

Inked

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L.A. issue

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Kristanna Loken
Kate French
Mark Mahoney
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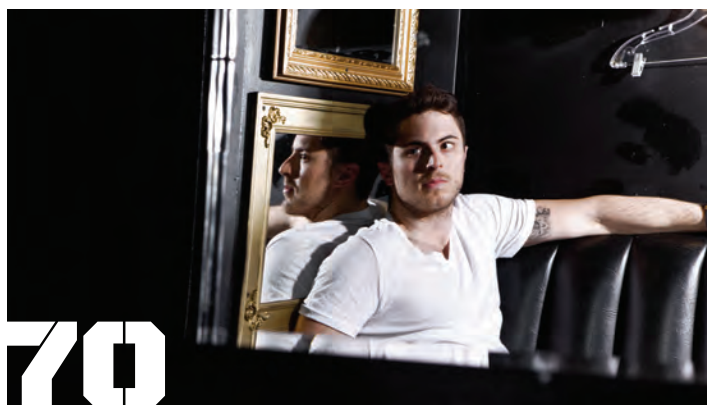
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ACTIONS
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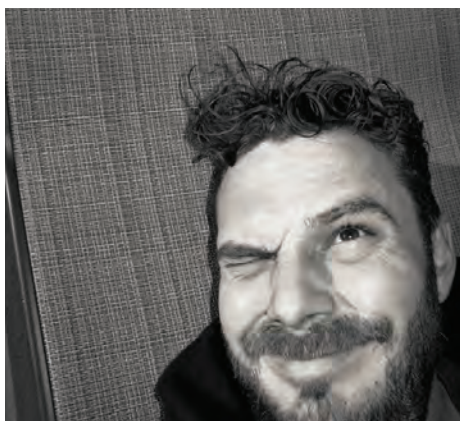
Stephanie knew any the party friend had begged her to meet there and finally agreed after much prodding. The best she showed up looking for Stephanie and a nice smile wearing her

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contributors



Top row: Photographer **Travis Shinn** originally planned to be a tattoo artist. These days, he gets tattooed by Jeff Rassier at Black Heart Tattoo in San Francisco. "I have too many tattoos to name," he explains. "But over the weekend my wife and I got black hearts put on our ring fingers for Valentine's Day." For this month's issue, Shinn shot Viper Room owner Harry Morton ("It's a Hard Rock Life," page 70). "It's always interesting shooting someone who hates having their picture taken," Shinn laughs. If he weren't a photographer, Shinn would love to work at an auto body shop. Instead, he shoots for *GQ*, *Revolver*, *Rolling Stone*, *Rides*, and others.

Photographer **Joseph Cultice** shot this month's cover and feature story with former Distillers and current Spinnerette singer Brody Dalle ("Punk Not Dead," page 48). Cultice's impressions of the shoot? "She didn't have her hair done. She is tall. I liked her. Her new music is great. My brother-in-law made her laugh. I couldn't." These days Cultice claims to shoot regularly for *Vogue* and *Jonas Brothers Monthly*. That's all that's left, right?"

When *Lord of the Rings* and *Lost* actor Dominic Monaghan

showed up to our shoot in a hooded sweatshirt with nothing on underneath, photographer **Chapman Baehler** had to devise a plan to shoot the star and show his tattoos. "I was not about to shoot him topless, so I went in my closet and cut the sleeves off one of my black T-shirts and put it on him," Baehler explains. "I think it worked out well." If Baehler were not a photographer, he would be a professional golfer. "Well, at least in my dreams," he says. Baehler's work appears in *Rolling Stone*, *Spin*, *Alternative Press*, *Blender*, and others.

Bottom row: **Patrick Sullivan** assumes he is a writer because he's often bearded, moderately tattooed, and based in Brooklyn. For this month's "Inked Spot" (page 94), Sullivan talked to the crew at Nashville's Black 13 Tattoo and gained an unexpected appreciation for business plans and well-groomed hair—apparently, professionalism does count for something. If he weren't a writer, Sullivan would be a garbageman, a butcher, a cobbler, a brewer, a failed stand-up comedian, or a terrible actor eking out a living from bit parts in rom-coms. His writing appears regularly on *needled.com* and less frequently on *lostatsea.net*.

Brooklyn-based writer **Brad Angle** connected with jewelry maker Rich Sandomeno ("Inked People," page 42) when they discovered Thomas Hooper had recently tattooed them both. "We agreed that Hooper's calm vibes made up for his heavy hand," Angle says with a laugh, "which was extremely helpful during the 10-plus hours he banged on my ribs." Angle plans to return to Hooper to expand on his apocalypse-themed rib piece just as soon as he gets his next freelance check. His writing frequently appears in *Guitar World*, *Revolver*, and *Alternative Press*, and his video interviews with extreme metal artists can be found on his blog, *metalkult.com*.

Writer **Rebecca Swanner** is our go-to woman for features on L.A. ladies who rock, having written our January cover story on Pink. This month, we sent Swanner to chat with cover star Brody Dalle. "She was lovely to speak with—though between mastering her record and driving back from the desert, it took us a few times to connect," Swanner explains. The Detroit native has no tattoos and, when not facing an INKED deadline, spends her time writing poetry, knitting, and "solving medical mysteries." Her writing appears in *Penthouse*, *Metromix*, and others.



PHOTO: LISA BOYLE; HAIR AND MAKEUP: JOYCE BONELLI; MODEL: STEPHANIE CHAO

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letter



The Hollywood Boulevard street sign in Los Angeles. Which way to Tiny's bar?

Los Angeles is a hideous monster, but only if you stare it in the face. You have to be smart to avoid its teeth and get out of there with your soul intact. Meet the city's gaze and you're going down. To get by, you can't get caught up. Check out the paparazzi from the corner of your eye. Glance at celebrities across crowded restaurants but never stare. See the red carpet from a moving vehicle. Once you're past, floor it and don't look back.

For our first Los Angeles issue, we waded into the city's bright lights and bullshit to find out what makes it one of the most important cities in pop culture and tattoo culture. We talked to former Distillers and current Spinnerette frontwoman Brody Dalle (page 48) about her new band and life in L.A. with husband Josh Homme. Then we spent a night out on the town with Viper Room owner Harry Morton (page 70) to discuss his plans for the city's nightlife, and hung out with Dominic Monaghan (page 84) to talk *Lord of the Rings* and *Lost*. We're also really proud of our interview with tattoo legend Mark Mahoney (page 90), an expert on Hollywood's history in ink.

One of this month's most challenging features was our roundup of some of Hollywood's up-and-coming actors and actresses (page 54). With movies *Twilight* and *Gran Torino* on their résumés, the stars were justifiably busy—and juggling their shooting schedules was a hair-pulling, teeth-gnashing experience. Sure, they don't have the biggest tattoos around, but that's not the point: It's their stories we're interested in.

We're also interested in your story. Visit inkedmag.com to post your photos and check out other readers and their tattoos. And would it kill you to e-mail us sometime?

Enjoy the issue!

Jason Buhrmester
Editor
editor@inkedmag.com

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MUSIC NOTES

Thank you for the Mastodon piece in the new issue [March 2009]. For someone who is a die-hard fan, that was great to see! The music that's out there today is mostly emo bullshit, and Mastodon is the hidden little gem that keeps me going!

JJ Devour

via MySpace

Great mag! I'm addicted to it now. I would love to see a feature with the guys from Avenged Sevenfold. They are great guys with lots of tattoos—

they would fit right in.

Justin

via MySpace

CARTOON ART

Mister Cartoon has inspired so many urban youths—it's amazing. Being from the 'hood, I understand and feel his struggles and story. Thank you for looking past race and social class and just focusing on the art and tattoos. I will support INKED forever. Many blessings!

Miya Bailey

City of Ink, Atlanta, GA

MORE LOVE

I have been reading INKED since the premiere issue and am thoroughly impressed with the production quality. It is the only magazine I read cover to cover within the first 24 hours of receiving. Thank you again for creating and maintaining a stylish and high-quality publication. Rock on!

Jeanie Engelbach

New York, NY

I love your magazine! You guys have the best tattoo magazine by far right now. Tattoos, fashion, celebrities—all in one. Keep it up!

Integlacer

via MySpace

MAIL CALL

Being a soldier and having a lot of ink, I think it would be a cool idea to have an issue with soldiers with great ink. Most of mine came from All or Nothing in Georgia. INKED is my favorite magazine on the culture. I would love to be a part of it.

Rob

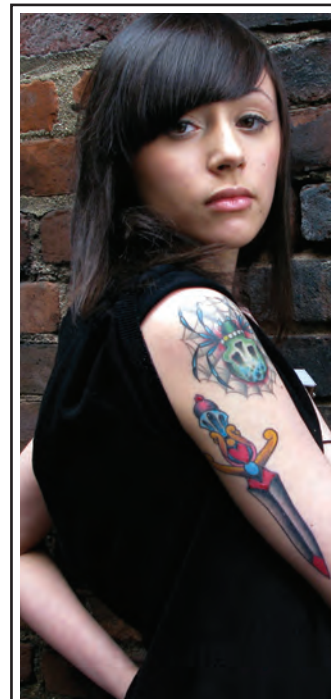
via MySpace

SPANISH LESSONS

I love tattoos, music, and INKED magazine. I have a sister in Chicago and she sends me the magazine every month. My English isn't so good, but I like to read and see the magazine. My sister gave me a subscription and I have the T-shirt too. It's cool! I hope INKED magazine is published in Spain soon. I think a lot of people will buy it.

Pepy Jimenez Gonzalez

Murcia, Spain



READER OF THE MONTH

KIRSTEN BIRMINGHAM

Brooklyn, NY

SAIL ON

I'm just going to keep my letter short and sweet. To sum it all up, your magazine is kick-ass! The article on Sailor Jerry [February 2009] was great. I actually have it framed in my room. Keep up the good work!

Summer Rogillio

Natchez, MS



WRITE TO US! Got something to say? Send all letters of praise, notes of complaint, story suggestions, and other comments to letters@inkedmag.com. All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content.

INKED LIFE

MY FIRST INK

NAME: Elizabeth Holloway

OCCUPATION: Graphic designer

HOMETOWN: Los Angeles

The day I turned 18 I hit Ancient Art Tattoo Studio in Blacksburg, VA, where I went to college, with the drawing of what I wanted in my hand. They kind of stared at me, wide-eyed, when I told them I wanted it on both sides of my ribs. I understood their looks better about an hour into the outline while I was sweating bullets and holding on to the side of the table. I didn't tell my parents at first. Eventually, I had to break the news to them when the tattoos starting creeping into visible places. I come from a very conservative family, so they were upset. My mom still sends me articles and coupons for tattoo removal.



Top row: Lacoste dark green canvas slip-on, 800-800-2206; Sperry Top-Sider Striper slip-on, sperrytopsider.com. Middle row: Converse by John Varvatos slip-on, converse.com; Tommy Hilfiger argyle canvas slip-on, macys.com; Etnies Slipola slip-on, etnies.com. Bottom row: Vans classic slip-on, vans.com.

SLIP SERVICE

PROF STYLIST, KRISANA PALMA





Clockwise from top:
Altamont Militia shorts,
altamontapparel.com;
Emérica Enlisted shorts,
mericaskate.com; 55DSL
Prayer shorts, 212-226-
5055; Canterbury of New
Zealand Pilot shorts,
canterburynzusa.com;
Energie shorts, energie.it.

PROF STYLIST, KRISANA PALMA



Terry Bradley will be showing original paintings and
Limited edition prints at the
Starlight Tattoo Convention, Las Vegas
October '09

www.terrybradley.com

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info@terrybradley.com

HANG TIME

Clockwise from top left: Miansai silver razor blade necklace, 212-343-9303; What Comes Around Goes Around, 212-343-9303; Spragwerks skull and cross scissors necklace, Trash and Vaudeville, 212-982-3590; D&G Time and Jewels Proud necklace, dolcegabbana.it; Double Cross by Travis Walker ax skull and royal dagger pendant, doublecrossjewelry.com; Gilles and Brother by Philip Crangi silver crown crest necklace, gilesandbrother.com; Ludovic Ledein for Symbiotique Petite Coeur necklace, nyajewelry.com.

PROF STYLIST, KRISANA PALMA



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Clockwise from top left:
Stüssy Deluxe bucket hat,
stussydeluxe.com; Heritage
1981 anchor-print shirt,
heritage1981.com; Vans Zapato
Del Barco red canvas boat
shoe, vans.com; Too Fast Pirate
Skull T-shirt, toofastonline.com;
Shades of Greige drawstring
pants, revolveclothing.com;
Sailor Jerry nautical ship
cardigan, sailorjerry.com.

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PROF STYLIST, KRISANA PALMA

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Jonene Taddei, bartender at Mad River, takes a quick break.



THE CHOICE IS CLEAR

When it comes to blending in, nothing beats vodka.

Vodka, that crisp, clear liquid that goes well with almost anything, is an anomaly in the spirits world. While beer brewers brag about “flavorful hops,” scotch makers flaunt notes of “rich oak,” and rum distillers mention the word “spicy,” vodka’s only goal is to have as little flavor as possible (unless, of course, it’s flavored—which is an entirely different discussion). According to the Distilled Spirits Council of the United States, vodka is the best-selling spirit in the world, owning 28 percent of market share. (For comparison, cordials and liqueurs come in a distant second with 12 percent of the market.) Clearly, vodka makers are doing something right.

So what’s the secret? If you listen closely to vodka commercials, you’ll only hear words like “clean,” “crisp,” and “smooth.” Since vodka is usually the main ingredient in a cocktail, its goal is to taste like whatever it’s mixed with. According to Jonene Taddei, a bartender at Mad River, in Philadelphia, “Vodka is popular for two reasons. First, it’s smoother than any other spirit, and second, Jay-Z and Puffy talk about it in their songs.” So until the rest of the spirit makers get the hint and make their product as flavorless as possible, they will have to be happy being runners-up. Well, that is, until Jay-Z comes up with a rhyme for *cordial*. —Cory Jones



VOX

Vox has been distilling vodka for over 400 years, so they know what they’re doing. Distilled five times and made with wheat grain, which provides some subtle earthy undertones, this ultra-premium spirit is smooth enough to drink with just a little ice.



KETEL ONE

Made in Schiedam, Holland, Ketel One gets its name from the “Distilleerketel #1” copper pot that is used to make this small-batch spirit. Afterward, the vodka is filtered through charcoal to give it a crisp, clean quality.



TITO'S HANDMADE

Distilled six times, made from 100 percent corn, and filtered through active carbon, Tito’s Handmade has won the World Spirits Competition by using old-fashioned pot stills—which are normally used for single malt scotches and cognacs.



CRYSTAL HEAD

This vodka comes in a skull-shaped bottle and is touted by Dan Aykroyd. It’s distilled four times using pure Newfoundland water and filtered through 500-million-year-old Herkimer diamonds, which inexplicably gives it a smooth finish.

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SHELF LIFE

PROP STYLIST, GERI RADIN

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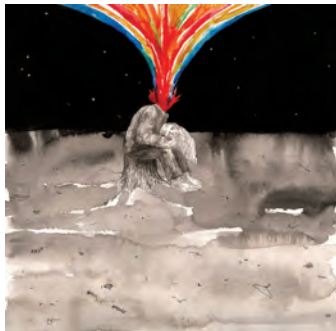


LEFT ALONE

Left Alone
[Hellcat Records]

Toss a quarter in California and you're likely to hit a street-punk band that loves The Clash and denim vests. So what makes Left Alone stand out? Maybe it's the way the L.A. trio's ragtag tunes swerve between frantic punk, jittery ska, and even twangy roots rock that helps them avoid creating the three-chord bore of their peers. The best example on their latest

album is "Bottles of Wine," a drunken heartbreaker with sincere vocals (not a hint of a sneer!) that sounds more like straight rock 'n' roll than anything else they've done. Elsewhere, they skank within the boundaries of West Coast punk, like on "Branded," a snarling blast of Rancid-style rock, and "Low Fidelity," a ska-infused ode to reggae.



CHILDREN

Hard Times Hanging at the End of the World
[Kemado Records]

It takes roughly seven minutes of the debut album by New York City prog-trash headbangers Children before the riffs (and the hair!) truly fly. The moment happens halfway through the first song—yes, seven minutes gets you only halfway through "Advance Mind Control"—when the guitar chugs, the drums gallop, and a lead that sounds lifted right

out of Kirk Hammett's songbook (circa '83) comes gliding over the top. While most modern metal gets multitracked into tedium, Children play fast and loose, which aids their throwback sound. Put on "Time Is the Living," a nine-minute riff-fest, while you sew another Overkill patch on your denim jacket.



