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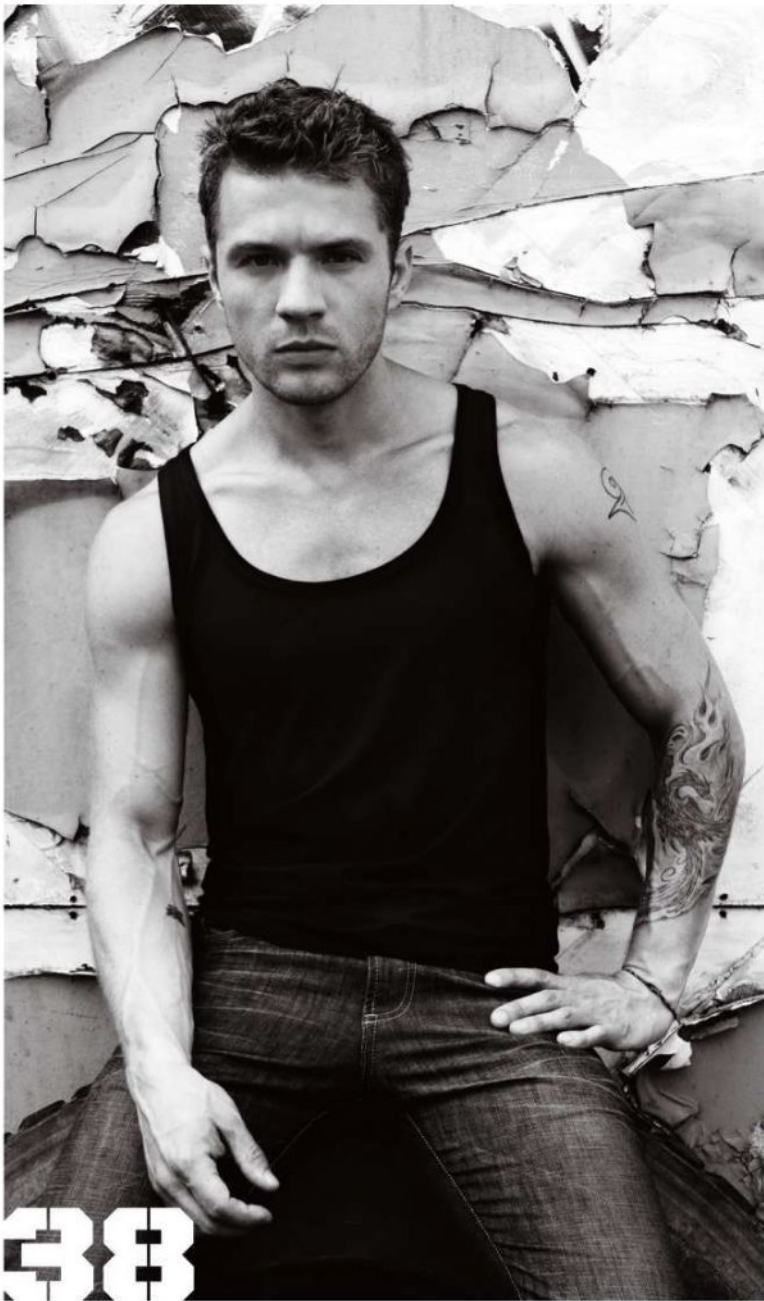


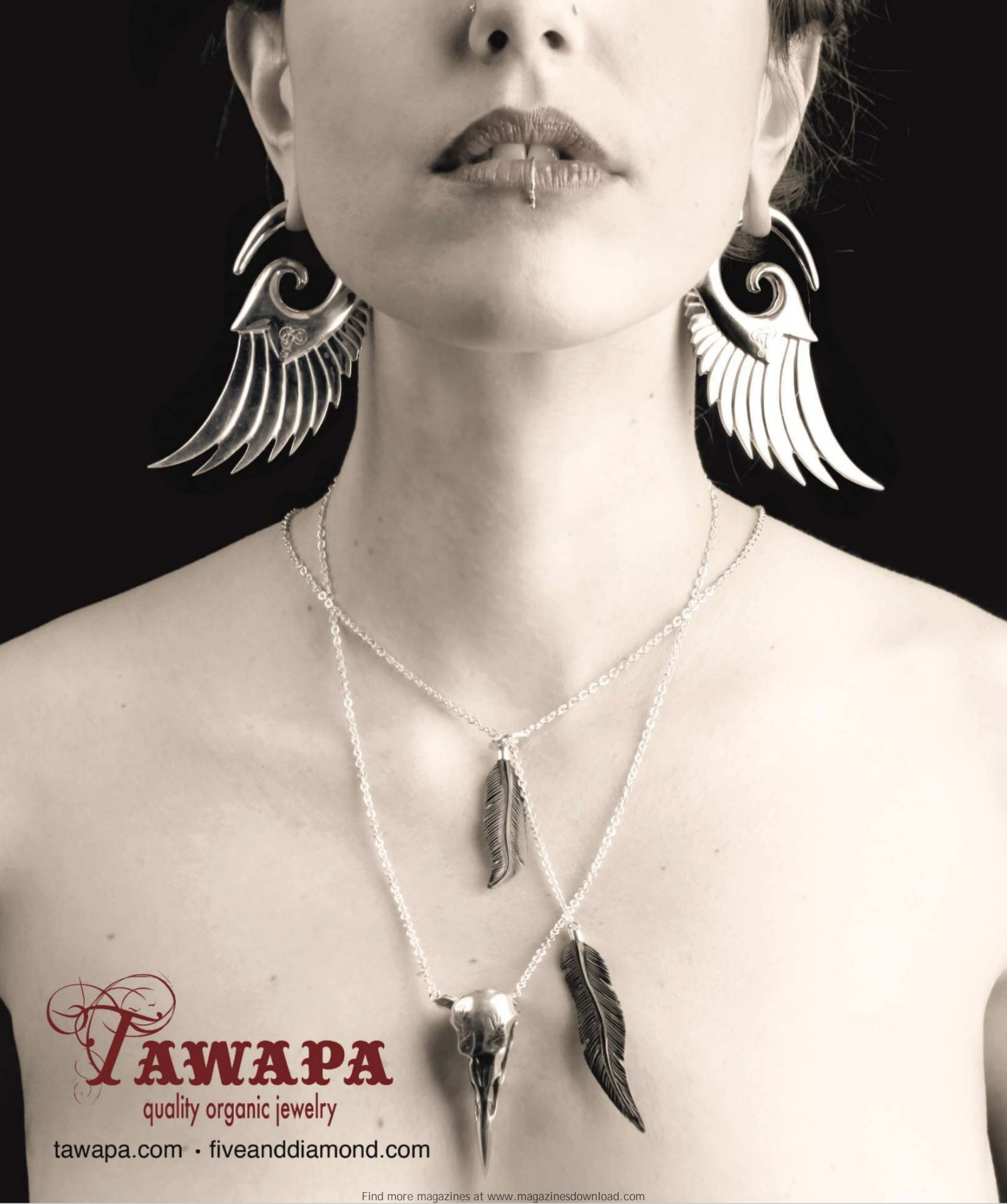


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# Inked

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# contributors



Photographer **Kurt Iswarienko** says he's always wanted to shoot Ryan Phillippe, and INKED gave him the opportunity to do just that for our cover story (page 38). Iswarienko says shooting the actor was "smooth sailing," and he was happy to contribute to the magazine for the first time. "I feel like INKED is trying to do something interesting and tasteful with the direction they are taking the magazine, and this shoot was an amazing way to put my work into the mix," he says. The photographer, who is currently contemplating his first tattoo, has also shot for *GQ*, *Flaunt*, and "a bunch of magazines that have gone out of business!" We're pretty sure that's not because of his contributions.

We asked **Chris Nieratko** to interview Steve-O for this month's Q&A (page 58) because the two have been buddies for years. "I was one of the editors of *Big Brother* skateboarding magazine, and Steve was a fixture in our world," says Nieratko, who has quite a few tattoos and is planning on getting more. "My most recent was done by Gabrielle Adamo at Timmy Tattoo on Long Island. It's three interlocking C's for me, my wife, and my baby," he says. "We're all named Chris. We're big George Foreman fans—all of our kids will be named Chris." Nieratko is working on his second book, *How Not to Kill Your Baby*, and writes for *Vice*, *Skateboarder*, *espn.com*, and others.



Actor Justin Theroux and photographer **Cass Bird** decided to get tattooed by Scott Campbell and document the day in pictures for our feature "Inked in the Industry" (page 70). Bird ended up with a neck tattoo, while Theroux had his shin inked. Although the two have been friends for years, it seems the photo shoot brought them even closer: "Justin is the coolest guy I know. By the end of the shoot we were both on the rag," says Bird, whose work appears in *Details*, *New York*, *i-D*, and *Paper*, and has been exhibited at the Brooklyn Museum and Deitch Projects, in New York City.

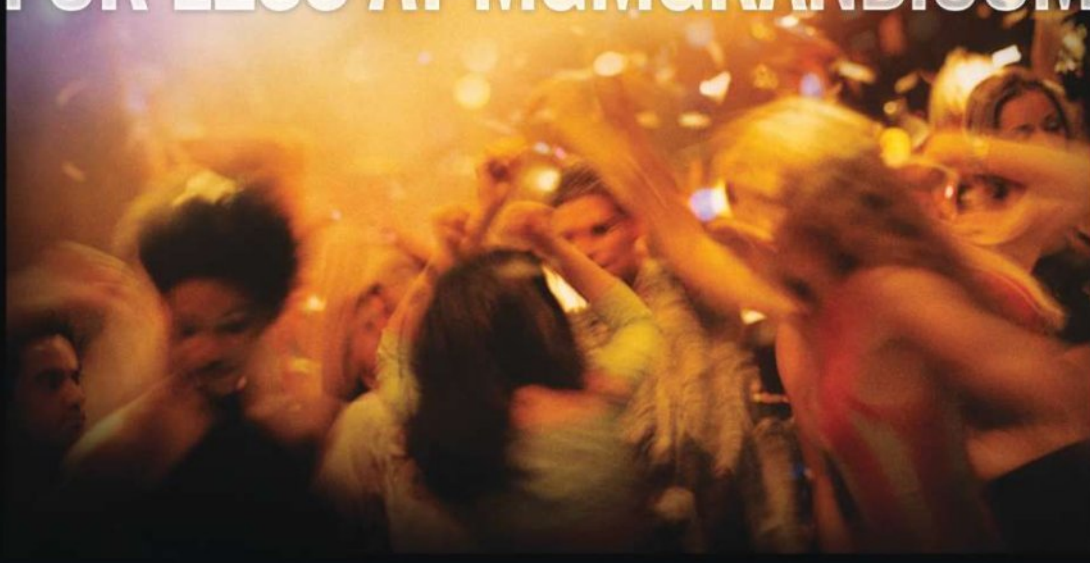
Los Angeles photographer **Pamela Littky** was happy to contribute to our Hollywood issue by shooting the feature on the Deftones (page 46). "The guys were in good spirits and were very fun to work with," she says of the band. Although she frequently works with musicians and her photo shoot took place at the rock star hangout Whiskey Bar, her favorite spot in the city is the decidedly low-key farmer's market. Littky shoots for publications like *Rolling Stone*, *Spin*, and *Interview*, and her work has been exhibited at L.A.'s Glu Gallery.





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# letter



Ryan Phillippe tells INKED creative director Todd Weinberger to keep his head down if he wants to avoid the paparazzi.

I may be a New Yorker (by way of Philadelphia), but I'm in Los Angeles almost every month for photo shoots. The first few times I went, I thought it was all celebrities, clubs with velvet ropes, and superficial types. But I've gotten to meet more INKED readers each time I visit, and they've shown me the real L.A.—a city that's got good music, a great art scene, and the kind of people I like to hang out with.

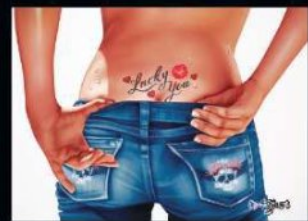
For our annual Hollywood Issue, we wanted to show *that* Los Angeles. So we started by interviewing behind-the-scenes players in the movie industry (page 70), and then we tracked down Ryan Phillippe (page 38), an actor who keeps on getting tattooed despite the fact that it adds hours to the time he spends in the makeup chair.

And I know the Deftones aren't from Los Angeles, but they got their start in California, they have an amazing new album, and they happen to be one of my favorite bands, so we checked in with them too (page 46).

Combine all that with gorgeous tattooed women and celebrity-favored tattoo artists like Mario Barth (page 79) and the crew at East Side Ink (page 84) and you've got our May issue.

Enjoy!

Todd Weinberger  
Creative Director



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# mail



## MUCH RESPECT

I just received my latest issue of INKED. I was pleased to see the lovely Micheline on the cover [March]. I remember seeing her a couple of years ago in an early cycle of *America's Next Top Model* and thinking she was fantastic. I thought even if she ended up eliminated from the competition, she should surely continue to model, and there would be a place for her (and models like her) in the industry. I'm also pretty sure my boyfriend at the time thought she was super hot as well—that might have been the only thing we agreed on!

**Amanda Graham**  
Sydney, Australia

I want to pay my respects and let you know how much I appreciated all the art and artists in the February issue. The photos of Kat Von D were heaven-sent. I also appreciated all the stories and ideas from the bands, models, and staff. You all have made the tattoo culture and style of art a part of me *por vida*.

**Javier Francesco Vigil**  
Salem, OR

I have gotten the hugest response to the article in your magazine in which I was featured [INKED Girl, February]. Today, I was working at a prop house, digging through loads of furniture and hand props, and I noticed the guys

who work there had the article hanging up on the wall. I was slightly taken aback because I'm all business while working—and my coworkers had no idea—but it was hilarious and flattering. Your crew did a great job on our shoot, and you should be proud.

**Samantha Humphreys**  
Los Angeles, CA

## STOLEN GOODS

Just received my first copy of INKED and a medium T-shirt (wrong size—I asked for large). Your magazine is so irreverent I had to include it in the expanding offering of publications I share with customers at my University of Hawaii coffeehouse. Your magazine joins the likes of *Bust*, *Utne Reader*, *The New Yorker*, *Relix*, *Disfunkshion*, *Abitare*, *Science*, *Nature*, *Wired*, *The Economist*, *ArtNews*, *Artforum*, *Dwell*, *Graphis*, *Domus*, *Wallpaper*, *Interview*, and others. Unfortunately, some hipster loser in search of cred stole my first copy of INKED a few days ago—three days after I received it!

**Dennis Suyeoka**  
Honolulu, HI

*[Editor's note: Dennis, a large tee and replacement copy are on the way!]*

## FLAGGED DOWN

Your mag is great and I'm going to subscribe—if someone will apologize for the offensive photo of the Absolute Art crew. I guess there are still a certain segment of people that find Confederate flags and the whole good ol' boy part of tattoo culture cool, but it is offensive and racist. Just as I hope you would have the decency not to print a



## READER OF THE MONTH

**KELLY WEBB**  
Philadelphia

photo of a shop that had a swastika hanging in it, it's not cool to see one flying a Confederate flag. Outside of that, I love your mag. Your mix of tattoos and tattoo art and culture as a whole is awesome! Just please, no more racist crap.

**Omar Wilkins**  
San Diego, CA

*[Editor's note: We agree that we should not have included the photo with the Confederate flag, and we apologize to our readers. Thanks for keeping us in check.]*



**WRITE TO US!** Got something to say? Send all letters of praise, notes of complaint, story suggestions, and other comments to [letters@inkedmag.com](mailto: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:** Sarah Newton

**OCCUPATION:** marijuana activist

**HOMETOWN:** Los Angeles

Right after graduating high school, my best friend Ashley and I both got tattooed with differently colored versions of this peace sign design we came up with. It was to commemorate our friendship and our quest for peace—we were known for starting war protests in our high school parking lot! My mom didn't talk to me for a week, but of course my hippie dad thought it was cool.



