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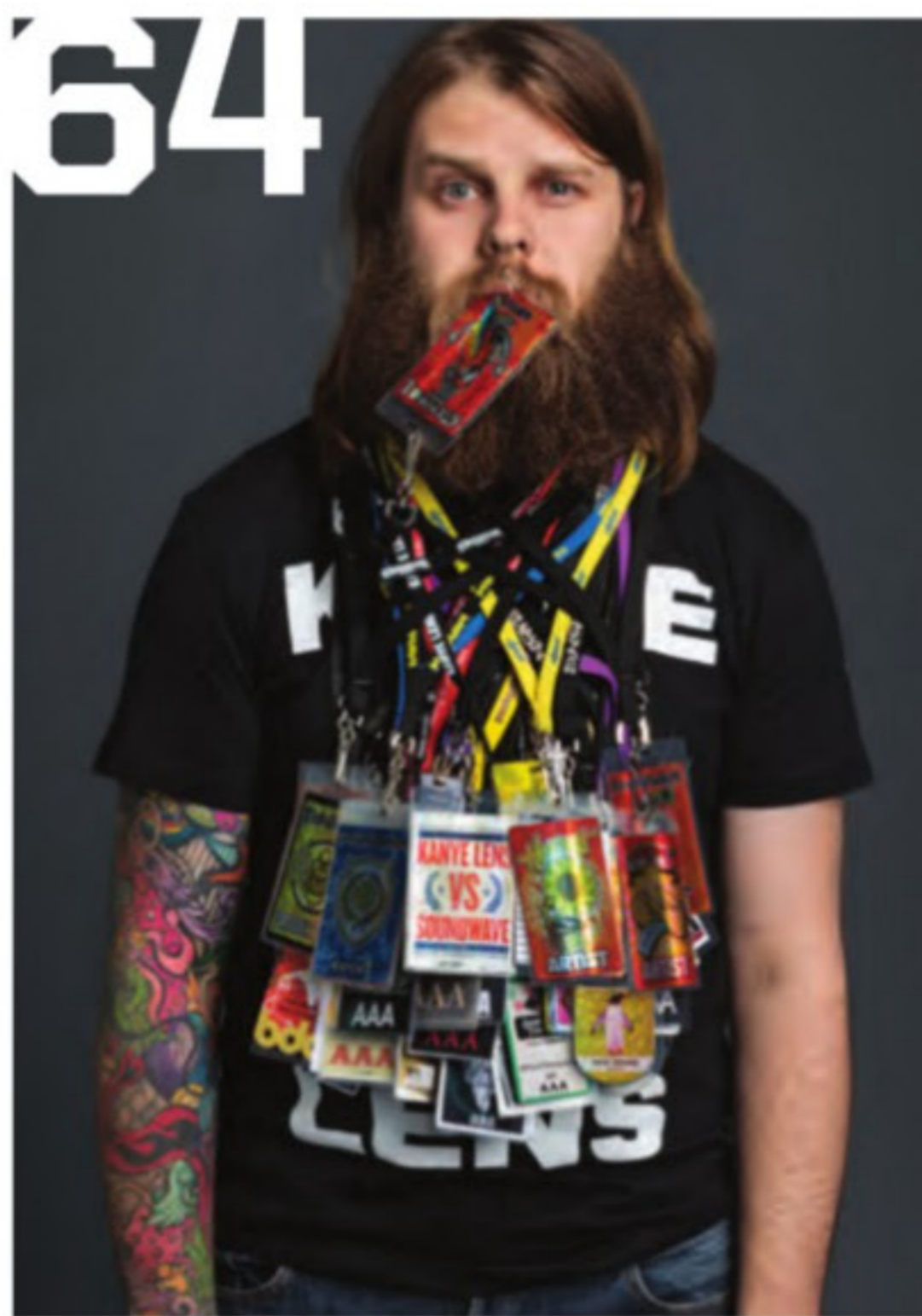


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*SAILOR
JERRY*™

EAGLE

Plying his trade in the rough and tumble world of Hotel Street in Honolulu, Sailor Jerry had a steady stream of roughnecks and sailors on whom to hone his tattoo skills. Patriotism was a common theme for these fighting men, and nothing symbolized this more than an image of a bald eagle along with a proud shield. Amuletic in nature, these designs served to foster strength and power into the hearts and minds of men ready for war.

FIND OUT MORE AT [FACEBOOK.COM/SAILORJERRYAUS](https://www.facebook.com/sailorjerryaus)
AND [SAILORJERRY.COM](https://www.sailorjerry.com)

RESPECT HIS LEGACY. DRINK SAILOR JERRY RESPONSIBLY.



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letter



The first thing that comes to mind from this issue is all the stories that won't necessarily make it to print, but probably should have. So maybe I'll share them here!

Like reader Pete's mix up with Joel, First Blood, over the meaning of "Have you got the bear yet?", or my ending up in hospital

on the day of Soundwave Sydney and having to organise photographers and journalists from the hospital (don't worry, I'm fine!). How about the unofficial afterparty for the Sydney Tattoo & Body Expo ending up with Tommy Lee, after his Mötley Crüe set, as their private DJ. Crazy!

We've heard everything from the 'Just waiting for a mate' guy turning up to the Sailor Jerry stand at the expo and having a bizarre conversation with previous cover beauty Scarlett Saramore, to a certain promotions manager laughing at me when I explained that my interviews with bands always ended with the bands stripping off in public to flash me (tattoos, swear)... and then sending her photos from the Big Day Out as proof!

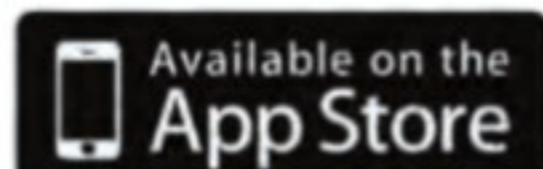
There are always a lot of little stories that make up the creation of Inked and it makes it all the more fun! This issue was a particularly crazy. In fact, it may be a miracle that we all made it through alive after the 48.5 degree heat of Big Day Out, the craziness of Soundwave with so many bands, and tattoo festivals nearly every weekend.

But the truth is, we wouldn't have it any other way!

Enjoy the issue

Ness

Inked, Inked Girls and Inked Artists are all available on iPad! Search for Inked Australia at the App Store.





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MELBOURNE CONVENTION
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SYDNEY, NSW**

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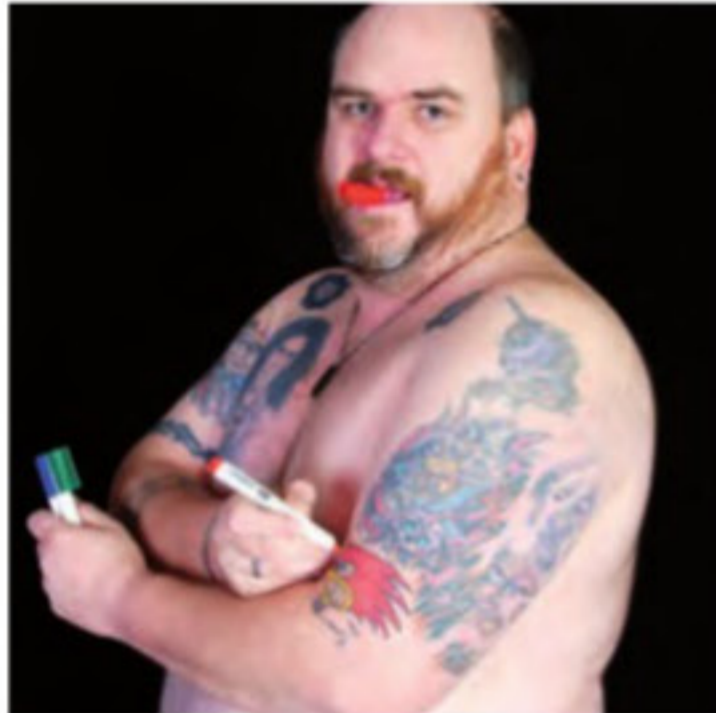
FOR LATEST UPDATES, FOLLOW US ON FACEBOOK @ FACEBOOK.COM/AUSTATTOOEXPOS

contributors



Tristan Stefan Edouard is an open minded, adventurous photographer. Searching for a different approach to photography, he sets himself aside from a market saturated with cliché and pretention with an unrestricted eye. His unique style is invoked by unstable landscapes and a drive to capture the true nature of his subject. Inspired by a diverse array of music, film and street artists such, he endeavours to make his own mark.

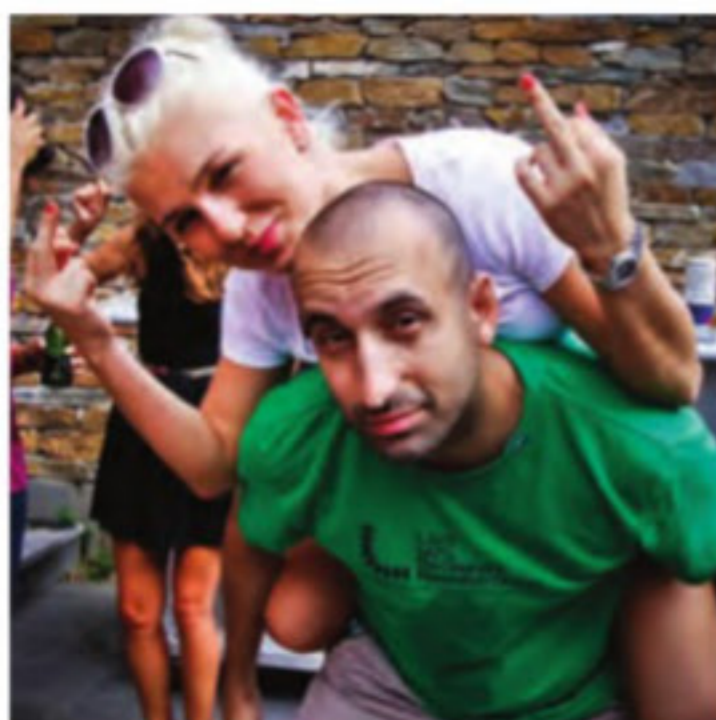
www.ilvibes.com.au



Darrin Acreman returned to the road this month — we hear he's alive — but we haven't seen him much. Celebrating his 21st year of getting inked, Darrin knows tattoos and everyone surrounding the industry. If you see him get your photo taken by him (also maybe confirm with us he's ok) as it will end up somewhere between these pages.



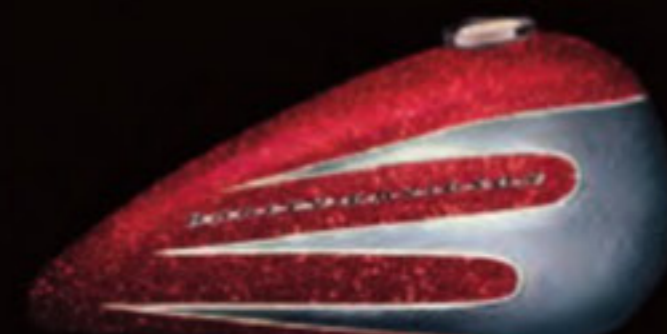
Commercial photographer **Gary Compton** is fascinated by ancient tribal history and is planning trips to New Zealand and Japan to explore and document traditional tattoo practices. This issue we sent him to Illustrated Man to photograph Tony Cohen and Angry Anderson. www.garycompton.com



Kai Godeck crossed paths with Inked way back at our launch party for our LA Story issue. He was sent to photograph the event and someone spent the party trying to corrupt the hard working man. Often known professionally under the company name, Snapped by Kai, he is a photographer, coder, all round champion and good guy (so he tells us — Ed).

THE NEW HARD CANDY CUSTOM RANGE. IT'S OUT THERE.

And on the 7th day, we'd created a whole new universe; that's how long it takes our custom specialists to handcraft a single custom tank with Big Red Metal Flake. Just one of 12 big flake Color Shop® paint options available with the new Hard Candy Custom range of Harley-Davidson® Genuine Motor Accessories. Add matching diamond-stitch seats, 'Nostalgic' white hand grips and chrome engine trim (to name a few) and you'll take your Harley® to a totally new place.



H-D.COM.AU

mail



Hi Inked,
Just wondering when then latest edition will be available to download to iPad?
Amanda Lancaster

Hey Amanda,
The iPad edition always comes out a week after we go on sale in Australia. So if we go on sale 1 May, then you can download it on May 8. Inked Artists and Inked Girls are also available online on iTunes to download. Spread the news! It's the easiest way to enjoy Inked on your couch. You don't even have to leave the house or get dressed to pick it up!
Ness

Hey Inked,
Is the Expo coming to Melbourne? If so when and where?
Donna Gordon

Yes! You'll be happy to hear that the Melbourne Tattoo & Body Expo will November 29th to December 1st 2013 at The Melbourne Convention and Exhibition Centre. You can check all the details at tattooexpo.com.au. Perth locals will also be happy to hear that the Perth Tattoo & Body Expo will be held 6-8 September at the Perth Convention and Exhibition Centre.
Hope to see you there.
Ness

FROM twitter

@andrewyesterday
Shit, I need to buy @Inked_Australia 18. I am a bad person for not already doing this.

@tanya_buxton
Thanks so much to @Inked_Australia for my feature this month!!!! :)
#tattoo #Ink #tattoos

@mamasmonster234
going to be shooting with Isaac Madera soon! Hopefully that will get me in a mag! @Inked_Australia

@thebrockmurley
Today's purchases include a new phone cover and the latest copy of @Inked_Australia magazine.

@AnthonyODaniel
@theprojecttv Haha dodgy studio dodgy tattoo. Next time research ur tattoo & a good start would be @Inked_Australia mag & Facebook.@

@tanya_buxton
Thanks so much for my feature!

To celebrate reaching 100,000 people on Facebook we organised a little thank you gift for one lucky member.

We gave away 100,000 cents towards their next tattoo. The winner, Ellen Mitchell, will be getting tattooed by Sam Sirriani at Living Canvas during May. So we'll bring you the finished tattoo as soon as possible! Thank you to all that entered.



WRITE TO US! Got something to say? Send all letters of praise, notes of complaint, story suggestions, invitations and very loud music to inkedaustralia@gmail.com
Letters may be edited for clarity, length, and content.

