

Good Sport

A Magazine Out of Left Field



Since our beginning in 2014, we have redefined the sports magazine.

By looking deeper and listening more closely, Good Sport presents an evolving and nuanced narrative of sporting culture.

To create a magazine about sports, we believe living actively engaged lifestyles are part of the creative process.

Experimentation and playfulness come first, forming the foundation for a practise ripe in presenting ideas that are rich in identity and ingenuity.

We ignore the final scores and instead engage with the interplay between people, movement and community. We have discovered that sport is not just something that you go to and then come home from. An imprint always remains.

Beginning



Emily Maye photographs professional boxer Richardson Hitchins, days before his pro debut in Brooklyn, NYC

Sport and the City



The last sport I watched wasn't on television. There were no swoosh-sponsored athletes, front-page headlines or grape-flavoured victory showers. The last sport I watched was between a middle-aged man and a gap-toothed boy, with a group of skaters, a pair of jugglers and a lone psychic as witnesses. I watched until the boy said, "Checkmate", before turning to me and asking if I wanted a go.

by Nellstae Remi Dropcho



Mexico '68



Portrait: Felix Dickinson
Words: Andy Butler

Born in Newark, New Jersey, in 1937, Lance Wyman grew up in the nearby city of Kearny in a working-class community where sport is worshipped. As a result, he has been a sports fan for as long as he can remember, from baseball to basketball, through to soccer and boxing. He loved sport but wasn't very good at any because he's nearsighted. Instead, Wyman was the guy in class who could draw, and it was that talent he turned into his career. Now aged 80, he's considered one of the most important living graphic designers. Many of his projects are revered by designers for their perfect blend of simplicity and charisma—none more so than the visual identity for the Mexico Olympics in 1968. And 50 years on, the work continues to resonate with Mexican nationals and the global design community alike. In a candid chat at his New York studio, Wyman told us how his passion for sport brought energy to the identity and why the Olympics are now such a different design challenge.

Above: Wyman in his Mexican Olympic Committee graphic design studio, Mexico City, 1967. Photography: Steve Allen

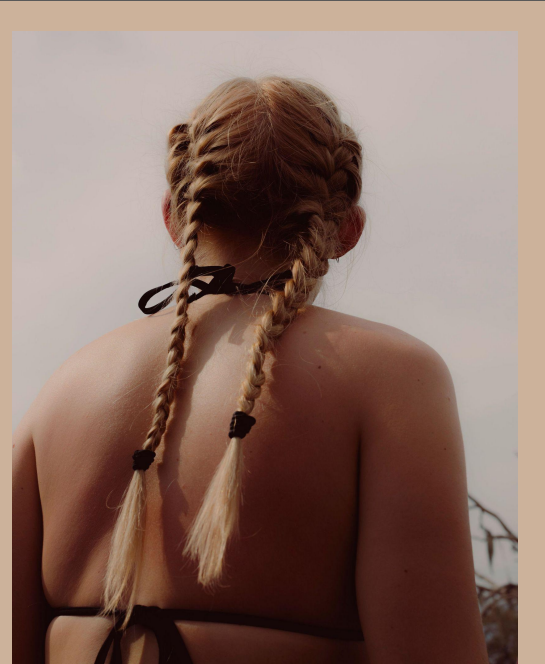
We believe in doing things with team spirit and an openness to play, learn and grow. That's what sport means to us, and we're interested in the endless ways people from all walks of life manifest this attitude. We invite you to join us in print, online and offline, to become part of the Good Sport team.

Good Sport is

- *All-inclusive and gender neutral*
- *Diverse in culture and race*
- *Showcasing different perspectives: pros, rookies, spectators and outsiders*
- *Not glossy, throwaway, or expected*
- *Pushing sports imagery and writing out of its comfort zone*
- *Re-contextualising the printed magazine format*
- *A comment on sport, not sports commentary*
- *Looking outside traditional ideas in the sporting landscape*
- *A publication that inspires people to learn more and become more active.*
- *Engaged with themes across professional and grass-roots movement, art, technology, food, design, architecture, lifestyle and subcultures.*

Attitude









A Good Sport idea begins with curiosity, not just a headline.

We develop stories and experiments that respond to our thinking with the same attentiveness that we use to investigate the intricacies and the paradigms of the sporting landscape. Our inquisitive, open and playful approach often results in a collision of ideas from different contexts, highlighting the overlap and parallels seldom seen.

Good Sport makes them visible, readable, fun.



Ruby Bailey (above) rides a Collective Bike. She's 15 and from Rayne, Essex. She says, the most important thing about riding would be who you ride with. "Because who you ride with gives you the energy to ride well, do tricks, and get better at riding. If someone's got energy, then it gives you a buzz and you just do well, basically." Her favorite place to ride is Oxford Street because of the energy from riding through such a busy place. "You normally ride through there as a pack with all your friends, and it's really good vibes."

Sach Blake (right) is from Southeast London and currently rides a PK Ripper by DE Bikes. She thinks back to the summertime when everybody would go to this place called Shadwell in the East, beside a big river. "Well, all jump in and swim and then barbecues and that was what we would do every day. We would ride there, we would get the little barbecue out and we'd just eat!" It's a type of freedom that Sach says she never really had to be able to be with your friends and summertime food. "I wouldn't have known about that place without riding bikes."