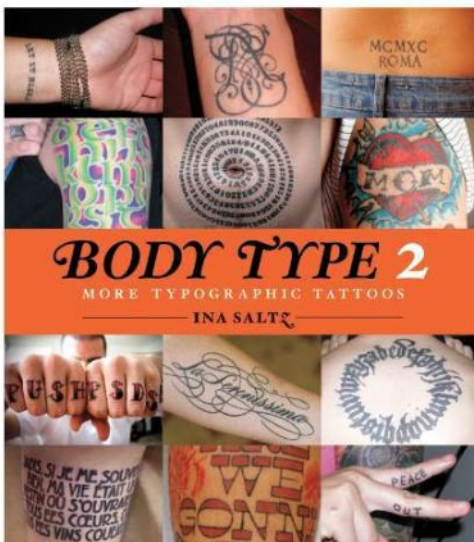


## CARTOON'S KIT

Nike has designed national team kits for several countries competing in next month's World Cup, but the mega-brand also wanted to create patriotic soccer gear for the rest of us. So they asked top artists in each of the competing team's countries to design a badge, mascot, and alphabet that could be used on street apparel. Several countries have graffiti artists and illustrators serving as their designers, but only one has a tattoo artist—and that's the United States. Nike picked California's **Mister Cartoon** to do the U.S. design, and he whipped up a badass eagle mascot with a halo of stars. For the badge, he incorporated a banner that pays homage to traditional tattoo imagery and lettering reminiscent of the Old English style he sometimes uses on clients. The finished Nike Sportswear line featuring Cartoon's work will be available through June. Pick up a polo to go with that pint you'll be enjoying as you watch the action in South Africa.

## INK'S ALIVE!

Perhaps you've seen augmented reality (AR) codes in magazines, on clothes, and even on baseball cards (they're the little black bar-code-looking boxes you hold up to your computer's webcam to unlock and view bonus content). Now Argentinean company **ThinkAnApp** has taken the technology to the next level with an AR tattoo. Their test subject got a code (it looks like the outline of a black square) tattooed on his arm, and when he holds it up to the webcam of a software-enabled computer, an animated "3-D tattoo" of a wing-flapping dragon appears to hover above the code, moving around the screen as he moves his arm. If the dragon drawing is any indication of how future AR ink will look, we doubt the medium will take over anytime soon. But maybe tattoo artists should start developing their digital design skills to show how it's *really* done—we'd love to see a Horiyoshi III samurai sword fight or watch one of Sailor Jerry's ships set sail.



## FUN WITH WORDS

A tattoo that reads "Beloved" can take on different meanings depending on whether it's scrawled in cholo script, inked in Gothic lettering, or laid down in a tiny typewriter font. Yet many more book pages have been devoted to tattoo imagery than the letters and words that become permanent parts of people's skin. Ina Saltz's **Body Type 2: More Typographic Tattoos** (\$20; [bodytypebook.com](http://bodytypebook.com)) aims to rectify that with 200 full-color photos of lettered tattoos and the stories behind them. From the wigmaker whose arm features logos for all the Broadway shows he's worked on to the cancer patient who has Lou Reed lyrics etched on her skin, the subjects of Saltz's compilation form a worthy sequel to her best-selling book, *Body Type: Intimate Messages Etched in Flesh*. This time around, the author, who is also a professor of graphic design, pays special attention to men and women who have forgone traditional tattoo typefaces. One example: the art director who asked an artist to use his favorite fonts, Franklin Gothic No. 2 and Univers 65, to tattoo him with the actual names of the fonts. Although the photos and stories may inspire your next tattoo, Saltz doesn't waste space offering up her suggestions or advice. We, however, have one recommendation: Make sure it's spelled right.

# Kill-It

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Bartender Allison Dedianko is laid back—and she sips on gin.

## PUSHING GIN

Bartender pressuring you to try the herbal stuff? Here's why you should give in.

In an informal poll of friends who drink (some more than they should), gin came in dead last on the list of favorite spirits. In a poll of bartenders, gin took the top spot. At first these results don't seem to make sense, but then we had a couple of martinis and it all became clear. A seasoned drinker will sip a nice bourbon or rum neat, or even do a shot of vodka when the time is right, but gin is best when mixed with something; it's no surprise that the spirit is more popular with those who know how to do it right. "Due to its herbal botanical notes, gin lends itself very well to being mixed," says Allison Dedianko, a bartender at gin-focused bar Madam Geneva and The Back Room in New York City. "While other spirits use mixers to mask the alcohol, gin is actually enhanced when paired with complementary flavors."

The conclusion we can draw from these polls: If the experts behind the bar love gin, then maybe it's time for you to get on board too. So where should you start? Dedianko says gin is one of those spirits in which the flavor really varies from brand to brand. "Some, like Beefeater, are very dry, and some, like [Hayman's] Old Tom, are actually lightly sweetened. And then there's Hendrick's, which is well known for its cucumber flavor," she says. "Honestly, with gin, unless we're talking about rail, it's not so much a question of good and bad, just more a question of your personal taste preferences." So get out there and try as many gin cocktails as you can, including Dedianko's own recipe, the Ali Cat. It's all in the name of research, of course. —Cory Jones



### ALI CAT

Cucumber slices  
2 oz Bombay Sapphire gin  
¾ oz Domaine De Canton ginger liqueur  
½ oz lime juice  
Dash of simple syrup  
2-3 dashes Peychaud's bitters  
Muddle 2 thick slices of cucumber in a shaker, then add the remaining ingredients. Shake hard and strain into an old fashioned glass with fresh ice. Garnish with a cucumber slice.



### AVIATION

2 oz Beefeater gin  
½ oz Luxardo Maraschino liqueur  
½ oz lemon juice  
¾ oz Crème de Violette  
Combine all the ingredients in an ice-filled shaker, shake, then strain into a cocktail glass and garnish with a maraschino cherry.



### BULLDOG MARTINI

1 ½ oz Bulldog gin  
¾ oz Dolin Dry Vermouth  
Stir ingredients in a Boston glass with ice until very cold, then strain into a martini glass and garnish with an olive or cucumber.



### WHITE LADY

1 ½ oz Tanqueray gin  
¾ oz Cointreau liqueur  
¾ oz lemon juice  
Shake all the ingredients with ice in a shaker. Strain into a cocktail glass and garnish with a twist of lemon.

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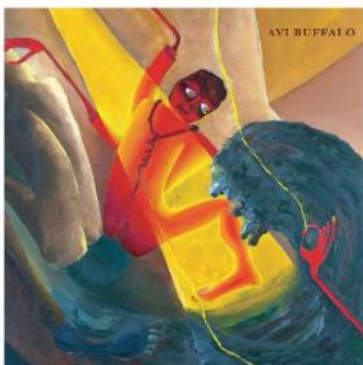
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# SOUND ADVICE



**AVI BUFFALO**

**Avi Buffalo**  
[Sub Pop]

With the Shins seemingly out of commission, it was only a matter of time before someone came to reclaim the band's indie pop crown. And who better than Avi Buffalo? Featuring plenty of soaring harmonies and tasteful guitar flourishes, *Avi Buffalo* is an impressive debut full-length that Pitchfork aficionados will drool over. In addition to the album's requisite pop hooks, there are

also plenty of surprises, such as the Johnny Marr-aping guitar line on the seven-minute-long "Remember Last Time" and tasteful soloing on "What's In It For?" This improvisation not only gives Avi Buffalo their own identity, but also keeps the band's songs from falling back on indie rock's sometimes formulaic constraints.



**FOXY SHAZAM**

**Foxy Shazam**  
[Sire]

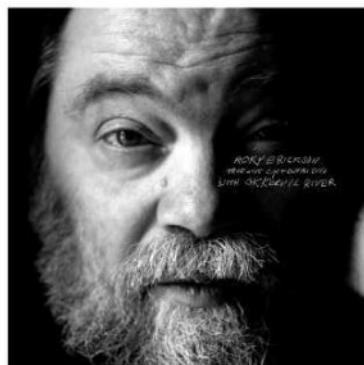
In an increasingly homogenized musical landscape, acts like Foxy Shazam are a rarity, which is what makes the band's major-label debut, *Foxy Shazam*, all that more impressive. Combining elements of glam rock, classic rock, and soul, this 15-song collection effortlessly switches from huge pop anthems like "Count Me Out" to orchestrally driven show-tune-esque numbers like

"Evil Thoughts" without a hint of irony. Climactic tracks like "Second Floor" may seem a little over the top at first (frontman Eric Nally is reportedly working with kindred spirit Meatloaf on his upcoming album), but Foxy Shazam is dripping with so much sincerity that it's difficult not to get swept away.



**WALTER SCHREIFELS**  
**An Open Letter to the Scene**  
[Academy Fight Song]

Walter Schreifels is probably best known as a member of acts such as Gorilla Biscuits, Quicksand, and Rival Schools, but his first release under his own name shows that when the distortion is stripped away, Schreifels truly shines. *An Open Letter to the Scene* features everything from folk-inspired rockers ("She Is to Me") and jangly tracks reminiscent of Teenage Fanclub ("Ballad of Lil' Kim") to intricately arranged pop songs like "Arthur Lee's Lullaby." The most impressive songs, however, are Schreifels's take on CIV's "Don't Gotta Prove It" and Agnostic Front's "Society Sucker"; both lend new emotional resonance to the hardcore classics.



**ROKY ERICKSON**  
**True Love Cast Out All Evil**  
[ANTI-]

Roky Erickson is an American treasure, and his first album in 14 years is a not-so-subtle reminder that his relevance hasn't waned. Produced by Will Sheff and featuring his band, Okkervil River, *True Love Cast Out All Evil* is a heady mix of psychedelia, pop, and ambient experimentation. On tracks such as Crazy Horse-influenced "Goodbye Sweet Dreams" it sounds like Erickson

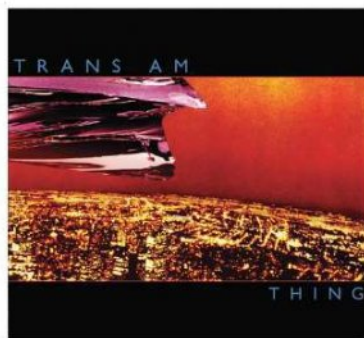
is baring his soul, but there is melody amid the catharsis, most notably on swirling sing-alongs like "Ain't Blues Too Sad." Thankfully, instead of slick production, these moments are recorded in lo-fi, making it sound as if you're standing next to Erickson as he conquers his demons.



**JÓNSI**  
**Go**  
[XL Recordings]

Jón "Jónsi" Þór Birgisson gained fame as the frontman for Icelandic post-rock act Sigur Rós, but his solo release sees him transposing his gift for orchestral explosions into a pop-friendly context (mostly because he's singing in English). Jónsi's voice is so distinctive that the songs sound similar to Sigur Rós's in many ways, but sweetly syncopated tracks like "Boy Lilikoi" manage to evoke

Peter Gabriel rather than Mogwai, and melancholy meditations like "Kolníður" display a vulnerability that's sometimes obscured by the grandiosity of his full-time act. The final result? An album that shows a new side to Jónsi without abandoning the sonic subtleties that have endeared him to countless fans all over the world.



**TRANS AM**  
**Thing**  
[Thrill Jockey]

Trans Am have always had a relatively esoteric identity, so it's hard to know if the band are being sincere when they claim that *Thing* was originally commissioned as a "sci-fi horror adaptation of *Romeo and Juliet*." Regardless of its inspiration, the album is evidence that this electro-inflected rock band haven't lost any of their spark since their debut

disc 14 years ago. *Thing* is teeming with droning, synth-driven romps like "Naked Singularity" and ambient vocoder-inflected tracks like "Apparent Horizon." The album's largest merit is the fact that once you peel back the layers of its 12 tracks, you'll realize they're far more complex than they initially appear—and that aural depth is ultimately what makes *Thing* such a satisfying listen. —Jonah Bayer

# Sinful

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# SHOWER SCENE

It's finally okay to drop the soap.

In case you don't have a girlfriend, watch television, or shop at drugstores, we have some news you might not have heard: There's no reason to clean your body with a bar of crappy soap that leaves your tattoos ashy and faded and your skin drier than sandpaper. Companies have finally realized you too can benefit from the moisturizing ingredients, exfoliating grains, and poofy shower thingys girls have been using for years. Stock up on some of the new men's shower stuff shown at right. Who knows—once you have better body wash, women who look like this one might want to shower at your house more often. —Jennifer Goldstein



### Axe Detailer Shower Tool

If you use a washcloth, you're going to waste a lot of shower gel trying to work up enough lather to clean off, say, an attempt to change your own brake fluid. Instead, pick up this tool (\$4, drugstores); its mesh side turns a little bit of gel into lots of suds, and the scrubber side helps remove things like, well, old brake fluid.



### Old Spice High Endurance Conditioning Hair & Body Wash

Nothing says *manly* like six bottles lined up on your bathtub ledge. If you'd like to simplify—or just save money—try this 3-in-1 (\$5, drugstores) that washes and conditions your hair, cleans your body, and leaves behind a fresh smell that's better than the cologne your ex-girlfriend bought for you.



### Gillette 2 in 1 Hydrator + Body Wash for Dry Skin

Body lotion is a must for anyone who has tattoos—or dry skin. But it can be annoying to apply when you also have body hair. You might prefer this wash (\$5, drugstores), which has a body lotion built in so your skin will stay hydrated even after you rinse off.



### Dove Men + Care Deep Clean Body and Face Bar

Look at your tattoos. Does it seem like you're viewing them through the bottom of a beer glass? They're probably covered with some dead skin cells. Fix the situation with this body bar (\$3.20 for two bars, drugstores) that has little beads to exfoliate the dead skin so you can actually see what it was you sat through hours of pain for.



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# GAME ON



### Alan Wake

**System:** Xbox 360

Alan Wake is living a Stephen King nightmare. After traveling to the quaint town of Bright Falls in search of an antidote to his writer's block, Wake finds himself knee-deep in the plot of his latest book—a supernatural tale he doesn't remember writing—when his wife mysteriously vanishes. At daybreak, Wake must search frantically for clues to his wife's disappearance and hunt down pages of the novel to piece together what the hell is happening. When night falls, his survival depends on eluding the pursuit of a dark force that embodies itself in humans and objects alike. (Pro tip: Take heed of the rogue bulldozer.) His only salvation? Flashlights, flood lamps, or any other light source he can use to fend off the evil. *Twin Peaks* fans shouldn't miss this psychological thriller.



### Lost Planet 2

**Systems:** PlayStation 3, Xbox 360, PC

A science fiction shooter on holiday, *Lost Planet 2* trades the dreary arctic setting of its predecessor for a lush tropical environment filled with dudes who need shooting. Since vacationing is better with friends, *Lost Planet 2* ditches the single-player focus for co-op. Armed with futuristic weaponry and punch-packing mech suits, you and three other trigger-happy friends must blast your way through six separate campaigns filled with waves of gun-toting hostiles and skyscraper-sized, buglike monsters hungry for human flesh. When the going gets rough, level the playing field by cashing in experience points for weapon and armor upgrades. Once you vanquish the ginormous beasts, turn on your friends in the deadly versus multiplayer mode. Just like Club Med.



### Skate 3

**Systems:** PlayStation 3, Xbox 360

Tony Hawk brought the skateboarding game genre to the masses; *Skate 3* brings it back to the skate park, where it belongs. Whether you're kickflipping through the career mode or rail sliding up the online leaderboards, *Skate 3* lets you invite friends along for the ride. The game thankfully scraps the clichéd "become a pro" story element of most career modes in favor of a more straightforward goal: build your new skate brand by ripping your way through the tricktionary. The more impressive your skill, the more decks your company sells. After you ollie all 12 sets and nosegrind all the plazas of the new city Port Carverton, create your own skate park utopia with the powerful new tool kit. Whether you keep the park among friends or share it with the snot-nosed punks of the world is your call.