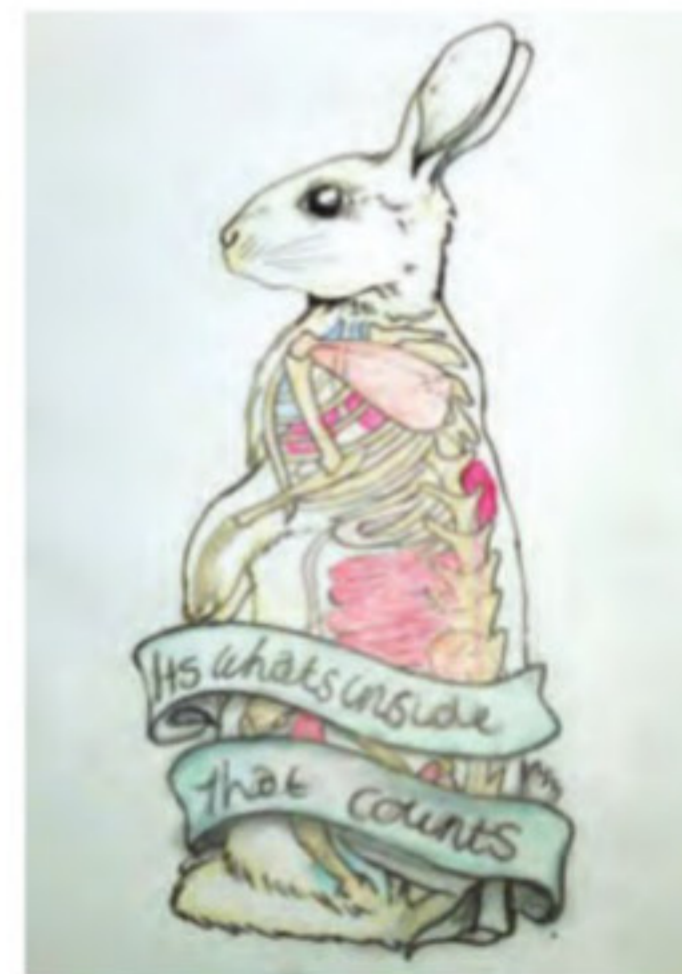
FROM facebook

Ropo Theruiner
it would be interesting to see the psychology behind what makes inked women attractive to different men.

Sarah Nejaim
Must say I love the supportive comments from so many people to others about their tattoo ideas. You never know with a competition how people will act... massive congrats to the tattooed community you guys are awesome.

Charli Gillum
Best tattoo artist in Brisbane for sailor jerry style?

Bella SweetPea Feldgen
The suspense!



100,000 CENTS WINNER!
CONGRATULATIONS TO ELLEN MITCHELL



My First Ink

Name: Louella Deville

Occupation: Entertainer

Location: Melbourne

The tops of my feet were my first tattoos, I got them when I turned 18. They reflect femininity and masculinity and are there to keep me balanced between the two.

When I want to be invisible it is impossible. I love my tattoos, but I don't love it when people stare and try touching them. It is so easy to be categorised by having tattoos, and some people's reactions towards them and myself are not always nice, but that just comes with them I guess. There is such a huge tattoo culture now days that peoples opinions are becoming much more relaxed towards them. Some days I notice people's reactions more than others. Ultimately I love my tattoos, and they apart of who I am.

Next is finishing my right arm, and just a few random bits and pieces here and there. I would love to start on my back soon, and get a big piece.

PHOTO BY RENEE L NOLAN

BACK TO THE FUTURE

Let the turn of the (20th) century inspire your style.

PHOTOS BY MICHAEL KRAUS

ILLUSTRATIONS BY DANIELLE OTRAKJI



STEP LEVELY

Clockwise from top: Billy Reid boot, available at Billy Reid, wolverine.com; Peter Nappi Murdaugh boot, peternappi.com; Converse Chuck Bosey X-Hi, converse.com; Red Wing Heritage moc-toe boot, Center: Richard Chai for Palladium Tactical boot, palladiumboots.com



GET STINGY Clockwise from top: Goorin Bros. navy Salvatore hat, goorin.com; Stetson blue Tartan hat, stetson.com; Vans light gray Stogie fedora, vans.com, Hat Attack charcoal gray Boyfriend hat, hatattack.com; Ben Sherman checked hat, amazon.com

WATCH OUT



SILVER LININGS PLAYBOOK

Director: David O. Russell

Cast: Bradley Cooper, Jennifer Lawrence and Robert De Niro
Mental health issues don't generally make for a comfortable film, but when you add two of America's sweethearts in the leads with a delicate portrayal of the ups and downs, people subconsciously learn a lot more about a serious situation. After a stint in a mental institute, former teacher Pat (Bradley Cooper) returns to his parent's home looking to get his life back in order and reunite with his ex-wife, but along comes Tiffany (Jennifer Lawrence) and his life takes a turn in a different direction. Can healthy living help you find a 'silver lining' when all else seems to fail?



THE PERKS OF BEING A WALLFLOWER

Director: Stephen Chbosky

Cast: Logan Lerman, Emma Watson and Ezra Miller
Awkward, confused and lost in a world of extroverts, Charlie struggles through the usual teenage blunders and boo-boo such as discovering love. However, his own introvert nature is as much a cover for his insecurities as the loss he's suffered as a result of a friend's suicide, and his own mental illness. A chance encounter with seniors, Sam and Patrick, opens his eyes to the world. Suddenly there are a range of opportunities that he can choose to take on. Everything seems to happen so quickly as he gobbles up opportunities, just as things come tumbling down.



THE HOBBIT: AN UNEXPECTED JOURNEY

Director: Peter Jackson

Cast: Martin Freeman, Ian McKellen and Richard Armitage
Is it really time for us to delve back in to Middle Earth? *The Hobbit* is a childhood favourite for kids who liked to read in order to scare themselves into a sleepless night for fear that all the crazy characters might be released when they close their eyes. Jackson manages to bring all these characters to life with brilliant special effects and creations team, but sadly the length may have put many of us to sleep before the conclusion was even reached. Nightmare free even! The actors are amazing but seem dwarfed amongst the story. Still, we'll all head back for a bit of a yarn!



WRECK-IT RALPH

Director: Rich Moore

Voice Cast: John C Reilly, Jack McBrayer and Jane Lynch
Yes, I guess technically it's a kids' film, but so was *Toy Story* and how many of you out there have the characters tattooed on your body? A lot! In the world of video arcades there is nothing worse than being unplugged. But Ralph, the overgrown villain of popular game *Fix It Felix*, is sick of his role that involves destroying everything. He wants the rewards of other characters with their praise, cakes and medals. As so starts his quest to change his role. Witty and fun, you won't need to drag along a kid as an excuse to watch *Wreck-it Ralph*!



COMING SOON!

Hitting cinemas near you in May:



IRON MAN 3

When Tony Stark's world is torn apart by a formidable terrorist called the Mandarin, Stark starts an odyssey of rebuilding and retribution.

Expect: Witty one-liners and explosions

Love: Guy Pearce as Aldrich Killian

THE HANGOVER: PART III

This time, there's no wedding. No bachelor party. What could go wrong, right? But when the Wolfpack hits the road, all bets are off.

Expect: Inappropriate humour, Vegas and THE END!

Love: The Voice!



KILLER INSTINCT

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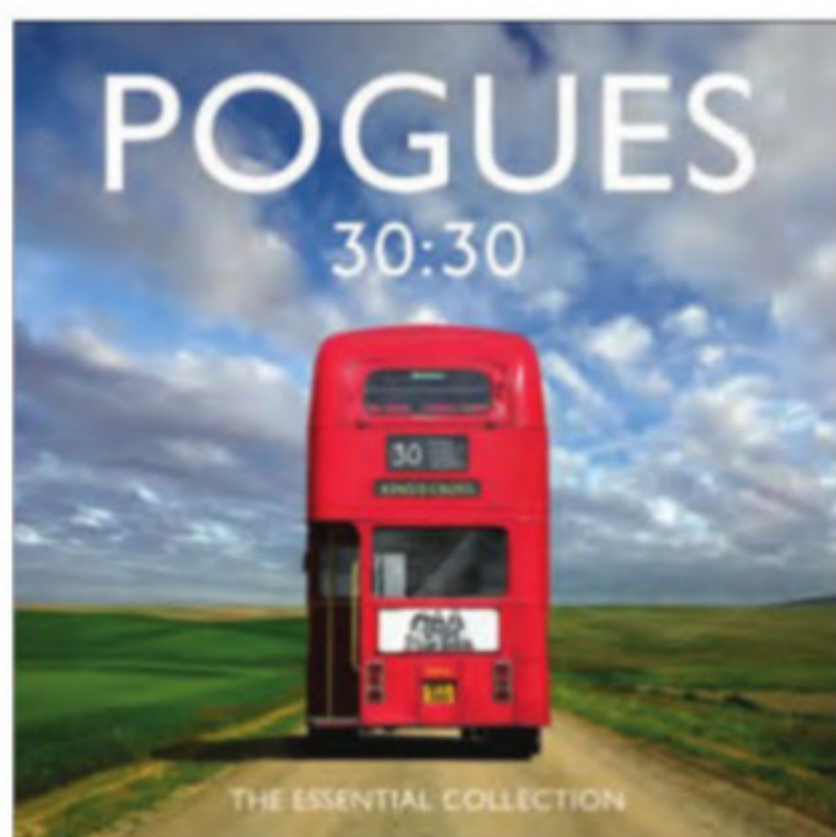
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SOUND ADVICE



THE POGUES

30:30 - The Essential Collection

The folk punk music of The Pogues is celebrated in this two disc retrospective evoking the will and spirit of the '80s. The politically tinged music has been instantly recognisable for 30 years with its Irish instruments like the tin whistle and accordion, with their biggest hits spanning 1984 to 1996. Among the 30 tracks are the favourites such as 'Fairytale of New York,' 'Irish Rover,' as well as the classic 'Whiskey in the Jar' and fan favourite 'Fiesta.'



IGGY AND THE STOOGES

Ready 2 Die

When a band takes 29 years to reform you are more than happy to wait years for an album to come out, because there is no need to rush it. *Ready To Die* flies on the back of the bands latest Australian tour. Almost like unlocking a time capsule to the '70s, the first single 'Burn' is all about guitars until Iggy's rasping voice starts the party. As Iggy said, "It's just a pig-headed fucking thing I have, that a real fucking group, when they're an older group, they also make fucking records." ...riiiiiiiiiight!



BRING ME THE HORIZON

Sempiternal

There has been so much demand for this album that Bring Me The Horizon brought the release of *Sempiternal* forward by a month. After ending 2012 on a high, they took on Soundwave across Australia before heading out to conquer the world. With tracks as gut wrenching as 'Can't Feel My Heart' and the second single, 'Sleepwalking', Oliver Sykes and the boys will have even greater success with this album, which shows greater range, growth and emotional depth.

TATTOO NATION



For years people saw tattoos as a sign of rebellion. A middle finger salute to the rest of the world. Outlaw bikers got tattoos. Sailors on leave in Singapore got tattoos. Lifers in the joint got tattoos. But now, in the United States, one out of every three adults under 40 has a tattoo. So what happened? How did tattoo go from something that was put on you to an expression that comes from within you? *Tattoo Nation* tells the story of a few people who helped transform the world of tattoo, and the way we think about tattoos, forever.

Screening across the country from May 8, catch *Tattoo Nation* at the following cinemas:

ADELAIDE GREATER UNION Event Cinemas - Marion

PERTH GREATER UNION Event Cinemas - Innaloo

GOLD COAST BIRCH CARROLL COYLE

BRISBANE GREATER UNION - Chermside & Garden City

SYDNEY GREATER UNION - Liverpool & George Street

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MADE IN
MELBOURNE

GAME ON



BIOSHOCK INFINITE

PLATFORMS: PlayStation 3, Xbox 360, PC

How do you follow up one of the most critically acclaimed games in the history of interactive entertainment? Irrational Games went big, moving the setting into the sky, dropping some science on quantum mechanics, and honing the impeccable first-person shooter mechanics of the original. In *Infinite*, players assume the role of a private investigator sent to recover a woman from a floating city in the clouds. Upon rescuing this damsel in distress, you realise she's not as harmless as she looks. Her ability to rip the fabric of time is critical to surviving the onslaught of the fundamentalists who held her captive, and the upstart political dissidents who believe she is the key to overthrowing the religious zealots running their utopia in the sky. – *Matt Bertz*



INJUSTICE: GODS AMONG US

PLATFORMS: PlayStation 3, Xbox 360, Wii U

Thanks to *Injustice*, comic book fans around the world can finally settle the debate over whether Superman or Batman would win in a straight-up brawl. After Metropolis is destroyed and Superman loses both Lois Lane and his unborn superchild (kryptonite condom?), he forms a new world order. Not every superhero supports this unilateral move, so infighting breaks out amongst DC Comics' finest, including Flash, Green Lantern, and Wonder Woman – and DC villains, like Lex Luthor and Joker, roll up their sleeves to join the fray. With *Mortal Kombat* vets NetherRealm designing the combat, you can expect the appropriate amount of spectacle as these larger-than-life figures shower each other with destruction.



DEAD ISLAND: RIPTIDE

PLATFORMS: PlayStation 3, Xbox 360, Wii U

Like a zombie bursting through the back door, *Dead Island* came out of nowhere in 2011, winning over gamers with its open-world approach to the undead apocalypse. Though the protagonists escaped the island resort at the end of last game, *Riptide* drops you right back into survival mode when the heroes wash up on the beach of another jungle island. The zombies are vacationing there as well, and when the hordes get too big, you may need to hunker down in a tactical formation during the new hub defense sequences. The improved hit detection lets you target specific limbs, so slowing down a battalion of zombies is as easy as aiming your shotgun at their legs. When you run out of ammo, grab a melee weapon and pray.

ISKIN

A quick search on iTunes apps of the word tattoo comes up with 535 results. This, of course, includes some great apps – like this magazine, along with *Inked Girls* and *Inked Artists*, but there is a lot of bad too. With everyone wanting to cash in on tattooing becoming a mainstream trend in recent years.

To go through all of them you'd be wasting your time. So we wasted ours for you.

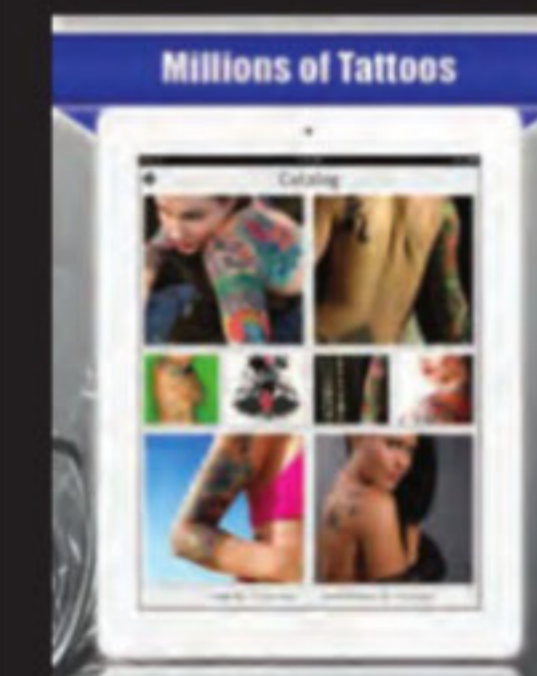
Here are some of the best iTunes tattoo apps.

NEW YORK ADORNED - Tattoo of the Day

Our favourite New York studio has its own app and releases beautiful photos daily. Worth the add. Especially as it's free!

HD Tattoo Designs Catalog

Millions of Amazing tattoo designs at your fingertips! High-resolution photos and images of the most dramatic tattoos. Great for inspiration, and free!