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they don't live in the same area. And the fact that boys from the south, north, east, west, wherever you're from, can still come and make friends and have fun. And I feel as far as the prevention of knife crime or trying to actually do something about it, people don't recognize that bikes are an amazing thing and it has helped so many people and can help so many more people."

Sach feels that because she started riding from really young, it allowed her to continue on now. She started posting clips on Instagram, which became more known and young girls would DM her saying she had inspired them to jump on a bike or do something that they enjoy, but they feel it's just mainly for boys. "It's not a satisfying feeling to get to do that."

The community is global, with friends now in New York, Philadelphia and France, something Sach says she would have never had prior to riding. "It's an amazing community and I feel in this day and age it's kind of hard to find a space that isn't full of prejudice. Bike Life is definitely that, a place that any person can come and have fun. And me, I'm literally an example of that because I am girl and they still welcome me with open arms."

Layla Carter is from East London. She got involved with Bledstorm around their seventh event and hasn't gotten off her bike since. She mostly puts it down to the people surrounding it putting out a good vibe - a vibe that had never felt before. It kept her wanting to go back and ride more often. When Layla first met Mac, she says from that point her life has changed. "Mac helped me do new things, like massive opportunities. I've had so much fun, and I'm happy that I started and carried on progressing forward in my way." For Layla, riding makes her forget about everything, lift the wheel up and go. I get an adrenaline run and it boosts me to try new things.



"You can't be what you can't see," says Charlie Dark. "There's space for a whole heap of female riders in the Bledstorm, Bike Life movement, and I think it's needed, actually. I think that female energy is needed. I think it's going to actually force everyone to stop making their lives, because I think what the females will bring is just a different style, and a different swagger, and a different kind of attitude. It's going to be really interesting to see how that kind of starts to influence the culture as the years progress."

"I believe eventually it will happen like how, in the past, when you were skating, any other sport or adventure that you come about, is that it just becomes a norm. If I look at my experience of DJing, when I was DJing a lot in the 80s and 90s, there weren't that many female DJs. Now there are loads and they're amazing. It's really killing it. I think it's the more people that do it, the more they respect and value it."

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"The rituals are something I am very interested in. There is something very poetic and very true in the small gestures."

"The idea was to look at tennis with quite a sarcastic perspective, playing with the codes between social signs and functional details. We explored the polo-shirt, using the collar pocket as a sort of loop able to hold a scarf or like jumper sleeves. Like when you carry your jumper on your shoulders and knot the sleeves in the front. It is something very prep and cliché. It was funny to make a technical device out of this classic detail by creating a polo that included a loop to carry your jumper sleeves!"

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The greater vision for Margot was to craft Grand Basin as a body of work that grows with each new installment or collection. Rather than the next line overwriting or establishing the last season as outdated, each is an expression of a greater lineage of ideas or conceptual vocabulary. The next addition to Sample-cm stems from the world of boxing, particularly using the taping of a boxer's hands as the key technical reference. According to Margot, this boxing collection is thinking up to be much more refined and sophisticated than anything created previously. The very dry precision of the tennis range is being replaced by deliberation and made-to-order tailoring - a methodology drawn from the ethos of how a boxer's hand is wrapped pre-fight. Literally fitting like a glove.

However, beneath this refined approach is a very personal history.

"It is about boxing as a sport I practiced myself when I arrived in Berlin years ago, which was when I launched the label in 2005. It is related to a rainy period of my life and then finding a very strong physicality in my positioning. This brought the main line to be named 'Grand Basin' because in French it means 'big bath' or 'big pool' and is also used as an expression for jumping into the deep end."

GB2021 as its otherwise related to by the team of Sample-cm looks like a huge step toward the scale and scope that is truly possible with such an ambitious and explorative project.

"The way the collection will be communicated, shared and appropriated will be a huge part of the project and I am very excited, moved and inspired to launch it."

Rather than defining boundaries as part of the prep model, the calling is raised with every new iteration, pushing conceptual ideas and execution in every direction. At its core, Sample-cm very much maintains a technical sportswear identity, perhaps the most technical of its kind. Beyond seeking novel in a new way, it moves to fast as on itself, interrogating the culture that it references and the material conditions that symbolize conventional purity in order to then expand outward as a tangible, nuanced vision.

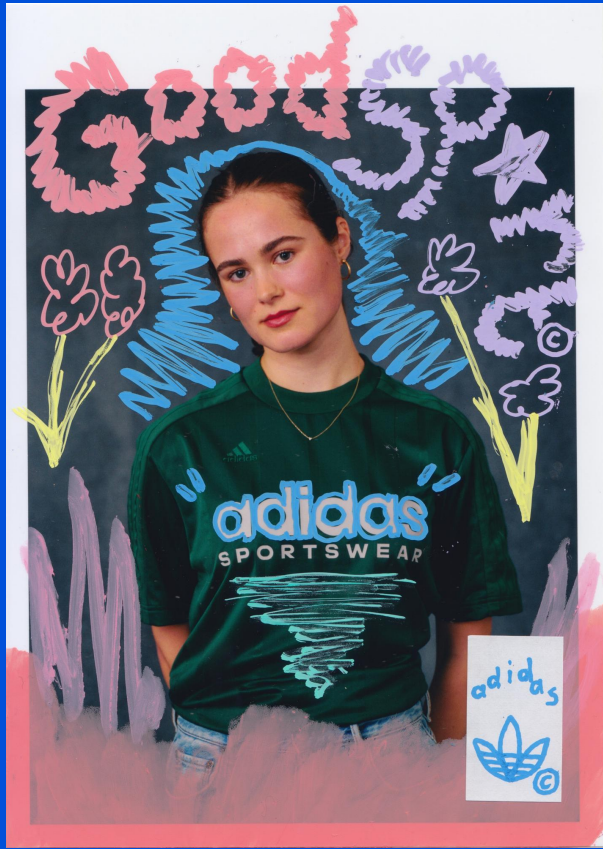
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Our studio practice develops and collaborates on projects from merchandise, editorials and events. Working with sporting giants like Adidas and New Balance, to the sport adjacent likes of Braindead or Coffee Supreme.