EARTH CRISIS

To the Death
[Century Media]

Straight-edge vegan militants Earth Crisis were once mighty riff monsters and their early albums, *Destroy the Machines* and *Gomorrah's Season Ends*, are hardcore classics. Then they put out a glossy disappointment (*Slither*) and an odd covers album before breaking up. Now re-formed, Earth Crisis sound more energized and pissed off than ever before. On "To Ashes,"

singer Karl Buechner barks, "Until every meth lab is burned to ashes" over the chugging riff. "Security Threat" uses a brutal riff and a clever sample to make the point that drug dealers kill more than terrorists before the track dissolves into an insane breakdown that will destroy dance floors. It's a surprising comeback.

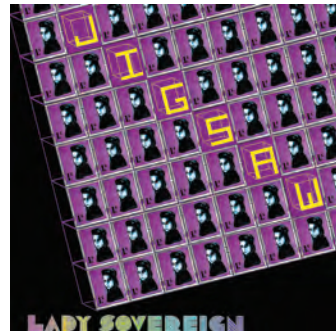


PEACHES

I Feel Cream
[XL Recordings]

Peaches's 2000 album, *The Teaches of Peaches*, was a perverted romp that sat on your face and refused to move. It started like a trip to the corner porn store, sexy and fun—but four albums later Peaches runs the risk of having us ask, Can we go now? So how does the former schoolteacher avoid it? She switches up her beats and smooths out her sound just a bit, as evidenced

on the disco-tinged title track, "I Feel Cream," and the Goldfrapp-ish "Lose You." That's not to say she isn't flexing her sexual appetite. On "Trick or Treat," with its grinding beats and groans, she boasts that she never goes to bed "without a piece of raw meat," while the raucous guitar of "Show Stopper" and the lascivious "Mommy Complex" are classic Peaches.



LADY SOVEREIGN

Jigsaw
[Midget/EMI]

Pint-sized British MC Lady Sovereign is barely taller than a boombox, but she's still one of the U.K.'s mouthiest exports. On her latest, *Sovereign* still spits about boozing, getting high, and being a street urchin from Chalk Hill. Beyond that, the album is a huge leap for Sovereign, showing her more melodic and introspective than ever. The title track, a Lily Allen-esque song about a boy, gets

the Sovereign treatment—a stolen car and too much booze—while "So Human" builds around a brilliant sample from The Cure. The fresh garage beats and lines like "I'm talking slow like a turtle/I've had too much herbal" show that British hip-hop is breaking new ground that U.S. hip-hop hasn't discovered yet.



KING KHAN AND THE SHRINES

What Is?!
[Vice Records]

Wild goofball King Khan plays sweaty souled-out rock 'n' roll that has won him fans in the Black Lips and at least one punch in the mouth from a member of Mastodon. His 2007 album, *What Is?!*, has long been considered the crown jewel of his Kinks-meets-Stooges psychedelic racket, and is available in the U.S. for the first time courtesy of the Vice empire. Guitars blaze, horns pulse,

and Khan steers the tightly wound tracks, most of which center on women. "Take a Little Bit" hip-shakes like San Francisco circa '69 with a tambourine, organ, and blown-out guitars, while "Land of the Freak" is a horn-filled foot-stomper that flat-out rocks. The tender ballad "Welfare Bread" is still Khan's finest moment.



We cornered Burning Angel's Joanna Angel for advice.

SLIPPERY WHEN WET

Good ol' fashion foreplay is getting help this spring with a slew of new personal lubricants featuring benefits like "tingling," "warming," and even "melting." Our interest piqued, we asked sex expert Joanna Angel of BurningAngel.com to weigh in. "Honestly, I only need lube when I'm doing things that most people would never dream of doing in their own bedrooms," she says. "But I guess these are more like gimmicks or toys than regular lubes." If you want to indulge, Joanna suggests you test out whatever treat you're trying on a small area (far from genitalia) before you or your partner uses it down below. "One time I used a warming lube, and I must have had a reaction because it stung so bad!" she remembers. Ready to get it on? Check out the latest lubes—as well as Joanna's gold standard. —Jennifer Goldstein



DUREX PLAY QUIVER
(\$7, drugstores)
Pop a cube of this lube in the freezer and create a 21st-century version of 9½ Weeks by melting it on your partner's body.



WET TOGETHER
(\$20, drugstores)
The guy's version has a warming sensation; the girl's lubricant is tingling. Combine the two at your own risk and prepare for significant rewards.



EROS AQUA
(\$15, drugstore.com)
It may be a bit pricier than some, but Joanna says she swears by this water-based lube. "It never gets sticky," she says. "And everybody in the industry uses it."



KY YOURS + MINE
(\$20, drugstores)
These high-tech-looking vials (hers is purple, his is blue) hold lubricants that create extra excitement when combined.

PRODUCT PHOTOS, JUSTIN HYTE

*What do you
use for
protection?*



Model: Tattoo Potion Doll Vanessa Graw



Tattoo Potion

Tattoo Aftercare - Tattoo and Skin Longevity - SPF30 Color Protection



Stalking celebs takes the proper tools—a list of L.A. hot spots, a police scanner, an inside contact or two, and a camera fast enough to capture every stumble and screw up. The Olympus E-30 digital SLR camera (\$1,300 for camera, \$600 for lens, olympus.com) uses a 12.3-megapixel sensor and comes equipped with built-in image stabilization and fast auto focus to snap shots on the run.

SHARP SHOOTER

PROF STYLIST, KRISANA PALMA

GAME ON



WWE: Legends of Wrestlemania [THQ]

Platforms: Xbox 360, PS3

With WWE television ratings getting body-slammed by mixed martial arts, Vince McMahon's sweaty male soap opera heads for the shelter of the glory years. Legends of Wrestlemania steeped itself in the ring of retro wrestling, delivering authentic wrestler introductions and videos chronicling classic bouts to jar your nostalgia. Players can relive classic steel cage matches, rewrite wrestling history by reversing memorable victories, and redefine the pantheon of hall of famers by creating their own menacing man-child to take on the likes of Hulk Hogan, Andre the Giant, and Junkyard Dog. The simplified arcade controls and occasional aid from your wrestling manager guarantee that even if you can't tell Ravishing Rick Rude from Ric Flair, you can still suplex your way to victory.



Chronicles of Riddick: Assault on Dark Athena [Atari]

Platforms: Xbox 360, PS3, PC

When you sully your action hero reputation with a dud like *The Pacifier*, you need a comeback. Vin Diesel finds his in this remake of *Escape From Butcher Bay*, one of the few licensed games that surpasses the quality of its film counterpart. Relive Riddick's thrilling prison break with improved graphics, sharper enemy AI, and a new campaign that finds our muscle-bound hero fighting for his life on a pirate space vessel. Armed with only a hairpin and his "eyeshine" night vision, Riddick must sneak through the ship, steal weapons, and take out his captors. Think you're a badass after escaping? Assume the role of the escaped convict Riddick in the new Pitch Black multiplayer mode. Armed with only your night vision and Ulak Blades, you must take out the 11 armed soldiers gunning for your blood.



Guitar Hero: Metallica [Neversoft]

Platforms: Xbox 360, Wii, PS3, PS2

Long before the group therapy sessions, Metallica melted faces with scorching riffs. Guitar Hero further immortalizes the quartet with this comprehensive collection of killer songs accompanied by photos and videos that chronicle the band's rise to metal-god status. The set list digs deeper into Metallica's career, featuring heavy shredders like "Orion," "Seek and Destroy," and "Creeping Death." Nodding to Lars Ulrich's thundering drum style, the game supports double-pedal bass drums in the new Expert Plus difficulty and features motion-capture animations of the current band. (Sorry! No Cliff Burton or Jason Newsted.) Metallica also pays homage to bands they admire by including songs from Kyuss, Motörhead, The Sword, and others. It gave us whiplash!

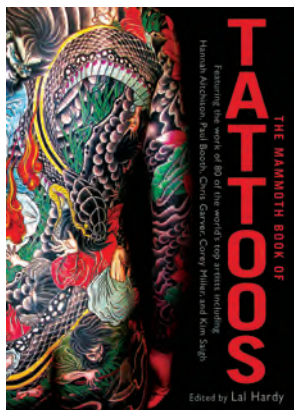


MadWorld [SEGA]

Platform: Wii

Think the Wii is just for kids? Tell that to MadWorld. Some games simply glorify violence; MadWorld creates a temple of gory worship filled with blood-letting, bone cracking, and dismemberment. This Itchy and Scratchy meets *The Running Man* comedic send-up of violence stars Jack, a contestant on an ultraviolent television show. Jack shows off his killer instinct by impaling punks with street signs, torching soldiers with jet engines, and decapitating ninjas with his chainsaw to earn a shot at the big boss. In this violent playground, the environment is Jack's best weapon—neon signs, casino slot machines, and even trumpets become instruments of death as you dispatch goons. It's a bloody good time. —Matt Bertz

CASH & CARRY



TATTOO TOME

Flipping through photos of gorgeous tattoos is one way to get inspired for your next piece—or jealous about the piece you don't have yet. *The Mammoth Book of Tattoos* (\$20, newwavetattoo.co.uk), edited by New Wave Tattoo's Lal Hardy, includes over 500 photos of tattoos from nearly 80 artists around the planet. It's an envy-inducing look at tattoos, from small pieces to bodysuits, by artists such as Bob Tyrrell, Paul Booth, Wido de Marval, Phil Kyle, and Thomas Hooper. We found our next four pieces in it—and three more after that.

CITY SOLE

Long before tattooer Darren Brass relocated to Florida to join the team on *Miami Ink*, he was hitting the New York streets to skate and bomb graffiti. For his collaboration with DC Shoes, Brass channeled those city streets for a line that includes two men's and two women's shoes, two hoodies, and a New Era cap. The DB Pure SE shoe (\$80, dcshoes.com) features a graffiti-covered subway car and a cracked concrete pattern on the shoe's leather, designed to simulate the city sidewalks. The DGT rubber sole keeps your board in control so you don't tattoo your head with any road rash.

BELT IT OUT

Designer Heyltje Rose is known for making amazing hand-tooled leather seats for award-winning motorcycles. Each design is sculpted to your seat pan and can be made out of materials like cowhide, stingray, or alligator hide, then dyed, distressed, and studded to your liking. Don't own a bike? The company also makes bags, wallets, and other accessories. Try this Charlatan Belt (\$400, heyltjrose.com). The buckle is carved out of wax, then cast in bronze, and the belt is vegetable-tanned cowhide. It will hold up your jeans on a killer Harley or in an old Hyundai.

GET KRONK

The world of South African artist Kronk (a.k.a. Kris Hewitt) is bright and filled with weird bears, twisted birds, and, now and then, a robot. And who doesn't like an ice-cream-eating Yeti blasting big air on a snowboard? Kronk collaborated with toy giant Kid Robot for this limited-edition Dunny (\$75, kidrobot.com), a chops-licking beastie with strange birds on his head that sums up Kronk perfectly. Think this is weird? Check out Kronk's previous collaboration with Kid Robot—a gingerbread Dunny with a maniacal grin and a killer spatula.

DOG DAYS

Somehow, between writing about tattoos and getting tattooed, INKED editor Jason Buhrmester wrote his first novel. *Black Dogs: The Possibly True Story of Classic Rock's Greatest Robbery* (\$14, randomhouse.com) follows four kids who rip off Led Zeppelin in 1973. (The band really was robbed of \$203,000. The crime was never solved.) The book's main knuckleheads plot the robbery and get tangled up with con artists from a Christian motorcycle gang to a funk band called the New York Giants. Think *That '70s Show* meets *Ocean's Eleven* and you're on the right track.



Clockwise from above: Busts by Brian Morris; "Safe in the Light" drawing on maple; bust for the Vader Project at the Andy Warhol Museum in Pittsburgh; Baroness concert poster print.



PERMANENT MARKER

Brian Morris has just gotten his first haircut in two years, going from metal-head to skate punk in one shearing. He's also contemplating the death of the leader of his art collective. "I've been in several collectives but they all failed," he says. "This is the one that has not failed because nobody cares. The expectations are so low, there's no choice but to succeed." He stares at a beer in front of him as if contemplating the irony. "Today's been a weird, weird day."

Ironies entwine Brian Morris like the snakes that slither among the skulls in his drawings. Employed by a big-name advertising agency, where he works on a computer, he spends his personal hours painstakingly making drawings by hand with nothing but a black Sharpie. He insists that each of his drawings be as clean and perfect as possible—yet he likes his own tattoos to be a little shitty.

"That's their intrinsic beauty," he says. "In my drawings I search for absolute clarity and perfection, but that's just me being neurotic. When I look at the stuff on my arm and I see a little misstep in the shading or a blown-out line, that's what draws me to it. I hate perfect tattoos. This sounds really slanderous, but all these perfectly executed shadings and a million color blends and all this gradation ... in my eyes, that's something other than tattooing. It takes the edge and the honesty out of it a little bit. It's so well-crafted and so well-hewn that it's too pretty."

Morris has created artwork for everyone from La Coka Nostra to Pelican. And though his black-and-white drawings of skulls, ships, and antique keys seem like icons tailor-made for tattooing, he despises seeing his artwork inked on people.

"I'm dismissive to say the least," he says. "They don't capture the original vision and that pisses me off. It was meant to be a piece of art, not to appear on somebody's fucking neck. Do not get one of my pieces tattooed on you. Seriously."

He's also made several tattoo machines but would never consider tattooing someone else. "The final drawing has to be perfect, no mistakes," he said. "It doesn't get any more final than a tattoo. And I can't fix it. You know what I mean? It's the Fear"—he says it with a capital *F*.

Since he despises having his art adapted for permanent bodily application, perhaps the greatest irony of all is that his workmanlike approach mirrors the process of drawing tattoos. He draws and redraws his images until the lines are as much a product of muscle memory as they are of his fastidious eye for detail. "My process came out of taking technical drawing classes in junior college," he says. "My instructor was this old Caterpillar illustrator who used to do engine blowups before computers, and the process was to get a loose sketch, get some tracing paper, and then do a refined sketch. You keep retracing and building up from what you've already done to get to the point of perfection."

Morris's work is currently showing with the likes of Frank Kozik and Tim Biskup through May 3 at the Andy Warhol Museum in Pittsburgh as part of the Vader Project, a collection of customized Darth Vader helmets. From May 22 to June 7, he'll be doing a show at Chicago's Rotofugi with Mitch O'Connell. —Chauncey Hollingsworth



Clockwise from left:
Aprilia Sportcity
Cube 250; Piaggio
MP3; Vespa GTS
300 Super.

CITY SLICKERS

The streets of any major metropolis are more clogged than your arteries (seriously, lay off the fried food!). So the smartest and bravest drivers in cities from New York City to Dubai have figured out that scooters are the best way to cut through the grid-lock. They can dodge confused drivers, the engines only sip gas, and the compact size means they're that much easier to park between whale-sized SUVs. Plus, the latest models focus on performance and slick, innovative designs. Here are three that will make the distance between home and that Mexican restaurant across town seem even shorter.

VESPA GTS 300 SUPER Vespa's Italian heritage and iconic design have helped make scooters cool and stylish; no wonder they've sold some 17 million offspring since 1946. Their latest, the GTS 300 Super (\$6,199), picks up where the GTS 250 left off. It gets a boost to 278 cc (though it's rated for the same 22 horsepower as its predecessor), and the four-valve, single-cylinder engine delivers more torque with fewer revolutions. That means better performance than the stats suggest and no lag between throttle and acceleration.

The GTS 300 leaps to life thanks to a key-started (not kick-started) electronic injection, and the twist-and-go automatic transmission helps you rev through the frustrations of city traffic. The 12-inch wheels provide great handling for

dodging car doors, while the double-disc brakes will save your life more than once. The steel unibody frame is a Vespa specialty, providing strength and a smooth, secure ride that can withstand a few wheel-swallowing city potholes. There's a reason the under-seat storage is big enough for a helmet!

PIAGGIO MP3 Piaggio put their design team to work on a scooter that would redefine the genre. Step one? Lob another wheel on the front. That's right, the Piaggio MP3 (\$8,899) is a three-wheeler with a twist: the twin wheels are up front while the single wheel trails behind. This layout might look backward, but it provides incredible stability as you power through curves.

