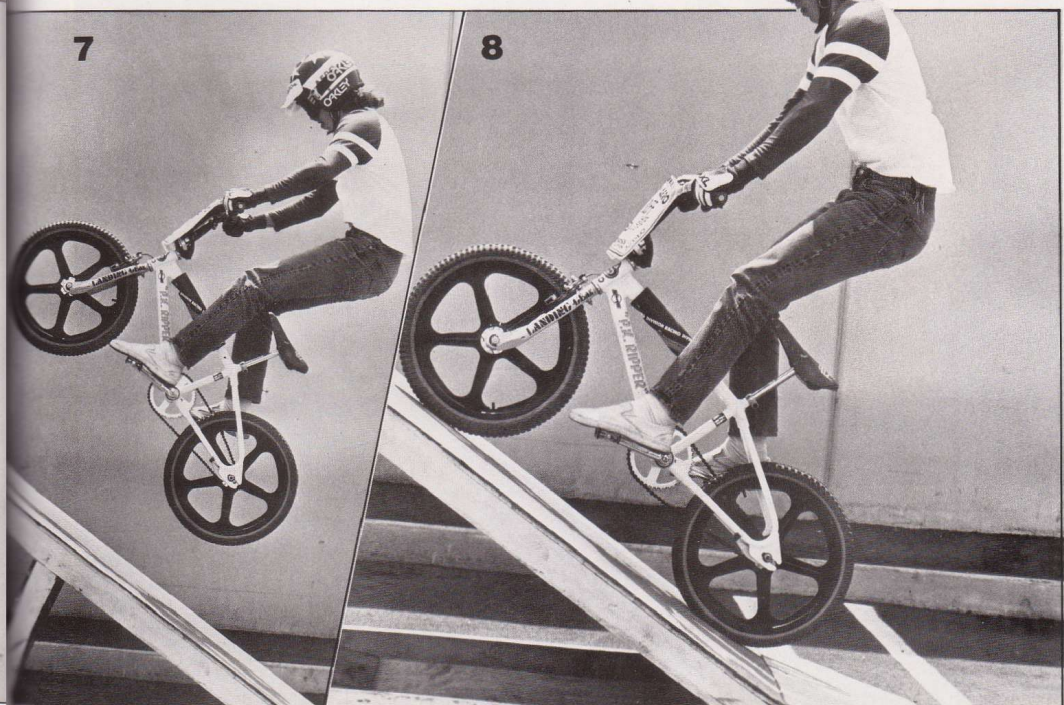
## HOP STALL HOPBACK TECHNIQUE

- ☐ Approach the ramp with good speed, pedals level.
- ☐ Before the rear tire starts up the ramp, pull (don't tug) up on the bars. (You'll need that up-pressure because the front end will tend to drop when you land on the ramp.) Then ...
- ☐ Hop the rear tire up the ramp like you're taking off for a jump.
- ☐ Put on the coaster brake while airborne.
- ☐ Land on the coaster brake.
- ☐ Balance.
- ☐ Do a variation if you care to.
- ☐ Pull back on the bars and prepare to hop back.
- ☐ Hop back, leaving the coaster brake on until you're in the air.
- ☐ Land on the rear wheel.
- ☐ Lower the front wheel and rollout.





The hop stall hopback. Mike approaches the ramp with speed, like it was a jump, then hops his bike up the ramp, pulling up on the bars and putting on the coaster brake in the air. He lands on the coaster brake, balances, loads his legs, and hops back, leaving the coaster brake on until he's in the air.





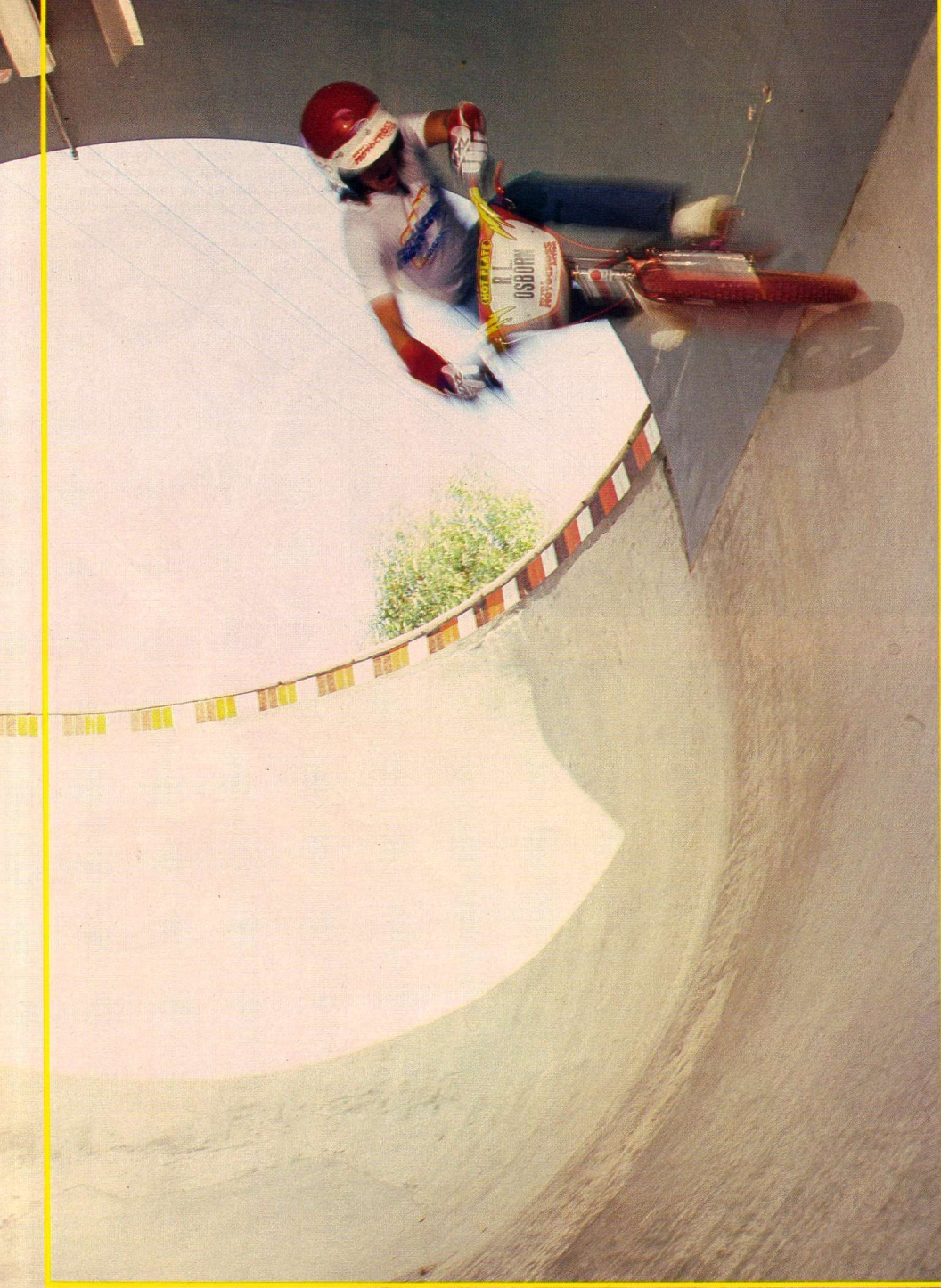


PHOTO BY BOB OSBORN

## SMALL RAMP TRICKS

R.L. demonstrates the 180 hop stall. He does a 180 hop turn, lands in a wheelstand facing down the ramp, then balances, and drops 'er down.

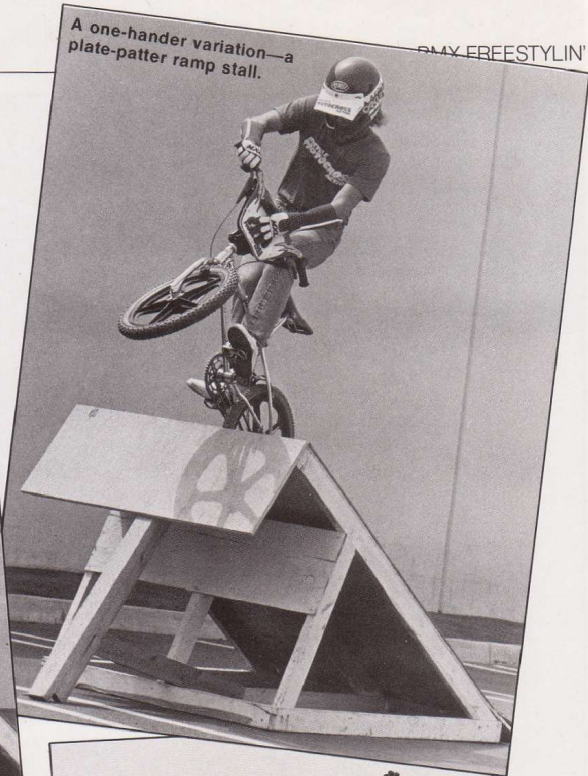




A dual finger flinger stall.



A one-hander variation—a plate-patter ramp stall.



A one-hander one-footer stall.

Note R.L.'s leg against the front of the seat to help stabilize this one-hander-one-footer stall.

SMY FREESTYLIN'

## SMALL RAMP TRICKS

A one-footer ramp endo requires a coaster brake. The front brake should not be released until just before the rear tire returns to the ramp.



Ramp endo technique is basically the same as that used for the front brake endo on level ground. Here Buff coasted up the ramp, shifted his weight back, locked the front brake and simultaneously shifted his body forward, pushing the bars away from his body to lift the rear end of the bike.





PHOTO BY BOB OSBORN

**180 HOP STALL**

For this one you do a 180 hop turn and then stall out facing back down the ramp.

**180 HOP STALL TECHNIQUE**

- ☐ Approach the ramp coasting, pedals level.
- ☐ Start up the ramp.
- ☐ Lift the front wheel.
- ☐ Then, as soon as the rear wheel reaches the ramp, hop and ...
- ☐ Do a 180 kickout turn.
- ☐ Bring the front end up high as you turn in mid-air.
- ☐ Land the bike in a wheelstand, virtually up on its balance point, standing on the coaster brake, facing down the ramp.
- ☐ Balance. You won't be able to hold it very long, but landing up in a wheelstand will make it easier to hang on. And, even if you can't balance it, the higher the front wheel is, the longer it will take to drop.
- ☐ For variations, you can do a one-hander, one-footer, or one-hander-one-footer.
- ☐ Drop the front wheel to the ramp.
- ☐ Coast down.

**RAMP ENDOS**

The technique is the same as a front brake endo on level ground, only you endo on a ramp.

**RAMP ENDO-TECHNIQUE**

- ☐ Approach the ramp slowly, pedals level.
- ☐ Stand up.
- ☐ Begin coasting up the ramp.
- ☐ Shift weight back,
- ☐ Lock the front brake and simultaneously ...
- ☐ Launch your body forward. Then ...
- ☐ Push the bars away from your body. This will shift your weight over the rear tire and keep you from endoing over the bars.
- ☐ Tuck in and let the bike come up to you as your knees flex.
- ☐ Try to prolong your balance or hang time.
- ☐ Be prepared to fight the bike if it tries to swing around the steering head.
- ☐ If you have a coaster brake, you can do a one-footer variation by removing your free foot and standing on the brake pedal.
- ☐ Hold the front brake on as you lower the rear end.
- ☐ Release the front brake before

- ☐ the rear wheel touches down.
- ☐ Rollout.

## Dropovers

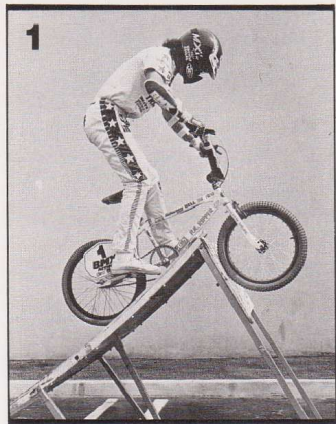
Guess what a ramp stall that doesn't stop in time is? A dropover—or edge wedger—if you're resourceful enough. That's how R.L. invented the dropover. He accidentally rode over the edge of the ramp. The bike stopped, everything locked up perfectly, and he balanced, wondering if it is indeed true that all umbrellaheads throw fish. Then he pulled the bike up and back and rolled out.

The ultimate in dropover artistry as well as nourishment as far as Buff is concerned. The framerstander no-hander-one-footer dropover.

**RAMP DROPOVER TECHNIQUE**

- ☐ Coast up the ramp, pedals level.
- ☐ Use the front brake, if necessary, to slow down.
- ☐ Ride the front wheel over the edge of the ramp.
- ☐ If all goes well, the bike will form a three-point wedge against the ramp—the front pedal and sprocket against the ramp top and the front wheel against the ramp overhang.
- ☐ Balance, remove a limb or two, or do a framerstander.
- ☐ Pull up on the bars and ...
- ☐ Apply vertical body english and thrust the hips back to get the bike moving.
- ☐ Rollout.





Dropover sequence. Coast up the ramp and ride the front wheel over the edge. The front pedal, sprocket, and wheel should form a three-point wedge against the ramp. Balance. Then pull up and back on the bars and thrust back with the hips to get the bike rolling down the ramp.

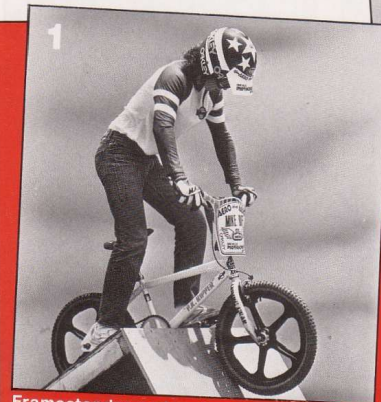


Framestander rollout from a dropover edge wedge. Once you're balanced, step up on the frame top tube, using pressure against the seat, if necessary, to maintain balance. Then pull up and back on the bars to begin the rollout.





1



Framestander no-hander. Once both feet are on the frame top tube, remove the hands from the bars and slowly straighten up. To rollout, return your hands to the bars, pull up and back, and hang on.

2



3



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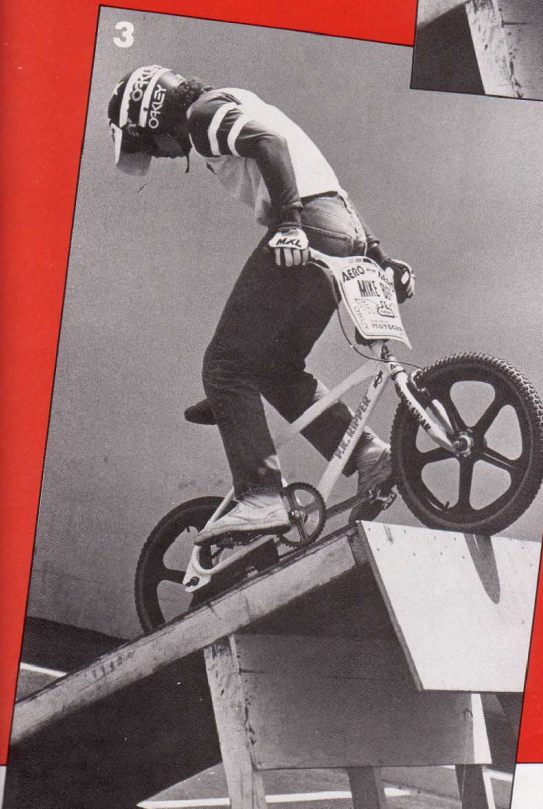


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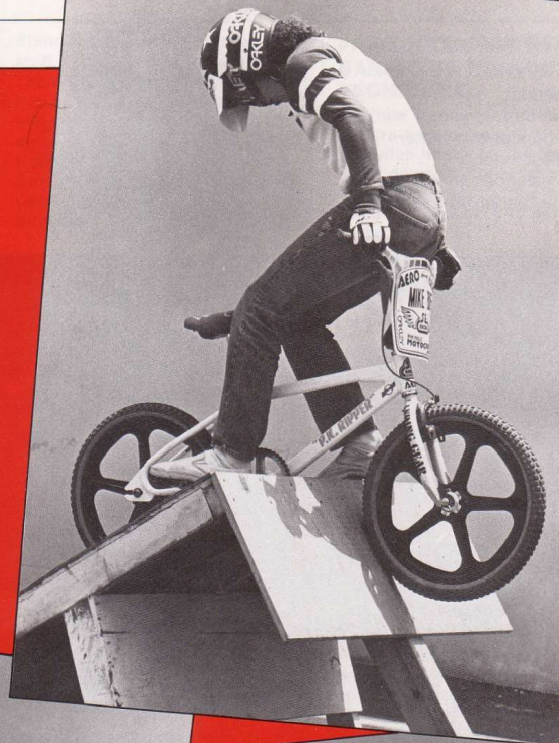


An edge wedger switcharound rollout. Mike has already swapped hands. He brings his left leg over to the right pedal, then pulls up and toward the rear of the bike to get it rolling down the ramp.