We install our unique sentiment and approach toward design, content, and storytelling into each project. Finding new avenues and platforms where we can express our voice as a unique sporting authority has proven to be a vital extension to our print practice. This creates a space where we can bring ideas to life outside of the page and screen. Witnessing them take shape through the same collaborative atmosphere that defines sport as we see it.

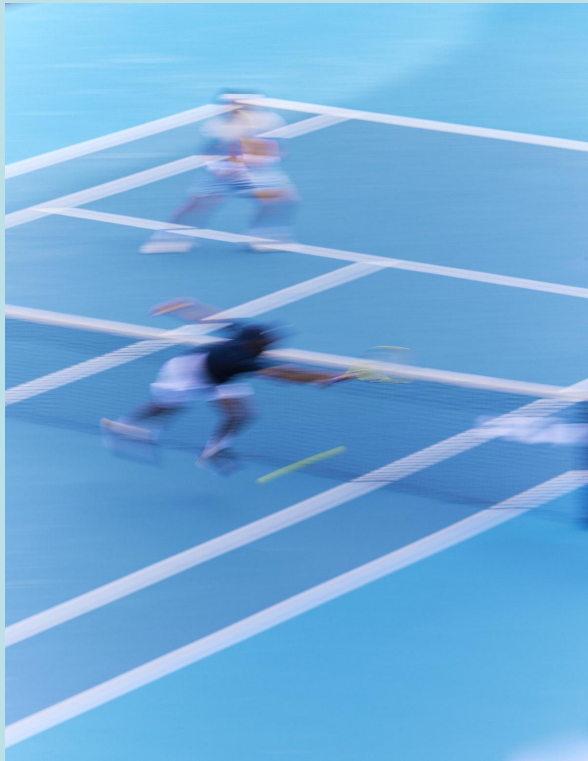
Studio



Go-Sees – A pop-up photo studio and cafe in Melbourne, hosted in collaboration with Adidas







A committed advocate of open information and education in the arts, **Saskia Wilson-Brown** created The Institute for Art and Olfaction (IAO), a non-profit devoted to experimental approaches and access to scent.



WORDS Saskia Wilson-Brown
PHOTOGRAPHY Ye Rin Mole



The IAO has launched partnerships with The Getty Institute, Danieš Plan Institute, Hammer Museum, and many more based in Los Angeles. Committed to providing open access to public and knowledge for perfumery, the IAO holds the simple belief that perfumery is a creative practice. If humans have a right to creativity, then it follows that humans should have a right to pursue the craft of perfumery.

By pulling the thread on the question, What does scent smell like? Saskia examines how scent has been associated with human activity and how the perfume industry has interacted with the concept of 'sport'.

When asked about the smells in the boxing gym, Sean Luden – amateur boxer from Manhattan – hesitates for a long moment before he answers. "Fear," he says. "But is that a smell? Also, sweat and blood, and maybe the smell of Vaseline. It's what we use to close cuts."

We are all intuitively aware of the vital link between scent and memory. Sport has an extraordinary power for us: anyone who has inadvertently come across a past lover's perfume can speak to its unique capacity to trigger emotion and nostalgia. However, Sean's hesitation in describing the scents in more detail is understandable. Scent is inextricably linked to how we experience our lives – it not the main event for sport, or even something we want to remember. The aromatic components of Sean's boxing experiences – sweat, blood, fear – would hardly endear him to the perfume counter, and perfume marketing relies heavily on keeping it that way. On a global scale, we are taught to assume that body odour is terrible. Animalistic, primal, ugly, at best, it's a necessary evil. At worst, it must be suppressed.

Deodorants and antiperspirants were almost unheard of at the turn of the twentieth century. That all changed when occurred a Cincinnati high school student, Edna Murphy, that an antiperspirant

her surgeon father used to keep his hands dry in the operating theatre could be marketed to odour (and sweat)-conscious women. She launched Odorono, perispirant in 1920 and finding success until she joined forces with copywriter James Young. Together, Murphy and Young created advertisements that made heavy use of shame as a persuasion tool, convincing women that they smelled terrible while selling them on the solution.

Their message survives more than a century later, and deodorants or antiperspirants are now a massive and lucrative market. Exercise and sport present a perfect scenario for these products, and the connection is visible in countless ads. Serena Williams and gold medalist Sha'Carri Richardson's "Milehigh no sweat" as a series for Secret. "In the box of one. That includes my armpits," tweeted actor Ryan. "The more you move, the more products, claims an advertisement for Degree. The message is clear: empowered people must vigilantly extend their ability to control their smell – especially women.