The MP3 is available in three engine sizes: the 250 cc, an ideal around-towner; the peppier 400 cc; and the beefy 500 cc, which boasts an insane top speed of 100 mph. Riding the MP3 is an adventure in defying gravity. The control and grip of the two front wheels is enormously comforting, even at high speeds and in turns. And while the Piaggio dumps the standard appearance of a regular scooter by the side of the road, it still delivers agility with impressive lean angles. In fact, it demands aggressive driving. It feels too confident and looks too wild to baby.

Beyond the newfangled double-front-wheel set-up and sexy Euro-chic looks, the MP3 is a winner in

the economy department, boasting 55 to 65 mpg. Up next: a hybrid electric MP3 model set to debut in Europe and (hopefully) appear in the States by the end of 2009.

APRILIA SPORTCITY CUBE 250 Aprilia has built a venerable tradition of tough and aggressive two-wheelers, from 50 cc mopeds and scooters to track bikes and café racers. Their latest, the Sportcity Cube 250 (\$4,699), doesn't stray far from its lineage. With a hardy 224 cc, single-cylinder, four-stroke engine, the newest clean-burning 22.5-horsepower version of this scooter has the verve to leave Soccer Mom's minivan in the dust.

Based on Aprilia's proven architecture and construction, the Sportcity is designed to be a fun, green, and sexy scooter for city dwellers. The 15-inch wheels, fat tires, and stiff frame tackle the bump-and-go of inner-city cruising, while the improved luggage and stow space and the new cell phone charger in the lockable glove box make driving even more pleasurable. The under-seat compartment will even fit groceries and a six-pack.

Overall, the ride, handling, and comfort of the Sportcity Cube 250 suggests that Aprilia has been making scooters for a long while, and the cost is easily \$1,000 less than other scooters of this quality. Use the cash you saved to invest in some health insurance—just in case. —George Polgar



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INK-N-IRON FESTIVAL



Clockwise from far left: Pike Bar and Restaurant; car show entry; pin-up pageant contestants; festival performers; the Queen Mary.

How does this sound for a perfect summer weekend? Get tattooed, see a burlesque show, watch garage rock godfathers The Sonics perform, and go ghost hunting on an ocean liner. Get to Long Beach, CA, June 5–7 and you could live that weekend at the Ink-N-Iron Tattoo and Kustom Culture Festival, hosted on the *Queen Mary*, a retired ship from the 1930s.

Eating lunch aboard the venue with Trace Edwards, the man behind the festival, it's obvious that Ink-N-Iron is the highlight of the year for a staff that spends most of their days serving senior citizens visiting from North Dakota. For six years, Edwards has transformed the historic ship into a music, art, and tattoo-culture hub for the annual event. This year's festival takes a naughty turn with fetish model Emily Marilyn at the reins. Dancers in red-light windows, burlesque performers, acrobats, and pole dancers will take the stage in Sin Alley, described by Edwards as "80 feet of Amsterdam."

"If people are coming and spending money I want to give them an experience they will remember," Edwards says.

In addition to Sin Alley, a car show, pinup pageant, tattoo contest, vintage movie drive-in, and live bands will accompany some of the best tattoo artists in the world. Rooms onboard the *Queen Mary* sell out every year, but the nearby

Coast Long Beach Hotel, Marriott, Renaissance, and Hilton are all options too. From there, grab a water taxi to the festival or take a shuttle bus.

Local artists like Kari Barba, who owns the nation's oldest continually running tattoo shop, Outer Limits, will be tattooing alongside nearly 300 artists from over 20 countries. Barba hasn't missed a single Ink-N-Iron and loves the historical vibe of the venue. The past is something Barba knows much about; her shop is host to a museum of tattoo history.

After listening to festival performers like The Bronx, The Slackers, and Fuzztones, you may be inspired to take a trip to the record store. Fingerprints Music is the spot. For food off the ship, there's The Pike Restaurant & Bar, owned by Social Distortion drummer Chris Reece, where patrons can eat fish-and-chips while getting a dose of live music. Zephyr Cafe serves the vegetarians of Long Beach (Justin Mendez from Outer Limits claims it's the best vegetarian spot in town).

And when you're ready for a drink, a 10-minute walk east on 4th Street gets you to a trio of Long Beach's finest dive bars: V Room, Fern's Cocktails, and Red Room. All serve cheap beer in large quantities. Top off a perfect night of booze and tattoos by scarfing down a burrito from Holé Molé at two in the morning. —Erica Rose Simpson

INK-N-IRON FESTIVAL
ink-n-iron.com

FINGERPRINTS MUSIC
4612 E. 2nd St.
fingerprintsmusic.com

THE PIKE RESTAURANT & BAR
1836 E. 4th St.
pikelongbeach.com

ZEPHYR CAFE
340 E. 4th St.
myspace.com/zephyrcafe

V ROOM
918 E. 4th St.

FERN'S COCKTAILS
1253 E. 4th St.

RED ROOM
1227 E. 4th St.

HOLÉ MOLÉ
1327 E. 4th St.
holemole.com

INKED PEOPLE

“When I was younger I got a lot of meaningless tattoos. Now that I’m older I’d like to get stuff that’s a little more meaningful and that’s got a little bit more behind it.”

—James Hart, *Burn Halo*







BURN HALO

When Orange County hardcore band Eighteen Visions ended their 11-year run in 2007, frontman James Hart had mixed feelings. He was disappointed but excited by the prospect of starting anew. Since the 2004 album *Obsession*, Hart had been pushing the band in a more hard rock direction, and some members had pushed back. Now that he was on his own, there was no one to protest.

"This is the record I've always wanted to make," Hart says of the self-titled debut by his new band, Burn Halo, which blends intoxicating '80s-style power riffs in the vein of Guns N' Roses with repeated guitar hooks redolent of The Cult and swaggering vocals reminiscent of Stone Temple Pilots. "These are just the kinds of songs I grew up listening to, and they're what I still love."

Hart penned the album with songwriter Zac Maloy in mid-2007 and cowrote "Anejo" with Avenged Sevenfold's Synyster Gates (who also plays on "Dirty Little Girl"). Then he hooked up with Nickelback drummer Daniel Adair, Jane's Addiction ex-bassist Chris Chaney, and guitarist Neil Tiemann to lay down the tracks. After securing a label deal, Hart hired a full band.

Whether plowing through head-bobbing rhythms or gliding through string-saturated harmonies, Burn Halo create a potent soundtrack for frustration-filled days and drunken nights. And song titles like "Dirty Little Girl," "So Addicted," and "Saloon Song" imply that the band is as motivated by fast times as it is by loud music—but that's not the case. Ink-saturated Hart says he's never been much of a hedonist, and over the past two years he has become even more righteous and responsible. "I struggled with faith for a while and I just came to the conclusion that the best way to find meaning in my life was to take things to a deeper level as a Christian," he says. He's also changed his approach to ink. "When I was younger I got a lot of meaningless tattoos. Now that I'm older I'd like to get stuff that's a little more meaningful and that's got a little more behind it."

Despite his personal beliefs, Hart is fully aware that the best rock music is raucous and rebellious—hence the bawdy lyrics of "Dirty Little Girl" and the needle-on-sleeve sentiments of "So Addicted," both of which were written about friends of his in dire situations. "When you don't have a whole lot of personal strife ... it's hard to write about super-personal issues," he admits. "You have to step outside of yourself and put yourself in someone else's shoes. But I don't want our record to be about my beliefs. I want our music to be for everyone." —Jon Wiederhorn

RICH SANDOMENO



"The thing about fads is that they'll come and go," says L.A.-via-Brooklyn jewelry maker Rich Sandomeno. "But I'm into shit that's gonna last forever. Even the work boots I own have lasted me 15 years."

Whether it's footwear, the engines he rebuilt during his former career as an industrial diesel mechanic, his handmade Spragwerks jewelry line, or his extensive tattoo collection, Sandomeno knows a thing or two about what's built to last—a sensibility that was forged early on by his blue-collar upbringing. It was among the postindustrial landscape of northeast New Jersey that, as a teenager, the creative but unfocused Sandomeno stifled his artistic longings and instead followed his father into the Local 15C Union of Operating Engineers. But after years spent wrenching on fire trucks, police boats, and cranes, he couldn't kick the creative jones, and he finally enrolled in jewelry-making night classes at the School of Visual Arts.

Sandomeno says all his years spent suppressing creativity were "a pressure cooker," but once he discovered his passion for jewelry making, the lid blew off. "I *had* to engage that part of my life," he says. Sandomeno immediately began creating jewelry that borrowed from the rugged imagery of his day job. "I started doing stuff like taking blown piston pieces from engines and setting them in rings," he says of his early designs.

Already quite inked—his first piece, a grim reaper, appeared on his shoulder just two days after his 18th birthday—Sandomeno found that the tattoo

scene was a fertile environment for his budding jewelry business. In particular, Sandomeno credits tattoo fixture Shotsie Gorman with playing an integral part in the development of Spragwerks. "He gave me a little corner of his booth at NYC Tattoo Convention around 2001," says Sandomeno. "A lot of my connections came from that one show."

Gorman also gave Sandomeno some of his most prized ink, namely his Indonesian dragon and Balinese mask left sleeve. The rest of Sandomeno's upper body boasts showcase work like the torso-crossing double-snake design by East River Tattoo owner Duke Riley, and a piece with a raven and human skull by New York Adorned's Thomas Hooper. But the tattoo that's closest to Sandomeno's heart, literally and figuratively, is his chest piece. For the portrait of St. Gerard—a tribute to Sandomeno's late grandfather—he sat with Michelle Tarrantelli of Saved Tattoo. When Sandomeno's grandmother passed, Craig Jackman from American Electric Tattoo added a ring of garlic to complete the portrait.

Since Sandomeno left Brooklyn and moved to Echo Park over two years ago, Spragwerks has grown considerably, a trend he hopes will continue with its new line of handmade leather wallets, tool pouches, and shoulder bags inspired by World War II military-issue goods. On the tattoo front, Sandomeno is planning a giant rat back piece with Riley. "I am both repulsed and obsessed with rats. They're dirty, live underground, and are amazingly resourceful ... I guess maybe I can relate a little to the rat," he laughs. —*Brad Angle*





BANGLADESH



Music producer Shondrae Crawford, a.k.a. Bangladesh, is known for creating beats so original that they sometimes cause a problem—no one can rhyme to them. “I never thought of my sound as that unique,” admits the 30-year-old music producer. “But people kept telling me it was like nothing they’d ever heard before. It’s foreign to their ear; it’s different. It’s Bangladesh.”

Born in Des Moines, IA, Bangladesh has spent the last decade in Atlanta, where his keyboard-centric beats and rhythms steadily confuse and captivate artists and listeners alike. “Things were hard at first,” he explains. “A lot of people liked the stuff I was doing but artists were having trouble writing to it.” After patiently waiting for talent that could mesh with his sound, Crawford caught his first big break on Ludacris’s megahit “What’s Your Fantasy?” These days, Bangladesh is best known for his work on Lil Wayne’s freestyle runaway smash “A Milli.”

Since working with Luda and Atlanta’s Disturbing tha Peace crew, Bangla-

desh has been tapped by other artists looking for his signature sound, including Missy Elliott, Ciara, Kelis, M.I.A., and Beyoncé. “I’m taking more steps lately to paint the picture for [the artists] and where I’m thinking of going with things,” says Bangladesh. “It’s been key to my success.”

While his beats take some translation, Bangladesh’s body art is more straightforward. “My first and best tattoo is definitely the one of my son’s face,” he proudly states. “It’s flush with the skin, no thick lines—it’s clean.” In addition to a portrait of one of his two daughters (the other will be coming soon; his younger daughter is just a baby), Bangladesh is also adorned with an unrobed woman on his back, “Warrior” on his forearm, “Bangladesh” on his hand, and the word “Addiction” inscribed across his chest. “To me, that [word] represents anything good or bad that takes you away from reality. It’s something you enjoy but always have to be aware of. That’s why I put it on my chest.” Nothing lost in translation there. —Willie G.

CHASE KUSERO

Imagine you're a Hollywood hairstylist working on a movie with Colin Farrell, whose hair you've been shampooing, blow-drying, and keeping reasonably coiffed for weeks. When the time comes that Farrell needs a cut, would you go near the boozy bigmouth with a pair of scissors? No, you'd probably call in reinforcements. And that's how Los Angeles stylist Chase Kusero got his first celebrity client. "Stylists on movie sets aren't really used to cutting hair," says Kusero. "I guess this one called me because he didn't want to piss Colin off." Luckily, Farrell was happy with his trim, and word of Kusero's skills spread through Hollywood. Today, as a stylist at Chris McMillan Salon, in Beverly Hills, he counts stars like Kate Beckinsale and Adriana Lima as clients.

Although Kusero is just 27, he's been cutting hair for more than a dozen years. "I dropped out of high school when I was 15 to go to cosmetology school," he says. "I got what I needed—you know, English, math—but it just seemed stupid to sit in social studies class when I knew I wanted to cut hair." After learning his trade—and marking that period of his life with a tattoo of scissors, which he's since covered—Kusero worked at salons in Chicago and New York. "It was great, but I knew I wanted to work with celebrities, so I moved to California." A few years later, he opened his own salon, Chase, in Santa Monica. The salon took off, and Kusero eventually sold it, earning himself a nice

wad of cash—some of which went toward a large, scripted chest piece commemorating the day of the November sale ("Eleven Twenty-Nine").

Next, he and stylist Eli Thomas opened Santa Monica's Thomas Chase Hair-dressing, where Kristen Bell and other celebrities go for cuts with a rock 'n' roll edge. And this past February, Kusero made another big move, this time to mega-stylist Chris McMillan's salon. "I like working with young stars, and would love to work with someone who is about to get their big break and would continue working with me." Perhaps that star will be current customer Megan Fox. "If it were up to her, she would have sleeves like me," says Kusero of his client's love of tattoos. "I hooked her up with my artist, but she's about to start a new movie and I think they were like, 'Can you lay off [the tattoos] for a while?'"

The artist Kusero is referring to is Swag, who works at Tattoo Lounge, in Mar Vista, CA, with one of Kusero's other favorite artists, Jason Stores. They're responsible for the majority of Kusero's work, which includes a colorful sleeve on his left arm featuring a phoenix and a dragon, and a black-and-gray half-sleeve on his right arm with traditional American motifs, like sparrows. "The tattoos have meaning, but they're also about changing up my look," says Kusero. "I guess some people go to the store and buy a new outfit or something, but I go for a new tattoo." —Jennifer Goldstein



SPINNERETTE

ROCK

REVIEWS

The spiked hair and eyeliner are gone, but former Distillers frontwoman Brody Dalle's attitude is still front and center with her new band, Spinnerette.

By Rebecca Swanner

Photos by Joseph Cultice





In the heart of New York City, Brody Dalle wails into the microphone. Her kohl-rimmed eyes squeeze shut, her black hair, coated with sweat, sticks to her face, and her ruby red lips open to let out a wrenching scream: "They say this is the city/The city of angels/All I see is dead wings." But this is no city of angels. In fact, Dalle is more than three thousand miles from her home in the hills of Los Angeles. Onstage, inside a blisteringly steamy CCB, Dalle, then the frontwoman of the furious punk rock band The Distillers, stirs the cramped audience—a mess of grubby, rail-thin punks and celebrities like Janeane Garofalo—into a frenzy that has them crashing into one another as waves of fans push up toward the small stage.

It was July of 2003. The Distillers had recently signed a contract with Sire Records, a division of Warner Music Group. They were on a break from Lollapalooza and were already hard at work on *Coral Fang*, their third album, due to be released that October. But not all was well in their world. *Coral Fang* would be the last record The Distillers would release together, and Dalle, the sneering mouthpiece of the band, had been caught kissing the lead singer of Queens of the Stone Age in a *Rolling Stone* photo—which wouldn't have been a problem had she not been married to Rancid's Tim Armstrong.

That photo and the divorce that soon followed would split part of the punk world in two. When the pair were together, being a fan of both bands wasn't a stretch. Musically, they had much in common. But after that fateful summer, it was as if you had to choose sides. Even at this intimate show, one male fan crowd-surfed holding a sign that read "Take Tim Back." Dalle ignored him. It seemed, at least as far as the outside world was concerned, she'd moved on. When The Distillers released *Coral Fang* that October, there were no breakup songs. (On the other hand, Rancid's *Indestructible*, released that August, featured songs such as "Tropical London" and "Fall Back Down," which showed Armstrong wasn't grieving quietly.)

