

# ING

# THE SHIFT E



CHIPPA WILSON, BIG SPIN.

GAZE  
WITH  
STRICKEN  
AWE!

A  
GENERAT-  
IONAL  
CHANGE  
IS  
OFFICIALLY  
HERE!

# HORIZON

IN FEBRUARY OF THIS FABULOUS YEAR, KAI NEVILLE (THE MODERN COLLECTIVE) BROUGHT FIVE SURFERS TOGETHER FOR A TRIP TO OUT-OF-SEASON MENTAWAIS. BENEATH A STEAMY TROPICAL SKY, THESE GALACIOUS GRIFTERS SET TO REHEARS-  
ING MOVES THEY HOPED MIGHT GROSS ONE OF 'EM A \$50,000 PAYOUT FROM KUSTOM SHOES. THE ODDLY ELECTRIC CAPTIONS ARE WRITTEN BY 23-YEAR-OLD MITCH COLEBORN, A SURFER WHO HUNGERS FOR THE RAPTURE OF EXTREME RISK.



**BACK  
SIDE  
AIR  
REVERSE  
WITH**

# CLAY MARZO,

**LAY  
BACK**

**AND  
INDY  
GRAB.**



Clay is super-awesome on his backhand, too. I look at this and it appeals to me the way golden brown chicken parts, fresh from the deep-fryer, thrill my senses. He's just as loopy on his backhand as he is on his forehand, most of the time pulling crazy shit like this. I thought Clay was flaring the hardest on the trip because of his attack and his power. He's like a violinist teasing a haunting classic out of his instrument. Clay is a miracle of speed. He makes a lot of us look like worthless guttersnipes.

REPertoire: Frontside and backside air reverses. Layback hacks.

# CHIPPA WIL SO

## FINNER TO SHUV-IT.

This thing is like a dazzling spear of lightning. It's a big wave, a big section, and he's spraying water like a big backside snap. I can't believe how much water he's moving just by doing a shuv-it. On video, too, it's such a hard landing. Chippa really surprised me on the trip. He's going to set the world on fire, the way his airs bellow thunder. During this session, he did seven or eight flips. He's got full rotation air reverses and twirled snout moves so wired, he does 'em with the casual precision of a butcher at his block.

## BACKSIDE RODEO FLOATER (BOTTOM)

The day Chippa did that, it almost grenaded sparks. It was wild to see that function coming into play on a rodeo. He jams over a four-foot section, floater-like, with a rodeo. Chippa's so light on his feet he's like a cat. He didn't think he was anywhere near landing it, either. He kinda threw it out there at the last second. On the second and third shots, his back foot's not even on his board. He lets go early, too — as soon as he lands he gets his hands off the rail, which is good to see. Holding on to the death, it ain't cheating, but it's close. It's like a set of training wheels.

REPertoire: Flips, shuv-its, variats, anything tweaked.





# Y

# JA

# DAV IES

**BACK  
SIDE  
AIR**

**REV  
ERSE.**

I had much discussion with the photographer Tom Carey about this photograph. I was loving it and he was loving that Stab was going to run it. Jay goes higher and bigger than everyone. He's such a big human he gets dynamite out of the wave. When he launches, he goes to the stars. The sky dustier he's riding is a 5'4" Dwarf. He does maximal harm to waves and, from behind, you can see the extent of his elephantine stomplings. We all paid a price, however: I blew my knee out the first day. It's still sore now, two months later. Clay hurt his knee on the last day and Davies fucken broke his ankle and we wheeled him home in a wheelchair. This random dude popped up on a boat and Jay sold all of his boards to him, his boardbag, everything, so he didn't have to deal with it. Four hundred bucks, can y'believe! The guy got the deal of a lifetime!

REPETOIRE: Big frontside straight airs, big oops and air reverses. He isn't the most innovative in the pack but he goes bigger and stomps harder than anyone else.



# JOSH KERR RKERR RRAZY SPIN.

My tongue flickered irrigation across my parched lips when I saw this. How does it differ from an alley oop with a grab? You can't really tell from the photos, but it's obvious on the movie. It involves the upper body as well as the lower body. Josh definitely throws it under his feet with his left hand whereas, with an alley oop, it's one motion with your feet and your lower body.