### Split Second

**Systems:** PlayStation 3, Xbox 360, PC

Why race boring-ass ovals when you could speed your way through a course filled with crashing airplanes, crumbling bridges, and tumbling high-rises? *Split Second*'s natural-disaster-meets-NASCAR format delivers heart-stopping action that will have you reaching for the defibrillator. Surviving the thrill-a-second races is all about keeping calm in the eye of the destructive storm by drifting, drafting, and jumping over your competition. Stylish racing will fill your "powerplay" meter, which you can drain to trigger cataclysmic environmental events aimed at paring down the racing field. Staying ahead won't be easy, with the fallout from each disaster permanently altering the racetrack and aiming to raise your auto insurance rate. We advise buckling up. —Matt Bertz

FROM HEAVEN ABOVE



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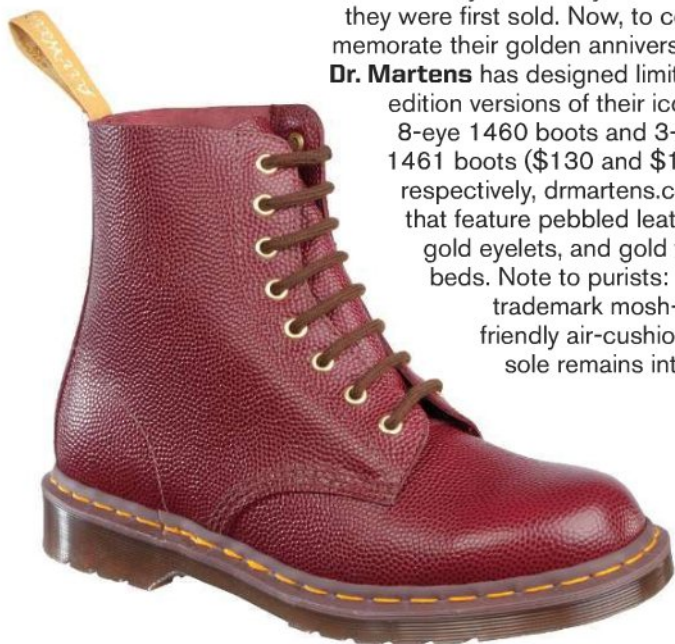




## STURDY SHOOTER

Before you hit the summer music festivals, consider this question: Can you drop your camera in a puddle, then pick it up and keep on shooting? If the answer is no, consider Sony's new waterproof DSC-TX5 (\$350, [sonystyle.com](http://sonystyle.com)). The 10.2-megapixel camera is shockproof from falls of up to 5 feet; features 4x optical zoom, a 3-inch touch screen, and 720p video recording; and is just  $\frac{3}{4}$  of an inch thick. On top of all that, the thing can withstand temperatures as low as -10 degrees Celsius—which means you're still okay if it somehow ends up in the beer cooler for a few minutes. Rock on.

## SOLID GOLD



If you were to look down during a Sex Pistols show at the 100 Club in the '70s, or a Nirvana gig at Seattle's Crocodile Cafe in the '90s, you would have seen the same thing: Dr. Martens. The shoes originally designed for postal workers and factory hands have seen a lot of music history in the 50 years since they were first sold. Now, to commemorate their golden anniversary, **Dr. Martens** has designed limited-edition versions of their iconic 8-eye 1460 boots and 3-eye 1461 boots (\$130 and \$110, respectively, [drmartens.com](http://drmartens.com)) that feature pebbled leather, gold eyelets, and gold foot beds. Note to purists: The trademark mosh-pit-friendly air-cushioned sole remains intact.



## ALTAR IMAGE

Joe Capobianco is no stranger to the female form, having drawn thousands of his signature pin-ups on skin—and skateboards—during his 17-year career as a tattoo artist. Now Kidrobot has given him the chance to create a 3-D version of one of his Capo Girls. **The Bride** (\$75, [kidrobot.com](http://kidrobot.com)) will be released this month to coincide with the Hell City Tattoo Festival in Columbus, OH, and features a removable tombstone and skull bouquet of flowers. Only 400 of these 8-inch vinyl ladies were made, so don't let your fear of commitment keep you from getting one before they're gone.



MARIO BARTH  
**KING**



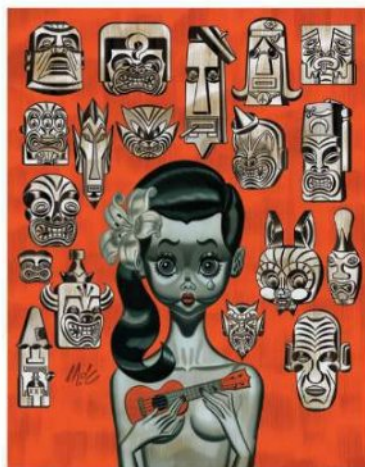
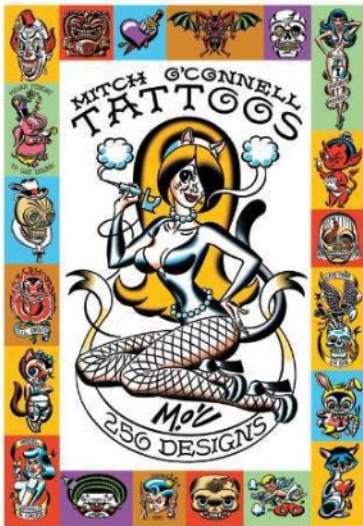
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# THE MULTIFARIOUS MITCH

From gallery shows to your flesh, Chicago artist Mitch O'Connell does it all.

Clockwise from top left: Mitch O'Connell's book of tattoo designs from publisher Last Gasp; *Faster Pussycat! Kill! Kill!*; art for a roller derby match featuring the Naptown Roller Girls; the artist (on a bearskin rug!); *Second Coming*; *Tiki Girl*.



When you ask Mitch O'Connell to describe his art, it takes a while for him to answer. He utilizes comic book imagery, cartoony pop art, surrealism, and realism. While most artists stick to a particular genre, this full-time freelancer draws for the assignment—and the paycheck. He has two kids to support and, to be honest, he enjoys the variety.

"The thing is, when you've been drawing as long as I have—I'm coming up on three decades of making a living at this—you can't help but accumulate a list of clients." And O'Connell's list is impressive, including covers for *Newsweek*, work published in *Playboy*, *Cosmopolitan*, *GQ*, and the *New York Times*, among others, and advertising campaigns for McDonald's and Coca-Cola. One of the covers he did for *Newsweek*, "Culture Shock: Is Japan Becoming Less Japanese?", is a perfect example of his diversity, fusing traditional Japanese iconography (a somber geisha) with modern pop art (a bubbly, blond anime girl).

Speaking of Japan, O'Connell has shown everywhere from Tokyo to L.A., Berlin to New York. "The gallery shows are really rewarding in an artistic way because I'm doing the art that's just in my head," he says. "It's not like putting something together that you bought at Ikea." While he finds a lot of self-satisfaction in these gallery showings, it's damn near impossible to pay the bills with them.

So O'Connell has expanded his repertoire. In almost the reverse of Ed Hardy's path from tattooist to commercialist, he's gone from commercial artist to tattoo artist. It began when people started sending him photos of his artwork they had inked onto their flesh. After seeing those, he thought, Why not do artwork that's meant to be tattoos and come out with my own set of flash? He figured it would be an organic progression, since he has always been influenced by "old-school tattoo imagery" like skulls and birds. The result is *Mitch O'Connell Tattoos*, a paperback featuring more than 250 designs.

After a short apprenticeship at Tattoo Factory in Chicago (where he did a total of eight tattoos), O'Connell thinks he'll leave the needle to the professionals. "For me, if I was to be good at it, it would have to be a full-time job because practice definitely makes perfect with tattooing," he says. And though O'Connell continues to make a living covering empty canvas with vibrant imagery, his own body remains tattoo-free—for now. "I'm still alive, so there's time," he jokes. Until then, he'll continue making art for the masses and art for himself ... on canvas. —Kara Pound

# Rebel Spirit

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## DESTINATION: SINGAPORE

Tattoo artist **Lionel Ng** is your unofficial tour guide to Southeast Asia's Lion City.

With a population of almost 5 million, Singapore city is a little state unto itself. Many people never see the outside of its luxurious airport, as it's a jump-off point to Malaysia, India, and other parts of Asia, but to miss Singapore's ease and comfort would be a crying shame. It rocks around 50 tattoo shops, one of which—Gimme Love Tattoo—is home to Lionel Ng, tattooist and tour guide bar none.

Gimme Love (69a Dunlop St.) is in Little India, a neighborhood that remains true to its past, according to Ng. "Singapore was a British colony before, and all the monuments here still have the British influence," he says. "Other places like Chinatown have been restored and built new, but Little India is special." Read on for other special spots Ng suggests visiting in his hometown. —*Sofia Mella*



### 📍 BEST ROOFTOP BAR

For sheer unwinding, it's difficult to beat Loof Bar (Odeon Towers Extension Rooftop, 331 Northbridge Rd.), which delivers an exceptional location, playfully described by the establishment as "a respite for the brilliant mind." The tagline suits the place: The chic design of the rooftop sanctuary blends perfectly with the evening breeze (and, of course, a few beers). Although Singapore is a bustling city, "you can relax at Loof and have a bit of breathing space," Ng says. "It's very chill—you see a nice view of Raffles City."



### 📍 BEST RESTAURANT

There is no shortage of fine dining in Singapore, but Ng's all-time favorite joint is the Golden Mile Thien Kee Steamboat restaurant (downstairs, Golden Mile Complex on Beach Rd.). This is classic Singapore—you can't make a reservation and there's not a tourist to be seen. The chicken rice is a specialty, as is the singing newspaperman who goes from table to table several times an evening. "It's my favorite restaurant because my dad brought me here all the time when I was a kid," Ng recalls. "And they don't use MSG!"



### 📍 BEST TEA

Relax at the Buddha Tooth Relic Temple's tea house (288 South Bridge Rd.), set a quick elevator ride above the stunning temple. Here, there are a variety of Chinese teas to choose from—some are good for your complexion, others settle your intestines—and the general vibe is one of wellbeing and contemplation. "A lot of people don't know about the teahouse because of the temple below, which is a very touristy place," Ng says. Once you're feeling Zen, go downstairs to check out the beautiful but overwhelming temple, where there are hundreds of Buddha statues, each demonstrating a different pose.

### BEST SPIRITUAL GUIDANCE

Don't miss out on a dose of spirituality in this wonderfully accessible part of Asia. The Kwan Im Thong Hood Cho Temple (178 Waterloo St.) is where locals "seek out accurate guidance," according to Ng. Singaporeans practice a sophisticated form of fortune telling, and you can participate too. Grab a can with diving sticks, shake 'em up 'til they fall, then get the advice that corresponds to the numbers on the stick. All will be revealed—then you can offer a beautiful lotus to the goddess.



### 📍 BEST NOCTURNAL ACTIVITY

Highly recommended by Ng—and almost every other Singaporean—is the mind-blowing night safari at the Singapore Zoo. Visitors board an open-air shuttle that takes them to the true Lion City. Nocturnal animals, which usually seem rather bored during the day, rule the night and are kept away from visitors with clever moats and exhibits rather than cages. All your senses are engaged in this totally exhilarating encounter, which is the world's only night safari and consistently tops Singapore's tourist attraction list.



From top: Quiksilver striped board shorts, quiksilver.com; Kr3w tie-dye swim trunks, factory413.com; Op swim shorts, op.com; Volcom Maguro board shorts, volcom.com; Number.Lab gray and yellow board shorts, bloomingdales.com for store locations; Alpine Stars Stitch Out board shorts, alpinestar.com/boardshort.

# COLOR SPLASH

STYLIST, ANGELA CAMPOS

Clockwise top right: Burton  
The White Collection pack,  
burton.com; O'Neill Gooru green  
and blue pack, oneill.com;  
Lost Enterprises Brigade  
backpack, lostenterprises.com;  
Dakine color-block pack,  
dakine.com. Center: Mischka NYC  
Keep Watch green backpack,  
mischkanyc.com.



PACK RUNS WILD

STYLIST, ANGELA CAMPOS



Clockwise from top left: the blacked-out engine; Harley-Davidson Forty-Eight; a closer look at the bike's low profile.

## THE LOW FORTY-EIGHT

Harley-Davidson rolls out an aggressive new Sportster designed for its next generation of riders.

### HARLEY-DAVIDSON FORTY-EIGHT

Evolution 1,200 cc V-Twin engine  
16-inch black steel laced wheels

Despite Harley-Davidson's uncontested status as America's most legendary motorcycle manufacturer, its lineup of bikes has a reputation for being somewhat expensive and geared toward riders who are, uh, rather mature. Well, Harley's lust-worthy new Sportster model, the Forty-Eight, is going to change a lot of minds. The bike's aggressive stance, quirky design, and price point—it comes in a hair over ten grand—are all designed to appeal to a generation of riders who weren't alive when Captain America rode his chopper in *Easy Rider*, or even when Jeff Bridges's character rode his Light Cycle in *Tron*.

Although the bike is youth-oriented, it still pays tribute to the past; the name is a reference to 1948, the first year a Harley was outfitted with a peanut gas tank like the Forty-Eight's. While the smaller tank contributes to the bike's ballsy profile, its 2.1-gallon capacity means that a rider will get only about 100 miles per fill-up. That makes the Forty-Eight perfect for urban exploring, but not exactly ideal for long hauls.

The aggressive stance isn't the only thing that proves this bike means business. It's powered by a

rubber-mounted, blacked-out, air-cooled 1,200 cc V-Twin mated to short dual exhausts. And thanks to a chopped front and rear fender, along with a side-mounted license plate, the Forty-Eight's fat tires and blacked-out 16-inch wheels are put on full display.

While those exhaust pipes are chrome, not much else on the bike is. That fact, along with the available black, silver, and orange paint scheme, IDs the Forty-Eight as a member of Harley's Dark Custom line of bikes. The reasoning behind the "dark" part of the name is pretty apparent, but "custom" may give people pause—after all, the concept of factory customization sounds like an oxymoron. But Harley's take is that design elements like rearview mirrors slung under the handlebars, a solo seat that rests a mere 26 inches off the ground, and fork-mounted turn signals that double as brake lights have, in effect, begun the customization process for owners who'll take it further. Plus, Harley offers a wide range of options, including a passenger seat. You may not be Captain America, but that little feature is helpful for any drunk lawyers you happen to come across during your travels—or just the ol' lady. —Ky Henderson