Dalle changed her last name (she's had seven since birth) almost immediately after the split, naming herself after her favorite screen star, the French actress Béatrice Dalle, who, to Brody's surprise, surfaced at their Paris show the following February. She recalls, "I almost stopped singing and freaked out because I could see her in the back of the room." Before settling on her new last name, Brody returned home to her native Melbourne. "I was in Australia and my aunt's got a really great sense of humor. She was like, 'What are you going to call yourself now? Maybe you should get really authentic and make it a real Australian name. You know, like Brody Bushwacker or Brody Kangaroo!' She was totally fucking with me," Dalle recalls, her faint accent finally slipping in. While she's Brody to you, Dalle's family still calls her by her given name, Bree. "They call me Breezy Wheezy, which drives me crazy because when I was a kid I was asthmatic, so I got called Breezy Wheezy—which seems really cruel!"

In 2005, after it seemed that the bad times were over and the heartache had passed, The Distillers began to implode. It started with the departure of their drummer. "Andy Granelli joined Darker My Love and didn't tell me. We had fired our management. We weren't talking to each other. We were interviewing all these producers to make a record, but we didn't have anything. I had songs, but we had not played anything. We weren't even thinking of making another record. We had just spent two years on the road and were exhausted, stripped down, raw nerves," Dalle says, a layer of sadness coating her voice. "It was awful. Andy and I decided it was probably not a good idea that we continue and that maybe one day we'd get together again—but it wasn't right now."

Things are different today. That infamous kiss with the lead singer of Queens of the Stone Age, Josh Homme, turned out to be more than a rock 'n' roll fling. The same year The Distillers disbanded, Homme and Dalle discovered she was pregnant and tied the knot. Two years later, after appearing under various pseudonyms on Queens of the Stone Age and Eagles of Death Metal tracks, Dalle laid down roots for her next project, Spinnerette. In 2008, the group released their first EP, *Ghetto Love*, and an album is due to be released any day. And, moments ago, Dalle said good-bye to her 3½-year-old daughter, Camille Harley Joan Homme, putting her into the car with Homme's parents. While Dalle is playing her first overseas shows in London with her new band and Homme is in the studio, Camille will be in the desert seeing her grandparents. But knowing her daughter is in good hands doesn't stop Dalle from shoving pictures of her and Homme into Camille's tiny purse. Dalle admits, "I'm hopeless ... I'm like, don't forget me!"


Camille is the person who has changed Dalle's life forever. Growing up in Melbourne, Dalle had a rough beginning. When she was very young, her mother kicked her abusive father out of the house; by the time Brody was 9, her mother had remarried and had a child with another man. By 13, Dalle had been kicked out of more than one school, was sleeping on the streets, and was dabbling in drugs (including heroin); sometime before she moved to the States, she reportedly tried to strangle her mother in their kitchen. She got her first tattoo at 14 (she now has around 20), a jailhouse-style star on her thumb. Two years later, she had the image of the deadly redback spider inked on her ankle. "I'd been drawing stuff on myself for years. I got that star and I kept going."

Before she left for America, Dalle had multicolored stars inked on her wrist down at a seedy tattoo parlor in the Melbourne docks. "That was done by this dude who was, like, 300 pounds and wearing what looked like a tattoo body stocking because all of his tattoos had melted into each other. It looked like he had fishnets on with little red roses everywhere. [Laughs.] He scared the shit out of me and was holding my arm so hard that I wanted to run out of there. It was probably not a good place for a teenage girl to be hanging out in, but, you know ... I was there."

Soon after she moved to America, Dalle had Jesse Tuesday cover her right biceps with a powerful black-and-white dragon and geisha. "I love tattoos. I love marking myself. It's like a timeline."

But despite that positive timeline, it seems it wasn't until the birth of her daughter that Dalle made amends with the choices of her past. "When you have a child it really opens the Pandora's box. You don't want to pass on your disease or your past or all that insidious shit from your childhood. There was a lot of stuff I had to let go. My mom was a single mom when I was growing up, and that was a real struggle for her. I kind of blamed her for a lot of stuff that





"When The Distillers began there were starting to be female role models like Courtney Love and Bikini Kill and L7 and Kim Gordon and shit really started to explode. I had something to aim for and look up to. There was a whole movement going on that I could be a part of."

Makeup: Hee Soo Kwon
for The Wall Group
Manicurist: Naja Rickette for
Artists by Timothy Priano
Location: Smashbox Studios,
Los Angeles, CA

happened and raged at her for a long time until I had Camille and I realized how fucking difficult it must have been for her, and how isolating and how painful it is to be a full-time working mother and have a child." She continues, "When I had Camille, that all changed. I apologized to my mom and I was healed. Then my dad died, and that was another thing that brought my mom and I closer."

She's grateful for her stepdad, the man she calls her father. "He saved my life. He was young when he got with my mom. He was in his mid-20s and I think it was a bit daunting for him to get into a relationship with a woman with a child, but he did it. He was in love with my mom. And when you're in love with someone you'll do anything, won't you? By his own actions, he taught me to be a better person, to be accountable for my actions, my thoughts, and how I move in the world." It may have taken years for these lessons to sink in, but his presence registered with her even back then. "He was an incredible listener. And when you're a teenage girl, I think you really need that outlet. I didn't really have that kind of relationship with my mom growing up. There was a bit of a disconnect, which I think happens for all women. You're trying to cut the cord so you can grow into yourself and grow into a woman. ... I just realized—in 10 years, Camille is going to be 13 and we're totally fucked! [Laughs.] All my teenage karma is going to come back to me!"

If that's the case, at least not all of her teenage years were full of tragedy and destruction. When she was 16, Dalle started her first band, the all-gal punk rock outfit Sourpuss. As young as 8, Dalle would rock out on her dad's tennis racket as if it were a guitar, even though her main inspirations at the time were the axless Cyndi Lauper, Madonna, Roxette, and Miami Sound Machine. But her biggest influence was her uncle Frazier, who used to play his guitar down at the beach, something she thought was "the fucking coolest thing in the whole world." He gave Dalle her first guitar, showed her a few chords, and soon she was on her way. "That's also when there were starting to be female

She hasn't returned to her hard-drinking party days and doesn't plan to. "Getting smashed out of my brains isn't really appealing to me anymore. I can have a half a glass of wine, but punching people and taking all of my clothes off—it's no-class. I'm Irish. I black out. I should have never drank in the first place, as I get pretty surly when I drink. I put those things away that are of no use anymore. I'm a little more concerned with getting shit done than wasting my time." But one thing she hasn't given up is getting inked. Though she has no plans to get any matching tattoos with Homme for fear of jinxing their relationship, she had Clay Decker tattoo her late father's name onto her arm, plus a Chanel symbol to represent her daughter. She won't likely get another tattoo like the one on her left arm that reads "Fuck Off." That tattoo came one night in Albuquerque when she was hanging out with her friend Tick. "We were just fucking around and she's like, 'Let me tattoo you. What do you want in writing on your arm?' I'm like, 'Fuck off.' The skull and the butterfly were there and the 'Fuck Off' came a year later, in 2000."

Despite the more responsible lifestyle and less brutal sound, Dalle's still plenty fierce—just different. "I actually still scream a lot in the live show. When I was with The Distillers, we were on tour all year, and my voice was constantly broken. It never had time to heal. Not singing so long, I had this virgin voice," she says, with a hint of that raspy tone that once characterized her sound. "But you can hear my voice now because I've been practicing. It's deeper. And I don't smoke anymore, so I can breathe deeper and hit higher notes."

The first song Dalle penned for the Spinnerette record is the love/hate song "Cupid," followed soon after by "Ghetto Love," a track that she worked on relentlessly with Alain Johannes, the guitarist for Spinnerette, Queens of the Stone Age, and Eleven. "'Ghetto Love' was originally supposed to be about jungle fever. My little sister, who's the white sheep of the family and who loves

"I'd been drawing stuff on myself for years. I got that star and I kept going ... I love tattoos. I love marking myself. It's like a timeline."

role models like Courtney Love and Bikini Kill and L7 and Kim Gordon and shit really started to explode. Then I had something to aim for and look up to—there was a whole movement going on that I could be a part of."

Over the course of the next five years, Sourpuss evolved into The Distillers, and Dalle met Armstrong backstage at the Warped Tour, fell in love, moved to Los Angeles, got married, and then, a few years later, got divorced. Not that any of that shows up on the new record. "I'd grieved the loss of that marriage before it even ended, because I knew it would. I don't recommend any 18-year-old girl marry any man 12 years her senior. It's not a good idea, even if you think it's the best idea in the world. You cannot convince me. I look at my sister, and I can't imagine her being domesticated back at 18." Although Dalle has reconciled many of her past relationships, she and Armstrong no longer speak. "We have no connection. Not by my choice."

If or any fan of *The Distillers*, *Spinnerette's* sound will come as a surprise. Tony Bevilacqua, the final guitarist for The Distillers and one of Dalle's best friends, returns, but the anger that was so visceral on the three Distillers albums—*The Distillers*, *Sing Sing Death House*, and *Coral Fang*—has dissipated. In place of the growl that earned her too many comparisons to Courtney Love, Dalle rolls out her singing voice, which is deep and seductively pretty. The 5'8" Australian also looks different, almost mod. She also looks healthy. "I've been running, like, six miles a day and boxing. I gained, like, 50, 60 pounds and it's fucking hard to get that kind of weight off." Dalle attributes the excess weight she gained during the pregnancy to years of self-abuse. "I think it came from the four years before of not eating, not taking care of myself, and doing all kinds of shit that was destroying my body. I found out I was pregnant, and you can't do any of those things. No coffee, no booze, no nothing. I was like, okay ... what can I do? I can eat! But I look more like myself now than I did before I was pregnant, so I guess I feel more comfortable."

black men, was like, 'Please make it about jungle fever,' and I was like, 'No way! I don't know if that's going to go down too well.' So instead, it's about humanity and trying to make the world a better place. When we made that we were like, 'We can't stop now! Let's keep going!'"

That wasn't as easy as it sounds. During the album's creation, Johannes's wife, musician Natasha Shneider, was dying from cancer. "It got really dark. We just felt, all of us, we felt so bad for him. There's nothing you can say. You can do things to help support, but you just got to be there, you know, and be hyperaware all the time and just love each other."

As a result of that, and of Dalle balancing her job as a new mother, the album took two years to finish. Now it's ready to be released on Rush's label, Anthem. The music is brighter than Dalle's past efforts, but the lyrics are still cathartic. "Dealing with relationships and your past and trying to free yourself from your past so you don't drag it into your future—a lot of those things have been really hard for me to write about. But they're the main theme on this record: having love, or lack of love, or losing love, or trying to get love, or trying to kill it."

There are some lighter moments as well, like the dirty "Sex Bomb," an ode to rockabilly queen Wanda Jackson about the pleasures of monogamy and being with her husband (the pair have also been writing songs of their own together). "He's definitely my sex bomb. It's about monogamy and getting laid every night. You don't have to put on a show or get all dressed up or talk about a bunch of shit you don't want to talk about. If you want to get laid, you can do it whenever you want. That's the beauty of love."

Last October, at a small club in Santa Barbara, CA, Dalle shared these songs onstage for the first time. "I think it had been four years since I had played a show. I wanted to get my feet wet without having anyone glare at me. I didn't want to be under the magnifying glass. It's a little nerve-racking when you haven't played or performed in that long. You kind of forget. I'm a mom and I'm in full-on mom mode. Strapping on a guitar kind of felt like strapping on a strap-on. Like, what is this? Oh yeah. This is what I do for a living." ■

BRIGHT LIGHTS, INMELD CITY

A LOOK AT THE FACES-AND TATTOOED BODIES-THAT
ARE RESHAPING THE LOOK OF HOLLYWOOD. BY ALISON PRATO



● B R E E T U R N E R

After parts in *The Big Lebowski* and *Just My Luck*, Bree Turner is about to break out—as Katherine Heigl's wingwoman in this summer's *The Ugly Truth*.

INKED: Tell us about your first tattoo.

BREE TURNER: I got my first one—an abstract figure of a dancer on my ankle—when I was 16. I ate, slept, and bled dancing for 15 years. I was a pretty straight, churchgoing girl, so the fact that I wanted a tattoo at 16 was big news in my suburban town. My mom and grandma said I could have it, but they had to go with me. I was mortified. We went to Black Wave on LaBrea, in L.A., and I was hoping for some gritty experience, but there I was with my grandma. Not very badass. I looked over at one point, and the owner was showing my grandma photos of the tattoos on his penis. But Grandma was cool and collected, like, "Oh, that's great."

Was she with you when you got the one on your hip? No. I got that in college, thinking I was

super cool. My third is a butterfly on my lower back. It sounds cliché now, but in 1997 I was ahead of the curve.

And your last tattoo? I have the initials of everyone in my family on my Achilles' heel. You're supposed to keep that bandage on for a day or so, but the night I got it I went out dancing at a club in flip-flops and shorts. I was out all night and came stumbling home. When I woke up, my ankle was infected. It was the size of a grapefruit. I was like, "Stupid tattoo—now I'm going to have to amputate my foot."

Got any more planned? I would love to get my husband's name or initials, but he doesn't want me to get any more. He's super straight. But I'm

just gonna do it. I go, "I'm your wife! How romantic is that? I'm tattooing you on my body for eternity."

Is he an actor? No, he's an orthopedic surgeon. He'll tell me about his surgery, and I'm like, "Well, I auditioned for *Grey's Anatomy* today. I talked about spleens exploding."

Tell us about the public service announcement you did in college. Oh, man. It was a genital herpes commercial, and the line was, "I have pain, a discharge, and a sore. I thought it was a yeast infection, but it wasn't." That thing ran almost 16 times a day, in heavy rotation. Everyone at school saw it.

Did people assume you had herpes? Yes! I was like, "Are you guys idiots? It's television! I'm acting!" But you know what? I bought my condo off that commercial. So it all worked out.





Previous page: Members Only
black leather jacket and shorts.
This page: American Apparel
bronze bandeau; Members
Only bronze leggings.

Stylist: Risa Knight
Makeup: Hiromi Inoko for
Exclusive Artists Management
Hair: Steve Lake for Exclusive
Artists Management
Manicurist: Beth Fricke for
O.P.I./Artists by Timothy Priano



● C O R Y H A R D R I C T

The self-proclaimed “most known unknown person in Hollywood” has appeared in everything from *ER* and *CSI* to *He's Just Not That Into You* and *Gran Torino*. With five movies on the horizon, he won't be unknown for long.

INKED: How did you land such a plum role in *Gran Torino*?

CORY HARDRICT: It was a regular audition process. I remember showing up and the audition sheet was five pages long with 100 names on each page, and I was like, “Ah, man, I'm turning around and going home.” It was a cattle call. But I went in, did my best, and forgot all about it. Next thing I knew, I was on my honeymoon in Turks and Caicos, and I got the call that I was going to Detroit. I was jumping up and down.

Did Clint Eastwood give you any good advice about Hollywood? He said, “Never worry about

what you're gonna get—just go in and show 'em what you got.” That stuck with me. It's like, don't worry about the outcome. Just live in the moment, do your best, and that's all you can do.

As a kid who grew up on the south side of Chicago, how did you get into acting?

My mom dragged me to an audition for an Oprah Winfrey movie. There were 3,000 kids lined up at Harpo Studios, and we waited in line for four hours, but I got a spot as an extra. I've wanted to act ever since.

Let's talk tattoos. How many do you have?

Two. The first one is my name on my left arm. My brother Nick stitched his name on his arm, and I thought it was cool, but it looked kinda bootleg. The *N* was super small, and the *I* was a capital *I*, so I was like, “I'm gonna get mine professionally done.” My second is a cross with “1954 to 1996,” and my mother's name through the middle, because she passed in 1996. It's a way to keep her close to me for the rest of my life. It's on my right arm, near my bicep.

You're married to Tia Mowry, one of the twins from the hit '90s TV show *Sister, Sister*. Is it tough being married to a fellow actor? It's great.

I don't look at it as being married to an actress. We're both real people, we support each other and love each other, and that's all that matters. We're not into the whole Hollywood thing.