It is worth noting that as one-dimensional as these taglines seem, they are nonetheless a far cry from the overt sexism of mid-twentieth-century slogans, which tended to focus on women and how their body odour could destroy love. An example among many: Mum deodorant cream

aimed to persuade women that "perspiration odour ruins romance". At the same time, Lydia's female hygiene deodorant presented us with an alarmist view on our lady parts while implying us not to be like the beautiful but smelly woman in the ad, who was suffering from another low match shipwrecked on the dangerous reef of half-truths about feminine hygiene.

Just as we think this odour-phobic ad copy was a thing of the remote past, in 2020 Lush deodorant launched an aggressive social media campaign to sell their odour-controlling cream. Their Instagram ads – mainly targeted to female consumers – showcased a bright and admittedly funny blonde woman demonstrating the impact of appealing crotch odour. Seated at her office chair, she withstands the smell radiating from her feminine lap, helpfully illustrated with animated odourgy lines. Another woman poses nude to bum at a yoga class, nose crinkled with disgust at her friend's shamefully smelly bottom. Founder Shannon Kingman states it clearly on Lush's website: "I saw how body odour – whatever the source – was undermining the confidence and self-worth of women and their communities."



Dignity, Data and Dario. An interview with Dario Escobar. WORDS: Good Sport PHOTOGRAPHY: Supplied



It's not usually an imposing colour. It's cool and calm. The soothing azure comes in many tiny veils to escape tourists for vacation. But it was a unique blue on a poster board in the 2018 Lines of Flight exhibition that further unravelled the processes and meanings behind Guatemalan artist Dario Escobar's works.

The pigment in question is known as 'Mayan Blue' and until recently, its formulation had been lost. Its use was suppressed in Central America during Spanish colonisation due to its associations with indigenous rituals.

Dario, who has a background in art conservation, worked with a chemist to decode the mysterious alchemy and recreate the colour – applying it in his works, including Lines of Flight.

Blue figures again in Dario's work, this time in reference to the blue-collar workers that manufacture mass-produced sporting goods, and is utilised in his piece to emphasise synchrony with consumerism, consumption and the influence of globalisation on Central America. As Dario has shared previously in a *Neiguing Champ* interview, "I thought

to investigate – in a sculptural format – where the such is the obsessive accumulation of the same industrial object (baseball bats, soccer balls, basketballs, etc.). It led me to a territory of cultural cartographies... new urban tribes, where people who had true affinities for what they consumed, more than the cultural features they shared: religion, language, ethnicity, etc."



Similarly to how Dario's works draw from the past and present, and prompt dialogue on our potential future, our interview with the multi-medium artist provides insights into his childhood, his pathway to creating art and the importance of sport as we look beyond the current influence of the pandemic.

Dario, you initially studied architecture before focusing on visual art. What first interested you in this field, and do you think it influenced your artistic process?

I entered university to study architecture because in Guatemala at this time, it was the only option with artistic interests. To me, it seemed a propitious space to think and become involved in a creative discipline.

[Studying architecture] has been very important for me because it equipped me with the technical tools to plan and develop my work. In fact, I still work at a drawing table like those used in architecture offices. From there, I plan my works, especially large format ones.

Before exploring how sport is represented through your work, can you please share some of your earliest sports memories?

I have many sporting memories! My father played soccer with his friends frequently, and I accompanied him to these friendly matches. I remember a lot of the basketball and soccer tournaments at my school. Through these experiences, I discovered how life was divided between winners and losers.

I thought about changing the rules of the game because, in my work, there are no winners or losers, only the public that participates. For my work, the most important thing is the path, not the destination – the journey.

When did you first realise that sport has further depth and could be utilised as a vehicle to present social commentary through your artwork?

Since I realised that the dignity of the defeated does not belong to the winner.



The printed publication is our foundation, from which we extend into digital spaces, events, collaborations, and objects.

- Four-Square tournaments
- 5-a-side football round robins
- Running retreats
- Meditation events
- Bouldering workshops
- Film screenings
- Standalone publications
- Breakfasts, lunches and dinners
- Group art shows
- 3x3 Basketball competitions
- Running races
- Panel discussions
- Book fairs
- Towels, t-shirts, hats and mugs
- Live performances
- Original scents