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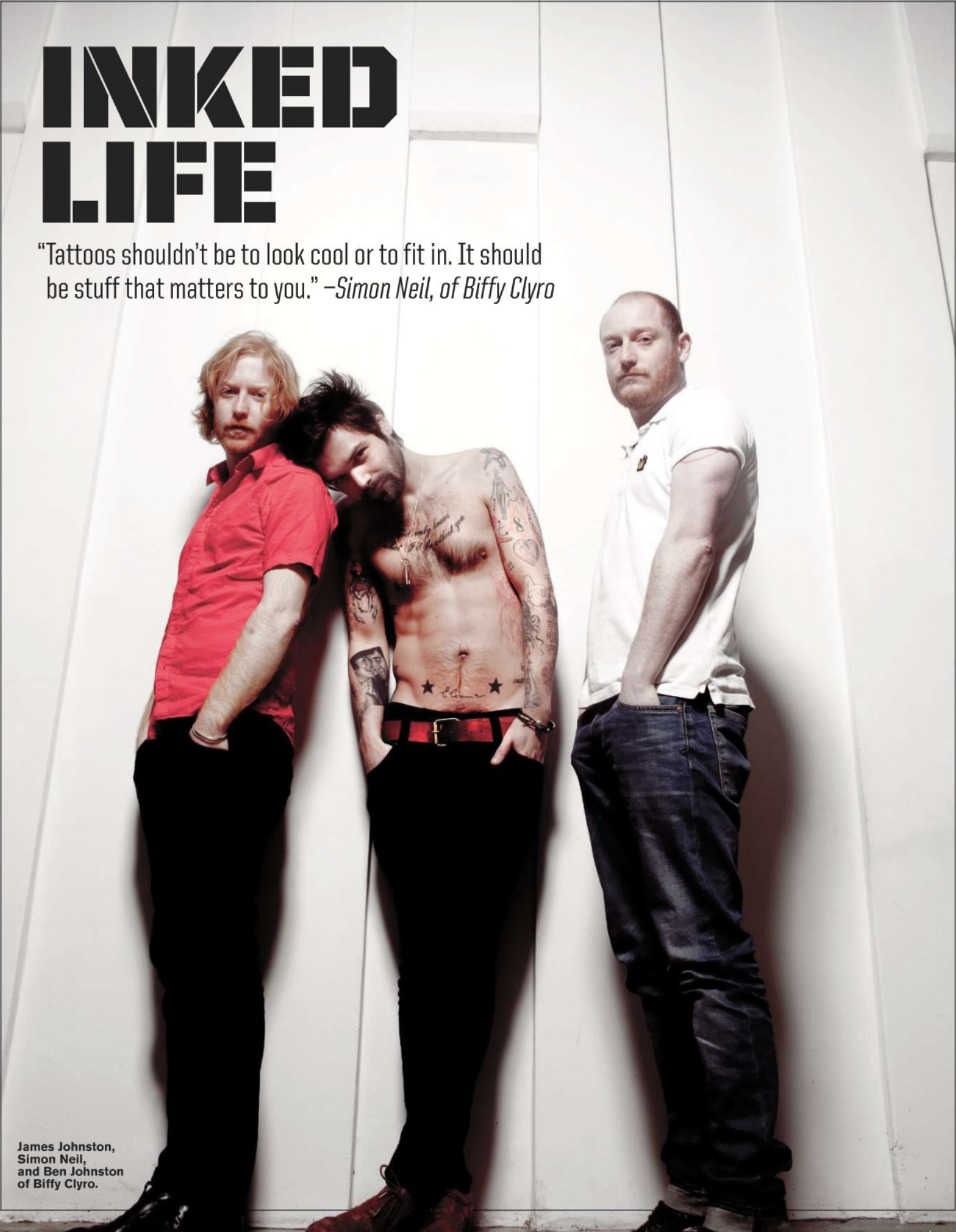
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# INKED LIFE

"Tattoos shouldn't be to look cool or to fit in. It should be stuff that matters to you." —*Simon Neil, of Biffy Clyro*



James Johnston,  
Simon Neil,  
and Ben Johnston  
of Biffy Clyro.

photo by DOVE SHORE

MAY 2010 | 31

# BIFFY CLYRO

Stateside audiences may not be intimately acquainted with Biffy Clyro yet, but over the course of 15 years and five albums the Scottish trio have established themselves as one of Europe's most inventive rock acts. "Our first three records didn't actually get released in America, so it was weird to have released our fourth album and be treated like a brand-new band here," the group's frontman, Simon Neil, says hours before the band opens for Manchester Orchestra at San Francisco's Great American Music Hall. "Ultimately I think it helps motivate us. Our mission statement is that you're only as good as your last gig, so we just want to play as well as we can, and if you work hard enough people will follow."

Although the band—which also includes the fraternal duo of bassist-vocalist James Johnston and drummer-vocalist Ben Johnston—have already performed alongside rock icons like the Rolling Stones and U2 back home, their latest full-length, *Only Revolutions*, is the album that could bring this group of childhood friends worldwide success.

"If you're a rock band there are no rules that say you can't use a synth or a violin, and we're definitely not afraid of doing either of those things because we

love Lightning Bolt as much as we love the Dixie Chicks," Neil says with a laugh. "That's a horrible twosome, but we've always loved classic songwriting as well as weird math rock, and we want to share all of that through every record."

Neil's patchwork collection of tattoos is as diverse as his band's musical inspirations, ranging from band-related art (his first tattoo was the cover of A Perfect Circle's *Mer de Noms*, which he got on his 21st birthday) to sketches by artists like Leonardo da Vinci and Salvador Dali, courtesy of Kev Younger at Tribe Tattoo in Glasgow. "I love the fact that someone like da Vinci would spend time sketching out his ideas, because people assume his ideas came out fully formed," Neil explains. "I really like the unfinished aspect of it; I guess it just reminds me that even da Vinci wasn't as confident as you might anticipate."

One of Neil's most meaningful tattoos is a portrait of his parents that he got to commemorate his mother's passing five years ago. "It's cool that more kids have tattoos these days—I just hope they're doing it for the right reasons," Neil says, explaining that he spent five years scouring the U.K. to find an artist who specialized in portraits before getting the aforementioned ink. "It shouldn't be to look cool or to fit in. It should be stuff that matters to you." —*Jonah Bayer*







# PETER MOYLAN

What do Major League relief pitchers and Australian pharmaceutical salesmen have in common? Two things: They have to wear long-sleeved shirts to cover their tattooed arms, and Peter Moylan has been both. This spring, Moylan is entering his fifth big league season as a setup man for the Atlanta Braves after an unorthodox journey to the Majors that included a stint working for the man back in his native Perth, Australia.

He prefers the Majors—except perhaps when he’s in Philadelphia. That’s where he was heckled mercilessly about his tattoos while hanging out in the bullpen before a game (you can see the video on YouTube). “Those guys are brutal in Philly, they do their research,” Moylan says with a good-natured laugh. “They knew things about me that I didn’t know about me.”

The incident took place a year before tattoo artist Brandon Bond, of All or Nothing Tattoo outside Atlanta, did *his* research and convinced Moylan that he was in need of some serious “turd polishing.” Between games, Moylan gave his non-throwing left arm to Bond for a series of sessions.

“Now I have some real art,” he says of his sprawling, colorful sleeves that include a fleur-de-lis and the names of his kids. The elements were included only “on the condition that I give up some blank space for the guys to really do something original.” So this year, he’s going to get something on his back, and he’s leaving it almost totally up to his artist. “As long as it’s not just naked chicks and violence, I’m ready for anything,” he says—except perhaps this baseball geek’s suggestion that he get tattooed with his stats from the mound at the end of every season until he fills up his back to look like the flip side of a baseball card. It’s probably not the aesthetic he’s going for, but that’s just as well, since Moylan’s stats have been a work of art in their own right. He’s got a career ERA of 2.45, and opposing batters hit just .231 against him. And though his sleeves will be covered with sleeves on the mound, you won’t be able to miss Moylan this year; his unorthodox sidearm release will no doubt help the Braves out of many late-inning jams. —*Eli Ackerman*

# SEAMUS MULLEN

It takes serious chops to duke it out with the country's best chefs in *Iron Chef's* Kitchen Stadium, a challenge Seamus Mullen never took lightly. "It was intense, almost like hand-to-hand combat," says Mullen, who fought his way to one of the top three spots in last year's *The Next Iron Chef* competition. As the executive chef and co-owner of Boqueria, a Spanish tapas haven with two booming locations in Manhattan, Mullen thrives on intensity. Need proof? This guy cruises around the city in a Ducati Hypermotard, enjoys spearfishing, and has been butchering animals since before he had a driver's license. His arms, inked with three-quarter sleeves, peek out of his chef's coat as if to say, Don't mess with me. But it's not that black and white.

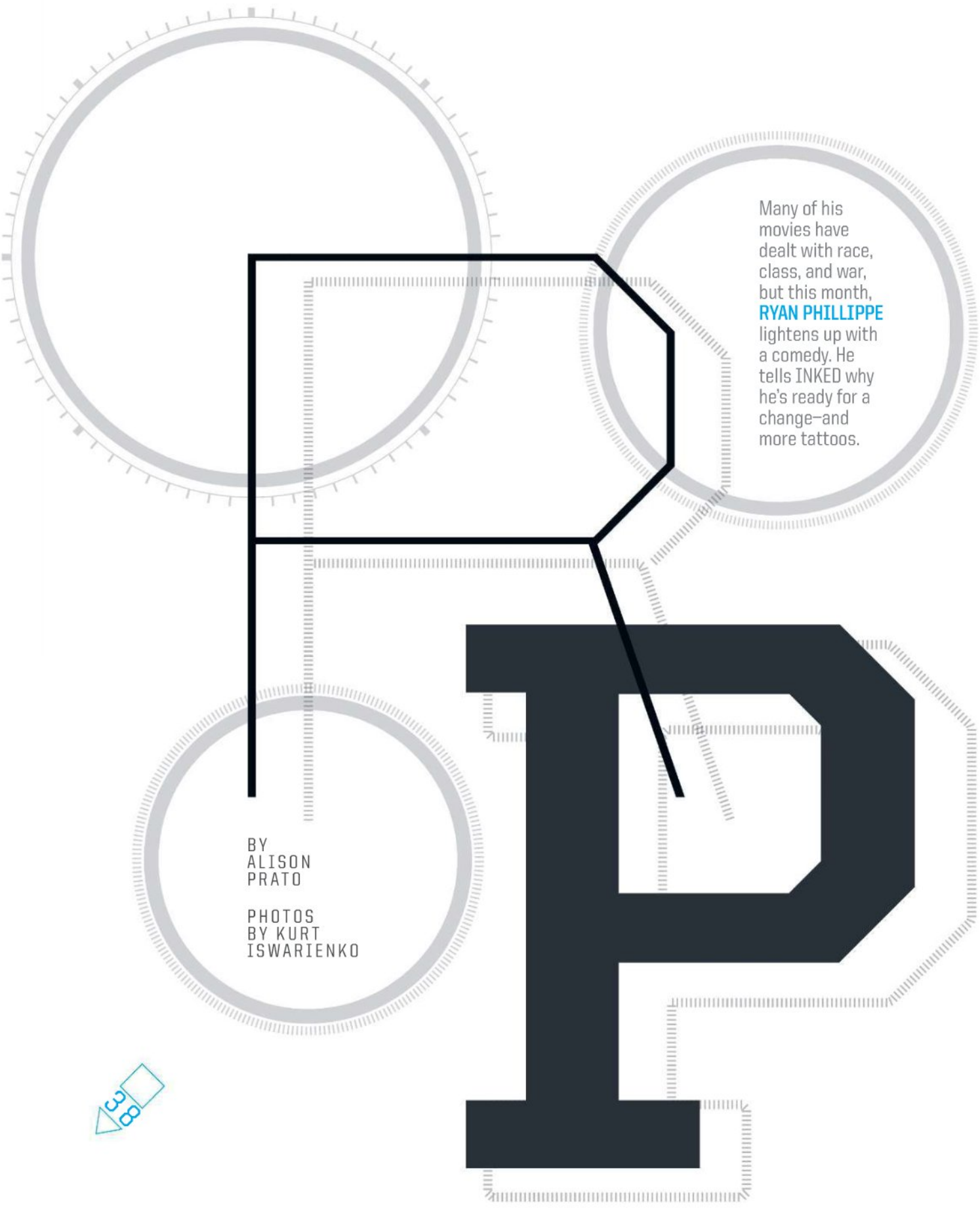
The artistry unfurling down his shoulders represents one of his core philosophies as a chef—a sensitivity to where the ingredients he cooks with come from. The jade-tinted design on his left arm features a dragon and chrysanthemums, while his right arm depicts clouds, cherry blossoms, and koi. "As a chef I get my materials from the sea and the land; these are combining the two together," says Mullen when describing his tattoos, which were created by Kaz at New York Adorned.

Mullen gleaned this respect for food from his mother and grandmother while growing up on an organic farm in Vermont. Later, under the apprenticeship of Spain's most illustrious chefs, he fell in love with the culinary traditions of Spain, specifically their holistic approach to food preparation. At Boqueria, Mullen combines that product-based methodology with technique and craft worthy of discerning New Yorkers' palates. Both the SoHo and 19th Street locations boast menus that change daily based on what's in season and available from local markets. "A really important part of what I do is not wasting anything," says Mullen. "I believe in reverence of a product. When it comes to meat, if half of that animal ends up in the trash, it's a waste."

Mullen takes his ingredients so seriously that he has one of his favorites—an artichoke—tattooed on his solar plexus. "To me, the artichoke is the cult warrior of the vegetables," says Mullen. Although he's not ruling out the possibility of another restaurant or more tattoos (possibly his grandmother's name), Mullen's latest mission is working with the public school system to teach kids the importance of eating fruits and vegetables. No word on whether that will involve showing off his artichoke. —Marie Elizabeth Oliver







Many of his movies have dealt with race, class, and war, but this month, **RYAN PHILLIPPE** lightens up with a comedy. He tells INKED why he's ready for a change—and more tattoos.

BY  
ALISON  
PRATO

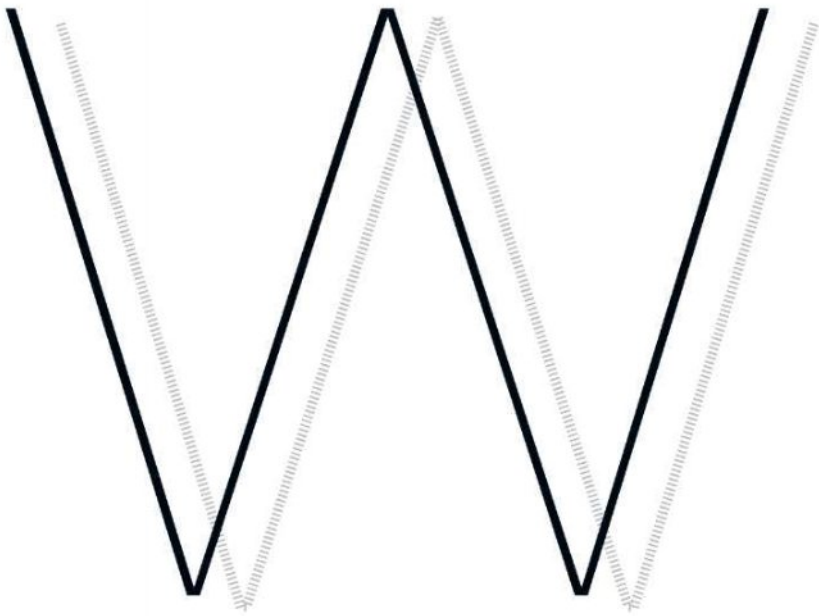
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ISWARIENKO











When Ryan Phillippe lifts up his shirt in the middle of the bar at SoHo's Crosby Street Hotel, it's surprising that no one faints. He is, after all, a movie star—with taut muscles, smooth, caramel-colored skin, and a chiseled, ready-for-my-close-up mug. To think that someone might walk by, catch a glimpse, and collapse in excitement is not out of the question. Surely it's happened before. But not today. Today everyone remains calm.

To be fair, it isn't as tawdry as it sounds. Ryan has lifted his shirt simply to show off his tattoo—an image of his son Deacon's hand gripping Ryan's grandfather's hand—from the beloved artist Mister Cartoon. Like his career, Ryan takes his tattoos very seriously. "It's really beautiful and soulful," the 35-year-old actor says. "I went in there with this idea, and Cartoon loved it. He's a soulful guy, and I have a connection with him that's personal. I was so excited because he's the top hip-hop artist, and I'm such a hip-hop head. He's literally done everybody ... Kanye West, Xzibit. You go into his studio and there's a picture of him tattooing Eminem's skull. It's sort of like a brotherhood. Cartoon said, 'You're part of the family now.' It's a cool family to be a part of. He's done three on me now."

For most people, Cartoon's waiting list is months long, but it helps if you're a famous actor who's appeared in more than 20 movies, including *Flags of Our Fathers*, *Crash*, *54*, *Cruel Intentions*, and this month's *MacGruber*, a big-budget comedy based on *Saturday Night Live*'s popular *MacGyver* spoof.

Ryan's show business beginnings are the stuff of Hollywood legend: He was discovered as a teen while getting a haircut in a Delaware barbershop. Soon after, he was starring in the soap opera *One Life to Live*, as the first gay teen ever to appear on daytime television. It was a risky career move—one of many ballsy chances he would take over the next two decades. "I was shunned by the church after I did it," Ryan recalls. "Ostracized, in a way. It was a nerve-racking job at 17, when you're just kind of understanding your sexuality. I didn't know any gay people. I was nervous and insecure. The other actors were like, 'You've got to speak up.' But it was an amazing learning experience. It grew me up."