GROOMING, DREW 'INFAMOUS' PETERSON AND LAPORSCHIE FOR FADEZONE.COM



MANAGEMENT: GSUS WHITE TANK TOP; COSABELLA WHITE BIKINI; OPPOSITE: H&M WHITE CROCHETED DRESS

● K A T E F R E N C H

Thanks to roles on *The L Word*, *Gossip Girl*, and the forthcoming gross-out horror film *Sutures*, Kate French is about to blow up.

INKED: Your parents were both models who met on a modeling job—and you began your career as a model. Was it inevitable?

KATE FRENCH: Well, I'm a lot shorter than them. My dad is 6', my mom is 5'10", and my brother is 6'4". I'm 5'4½"—I don't know what the hell happened. I guess I felt like I was supposed to follow in their footsteps, but at the same time, I never enjoyed it. Fifteen is a tough age anyway, and being constantly put down or judged based on my looks left me feeling really empty. I stopped [modeling] my senior year of high school.

How old were you when you got your first tattoo? Seventeen. My girlfriend and I had some margaritas and went to this tattoo shop in the East

Village. I got an outline of a star on the back of my leg, two inches above my ankle. I've since changed it to a different star that my mom designed. I got my second one when I was living in Santa Barbara. I was having trouble meeting people, and one night in the shower I wasn't doing so well, and the phrase "Remember to breathe" popped into my head. So I got out, drove to a tattoo parlor on State Street, and had them write it on the inside of my right arm. That one's the most personal to me—it carries the most weight.

And your third? It's a pencil drawing of a calla lily on the back of my shoulder, done by Dan at Pricks on Sunset Boulevard. Then, recently, I made a stupid bet with my friend that whoever

lost at darts had to get a tattoo of the other person's initials. I was killing him—I totally thought I was gonna win, but I lost. So now I have his initial, W, on my wrist.

Don't you have a Ryan Adams lyric on your rib cage? Yes. Ryan Adams is my favorite musician, and I'm obsessed with the line "Go on and rain down on us because I give up," from the song "Blue Hotel." So I had that tattooed in my best friend's handwriting on my rib cage.

Have you met Ryan? No. I've seen him a million times in concert, but I don't want to be a creepy fan, like, "Look at my tattoo!" I respect his music so much that I kind of don't want to know him as a person. Although sometimes I'm like, Wow, I am that crazy fan—I have his lyrics on my body. [Laughs.] But that's all right.

STYLIST: RISA KNIGHT; HAIR AND MAKEUP: GLEN NUTLEY FOR EXCLUSIVE ARTISTS



● J A C K S O N R A T H B O N E

The blood-sucking vampire from *Twilight* on wanting more tattoos, causing trouble in boarding school, and dealing with rabid groupies.

INKED: How many tattoos do you have?

JACKSON RATHBONE: I only have one right now, but I definitely plan on getting more. My friends and I were kind of the bad kids in school, the troublemakers. We went to Interlochen Arts Academy, this really great boarding school in Michigan, and there were six of us who were always acting out against authority. The school administration was like, "Stay away from those boys—they're 'Lost Boys,'" so that's what everyone called us. When I was 18, I got a tattoo that says, "I'm lost."

What kind of shenanigans did you guys get into? Remember the prohibition era? It was kind of like that.

Did you have a speakeasy in your dorm room? Let's just say we had a lot of alcohol on the premises that we weren't supposed to have. We kept whiskey in shampoo bottles and vodka in conditioner bottles. A few of my friends were actually expelled.

You're in a band called 100 Monkeys. So who's wilder—the 100 Monkeys groupies or the *Twilight* groupies? We're just so happy to have fans at all. The 100 Monkeys fans are wild—one of my bandmates once got molested in a bathroom after a show. The *Twilight* fans are so amazing—they're always asking me to sign stuff, like their faces or their cell phones. I'm like, I don't

want to deface your cell phone! And I especially don't want to deface your face.

Are you signed on for the next *Twilight* movie, *New Moon*? Wait, there's another one? [Laughs.] Just kidding. Yes, I'm on board. I actually go up to Toronto to start training in a few days.

What's the key to playing an authentic vampire? My character is in a lot of pain, because he's hungry and he's around this deliciousness all the time. So I really tried to channel that pain.

What other tattoos do you plan on getting? I'd love to get the Rathbone family crest on my back—it would take up my whole back. Our motto is "suaviter et fortiter," which means "nicely but firmly." Makes sense, right?



GROOMING, CHASE KUSERO





FOR EXCLUSIVE ARTISTS MANAGEMENT; MANICURIST, BETH FRICKE FOR O.P.I./ARTISTS BY TIMOTHY PIANO. GSUS BLACK SHIRT; AMERICAN APPAREL

● K R I S T A N N A L O K E N

From *Terminator 3* and *The L Word* to steamy PDAs with rock star Pink and actress Michelle Rodriguez, Kristanna Loken, the gorgeous star of the upcoming *National Lampoon's The Legend of Awesomest Maximus* and *Janjaweed*, proves she is, and always will be, a woman on top.

INKED: You have eight tattoos. Which was your first?

KRISTANNA LOKEN: The cherub on my right big toe. I don't know what I was thinking, because I have size 11 feet! But now I have a few on my feet—I've embraced the largeness of them.

And your second? It's a personal crest on my shoulder, inspired by various voodoo symbols. Each symbol represents a part of myself, and together it makes up who I am.

Okay, so talk us through the rest. I have a star on my left wrist and a moon on my right wrist. I got those at a shop on Sunset Boulevard. My girlfriends were waiting for me across the street at the Saddle Ranch bar, and I walked in with my wrists wrapped up—it looked like I just tried to kill myself. The next one was on my ankle, which I got after I did *T3*. When I'm done with a job, I like to change

something about myself—cut my hair or change the color or get a tattoo or a piercing.

The one on your ankle is a horse running. What does that signify? Lightness and freedom. The one on my lower back started as a bear paw—the Native American symbol for strength—and then I added a globe to it. I've studied spirituality and Buddhism a great deal, and when I was on a silent retreat in South Africa, I saw a beautiful Jesus embracing Buddha, and they were cradling the world. I thought, I want that globe. Then I added angel wings, which I have to admit I copied off an Ed Hardy sweater. I also have the word "Aniccia," which means change or impermanence in Pali, hanging around my right foot like an anklet. My final one is my husband's initials in Pali on my ring finger.

Will you get any more tattoos? I don't know if I can say I'm done. My mother would love me to be

done. She would've loved me to be done before I even began.

You starred on *The L Word*. Did that help you be more open about your own sexuality? I really enjoyed being a part of that show because it showed same-sex relationships in a semi-normal atmosphere. Being open about who you are and who you choose to love is vital for our generation. My sister is a lesbian and she's always taught me that you can love whomever you choose. When you're bisexual, you're not one or the other, so you kind of get discredited by both [straight and gay communities]. But I've gotten letters from girls who've said, "Thanks so much for telling me how you feel. Now I feel normal." And that's great.

Did it annoy you when the press went crazy over pictures of you kissing Pink and "canoodling" with Michelle Rodriguez? It doesn't bother me because to me it's a non-event. Those things just kind of happened—they were part of my life. People can respond whichever way they want to. People will either love what I do or not. It doesn't really affect me.

STYLIST, RISA KNIGHT; MAKEUP, HIROMI INOKO FOR EXCLUSIVE ARTISTS MANAGEMENT; HAIR: STEVE LAKE
BLACK BOY SHORTS; MANOLO BLAHNIK SHOES





JOHN HENSLEY

As the crystal meth-cooking, bad-decision-making derelict Matt on *Nip/Tuck*, John Hensley has given a fresh face to family dysfunction. He checks in from the Mondrian Hotel to tell us about his ink.

INKED: Your *Nip/Tuck* character, Matt, does some questionable things. What do you like about playing him?

JOHN HENSLEY: Matt is the one character in the show who changes dramatically from season to season. He makes horrific decisions from time to time—he's on a very unpredictable trajectory. Working on the show, I can say without question they've always decided to tell whatever story they want to tell without apology. Are there times the show's gone in a direction I haven't agreed with? Absolutely. But the one thing I can always get behind, it's that they do not give a shit, in the best way possible, about how people react to it.

What's your take on plastic surgery? In a weird way, working on the show has softened me to it. Open any magazine, close your eyes, and point, and there's a 40 to 75 percent chance you'll land on someone who's had work done. We've all been guilty of looking for the right answer in the wrong place. For some, it's in the bottom of a whiskey bottle. For some, it's at the end of a glass pipe. For some, it might be at the end of a doctor's scalpel. In a way, I can empathize with the notion behind why some people might elect to do that to themselves.

You have no hesitation when it comes to getting tattoos. I have three—one on the inside of

each arm and one across my back. The first two are from Eddy Deutshe. On my right arm it says "Dark and bloody ground," which to me represents Kentucky, where I'm from. On my left arm it says "Faith," which has no religious connection whatsoever. It's just that if I look back on my life, it's like whenever I had the faith to take a risk, my foot would land right.

So it's not a nod to the George Michael song?

It's not, though I do love that song. [Laughs.] The one on my back is a hawk by Andrea Elston. I'm a big fan of her work.

Will you get more? I'm sure I will. I'm not in any rush. When I got my first two, I actually wanted to do three, but Eddy very levelheadedly told me, "I think two is enough for your first time."



GROOMING, CHRISTINA BUZA FOR ARTISTS BY TIMOTHY PRANO; LOCATION, MONDRIAN HOTEL, WEST HOLLYWOOD, CA



MASON FOR EXCLUSIVE ARTISTS MANAGEMENT, AMERICAN APPAREL WHITE TANK TOP; H&M BIKINI, OPPOSITE: OBESITY AND SPEED BLACK T-SHIRT; STEVE MAD-

● E V E M A U R O

We'll be lining up with everyone else this summer to see the long-awaited big-screen version of *Land of the Lost*. But it's not because of Will Ferrell—it's to see Eve Mauro, who's about to play the hottest Pakuni Woman in cinematic history.

INKED: So when did you get your first tattoo?

EVE MAURO: I was in sixth grade—it's a stick figure on my hip, done with india ink and a needle.

Whoa—there has to be a great story behind that.

There is. It was these two chicks and me, and we were kind of drunk. One of the other girls got a stick figure on her hip too, but the head is coming off the body, so it looks retarded. We did mine first, thank God.

You were drunk in sixth grade? Yeah, and giving each other tattoos. One of the girl's grandmas had all this artsy stuff lying around, and she was really old, so we did whatever we wanted. We took a sewing needle and burnt it in a candle and gave each other tattoos. Mine is still there—it hasn't faded or anything.

What were you drinking? Boone's Farm Strawberry Hill. We tried Mad Dog 20/20, and it tasted like ass, so we switched to Boone's. Then when I was 15, I went to a tattoo parlor and got a humongous naked fairy under my belly button. It goes all the way down. For 15, I don't know what I was thinking, but I figured if I got it below my belly button my parents wouldn't see it. That was stupid. My dad's from Sicily and thinks tattoos are for criminals.

Did they ever find out? I'm sure they did. I've seen pictures from when I was 17 and you can see it poking out, but they never said anything about it.

And your third tattoo? When I came to California I got a griffin on my bicep. It symbolizes divine power. I studied Greek mythology growing up, so I was all into that shit.

Would you ever get any of them removed? I'm actually getting the one on my stomach lasered off. I was young—I didn't figure that if I went to a beach there'd be kids around, and they'd see some naked lady with titties on my stomach, and they'd be like, "What's that?" I'm not sure what I'm gonna get. I'm thinking of this Sicilian head of Medusa with legs coming out of it, but we'll see.

How painful is the removal process? It's the most painful thing in the world. They say it feels like a rubber band slapping you, but it's worse. The laser burns your skin—it's like this popping sensation—and then it's swollen for a week afterwards.

Will you get any more? I'd like to. I want to get some writing around the griffin, maybe one of my favorite quotes: "It's better to reign in hell than to serve in heaven," from *Paradise Lost*.

Have you ever met a fan with a tattoo of your face? Eww, no. That'd be weird, don't you think?

STYLIST: RISA KNIGHT; MAKEUP: MOTOKO FOR EXCLUSIVE ARTISTS MANAGEMENT; HAIR: STEVE MADEN BLACK SHOES



IT'S A HARD ROCK LIFE

Millionaire playboy Harry Morton doesn't want to be called another Hollywood heir. He turned the Hard Rock Hotel and Casino into our favorite bender destination and did it while avoiding the paparazzi lifestyle. (Well, except for that one relationship with Lindsay Lohan.) Now he plans to reshape L.A. nightlife, starting with the Viper Room. We look forward to stumbling out. BY JASON BUHRMESTER PHOTOS BY TRAVIS SHINN

HERE'S THE PROBLEM: THERE ARE FOUR SHOTS OF TEQUILA ON THE TABLE IN FRONT OF ME AND I NEED TO CHOOSE ONE. NOT JUST ANY ONE, BUT THE RIGHT one. It's a rare rainy Friday night in Los Angeles and I'm three beers deep into dinner with millionaire playboy Harry Morton at his Century City Pink Taco Mexican restaurant, one of three he's opened in the U.S. The first, of course, is the flagship Pink Taco that sits just inside the lobby of the Hard Rock Hotel and Casino, the Las Vegas hotel that Morton and his father built up and then sold in 2006 for \$770 million, the success coming in no small part from Harry's ability to shape the perfect party. Since then, the 28-year-old has returned to his hometown to do some under-the-radar investing in the city's nightlife. Most importantly, he bought the Viper Room, the legendary L.A. nightclub once owned by Johnny Depp. He also invested in DeLeon tequila, which is the cause of this impromptu taste test.

While Brent Hocking, his partner in DeLeon, pours a row of tequila shots, Morton leans over him, ogling the mock-up of the bottle. We're sitting in a massive leather booth near the back of the crowded restaurant, just across from a low-rider bicycle and a painting of a Mexican wrestler. Morton wears a plain white T-shirt, jeans, and Converse All Stars. As he talks about tequila, Vegas, and L.A. nightlife, he sips water, not tequila. He's currently on a no-booze kick. "I'm in work mode right now." Which isn't to say that he won't drink again in the future. "I get in waves and right now I'm on a work wave. You gotta be focused. When you're up there, people want to shoot you down or rip you down. They love to watch people fail. You have to really be on your game."

Morton talks like that a lot. It's a healthy mix of paranoia brought on by business sense and years of dealing with Hollywood bullshit. The combination pops up in his vocabulary: He peppers conversation with business school phrases such as "brand opportunities" and "integration," offsetting them with an occasional "dude" or "sick." When he's excited he throws all of the phrases together. For instance, DeLeon tequila will be heavily integrated with both of his brands and isn't this bottle design sick?

Which makes this impromptu tequila taste test that much more important. It is part drunken dare, part business research. Could Morton's tequila stand up to the others in a blind taste test? Fortunately, the entire experiment falls apart with the arrival of food and visitors, who stop to talk to Morton. I'm off the hook. Hocking and Morton discuss with one of the Pink Taco managers how the tequila is made, and Morton excitedly chomps his gum as he talks. "I like the creative process and coming up with an idea from the beginning and seeing it through the end."

One thing that has definitely ended for him is Vegas. "I avoid Vegas like the plague now," he says, holding up his hands. "It's like the scene of a crime to me: Don't go back! It's like the high school quarterback who leaves but still comes back to high school to try to hang out in the locker room. I went there, I did it, I learned a lot, I'm done. I've closed that chapter. I'm on to new avenues."

Yet when Hocking brings up a recent trip to Vegas for the opening of the new club XS at the Wynn Hotel's Encore resort, Morton can't resist asking about his old playground. "Really?" he blurts out. "How was it?"

Chances are you saw Morton if you visited the Hard Rock Hotel and Casino in the late '90s. He might have even





carried your bags or dealt you blackjack. "I worked all the jobs in the hotel, from the front desk to bellman to engineering. I used to deal blackjack. I ran craps. I got in and learned the whole business."

Before his stint as bellboy, Morton grew up in L.A., where he attended the private Harvard-Westlake School with Jake Gyllenhaal and Jason Segel. His father, Peter Morton, created the Hard Rock Cafe restaurant chain, and his British mother, Paulene Stone, is a former model. His grandfather founded the Morton's steak house chain. The family lived just up the street from the Viper Room.