Available on the
App Store



**Inked, Inked Girls
and Inked Artists
are all available
on iPad!**

**Search for Inked Australia
at the App Store.**

Clockwise from right: *The First Face That This Face Saw*; *Lunch Atop the Half-Constructed Death Star*; *Chester Copperpot's Goonie Clubhouse Band*; *Wookiee the Chew-A Most Bold Adventure*.



ENHANCED

James Hance takes your favourite characters and recasts them in clever roles.

The moment you takes art too seriously is the moment you should jam your eye with a spork. Take, for instance, the work of James Hance. From the first glance you will notice his deft hand and artis-

tic eye that creates quality art. But then look again. Something is terribly familiar, yet off a bit. That looks like Christopher Robin and his pals from *Winnie the Pooh* – but, but, holy crap, they're *Star Wars*-ed.

Like Peter Griffin with artistic talent, 37-year-old Hance draws on mostly '80s pop culture, blending that imagery with idyllic works and creating his own sort of 'pop iconography'.

"I'm heavily inspired by Jim Henson's Muppets – pretty much anything from the '80s," the artist says. "That was the 'golden period.'"

In the famous photograph by Charles C Ebbets,

Lunch Atop a Skyscraper, 11 men are sitting on a large metal beam, hundreds of feet in the air, eating and smoking. Hance's version, *Lunch Atop the Half-Constructed Death Star*, features those same 11 men wearing white storm trooper helmets from *Star Wars*.

He sells most of his work on eBay and his website, with prints going for \$12 and original paintings priced between \$250 and \$800. "I think I've built enough of a name for myself that I'll be able to start doing complete originals," he says of his future plans. "I have a few ideas already cooking." – *Kara Pound*



Clockwise from left: *Estrella*; *Flamingo* (cyclops to the right by Abstrak); *Caiubi*; portrait of Tatiana Suarez; *Tiburón Love*.

THE EYES HAVE IT

Tatiana Suarez's lovely ladies enchant.

"When people ask what I paint, I like to tell them, 'critters and 'curvas,'" says Brooklyn-based artist Tatiana Suarez. In Spanish, *curvas* basically translates to a woman with curves, and Suarez's sexual, surreal creatures have plenty of them. The heroines of Suarez's work are women with exaggerated features (pouty lips and enormous doe

eyes) and long necks, usually propped with butterflies and owls – even a kookaburra – and ornamented with fruit, leaves, flowers, sand dollars, bubble-gum balls, and, more recently, tattoos.

A graduate of the University of Miami with a BFA in graphic design, Suarez works in oils, watercolours, and graphite on everything from wood and paper to machetes and skateboard decks. She's been getting into mural work too, with her exotic yet sometimes creepy characters gracing cement walls from Miami to The Bronx.

"I have a bunch of friends in the graffiti scene who had been pushing me to get my art on the walls, and I finally did during Miami Art Basel in 2009," Suarez explains.

"My paintings are heavily influenced by nature

– bringing them outdoors is almost necessary."

At just 29 years old, Suarez has become a regular on the themed group show circuit from Washington, DC to San Francisco to Delaware, displaying her treatment of pop culture icons—including Mia Wallace (Uma Thurman's character in *Pulp Fiction*) and Margot Tenenbaum (Gwyneth Paltrow's character from *The Royal Tenenbaums*) – around the country.

Similar to her painted ladies, Suarez lives for ornamentation. But she leaves the artistry up to someone else – more specifically, Javier Betancourt out of Miami.

"I've always been getting tattooed," she admits. "But at the end of last year, I finally got sleeved." – Kara Pound

GRIME FIGHTERS

Groom on the go with portable cleansers that work for all your bodily needs.

If you've never considered incorporating wipes into your grooming routine, you may want to think about doing so, say, now. These handy towelettes aren't just made for the backsides of babies anymore. "Wipes are used by women all the time as a convenient way to get fresh on the go. Now guys have options that they can use for all those instances when a shower is hard to come by," says Stu Jolley, founder of Wingman Wipes. And many of these options also do way more than just swipe away grime.

Take a look at your product stash. We'll put good money on the fact that whatever is in a jar, tube, or bottle now comes in some type of wipe. So what's the science behind these wet naps on 'roids? The short story: Disposable cloths are pre-soaked with any given set of ingredients (from soap to moisturisers to deodorisers). Then they're either wrapped individually or sealed in an airtight package so that they stay moist and ready for your use. Stick the singles in your pocket or wallet, stash the larger packages in your gym bag or suitcase. At the end of the day, it really comes down to the C word: convenience. "On vacation, at the gym, at work, after a night out – basically any situation you can think of, wipes are useful to have," says Jolley. Start with the packaged portables we like, and swipe to your heart's content. – *Christine Avalon*



PLAYTEX FRESH + SEXY WIPES

As the apropos name suggests, you can use these wipes (\$8) pre- or post-deed on all those important areas. Also nice: They're unisex, so your girl can use them too. Romantic.



CLEARASIL ULTRA ON-THE-GO RAPID ACTION WIPES

De-gunk your pores and remove that greasy sheen from your mug with this pack of towelettes (\$4) containing salicylic acid.



WINGMAN MALE DEODORISING WIPES

The end-all, be-all of the wipe world (\$10, grooming lounge.com) can be used on face or body to keep you feeling freshly showered, thanks to a combo of aloe, peppermint oil, and ginseng.



THE BODY SHOP TEA TREE CLEANSING WIPES

These cleansing wipes (\$12, beautyheaven.com.au) offer a refreshing feeling on the go and contain oils of tea tree and tamanu in each wipe!



STYLIST, BRIANNA MOON; STYLIST ASSISTANT, KELLY THOMAS; MAKEUP, KRISTEN RUGGIERO; HAIR, TAKAYOSHI TSUKISAWA; MODEL, ELIZABETH GREEN; AMERICAN APPAREL VEST; TOP SHOP; SHORTS; BRIANNA MOON DESIGNS HEADBAND.



PROTAT

AFTERCARE



Care for your body art.

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CLINICAL CARE FOR THE TATTOO & PIERCING FRATERNITY



WELCOME TO FLAVOUR COUNTRY

Punch up your cocktail with a flavoured vodka.

Vodka isn't supposed to be distinctive; it's a lot like bottled water in that each brand has a different taste, but the difference is terribly subtle. For that reason, we use it to punch up mixers and hardly ever drink the stuff straight. Do you like grapefruit juice? Make it alcoholic by adding vodka. Do you like soda water with a squirt of lime? Make your night more fun by adding vodka.

So the idea of adding flavoured vodka has always seemed asinine – until recently.

A recent report by *The Journal of Environmental Health* that was the stuff of nightly news sensation gold. It reported that 70 per cent of restaurants had bar fruit contaminated with microorganisms such as *E. coli*, fecal bacteria, and other disease-causing microbes. Hold the lime – indefinitely!

Then, even if we would ingest the bar's fruit, those we frequent rarely have blackcurrant, kiwifruit, or coconut on hand. We realised that we were limiting our palate by dealing with the same 10 mixers that every joint carries. And then we heard that there is a bacon-flavoured vodka. Bacon. Stop the presses!

Finally, we consulted with the Russians, the patriarchs of the spirit. For centuries, they have been infusing their national alcohol with fruits or, popularly, horseradish root (imagine rappers sipping on Grey Goose Horseradish). With the blessing of the Ruskiies we started mixing things up, incorporating a range of flavoured vodkas – from chilli pepper to chocolate and all the strange citrus in between – into our regular drinking repertoire.

– Robert McCormick



ABSOLUT INTRIGUE

Shake 2 parts ABSOLUT Wild Tea, 1 part lemon juice and 3/4 part simple syrup over ice and strain into a martini glass. Garnish with a lemon twist. Drink!



JERRY COLLINS

45 ml 42BELOW Feijoa flavoured vodka
30 ml lemon juice
15 ml elderflower cordial (can be purchased from most health shops)
Soda water
2 Lemon wedges to garnish
Combine 42BELOW Feijoa, juice and elderflower cordial in a mixing glass. Top with ice and shake well. Strain into a glass filled with ice. Top with soda, stir well, and garnish with two lemon wedges



SADAM'S APPLE

30 ml Zubrowka Bison Grass Vodka
15 ml Aperol
15 ml Tuaca
15 ml Apple Juice
10 ml Lemon Juice
5 ml sugar
20 ml Pear Puree
8 peppercorns
Muddle peppercorns with the flat end of a spoon, add all other ingredients, shake with ice and fine strain into martini glass. Garnish with pear fan and cracked pepper.



LIVING PINK

30 ml Burnett's Pink Lemonade Vodka
60 ml Lemon Lime soda
2 dashes Orange bitters
Combine Burnett's Pink Lemonade Vodka with Lemon Lime Soda in a mixing glass with ice. Strain into glass and add bitters. Garnish with lime wedge.



BEE STING MARTINI

15ml Medods Honey Vodka
15 ml Zubrowka Bison Grass Vodka
15 ml Chili Vodka
Honey for rim
Combine all three vodkas in a shaker with ice. Shake and strain into a honey rimmed glass.



A BEAR COSMO

15 ml Bearhug Cranberry Vodka
15 ml Chambord
15ml Cointreau
1 Lime
Pour all alcohol shots and lime juice into a cocktail shaker half-filled with ice cubes. Shake well, strain into a cocktail glass, and serve.



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CHECKOUT



HEAD CASE

To update the 60-year-old fibreglass cap designed by Bell founder Roy Richter, the company added modern tech and a funky design to their Good Times Custom 500 helmet (\$100-\$140, bellhelmets.com).



COOLER HEADS PREVAIL

Before now, novelty ice cubes came in either goofy or bachelorette-party phallic shapes. Enter the Ice Skull cube (\$12, gama-go.com).



SICK OF IT ALL ↻

Who isn't a fan of skulls, they're one of the most common tattoos worldwide. Protect your skin this winter with a Sick Skull hoodie from Dyse One for \$99 or the tee version \$49. Available to buy on killerinstinct.com.au



HELL TOY

Music production company Two Steps from Hell commissioned South African artist Kronk, who has worked with Kid Robot, to make this tattooed Two Steps From Hell Hot Date vinyl toy (\$70, twostepsfromhell.com).



HANGERS

Here's a novel idea: When you retire your pedaler, mount the handlebars like a six-point buck (starting at \$68, bicycletaxidermy.com).



KING OF COOL BELT

The [Steve] McQueen 20 Belt (\$55, troyleedesigns.com) wraps you in the Gulf Porsche orange and blue that screamed past the checkered flag in *Le Mans*.

CHIEF WAHOO

Apparel brand iLthy gave the Cleveland Indians' Chief Wahoo a third eye for their Chief Thousand snapback (\$32, ilthy.com).



GLOW SKULL

This pink Insight Skull Candle (\$48, urbanoutfitters.com) is better than your honour student jack-o'-lantern.



GREASED LIGHTNING

Skulls, lightning bolts, and paisley deck out the Mindbender skateboard by Loser Machine Company (\$50, losermachine.com).



LIGHT 'EM UP

Gotham's Defender Bike Light (\$59, bikegotham.com) is shaped like a six-shooter, has a 100-hour battery life, and – thanks to specially designed screws – is virtually unstealable.

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"I THINK IT'S REALLY IMPORTANT TO FINALLY SHOW REAL GIRLS WITH REAL BODIES HAVING SEX."
— LESLEY ARFIN, WRITER FOR GIRLS







LESLEY ARFIN

Anyone who has watched *Girls* won't be surprised that Lesley Arfin is as funny, self-deprecating, and brutally honest as the show she helps write. Now beginning its second season, *Girls*, led by star and head writer Lena Dunham, follows four 20-something women in Brooklyn as they navigate the awkwardness of early adulthood.

Arfin has her own early career to use as inspiration. She got her start as an "awful" intern at *Vice* magazine, where she brought back a defunct column called "Dear Diary," which, after five years, she turned into a book of the same name in 2007. "Then nothing happened," says Arfin. "I was freelancing for magazines, copywriting, collecting unemployment. I went to India, I worked for a while at a magazine called *Missbehave* that folded. And then I saw [Lena Dunham's film] *Tiny Furniture*."

Arfin and Dunham began a Twitter friendship, and when Arfin got word that Dunham was writing *Girls*, she submitted a hastily written pilot – "a darker, punk rock *Hannah Montana* kind of thing." Hired, she gravitates toward writing for the *Girls* wild-child character, Jessa, and Dunham's character, Hannah.

"Jessa has a do-whatever-you-want-and-deal-with-the-consequences-later kind of attitude," says Arfin. "If I'm not like that, maybe I used to be like that – or I wish I was more like that. It's fun to write someone who will try anything once. And it's easy for me to identify with Hannah. I really relate to her overinflated ego and her anxiety over guys."

Arfin's affinity for Hannah extends to the show's sex scenes, which are talked about both for their awkwardness and their showcasing of Dunham's imperfect naked body. "If it's controversial, it's only because people can't deal with their own realities about their own sex life," says Arfin. "I think it's

really important to finally show real girls with real bodies having sex. I always found that, for me, sex could be really good but really awkward at the same time, and I thought my sexual experiences were wrong based on what I saw in TV and movies. It's refreshing to watch these girls and think, 'Oh my God, this is gross but I also like it!'"

Hannah's sex scenes have also made Dunham's plentiful tattoos a prominent presence on the show, and body adornment is something Arfin shares. Eclectic is a mild way to describe her work, done mostly by Michelle Tarantelli at Saved, in Brooklyn. The story of her ink is best told in her own words: "I have a baby riding a swan and crying. I don't know why she's crying. She just doesn't like riding the swan. And I have a baby in a banana. I have a Germ circle, which is really stupid. The Germs are this band and it's just a blue circle on my arm that looks like a doughnut and makes my arm look fat and I hate it. I have my old cat's name tattooed on me. I have Long Island, New York City. I have hearts on my fingers. I have a blank banner, and I let people write stuff into it at parties. And I have my father's name tattooed on me – which is Duke, but everyone thinks it says 'Dyke,' which doesn't bother me."

It's hard to hear about Arfin's love-hate relationship with her tattoos and not notice the parallel to the life experiences depicted in *Girls*. "It's kind of like the best part of getting a tattoo is hating it," Arfin says. "I got all of these tattoos at different points in my life and it's really unrealistic for me to think I'm going to go through every day of my entire life not regretting at least one of them. They're a part of me, and I've made this decision – and I can regret it, and I can live with that regret." – *Suzanne Weinstock Klein*



From left: Travis Stever, Claudio Sanchez, Zach Cooper, Josh Eppard.

COHEED AND CAMBRIA

With popular interest growing in the book-to-series fantasy genre (*Game of Thrones*, *American Gods*, *Twilight*), music has been no slouch. New York-based rock outfit Coheed and Cambria has been putting out concept music based on comic series for more than a decade, and fans anticipating their next installment have to wait no longer: The second part of *The Afterman* hits this month.