At 19, while on location in England for his first big movie, *White Squall*, Ryan had another coming-of-age moment: He got his first tattoo. He takes a sip of his tequila cocktail and points to a Japanese character that stands for *spirit* or *soul* on his right arm.

"I went to this shady, dirty tattoo parlor because I wanted to commemorate my first major role," he says, smiling. "I grew up with no money or connections to the business. My family struggled, and finally I'd gotten to the place where I was making a film with Jeff Bridges. I felt like I'd arrived." Of his six tattoos, Ryan says his first is the most embarrassing. "It's kind of bleeding and looks like a butterfly. It's cliché. But I was 19—it should have been a cliché."





The Best Under Pressure  
AMERICAN

So would he ever get it covered? “No, but I did have a ladybug on my foot covered up. Its significance was with an ex. I put a stingray over the top of it. When people ask me why, I say, ‘Any animal that could take down the Crocodile Hunter deserves my respect.’”

*The ex?*

“An ex,” he says, looking uncomfortable.

You can’t blame the guy for shifting in his seat. The ex in question is Reese Witherspoon, who Ryan was married to from 1999 to 2006 (they have two children, Ava, 10, and Deacon, 6). Theirs was a high-profile romance, and when they broke up, amid rumors of his alleged infidelity with his *Stop-Loss* costar Abbie Cornish, The Golden Couple’s personal business was suddenly splashed all over the tabloids.

It was rough for Ryan, who was being put through the wringer in the press. Around that time, he asked Cartoon to change the blue cross tattoo on his leg into a sword with a Latin saying that means, essentially, “words cannot harm me.” “I was in this place where I was tired of being talked shit about,” Ryan says. “No one is perfect. Everyone makes mistakes. But I am a decent person. I got so sick of being told how shitty I was. I like the fact that it feels like I can just take [the sword] off my leg.”

Unfortunately for him, the gossip rag chatter and Internet coverage didn’t stop with his ex-wife: In February, Ryan was involved in a he said-she said breakup with the aforementioned Abbie Cornish. It was not a clean split: Her publicist released a statement that said she broke up with him and moved out of their Los Angeles home. The next day, his publicist released a statement that he broke up with her and asked her to move out.

Not wanting to reveal the details of their relationship, Ryan does offer some broad strokes: “Those things are tricky, man. In this business, it’s like,

love movies and I want to be an actor. That’s where it begins and ends with me. Now I’m realizing, yeah, I’ve got to play the game a little bit more.”

To that end, Ryan signed on to star in this spring’s *MacGruber*, the first big-budget comedy of his career. The movie, starring SNL’s Will Forte and Kristen Wiig, and helmed by The Lonely Island’s Jorma Taccone, is a huge departure for Ryan, who has appeared in his share of downers. “*MacGruber* is to ‘80s action movies what *Austin Powers* was to Bond movies,” he says. “When you do dramas—and a lot of the movies I’ve been in, I wouldn’t say they’re, like, message movies or political movies, but the themes are heavy: racism, war, espionage—the mood pervades. If it’s a dramatic scene, there’s tension on set. This was the exact opposite. I would get there and laugh from morning until night. I was out of my element in a great way.”

Still, many are skeptical that Ryan can pull it off. “When Val Kilmer and I signed on to do the movie, the Internet haters said it was the end of our careers. They were like, ‘Look how desperate ... they must need money.’ The irony is I didn’t [do it] to get paid. I did it because I loved the script. It’s the movie I’m most excited for my friends to see.”

*MacGruber* star Will Forte has been an inspiration, he says. “Will is the most fearless actor I’ve ever worked with. He’ll do anything. He’ll get naked at the drop of a dime and spread his butt cheeks. He does not give a fuck. He’s very rock ‘n’ roll. ... I wish I was more like that.”

Taking a bite of a beet salad, Ryan continues explaining how *MacGruber* was just the antidote he needed. “After the things I’ve been through in my personal life, the struggle that can be this industry, and all the bullshit that you deal with—people attacking you in the press and being hounded by paparazzi and then people shitting on whatever they estimate your talents to be—it can be really self-consciously heavy. You learn to ignore a lot of the negativity on

“I [had] a ladybug on my foot covered up. Its significance was with an ex. I put a stingray over the top of it. When people ask me why, I say, ‘Any animal that could take down the Crocodile Hunter deserves my respect.’”

I don’t know how people make it work—and they don’t for the most part. You can cite very few examples of people who do. Very few. It’s a challenge. There are long periods of separation, and there’s lots of interference and speculation. It just makes it hard.”

Adding insult to gossip fodder, the paparazzi have been relentless ever since he first stepped out with Reese. “In L.A. they are awful,” Ryan says of the paps. “I don’t understand. I am not Brad Pitt. I am not one of the biggest stars in the business. But for some reason they have it out for me.” Some people buy motorcycles because they’re fun to ride; Ryan bought his so that when the photographers chase him, he can lose them in traffic. “My mother hates it. She said, ‘You promised me you would never ride motorcycles.’ I’m like, ‘Mom, if I need to go to a doctor’s appointment, and I don’t want it written about ...’”

But it’s not only Ryan the scummy photographers are after: It’s his kids. “I live in fear of the day my daughter searches her name [online],” he says, shaking his head in disgust. “She could see her entire life, from baby until 10 years old. I understand that there’s this curiosity, ‘Let’s see how the famous people made a child!’ But it’s incredibly creepy. Reese and I were really great at explaining all that stuff to them—they will never touch them or hurt them, and that the reason they’re pursuing us is because a picture of Mommy is worth a lot of money.” He breaks into a proud smile. “Our kids are brilliant, they’ve lived with it long enough. They’ve seen billboards of Mom on Sunset.”

As for Reese, they are officially on good terms. “She and I have a great friendship related to them now. They’re our focus, and I think we’ve done a really good job raising them and transitioning from what our life was to what it is now. I guess I haven’t been that guy who’s, like, loving attention. My thing always was, I


the Internet. I don’t search myself anymore. It can really spin you out, the shit people write. So it was fun to go into a silly and fun job.”

Ryan’s third and most recent tattoo by Cartoon, a phoenix on his forearm, signifies a rebirth. It sums up his life of late: He feels optimistic. He’s in a good place. And he’s been trying new things, like sitting front row at Calvin Klein’s recent Fashion Week show, and, well, starring in big-budget comedies. “Now that I’m getting older, I’m a little more open. I used to be like, ‘Fuck going to a fashion show—it’s superficial.’ But now I have a different appreciation for it. Plus, there are business decisions you have to make in my industry. You need to be relevant, because otherwise you will be forgotten. I’m not seen as that guy who opens a movie. So I’m a lot more open to doing types of movies I wouldn’t do in the past. Like, if I’m not known as a commodity, to some extent I won’t get to make the films I want to make.”

Even though he’s made two dozen movies and worked with some of the best directors in the business, including Robert Altman, Kimberly Peirce, and Clint Eastwood?

“It doesn’t matter,” he says. “It’s out the window. It’s a very strange thing, and it’s incredibly frustrating. I used to model my career after a guy like Sean Penn, and those careers don’t exist so much anymore.”

As he gathers more life experiences and his career continues to evolve, Ryan says he will continue to get tattoos to chronicle his journey. He wants to finish the 9/9/99 on his shoulder (it commemorates his daughter’s birthday), and eventually he might turn his left arm into a full sleeve. “Tattoos are like a map to your life,” he says. “Permanence is bravery. So many things in our lives aren’t permanent. Nothing lasts forever.” ■



Band of Outsiders shirt; American Apparel tank top. Previous page and page 39: All Saints leather jacket; Neil Barrett T-shirt. Page 41: Yves Saint Laurent T-shirt; Karl Lagerfeld sunglasses. Throughout: David Thomas for Kasil jeans; vintage combat boots from What Goes Around Comes Around; stylist's own belt.

**Stylist:** David Thomas  
at opusbeauty.com  
**Grooming:** Lina Hanson  
using Be Glam cosmetics  
at themagnetagency.com





**DEFTONES**

Frank Delgado, Sergio Vega, Chino Moreno,  
Abe Cunningham, and Stephen Carpenter.

REDEMPTION

SONGS

IT TOOK THE NEAR-FATAL ACCIDENT OF THEIR  
BASSIST TO INJECT VIGOR AND VITALITY  
INTO THE DEFTONES. NOW THEIR OPTIMISTIC  
NEW ALBUM IS HELPING THEM CARRY ON.

**BY JON WIEDERHORN**

**PHOTOS BY PAMELA LITTKY**

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**SHORTLY AFTER DEFTONES VOCALIST CHINO MORENO TURNED 18,** he found a tattoo stencil of a sun with a face on it that his bandmate, roommate, and best friend, bassist Chi Cheng, had used to get the inside of his right wrist inked. To surprise his friend, Moreno brought the paper to Sacramento's American Graffiti and got his own wrist tattooed with the same design.

"Chi was surprised, which was cool, but a couple years after I got it, I was like, This is kind of a silly tattoo," Moreno says from his home in Los Angeles as the Deftones prepare to go on tour in support their new album, *Diamond Eyes*. "Then I got used to it and I'd look at it and think, Well, whatever."

Today, the sun on Moreno's wrist means a lot more than ever; it's a symbol of brotherhood and a message of hope. On November 3, 2008, Cheng and his sister, Mae, were leaving a memorial service for their brother when they were involved in a tragic accident in Santa Clara, CA. Cheng, who wasn't wearing a seat belt, was thrown from the vehicle and suffered severe head trauma. Three off-duty EMTs with medical gear saw the wreck, pulled over, and called an ambulance to take Cheng to a northern California hospital. Though doctors were able to regulate his vital signs, the bassist was comatose from the moment he arrived.

It would be a while before the other members of the Deftones—Moreno, guitarist Stephen Carpenter, drummer Abe Cunningham, and keyboardist Frank Delgado—would learn of their friend's accident. Cunningham eventually got a text message from someone who worked with the band's merch company asking if Cheng had been in a crash. "It came from someone who wouldn't

At first, Cheng showed signs of recovery. A week after the crash, he seemed to hear and respond to his father's request to move his lower lip. His dad also tested his reflexes and both legs responded with movement, which was a good sign. Since then, however, Cheng's progress has been slow and he remains in a semi-conscious state, living in Stockton, CA, under the care of his mother and sister.

**AFTER FOUR MONTHS SPENT GRIEVING FOR THEIR FRIEND AND** feeling depressed and helpless, Deftones decided to get together and decide if they still wanted to remain a band. "We hadn't seen each other for a few months, and that first moment of seeing all the other guys was so powerful and answered any question about whether we would continue," Moreno says. "We were all dealing with our grief separately, but when we got together there was this closeness and it was like, 'Man, this is it. This is what we do.'"

Instead of holding auditions for a new bassist, they asked their friend Sergio Vega (formerly of Quicksand) if he would fly out to California to rehearse some songs for an April 5 Bamboozle Left performance, the band's first show since September 2008. Vega, who befriended the Deftones on the first Warped tour, had previously filled in for Cheng in 1999, when the bassist broke his foot and had to undergo surgery in the middle of a tour with Black Sabbath and Pantera. At first there was no plan to record a new album; they just wanted to play the show. But after their rehearsal, the musicians were so inspired they decided to record a brand-new album.

“ WE LIVED VERY ROUGH FOR MANY YEARS AND

AFTER A WHILE IT'S NOT FUN.

IT'S A PAIN

AND IT TAKES ITS TOLL.”

have had my number, and since it was 3 in the morning I thought, This can't be real," recalls Cunningham from his home in Sacramento, 16 months after the accident. "I went back to bed, but I thought about it all night long and the next morning I called Chino really early to see if he had heard anything."

Moreno had been at the band's Sacramento studio tracking vocals until late the night before and was asleep when Cunningham called him at 7 a.m. "I figured it had to be a rumor or someone from our management's office or Chi's family would have called," Moreno says. "I tried to go back to sleep, but it just felt weird. So I called my management and told them what Abe had said. And they said they hadn't heard anything, but they'd look into it. At that point, I figured nothing was going on, so I really did go back to sleep. And then I got a call back and they said, yeah, he was in an accident and that it was really serious."

As the news spread, the Deftones—who were nearly done with their sixth album, *Eros*—were in a state of panic and disarray. Suddenly, the album they had been working so hard on, which had been tentatively scheduled for release in spring 2009, didn't matter. Their only thoughts were with their bassist.

"The whole thing was insane, totally insane," Cunningham recalls. "We talked to Chi's family and found out doctors had removed part of Chi's skull, which I later learned is common in such traumatic brain injury cases. They open up your skull to try to make some room. But to this day, I'm totally blown away. I still can't get my head around it."

"I drove from Los Angeles to San Jose to see him at the hospital, and it was a lot to take in, to see your friend like that, pretty beat up," says Moreno. "It makes you go, How can something like this happen?"

"We kind of dropped it in Sergio's lap," Cunningham says. "After that first jam session we said, 'Hey, we're thinking about making a new record.' So it all happened really fast. He lives in New York, but he wanted to do it, so he uprooted himself and just came to California to do the album with us."

At the time, nothing new was written, but the band didn't want to break out any of the songs from the *Eros* sessions because they served as a painful reminder of Cheng's condition. So they agreed to shelve *Eros* for the time being and write new music from scratch. "We hold *Eros* very dear to us, and it's a great batch of music," Moreno says. "It's a little bit more experimental than the songs on *Diamond Eyes*. But I think when Chi got into his accident, the first thing we thought was that we wanted to guard it. I said, 'You know what? I'm not ready to put this out yet.' And then, when we decided we were going to carry on as a band and bring in Sergio, we decided not to teach him those songs. They're of their time and it's the last thing Chi played on, so it's really special to us. When he wakes up, it'll be there and we'll do it. Whatever the outcome, we have it. It's special and we have it guarded."

"The music on *Eros* was great, but it was kind of dark," adds Cunningham. "We wanted to put it on hold and maybe do something that was more about us carrying on. We were all still coping with the tragedy, but when we ended up getting back together we said, 'Fuck, the only way to really deal with it is to jump in and keep on making music,' which was therapeutic for all of us."

The Deftones brought in producer Nick Raskulinecz (Foo Fighters, Alice in Chains), rented a rehearsal space in Los Angeles, and started writing the new material. For Carpenter, who has lived in L.A. for many years, and Moreno, who





moved there several years ago, it was better to be in Los Angeles than Sacramento, where the ghosts of Cheng's accident haunted them. Cunningham moved into the back room of Moreno's L.A. house, and Vega and Delgado rented a nearby apartment.

"The vibe was so great," Moreno says. "We wrote the songs in a couple months and did the whole thing in five months, which is the fastest we've worked since we did *Around the Fur* [in 1997], and that took four months. We went into a room from noon to 8 p.m. every day and worked on everything together, whereas on the last couple of records, we relied a little bit on using computers and wrote separately and recorded part by part in different sections. This time, the songs were very immediate. Stephen would come up with an idea, and I'd come up with a vocal line for his idea right away ... and we'd just build and build until we had a song."

"We immersed ourselves in the music, but we had a blast," Cunningham says. "The whole process was very uplifting, and it was like we had all this crap off our shoulders, man, all the while still carrying it too."

**LIKE THE DEFTONES' EARLY ALBUMS, *DIAMOND EYES* IS HEAVY AND** immediate, loaded with songs that deliver a sense of vertigo with passages that are equally energizing and nightmarish. The verses are propelled by loud, lurching guitars, stuttering drums, and angry, aching vocals; the bridges and midsections carry momentum with layered, hazy instrumentation and elongated chords; and the choruses deliver the melodic payoff. In addition to storming

The two musicians somewhat mended their relationship while on tour for the album, and by the time they were working on *Eros* they had put aside their differences. "We get along real good now," Moreno says. "He comes over for dinner once a week and we're playing golf together. And musically we're clicking really well too. With *Eros* and *Diamond Eyes*, he totally stepped it up. He was coming in with ideas left and right, and he was really eager to work."

The album title, *Diamond Eyes*, reflects the band's newfound optimism and appreciation for life, but lyrics filled with imagery about love and loss make it impossible to forget that Cheng is the reason it came together at all.