"I grew up above the Sunset Strip, so I was around it from as young as I can remember. Like, before the Keyclub or any of that stuff. I grew up in the early '80s, which I think was the coolest era. People will argue that maybe the '60s when The Doors were there and that whole movement was better, but to me it was early Guns N' Roses, W.A.S.P., Mötley Crüe. That was the best time. I grew up a one-minute drive from the Strip, just up the hill. Even as I kid going home at night I would see all the people out, the lights, the choppers. I grew up on rock 'n' roll music and the Strip."

After high school, Morton moved to New York City to study hospitality at New York University. He got his first tattoo while he was there, the words "Dirty Harry" on his arm. "My grandfather always used to call me 'Dirty Harry.' He loved Dirty Harry movies and Clint Eastwood," he remembers. "So I got that done at Jonathan Shaw's in New York, down in Alphabet City. I was, like, 17 or 18. So they just started from there and I got more and more."

When he graduated, Morton joined his father in Vegas, where he literally lived at the Hard Rock for the next three years, working the front desk, dealing blackjack, and learning the business. "It was brutal, but it was a great learning experience," he says. "Then I graduated into what I excelled at, which was marketing, branding, the nightlife. I learned a lot. I think the thing with the Hard Rock was that I was the target customer, so it was easy. I

his birth card. "To me, Mark is one of the coolest guys of all time," Morton gushes. "He's a legend. His tattoo shop and the culture—the people in his shop are the real deal. You could be there with a gangster, some low-rider dude, and a cop. He doesn't care. You're in the Mahoney Zone. I love being there."

We're in Morton's Jeep Cherokee SRT cruising through wet streets toward the Viper Room when we pass the Shamrock Social Club. The limited edition truck is Morton's main source of transportation for now, as he recently sold his '68 Shelby Cobra. He also plans to get rid of his Bentley. The truck makes more sense—and with all of the customizations, including a turbo charger and a blower, you can lay rubber for a city block. Plus, Morton can load up his rottweiler, Jesus, in the back.

Nine Inch Nails plays on the stereo as we pass Mahoney's tattoo shop, just blocks from the Viper Room. Shamrock Social Club, with its pool table and hangout atmosphere, is a magnet for celebrities, and actors such as Brad Pitt and Angelina Jolie have been tattooed there. Another famous customer is Lindsay Lohan, Morton's ex-girlfriend. For Morton, who prides himself on being a private person, the storm of paparazzi that came with that relationship was hell. "It is the worst thing of all time. That is not me," he says, shaking his head. "I'll be happy if it never happens again. There are people out there who just love it. Not me." Even getting Morton to admit that he dated Lohan is tough. "I didn't really date her. This is one of those things where people will say, 'Yes, you did.' But I really didn't. Don't believe everything that you read. You hang out with someone for, like, one week and they can extend that for, like, two months' worth of pictures. It's more embarrassing being known for that. I'd like to be known for stuff I've created or things I've done. I don't want to be known for that. No way."

Morton would rather be known for returning the Viper Room to its former glory as the hippest Hollywood hangout. He bought the club after driving past on the way to his nearby apartment. "I didn't really have any plans of buying the place,

"[Domino] was going to get this tattoo right before she died. ... She said she was going to get a dagger with a rose around it. So we started it and I asked for a skull in it since I love skulls."

didn't really have to get into the head of anyone. I knew what I wanted."

Using the Hard Rock as his personal sandbox, Morton began building what he wanted. When he craved Mexican food, he opened the Pink Taco. Bored by the shows at other casinos, he hired Beacher's Madhouse, a wild variety show full of midget wrestlers and jokes about sex and getting wasted. "Sundays at the swimming pool sucked. Everyone was leaving town. I thought, This stinks. It's boring now. Why are we chilling out? Let's crank it up a notch. So we created Rehab, which went on to become a phenomenon."

At the time, Vegas was going through a transformation. Once a destination for retirees looking for an all-you-can-eat buffet and a glitzy show, the Vegas vacationer was growing younger, drunker, and crazier. The city became a year-round spring break. Operating on the whims of his own tastes, Morton was part of the evolution. "This was the first time young people went to Vegas to party," he laughs. "It wasn't like, 'Let's go to Vegas to gamble and see a show.' It was, 'Let's go crazy.'" But Morton's success was more happy accident than marketing mastermind. "I'd love to say that we had a genius team behind these things, or that I was a lone genius, but really I just created what I wanted and it worked."

He also began collecting tattoos, mostly at Bad Apple Tattoo in Vegas. Several of them involve skulls. One is a tribute to his late stepsister, Domino Harvey, an ex-model turned bounty hunter who died of a drug overdose (her life is glamorized in the movie *Domino* starring Kiera Knightley). "She was going to get this tattoo right before she died. I talked to her about it, and she said she was going to get a dagger with a rose around it. So we started it and I asked for a skull in it since I love skulls."

These days, Morton gets all of his tattoos done at Mark Mahoney's Shamrock Social Club. He's currently working on a fine-line tattoo of an ace of spades,

but I was stuck in traffic one day and looked over and thought, Damn, I haven't thought about that place in a while. Then I got the ball rolling." To many, the club represents the coolest side of the Sunset Strip. Johnny Cash, Oasis, Pearl Jam, and Bruce Springsteen have all performed there. River Phoenix died outside. Today, tour buses stop out front to photograph the nondescript black facade.

But taking over the Viper Room has been a shock for Morton. "In Vegas, we had everyone play, from the Rolling Stones to Tom Petty to Daft Punk. It was an amenity to the casino, so you could go buy any band you wanted and go upside-down \$500K on a show because we knew we were going to make it back in the casino," Morton says, realizing that his sandbox has shrunk. "The stand-alone business has forced me to be really disciplined. That's taken a lot of the fun out of the game. In Vegas, whatever band came out, we said, 'Get 'em. We don't care what it costs. Just get it done.' You can't do that now."

His plans for expansion are on hold while he figures out a way to bring the Viper Room back to its elite cool. "I could say that I want to see Van Halen since they're my favorite band of all time, or Depeche Mode, but that's not possible," Morton says. "So I want to see the hottest up-and-coming artists. Find the next Depeche Mode or break the next Van Halen or the next great rock band. We need to carve into our niche and be the best at that."

For now, it's Friday night and the club is hosting the Pussycat Dolls burlesque show. The tiny 2,000-square-foot space is cluttered with stage props, including pink lights and a massive bathtub. The club isn't open yet, but in a few hours Hollywood will begin filing in. We have just enough time for the INKED photo shoot, an exercise that the publicity-shy Morton isn't excited about.

"The thing I hate more than anything is having my picture taken. Some people love having it taken. Not me." ■





night moves

Photos by Tom Corbett
Styled by Risa Knight



American Apparel
navy vest; Levi's
multicolored jeans;
2Xist white tank
top; Ben Sherman
white ankle boots.

Ted Baker gray vest; Mustache Brigade blue T-shirt; Levi's red jeans; PF Flyers sneakers.





Cohesive gray
vest; Levi's
yellow jeans.



All girls' clothing by American Apparel.







Ben Sherman polka-dot sweater-vest and checked jacket; Levi's printed jeans.

Models: Jeremy Clem for Red NYC, Mikael for Empire Model Management, Seventy Arnotis, Katie Banyay, Alison Cole
Hair: Gillian Kuhlmann for igroupnyc.com
Makeup: Elisa Flowers for Bernstein & Andriulli, ba-reps.com
Retoucher: Statik Digital
Location: Drive In Studios, New York City
Limo: VIP Limos Svc., Inc., viplimosvc.com

Fred Perry striped blazer; Levi's red T-shirt and black jeans; H&M patterned scarf.





Converse black jacket; Ben Sherman yellow T-shirt; Levi's patterned jeans; 99X black suspenders.





Dominic Monaghan

From *Lord of the Rings* to *Lost* to *X-Men Origins: Wolverine*, Dominic Monaghan knows how to score some serious geek cred. Just don't mention *Dr. Who*.

BY ERIC ALT PHOTOS BY CHAPMAN BAEHLER

Remember your first tattoo? Maybe you took a few tentative trips to the local shop before you committed. Or maybe you woke up in a tub of ice with no memory of who or what it is that you now have scrawled across your chest. Regardless of your story, odds are Dominic Monaghan has you beat. You see, his involves booze, elves, wizards, and stunt doubles.

Monaghan got his big break in the *Lord of the Rings* trilogy, in which he played Meriadoc "Merry" Brandybuck, the fun-loving Hobbit who liked to chat up trees and smoke dope. While filming in New Zealand, Monaghan and the rest of the "Fellowship," which included actors Viggo Mortensen, Elijah Wood, Sir Ian McKellen, and Orlando Bloom, decided to commemorate the grueling shoot with some ink. They all got the word "nine" spelled out in Elvish, a language created by author J.R.R. Tolkien. With a first tattoo story like that, it's no wonder Monaghan didn't stop there.

Neither did his career. On the heels of *Rings*, Monaghan took the leap into the perpetual mind-fuck that is the ABC series *Lost*, playing the island's requisite heroin-addicted, possibly-alive-possibly-dead rock star, Charlie. As if those two things weren't already enough to make him the king of Comic-Con, Monaghan will next be seen opposite Hugh Jackman in the *X-Men* spin-off movie, *X-Men Origins: Wolverine*. In other words, if he got a tattoo to commemorate every big role, he'd be working on sleeves by now.

INKED: How many tattoos do you have now?

DOMINIC MONAGHAN: I have four or, arguably, five. I'll say four.

Why "arguably"? Well, the fourth one is split into two things, but essentially it's the same thing. That kind of makes it more four than five. It's on my foot, and it's a collection of stars, which is one piece, but it could be misconstrued as being two.

You, along with your *Lord of the Rings* costars, got matching tattoos as a bonding ritual. Was that really your very first ink? Yeah, it was the number nine written in the language of High Elvish, which is a Tolkien language out of the *Lord of the Rings* book. By that time I had spent about two or three months in New Zealand, which is such a tattoo culture—or, I should say, *moko* culture, because in New Zealand they call it the moko rather than the tattoo. It feels like maybe three out of every four people that you meet in a bar has some sort of ink on their body. It's just very much a part of their culture. So

myself and Orlando Bloom were the most intrigued and interested in getting a tattoo. And I'm quite an obsessive person, so with Orlando and me leading the charge, we started to throw around ideas. We had the idea of a ring, or we were like, "What if we spelled out the words 'One ring to bind them all,' or what if we write the word 'fellowship' or something like that?" Then we started researching the languages in the books and what looked the most beautiful. At first we wanted to do something in Hobbitish or the dwarves' language, but those don't draw very well. So we decided on Elvish, which is really quite beautiful. So then on one day when we all had the day off, we said, "Let's meet at this place on Cuba Street in Wellington called Roger's Tattoart." So the whole nine of us went in there with booze and cameras and just documented the whole affair. It was just a really beautiful experience for me. I think that was a great introduction into the world of tattoos. It appealed to all the things that I get off on—a feeling of connection and a feeling of permanence and something authentic and something real.

Was it a totally unanimous decision, or did some of the nine have to be dragged in kicking and screaming? Some were less passionate than others. Sean Astin wasn't crazy interested at first. John Rhys-Davies wasn't interested, so we actually had John Rhys-Davies's stunt double come in and get the tattoo on John's behalf. Myself, Viggo Mortensen, Orlando Bloom, Billy Boyd, and Elijah were all very gung-ho.

Did you regret it once the needle started going to work? No, I was quite disappointed that it wasn't as painful as I thought it would be. I thought to do it would be much more of a baptism by fire, meaning you were in much more of an exclusive group because it was so excruciatingly painful. People would think, Holy shit, you've got a tattoo, that's fucking hard-core. But I was disappointed. To me it felt like a bee sting. It's an annoying pain but it's not excruciating.

Now that you're initiated, how do you view tattoos? Are they spur-of-the-moment things or do they document important moments in your life? I think more than anything else it's a way of documenting change in my life. When I go through a transition, I like to mark that transition on my body so that I know that it's happened and I can look back at that tattoo and think, "Oh yeah, that was the time when this happened." That's the main reason why I get tattoos now.

“I think that was a great introduction into the world of tattoos. It appealed to all the things that I get off on—a feeling of connection and a feeling of permanence and something authentic and something real.”

Can you spoil something—anything—from *Lost*? Like, why is Hurley still fat? I don't know—they don't tell us! If you think about it, if they're telling an actor, chances are the actor's going to tell his family. If he tells his family, chances are he's going to tell his girlfriend. If the actor tells his girlfriend, he's probably going to tell his friends—so that means his friends tell their families and everyone knows immediately. So they don't tell us anything. I know that's something people don't believe, but we don't know. And all these actors on the show that make out like they do know something—it's bullshit. They're just trying to come from a place of power where they're like, “Oh yeah, I'm on the inside.” They don't know shit. It's all ego posturing.

It seemed like, for while there, a DUI arrest occurred every week on the set of *Lost*. What the hell were you guys up to down in Oahu? It was overblown. It's just a very small island with three highways. You're on one of three highways and the police, obviously, frequent those highways. If you're driving, you will pass a police officer at some point on your trip. If you're going over the speed limit they are, quite rightly, very strict about that in Hawaii. But there was this impression that we were all speeding all the time, but it wasn't like that. It really wasn't a partying group. In the early days, season one, when we were doing the pilot there was a little more partying than there is now. But everyone has families and everyone does their own thing now.

Next up, you appear in *X-Men Origins: Wolverine*. According to fan rumor, you're playing a character called Beak—No, actually. Everyone thinks I am, but I play a character called Barnell. He can control electricity.

Ah, so *not* the scrawny bird man. The Beak thing was everywhere, yeah, but I keep saying, “No, that's not me.” The first person who puts it in a magazine correctly will be the first person to get it right. I think he may be a combination of several characters that have appeared in the comic books.

Were you, or are you, a big comic book fan? Yeah, I got into comics through becoming friends with Elijah Wood. In New Zealand, he and I would talk about comics. I was more into English comics and he was more into your classic American comics—your *Batmans*, your *Spider-Mans*, your *Incredible Hulks*. Since then I kind of got more interested in American comics. I obviously read a lot of Frank Miller stuff and Grant Morrison stuff ... and *Y: The Last Man* and *Sandman* and *Hellboy* and stuff like that. I don't think *X-Men* was my favorite comic, but it was certainly one that I'd read and was interested in. I like the more pulp fiction type stuff—slightly crazy, weird stuff. I read a great Japanese horror comic called *Spiral* that was just really fucking gnarly.

***Lost*. Lord of the Rings. Now the X-Men universe. Are there any geek boxes left to tick off? Dr. Who or Star Trek, maybe?** Oh, man, I don't like *Dr. Who* at all. I think that's rubbish. It's real rubbish TV. I know a lot of people really like it, but I can't get over the really shit special effects and the hammy acting. I don't dig it at all. *Star Trek*? I'll go see it, obviously. J.J. Abrams is doing the new one and I'm a big fan of J.J.'s, so I'll go see that.

Are you happy being an actor who gets to play rock stars, or would you prefer to be the real thing? I mean, I'd like to try it on, sure. It would be fun to see what it's really like. But I think it would much more fit a more youthful Dominic. When I was younger, I was much better at drinking and not getting hangovers and misbehaving and not feeling bad about it and traveling without too much sleep. Late nights. Abusing your body. Nowadays I'm much more aware of time passing by. I get a kick out of taking care of my body now. Self-preservation is the new self-destruction.

What do you think you would have done had acting not worked out? I still cook quite a lot. I was a chef for a while. I really enjoyed that. I enjoyed the experimentation of food. I like food, period. I think there was a chance that I could have gone back into the kitchen and learned my trade. I liked finding new things—“Capers? What am I going to do with fucking capers?” That sort of thing.

Is it true you bought a forest in India? How does one do that, exactly? I found myself in a situation where I was fraternizing with environmentally conscious people and someone said to me, “You should be carbon-neutral with all the traveling you've been doing this year. You should see how much carbon you've used and try and offset that with trees.” I thought that was a fantastic idea and I discovered that I had used a forest's worth of carbon. So I thought, How do I go about doing this? I spoke to a friend and he said, “Look, there's a mango tree plantation in Bangalore, India, that we are trying to set up and we would love for you to be the person who offsets their carbon by donating to this forest.” So I said okay. So as far as I know, they've been picking mangoes and selling mangoes and, with the profits, planting more mango trees—benefiting people who enjoy mangoes. I enjoy mangoes, so more mangoes in the world I think is a great thing.