The first part, *The Afterman: Ascension* (released October 2012), was the band's sixth studio album and the prequel to the story line of the comic book series *The Amory Wars*, by Coheed frontman Claudio Sanchez. The series follows the life and times of Sirius Amory, a cosmonaut presumed dead by his wife after the crash of his ship. *Ascension* focuses on the protagonist's rise into space, where he gets caught in a gaseous ether and discovers the Keywork, a valuable energy source.

The new release, *The Afterman: Descension*, picks up where *Ascension* left off. "*Descension* documents Sirius's return planet-side," says Sanchez. "He must not only figure out how to share his discovery with the world, but more importantly, how to pick up the pieces with a wife who has already buried him and moved on." These consecutive albums offer listeners a sonic adventure that

takes them through Amory's ascent to space and his descent back to earth. The symbolic return trip is "his fall – in every way possible," says Sanchez.

As the story has progressed, so has Coheed and Cambria's sound. "We are constantly making progress, challenging ourselves and growing," says Sanchez. "What makes Coheed the band that it is, is the variation in our music." The band has been consistently classified as prog rock with heavy references to Rush, but Sanchez says the band can't be categorised: "Our music is [also] compared to Michael Jackson, or R&B, or pop just as much, if not more, than progressive."

Ascension made its debut propelling *Descension* to making a big splash. "I am continually surprised at the level in which this band and *The Amory Wars* continues to grow," says Sanchez. "We put so much work into the story and the comics, and try to give our fans as much as they give us."

For devotees of the albums and comic book series, the next logical step is a film – and fans can rejoice that it's on its way; Evil Ink Comics announced that Mark Wahlberg will serve as producer. We can't wait to see how the story unfolds. – *Meredith B. Lindemon*

ELLE KING

"I'm not a very girly girl," says Elle King. "I'm sweet, but tough. I speak my mind. I tell people what I want, and I get it."

Born in LA and the daughter of *Saturday Night Live* cast member Rob Schneider, King is in no way your typical privileged Hollywood offspring. Authentic and unfiltered, driven but unassuming, the down-to-earth King was raised in southern Ohio by her mother and stepfather and came of age on her own in New York City, an experience she describes as both "awesome" and "weird" for a preteen girl.

Signed with RCA, King has been putting together her first full-length album, taking her time to create a cohesive product that represents her multiple sounds and personalities. In the meantime, she has gained instant recognition as the sultry voice behind the *Mob Wives* theme song, 'Playing for Keeps', and has toured with such acts as Of Monsters and Men, Train, and the British soul singer Michael Kiwanuka.

It is an odd juxtaposition of sudden success and patient hard work for the angel-faced 23-year-old, who confesses to having been "chubby and weird-looking" growing up.

"Girls were so mean to me," says King. "Girls can be so mean. I hated

school. I didn't like Ohio at all. I had so much more fun when I came to New York. My mom was like, 'Hey, figure things out. Find yourself.' I was a bad kid. I found tattoos and leather jackets."

"I had a grown-up confidence, even as a little kid," King says. "I always wanted to play music, so I got a fake ID and I started playing bars."

It was in these bars that King developed her eclectic sound, a signature combination of country, soul, rock, and blues that results from diverse influences, including AC/DC, Elvis Presley, and Dolly Parton – three musical mentors that King pays tribute to in ink.

Her autobiographical lyrics underscore familiar themes: "extremely unhealthy relationships with family, friends, and boyfriends – but also with myself."

"I think that I'm a confident person, but I'm still a girl and I've got problems," King says. "Sometimes I don't like the way I look. Sometimes I don't like the way I sound. A healthy outlet is to write it in songs."

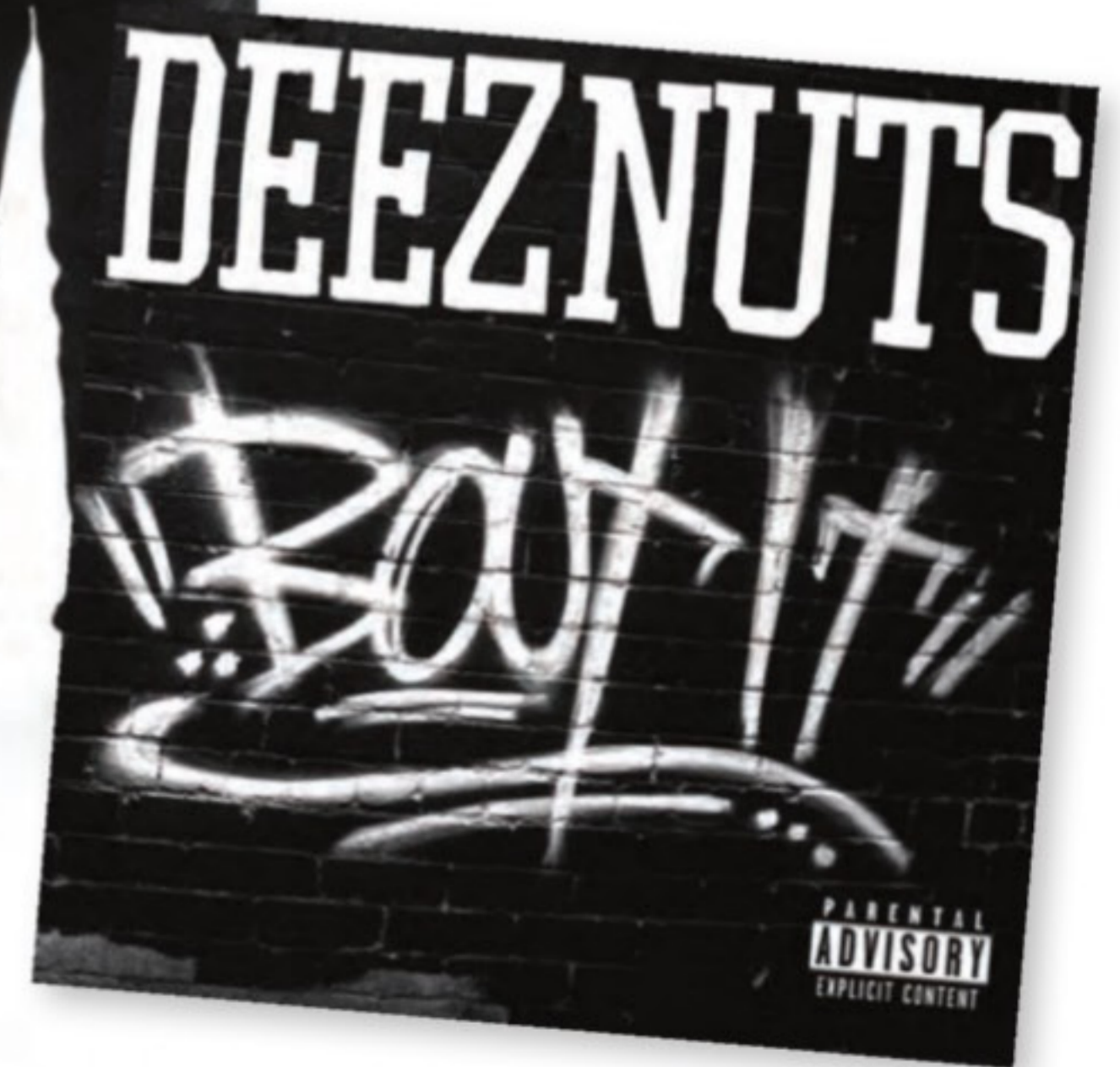
Another healthy outlet, King says, has been turning her body into art. "I always felt really strange-looking. When I started getting tattoos, I enjoyed looking at them in the mirror, and that made me feel good." – *Melissa Petro*



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PLAY

IT

Shirtless bodies, boozing it up, loud yelling conversations and cameras capturing every moment... and that's just on stage! We follow the moments worth capturing during the 2013 Big Day Out and Soundwave music festivals.

PHOTOS: KAI GODECK & TRISTAN STEFAN EDOUARD

LOUD!

BIG DAY OUT

There is only one word to describe this year's Big Day Out in Sydney... HOT! And it wasn't just the weather that peaked way up in the 40s that got the crowd going.

From watching the Lucha VaVOOM Mexican Wrestling as they threw each other around a ring to the heavy anticipation that rattled Homebush as the crowds waited for Anthony Kiedis to take the stage with his Red Hot Chili Peppers cronies, the heat was most definitely on!

Highlights included Karen-O of the Yeah Yeah Yeahs attacking the stage with her bright yellow suit, blowing water into the crowd; Laura Jane of Grace of Against Me! ripping into 'Americans Abroad', 'White People for Peace' and one of my favourites, 'Walking Is Still Honest'. Crazy set of the day goes to Childish Gambino - just wow!

Other peaks were 360, OFF!, Band of Horses, (previous cover girl) Helena's early DJ set and a brilliant set from Every Time I Die.



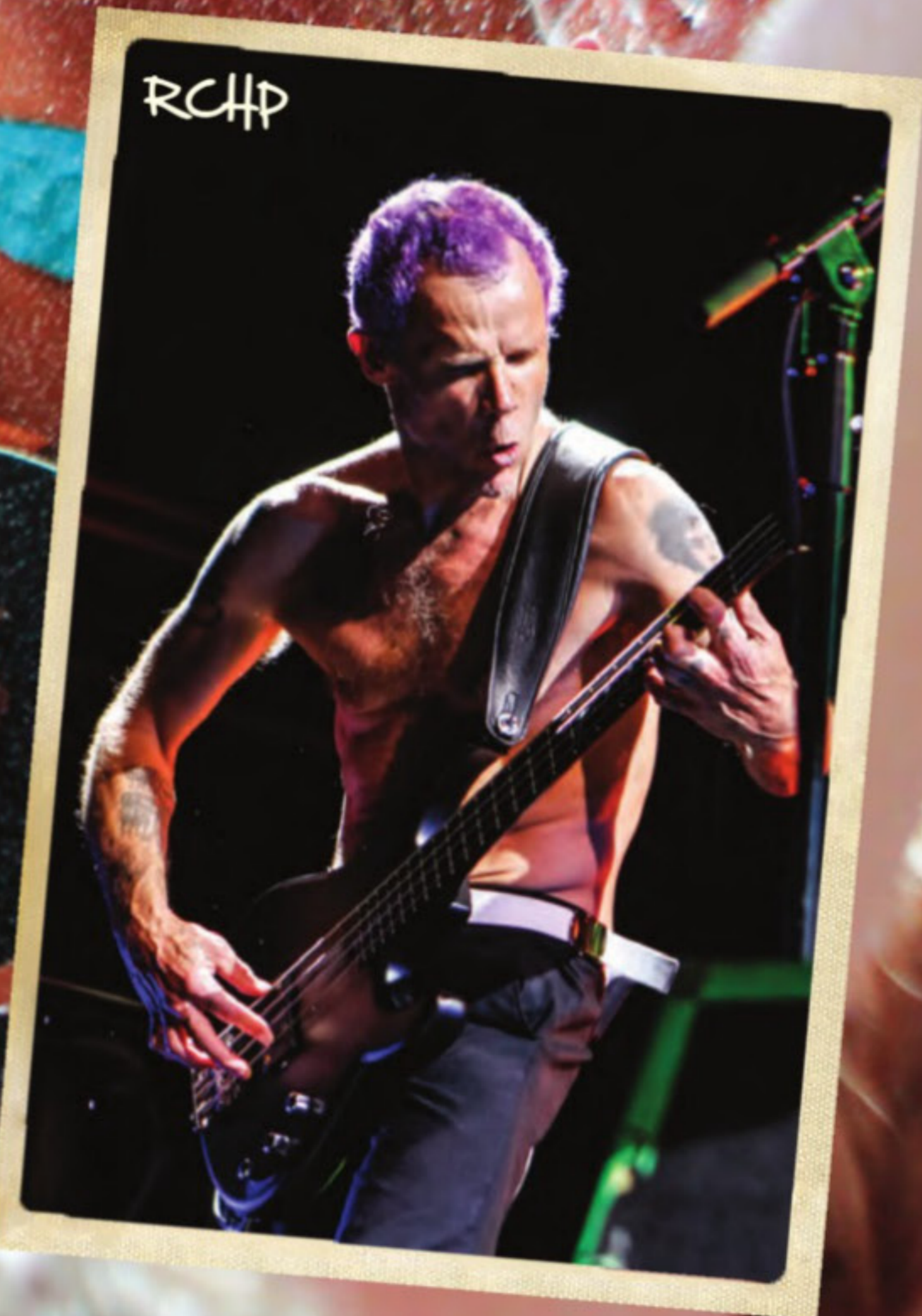
Band of
Horses



Childish Gambino



RCHP





Underwater Bimbos From Outer Space

From left: Ryan Leger, Keith Buckley, Andy Williams & Jordan Buckley.

The sun isn't just high and dry, it's turned its rays up to bake and is doing its best to cook the brains of excited punters as four burley men dressed in uniforms picked for the moderate Buffalo, New York weather, take the stage in what could become a challenge of last man standing finishes the set as a one-man band.

While not dissimilar to the experience of many of the bands at the Big Day Out in Sydney, as the mercury hit a record high of 48.5 degrees, when Every Time I Die took the stage, the sweat poured. Not happy with just standing on the stage and fulfilling their agreement to play the festival, as one of the few heavy bands to play in 2013, they wanted to leave a lasting impression for all the right reasons. "When we signed on to play we didn't know the rest of the bands that were playing", says Jordan Buckley, guitarist "When we saw we were like the only really heavy band on the bill we were happy to stand out, but we wanted to draw them in. Not turn them away." As one of the first bands to draw a healthy and rowdy crowd into the hot sun, they succeeded in setting a tone for the following bands to meet.

Afterwards, stripped back from their denim-on-denim stage uniforms, Jordan Buckley and Andy

intro of 'Partying Is Such Sweet Sorrow'.

However, when it comes to getting the creative juices flowing, Andy says the that "the best art comes from the spur of the moment." Turning to Jordan he says "Like the six toes with *Ink Masters*." Resulting in a giggle from both.

Andy Williams goes on to explain that Oliver Peck, judge on TV show *Ink Masters*, has done most of his tattoo work. "When you give Oliver a tattoo idea he sits down immediately and draws it. He takes what you've said and interprets it as he sees it. It's what I think music is like for us. We don't usually take more than a month to do an album." Andy's tattoos are well documented as a mish mash of his memories and mementos, tattooed by Peck on the road as they toured, and in his studio at Elm Street Tattoo in Dallas, Texas. Along the way he's accumulated everything from his favourite drink, a can of Dr Pepper to the Black Flag bars and a Peewee tattoo. Hell, he somehow even ended up with a snake on his arse with 'Watch out for Snakes' written alongside it – luckily for us we didn't ask to see that one, but it's this "bunch of dumb shit", including a leg tattoo by his non-tattooist friend that makes his tattoos so personal and unique. Jordan sums it up perfectly. "Tattoos are like tweets. No one cares

chances are that with the level of devotion that Every Time I Die receives from their fans that this guy is still wearing it with pride. Hey, not many people out there can say they have an Andy Williams's original tattoo piece.