"The last time I was with him, I played him some of the *Eros* stuff just because I knew he was familiar with that," Moreno says. "There were some songs he never heard the vocals on, and I wanted to see if that could get a reaction from him—and he just stared. I also played him a bunch of old punk rock stuff, music that we'd listened to growing up. I made a whole huge playlist of stuff that I know that he loves and hasn't heard in a while to see if it could maybe stimulate him in some way."

Although Cheng has been unresponsive, the band, fans, and the music community haven't given up hope. A fan started the website oneloveforchi.com for Cheng's family to post updates and as a discussion forum for fans. The site also began fundraising efforts to pay for Cheng's expensive medical treatments, for which he's only partially insured. Members of Korn, Metallica, Slipknot, Killswitch Engage, Hatebreed, Machine Head, and others recorded the instrumental "A Song for Chi" and donated the proceeds to Cheng's family. And, last fall, musi-

" THE ONLY WAY TO REALLY DEAL WITH IT  
IS TO JUMP IN AND KEEP ON MAKING MUSIC,  
WHICH WAS THERAPEUTIC FOR ALL OF US."

rockers, like the off-kilter "CMND/CNTRL" and the primal, staggering "You've Seen the Butcher," there are lighter songs like "Beauty School," which features a funky segue and single, reverberating guitar notes that trickle over a more distorted lick, and "Sextape," a shadowy guitar ballad that sounds like a demented hybrid of U2 and Smashing Pumpkins.

"We could have just gotten all depressed and said, 'Fuck this, everything is pointless,' but we didn't," Moreno says. "Instead, we just got in there and made songs that expressed our appreciation for life and celebrated the fact that we still have each other and this opportunity to make music that is still relevant in some way. We just took that zest we had for being alive and our appreciation of that and poured it into the record."

"Obviously, Chi was a catalyst for us being able to do that, but we were all working on that anyway, getting back to enjoying what we do and being healthy and happy," Cunningham adds. "In previous years, we had been spiraling down in different ways with drugs, divorce, all that crap. We lived very rough for many years and after a while it's not fun. It's a pain in the ass and it takes its toll."

In the past, the band also had to deal with internal turmoil, especially between Moreno and Carpenter. During the making of 2006's *Saturday Night Wrist*, they were so at odds they weren't talking. "What really caused tension between us was me picking up the guitar and trying to play it [on our records] and not really knowing how," Moreno says. "So there was his frustration with me trying to learn guitar, and I was frustrated because he kind of dropped the ball and took a stand for a while. He said, 'Well, I'm not gonna write any more music ... I'll play whatever you write.'"

cians from Metallica, Mötley Crüe, Linkin Park, System of a Down, Cypress Hill, and others took the stage with Deftones for two benefit concerts that brought in \$50,000 for Cheng's care and enabled his mother to purchase an oxygen tank, which helps keep the bassist's lungs free from infection.

Most recently, Cheng has been undergoing electrotherapy, but he remains semi-conscious. "He looks like he's getting better," Moreno says. "He's not communicating, but he'll look at you—and I feel like he sees it's me. He's in there. But he just hasn't yet communicated. So it's a really hard thing to watch."

Cunningham concurs. A day doesn't go by without him thinking of Cheng and thanking his friend for inadvertently unifying the band. "With something like this going on, all of our personal issues became so small," he says. "Fuck, this is so huge. This is the biggest blow we could ever have, but, man, it was just ridiculous to wallow in our misery. It made us think, *Just be the best person you can while you're here. Love who you're with and enjoy life.* In that sense, it definitely was a good thing for us." He pauses to rephrase his thoughts. "It's a terrible thing, of course," he continues, "but in terms of where we were at and where we were going, it definitely fired us up."

Sometimes Cunningham even thinks about getting some sort of tattoo to symbolize his connection with Cheng. "The oddest fuckin' thing about that is if you did a memorial piece ... I mean, he's not dead," he says, struggling to find the right words. "The whole issue is just so strange because he's here. I've definitely thought about something for him, but it's something I'm hanging onto right now. I don't think he's going anywhere soon. I don't think he's leaving us." ■

# INKED GIRL

## EVA HUBER

Think astrophysicist and you're more likely to conjure an image of Albert Einstein than one of petite blonde Eva Huber. Yet for this 26-year-old tattoo artist, "Breaking life down to a molecular level is one of the most intriguing topics—it's the fiber that surrounds our very existence." Make no mistake, Huber is 110 percent happy with her chosen profession, despite the muscle soreness that comes from a day's work.

When she's not at the shop, this Easthampton, MA, resident spends time checking her MySpace page ([myspace.com/evajeane](http://myspace.com/evajeane)) and adding to her own growing collection of tattoos. With pieces from more than 20 artists, she regrets none, not even the "piece of crap tribal flash I picked off the wall in a sketchy shop when I was 16." Current favorites include those on her fingers and the black and gray eye on her left forearm, both courtesy of Thomas Hooper. It's when describing the full-color eye on her right wrist ("It has energy-esque patterns emanating off of it") and reciting the list of people she'd like to tattoo—Alkaline Trio, Andrew W.K., and theoretical physicist Edward Witten—that the connection between Huber's tattoos and the Hawking-like side of her persona emerges.

She is hesitant to reveal what will be next, but does expect to be twice as tattooed as she is now in just five years. "My tattoos represent that I am a confident person who is completely comfortable with wearing tattoos, doing tattoos, and not trying to look like this perfect Barbie of a woman," she says. "I am me, and being me includes not giving a fuck about how people *think* a woman should look." And, it seems, being Eva also includes analyzing the theory of relativity. —*Melanie Rud*

PHOTOS BY  
DIANA SCHEUNEMANN



Alternative  
Apparel gray  
cotton tank top.

**MAY 2010** | 53





American Apparel black striped underwear; A.OK gray tank top with layered side detail, available at Oak, oaknyc.com.





Diesel black suede  
jacket; American  
Apparel black  
striped underwear;  
stylist's own shoes.



Michelle cropped  
gray top, available  
at Oak, oaknyc.com;  
American Apparel  
gold and mesh  
underwear.

**Hair:** David Colvin for Arrojo Studio  
**Makeup:** Nickee David for NARS  
**Stylist:** Shelby Werschmidt  
**Location:** Hotel Chelsea





# STEVE-O

Hard at work on *Jackass 3-D*, the MTV star reflects on his time in jail, his many tattoos, and why he's less of a jerk now that he's finally sober.

BY CHRIS NIERATKO PHOTOS BY CHRISTOPHER BEYER

Long before Stephen Glover, a.k.a. Steve-O, made a name for himself swimming with sharks on MTV's *Wildboyz* and having his butt cheeks stapled together on *Jackass*, he was a regular in the pages of the legendary *Big Brother* skateboarding magazine. Even back in the '90s, he was regarded as the class clown of skating for his circus-like tricks in which he'd set himself on fire and do backflips onto his board. But when *Jackass* took off, he took his antics to new levels, entertaining people and getting arrested the world over.

Unfortunately, some of those arrests were drug-related, and it's no secret that the entertainer has long struggled with addiction. In 2008, his friends forced him to check into a mental health facility to deal with his drug abuse, and after pleading guilty to felony possession of cocaine, he finally went to rehab. Fast-forward to 2010, Steve-O has two years of sobriety under his belt, he's working on *Jackass 3-D*, which will be released this fall, and is doing his best to be less annoying.

**It's Monday. So how many times have you stapled your balls to your leg this week so far?** None this week.

**Slow week for you?** I did that so much in the past but I haven't done that in a while.

**Did it scar your balls?** No. But sometimes it does get infected. You get these infected staple holes in your ball sack.

**Have you ever gotten arrested for doing it?** Yeah. I was charged with felony obscenity, which was the same thing that happened to Lenny Bruce and Jim Morrison. Basically, I feel like it put me in the ranks of the real American heroes like Larry Flynt. Of course that's my way of looking at it.

**Did you serve any time for it?** I got arrested with \$1.12 million bail. There were two felony charges. There was a \$120,000 warrant for second-degree

battery because the bouncers beat up a kid, and they charged me with it. For the felony obscenity, which was strictly for stapling my nuts, I got a full million-dollar bail. I got picked up on a fugitive warrant in Los Angeles and went to L.A. County Jail for five days waiting for the bail reduction hearing. They knocked it down to \$150,000, which I borrowed from my shady accountant and had to pay back with interest.

**When you're in jail for five days, are you doing penis tricks to try to entertain the prisoners and the guards?** No. They had me in protective custody, and that doesn't make the time go by any quicker. The correctional officers would pull me out of my cell and take pictures with me. I had just gotten my back tattooed [with a picture] of my face, and our first movie hadn't come out yet, so I got kind of special treatment—but not like Vince Neil shit where they would bring him hookers and everything.

**What was your first tattoo?** Oh my God, my first tattoo ... I thought I was gonna be such a badass by getting a tattoo. I didn't want to get something that was trying to show how tough I was, so I got a little flower on my hip. I went to go show my dad, like, "Hey, Dad, I got a tattoo." I showed it to him and he said, "Awww, well, isn't that nice?" It's par for the course. Every one of my tattoos is stupid as hell. It really started out with a banger, with a little gay flower.

After that, when I was 19 years old I got the gayest tribal Celtic Batman logo on my back, between my shoulder blades. It's not in the center and it's lop-



sided. Thank God I got that humongous back tattoo by Jack Rudy to draw attention away from it.

I got "Your Name" tattooed on my ass. I got an XYZ logo on my right arm. I got symbols to spell "I Love 2 Bone." After that it turned into, What is the absolute dumbest thing I can get? So I got "I have a small weiner," with *wiener* misspelled. Then I got the bar logo of this bar in Albuquerque. It looks like Santa Claus. Then they closed the bar and so I jammed a sword through his head so it looks like I killed Santa Claus—or Jerry Garcia.

I have a Jesus fish with the word "Satan" in it. I have a big fat bitch on my abdomen and a big Bloods and Crips that's pretty outlandish. Also a huge dribbling dick on my arm. Actually, a bunch of dicks. I have this big naked guy behind bars with a huge dick on my arm that says, "Prison Love."

**Did you get anything memorable for graduating circus school?** For graduating clown col-

lege? No, no tattoos for that. I did hump a clown, though. It was one of the chicks that I was in clown college with. I humped her. Everyone always asks if I ever had sex with a clown, and I have—but she wasn't wearing her clown makeup. The way I look at it, that's like the equivalent of having sex with a stewardess but not in the air. It sucks. I don't have any other stories from clown college. I was a shitty clown. I really wasn't funny or nothing.

**Ultimately you ended up working as a clown, just without makeup.** Yeah, I actually did work as a clown *with* makeup too. After clown college, and before *Jackass* started, I was working as a clown on the Royal Caribbean Cruise Line, and then I got fired from that job because I was hard to work with. After the cruise ship is when I joined the shitty flea market circus. It was at a flea market in Fort Lauderdale, FL. That's where I got the elephant poo from. I got fired from that one too.

That was because Johnny Knoxville and everybody showed up with cameras. They were like, "Why are these assholes filming our elephants?" I was like, "Man, I told you they were coming months ago." Whatever, I got fired from that. I've gotten fired from every job I've ever had.

**What keeps you from getting fired from *Jackass*?** I have no idea. That's the job I deserve to be fired from more than anything. Honestly. But it's so rad now getting to do this new movie with those guys and not be the way I used to be. You know me, I have always been such a super-annoying dude, especially when I got on cocaine. I was always such a nightmare. I'm not saying I'm not an annoying nightmare anymore, but I'm much less of one now.

**Remember when I had to lay you out because you were so annoying?** I'm sure, dude. I don't remember one time in particular but I just look back on eight straight years of being that annoying.

**At least you're consistent.** Yeah, I was pretty consistent about it. It's just a trip to work with those guys again under these circumstances.

**What eventually straightened you out? Was it when you had to stick drugs up your ass in Sweden?** No, but I was in jail for five days there too. I remember being in that cell thinking, Man, I gotta stop doing cocaine. I swore off cocaine that time but it only lasted six months. Then I got back on it. Then a few years later I was like, Man, I *really* gotta stop doing cocaine. That lasted one year. The problem was, when I'd swear off cocaine when I wasn't doing it, it just meant that I would be a more drunken asshole. I was that much more belligerent, loud, and obnoxious from alcohol. I'd just substitute booze for cocaine. Nothing ever works for me.

**Are you completely clean and sober now?** Yeah, it's been over two years since I've had any kind of drink or drug.

**Damn. Congratulations. You deserve a drink.** [Laughs.] I'm sure you see it that way.

**What can you tell me about this new *Jackass* movie? Did someone figure out a new way to kick someone in the balls?** Yeah, there's been a couple of those. There's fascinating new ways. I can't tell you much, it's just too early.

**But it is going to be in 3-D?** Yeah, that's for sure. It's pretty crazy. I think 3-D looks a lot better when it's real footage, not all that computer-animated bullshit. I think it looks really good. Ours is the real deal.

**Will you give viewers funny-looking 3-D glasses? Like glasses that look like a penis?** I doubt it—that would cut into the profits. 🐣







Under Armour red boxer briefs;  
Converse All Star cotton duffel  
bag; Creative Recreation Cesario  
neoprene sneakers; Victorinox  
Swiss Army Convoy watch.

# THE REMIX

YOUR GYM CLOTHES LOOK A LOT BETTER ON HER.

PHOTOS BY CHRIS SHONTING

STYLED BY ERIN TURON



Kr3w Kolora tank top; Converse Poorman Weapon sneakers.





55DSL  
Fracture  
hooded  
sweatshirt.

Right wrist, from top: Nixon The Outsider in blue; Nixon The Newton in purple; G-Shock in green; Nixon The Newton in pink. Left wrist: Kr3w Phantom in blue; Nixon The Newton Digital in blue; G-Shock in purple; Nixon The Newton Digital in orange; Nixon The Outsider in green. Center: G-Shock in yellow.





On Emily, Puma boxer briefs; Nike Total 90 Strike III soccer cleats. On Britt, Kidrobot Mad Riot T-shirt; Claw Money Gazelle sunglasses; Nike T90 Forza ventilated shin guards; Nike Mercurial Talaria V soccer cleats; Converse socks.

Ralph Lauren RLX  
Active nylon hooded  
vest; Kidrobot New  
Era 59Fifty fitted hat.





Puma Motion Kehinde Wiley windbreaker.

Women's clothing throughout by Sauvage Swimwear, American Apparel, and Stüssy.

**Models:** Britt Bolton with Q Models, Emily Bess  
**Hair:** Kerri Urban  
**Makeup:** Makara Baker  
**Location:** Root Brooklyn







Scott Campbell  
tattoos actor and  
screenwriter Justin  
Theroux at Saved  
Tattoo in Brooklyn.