You also bring a lot of nature indoors, right? I have a baby royal python called Mojave. I have two tailless whip scorpions—one's called Indiana and the other's called Jones. I have a black widow spider named Samantha. I have a Jerusalem cricket called Toby, and I have a praying mantis called Ninja.

So you tend toward cuddly. Yes, I have a cornucopia of beasts. I'm not interested in keeping domesticated animals because I don't think that I can learn anything from them. What I like to do is keep an animal and understand by their wildness a little bit more about how I'm supposed to be. All of the animals that I keep don't waste any of their time at all. If they're not eating, then they're sleeping. If they're not sleeping, then they're having sex. If they're not having sex, then they're drinking water. If they're not drinking water, then they're sleeping again. They are very economical with their time. They're not concerned with any of the bullshit we surround ourselves with.

A black widow named Samantha? There has to be a backstory to that one. An ex-girlfriend who broke my heart and tried to kill me? [Laughs.] No. I called it Samantha after the character on *Sex and the City*. Because she's all legs and all attitude. ■



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INKED SCENE

"I kind of liked [tattooing] when it was small and underground. The person who came in to get tattooed probably had a rap sheet. At least they were taking some chances in life." —*Mark Mahoney*



MARK MAHONEY

Shamrock Social Club
9026 W. Sunset Blvd.
Hollywood, CA
310-271-9664
shamrocktattoo.com

INKED: How did tattooing become a part of your life?

MARK MAHONEY: I used to hang around with a greaser gang in my neighborhood. We were in Massachusetts so tattooing was illegal, and the guys would go to Rhode Island to get tattooed. I was maybe 14 and going down there with the older guys.

Was it love at first sight? As soon as I walked into Buddy Mott's tattoo shop in Rhode Island I knew that was what I needed to do. It was like an

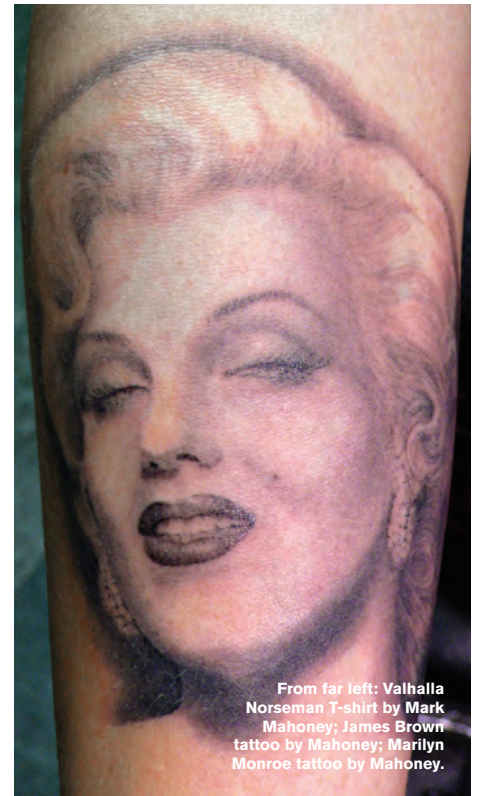
epiphany. I could always draw, you know, and I knew I was going to end up doing something with art and shit, but not until I walked in there did I know for sure. It took me a while to get somebody to give me a machine, but the seed was planted right then and there. It never wavered. I never wanted to be a rock star or anything after that. I wanted to be a tattooer.

Who gave you that first machine? One of the older guys from the neighborhood, Mark Herlehy, had joined the Navy. He was a great artist. He'd picked up some equipment and knowledge in his travels. He came back and had me do a back piece on him for my first tattoo. Now he has a tattoo shop in New Hampshire. He's run it by himself for about 30 years, drawing every tattoo on freehand.

A back piece is pretty ambitious for a first tattoo. It was really more like half a back piece. [Laughs.] I just wanted it so bad. At the time I was like, "What the fuck?" I'm not that bold an individual. When I think about the stuff that I did that early, it scares me now. I just wanted it so bad that common sense shit never occurred to me.

So was that the official start to your career? I started professionally in, like, '77, tattooing full-time in the motorcycle clubhouses in Boston. Then I went to New York and worked out of a little pad on Elizabeth Street on the Lower East Side. I was hanging around with the CBGB's set. Then I came out here to the West Coast in about 1980.

“As soon as I walked into Buddy Mott’s tattoo shop in Rhode Island I knew that was what I needed to do. It was like an epiphany. ... It never wavered. I never wanted to be a rock star or anything after that. I wanted to be a tattooer.”



From far left: Valhalla Norseman T-shirt by Mark Mahoney; James Brown tattoo by Mahoney; Marilyn Monroe tattoo by Mahoney.

Was it a drastic change moving from the East Coast to out west? It was, you know. I remember, when I was working for the bikers, that every time I saw a really beautiful tattoo with bright colors and all that stuff it was always from The Pike in Long Beach. I wanted to improve my skills so I figured that’s where I needed to go. And you know, I was hanging out with Johnny Thunders and Sid Vicious and those guys on the Lower East Side, as well as my biker friend from Massachusetts, so when I got to Long Beach, my friends were kind of the same thing—the outlaws, the L.A. punk rockers, and the old, gray-beard motorcycle guys. I guess in some ways it was different and in some ways it was the same.

What was the biggest difference? It was really the first time I saw the fine-line, black-and-gray tattoo stuff. I think I had seen, like, one fine-line tattoo that Johnny Thunders had. It was just some initials that I think Bob Roberts did on him. I had never seen any of that east L.A. black-and-gray shading until I got here in 1980. I flipped my wig when I saw that.

Did you know right then that was going to be your trademark style? Since I was a kid, when I’d get a box of crayons, the black one would be gone before I’d even touch the colored ones. I wanted to figure that into tattooing.

What’s the main difference you see in tattooing since you got started? The main differ-

ence is the motherfuckin’ magnitude of it. In Long Beach, the police department would come in with a picture of a cadaver and they could pretty much tell what tattoo shop they got tattooed at. There was maybe a half a dozen of them between South Orange County and Ventura. The old-timers could look at it and say, “Oh yeah, that was old Scurvy Joe up in Ventura.” That seems like the Stone Age compared to now. Now there are a thousand guys just in Hollywood, probably.

How do you feel when you look back at your own stuff from back then? It’s really hard for me to draw on paper or paint because I’m never happy with the finished outcome. At least with a tattoo the customers are decent enough to leave so I don’t have to torture myself looking at it, you know? But even if I wasn’t totally happy with the outcome, at least I could tell I was trying. I never shortcut nothing or started worrying about the next job so I did this one really fast. I always try to pour my heart into it. I hate looking at it, but I try to get something positive out of it.

How did you get into designing for fashion? I can’t remember how Betsey Johnson got connected with me. I like to dress sharp. I must have met some people along the line, shopping for vintage clothes or whatever. But I was contacted by Betsey Johnson back in the ’80s to do some design work for her, and it was probably one of the very first times fashion and tattooing came together. She made

three styles and it sold really huge. I got paid nothing. Then she had a retrospective of her work last year, and when that stuff came down the runway people went crazy for it and she ended up redoing it. She called me up and was super-cool and she ended up paying me a little better this time. She probably didn’t even have to do that.

Is it tough to adapt your style from tattooing to T-shirts? I have a little thing of my own going now with Valhalla clothing. That’s just a response to the brightly colored, garish tattoo T-shirts that we’ve been overexposed to. I just wanted to bring something for people who like black and gray tattoos. It’s a little more understated aesthetic, you know? They got some of the greats of black and gray, like me and Freddy Negrete, to draw some stuff.

What goes through your head when you see some square walking around with a tattoo-themed jumpsuit on? That’s kind of symbolic of what’s happened to tattooing in general. It has become this mass-produced, supersized, money-making monolith. I kind of liked it when it was small and underground. The person who came in to get tattooed probably had a rap sheet. At least they were willing to take some chances in life. They had some kind of outlaw mentality, which is really one of the things that drew me to it in the first place. It was underground and it was outlaw. And just the out-front-ness of that other stuff? I’d rather do my style of stuff—it’s on the understated side.



From left: Los Angeles tattoo by Mahoney; praying hands tattoo by Mahoney; Valhalla T-shirt by Mahoney.



That understated style has really attracted a list of celebrities, though. Can you name a few of the famous people you've worked on? Mickey Rourke, Brad Pitt, Angelina Jolie—just about anybody with a tattoo that's in the public eye, at one point in time I probably tattooed them. Even Notorious B.I.G., Puffy.

Is the pressure worse when you're tattooing someone like Brad Pitt? The pressure is always for me to do my best. That's unwavering. I want to make people feel comfortable. There are some tattooers who have the attitude that a customer is lucky to be around his artistic presence. But I look at it as your tattoo. You're coming to me. I'm a glorified plumber and I'm here to do the best I can for you, no matter who's in the chair. You're paying, so the customer is right. You gotta have fun at the Shamrock Social Club. That's why we call it that.

Your building has a history of good times. It was Bing Crosby's building. Legend has it that he bought a building right there on the Strip and made himself a nice apartment in the penthouse, where he could overlook L.A. He liked to hang out with the black jazz guys, like Louis Armstrong, and he couldn't take them to the nightclubs during those times. So he'd take them up to the top floor and blow weed and look down at L.A. I try to continue on the atmosphere of the building.

Who was the first famous person ever to sit in your chair? It was probably Johnny Thunders

in New York. I tattooed Sid Vicious a few times before he got sidetracked. When I got out here, I tattooed Johnny Depp on one of his first nights in L.A., but at the time he wasn't famous. Mickey Rourke was instrumental. He started coming to the old Shamrock on Third Street. He was a fixture there. He brought a lot of people to me. That was really the beginning of the celebrity thing.

Do you still talk to Mickey now that he's back in the spotlight? I hang out with him all the time. He's gotten three or four tattoos since the award season, as good luck charms. I'm so fucking proud and happy for him.

Would you be as proud of your daughters if they got into tattooing? Nuns don't need to get tattooed, right? They're going to join the nunnery, I hope. [Laughs.] My oldest daughter is 15 and she's a great artist. She says she wants to tattoo, and I know she'd be great at it. The deal is that I'd teach her if she uses it to work her way through college. She might try to renegotiate, but that's how the deal stands now.

Do you get people other than your daughters asking you to teach them your craft? I think the word is out that I don't really do that too much. There's only a few guys that I have brought up like that. I do it in the old-school apprenticeship manner. You have to do it for a couple of years before you even get to touch a tattoo machine, and nobody wants to wait that long anymore. Everybody

wants what they want immediately, you know?

Do you like getting tattoos as much as you like giving them? I can definitely tell you that I don't. I have great experiences, and I like getting tattooed to be an event. I probably have less tattoos than a lot of guys who have been doing this as long as I have. A New York photographer friend of mine, Nan Goldin, has some pictures that she's publishing from a night when we stole a car to go down to Rhode Island to get tattooed. It's cool to have tattoos with such specific memories. I can dish it out a lot better than I can take it.

You have drawn a lot of tattoo designs for movies, too. How did that start? I've been doing Tony Scott movies for years. Since *True Romance*, any time he has needed a tattoo design, I've been doing it for him. I did *Domino* and we have just been working on *The Taking of Pelham 1 2 3* that's coming out this summer. [He's] such a cool, passionate guy. He's so into every single aspect of his movie-making. He can draw and make a little sketch of how he wants a tattoo. He's, like, the perfect customer. I've done it other times and it's not so easy. Other people don't have the across-the-board, myopic attention to detail that he has.

Do you still have to live up to your reputation as one of the few remaining old-school tough guys in the business? We were at this convention out in Long Island about 10 years ago. One of the Moskowitz brothers was walking around saying, "There's no tough guy tattooers no more. Nobody gets in no fights. What's goin' on?" So, he came over to me and told me that he heard we were still doing it. I told him that we were on the Sunset Strip and sometimes people come in drunk. He wanted to know all about it. He started asking me, "What are you hitting 'em with? Is it a hammer? Do you stab 'em with a scissor?" It was great. We don't like to do nothing like that, but if it has to happen, it has to happen. It's that connection to the old school that will probably always be, you know? It's not a dentist's office. We want to keep it as clean as a dentist's office, but as fun as a bar room. This is the real world, and it's a street art form. The more street you take out of it, the more fucked up it is. —Stan Horaczek

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From left: Lenny Renken, Marty McEwen, Doy Gardner, Steve Martin, Josh Woods.

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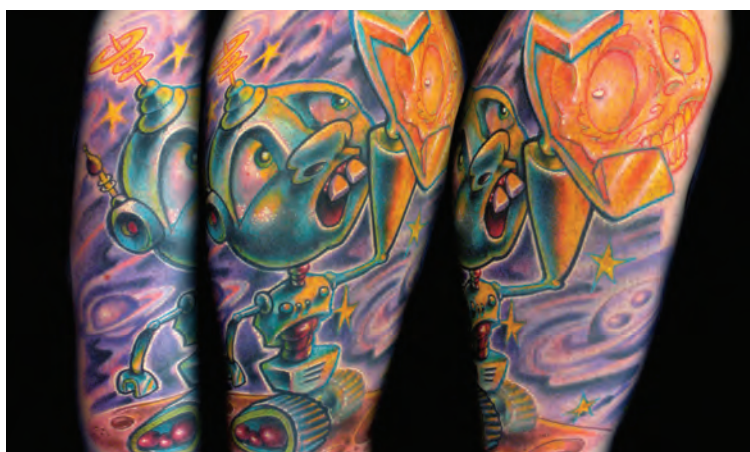
In downtown Nashville, a clean, customer-friendly tattoo parlor doing quality work seems about as likely as tattooists writing a business proposal to open up shop next to accountants and architects. But that's exactly what Black 13 Tattoo artist and owner Josh Woods and his business partner, Doy Gardner, did. Sporting ties and neatly coiffed hair, the two met with—and ultimately won over—the board in charge of Cummins Station, a 100-year-old train depot-turned-corporate complex in the heart of historic Nashville. "I was so worried someone was going to beat us to it," says Gardner, a professional drummer who tours with big names like ZZ Top. "But nobody here is doing what we're doing."

Known as the buckle of the Bible Belt to some and country music mecca to others, Nashville has stayed comparatively tattoo-free, managing to avoid the ink explosion that most other cities have experienced in the last decade. So it's no surprise that when the doors of Black 13 opened, a flood of clients came in, creating a four-month waiting list for Woods. "What's crazy is that people who were serious about getting tattooed usually traveled out of state to get work done," he explains. "Now we just have to make sure we keep them here."

Black 13 doesn't look like a typical shop. It has high ceilings and big windows, giving it the appearance of a built-out SoHo studio. The only artwork hanging on the walls is the handiwork of the artists themselves, a point of pride for Woods.

Since Gardner handles everything business-related, the tight-knit crew, which also includes artists Lenny Renken and Steve Martin, is able to focus completely on their work. And that leaves Gardner more time to dedicate to the customers. "There's a serious emphasis on the client here," he says. "I think a

Clockwise from below: Black 13 Tattoo; bee tattoo by Lenny Renken; work space; Black 13 Logo; Dali tattoo by Steve Martin; rose tattoo by Martin; Josh Woods at work; INKED photo coordinator Josh Clutter's robot tattoo by Woods; entrance.



lot of places forget that, or they just don't care. Their customers end up leaving with either a tattoo they don't like or a bad experience. Or both."

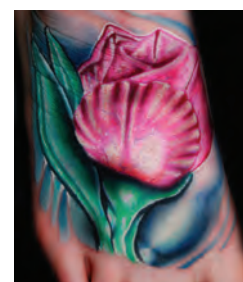
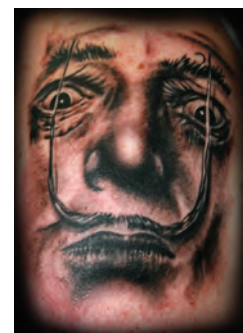
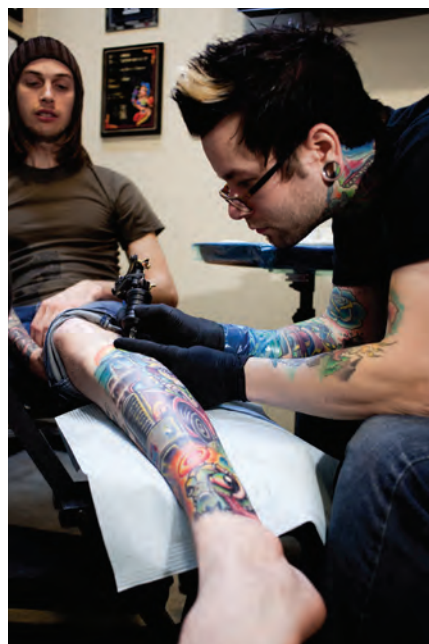
Gardner doesn't shortchange the staff either; in addition to a great work environment, everyone at Black 13 has the benefit of health insurance—and a little stability. In an industry in which the norm can mean months of travel on a shoestring budget, Woods practically sighs with relief when he says, "It's nice to put down roots, to build something. I mean, these guys have families."