Despite the heat the band has not fallen out of love with Australia! "We've been here a few times now," Jordan says "but we have new people touring with us this time and it's so good to be able to see their excitement as it's renewed our excitement [of returning to Australia]." While they've done the "cuddle the koala thing" and visited a few less touristy locations, the bands lists of experiences for their next return to Australia line up with their reputation for taking things as far as possible, like the interest in "zip lining into a shark tank". But, for the moment, the Big Day Out, an event they heard about when they first started touring as a band, has opened up new experiences that they're willing to embrace. "Way back when, we knew of this one and only big festival event in Australia and that event was the Big Day Out. We knew we had to play it," excites Jordan. So when they hit the stage as they toured the event they weren't likely to let anyone down. "If I don't come off the stage feeling like I'm going to die I feel bad. They came out to

A call to stand up and get wild and make it out alive as we go one on one with founding members, Jordan Buckley and Andy Williams, of Every Time I Die! WORDS BY VANESSA MORGAN

Williams, two of the founding members, are on the hunt for a few things. Primarily fluids: Jordan is eyeing the beer fridge almost demolished by the dehydrated media crew, and Andy has hold of some water. It's far from the onstage personas and the reputation they've built up over the 15 years of touring as a band that has continued to prod and push at the boundaries of what it is to be a heavy metal band. Every Time I Die's party vibe has been well documented in the past. "People expect a lot from us due to our videos, but we were in our 20s then. We have to pick our time now. I've had to say 'you're 24, I'm 34 now. I just can't,'" says Jordan. "Hell, if I'm up for it I'll go to the sun comes up, but that means not having anything the next day, but I can't back it up like I used to."

That's not to say that the boys have softened up, but perhaps, like their approach to their last album *Ex Lives* they're coming from a more serious perspective. Every Time I Die singer Keith Buckley, and brother of Jordan, has said that this album came from anger and disappointment, something he believes comes through in the songs. Where else would a title like 'Underwater Bimbos From Outer Space' come from? But the aggression is driven home in 'The Low Road Has No Exits' and banjo

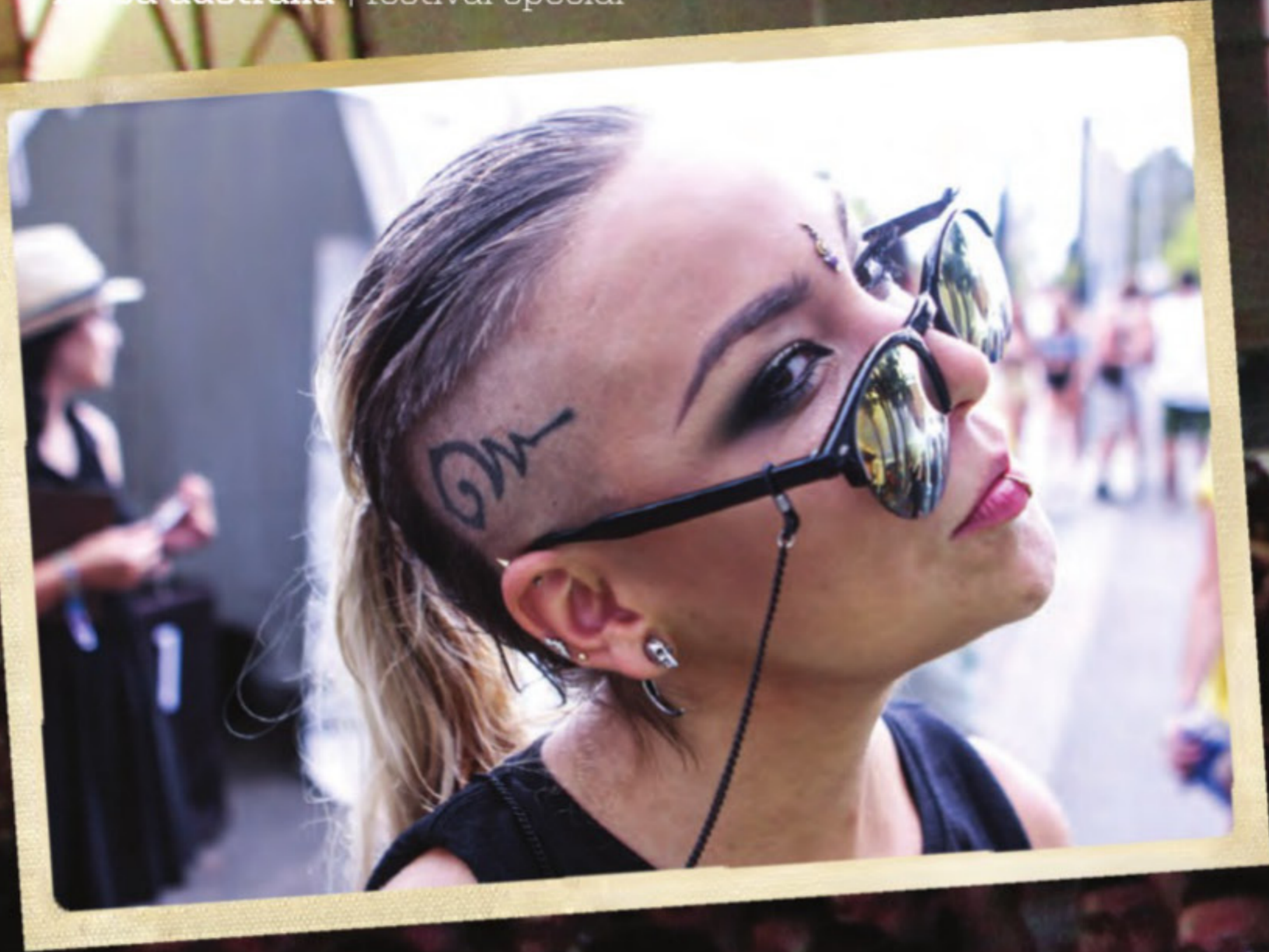
about the meaningful tweets. You can spend hours considering and idea but in the end it's the funny shit that people remember."

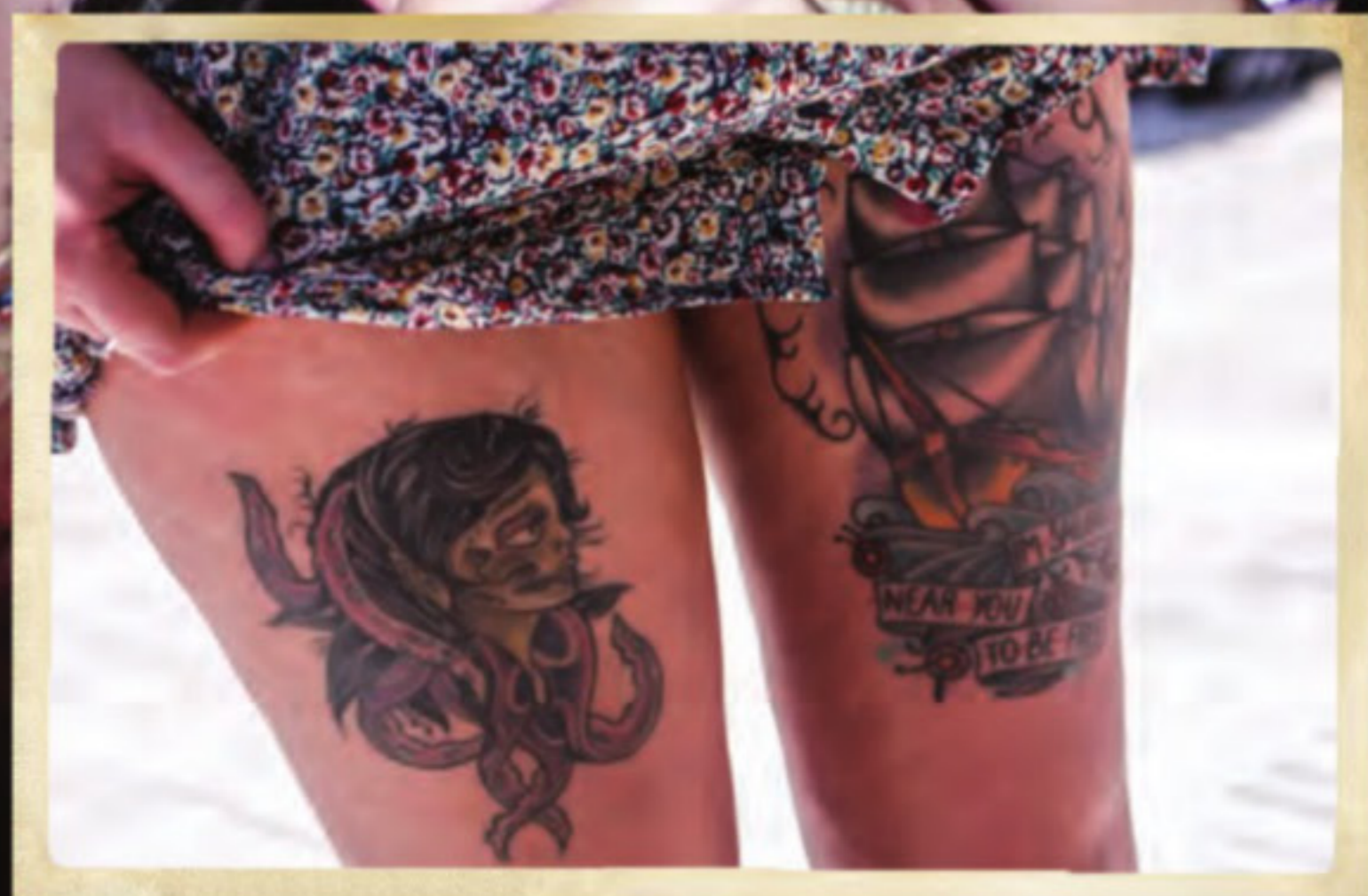
As haphazard as they admit many of the bands tattoos are, Jordan Buckley says that, if he had the chance, he would possibly change his approach. "My wife got tattooed about two weeks ago", explains Jordan. "It was her first and I'm so jealous of her. I wish I'd planned it, but I was like just get that on me, 'NOW!' Pointing at anything on the wall. The tattooist for my first tattoo said 'I may not fit you in today' but I was persistent that it had to be straight away 'get it on me'."

In the wild times the band has not only added to their collection of tattoos, but also added to the collection of Every Time I Die tattoos in the world. While people have loaded up their band-devoted tattoos on their Facebook page, Andy admits that he's created some Every Time I Die art of his own. At one time a fan begged him so much to tattoo him that Andy gave in and chaos ensued. "This guy wanted me to tattoo the band's slogan on him. It was totally shit; I mean it was absolutely terrible. He got it straight up his upper arm... and I mean it was BIG too! I am really hopefully that he got it covered up." But

see us. We need to show up for them. It's a 100 per cent or nothing," explains Jordan's attitude not only to the Australian tour, but to all Every Time I Die events. And that's the reason why they have such devoted fans.

As we continue our conversation, the boys pose for photos, strip off for the camera as the heat finally breaks and for a split second rain pours down on the crowds rushing the stages throughout the festival. We laugh and talk about how it's not only tattoos that can be misrepresented and Andy offers up a story that leaves us laughing so much that we can barely breathe. He tells us that his girlfriend shared a photo of him much like the one we were taking. Shirt off, a husky larger man with a lot of body hair. As we know, when a photo reaches the internet what happens is in the hands of millions. A year later when visiting some friends, they discovered a poster of the photo. It turns out that he was not only on the walls of Every Time I Die fans, he has also become a pin-up boy for the bear culture worldwide. Success is not always what you think it's going to be, but leaving a positive impression is what has drawn fans to Every Time I Die for over 15 years and we wouldn't be surprised if it means success for the next 15. ■





Every Time I Die



Lucha VaVoom
Mexican wrestling

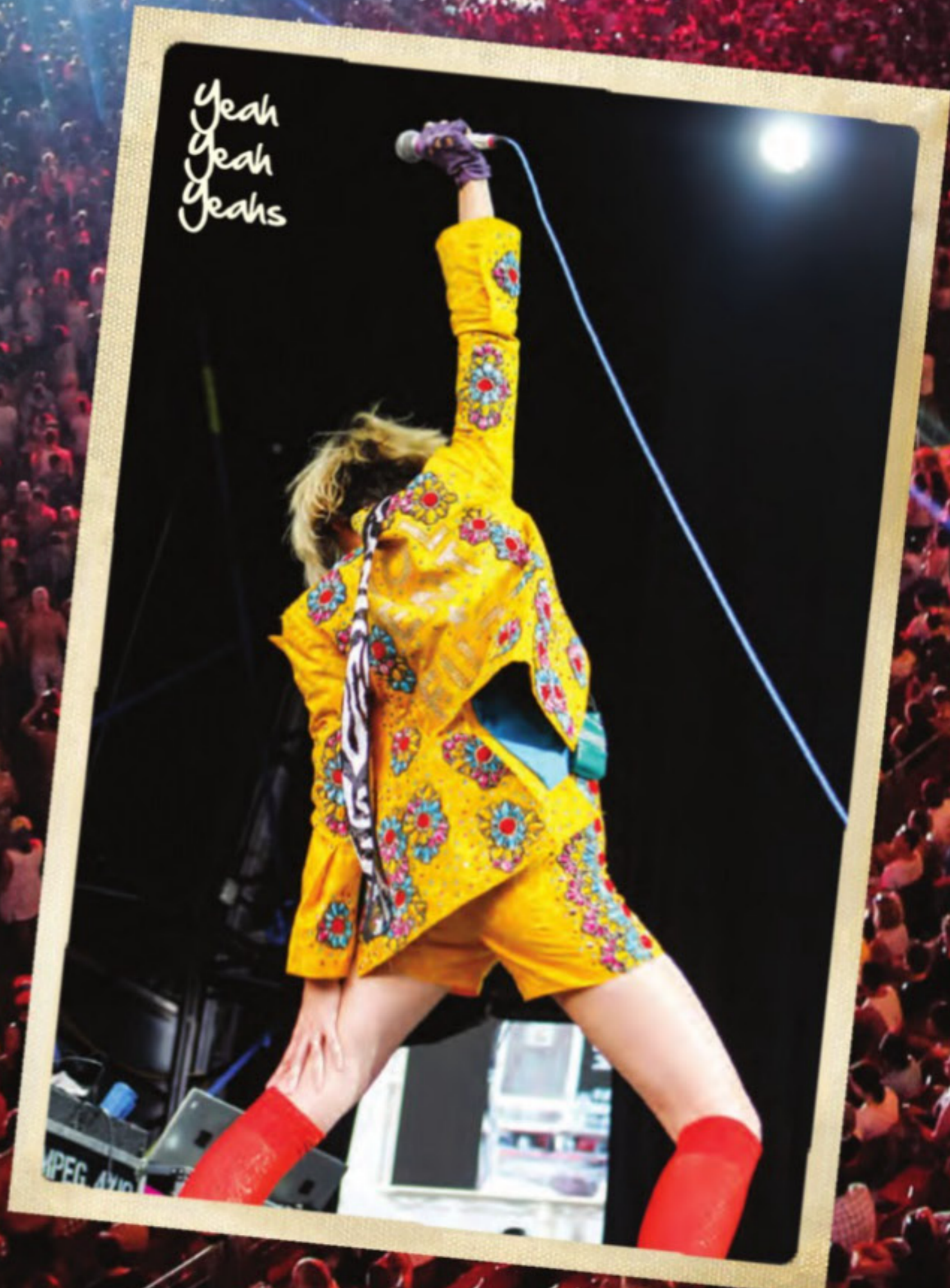
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Against Me!