PHOTO BY CASS BIRD

# I N K E D I N T H E I N D U S T R Y

BY  
REBECCA SWANNER

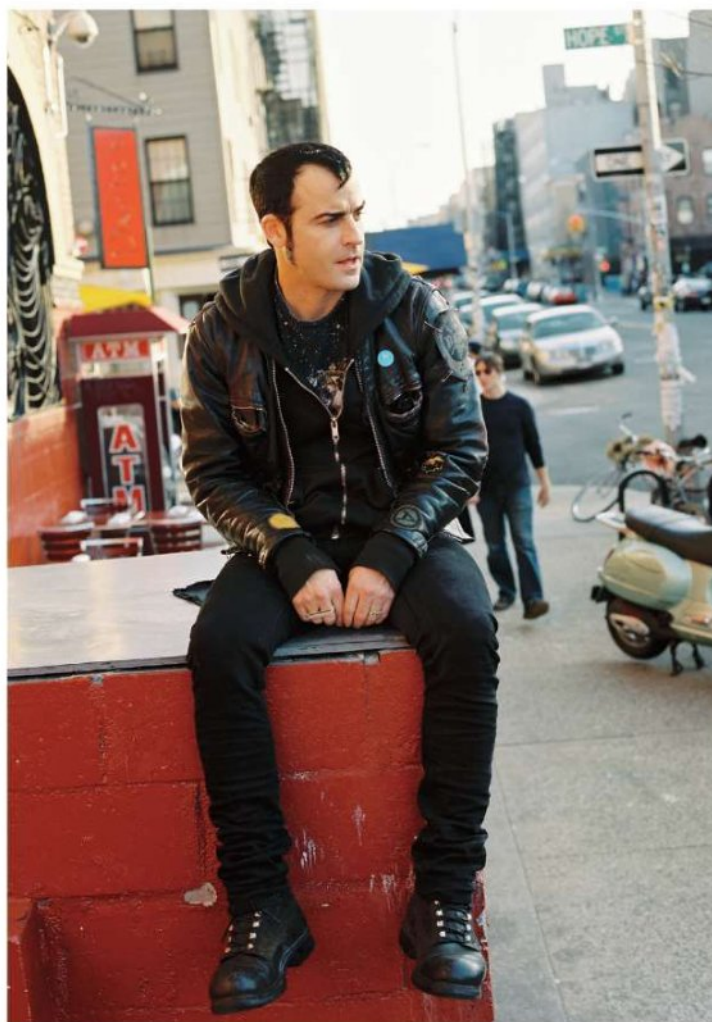
Every week or so, we hear about a celebrity getting a brand-new tattoo. But it's not just the stars who love their ink; those behind the camera—the ones responsible for making great films come together—have also been busy getting tattooed.

From an up-and-coming producer and Shakespearean-trained stunt guy to a choreographer and an actor (who also happens to write and direct), we rounded up some of the heavyweights who make Hollywood run and put them in front of the lens.

## THE ACTOR JUSTIN THEROUX

"Odi et Amo," reads one of Justin Theroux's tattoos. Taken from a poem by Roman author Catullus, it translates to "I hate and I love." The quote doesn't have any real meaning for the actor turned writer and director, but the experience does, as he got it when he took his younger brother for his first tattoo. "You forget what a big deal it is. He was walking by the mirrors, making sure it was straight, being kind of nervous," Theroux remembers. "I could tell that he had a great buzzy feeling after he had it done. It was a fun bonding experience." Theroux's first, and one of his favorites, is a straight edge X on his ankle done by his own hand at 14. "It barely resembles an X now. It looks like a big, black splodge."

After playing memorable characters like the evil DJ in *Zoolander*, the smoldering director in David Lynch's *Mulholland Drive*, and the tattooed Irish scoundrel in *Charlie's Angels 2*, Theroux knows he can't get tattooed wherever he wants unless he plans on spending more time in the makeup chair. But that hasn't been a problem lately, since he's been doing plenty of work behind the camera. Within the last few years, he's directed *Dedication*, cowritten *Tropic Thunder*, and penned the script for *Iron Man 2*. His next gig is writing and directing *Zoolander 2*, which will pick up 10 years after the close of the original. But he's not staying behind the scenes entirely. Earlier this year, he acted alongside buddy Amy Poehler in *Parks and Recreation*, and he will star as the villain Leezar in this fall's comedy *Your Highness*. "It was filmed at the end of two years of having my nose to the grindstone of *Iron Man*," he says. "It was great just to have makeup done, then get handed pages with someone telling you, 'Just say these and try to be funny.'"



PHOTOS BY CASS BIRD



## THE DIRECTOR CHRIS WEITZ

There shouldn't be anything amusing about a 9/11 tattoo. But in the case of Chris's Weitz's, there is. On the night of his 30th birthday, after a few drinks in Hollywood, this self-described "square" New Yorker decided to do something he never thought he would do: get a tattoo. He wandered into a tattoo parlor near his house and got inked with the Yankees logo. Then, a few months later, he added a 9/11 tattoo as a tribute to the fire department of New York. "I told them to do the lettering NYFD. About 24 hours later, I realized the acronym is FDNY. Fortunately, there's the NYPD, so I was able to have a different guy turn the F into a P and put FDNY just beneath it. Now I can never go to jail. That keeps me even straighter than I was before."

Weitz may not be as square as he claims, considering he got his start producing and directing the racy teen flick *American Pie*. More recently, he was shoved into the spotlight as the director of *The Twilight Saga: New Moon*. "I wasn't ready for the sheer intensity of the attention that was paid. When we got to Italy, there were thousands of people there just to see us work." But Weitz is more than happy to be able to leave the crowds behind. "As soon as I'm five steps away from [the actors], nobody knows who the hell I am, which is fine with me."

These days, Weitz is focused on his next directorial project, an intense drama called *The Gardener* that centers around an undocumented worker from Mexico who lives in East Los Angeles and works as a gardener for the wealthy while his son struggles against the pressure of joining a gang. Weitz, whose heritage is part Mexican, enjoyed the opportunity to learn more about Mexican-American culture and is working with Homeboy Industries, a gang intervention group, to ensure that his film's production meshes well with the local community. "The script is not exploitative—there's not brandishing of guns or anything of that sort," he says. And with Weitz's storytelling abilities it's bound to be powerful nonetheless.

PHOTO BY JACK THOMPSON



## THE PRODUCER JEN GATIEN

Growing up in New York is all about staying out late, hitting the clubs, and causing drama. At least that's what we've learned from watching *Gossip Girl*. For producer Jen Gatien, it wasn't like that. Although she was raised from the age of 11 by her father, Peter Gatien, who owned such quintessential clubs as Limelight and Tunnel, her upbringing was fairly strict. "When I was about 17 he found out that I went to a nightclub and he was angry," she says. "But he did say, 'If you're going to go to a club, would you at least go to mine?'"

After graduating high school, Gatien attended Columbia University, where she studied film and anthropology. "I didn't know where I would fit in," she says. "I bought a video camera when I was 16 and fiddled around with it using nightclubs as a backdrop, but I wasn't a film geek. I didn't even know what producing was." After a few years working as a personal assistant, she tried to get a few projects off the ground. "Nothing came to fruition for me. It was definitely not at a good place in my life."

Then came *Hounddog*. "The script resonated so much with me, and I knew I needed to work on this film. I was able to raise \$4 million on my first go." It inspired her to form her own production company, DeerJen Films. Its logo, a leaping deer, matches the twin deer Nalla Smith tattooed on her ribs in 2001. They symbolize not only her love of the animal but also her connection with her Native American roots, as her grandmother is from the Mohawk tribe, and the animal totem for her Gemini sign is, in some Native American cultures, the deer.

Since the critical success of *Hounddog*, Gatien has continued to raise funds for other well-received projects, including the upcoming project *Limelight*, which will address Rudy Giuliani's effect on the New York club scene, and *Holy Rollers*, a film that stars Jesse Eisenberg as a Hasidic Jew who's serving as a drug mule for ecstasy dealers.

While she's not stepping in front of cameras anytime soon, she's certainly a hands-on force behind them.

PHOTO BY JENNIFER ROBBINS

## THE CHOREOGRAPHER FATIMA ROBINSON

The scene in *Public Enemies* when Johnny Depp dances with his love interest. The goofy cha-cha actress Isla Fisher does in *Confessions of a Shopaholic*. Club kids dancing in the background of a *Miami Vice* scene. "All that is choreographed," explains Fatima Robinson, who runs her own dance studio just outside of Hollywood. Robinson got her start in film when director John Singleton spotted her dancing in a contest and put her in *Boyz n the Hood* as an extra. "After that, I just kept dancing and choreographing. One day, Rosie Perez told me, 'You have to call yourself a choreographer, and you have to charge for your services.'"

Soon after that, she landed her first big job: Michael Jackson's "Remember the Time" video. "Working with him was very exciting but also a lot of pressure. But he made it very comfortable," she says.

Though Jackson had natural talent, Robinson also knows how to inspire actors with two left feet. "If I feel like we've pushed it to the point where I don't think I'm going to get what we need out of them, I'll put in a dance double—someone who is doing the same thing that they're doing. Sometimes that kicks them to be better."

Many of her clients, however, get it right away: She has worked on music videos for the Black Eyed Peas, was instrumental in putting together moves for *Dreamgirls*, and worked with Aaliyah on all of her projects. If you look closely, you'll spot an A on her wrist. "It was the same A that Aaliyah had on her arm. I got that after her passing," says Robinson.

She also has a tattoo to represent the time she spent in Jamaica living it up in the dance hall scene, and one of an Ethiopian warrior woman. "I feel like all my tattoos I got when I was young and free—now I'm a mom and I have to explain things." But that doesn't mean she's done with the needle. "I've thought about doing something to connect them because they're all sporadic and spread out. If I go there, I'm going to go really extreme with it. It'll probably be me in Tahiti or somewhere where I just break down and get a whole bunch of tribal stuff."

PHOTO BY JACK THOMPSON



## THE STUNTMAN TRAMPAS THOMPSON

Trampas Thompson isn't your stereotypical stuntman. Sure, he dove 70 feet down a mine shaft for *National Treasure*, but he also practices yoga on a semi-regular basis and has a large image of the Hindu god Shiva as Nataraja, which he drew, tattooed on his back.

Thompson, who loves Shakespeare and classically trained to be an actor, says he excelled in sword combat, stage fighting, and choreography. "I thought every actor was able to do the things I can do. But they're not. And once it switched in my head that they're not, and somebody had to do those things [in movies], my career took off."

It's Thompson's adrenaline-fueled life that actu-

ally led him to find peace—and his back piece. After breaking both of his legs skydiving, he moved to Ireland and studied animation. "I found myself wanting to do things instead of drawing them, and yoga was how I was able to find a physical practice again," he says. "It quickly became very spiritual for me," and eventually led to his Shiva tattoo.

"I went into Sacred Movement Yoga in Venice to buy a shirt. When I walked in, there was a statue of the Shiva Nataraja. In an instant, everything changed and I made an appointment." He put himself through a ritual that involved fasting before the tattoo experience, which took a total of 20 hours to complete—longer than the time it took to get his

first tattoo, a black tribal sun.

Now he's busy sketching his next design: a samurai fighting the demons of ego, desire, and fear (though he says the fear isn't connected to his stunt work). "People see what I do and go, 'Oh my God, I'd be terrified.' I'm not. I have a healthy respect for it, but I can do it." In addition to respecting and enjoying his craft—which has included sword fighting with Johnny Depp—there's the bonus of seeing the world, as he did while filming *Pirates of the Caribbean*. "When I watch that movie, other than the parts where it's clearly me, I'm like, 'I was climbing a volcano that day,' or, 'That was one of the days I was scuba diving.'" Where do we sign up?



PHOTO BY JACK THOMPSON



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# INKED SCENE

"I believe a tattoo artist should be able to work in any style and be equally good in tribal as in portraits as in a color piece—because that's our job." —*Mario Barth*

photo by ERIC VOGEL

MAY 2010 | 79



## MARIO BARTH

The founder of Starlight Tattoo, Intenze Ink, and The Biggest Tattoo Show on Earth is often credited with bringing tattooing into the 21st century as a viable business. Here, he explains why that's a good thing.

### MARIO BARTH

[mariobarthtattoo.com](http://mariobarthtattoo.com)

**INKED: You've come a long way from being a self-taught tattooist and biker in Austria to an international tattoo entrepreneur. What's the key factor that brought you here?**

**MARIO BARTH:** Since I began, I've always tried to educate myself and explore something new. Where other people would start feeling comfortable and say, "I can do this all day long for the next 15 years," every day I look to do something different to add to my repertoire. Tattooing has been very good to me, and I try to be good to the industry—to be a part of a bigger pie. Being a slice is more important than being the pie itself.

**You have a pretty big slice, with so many projects going on at once. Don't you also have a new Vegas studio opening up?**

**Yes.** In April, we opened King Ink at the Mirage Hotel, which is our newest endeavor. It'll be the first lifestyle store of tattooing. It embraces what tattooing has become. It has a baroque setting—because I'm Austrian—and it looks like a palace, with frescoes showing my work over the past 25 years. I see it as a way for the general public to get an inside view of what we do every single day. It tries to educate people who walk in. There are computers where people can do research on tattooing. It's also a lounge, so you can come in and bring your laptop. And there's a bar.

**A bar? Do you want a bunch of drunken people getting tattooed?**

**I've always believed in working hard, playing hard, and partying hard.** People have said that you should never put a bar where there's tattooing. That's bullshit. You know how tattooists are: We tattoo, we go out, and we party. That's the hard-core tattoo scene. And that's what we embrace at King Ink, so anyone who comes in better be ready to get a great tattoo or get fucked up. But the tattoo artists cannot tattoo anyone who is under the influence of alcohol, and they cannot tattoo under the influence. That's just basic.

Essentially, King Ink is a celebration of our lifestyle—from the history to the fashion to the partying—but it's still a place for people to get tattooed by top tattoo artists in a really friendly environment.

**You're often credited as being someone who creates a positive environment for tattooing and focuses on the business aspect as well.**

**Why is that important to you?** When I started, tattooing had a really strong stigma attached to it. People thought that we were these weird outcasts—that you go into a tattoo shop as a college graduate and come out a serial killer. I wanted to change that idea and let people know that we're hardworking. We work 20 hours a day, seven days a week, work all over the world, and that's what we really represent. That's what I've tried to push into the spotlight. It's why I've made my stores open and friendly. I want people to bring their kids. I want people to bring their grandmothers. I want it to be an environment for anyone who wants to carry a piece of art.



“Twenty years ago, people were always saying, ‘Tattooing has to be more accepted!’ And then when it really started to roll and come to the masses, all these artists wanted to slow it down.”



**But when you first became attracted to tattooing, was it the art or rebelliousness that drew you in?** At that time, we didn't think of it as an art or how great it can look. I wanted a tattoo because it was cool. I didn't care what the fuck it was. I didn't walk into a tattoo shop seeking a reproduction of a Rembrandt on my arm. When I was young, we got tattooed to be tattooed, to be different, so when we walked down the street, others would cross over to the other side. That's why I got tattooed then. But shortly after, I started realizing that people connect way more to the tattoo than just as a symbol of being rebellious. It's a message of who you are and what you've been through in your life. That's what really intrigued me about tattooing, and so I wanted to learn more about it. I also realized that I'm more connected to the people who get tattooed rather than the tattoo itself.

**Around what point in your career did you start thinking about tattooing as an art form?** When

I learned how important tattoos are to the people who got them, I realized that I had to educate myself to be a better tattoo artist as well as tattooist.

**How did you educate yourself? Who influenced you?** I was a sponge. I tried to get anything on tattooing that I could at the time. This was the late '80s, early '90s, so there was almost nothing available out there. I had to travel around and meet people. There was a guy named Junkfood Johnny from Holland, and he brought me to my first tattoo show in Helsinki. If he hadn't brought me there, I wouldn't be talking to you today. I brought my work there, which was really colorful, and I won awards in every category.

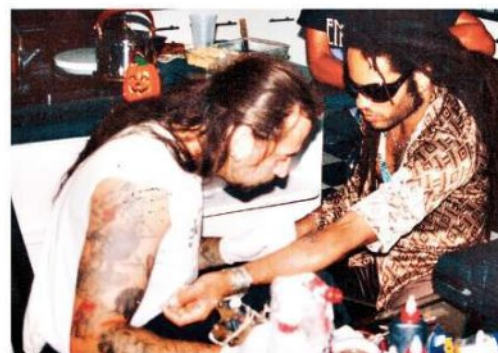
I believe a tattoo artist should be able to work in any style and be equally good in tribal as in portraits as in a color piece—because that's our job. To be versatile and please every single one of your clients really shows how far your artistic abilities go. It doesn't discredit those who specialize in one style, but for me, it's important to be great in every category

because it gives me so much room to learn every single day. And even now, I still learn every day.

There have been so many who have influenced me throughout my history in tattooing, old and young. Sometimes I've learned more from newcomers than I have from those who have been tattooing over 30 years.

**You mentioned your first tattoo convention and how important that was to you. Conventions have always been a way for tattoo artists to learn as well as show off their work. Do you keep this in mind when putting on your own tattoo shows?** Absolutely. I believe that every tattoo convention should be built for tattooists to better themselves and learn. I think artists should go to as many conventions as they can and speak to as many people as they can. Tattooing is a craft—there's no real schooling on it—and you learn a lot by word of mouth, so the more people you can meet, the better you become. My Vegas

“When I was young, we got tattooed to be ... different, so when we walked down the street, others would cross over to the other side. ... But shortly after, I started realizing that people connect way more to the tattoo than just as a symbol of being rebellious.”