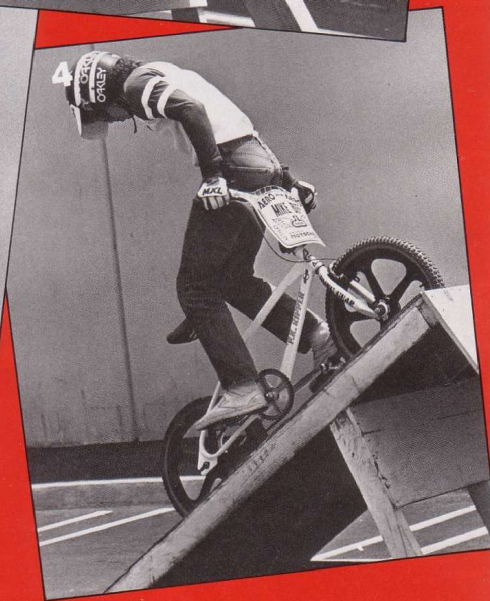
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**DROPOVER VARIATIONS**

- (1) One-hander.
- (2) No-hander.
- (3) One-footer.
- (4) One-hander-one-footer.
- (5) Framestander.
- (6) Framestander no-hander.
- (7) Framestander no-hander-one-footer.



It's possible to generate massive quantities of air space launching from a low ramp or using a dirt bank. These howitzer takeoffs are for totally experienced riders. Max safety gear is a must.

**DROPOVER FRAMESTANDER TECHNIQUE**

- ☐ Coast into the basic dropover balance position.
- ☐ Once you're convinced that you have a stable balance...
- ☐ Stand up, putting the arch of the right foot on the back of the top tube near the seat. Angle it out

**SMALL RAMP TRICKS**

- some.
- ☐ Place the left foot forward on the front of the top tube.
  - ☐ Use leg pressure against the seat and foot pressure against the seat post if the bike starts to wobble.
  - ☐ To do a no-hander, begin to straighten up, let go of the bars, and continue to a standing position.
  - ☐ Stand there, looking outrageously spiff.
  - ☐ Then return your hands to the bars.
  - ☐ Pull up and back on the bars while still standing on the top tube and...
  - ☐ Rollout standing on the top tube. Be sure to watch the front wheel carefully, keeping it as straight as possible.

**FRAMESTANDER-TO-A-BARSITTER ROLLOUT TECHNIQUE**

While standing on the top tube... Turn around and... Switch hands on the grips quickly. Sit down on the crossbar pad, facing the rear of the bike. Pull up and back to get the bike moving and... Rollout down the ramp.

## Ramp Jumps

You can use a small ramp as a launching pad for a couple of rotating jumps:

- (1) 180 air spinner.
- (2) 360 air spinner.
- (3) 540 air spinner (into water only).

Warning. You really have to know what you're doing with these jumps, especially the 360, or you can easily go on your gourd.

Use maximum safety gear.

Set up for 360s so you land in water or a soft grassy surface.

Don't try a 540 unless you're landing in water.

Don't even think of trying these jumps unless you have tons of experience and just "know" that you can do them. Even if you're landing in water, you can get hurt if you execute poorly.

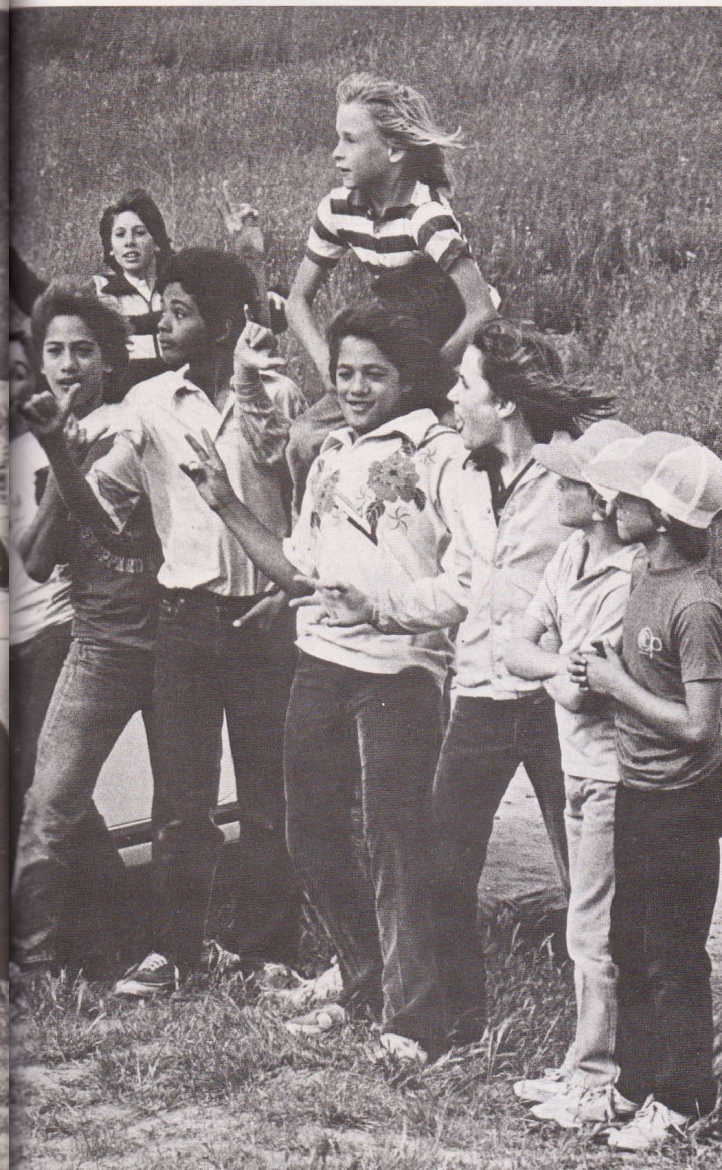
**RAMP JUMP TECHNIQUE**

Coast up the ramp with pedals level just like you were going to jump for distance on a race track. Ride off the ramp.

Do a 180 kickout, whipping the rear end around in the air.

Land on both wheels and rollback.

For the 360 variation you have to whip around with everything you have. If you don't complete the full rotation, odds are you'll slide off sideways and eat it. Land on both wheels with pedals level. If you're landing in water after doing a 360 or 540, stay with the bike until it hits. The alternative is getting away from the bike well before it enters the water so you don't land on it.







# QUARTER PIPE TRICKS

KICK TURNS ☐ POP-UPS ☐ POP-OUTS AND DROP-INS ☐  
AERIALS ☐ RAMP DOUBLES ☐ STACKED RAMP TRICKS

**W**elcome to radicalamituous craziness, omni-directional daring, arcane architecture, and gigantic antics. The quarter pipe ramp, boss bazoonie of backyard bizarreness, is fully guaranteed to blow holes in your shorts.

A quarter pipe is half of a half pipe. A six foot tall lumber number that startles the salivation centers of all but the most humongous among us.

Before you even think about tackling one of these jobbers, though, you should be totally checked out on a small ramp. On the quarter pipe you're looking at getting a fair share of rare air. Pop ups. Pop outs. Aerials. They can get heftily hairy. You'll be skydiving in reverse and you can get burned on re-entry. Some of the tricks are of the "make or break" species. That's why you should have a degree in Small Ramp Radicality before enrolling at Quarter Pipe College.

Safety equipment is a must. Don't even sneak a peak at a big ramp unless you're sporting a helmet, gloves, and pads.

Something else you need with a big ramp is a kicker. Not for points after touchdown, but to keep it stable. Not only does a kicker brace the back of the ramp, it also keeps it from tipping over if you try a pop out. A quarter pipe without a kicker is like a rowboat without oars or R2D2 without wheels. It's not going to work right.

Here's a safety tip if you have to

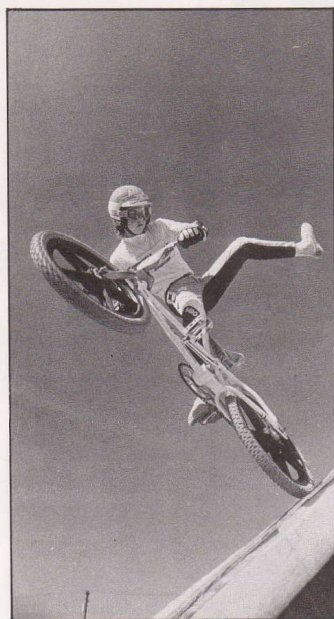


Mike gettin' crit inside the well lit BMX Action headquarters.





Quarter pipe kick turn. Mike started the front wheel turning before it lifted off the ramp. He begins to settle into the coaster brake as he stands the bike up, then applies more brake to help create a sharp pivot on the rear tire.



A low limb liberator.



Dive bombin' a tabletop

about. Always try to step off on the ramp. That sure beats tryin' to walk on air. Once you get a foot on the ramp, you can improvise from there.

## QUARTER PIPE TRICKS

- (1) Kick turns.
- (2) Pop-ups
- (3) Pop-outs and drop-ins.
- (4) Aerials.
- (5) Doubles.
- (6) Stacked ramps tricks.

## Kick Turns

Small ramp or big ramp, kick turns are kick turns. However a few refinements of technique are necessary. These helpful household hints include:

Don't settle on the coaster brake as much as you do for a small ramp kick turn. Go for a sharper pivot. Let the bike come up into your body more.

### KICK TURN TECHNIQUE

- ☐ Approach the ramp with enough speed to coast to the top.
- ☐ Level the pedals.
- ☐ Stand and coast onto and up the ramp.
- ☐ Start the front wheel turning

before lifting it off the ramp.

- ☐ Begin to settle into the coaster brake, but not as hard as you would on a small ramp.
- ☐ Get your turn on the rear wheel started. Then...
- ☐ Pull the bike up into a wheelie. Let it come into your body more than it does on a small ramp kick turn.
- ☐ Apply the coaster brake smoothly.
- ☐ Pivot sharply on the rear tire. The whip should also be quicker than it is on a small ramp.
- ☐ Lower the front wheel while...
- ☐ Easing off the coaster brake.
- ☐ Touch the front wheel down.
- ☐ Roll down the ramp.

### KICK TURN VARIATIONS

- (1) One-footer kick turn.
- (2) One-hander kick turn.
- (3) Hopping the kick turn.

One-footer kick turn. Remove your free foot about ten degrees into the turn, after settling on the coaster brake.

One-hander kick turn. Remove your hand after the turn has started to do a baby one-hander. You won't have much time to really flying your

arm out. Pinch your legs against the seat to help hold up the leaned over bike.

Hopping the kick turn. Begin as you would with a regular kick turn, but about halfway around the turn hop the rear wheel off the ramp. Continue turning in air. Land on the rear tire, complete the turn, lower the front wheel, and roll down.

## Pop-Ups

Runners on first and second, no outs. The batter sends a lazy fly ball to second base. That's a pop-up.

Trick riding has its own version of the pop-up. There's no infield fly rule, just plenty of showmanship from the fly high school.

The pop-up is the one major quarter pipe trick that calls for a rollout exit from the big ramp. Kick turns, pop-outs, and aerials all send the rider back down the ramp facing forward.

Picture the pop-up as an over-

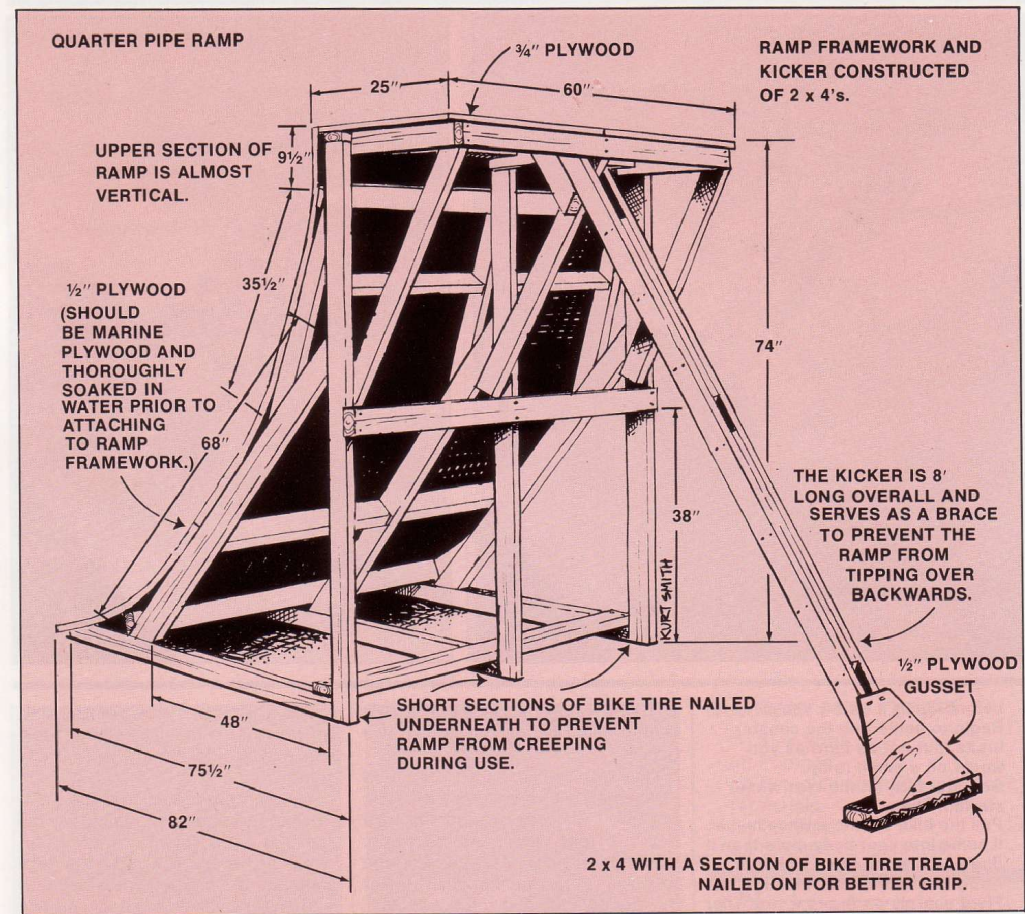
exuberant fakie. Instead of coasting up near the top and rolling back, you get air and then drop in backwards.

You can gradualize into the grandeur of the pop-up, coasting up the ramp a little farther each time, checking things out until the bike starts lifting off. Then you'll begin to understand how a Titan missile feels.

### POP-UP TECHNIQUE

- ☐ Approach with enough speed to coast to the top of the ramp.
- ☐ Stand and coast up, pedals level.
- ☐ Keep your body vertical, centered over the bike as it climbs the ramp.
- ☐ Keep the bike straight. Don't move it around.
- ☐ Use your arms to push the bike into the upper portion of the ramp as it climbs. This keeps it from looping over.
- ☐ Pull up on the bars and hop as you feel the bike lighten and lift off.
- ☐ Drop back on the ramp, keeping the front wheel as straight as possible.
- ☐ Rollout, watching the front wheel.





# Pop-Outs and Drop-Ins

At a skatepark they call it a flyout. You shoot up the side of a bowl, get air, rotate as you motate, and land on top of the bowl looking back in. With a quarter pipe ramp and a bicycle, they're called pop-outs.