○ *And More*

Self-Reflection
Boxing
Live
&
Stream
Performance

Foursquare
Tournament



Publishing
panel
discussion
With
Bookshop
by URO

Climbing
fundamentals
with

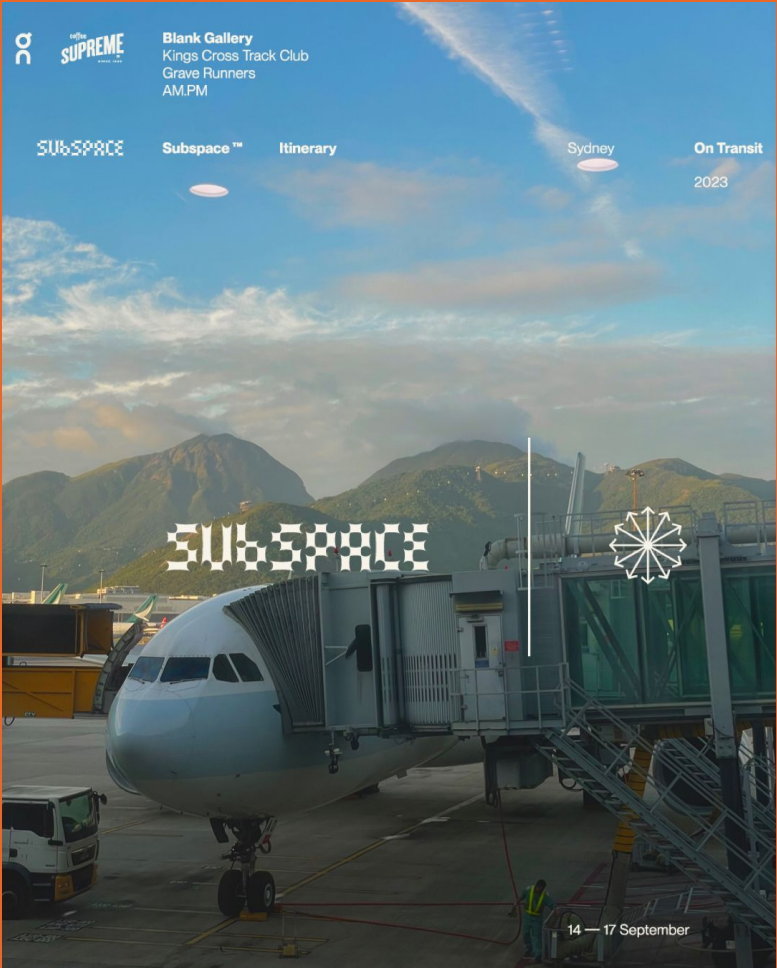


Oceana
Mackenzie



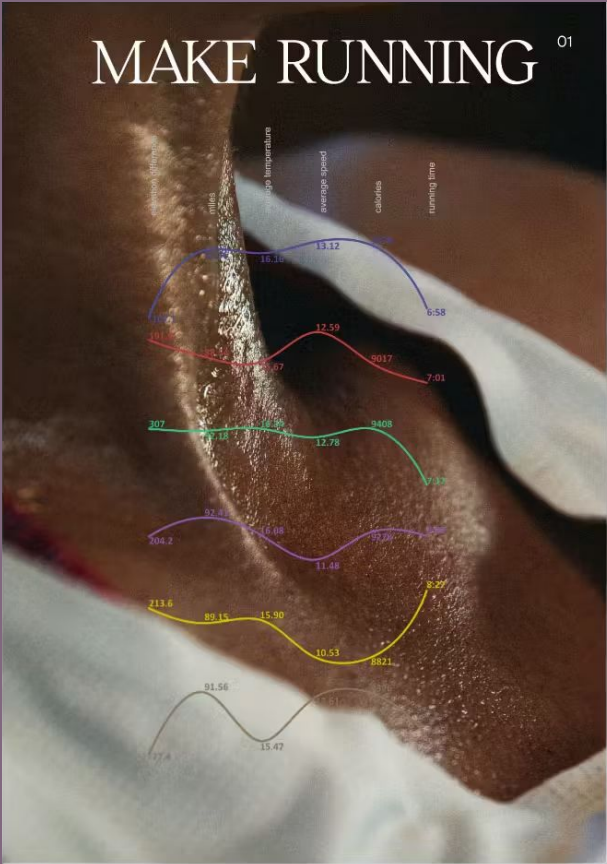
Merchandise

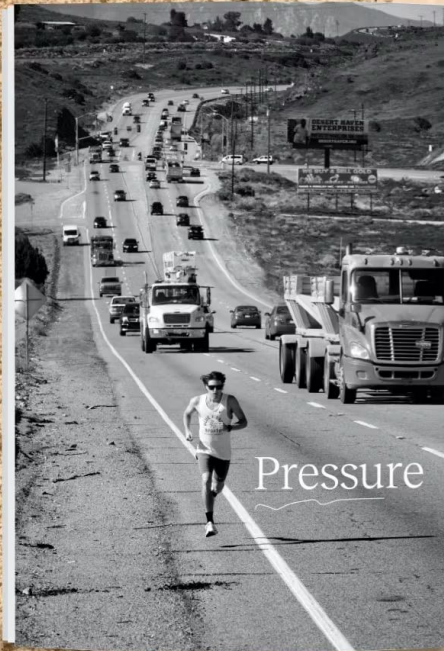






Make Running Issue 01 – A magazine based around The Speed Project, produced in collaboration with Optimist Studios, Los Angeles





Words by
Peter Bromka

Photographs by
Devin L'Amoreaux
John Jefferson
Kyle Miyamoto
and Olaf Heine

"If we do this will people accuse us of cheating?" Someone wondered aloud.

"No, not doing this is against everything TSP stands for. If we shy away from a faster way to Vegas we might as well shut this whole thing down 'cause it's become a glorified team relay," was the emphatic reply.

"Besides, this has to be the way ahead is going. This is where the race will play out. Just imagine if we don't take it and we don't give our runners the chance to bank?" we warned. "That'd be the real shame. They put themselves and we never give them a shot."

We were set. We'd be making a new way to Vegas.

Mythology

"No Map?" "No Rules?" Knowing our friend of "The Speed Project", its mantra has become well known, if at risk of becoming a bit stale. Originating as a two-person relay, typically run with two women and four men. It was started on a date race how far a team of friends could make it from Santa Monica to Las Vegas. Through multiple degrees more extreme than most endurance events, it started to write into a rhythm.