Yeah
Yeah
Yeahs







SOUNDWAVE

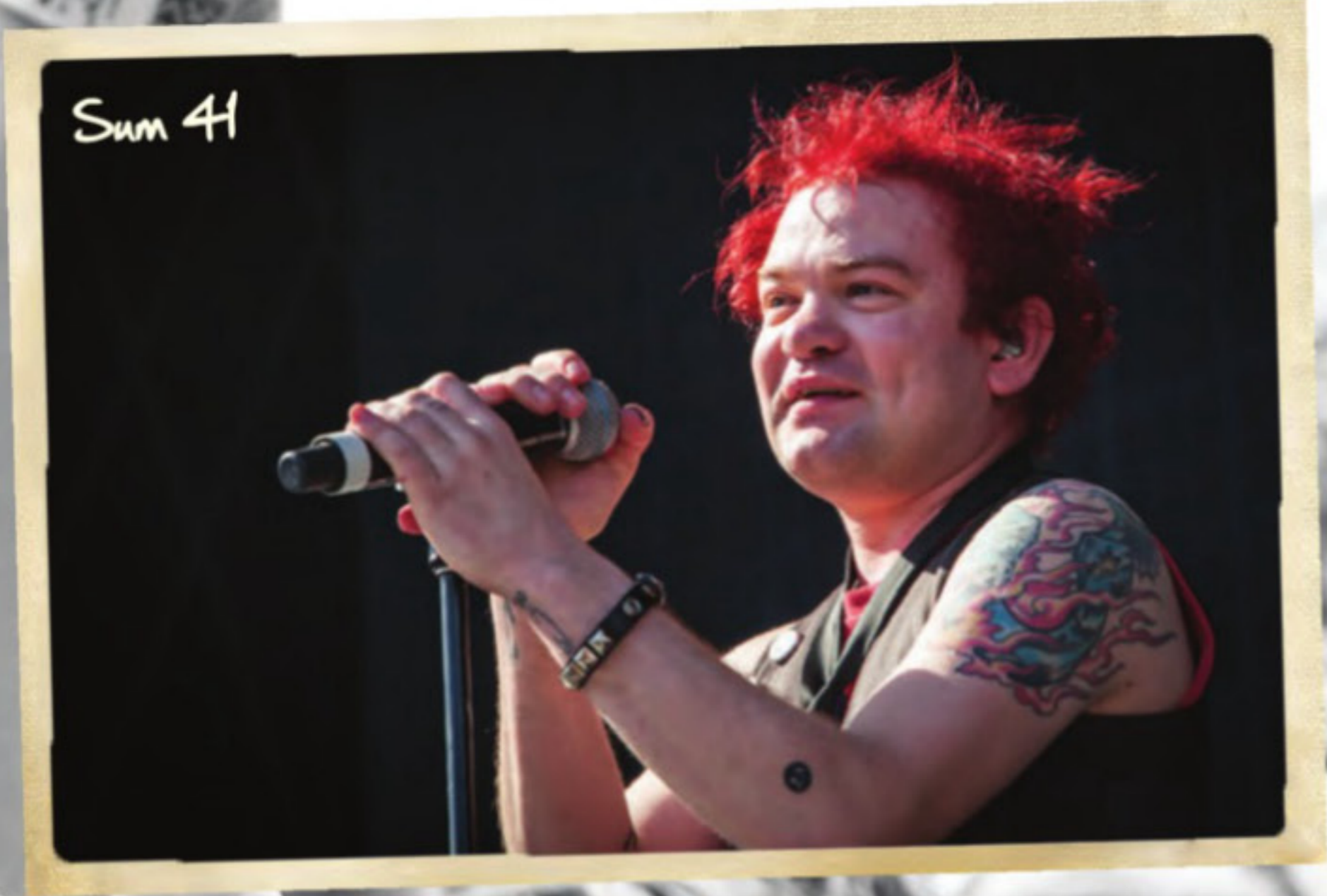
2013

How do you pick a highlight when there were just so many intense bands taking the stage, and no matter if you rocked up to see The Chariot dominate, Cancer Bats whip every last person within earshot into a frenzy or Anthrax take the stage early, there is probably little doubt that you were still there at the end to see Metallica end the day!

Of course, Tomahawk and Paramore were crowd favourites,

but it's hard not to throw everything in the ring and say SLAYER WAS ON THE STAGE! The ultimate in hair whipping heavy tattooed metal.

While in flashback mode - Offspring, Cypress Hill and Blink 182! Truthfully we could just reprint the flyer because if you love music then there was at least one band on this year's playlist that you've let loose to at one time in your life!





Periphery: Making it personal...

Matt Halpern and Mark Holcomb from American progressive metal band, Periphery, sat down to talk to us during the Soundwave tour. Matt used sign language, pens and a laptop to communicate due to mysteriously losing his voice and Mark tried not to sound like a 'fanboy' when talking about the tour, and hoping we'll buy him a house down under!

MATT HALPERN, DRUMMER

The first time we came over, I had no clue what to expect, however, I was definitely excited. Once we were here, we felt right at home. It's a great place – the weather, the surroundings, and the fans. Every time we come here it gets better and better – we wanna move in! I would love to swim with sharks, but it didn't happen this time! I did however get to hold a Koala, pet a wombat, and hang out with kangaroos! I love animals, so it was great to meet some new ones!

Australian crowds are great! The fans here are super cool, very supportive, yet very mature. A lot of fans in certain places tend to overstep

their boundaries, yet everyone we've met here has been awesome!

[Soundwave is] one of the best tours we've ever done. So many bands we love and look up to – it was hard to pick which ones we wanted to go watch. We made a lot of friends, saw old friends, and played to some of the best crowds yet in our career.

We drummers just have to make sure we drink lots of water on summer tours – we sweat a lot, and we don't want to get dehydrated! I have great support from my sponsors, and they really did a great job in supplying everything I needed for Soundwave!



From left: Matt Halpern, Jake Bowen, Spencer Sotelo, Misha Mansoor & Mark Holcomb.

I've always wanted tattoos, since I was a child watching MTV. My first tattoo was one for my mom – I started with that one, and kept with the family theme from there! I have some other ones too that are not family related, but those are just for fun! I still love tattoos; just have a lot of previous work to get finished still! I'm still on path with those, but I'll always want more.

[On their third album *Juggernaut*] Can't say yet! Just have to wait and see – we don't even know for sure what it's gonna turn out like yet! But it's been an awesome response to first singlet *Scarlet* and the video! TEAM KETCHUP!

MARK HOLCOMB, GUITARIST

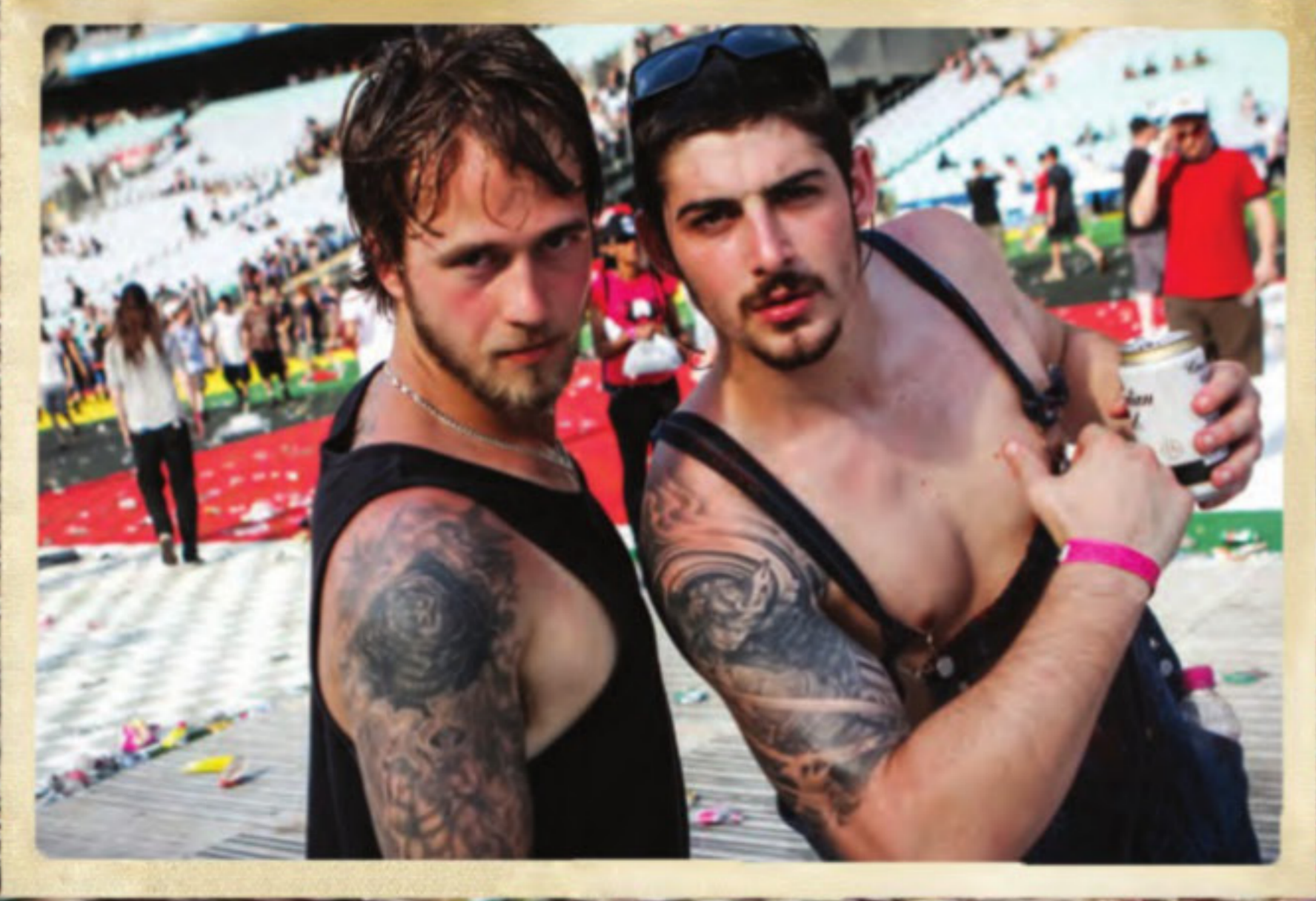
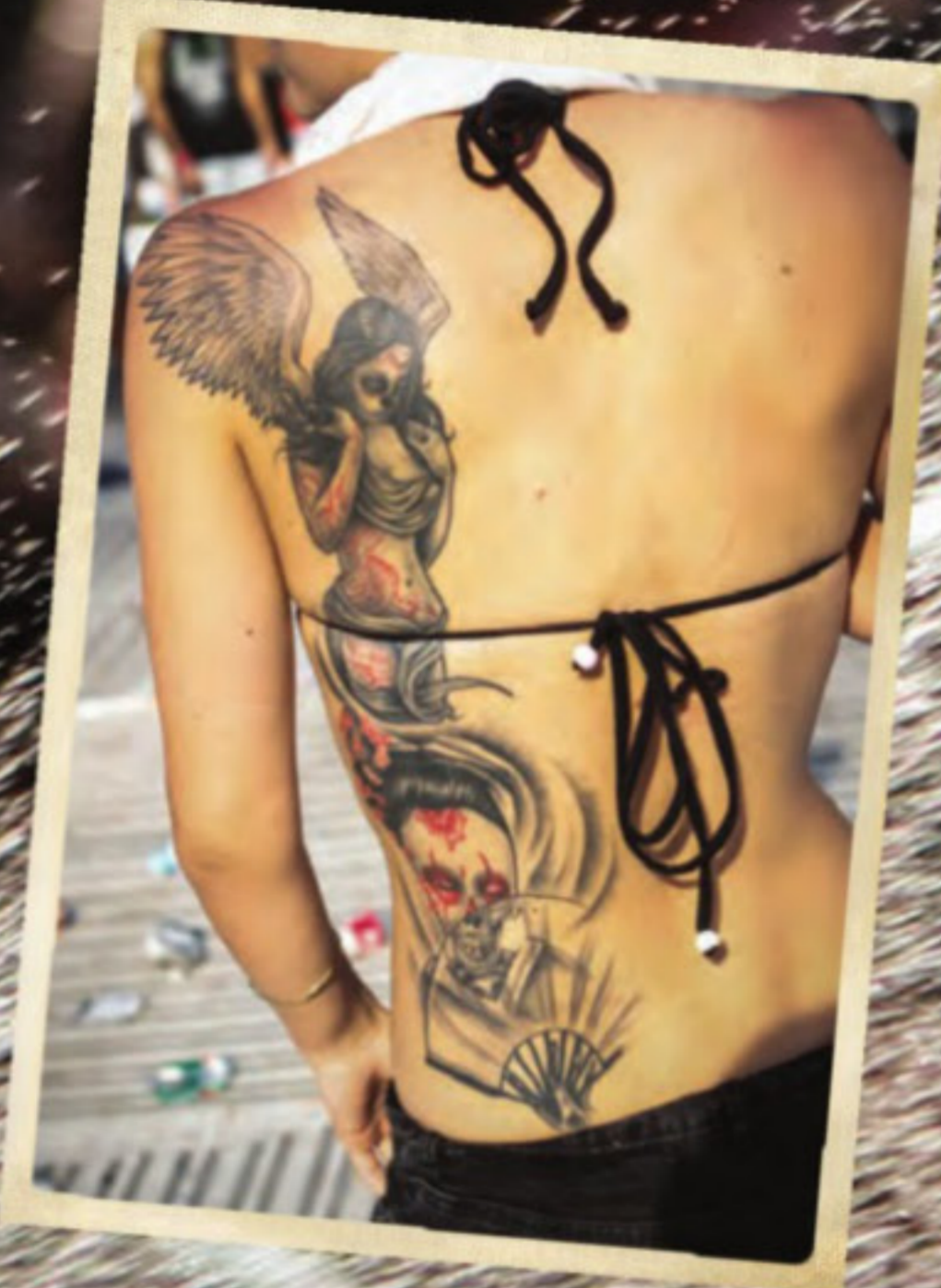
Do you think someone would buy me a house? Then I could move here! We love it here. We're definitely coming back.

We made friends with a wombat in Adelaide her name was Lucy. Strange creatures, I'd love to spend time with more Australian animals.