So you're on top of the ramp. Now what? You drop back in. It's either that or let go of your bike and

slide down the ramp. The pop-out and drop-in go together, like Mork and Mindy or Captain Cosmo and caped crusaderism.

You definitely need a coaster brake for the drop-in.

The thing about a pop-out is—you either do it or you don't. You really can't ease yourself into flinging bike and body onto the top of a six-foot tall ramp.

If you're low or short with your air turn, you can crash into or cart-wheel down the ramp.

If you're long and overshoot the ramp ... adios.

Be positive that the ramp is as solid as the Rock of Gibraltar wearing leg weights. Use a kicker. Mike tried a pop-out once without a

kicker. He landed on top—and then the ramp toppled over. Only his years of training in the Orient, where he learned to cloud men's minds so they could not see him, saved him from injury.

The ultimate pop-out is a footless stop on top before dropping in. You land on top of the ramp on the rear tire, swing around a bit to complete your 180 pivot, balance, and then drop in, without ever putting a foot down. R.L. flashed his first perfect pop-out in public at the Anaheim Pro Spectacular in November of 1980.

Normally, your pop-outs will be one-footer deals. You drop a foot on top, guide the rear wheel down, then mount up, and drop in. Master

that version before you begin thinking about the ultra foot-upper.

## POP-OUT AND DROP-IN TECHNIQUE

- Approach the ramp cranking, with good speed.
- Level the pedals and begin coasting about a bike length before reaching the ramp.
- About half way up the ramp, load the legs (by bending at the knees).
- Spring up as the bike gets light on the top half of the ramp.
- Whip your hips out to help kick the rear end around.
- Picture yourself and your bike climbing, rotating, and landing on top of the ramp.
- Step off onto the ramp top with your free foot. Don't remove your brake foot unless you have to. If the rear wheel falls short, pull up on the bars and guide the wheel to the top of the ramp.
- Pivot the bike around on its rear wheel to complete the 180 turn. At this point you'll be poised on top looking back down (gulp!).
- Check that the rear wheel is lined up perfectly straight ahead on the edge of the ramp and ...
- Make sure your coaster brake is full on. The rear tire has to stay put as the pivot point for your drop-in.
- Prepare to drop-in. Straighten the bars and clasp them firmly.
- Let the front end drop while maintaining pressure on the coaster brake pedal.
- Once the front wheel starts dropping, return the free foot to its pedal.
- Keep the coaster brake on until just before the front wheel touches down, then ...
- Ease off on the brake and let the bike coast down the ramp.

## DROP-IN VARIATIONS

- One-hander.
- One-footer.
- One-hander-one-footer.
- One-hander-one-footer-toe-toucher.

For any of these variations, wait until the front end is falling before pulling a hand or foot.

## ONE-HANDER DROP-IN TECHNIQUE

- Lock the coaster brake and begin a regular drop-in.
- After the front end of the bike has

begun dropping and ...

- As the free foot is coming up toward its pedal ...
- Remove a hand.
- Keep your braking leg stiff. The seat will probably press against it as you remove your hand. A stiff leg will help you balance better.

## ONE-FOOTER DROP-IN TECHNIQUE

- Lock the coaster brake and begin a regular drop-in.
- After the front end starts dropping ...
- Stick your free foot out instead of placing it on its pedal.
- Get the foot back on the pedal before the front wheel drops to the ramp.

## ONE-HANDER-ONE-FOOTER DROP-IN TECHNIQUE

- Lock the coaster brake and let the front end begin falling.
- Extend your free foot and then ...
- Remove your hand from the grip ...
- Be prepared for the bike to press against your leg. This will help you balance the bike while standing on one pedal.
- A refinement of this variation is the toe-toucher. You reach up and touch your toe with your extended hand.
- Return your limbs and make sure the bars are pointed straight ahead before the front wheel touches down.

# Aerials

Apply bowl aerial artistry to a quarter pipe ramp and what do you get? Quarter pipe aerials. Zestful zooms. Flamboyant flings minus wings. The most outrageous tricks going. The Trick Team first performed quarter pipe aerials at the Amarillo Pro Spectacular in the summer of 1980.

Ramp aerials are pedal-to-the-metal. Total go-for-it. You have to commit. For that reason, before trying ramp aerials, you should be really comfortable in the air, either from thrash jumping or skatepark workouts.

You can start a bit lower on the

ramp at first, but you still have to let it rip. The important thing is being able to kick your bike into consistent 180 aerials. You don't want to land sideways on the ramp. So, before going for max altitude, concentrate on consistent kickouts.

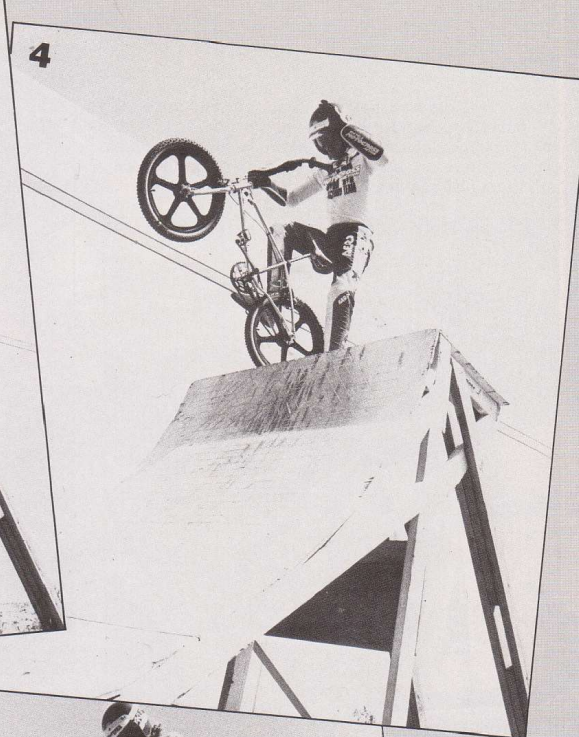
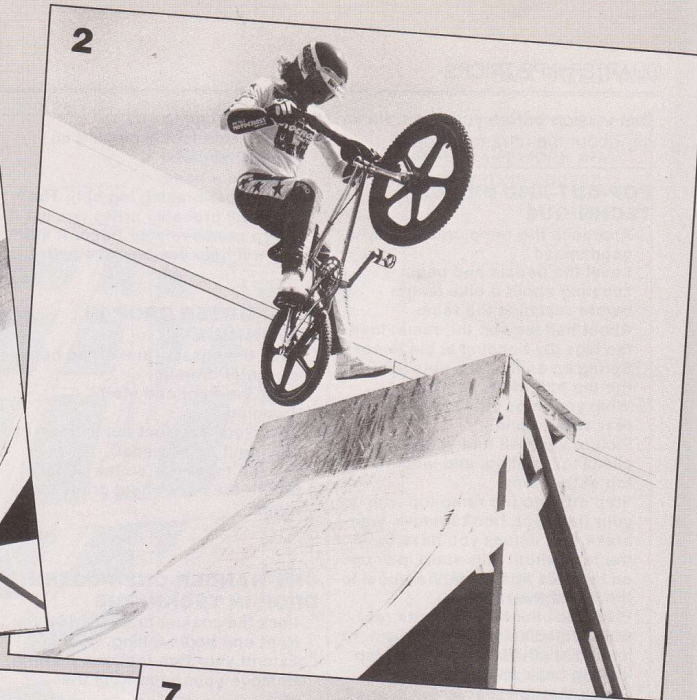
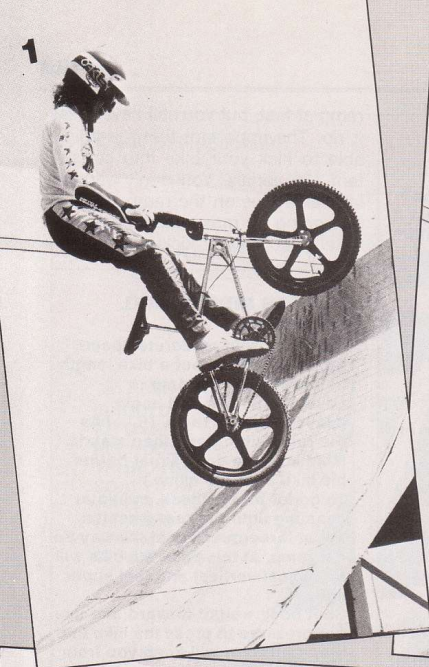
## QUARTER PIPE AERIAL TECHNIQUE

- Approach with moderate speed.
- Stop pedaling about a bike length before hitting the ramp.
- Level the pedals and begin coasting up the ramp. (R.L. hits the ramp sitting and then stands. Mike is into a semi-squat before his bike starts to climb.)
- To go for max altitude, continue coasting until the rear wheel is about three-quarters of the way up the ramp. At this point the bike will be almost vertical and feel super light.
- Shift body weight forward and use bar pressure to press the bike into the ramp. This will keep you from looping over.
- Your momentum will shoot you into the air. Naturally, the faster your approach speed, the more air time you'll get. At this point you can choose between three different aerials:
  - Regular aerial.
  - Tabletop aerial.
  - Hip-hanger aerial.

## REGULAR 180 AERIAL TECHNIQUE

- Have a mental picture of what you and your bike are going to do — a 180 aerial kickout—a smoother, slower, more rounded version of a ground 180.
- Whip the rear end around as the bike pivots on air. Your scooter will feel virtually weightless as it lifts off the ramp, making it easier to kick around.
- Keep your body centered over the bike to maintain balance and control.
- As a variation, you can remove your free foot. A one-hander is super difficult, but possible.
- Guide the front end of the bike around to set up your landing.
- Touch down on both wheels simultaneously if possible.
- Otherwise, land on the rear wheel first and line up the front wheel before it touches down.
- Use knee flex to absorb landing shock.
- Coast down the ramp.

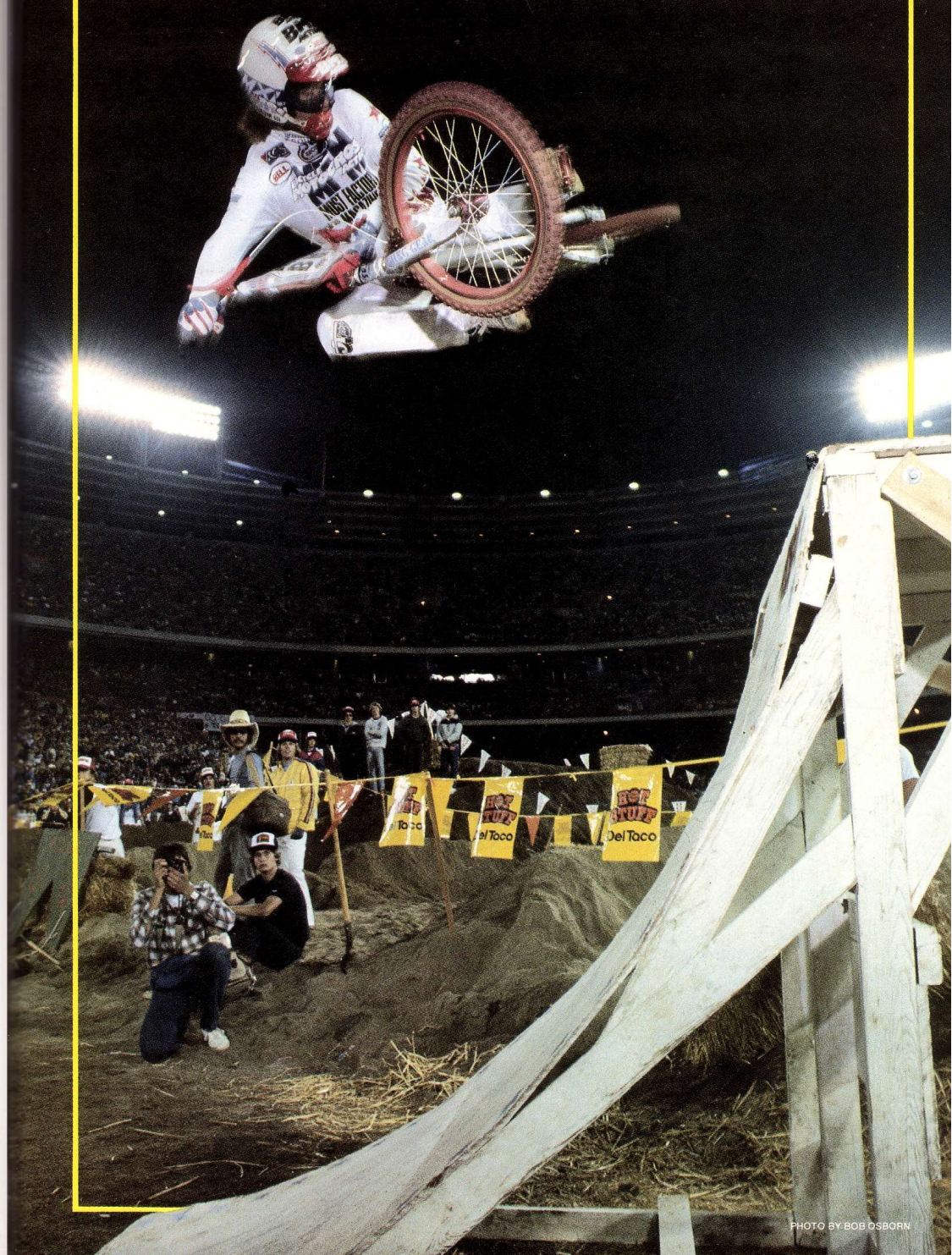




The pop out and drop in trick is a sure show stopper. A coaster brake is required. R.L. is seen just about to lift off in the first photo of the sequence. He kicks the rear of the bike around, places his free foot on the ramp top, and swings the bike around so that he winds up facing back down the ramp. He positions the rear tire on the ramp edge, locks the coaster brake, and lets the front end drop. Then his free foot returns to its pedal. The coaster brake remains on until just before the front wheel touches down.

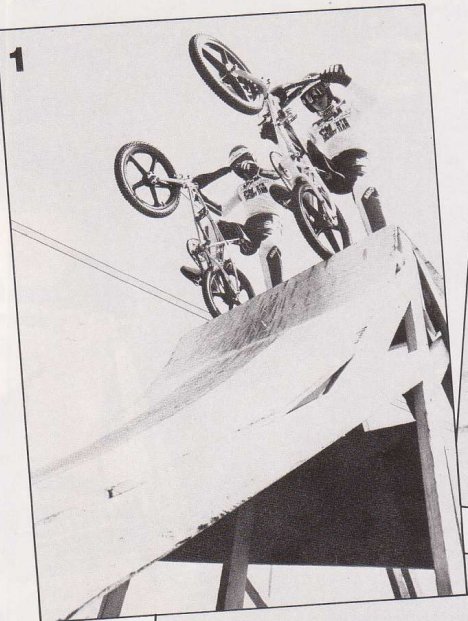


Pop up. R.L. approached the ramp with enough speed to coast to the top. He pushes into the bars to keep the bike from looping as it grabs air and pops up. Then he simply hangs on, letting the bike drop back down on the ramp and roll out.