"No rules" for running means the its athletes can trade-off the work whenever they want. This element was evolving rapidly. Started by a group of marathoners exchanging every 10km, teams had discovered the efficiency of shorter legs. Much shorter. While its rule increments provide a certain order to a distance runner, the body tires, ends and begins at this length. The previous year a team from France exchanged runners every kilometer, which proved them directly against a team from Boston in a



race that devolved into exchanges every 200 meters - it was brutal.

The sheer pace of exchange sapped the mind, and yet, perhaps unconsciously, left the body somewhat fresh. This unlocked a new strategy for this year. Anyone contending for the win would be handing off quickly.

"No map" sounds extreme, but it had become a bit of a lie. There was no preplanned route, but while teams might take a quick shortcut here or there, everyone largely follows the same way to the Las Vegas strip. The path wasn't prescribed by the race organizers, but it was implicit and recommended. Teams jockeying in from around the world to participate in TSP trust the organizers implicitly. This was their baby. They'd done the hard work of finding a supportable running route seven years ago and considers in California simply weren't prepared to question it - until this year.

History

Before LeBon there was Seneca. Before Seneca there was MJ. But before him there was the beast. But before all that was barely an ember of a band called Blue Ribbon Sports. While Nike burns brightly in the hearts of international sports culture, this blaze got its start in a small Los Angeles neighborhood at 3107 Pico Boulevard. Dedicated to serving athletes well enough to call themselves "runners" during the juggling hours of the '60s. It was a space originally committed to "oddball athletes". Our middle crew aimed

to honor this tradition by bringing this spirit for the sport into the heartland of running today: unattended mud racing from Santa Monica to the Strip they would run as 3107 Pico. And here I was, a runner not running. Yet I was here to race. Having competed in the previous two TSP races as an athlete, Team BRB had support me to lead this year's team. I was responsible for preparing the runners and crew for the journey ahead.

"The Speed Project comes down doing two things," I continued. "Number one: running within yourself. Two, being tough as hell." Though seemingly opposing directives, they laid out the line the team would have to walk. Always pushing, but never too much.

I'd also be responsible for navigation, which was traditionally fairly straight forward. That proved untrue this year.

Time

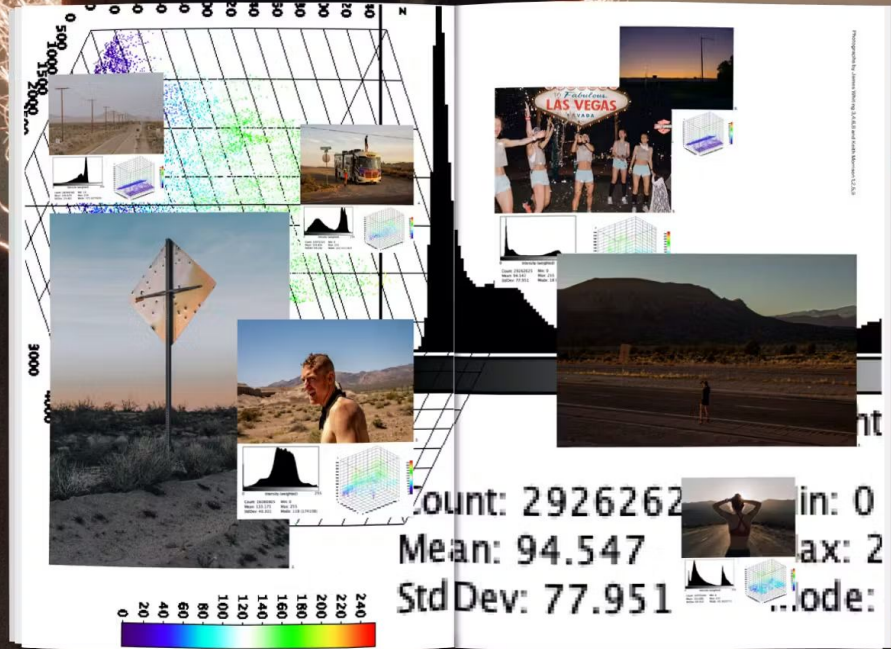
"To hearing they're predicting they'll run 32 hours?" Sean asked incredulously. Both of us were TSP veterans, having previously run the course around 28 hours, we understood the absurdity of this claim. But as Sean had pointed a video online talking of 32 hours that gnawed at us. "It's impossible," I stated.

"I just don't know how you get to 32 hours with the current maps. That's a 5:30 min/mile pace. Something?" Do they know a new route we're not aware of?



Make Running

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From Top Left-Clockwise: Subspace 2022 Afterparty, Long Prawn Breakfast, Subspace 2023 Install view 1 & 2, Subspace 2022 Yoga+Meditation Event with It's All Yoga.



From Top Left-Clockwise: Good Sport x New Albion Warm Up Jacket, Good Sport x Ebbsfield Field Jacket, Good Sport x No Comply Mug, Good Sport x Spacebound T-shirt, Issue 03 Exhibition, Arc'teryx Climbing Workshop, Half Time Oranges Post-Run Breakfast



Our readers are some of the most vibrant and dynamically creative people we see and know. They are photographers, writers and art directors. They're new wave athletes, designers, fine artists and progressive sporting clubs.

They live and travel in the UK, Europe, the Americas, Australia, New Zealand and throughout East Asia, from Japan to Hong Kong, Seoul and Malaysia.