For us Soundwave has been amazing, so many great bands on the tour. We went out to watch a band and James Hetfield and Lars Ulrich were there. Spencer and I were both trying not to be fanboys but we knew this was our only chance. James is one of my idols, and he it was just so nice that he was just so down to earth. Got our photo taken with him.

With the new album, we don't really know when it's going to come out or what *Juggernaut* [the title of the third album] is going to be yet. But the new single video clip is nerdtastic and is having a great reaction. Have you seen it? If not, watch it! So much fun.

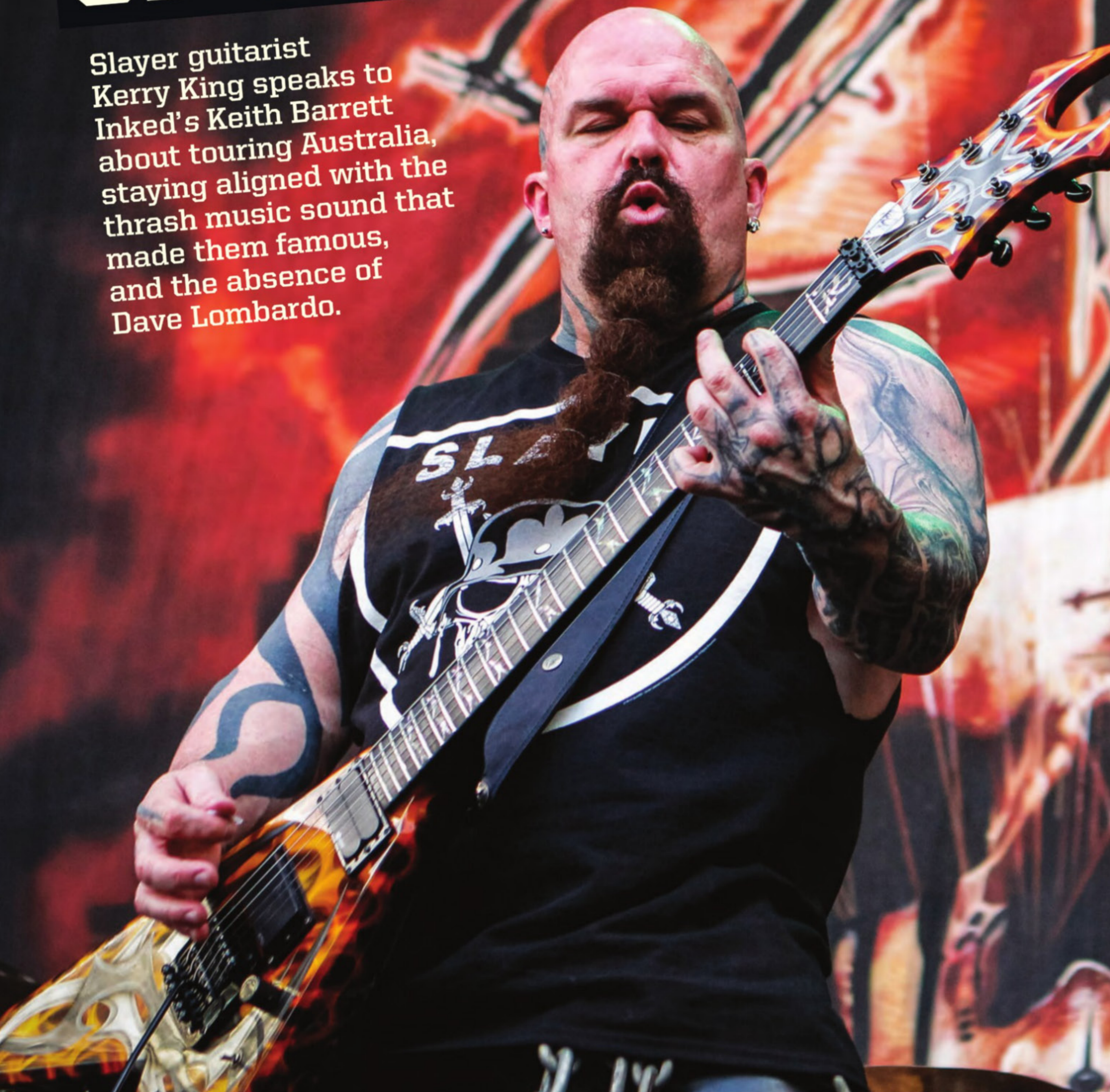
Unlike Matt, I only have one tattoo and I might not get any more, I don't know. I have a piece by Hieronymus Bosch, the Dutch painter, on my upper arm. It's a piece I felt an affiliation from when I was quite young. Maybe I'll extend it, but I can't imagine getting much more or something else. ■





THE REIGN OF THE KING

Slayer guitarist Kerry King speaks to Inked's Keith Barrett about touring Australia, staying aligned with the thrash music sound that made them famous, and the absence of Dave Lombardo.



For one of the biggest names in thrash metal for three decades, Kerry King is a remarkably approachable guy. As he straddles the park bench that serves as the interview space at Soundwave 2013 in Sydney, his professionalism also becomes apparent. "Do you mind if we move to the end bench?" he asks, as Tom Araya and a video journalist set up on the next table. "I'm just going to hear them talking and I'll want to interrupt, and won't be able to give you my full attention."

He's been in the country for less than three days, he says, and therefore can't really say how the trip has been. "I couldn't tell you what day it is, man. I got here, played a show, flew to Sydney, and played a better one. It's been intense."

He's used to the trip by now, having played in Australia five or six times in the past six years, and has a real fondness of the place. "I'd come here every six months if you guys would have me," he says. "I've been talking about coming down here to do our own tour since before we had to cancel our Sydney Soundwave set two years ago."

"Playing as part of a festival means you only get to play through a handful of tracks. We've got six or seven songs that are on every setlist,

We stayed where we know we're good, and the fans are die hard because of that. I mean, I love good vocalists like Halford and Dickinson, but after a while I just couldn't listen to Maiden any more. When they started writing these long tracks, filled with repetition, I just can't say focused on something for that long. They're still a great band and they write great songs, but, for me, their first three albums were all money. Every song was great."

His ink

In the mid-90s, even as Slayer became one of the Big 4 thrash acts and one of the most recognisable sounds in metal, King remained free of ink. His image was forged by the inverted cross riveted to his guitar strap, and the leather forearm piece bristling with nails. How then did he embrace his body art with such speed?

"I had no tattoos, and I wasn't really that pushed to get work, but I was friends with all these great artists, I mean these guys are the best in the industry – people like Jeremiah Barba, Bob Tyrrell, Robert Hernandez – and they were such Slayer fans. Paul Booth kept busting my balls about it, but I had to think long and

It's a train of thought that extends to his perceptions of the youth of today compared to the 90s.

"I don't mind the kids being covered in tattoos, I mean, they love their ink, right? I just think the work has to have a reason, to mean something."

Lombardo

Talking about Dickinson and Anthrax (Joey Belladonna played with Anthrax earlier today), we discuss what it's like having the original members rejoin these massive metal groups. It's a difficult topic as Dave Lombardo just hit up social media to release a statement on why he wasn't touring Australia, and it pointed a finger at King.

"You know, I was in Brisbane yesterday and did a signing, and did a whole load of press, and nobody mentioned Dave. I was on the flight down here and I said to the manager, 'Did you tell them to not ask about him?' and he said that yeah, he did. But I can talk about it – I can handle the media. You're the first one to ask me about it."

I put it to him that when Lombardo arrived back in the band in 2002 it was very much a big deal, with King tracking down the artist from the

"If you go back to *Show No Mercy*, you can hear the Iron Maiden in there. Then you get to a point where you say, 'This is what we're good at; this is our sound'.

they have to be, so I went back to my computer and checked our set from the last festival, and we had seven other songs aside from our regular ones. This time, we picked seven different tracks to play. You've gotta keep the fans happy, but I'd love to come back and tour properly as headliners, playing 90-minute or two hour shows. I also totally fucking hate playing in sunshine," he says. "I hate it."

Thrash's AC/DC

Slayer's popularity has endured through the years and has been put down to one simple thing – sticking to what they do well.

"We're the AC/DC of thrash!" he laughs. "But seriously, we never had something like *Turbo* from Judas Priest. I'm a massive fan of Judas Priest, they're my favourite band of all time, but we've never had an album that underperformed like *Turbo*. You know, when kids start out playing music, they emulate the bands they listen to. If you go back to *Show No Mercy*, you can hear the Iron Maiden in there, you can hear the Judas Priest. Then you get to a point where you say, 'This is what we're good at; this is our sound'."

"That's the thing about what we do in Slayer.

hard about what I wanted to do, because I didn't want to be covered with stuff I'd regret later on.

"My wife has a lot of Kat Von D work, and I know her style and would like to get something from her once I work out what it'd be. I've only had one thing she's done on me and it's this tiny thing [extends a finger where 'Everybody Dies' is inscribed] and it was stupid, because it's hard to tattoo there, and it hurts like fuck".

"I'm not in a hurry to get a new piece, but Robert Hernandez is coming to my place after the tour. I said to him 'If you've got something you want to show me then cool, but you got to inspire me, as I'm not really pushed to get work'. But we'll see what he's got."

King is happy with his ink, extending his left arm to show the 'God Hates Us All' work [and proclaiming it as "fucking awesome"], but he's also got something he's not so happy about – the three-headed dragon on the right side of his head. Why?

"Because it's fucking cheesy!" he laughs. "I just think it's something that didn't age well, it wasn't thought out. I've had it redone like three times and I still don't think it's right. That's what I mean about really thinking about the art I want to have."

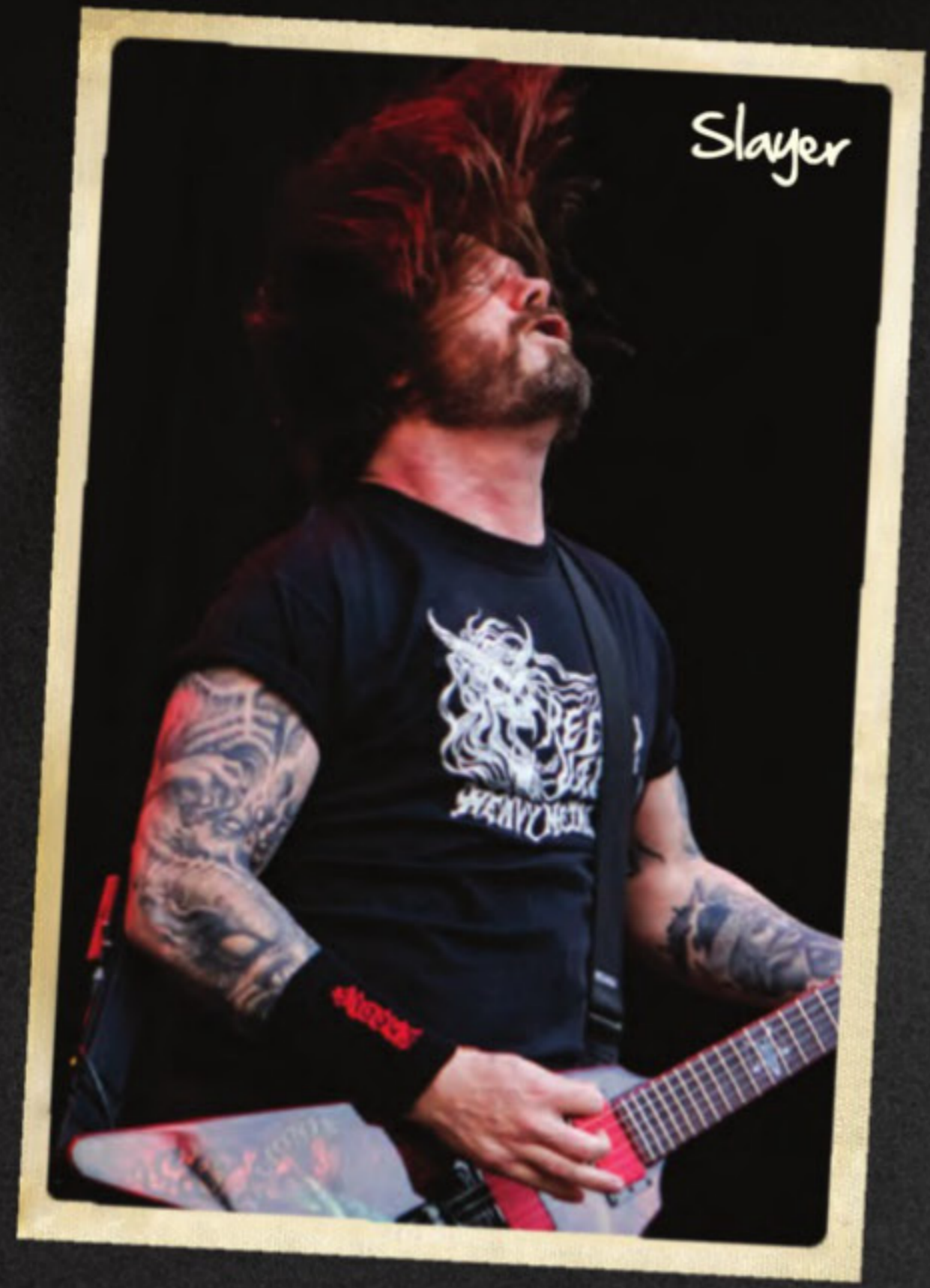
sleeves of *Reign in Blood*, *South of Heaven*, and *Seasons in the Abyss* – Lombardo's last albums – to work on the next album's artwork.

"Dave's been a big part of Slayer, from the start and for the past 11 years. And yeah man, that's true. I even wanted Rick Rubin to produce it as he'd worked on *Seasons*, even though I didn't particularly want Rubin working on it myself, I thought that it would be a natural thing as Dave was back, a sort-of circle being complete. But I couldn't make the planets align and in the end he [Rubin] didn't want to do it, but that's fine. I think *Christ Illusion* came out fucking great."

As we start to wrap up, I ask what it's like having a new drummer on tour, one that's playing with Anthrax too (which is handy considering both bands were playing a joint show in Luna Park the following night).

"It's actually really good, considering he's only been playing with us for five days."

And will Lombardo rejoin the band at some point in the future? "It's very hard to come back from what Dave has done. Going on social media and putting one side of things out there, forcing fans to pick a side. That's a very hard thing to come back from." ■







CRAWLING IN MY SKIN

MOST MUSICIANS ONLY WORRY ABOUT PEOPLE STEALING THEIR MUSIC. LINKIN PARK'S CHESTER BENNINGTON IS ALSO CONCERNED THAT PEOPLE WILL COPY HIS TATTOOS. BY RICHARD BIENSTOCK PHOTOS BY CHRIS HINKLE

“WHAT’S THAT SHIT ON YOUR FUCKING ARM?”

Chester Bennington's dad was pissed. His son had made a promise to wait until at least his 18th birthday before getting a tattoo – and here it was, not long after that day, that the younger Bennington strolled home with his first bit of ink, a Pisces on his left shoulder. For his father, it was not so much the image itself that set him off, but rather what tattoos in general symbolised.