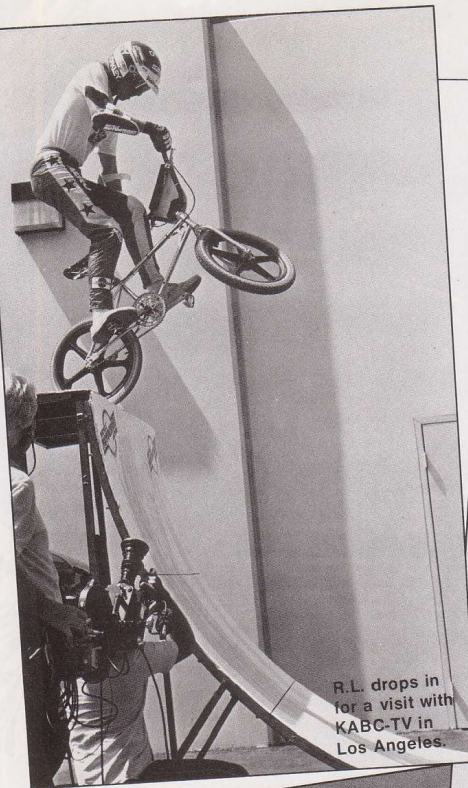
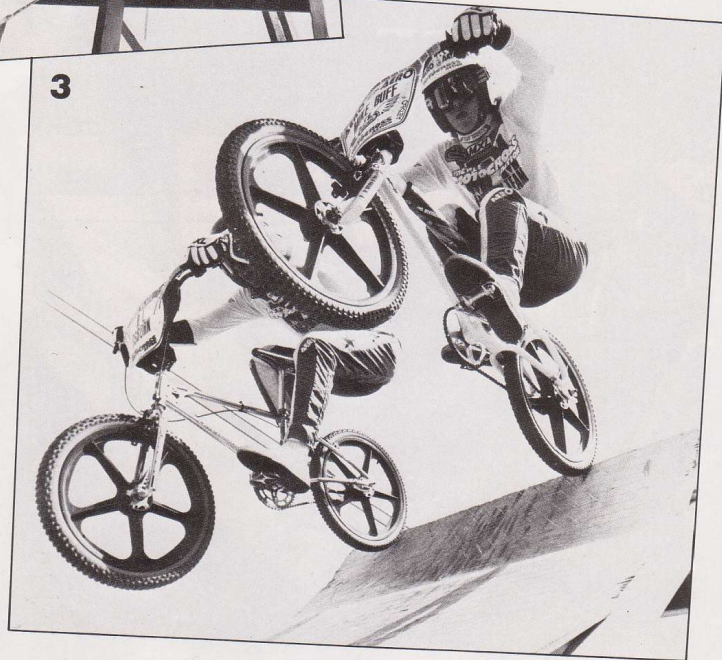
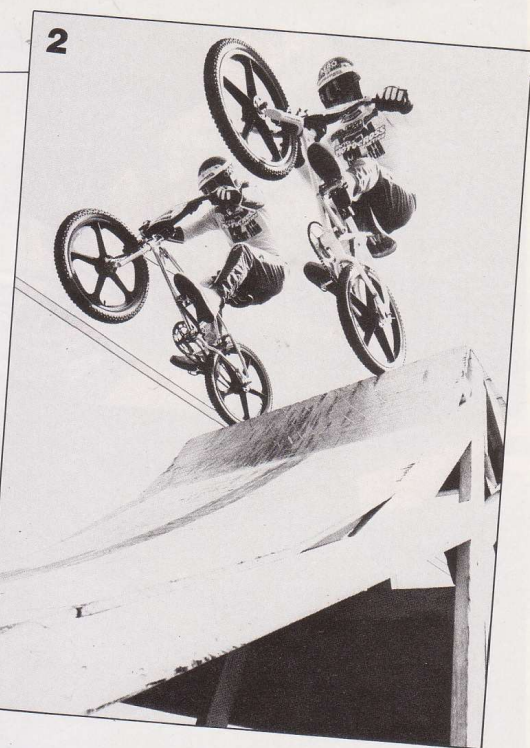




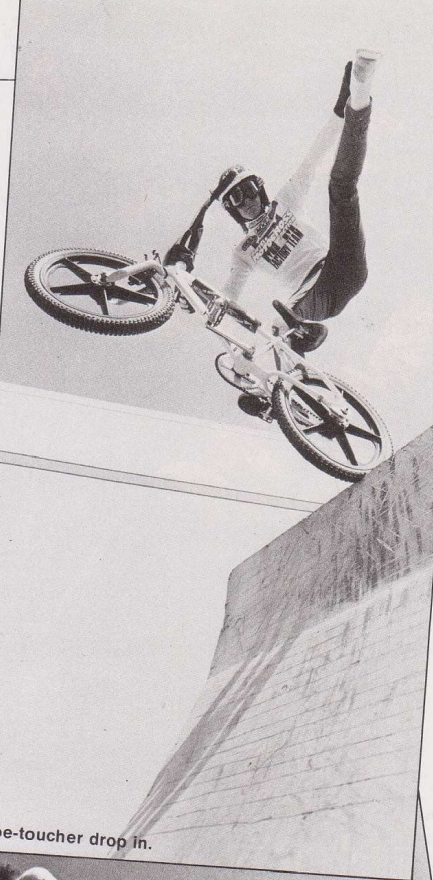
Doubling up for a drop down. Mike popped out with R.L. already positioned on the ramp top. Then the guys simply synchronized their watches and let gravity do its dirty work.



2



R.L. drops in for a visit with KABC-TV in Los Angeles.



Toe-toucher drop in.



Crossing it up.





PHOTO BY BOB OSBORN

## QUARTER PIPE TRICKS

### TABLETOP AERIALS

The ramp technique is virtually identical to a table top jump. Here's how to get kicked-out and crossed-up once you're in the air.

#### TABLETOP AERIAL TECHNIQUE

- ☐ Spread your knees.
- ☐ Lay the bike over on its side.
- ☐ Cross up the front wheel, whipping it a full ninety degrees so it points straight up to the sky. (A more difficult variation is the cross-down tabletop. Turning the front wheel down tends to shorten your air time. The cross-down also reduces leverage on the bars. You won't feel as secure. Peculiarly, even though this variation is more difficult to do, it doesn't look as spectacular as a regular tabletop.)
- ☐ Freeze your tabletop as long as possible.
- ☐ Pull the bike up and . . .
- ☐ Straighten the front wheel and . . .
- ☐ Continue the 180 turn back to the ramp.
- ☐ Make sure the front wheel is completely straightened out before touchdown.

#### HIP-HANGER AERIAL TECHNIQUE

- ☐ Bring your lower legs (from the knees down) in close against the bike.
- ☐ Pull forward on the bike and . . .
- ☐ Kick out the rear end of the bike. At the same time . . .
- ☐ Pivot your body (from the knees up) out away from the bike. R.L. shifts everything from the knees up away from the bike. Mike shifts his hips out, but keeps his upper body over the bike.
- ☐ Go for max hang-out time, then finish up as you would for a regular aerial.

## Doubles

"Singin' a song, rollin' along, side . . . by . . . side." Two riders, performing the same tricks shoulder to shoulder, bolder and bolder, need something special. Collision insurance, maybe? No, not if they communicate. That's the key. Each rider must know what he is going to do and where he is going to do it.

A mid-air tangle could definitely get gnarly. Despite a few near misses

Mike performed this one-hander-one-footer drop-in at Pittsburgh.



on the radar screen, the Trick Team has a perfect record. Two up and two down, in one piece.

You can double up with pop-ups and pop-outs with a single big ramp. Aerials and kick turns require placing two ramps side by side.

Pop up doubles. Ride up the ramp with your partner, get air and drop back in together, and then rollout side by side, watching the front wheel while being careful not to garbonzo into each other on the ground. Handle the turns out of the rollouts like the flying Mustangs did in World War II. Hold formation, and then peel off one after the other.

Pop out doubles. These are too hairy to begin simultaneously. One rider leads off, pops out, and gets

situated on one side of the ramp top, ready to drop-in. Rider number two only has half the ramp top to play with, so he has to be accurate. After the second rider lands on top, the twosome uses a signal to activate their drop-ins.

Aerial and kick turn doubles. You have to put two big ramps alongside each other for these. Then the riders can synchronize their watches, approach, execute, and coast down the ramps together.

## Stacked Ramps

Instant insanity. A ten-foot tall totally radicized ramp. All it takes is a small ramp, a quarter pipe ramp, a few nails, and lots of moxie.

R.L. and Mike dreamed this one up one day when beset by the blahs. They laid a small ramp on its side across the top of a big ramp and nailed it in place. Ta da. They had created a mega-humongous hunk of lumber, worthy of King Kong kick turns and Godzilla thrillers.

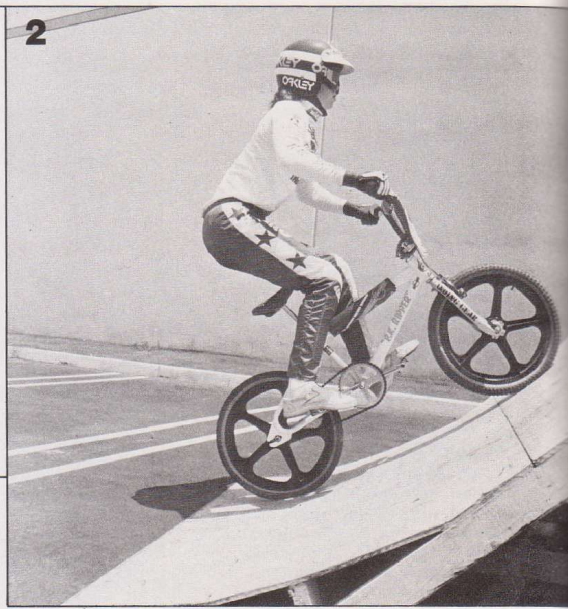
The absolutely vertical four-foot top section of a stacked ramp creates some weird effects. Riding high tends to push the bike and rider away from the ramp. On windy days a stacked ramp can make your short hairs long.

A stacked ramp is best suited to kick turns and aerials. Pop-outs would require building a landing platform on top as well as adding some additional lumber to stabilize everything. The drop-ins would be scary suckers. The rear tire would probably drop five feet before it hit wood.

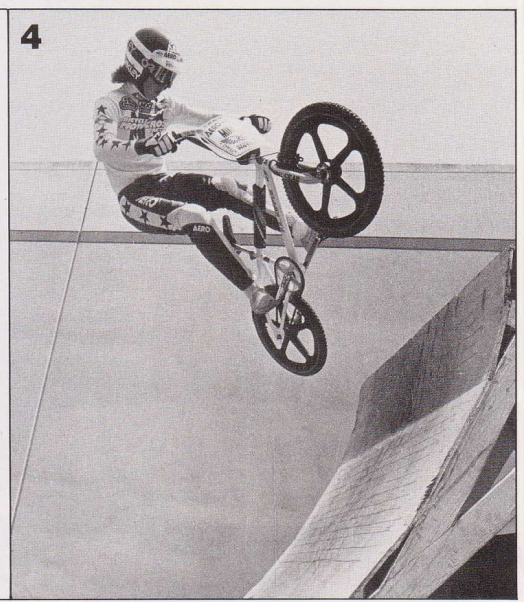
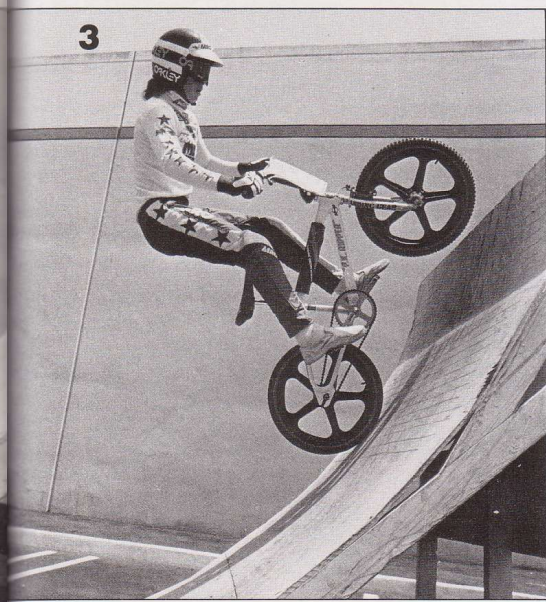
A rider trying pop-ups would probably loop over if he attempted to climb the vertical wall.

Stacked ramps are an interesting exercise in creative brainstorming, but the concept offers little practical application to any but the most advanced trick riders. Unless you've reached the point where a six-foot ramp gives you the yawns, don't even begin to think about throwing one of these babies together.





A plain ol' unordinary quarter pipe aerial. Mike stops pedaling about a bike length before hitting the ramp. He begins to lift off about three-quarters of the way up the ramp, then kicks the rear end around as the bike gets air, keeping his body centered as much as possible.



Mike Buff showin' his stuff doing a one-hander aerial at Marineland.

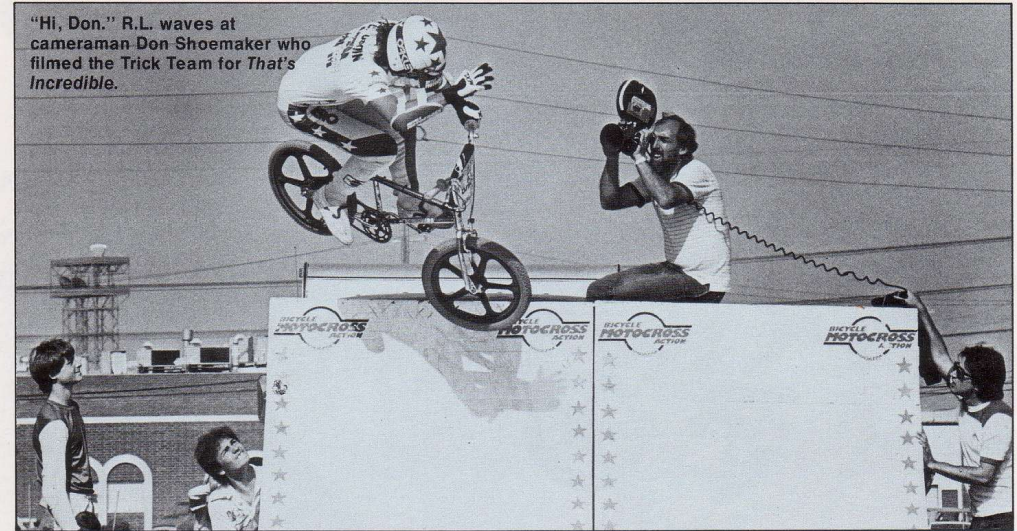




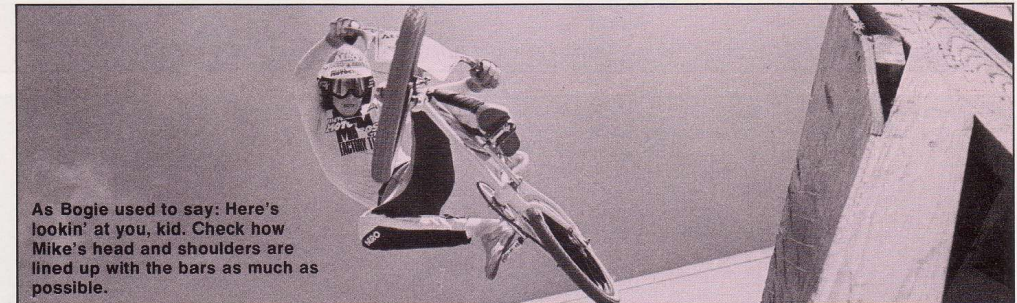


PHOTO BY JIM CASSIMUS

"Hi, Don." R.L. waves at cameraman Don Shoemaker who filmed the Trick Team for *That's Incredible*.



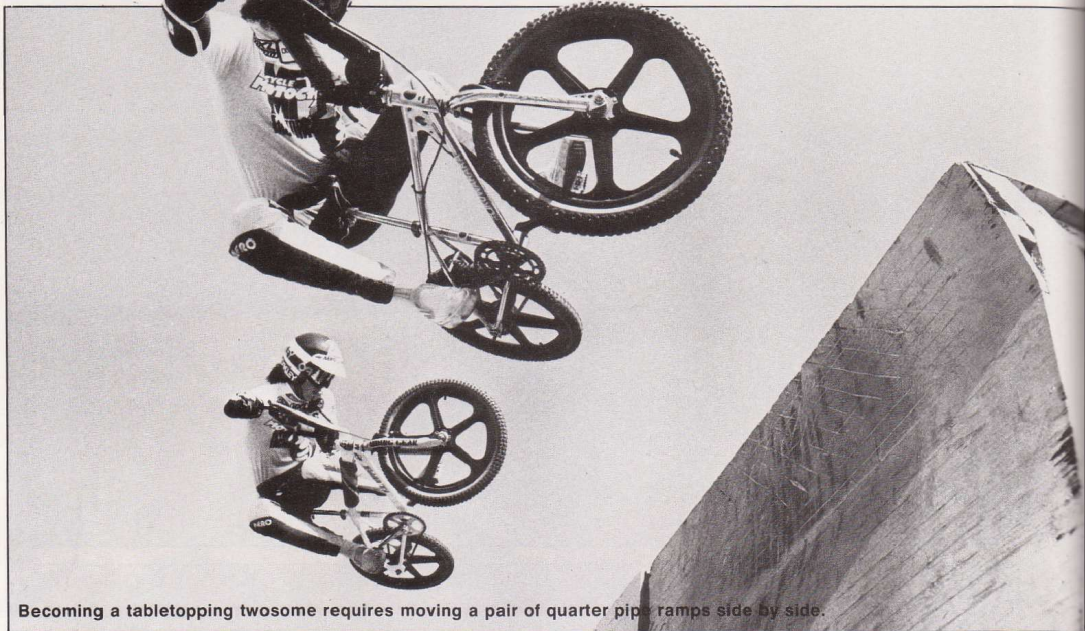
As Bogie used to say: Here's lookin' at you, kid. Check how Mike's head and shoulders are lined up with the bars as much as possible.