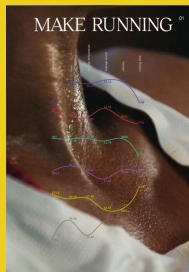
Distributed and stocked internationally with Antenne books and Newsstand, as well as sold online. Our aim is to support like-minded stockists and direct our readers to these spaces.

Whether that is T-site in Tokyo, DoYouReadMe? In Berlin, Athenaeum in Amsterdam, London's MagCulture, the renowned McNally books in New York, and a multitude of others extending worldwide. No stock is wasted.

Audience



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May 2024



Global Distribution by Antenne Books, Newsstand Publishing

Local Distribution by Books at Manic

Seen in retailers, bookshops, boutiques, cafes and galleries.

Circulation – 6200

Cover Price – \$35.00 AUD

Pick-Up Rate – 90%

Passing Rate – 4.2 people per copy

Instagram – 8800 followers

Impressions – 43,000

Website – 3,300 views monthly.

Substack Newsletter –1500 subscribers

Subspace Events – 1600 attendees over four days

Past Advertisers include – Champion, Puma, Adidas, Converse, Ace Hotel, BrainDead, New Balance.

Metrics



The Good Sport reader is:

Open minded

22-40 & 50/50 Male & Female

Active and engaged

Intellectual and articulate

Non-conformist

Curious and adventurous

Artfully expressive

Brand aware and aesthetically minded

Diverse in background and upbringing

From urban metropolis' to regional towns

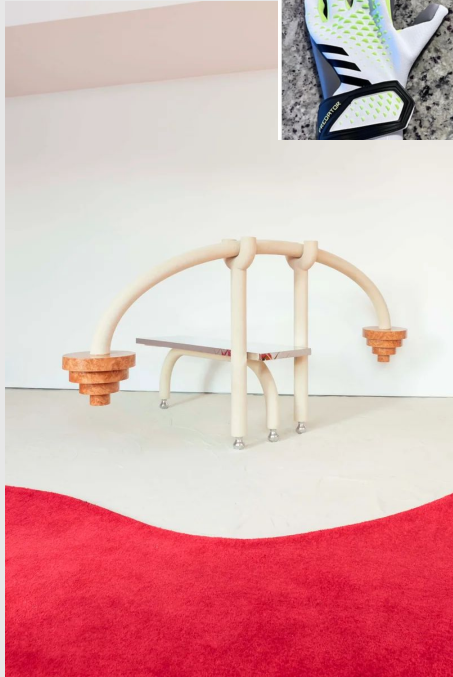
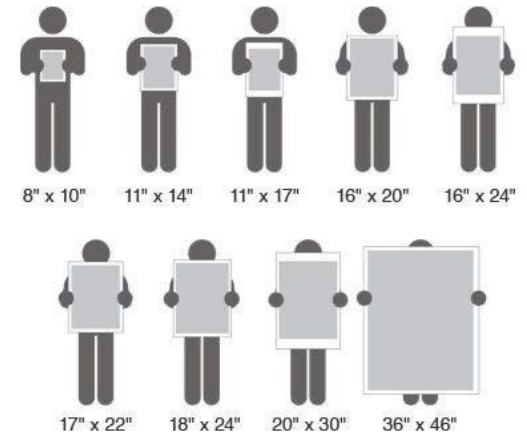
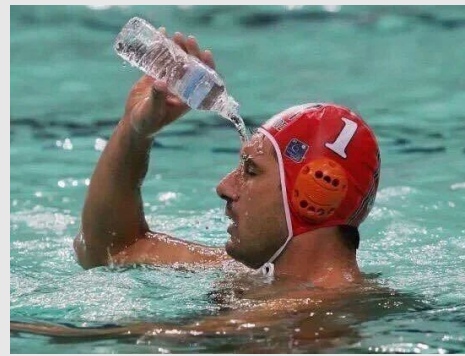
Next up in the Good Sport 2024 season –

- Good Sport Issue 06 - launch events - June 2024
- Studio practice projects - commercial and self-initiated
- Film Screening, Magazine Launch, Sport Adjacent Events
- Collaborative and limited edition merchandise with friends of the magazine.

Next



Gloves



The 100 Greatest Props in Movie History, and the Stories Behind Them

At a time in history when details go painfully overlooked, we slid movie history under a microscope to honor the simple joy of a perfect prop.

By [Thrillist Entertainment](#)



...basketball...
...the clear...
...political rac...
...meritocracy, all of these...
...barriers, whether political, rac...
...socioeconomic...
...completely vanish...
...“Even if just for a couple...
...of hours, there’s a beautiful...
...moment of community that can...
...born out of that.” His proudest...
...work was making over a disa...
...dated street court south of Los...
...Angeles for that he used Japa...
...nese technique called Joney...
...— meaning cracks that had formed...
...the pavement. He had pondered...
...the project for years but stug...
...gled to get sponsors on board...
...Then came a summer of protest...
...and pandemic before election...
...the most polarising election in...
...American history. Society too...
...began to crack. Gifted with...
...a sudden urgency, Solomon...
...financed the project himself...
...The court now features weeds...
...of gorgeous gold where before...
...once grew, plus hoops and...
...backboards where before there...
...were none. “It’s an extension...
...of the narrative of Kintsugi...
...which is the idea of advancing...
...something by putting it back...
...together,” he said. And therein...
...lies sport’s most authentic...
...energy. That the Kintsugi court is...
...a simulacra of community doesn’t

...you...
...account the...
...environment...
...money and access.”