And even better than the nice digs and health insurance is getting to work with people you actually like. "It's not like going to work," says Woods. "It's like going to hang out with your best friends and family all day."

After apprenticing in Buffalo, NY, under the guidance of Tattoo Don, Woods bounced from upstate New York down to Georgia. Eventually he made it to Nashville at Gardner's urging, after the two were introduced by mutual friend and tattoo artist Sean Herman. Once the two began discussing a shop, it didn't take long to conceive and open Black 13. "Somehow," Woods says, "I got lucky enough to work with a group of the greatest and biggest-hearted guys I've ever met."

If a positive work environment means camaraderie and good times, it only follows that it also means good tattoos. "We're constantly pushing each other," says artist Steve Martin, "whether it's graffiti or painting or pinstriping or tattooing."

There's a bright new-school thread that runs through a lot of the shop's work, but with Woods's realistic portraits, Martin's surrealism, Lenny Renkin's bent for Asian work, and apprentice Marty "Riet" McEwen's cartoon and graffiti background, Black 13 Tattoo is inking something unlike anything Nashville has ever seen. —Patrick Sullivan





NAME: Kristin Gunn

SHOP ASSISTANT AT: Southside Tattoo, Austin, TX

Hell yes, I get free tattoos. Although, being married to an artist I get free tattoos anyway. Sometimes he tells me no, like when I wanted the inside of my lip tattooed.

The Continental Club, an Austin landmark, is right next door. We get all sorts of people in here, and our artists have tattooed everyone from Billy Bob Thornton to Blues Traveler.

This one time a guy who was doing janitorial work for us was arrested by the FBI for placing a homemade bomb outside of a porn studio here in Austin. He really was the nicest guy. You would have never expected that from him. Glad we never pissed him off.



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SAINTS & SINNERS ANNIVERSARY PARTY

The Saints and Sinners Lounge in Santa Monica, CA, is one of our favorite West Coast watering holes. Somehow through all of the wild bashes, the club has survived three years. The locals and regulars recently celebrated the anniversary with a killer party that we're sorry we missed.

For more photos, go to inkedmag.com.





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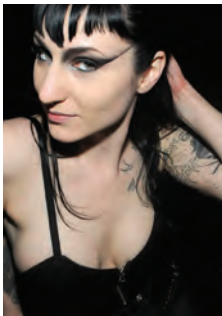


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GLAMOUR GARAGE GRAND OPENING

The Glamour Garage salon and tattoo shop opened their newest location in Brooklyn. To celebrate, the Glamour Garage folks, INKED, Layrite Pomade, and Pabst Blue Ribbon threw a party deejaayed by Butthole Surfers frontman Gibby Haynes, featuring a performance by the Suicide Girls and a fashion show. Free beer and pomade for all!

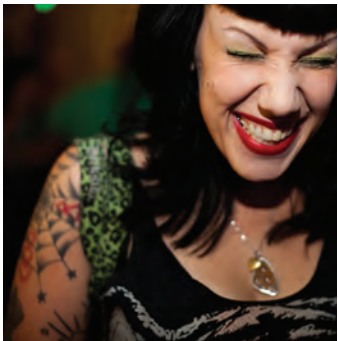
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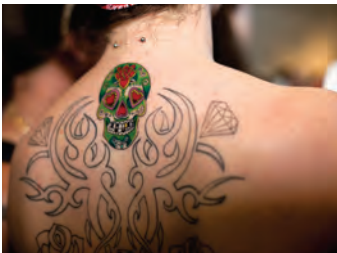
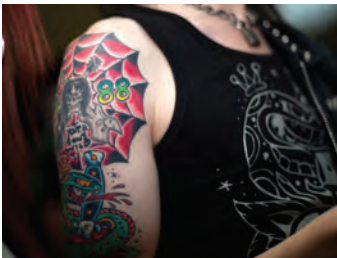
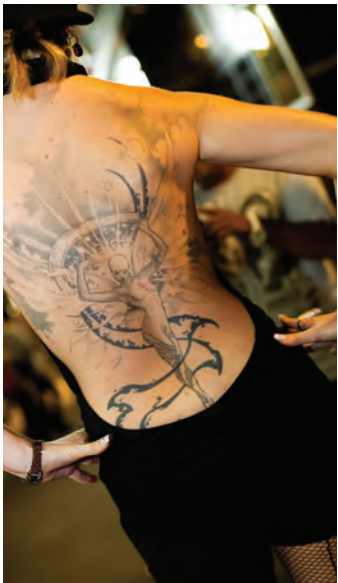
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SYDNEY TATTOO & BODY ART EXPO

Tattoo artists from around the globe got down in the Down Under for the Sydney Tattoo and Body Art Expo. Over 12,000 ink fans hit the Sydney Showground to check out eight bands, a burlesque show, and 130-plus artists from around the world, including a large showing by some of Australia's top artists. Plus, a portion of each ticket sold went to the Red Cross Victorian Bushfire fund to help people and communities affected by the recent bushfire. After checking out the photos of gorgeous tattoos and fun times, the INKED staff has decided that we really need to get down there. Can we crash at your place? We promise to do the dishes.

For more photos, go to inkedmag.com.



Male Enhancement Pills . . .

Is it a Hoax or Do They Really Work?

Dr. Daniel Stein, M.D.



I wish I had a dollar for every patient or person that asked me over the last few years about increasing the size of "that certain part of the male body." The preoccupation with size that men have is a mystery to most women. The fact is it is completely normal for most men to want to be larger. It doesn't matter if they are smaller than average, average, or larger than average. It's even been my experience that guys that are almost too big, so big in fact that many women won't go near them with a ten foot pole (sorry about that) still want to be larger!

I was so intrigued by this fact that I started to do research about the "so called" male enhancement pills that came on the market several years ago. The concept that a simple pill could noticeably increase the size of a man's organ seemed plausible, but I wanted to know more. I had done much research over the years about certain sexually enhancing compounds available, so I believed the concept was sound that a pill could be made to make a man larger.

My first task was to look at some of the ads I had seen in magazines for male enhancement. There were some amazing claims by many of these makers. My personal favorite was a cream that claimed to make men instantly larger. I had to laugh out loud when I read what it said. The ad read, "apply cream, rub vigorously, watch it grow." I thought for a minute and then decided you could put virtually anything on a man, including guacamole, and if he rubbed vigorously it would grow. Then there was an ad for a pill, that if taken daily, would increase the length of a man by 3 to 4 inches in just a few *short* days (sorry about the "short" comment).

I'm sorry, but after all those years of medical school, I know enough about anatomy to know that a guy who is 5 inches in length isn't going to add 3 to 4 inches to his little friend unless he buys a rope, gets a large brick, finds a bridge and...well, you get the picture. At about this time I was beginning to think that perhaps these makers hadn't found the magic mixture of compounds I had hoped they might have.

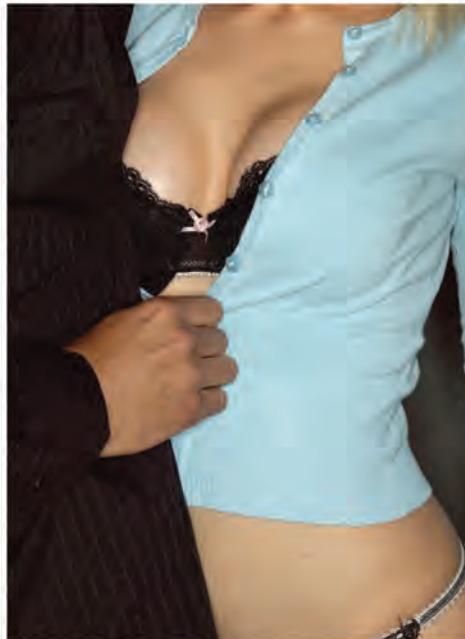
As the founder of both the Stein Medical Institute and the Foundation for Intimacy, I have spent most of my adult life trying to improve men and

"a pill that, if taken daily, would increase the length of a man by 3 to 4 inches."

women's sexual health. I pride myself on being the best medical doctor I can be and my reputation is important to me. So, when out of the clear blue sky, I got a call from the makers of Extenze, the leader in male enhancement, wanting me to be in one of their TV commercials, I thought, "Boy, did they pick the wrong guy!"

Little did they know that I had done real research into this concept and had recently looked at some of these male enhancement products. But the makers of Extenze seemed to be genuinely

convinced that their product really worked, and they claim to have sold over 100 million capsules to men all over the world. "Over 100 million capsules taken by men." With that single declaration, they had my interest. Either Extenze really worked or these guys were the world's greatest snake oil salesmen. So I requested that they send me Extenze formula so I could review it, then we would talk.



I then visited the Extenze.com web site, where I found a page that showed the top twelve adult film stars, all holding Extenze and endorsing it. I thought to myself, "Is it possible Extenze actually works?"

The next day I received the proprietary Extenze formula and there it was, virtually all of the ingredients that I hoped would be in a male enhancement product, 19 pharmaceutical grade nutraceuticals. There was Yohimbe (which used to be available by prescription only,) L-Arginine, Maca...all of it was there.

I contacted the makers of Extenze the very next day and asked them what they needed me for. They explained that they had a desire to have a medical doctor in their T.V. commercials to talk about the effectiveness of the ingredients in Extenze. At that moment an idea sprang into my head. I told them if they would let me improve the formula of Extenze, I would do the commercial for free!

Before I knew it I was working with their

"they claim to have sold almost a quarter of a billion capsules to men."

chemists at the manufacturing plant where we added the most revolutionary thing to the formula of Extenze. We added DHEA, also known as the "mother of all hormones." DHEA is the most important human prohormone and is the prohormone that converts into testosterone in men. DHEA levels decrease with the aging. Production peaks in a man's early 20's, and declines about 10% every 10 years. Low levels of testosterone can lead to low sex drive and a smaller sex organ.

After a few more weeks of tweaking the formula of Extenze, we were done. The new Extenze formula has been selling even better than the old formula, with over 75% of sales to repeat customers. Extenze has been on the market for 7 years and has sold almost a quarter of a billion capsules to men all over the world. It doesn't matter if you're 18 or 80 years old. In my opinion Extenze can make you larger, harder and increase both your intensity and pleasure and it is as simple as taking a single tablet daily. Extenze is so sure it would work for anyone that they're sending out a free one-week supply of Extenze for nothing more than the cost of a postage stamp. You can contact them directly at 800-630-3931. I recommend any man healthy enough to engage in sexual activity should try Extenze. You have nothing to lose but a lot to gain. ★

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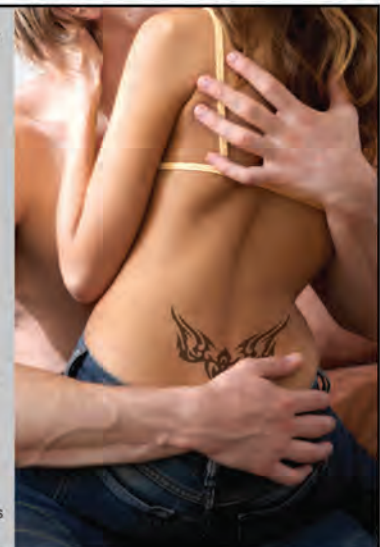


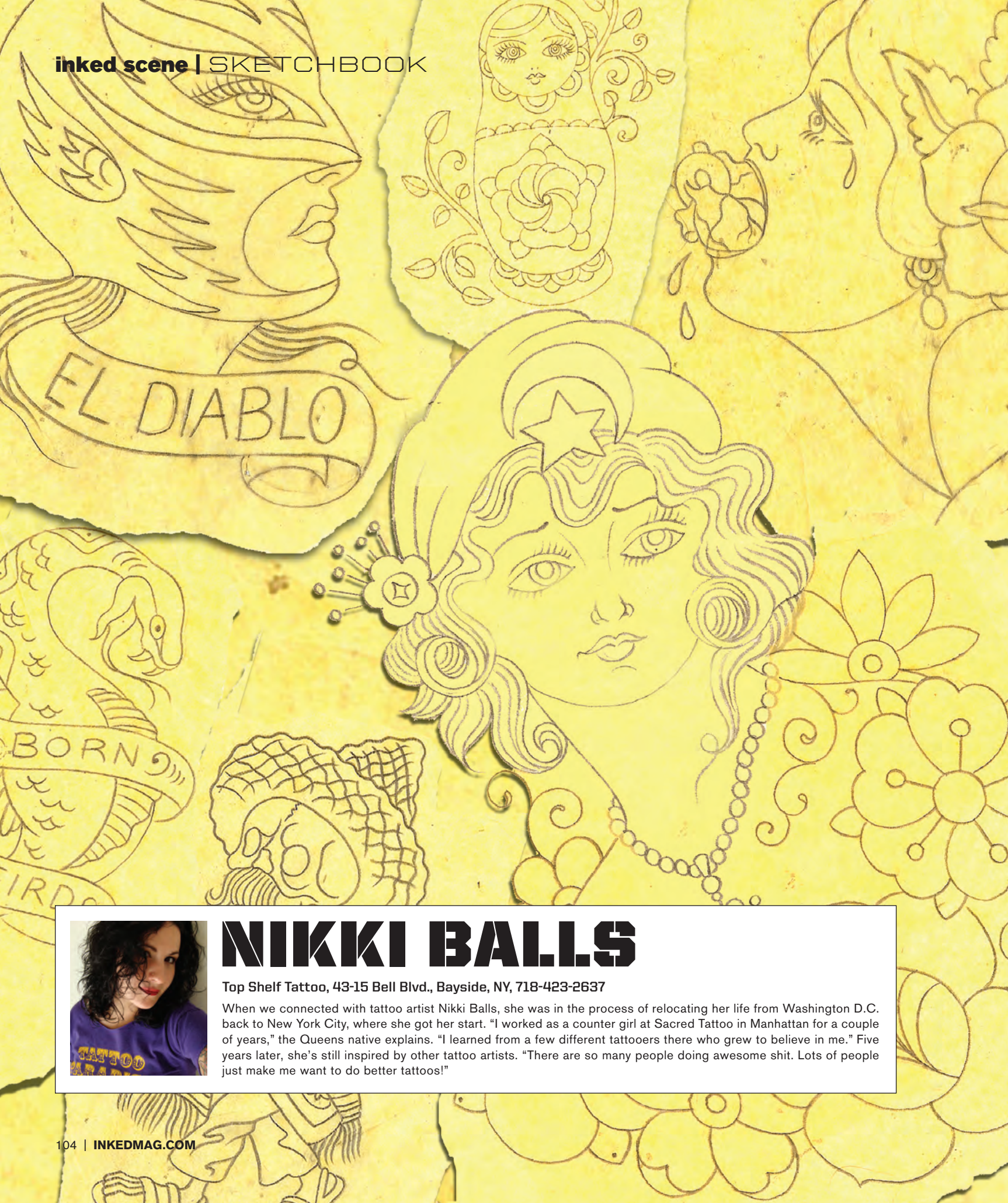
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NIKKI BALLS

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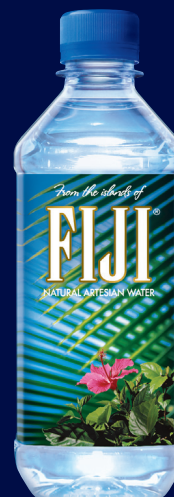
When we connected with tattoo artist Nikki Balls, she was in the process of relocating her life from Washington D.C. back to New York City, where she got her start. "I worked as a counter girl at Sacred Tattoo in Manhattan for a couple of years," the Queens native explains. "I learned from a few different tattooers there who grew to believe in me." Five years later, she's still inspired by other tattoo artists. "There are so many people doing awesome shit. Lots of people just make me want to do better tattoos!"

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