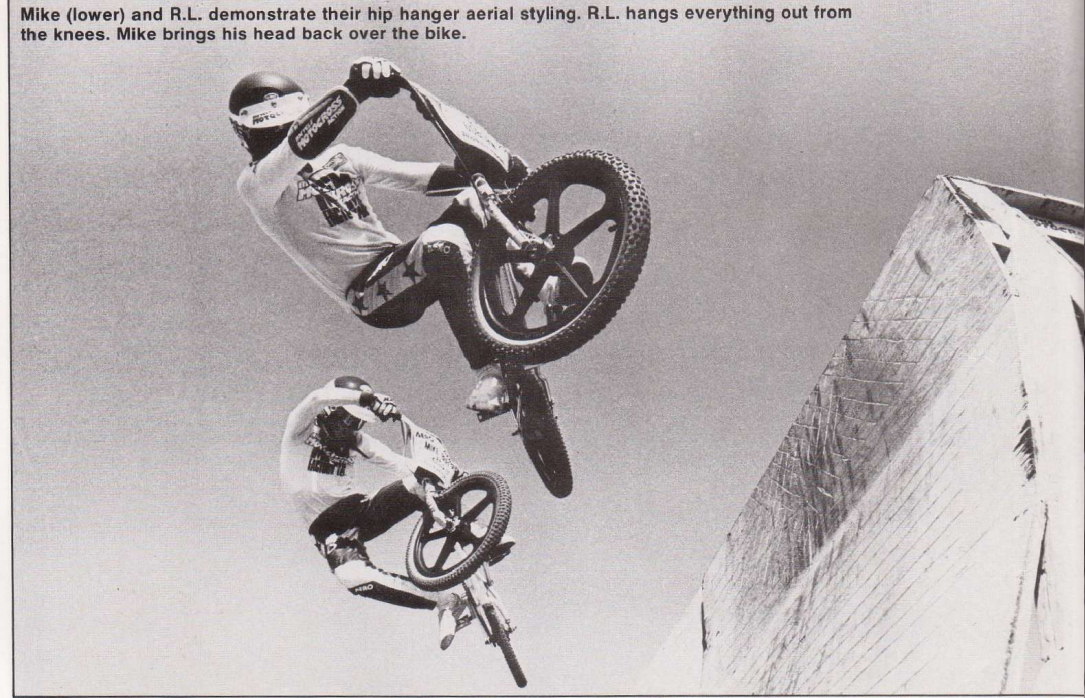
Buff dive-bombs back to base after completing an aerial strafing run.



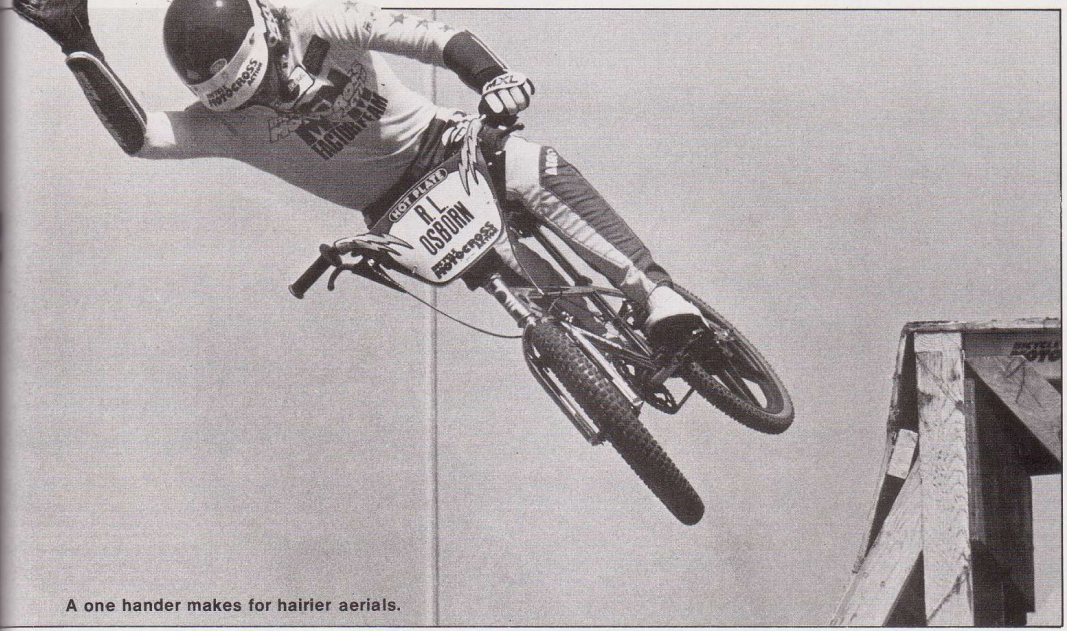




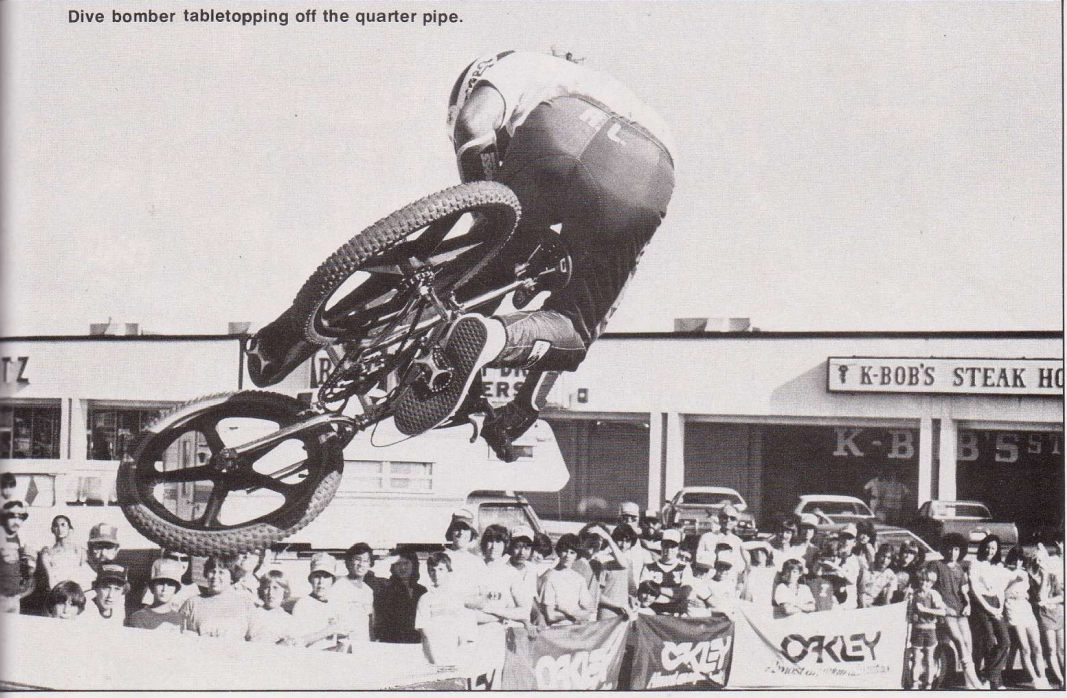
Becoming a tabletopping twosome requires moving a pair of quarter pipe ramps side by side.



Mike (lower) and R.L. demonstrate their hip hanger aerial styling. R.L. hangs everything out from the knees. Mike brings his head back over the bike.



A one hander makes for hairier aerals.

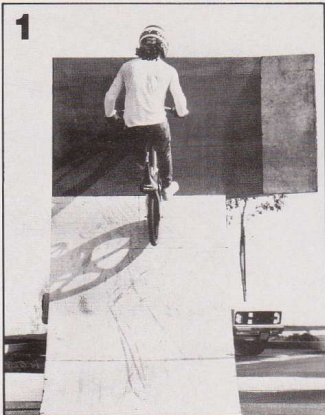


Dive bomber tabletopping off the quarter pipe.

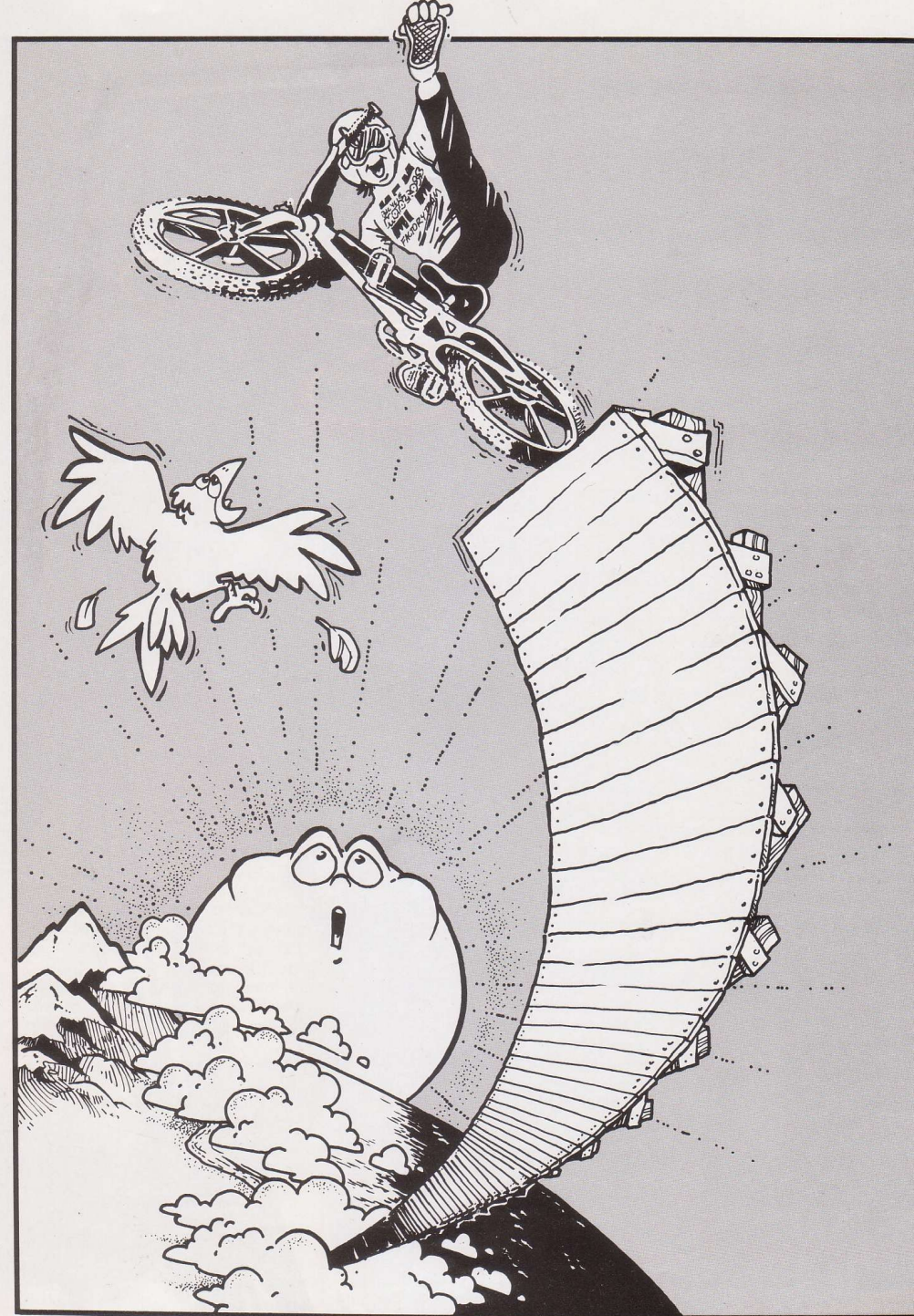
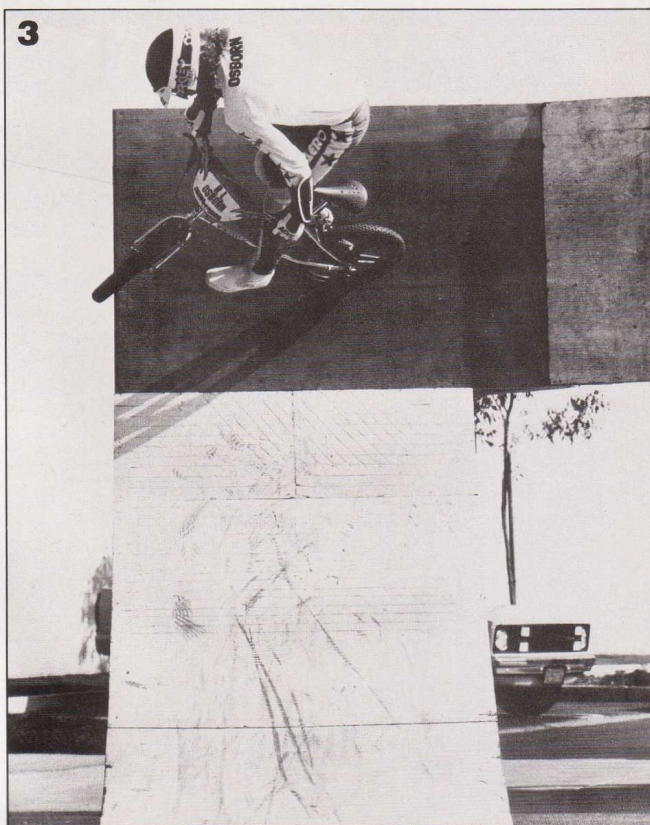
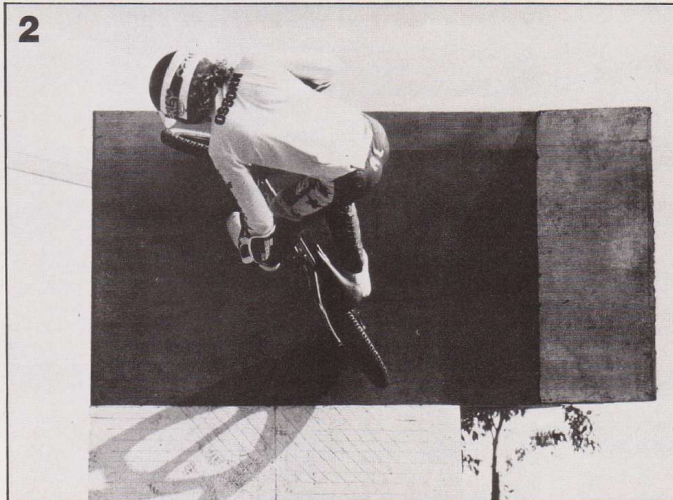








Notice how R.L. keeps his body to the outside of the kick turn.





# SKATEPARK AND PIPE TRICKS

**BOWL AERIALS** ☐ **BOWL KICK TURNS** ☐ **FAKIES** ☐  
**FLYOUTS** ☐ **DROP-INS** ☐ **HALF PIPES** ☐ **FULL PIPES**

**S**katepark and portable half pipe riding combines the best aspects of rollerball, skydiving without a parachute, and playing kamikaze pilot. For the let's-get-crit swoop troops, riding a skatepark is probably the most fun there is with their clothes on. Lots of clothes. And a helmet. Pads too. Cement doesn't dent, but bodies do. Park regulars sometimes look like outpatients from the Clinic for the Totally Preposterous.