In 2019 Mackay and a partner...
...created Halftime London, a...
...digital magazine about women’s...
...sport, to explore these complex...
...ities. A recent story talks about...
...the semantics suppressing...
...the status of women’s football...
...There’s a profile of a boxer named...
...Seema that reveals the ring as a...
...metaphor for life. What happens...
...mentally transcends any match...
...and interchangable. “There’s...
...no identity separation between...
...the account and the account...
...on the pitch and as a...
...ability you have in a job and...
...member. But look at...
...schoolwork and as a...
...portray it’s like a...
...very far removed...
...community aspect...
...Throughout...
...word com...
...that it be...
...phenom...

other...
...court (D...
...ball into...
...they are...
...evolved from a pop...
...de paume, translating...
...by soldiers in the first...
...evolved to four square.

GUTTER BOARD is a game...
...that requires a tennis ball or other...
...wooden ‘gutter board’ (general dimen...
...are: 2 planks of wood around 15-20 cm w...
...to make the two sides of a triangle). Two...
...other on each side of the gutter board, and the...
...at the board to rebound and be caught by its throw...
...person misses, it’s the other player’s turn. Once you...
...the ball ten consecutive times, you move back at one...
...tre intervals. One metre, then two metres, four metres, six...
...metres and so on. You can also score points by catching a...
...stray ball from an opponent’s throw.

DOWNBALL (occasionally also referred to as ‘wall-ball’)...
...is a multiplayer knockout game popular in Australia...
...where players take turns hitting a tennis ball with their...
...hands against a wall. The ball must bounce once be...
...fore hitting the wall, and you also have an option to al...
...low one bounce after hitting the wall or can hit straight...
...away. When a shot is missed or hit out of bounds, the...
...player is eliminated. The last player left in the round is...
...the winner. In downball, there is strong verbal lore for...
...the different kinds of bounces and shots taken; these...
...include, but are not limited to, fireballs, snakes, dou...
...bles, skimmers, cannonballs, enters, normal, cherries...
...high tower, footsies, ace, practice, airball, chance, trick...
...serve, and waiters. ●



ART...
...REATH...
...SED...
...CT...
...ND...
...OX...
...S...

...the act and art of making print...
...magazines is a fight to be had. It’s...
...either the print or digital, they’re...
...transformed as opposing entities...
...redefined that outlook, and...
...about their co-existence a little...
...Also believe rules are ma...
...broken, which goes again...
...well sporting codes, so it...
...context when I think of...
...others are fun to break...
...month stars is still of...
...information and cog...

...the same tensio...
...2019 when an N...
...named Daryl! Mor...
...support for the H...
...tensets, setting off the...
...greatest PR crisis since...
...the NBA’s relation...
...with China is worth an estima...
...\$4 billion), and again wh...
...he renounced its own...
...he criticised China’s Uighur...
...Next year, the football...
...World Cup will take place in the...
...East for the first time...
...the sport’s governing body...
...a great opportunity for...
...as a platform for positive...
...social change.” Meanwhile...
...each of the infrastru...
...the stadiums, we...
...built by slaves...
...ing to do...

...the right medium for the...
...page?

James Whiting
12:09 PM Jul 13

And within that, I’m really interested in —
after hearing that both Ozzy Osbourne
and Billy Connolly (to name a very
extravagant few) have both published
GPS navigation voice tracks — how the
sentiment or demeanour of those can
alter, enhance or diminish the
reading audiobooks to this audience
material at hand. I would hate to have
another unwilling soul be subject to me
bubbling my way through the idea of
choice and re-choice. Maybe Ozzy
would do it more justice.

Tim Leeson
9:01 PM Jul 4

One of the beauty’s of sport, or play, is
that there are no age
restrictions. Through GS, we’re in a
privileged position to hear stories from
a remarkable breadth of voices.

Alice Marks
9:02 AM Jul 2

...with Velocity...
...ing’s ball

...the act and art of making print...
...magazines is a fight to be had. It’s...
...either the print or digital, they’re...
...transformed as opposing entities...
...redefined that outlook, and...
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...others are fun to break...
...month stars is still of...
...information and cog...

...the right medium for the...
...page?

Alice Marks
9:00 AM Jul 2

I guess what jumps to mind for me here
is communicating THROUGH our
physical senses. Especially in
subconscious ways.

I guess culture and society also teach
us what a particular is SUPPOSED to
communicate. Like having body odour,
(sweat from exercising) for example, is
something that we are taught to avoid
at all costs, for fear of other people
smelling us and ostracising us for it.

James Whiting
4:34 PM Jul 2

I love this — in a way it screams at the
notion of unconscious or unintentional
communication. These
involuntary things that speak to our
states, internal or external, without us
having to initiate them directly. I don’t
think I’ve heard much discussion about
this kind of communication that both
speaks and, in the case of

...the same tensio...
...2019 when an N...
...named Daryl! Mor...
...support for the H...
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...built by slaves...
...ing to do...

“Will these shoes make me
good at basketball?” becomes
“Will these shoes make me
better at basketball than other
shoes?” becomes “will these shoes
make people think I’m the best
at basketball?” Combine that
with the foolery of fashion
and fuccboiism and it’s no woc