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**Tattoo seminars are great, but your Vegas show also had a lot of celebrities, fashion, and other elements that make it more open to the mainstream. Is that important for a good convention?** I always look at conventions from the tattoo artist's perspective. I traveled the circuit for about 15 years, so I try to have things in my shows I would've liked to see. First, I think there should always be a big party for tattoo artists, as a welcome to let them know that I appreciate that they've come to the show. In other conventions, artists would get a few sausages and a Coke if they're lucky, but I have a full-blown thing ready for them.

The second element is getting the artwork out to the masses so they can understand what we are doing. Twenty years ago, people were always saying, "Tattooing has to be more accepted!" And then when it really started to roll and come to the masses, all these artists wanted to slow it down.

**How do you address the argument that tattooing is becoming overcommercialized and**

**has lost some of its mystique?** I don't think tattooing has lost its mystique at all. Every person who gets a tattoo has to make a decision to mark himself for the rest of his life. It has gained a lot of popularity and given us more people to explore new avenues in tattooing with. And look how the art has risen. If it didn't gain popularity, we wouldn't have a Mike DeVries, Nikko, Mike De Masi, or Jose Lopez—people who blow our minds every day with their work. I see artists just working two years and I look at their work and want to bang my head against the wall, it's so good. This is a huge payoff.

**In 2007, you were quoted in an *Inc.* magazine profile as saying that you wanted to create the "Starbucks of the tattoo world." That caused a lot of controversy. People heard the word Starbucks and freaked out a bit. What's your response to that?** People didn't understand that reference. I like the concept of Starbucks because someone took something so simple and made it so chic. I've been drinking coffee since I was 10 years old, and I never thought it was chic to do so. But I don't want a chain like Starbucks. I own five studios. There are people who own 10 or 15, some in the same city, and those are the people who claim

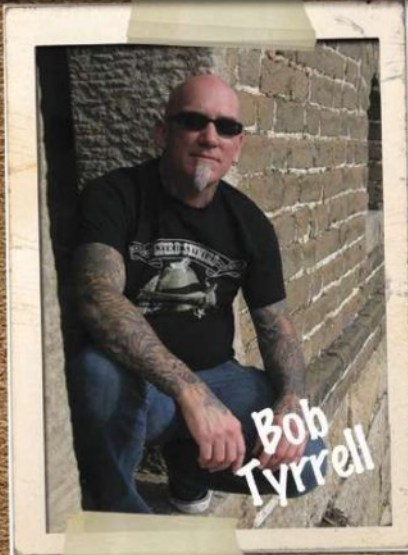
that I want to be the Starbucks of tattooing!

The message I wanted to get across is that my interest is to elevate tattooing to a new level, to a new standard. I've seen too many people throughout my career who, when asked what they do for a living, kept their head down and said [mumbling], "I'm a tattooist." Keep your head up, man! We deserve to be successful and recognized.

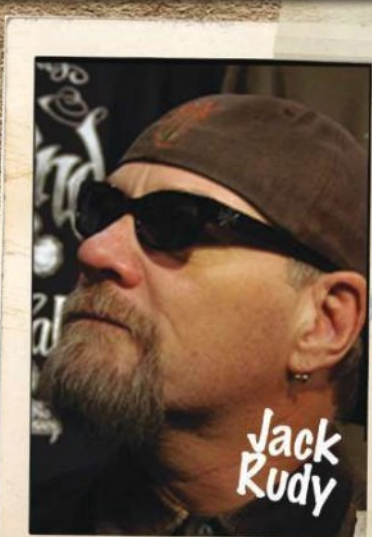
**You've found success in many different businesses: You have five tattoo studios, Intenze tattoo inks and supply store, the conventions, and a film and TV production company. Did I miss anything in this list?** Nope. That's good. [Laughs.]

I've worked hard these past 30 years, every day, seven days a week, 20 hours a day, sometimes 24. I'm the first person at work, and the last one to leave. I tattoo every day. That's my life. I couldn't do it any different. I do it to give the industry a better life and a better future. I have no other interest. If it was just for financial reasons, I could be retired right now, living in Samoa for the rest of my life. It's not something I just do; it's something I live every day. I'll probably be tattooing until I fall out of the chair. It's very precious to me. —Marisa Kakoulas

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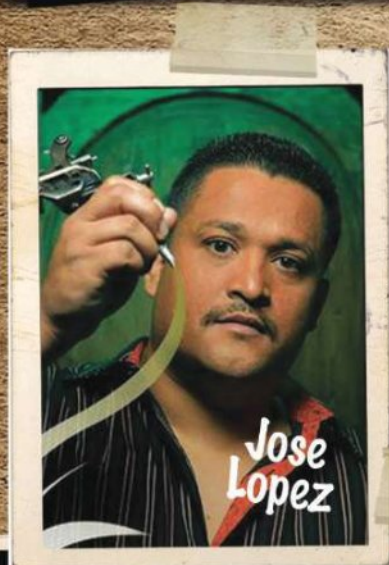
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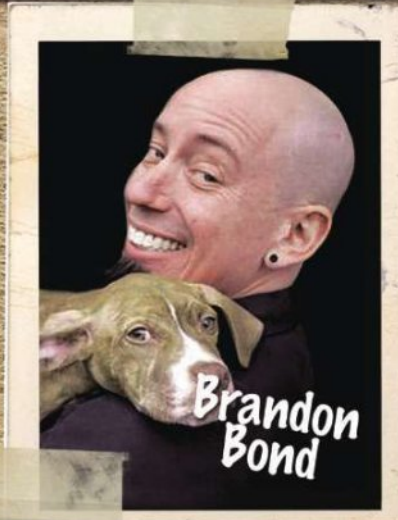
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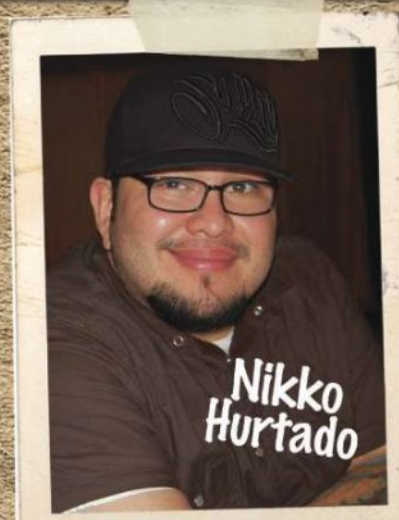
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Standing, from left: Ethan Morgan; Sweety; Jen Terban; Alex Leon Sherker; Mark Harada; Joshua Lord; Bang Bang; Patrick Conlon. Sitting, from left: Jess Mascitti; Yadira Mendez-Firvida; Needles.

## EAST SIDE INK

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Hollywood A-listers often head to Avenue B in New York City to get tattooed at East Side Ink. Opened in 2007 by tattoo artist Joshua Lord and partners Yadira Mendez-Firvida and Jen Terban, the shop has hosted numerous celebrities, including Daniel Day-Lewis, who is a repeat customer (an olive grove has recently been added to his growing collection of body art).

What draws them in? It could be that the atmosphere of the shop belies the standard tattoo fare around the city. "When we were designing East Side, we wanted it to be different from the typical closed-off room in the back, red-painted-walls vibe," says Lord. The result is an open, airy space that more closely resembles a high-end hair salon than a tattoo parlor. "People can see inside—and we can see out!" laughs Lord. Five marble-topped stations house the rotating full-time staff of nine

artists, including Needles ("Not much of a talker, but the best cover-up artist in the business") and Patrick Conlon, whom Lord credits as "the guy who basically taught me how to do this."

If you pull together nine artists, you're bound to have an eclectic and wide-ranging skill set, and that has made East Side Ink a destination for everyone from those who are looking for bold and colorful traditional-style tattoos to clients who want more detailed line drawings like Lord's. (If Leonardo da Vinci and Charles Darwin had a love child who decided to embark on a career as a tattoo artist, that would be Lord, whose work often features incredibly detailed anatomical and naturalistic themes.) But most of all, East Side Ink is known for its custom tattoos. "We want to collaborate and work with the customers," says Lord.

The customer experience is always a positive



Clockwise from top left: Tattoo by Alex Leon Sherker; tattoo by Needles; interior of East Side Ink; tattoo by Kelly Krantz; tattoo by Joshua Lord; tattoo by Bang Bang; tattoo by Sweety; tattoo by Ethan Morgan.



one, thanks to Mendez-Firvida, who seems to be the backbone of East Side, managing it with a confidence and professionalism usually found in Michelin-rated restaurants. Her open smile is the first thing you see before taking in the rest of the 1,000-square-foot open space. Despite the famous clientele, you won't find tattered Polaroids hanging up touting celeb visits. And only if you ask one of the humble crew will they admit that it's not just the thespian set who drop by; musicians as diverse as members of Guns N' Roses and Rihanna also stop in (Rihanna actually tattooed Lord's leg with her trademark umbrella on her last visit).

It's surprising he found time to sit for her, considering how busy he's been over the last year. With the help of the other artists at East Side Ink, Lord

designed and applied an ornate temporary tattoo on the 12-year-old actor who stars in M. Night Shyamalan's summer fantasy-adventure film *The Last Airbender*. He also opened a tattoo-hair parlor in Brooklyn with Mendez-Firvida called Graceland. Despite his new ambitions, tattooing at East Side remains his daily mainstay, and his hands are often busy creating artwork like a back piece of Kali, the goddess of destruction, or a depiction of a Pulitzer Prize-winning photograph of a child crouched beside a waiting vulture during the Sudan famine ("I lost sleep over that one," says Lord).

He does all this alongside some of the best artists in the business. Conlon is well known for his illustrations and tattoos, but he also has ties to the movie business, having designed a giant chest piece of Jesus Christ for Keanu Reeves's charac-

ter in *The Private Lives of Pippa Lee*. There's also Rihanna's go-to artist, Bang Bang; Ethan Morgan, whose specialty is dark, flowing black-and-gray work; and talented artists Sweety, Mark Harada, and Alex Leon Sherker.

When the crew wraps, they can often be found nearby at VBar, which was once the ratty St. Marks Bar, the first place Lord stopped into when he landed in New York City 13 years ago with just \$600 in his pocket—and the spot where The Rolling Stones filmed their "Waiting on a Friend" video in the early 1980s. Now it's a vaguely Italian café-bar-restaurant where a framed album cover of *Tattoo You* hangs on a spare, exposed brick wall near the bar. And when the artists from East Side Ink walk in, everyone knows their names because, well, Lord's an owner of it now. —Rachel Ayd





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### NEW CLIENTELE

A bunch of baseball players invited me down to spring training in Florida just to hang out. It was a blast! It's weird, none of them knew where to get good tattoos. They were just going to a shop they saw on TV, and were actually paying more than what I charge. So I have been reworking a lot of their stuff, and doing a lot of cover-ups. You don't see a lot of heavily tattooed baseball players, but I believe it will be impossible by this time next year to find a game on TV where there isn't at least one player who's our client.

### WORDS OF WISDOM

My mother told me "the only place success comes before work is in the dictionary." That is one of my favorite pieces of advice and I have always lived by that. I have worked extremely hard for almost 20 years, sacrificing everything for tattooing. Between the shops in Atlanta, movies, publishing, online retail, and animal rescue, our family of staff has grown to 72 amazing and creative people.

### WHAT'S NEXT

To be honest, I'm looking forward to taking some time off this summer. My wife and I just bought a new ranch, and we built the most amazing tattoo theme park for our family of artists and our dogs. In order to enter the ranch you have to climb inside a two-story Japanese dragon, and then you slide down into its belly and it poops you out into the pool. It was based on a traditional Japanese illustration specific to tattoo art—and it's awesome.



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**I've been working in the industry** for five years, but I leave the tattooing and piercing to the pros. I do get to order the jewelry, though!

**One of our two shops** is on campus at the University of Northern Iowa, where the mascot is a panther. We've had more than a few team mascots—you know, who wear the costume at the games—come in to get a panther on their butt.

**There are a lot of scratchers** around here so we see some really gnarly tattoos. People get them done illegally, then come in with these infected, swollen tattoos and expect us to fix them. We can do a cover-up two or three times bigger, but some of them are so dark I just suggest the laser.



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## BRIGHTON TATTOO CONVENTION

The Brighton Racecourse hosted the third annual Brighton Convention January 30–31. Artists from around the world were on hand to tattoo attendees and paint skulls that were later auctioned off by The Sugar Project in order to raise money for Working Hospice. Good times and a good cause—we approve.

For more photos, go to [inkedmag.com](http://inkedmag.com).



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**Milwaukee's  
Beer City Tattoo Convention  
June 11th - 13th 2010  
The Harley-Davidson Museum**

400 West Canal Street, Milwaukee, WI 53201  
Hotel accommodation at Ramada Inn City Centre  
633 West Michigan Street, Milwaukee, WI 53203  
Hotel reservation (414) 272-8410  
Mention group code tattoo for the  
discounted room rate of \$119 a night  
\$20 per day \$40 for the weekend  
Show info : 1 (800) 541-8239



**Baltimore  
Tattoo Arts Convention  
September 10th - 12th 2010  
Sheraton Baltimore City Center Hotel**

101 West Fayette Street, Baltimore, MD 21201  
Hotel reservation (410) 752-1100  
Mention the Tattoo Convention for the  
discounted room rate of \$89 a night  
\$20 per day \$40 for the weekend  
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**Minneapolis  
Tattoo Arts Convention  
October 8th - 10th 2010  
Hyatt Regency Minneapolis**

1300 Nicollet Mall, Minneapolis, MN 55403  
Hotel reservation 1 (800) 233-1234  
Mention the Tattoo Convention for the  
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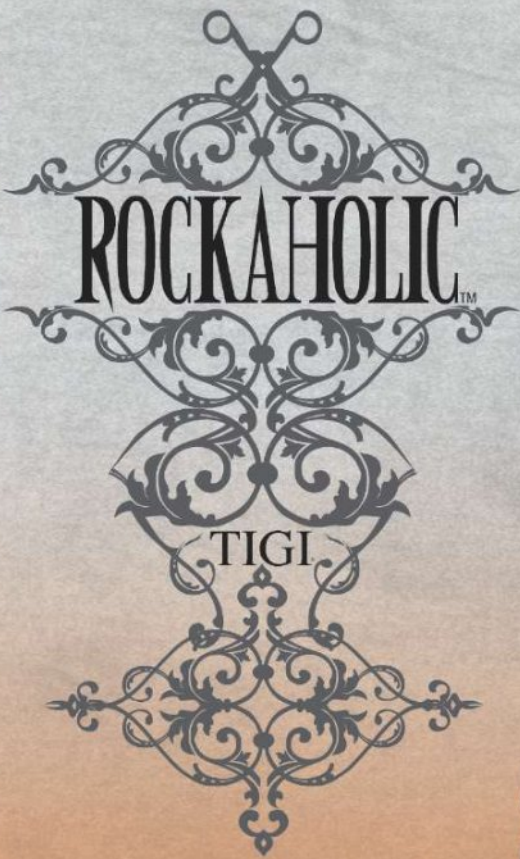
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## KRISTEL ORETO

Crimson Anchor Tattoo, 2628 U.S. Highway 19, Holiday, FL, 727-868-4500, [crimsonanchor.com](http://crimsonanchor.com)

After more than 10 years in the business, Kristel Oreto still looks up to lots of artists—Dee Dee Seruga, Jesse Smith, and Jime Litwalk among them—but has perfected a bubbly, feminine style all her own. Along with her husband, Joe Tattoo, she owns a busy shop in Florida, cares for her two “wild-ass” kids, and takes her art on the road, traveling to conventions all over the country. If she had her way, she’d also be collaborating with MAC cosmetics and fashion retailer Torrid. We wouldn’t be surprised to see it happen soon!



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