Concrete landings pound the bejeebers out of a BMXmobile. Heavy duty chrome-moly forks are a virtual necessity along with chrome-moly frame and handlebars. Plastic wheels are favored. There are no spokes to loosen or break. Maintenance consists of making sure your axle bolts are tight.

Here's a list of some of the lunacy available for the fearless and peerless who ride and glide on the high side:

- (1) Bowl aerials.
- (2) Bowl kick turns.
- (3) Fakies.
- (4) Flyouts.
- (5) Rolling drop-ins.
- (6) Vertical drop-ins.
- (7) Half pipes.
- (8) Full pipes.

## **BOWL AERIALS**

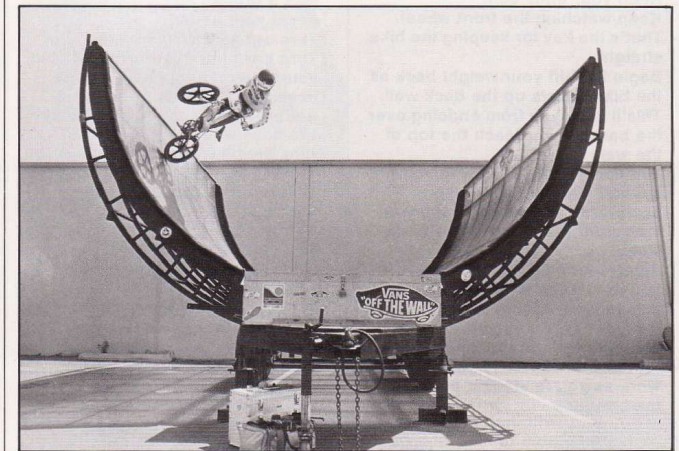
A bowl aerial is like a quarter pipe ramp aerial, only the wall is usually taller, steeper, and harder. Luckily, most skateparks have smaller bowls for beginners.

## **BOWL AERIAL TECHNIQUE**

- ☐ Pull the bike up into your body as you coast up the bowl wall.
- ☐ As the bike gets air, muscle it around to kick out into a 180

mid-air turn. For max style, pull the bike away from the wall and closer to your body. Bend your legs, get low, really tuck in, and go for max hang time.

- ☐ Extend your legs and push the bike away from you, back toward the wall, as you head back down toward the bowl.
- ☐ Push the front end down with your arms as you drop back in the bowl. Line the wheels up with the slope of the bowl wall for touchdown.



Kick turn craziness on Vans' portable half pipe.

PHOTO BY BOB OSBORN



## BOWL KICK TURNS

You get more vertical on a bowl wall or a half pipe, and you're higher above the ground, but kick turn technique is basically the same used on a small ramp or quarter pipe. You do have to concentrate on pushing the bike into the wall as it gets light.

## FAKIES

Like to bake those cakes? Try fakies. Fakies are another skateboarding trick borrowed by BMXers. Doing fakies instantly introduces you to the wonderfulness of rolling backwards—both downhill and uphill. The idea is to roll forward and backwards in a straight line without putting a foot down.

### FAKIES TECHNIQUE

- ☐ Pedal to pick up speed. Don't build too much speed, though, unless you like looping.
- ☐ Keep your arms stiff with the front wheel pointing straight ahead.
- ☐ Once you have sufficient momentum, level the pedals.
- ☐ Coordinate your speed so that you stall out near the top of the front wall.
- ☐ Lean forward as the bike climbs to the front wall. That weights the front wheel to keep the bike from looping back.
- ☐ Let the bike roll backwards, downhill, after stalling out.
- ☐ Don't brake as you coast back down.
- ☐ Keep your arms stiff.
- ☐ Keep watching the front wheel. That's the key for keeping the bike straight.
- ☐ Begin to shift your weight back as the bike coasts up the back wall. This'll keep you from endoing over the bars as you reach the top of the wall.
- ☐ You can generate more forward speed by hopping the bike backwards as you approach your stall point at the top of the back wall.
- ☐ A correction tip. Sometimes, if you're starting to get sideways, you can hop back to straighten out the bike. This may allow you to continue without having to put a foot down. Generally, this will only work as you're stalling out near the top.

A variation. With half pipe fakies you may be able to hang the front wheel over the top of the front wall. To do this, though, you really

have to weight forward and shove the bike into the wall to avoid looping.

## FLYOUTS

The bowl version of the ramp pop-out. You shoot up out of the bowl, do a 180 pirouette in the ozone, and land at ground level, looking back in.

### FLYOUT TECHNIQUE

- ☐ Coast up the wall, pedals level, and get air.
- ☐ Throw your hips into whipping the bike around.
- ☐ Rotate 180 in the air and . . .
- ☐ Bring the bike into your body. It's like the bike is doing a wheelstand in the air.
- ☐ Land on your free foot first, outside the bowl, keeping your brake foot on its pedal.
- ☐ Guide the rear wheel down with the bars.

## ROLLING DROP-INS

Cement swoopers. Carve marvels. They're not as spectacular as vertical drop-ins, but they're still intriguing. Instead of dropping straight down, you do an angled wall-of-death number across the wall of the bowl.

### ROLLING DROP-IN TECHNIQUE

- ☐ Pedal along the edge of the bowl with a drop-in spot picked out.
- ☐ Level your pedals.
- ☐ Turn out a little so you can . . .
- ☐ Turn back into the bowl, reducing your ride-off angle as much as possible. This sets the bike up better for landing on the side of the bowl wall.
- ☐ Line the bike up so its angle in the air is perpendicular to the angle of the wall. The rear wheel will probably drop a foot or more before it hooks up with the wall. The more angled the landing on the wall, the greater the chances of sliding out.
- ☐ Once you touch down, keep your weight back, coast to the bottom of the bowl, and continue with your next maneuver.

## VERTICAL DROP-INS

Big bowl drop-ins are a total psych number. A dynamic interface

of thrills and terror. A brown shorts sure-shot for the weak knee'd.

Satisfaction comes from meeting and beating the challenge. But are vertical drop-ins fun? Maybe, to somebody who's operating without all his oars in the water. In other words, they are super spooky.

With a vertical drop-in you can be starting ten, twelve, fifteen feet above a concrete bowl floor. If the rear wheel slips, you can skid or slide straight to the bottom or get so out of shape that you careen down and crash over the bars. You need a totally operational coaster brake to avoid breaking—yourself or your bike.

The spookiest part of the drop-in is looking down into the bowl while you're standing on the edge. The longer you look, the deeper the bowl gets. That's why it's not a good idea to spend too much time contemplating your navel if you're planning on doin' a drop.

A big drop-in is a total experts-only gig. However drop-in technique can be developed gradually, starting with smaller bowls.

### VERTICAL DROP-IN TECHNIQUE

- ☐ Place the rear wheel on the lip of the bowl, holding the bike up in a wheelstand.
- ☐ Jam down on the coaster brake pedal, being absolutely sure the rear wheel is solidly locked.
- ☐ Get a strong grip on the bars. They must be kept pointing straight ahead all the way down.
- ☐ Take a deep breath, chant a mantra, and let the front wheel drop. You want the front of the bike to pivot down around the locked rear wheel on the edge of the bowl.
- ☐ Put your free foot on its pedal as the bike starts arcing down.
- ☐ Ease off the coaster brake just before the front wheel touches the wall.
- ☐ Hang on, keeping the front wheel absolutely straight.
- ☐ Swoosh to the bottom, keeping your weight shoved back.
- ☐ Be ready to brake at the bottom.

## HALF PIPES

A half pipe is a totally outrageous semi-circle for the zanily insane. They come in two varieties. Portable half pipes are used for skateboard

demonstrations and shows. Permanent concrete half pipes (and full pipes) are found at skateboard parks.

Half pipes attract only the most serious fruit loop troops. Tricks that can be performed on the humongous half-circles include:

- (1) Fakies.
- (2) Kick turns.
- (3) Aerials.
- (4) Drop-ins (if there is a platform top).

Just getting into a half pipe can be a show in itself. A rider can launch off a small ramp and land inside the pipe. Space permitting, a rider can drop in from the top, a real spooky number. Then there's plan C. Climb up, grab your bike, and start riding.

With wide concrete half and full pipes you can carve around the sides to build up momentum, but for the smaller pipes, fakies are the way to go.

Pipe pilotin' introduces the rider to a wonderful sensation. G-forces. However, they're no big deal.

Brain drain can give you trubs. Eventually you'll begin to feel like all the blood in your head has rushed to your tennies. Concentration becomes difficult. The bike will seem to be going one way while you're going the other. You'll begin making little mistakes and your vision may get blurry. That's just nature's way of telling you it's time to take a break.

A primo flyer will get air over the top of a half pipe when he does an aerial. As with quarter pipe aerials, the tabletop is the most impressive.

For aerials you have to concentrate on pushing down on the bars to press the bike into the ramp as it approaches the top of the pipe. You have to make the bike stick to the wall before you take off.

Doubling up can convert the stablest of show half pipes into a real wobbler. Sometimes a rider will get whipped off the edge, depending on how his partner's bike is affecting the ramp. Sometimes there's just a dull thud. It's almost impossible for two riders to totally synchronize. Naturally, each rider has to know which hunk of the territory is his. Because of their difficulty, doubles

in a portable half pipe are strictly for totally experienced riders.

## FULL PIPES

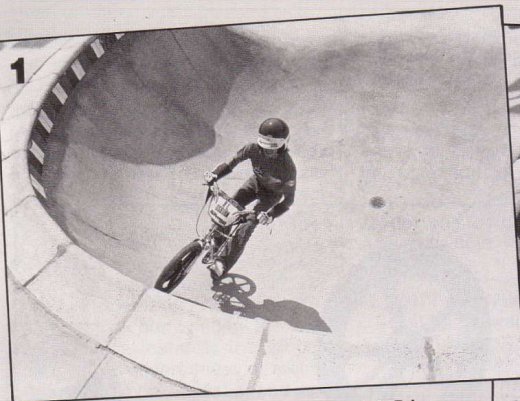
The full pipes found at some skateparks offer a chance to get

even more circularly bananas. The big deal with a full pipe is getting the rear wheel above the 180 or horizon line. As with the half pipe, the bike has to be pressed into the pipe when it begins to feel weightless.

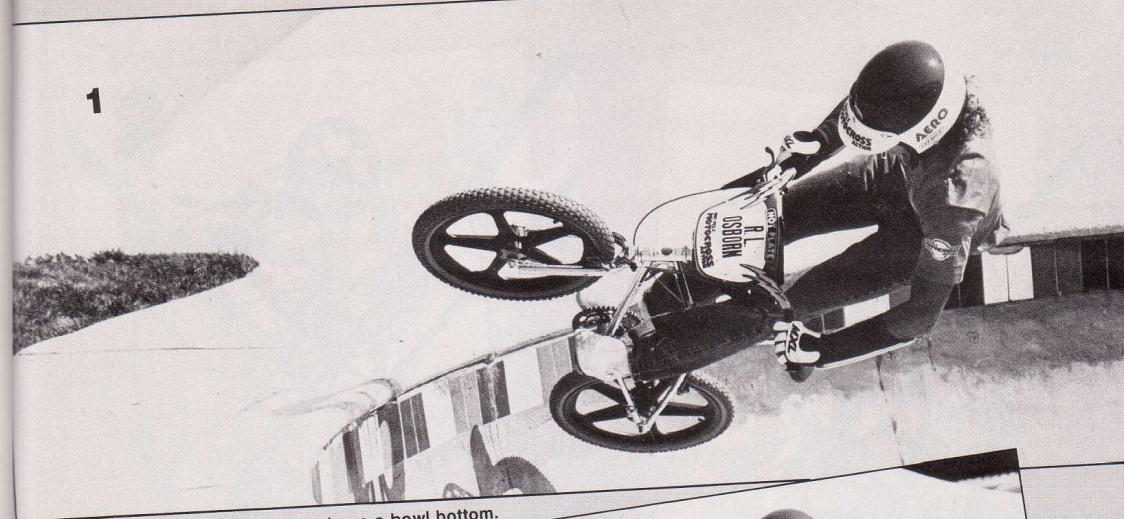


Kick turn kicks by Raunchy Legs (or Raccoon Lips) Osborn.