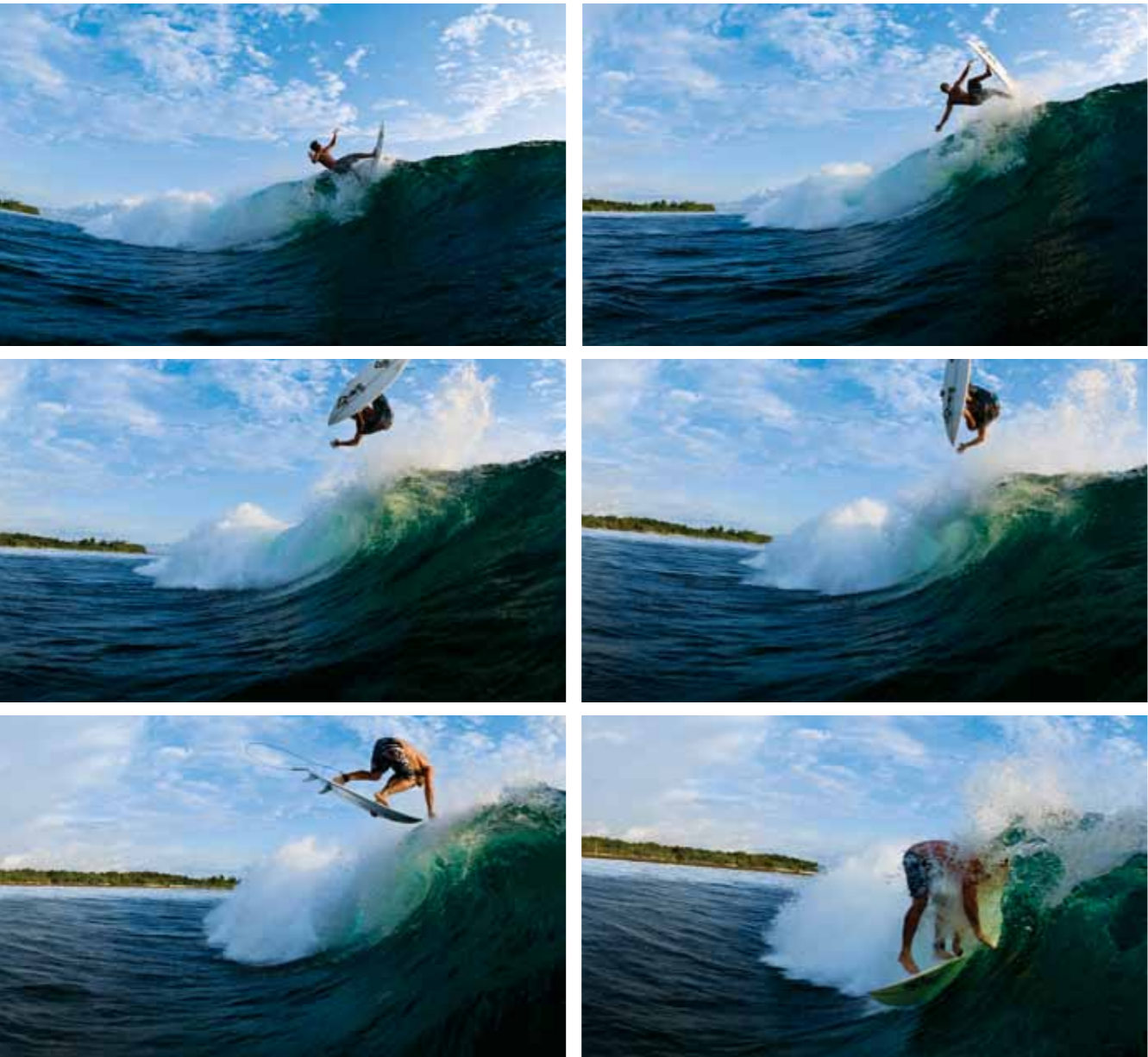
REPERTOIRE: Everything plus his own Kerr-prefixed inventions.

# MIT- CH

AIR  
REVERSE  
WITH  
INDY  
GRAB.

I started changing up my style about four years ago. Instead of trying to do a million things on a wave, I started approaching the whole wave differently, looking at it from another perspective. Kai Neville was instrumental in the change. I was on an ASL Hot 100 trip and I'd come in from filming all day and Kai'd start capturing the clips and I'd get a wave where I thought I did three good big turns and he'd be going straight past 'em. Then, Owen or Julian or Wilko would be on a wave doing little finners and he was capturing all their clips. I slowed everything down and concentrated on the quality of turn over quantity on a wave. All my thoughts went into one turn instead of five turns. On this day, it was just me and Clay. It's the same session as the next spreader. We didn't talk about it, but we were trying these every wave. I wish I could see if my eyes were open or not on this. That way you could tell if it was a full hit-and-hope or if I was trying to spot the landing. I think I am trying to spot the landing with my hand down like that, readying myself for the impact. We were trying to go full rotation. I'd hurt my knee on the first day and I wasn't getting as many clips as the rest of the boys so, by this point, I was getting pissed off. I was trying to flip out on every single wave. I figured, I might even have to get knee surgery so I'll just blow it out to the max and get it cleaned up when I get home. I was getting get angry at this section. I just wanted to do as many spins as I could and get flogged. Or, if not, land something crazy.

REPORTER: Big notes.



# COLE BO- BORN

**FULL-  
ROTE  
FRONT  
SIDE  
AIR**

# CLAY MARZO,

This is a standard air reverse, but, look, it's as tantalizing as a witch! Look at the position of Clay's sky duster (surfboard)! He's ramping out on a barrel and landing back in the barrel. A mistake on a full rotation like this and he'd be laying on the deck of the boat, head hanging from a shred of bloody neck, dying, kicking and jerking like a butchered dog. When you first start trying to pull rotations, you don't start on a section like this, you start on a closeout section or a right coming at you. And, you do 'em at the end of a wave, not at the start of a wave where it's tucking barreling. Clay's taking it to the next level. And, here's an interesting thing about this sequence. I don't think Clay tried another grab the whole trip whereas Kerry, it was like he had a little trick book, a checklist, of every single grab in the book. I applauded the way Clay approaches his airs: really hard and fast and gnarly and big. I couldn't wait to see Marzo out at Macaronis just fucking going mental, which he did. He didn't hold back on one turn the whole trip. He surfs so hard and fast it seizes your attention.

REPertoire: Frontside and backside air reverses. Layback hacks.

**WITH  
INDY  
GRAB.**