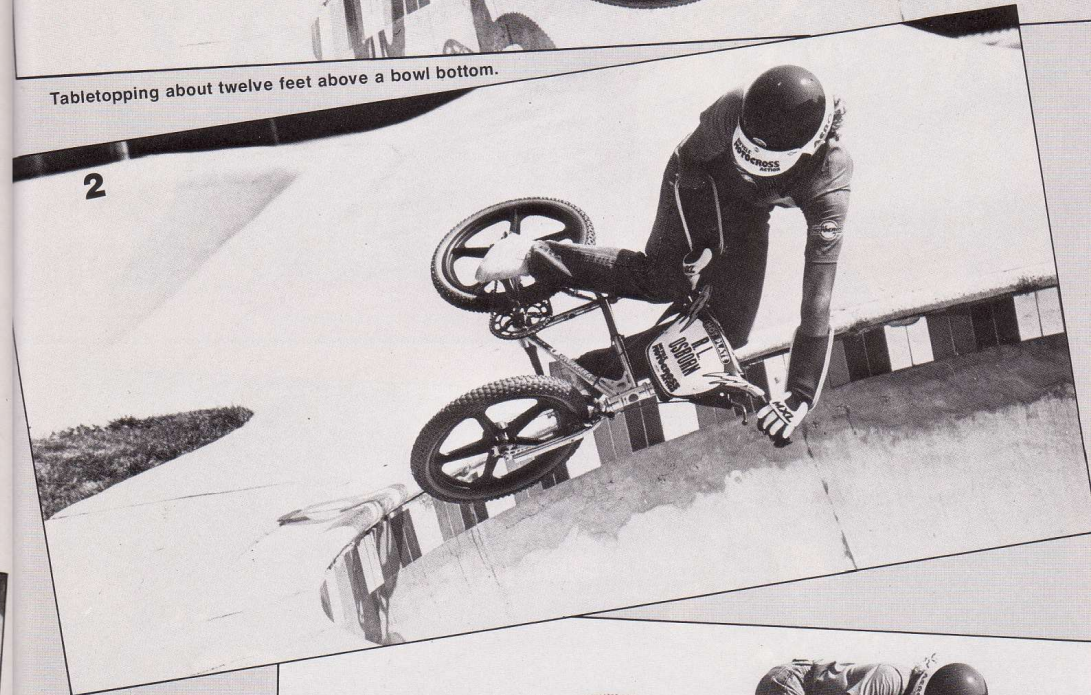




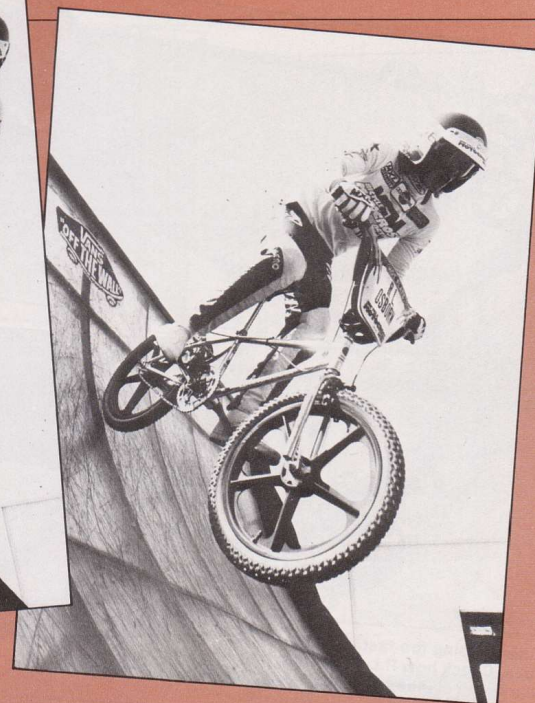
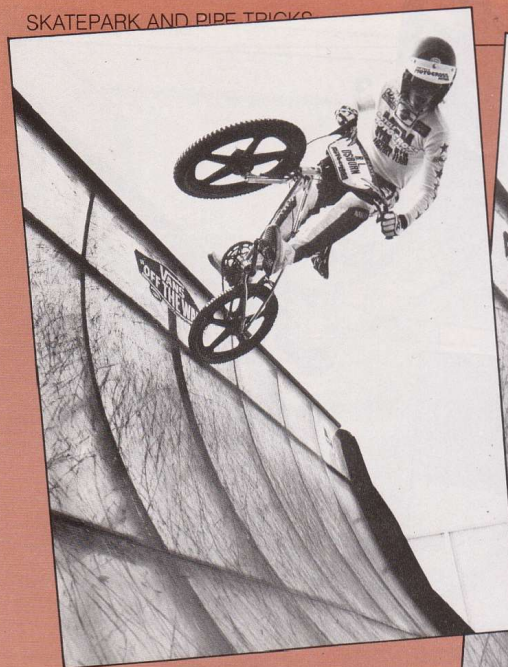
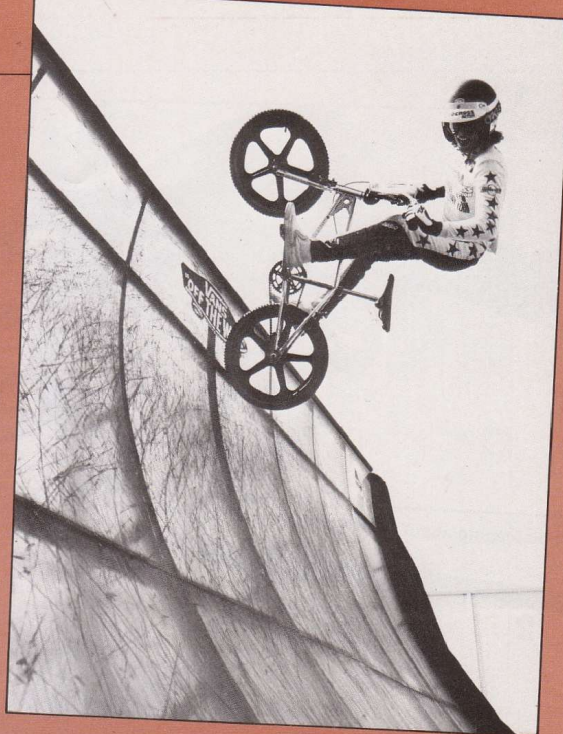
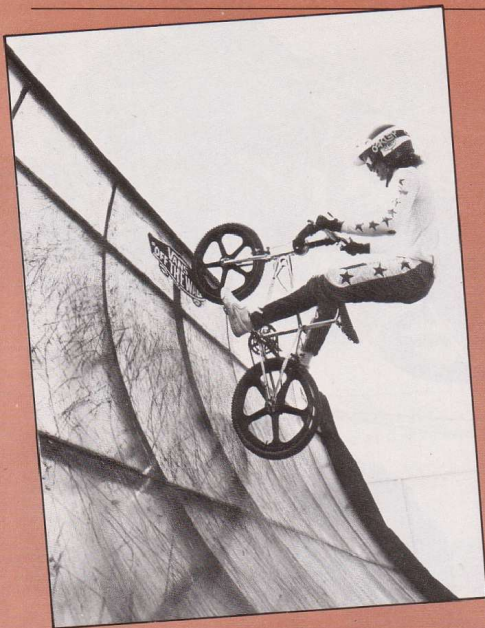
A concrete version of a quarter pipe aerial. R.L. muscles his bike into an aerial swoop and dives back down into the bowl.



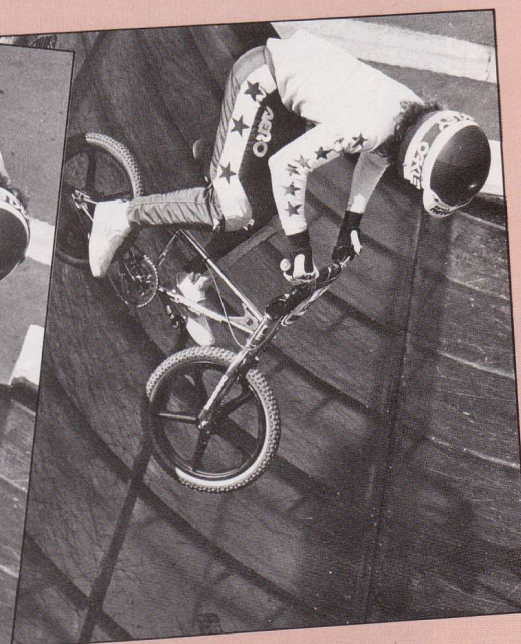
Tabletopping about twelve feet above a bowl bottom.





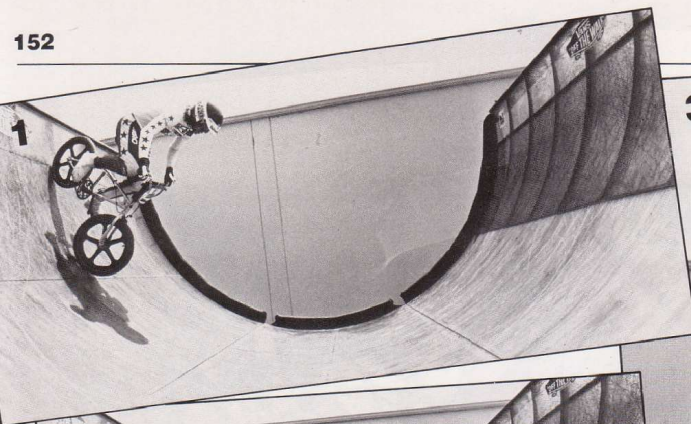


The key to radical ramp kick turns is keeping the rear tire on the wall, as near the top as possible.

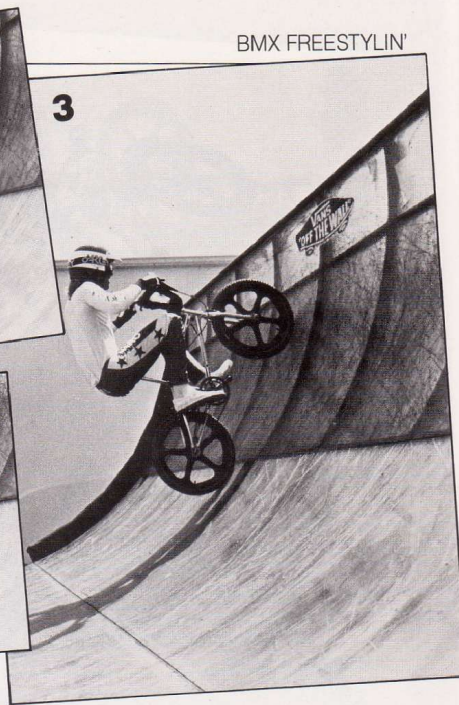


For half pipe kick turns R.L. concentrates on pushing the bike into the ramp surface as he climbs.

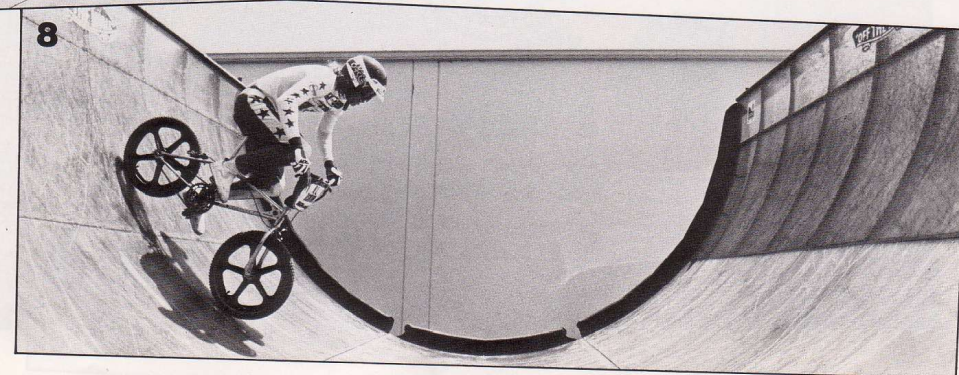
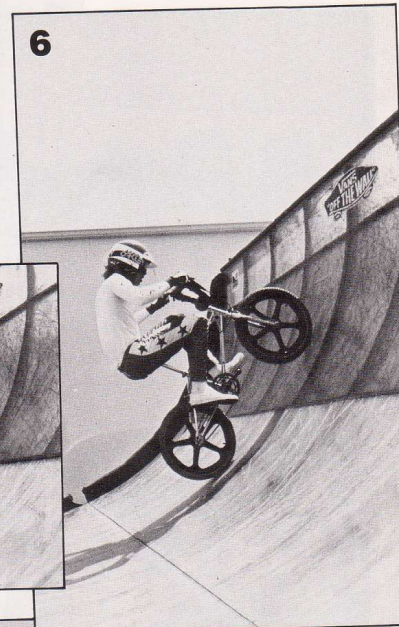
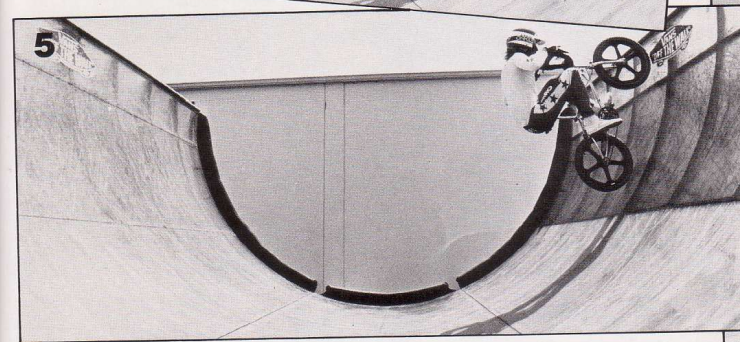
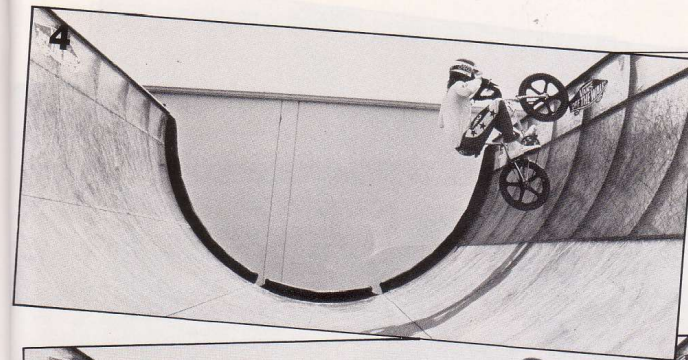




Fakies. Going too fast can create trubs. Check how R.L. leans into his bike as he climbs the wall.



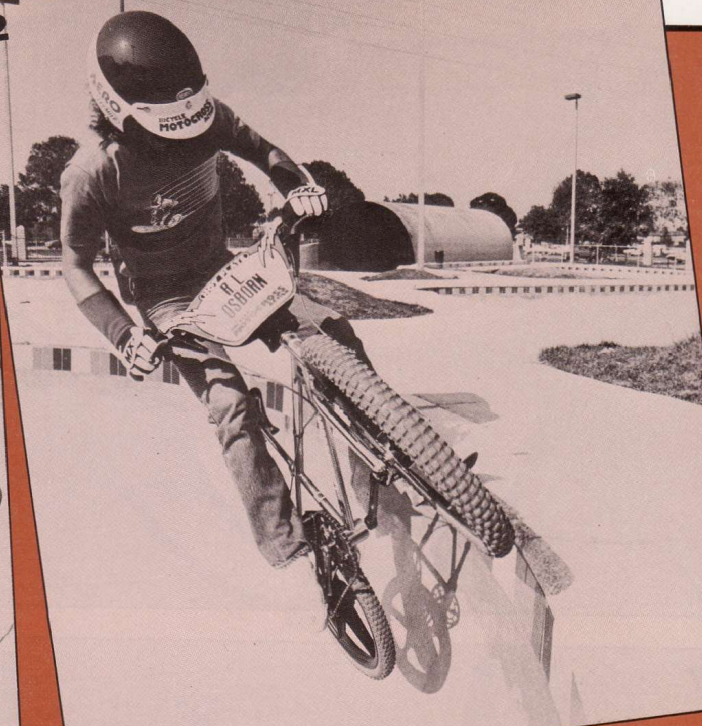
To double your pleasure, double your fun, try two riders doing fakies instead of one.



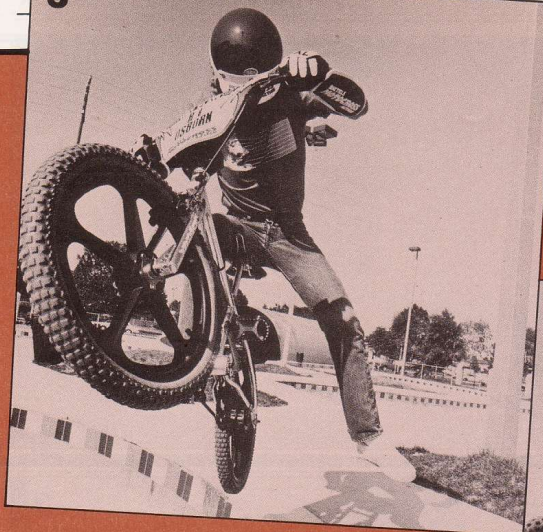




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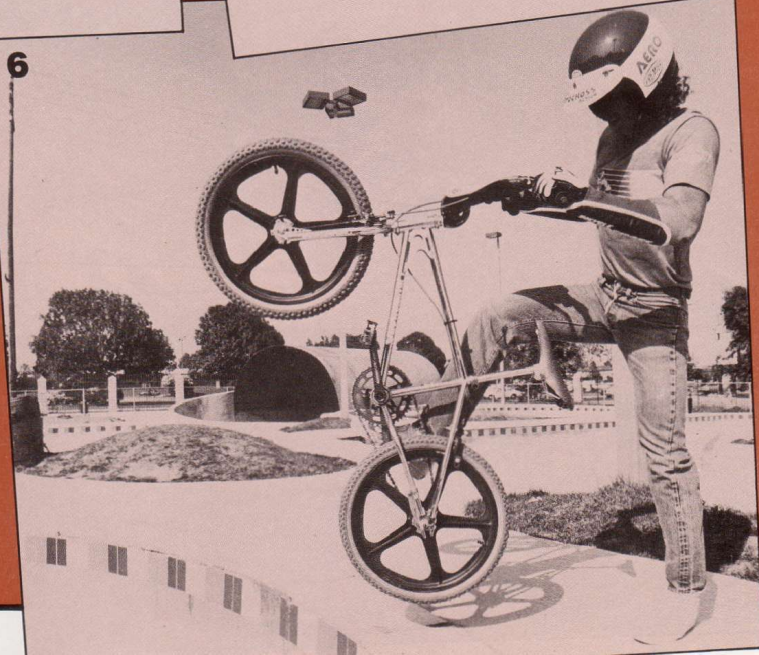


4



The flyout. R.L. coasts up, launches, and rotates his bike while pulling it up into a mid-air wheelstand. Then he sticks out his free foot, plants it, and guides the bike down, controlling the rear wheel landing bounce with his arms.

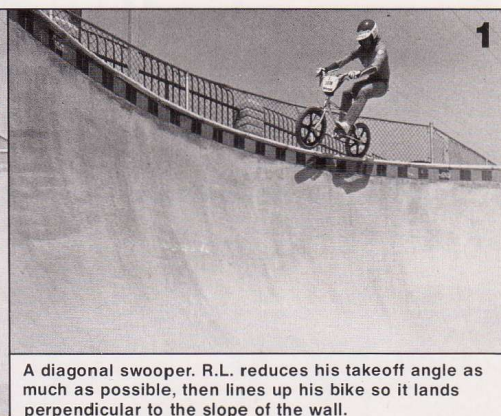
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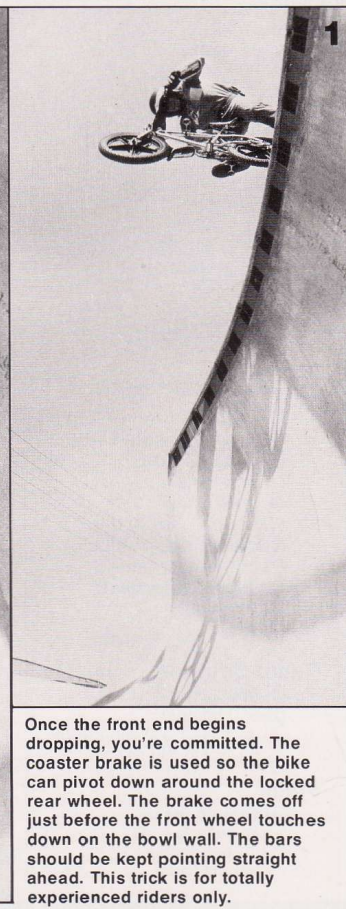
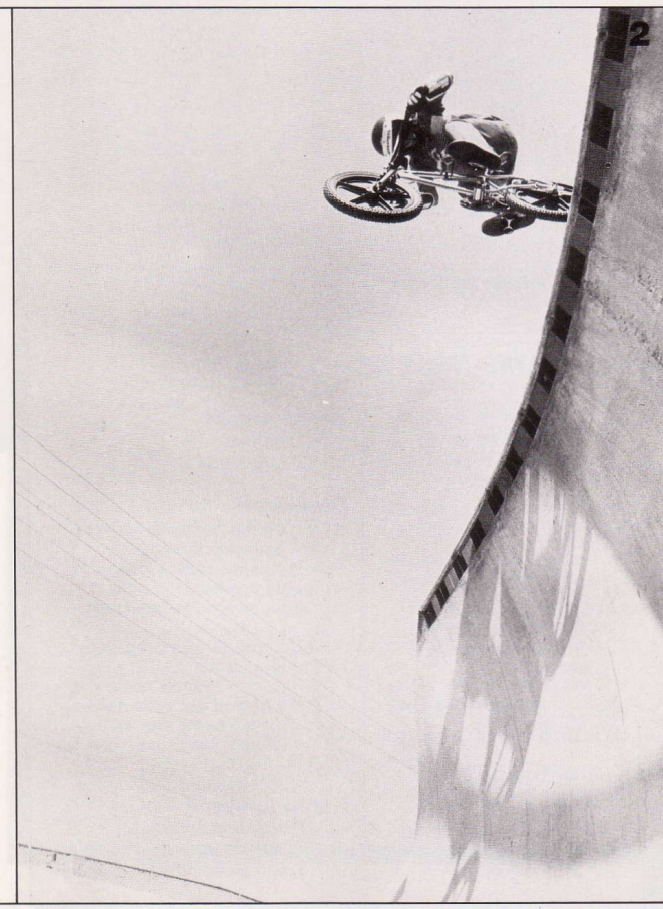
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A diagonal swooper. R.L. reduces his takeoff angle as much as possible, then lines up his bike so it lands perpendicular to the slope of the wall.



Once the front end begins dropping, you're committed. The coaster brake is used so the bike can pivot down around the locked rear wheel. The brake comes off just before the front wheel touches down on the bowl wall. The bars should be kept pointing straight ahead. This trick is for totally experienced riders only.



# MASTER TRICK LIST

## GROUND TRICKS

### Endos

- (1) curb endos
  - (a) regular
  - (b) one-footer
  - (c) one-hander
  - (d) no-footer
  - (e) no-hander
- (2) front brake endo
  - (a) regular
  - (b) one-footer
  - (c) one-hander
  - (d) no-footer
  - (e) seesaw

### Wheelies

- (1) pedal wheelies
  - (a) regular
  - (b) one-hander
- (2) coaster wheelies
  - (a) regular
  - (b) one-hander
  - (c) one-hander-one-footer
  - (d) no-hander
  - (e) cross-up
  - (f) X-up
  - (g) no-footer
  - (h) no-footer-one-hander

### Ground Turns

- (1) front wheel turns
  - (a) regular 180
  - (b) hip-whipper 180

### Wheelies

- (2) rear wheel turns
  - (a) 180 spinner
  - (b) 360 spinner

### Wheelies

- (3) hop 180 turns

### Wheelies

- (4) combination turns
  - (a) rock walks
    1. regular
    2. double rock walk
    3. delayed rock walks
      - a. rollback into 180 spinner
      - b. rollback into 360 spinner
    4. bunnyhop rock walk
  - (b) 360 whip floater
  - (c) rock-and-roller four-point turn

## SMALL RAMP TRICKS

### Kick Turns

- (1) regular
- (2) hop kick turn
- (3) one-footer
- (4) one-hander
- (5) double one-hander
- (6) one-hander-one-footer
- (7) one-hander-one-footer-toe-toucher
- (8) cross-up
- (9) X-up

### Ramp Spinners

- (1) 540 spinner
- (2) 360 spinners
  - (a) regular 360 and rollout
  - (b) 360 to 540 spinner

### Stalls

- (1) straight stalls
  - (a) regular
  - (b) one-hander
  - (c) one-footer

- (d) one-hander-one-footer
- (e) cross-up

### Stalls

- (2) stall hopbacks
  - (a) regular
  - (b) one-hander
  - (c) one-footer
  - (d) one-hander-one-footer
  - (e) cross-up

### Stalls

- (3) hop stall hopbacks
  - (a) regular
  - (b) one-hander
  - (c) one-footer
  - (d) one-hander-one-footer
  - (e) cross-up

### Stalls

- (4) 180 hop stalls
  - (a) regular
  - (b) one-hander
  - (c) one-footer
  - (d) one-hander-one-footer
  - (e) cross-up

### Ramp endos

- (1) regular
- (2) one-footer

### Dropovers

- (1) on-the-pedals dropovers
  - (a) regular
  - (b) one-hander
  - (c) one-footer
  - (d) one-hander-one-footer

### Dropovers

- (2) framestander dropovers
  - (a) regular
  - (b) framestander no-hander
  - (c) framestander no-hander-one-footer
  - (d) framestander to a barsitter rollout

### Ramp jumps

- (1) 180 air spinner
- (2) 360 air spinner
- (3) 540 air spinner (into water)

## Forward Coasters and Pedalers

- (1) rider facing forward
  - (a) normal (seated or standing)
  - (b) framestander

- (2) rider facing sideways
  - (a) sidesaddle barsitter
  - (b) sidesaddle forkstander

- (3) rider facing rearward
  - (a) R.L.'s barsitter switcharound
  - (b) Buff's barsitter switcharound
  - (c) switcharound one-hander
  - (d) switcharound no-hander
  - (e) switcharound no-hander-one-footer
  - (f) switcharound kick-up
  - (g) saddlesitter switcharound

## Rollbacks

- (1) seated or standing rollbacks
  - (a) straight rollback
  - (b) rollbacks to a turn
    1. rollbacks to a 180
      - a. brake pivot 180

- b. pedal pivot 180
- c. slider 180
- d. brake pivot and hop 180
2. rollbacks to a 360
  - a. 360 spinner
  - b. 360 whip floater
  - c. 360 rollaround
3. rollback to a 540

- (2) framestander rollbacks
  - (a) straight framestander rollback
  - (b) framestander rollbacks to a turn
    1. 180 framestander
    2. 360 framestander
    3. 180 framestander spinner

## Rollbacks

### Hops

- (1) rearward hops
  - (a) straight hopbacks
    1. regular
    2. one-footer
    3. one-hander-one-footers
      - a. regular
      - b. cross-up-one-hander-one-footer

- (b) circle hopbacks
- (2) forward hops (bunnyhops)
  - (a) bunnyhops for height
  - (b) bunnyhops for distance
  - (c) bunnyhop 180 turns

## Stationary Tricks

- (1) Seated balancing
  - (a) regular
  - (b) one-hander
  - (c) no-hander
  - (d) 360 rollaround
- (2) Standing or barsitter balancing
  - (a) rear facing wheelstanders
    1. regular
    2. one-hander
    3. no-hander
    4. squat
    5. spoke-stander
  - (b) wheelstander into barsitters
    1. regular barsitter
    2. one-hander
    3. one-footer
    4. one-hander-one-footer
  - (c) forward facing wheelstander

## QUARTER PIPE RAMP TRICKS

### Kick Turns

- (1) regular
- (2) hop kick turns
- (3) one-footer
- (4) one-hander

### Pop-Ups

### Pop-Outs and Drop-Ins

- (1) regular drop-in
- (2) one-hander drop-in
- (3) one-footer drop-in
- (4) one-hander-one-footer drop-in
- (5) one-hander-one-footer-toe-toucher drop-in
- (6) cross-up drop-in

### Aerials

- (1) straight aerials
  - (a) regular
  - (b) one-hander
  - (c) one-footer

- (2) tabletop aerials
  - (a) regular (cross-up)
  - (b) cross-down
- (3) hip-hanger aerials
  - (a) R.L.'s version
  - (b) Buff's version

### Quarter Pipe Doubles

- (1) one-ramp doubles
  - (a) pop-ups
  - (b) pop-outs

### Quarter Pipe Doubles

- (2) two-ramp doubles
  - (a) kick turns
  - (b) aerials

### Stacked Ramp Tricks (quarter pipe and small ramp)

- (1) kick turns
- (2) aerials

## SKATEPARK AND PIPE TRICKS

### Bowl Aerials

### Bowl Kick Turns

### Fakies

### Flyouts

### Rolling Drop-Ins

### Vertical Drop-Ins

### Half Pipes

- (1) fakies
- (2) kick turns
- (3) aerials
- (4) drop-ins

### Full Pipes

- (1) fakies
- (2) kick turns
- (3) aerials



# GLOSSARY

**aerial:** Any turning-in-air maneuver that returns the bike to its launching area, usually a ramp or bowl wall.

**BMX:** Abbreviation for bicycle motocross.

**brake foot:** The foot used to operate the coaster brake pedal.

**bunnyhop:** A forward hop over or across an obstacle or into a turn.

**carve:** To swoop about with both wheels on a surface such as a bowl wall at a skatepark.

**chew:** Crash. Derived from eating or chewing dirt.

**coaster wheelie:** A non-pedaling wheelie. The bike is kept up on its balance point by coordinating use of the coaster or rear caliper brake and handlebar pressure to raise and lower the front end.

**cross-up:** A jump or aerial styling move that turns the front wheel ninety degrees to the side.

**cross-down:** A jump or aerial styling move that turns the front wheel down ninety degrees to the side.

**curb endo:** A ground trick where the rider puts the front wheel into a curb and forces the rear of the bike to lift off the ground. Sort of a stationary reverse wheelie.

**crab:** Term used to refer to the front wheel tucking under while turning. A crash normally follows, unless the rider muscles the bike back in shape.

**delayed rock walk:** A rock walk variation that inserts a rollback between a 180 front wheel pivot and a 180 rear wheel spinner.

**drop-in:** A descent from the top of a ramp or skatepark bowl that begins from a stationary wheelstand.

**dropover:** A small ramp trick. The rider lets the front wheel drop over the edge of the ramp so that the bike becomes wedged. After balancing, he then pulls back and up and lets the bike rollout down the ramp.

**endo:** A crash in which the rider is violently flung over the handlebars after the rear wheel of the bike bucks up.

**fakies:** A skateboarding term that describes rolling back and forth in a straight line in a half pipe or bowl. The rider "fakes" that he's going to keep climbing the wall and get air.

**five-forty or 540:** One and a half turns. A maneuver in which the rider spins 540 degrees on the rear tire. A 540 can be done as a ramp spinner or out of a rollback or rollout.

**flyout:** An air maneuver in which the rider leaves (or flies out of) a skatepark bowl. The rider turns 180 in the air and lands on top looking back into the bowl.

**free foot:** The foot on the forward

pedal during pedals-level tricks. The free foot is removed for one-footer variations.

**half pipe:** A large 180-degree half-circle ramp or concrete skatepark bowl.

**hang time:** Air styling that creates the illusion of being suspended in mid-air.

**hopbacks:** A ground trick. The bike is hopped backwards on its rear tire while doing a wheelstand.

**helicopter:** A jump styling move in which the rider turns the bars a full 180 degrees, completely crossing his arms in front of his body. An air X-up.

**hip-whipper:** A no-hander 180 pivot turn on the front wheel.

**hook:** Refers to the initial steering input necessary to begin many one-wheel trick turns.

**kick turn:** A 180 degree spinning turn on the rear wheel on a ramp. The term comes from skateboarding.

**kickout:** A 90 or 180 degree turn off the ground. The rear end of the bike is whipped or kicked out to the side. With a 180 the bike pivots around the front wheel in the air.

**loop:** Going over backwards, either on the ground (doing a wheelie) or in the air.

**OTB:** Over the bars. A crash related to the endo family.

**One-eighty or 180:** A half circle or

180 degrees. The term 180 also refers to a pivoting turn on the front wheel. For clarity's sake, a 180-degree turn on the rear wheel is called a 180 spinner on the ground or a kick turn on a ramp.

**pop-up:** A fakie that isn't faking. The bike rides up a wall or ramp, gets air, then drops back, and rolls backwards down the wall or ramp.

**pop-out:** The quarter pipe or half pipe ramp version of a skatepark flyout. The rider gets air, turns 180 in the air, and lands on top of the ramp. This trick is usually followed by a drop-in.

**quarter pipe:** A large curved surface ramp that's half of a half-pipe, a quarter of a full circle.

**ramp endo:** A front brake endo done on a ramp. The rider locks the front brake, lifts the rear end of the bike off the ramp surface, balances, and then lowers the rear wheel.

**rock-and-roller:** A four-point turn sequence that includes a front brake endo, a quarter-turn pivot around the steering head, a rear wheelstand, and a quarter-turn pivot on the rear wheel. This sequence is repeated to complete a full 360 degree turn. Also known as a four-point or star turn.

**rock walk:** A 360-degree ground turn that combines a pivoting turn on the front wheel (a 180) with a

pivoting turn (180 spinner) on the rear wheel.

**rollaround:** A turn done with both wheels on the ground surface. The front wheel is turned to one side, allowing the bike to roll backwards in a circle.

**rollback:** A backward coasting maneuver on the ground that connects tricks or exits a rider out of a trick.

**rollout:** A backward rolling maneuver begun on a ramp that is used as a trick connector or exit. Rollouts begin on a ramp: rollbacks begin on the ground.

**stall:** A stop. The term generally refers to a ramp stall. The rider coasts up the ramp, brakes to a stop, and balances on the rear wheel. The term stall can refer to any kind of stop or stop-and-balance action.

**seesaw:** A ground trick that alternates a front brake endo with a rear wheel wheelstand so that the rider is rocking back and forth from one wheel to the other.

**spinner:** A rear wheel turn with the front wheel carried in the air.

**star:** Another name for a rock-and-roller or four-point turn.

**switcharound:** A rolling ground maneuver in which the rider climbs up and sits on the handlebar crossbar facing the rear of the bike.

**three-sixty or 360:** Complete full circle turn.

**two wheel turn:** A direction change made with both wheels on the ground surface.

**TCB:** A slang expression, often associated with Elvis Presley, that stands for taking care of business, getting the job done.

**tuck under:** Refers to the front wheel turning under too much. This often leads to a munch and crunch asphalt or soil sample. Also referred to as a crab.

**vert:** Short for vertical.

**wheelie:** A ride on the rear wheel with the front wheel carried off the ground.

**wheelie stall:** A brief balanced stop while doing a wheelstand.

**wheelstand:** Refers to bringing a bike up on its rear wheel.

**whip:** To generate rapid sideways motion such as when doing a 540 or a kickout.

**WFO:** Max possible speed. A motorcycling term derived from wide open throttle. It's exact meaning is zealously withheld from newcomers to the sport. In BMX the term refers to max cranking or any wide open activity.

**X-up:** A max'd out cross-up. The bars are turned a full 180 degrees by crossing the arms across the chest in an X pattern.