“My dad was a police officer in Arizona and so his experiences with people with tattoos was different,” recalls the now 36-year-old Bennington. “To him, they were something associated with shitty people – convicts and criminals and guys in gangs. And he didn’t want his son to be like that. But I’m from a different time and I see it differently. To me, it’s a way to be free and to not be confined by what society thinks you should or shouldn’t do. It’s a way to express yourself.”

And so the 18-year-old Bennington expressed himself with a big, colourful fish, which spurred the aforementioned interrogation from his father. “I responded, ‘It’s a tattoo,’” recalls Bennington, stating the obvious. “And he said, ‘You know that will never come off. You wanna be stuck with that for your whole life?’” Bennington laughs. “And I was 18 years old and defiant and so I went, ‘Yeah! You’re fucking right I do!’”

He is hardly a convict or criminal but the frontman for Linkin Park, one of the most successful rock acts of the 2000s. The band’s debut album, 2000’s *Hybrid Theory*, which spawned hit singles like ‘One Step Closer’ and ‘Crawling’, established them as a leader in the then-burgeoning nu metal movement (a categorisation they have come to despise). It also laid the groundwork for a career of massive proportions, even landing them in Australia for the recent Soundwave music festival.

The band has released four studio albums since that colossal debut, including *Living Things*. In place of thick, down-tuned riffs and baldly angst-filled lyrics, they wrote more impressionistic songs that incorporated electronic soundscapes, textured guitars, and snippets of speeches from Martin Luther King Jr and Mario Savio within stories about the end of the world. “Everything about our sound that people thought was nu metal, we wanted to kill it dead,” Bennington says.

They did, but perhaps at the expense of some of the potent energy that had once defined the band. This has been corrected on *Living Things*. Case in point is the album’s first single, ‘Burn It Down’, which uses a propulsive rhythm as the foundation for a towering guitar-and-synth wall of sound, over which

Bennington lays one of his trademark hooky vocal melodies.

“The fact that the record is reminding people of the earlier Linkin Park sound is exciting to a lot of our fans,” Bennington says. “But they’re also happy that it’s not exactly like what we did before. It might make people think of *Hybrid Theory*, but it’s not *Hybrid Theory*.”

Bennington acknowledges that the spectre of that album looms large. He even has the winged soldier image from its cover tattooed on his left leg. He also has one other tattoo that is a direct reference to the band – ‘Linkin Park’ emblazoned across his lower back in Old English-style lettering. But in a way, neither of these is his most Linkin Park-esque tattoo. That distinction would likely go to what he calls his “flames” – the ribbons of red and blue fire that shoot forth from each of his wrists and travel the length of his forearms.

“I got those just about the day we started our first tour,” Bennington says. “I always said I wouldn’t get my forearms done unless I knew I was going to have a job where I didn’t have to care about having tattoos. And once Linkin Park signed our deal and went out on the road, it was legit. The funny thing is, within days of me getting the tattoos the first really big poster of the band came out, and it was an image of me holding onto the microphone, all sweaty, with both my forearms up. That was pretty much the first image besides the *Hybrid Theory* album cover that people really saw of the band. And so the flames quickly became a symbol for Linkin Park.”

They became so much of a symbol, in fact, that Bennington says he now sees plenty of fans with the same design on their forearms. “And that’s really strange to me. Because in my experience, if you walk into a studio with a picture of somebody else’s tattoos and you’re like, ‘I want that,’ the artist kind of groans. The whole purpose of having flash is for it to mean something to you personally. It’s not a t-shirt.”

He points to one particular flame-tattoo-wielding fan who took the homage to a whole new level. “There’s a dude in China who has all of my tattoos,” Bennington says. “Every time I get a tattoo this guy gets a picture of it and goes to his artist and gets it done. And it’s like, wow, that’s dedication. In some ways it’s cool, but in most every other way it kinda pisses me off. Because those are mine!”

This superfan even has a replica of Bennington’s most personal piece, a crest on his chest with the initials of his family members incorporated into the design. “There’s a scroll across the top that says ‘CB TB’, which are mine and my wife’s initials,” he says. “And then underneath there’s a rose and a scroll that has the initials of my four children. So this guy has my family’s initials on his chest. And now I have twin girls that I have to add to the piece. He’ll probably get those too. He has everything.”

Everything would include, among other tattoos, the six-armed alien on Bennington’s back. “A tattoo artist friend told me, ‘When you’re onstage you have an ability to reach out and make every person in the room feel like you’re performing for them,’” he explains. There are also various dragons, koi fish, flowers, skulls, and other images on his arms, torso, and legs. Though Bennington says he has had work done all over the world, most of his tattoos – including that first Pisces design – were done at Club Tattoo, the Arizona-based parlour run by Sean Dowdell. Bennington has known Dowdell for years – in the ‘90s the two played together in the Phoenix-based band Grey Daze. After that band broke up, Dowdell went on to focus on Club Tattoo while Bennington hooked up with Linkin Park and moved to Los Angeles. “There was a period of time after Grey Daze where Sean and I weren’t very close,” Bennington says. “Had we been closer I probably would have ended up at the shop, apprenticing in piercing and tattoo design. I’d probably be working there today.”

Things worked out a bit differently, of course, although Bennington eventually found his way into the Club Tattoo organisation. Years ago, the Dowdells invited him to be a partner in the business. “They were doing fine. They didn’t really need a partner,” Bennington says. “It was really just a way for us to participate in something fun together.” Bennington’s vision was to expand the business beyond the handful of shops in their native Arizona and forge a national presence. “I wanted to put the shops up in areas where the world would come to us,” he says. “And out of that came our Las Vegas location, which has been hugely successful, and also the new location in San Francisco, right off Pier 39. That’s a place where I think something like 50 million people a year will walk by our storefront.”

One area of the business he hasn’t delved into is the actual tattooing. “Different people have asked me to tattoo them, but I won’t do it,” Bennington says. “It freaks me out. They’re permanent!”

Though Bennington says he still has a lot of work to get done (“There’s some real estate on my left arm, and my left leg, and I want to add some colour to my chest and back pieces”) he also has plans to rework some of his existing tattoos.

“I’ve contemplated lasering some of them,” he admits. He’d start with the Pisces. “That one never quite lived up to what I thought my first tattoo would be, which is something that looks good! But that’s one of the great things about the tattoo industry today. The technology exists to go back and improve on what’s already there.”

He laughs. “Or maybe I’ll just fade everything down and start over completely...”

It’s a thought that would likely drive one particular Chinese fan to the depths of despair. ■



EVERY BANGING HEAD, SWEATY RIFF AND THRASHING BODY



KANYE LENS



SOUNDWAVE

★ ★ ★ ★ VOLUME I ★ ★ ★ ★

THE CRUSADE TO CAPTURE THE ENERGY, SPIRIT AND PASSION FROM AUSTRALIA'S SOUNDWAVE FESTIVAL



From the memorable to downright weird, Melbourne photographer Kane Hibberd has seen it all! Now he's releasing images from the first five years of Soundwave in a 450-page book featuring over 600 photographs of artists and fans. *Kanye Lens Vs Soundwave Volume 1* will take you through a range of moments you remember, missed, or wish you'd been around for!

Inked: What's your strangest moment you've experienced in the years of working on Soundwave?

Kane: There have been a few of them, but I think the weirdest one would have to be watching the drummer from Goldfinger back in 2009, getting someone from the audience up on stage at each festival to willingly eat a Twinkie out of his butt cheeks.

Let's just take a minute to think about this. It usually happened towards the end of the set. Drummers sit. They sweat a lot. That there makes being anywhere near a drummer's arse pretty disgusting, but to add food in to that mixture. Fuck off. Goldfinger pretty much gave me free rein to go anywhere on stage so I got pretty close to the action on a couple of occasions. Check out the double page of it in the book and you will know what I mean.

Is shooting Soundwave a different experience for you to other festivals?

From an assignment point it's pretty much the same – big crowds, big stages and lots of artists. But, personally, Soundwave for me is more than another assignment. I'm part of a bigger family that makes Soundwave happen each year and I kind of put a lot of pressure on myself to make sure I do the best job I can each year. I have to get the photos I see happening before me. It really bums me out if I hear about something I've missed. Photographically, documenting Soundwave is hopefully a legacy that I'll get to leave to the music community, and something that I'll be known for in years to come.

Why base a book around Soundwave photos?

Soundwave only exists because of the community around it. People who are into heavy music tend to be really passionate about their favourite bands. Their love for the bands and music is typically something that they carry with them throughout their lifetime. They don't usually grow out of it, and they don't just like a band because it's a trend, they do it for the music.

So doing a book about Soundwave made sense.

I've always wanted to do a book about Soundwave ever since it became a national tour in 2008 and this year just felt like the right time. I felt like I had the images and the guts to take a chance and do it. Because I was publishing and distributing it myself, it was a scary proposition but I thought I just had to give it a go as I had thought about it so much that it would drive me crazy if I didn't just do it.

So I created the book to not just be about the bands on Soundwave, but an overall picture of what Soundwave is like, for not only the bands, but also the fans and crew. It's a holistic view of what makes the festival tick. I chose images based on the strength of the image, not who was in it, so it was just about strong imagery, not band X. I think this vision has worked as I have had few people who have no interest in Soundwave at all, really like the book based solely on the imagery.

What photo is your favourite in the book... or captures a favourite moment?

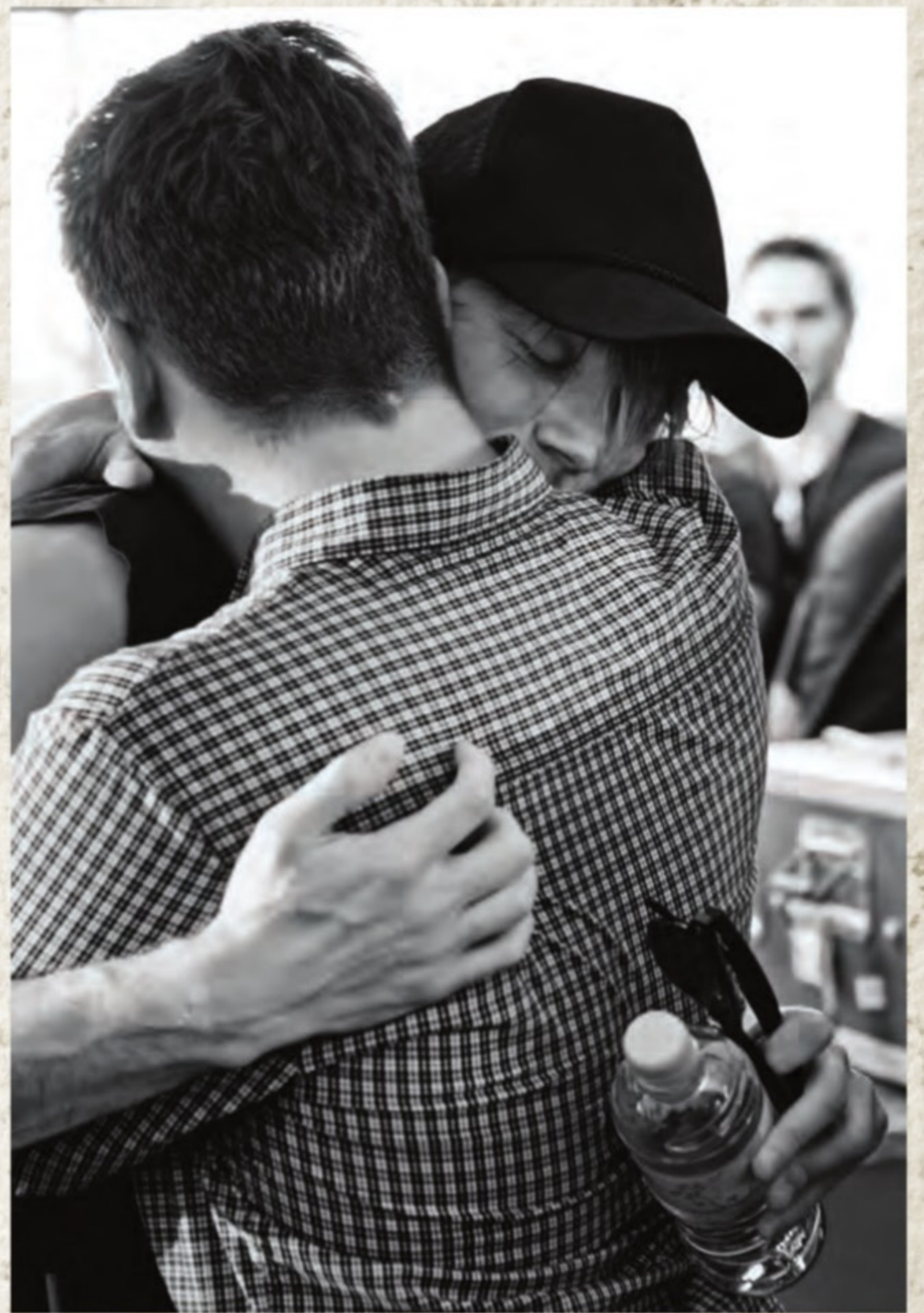
One of my favourite images in the book would be the image of Billy Lunn from The Subways stage diving from the main stage into the crowd. I just happened to be walking past the pit, heading backstage and I heard him say something about getting in the crowd. I literally ran into the pit as he was running to jump and was so lucky that I just happened to be in the right place at the right time. It's a fair fucking distance from the stage to the barrier and from the image it doesn't look like it's going to end well.

I spoke to him afterwards and there was a point where even he didn't think he was going to make it.

Do you get much sleep when Soundwave hits Australia for a number of weeks?

The back-to-back festival days are always so brutal. I am onsite from around 8am-11pm and then I have to dump all the content I've shot to my computer, which usually takes a couple of hours, and reset everything so I'm good to go the next morning. The lobby call for Sydney after Brisbane is 4am. And I am definitely not a morning person. So I can't





even say that it's because I've been partying because I usually don't get my first beer until around Adelaide. During the Sidewaves week I am usually flat out doing press shots with some of the bands, and also shooting the Sidewaves, so it's a pretty full-on 10 days.

Have you made any lasting friendships that you never would have thought possible due to Soundwave? Soundwave is always hard for me to spend time with anyone as I'm moving constantly the whole time around the site. I usually only get a quick five minute chat before I'm moving on. I have gotten to know the Soundwave staff and crew really well as I run into them throughout the year as well. As for artists, it's the returning bands I'm starting to get to know a little better such as Billy Talent, Cancer Bats and The Sword. I got to eat a tonne of BBQ with The Chariot this year... that was pretty cool. They are some funny dudes. All the artists on Soundwave are super chilled, I wouldn't say they would be inviting me around next time I'm in their neighbourhood, but they are all starting to know me and are, most importantly, comfortable with me taking photos of them.

ning!). It was kind of daunting with all the bands playing as there was so many that I wanted to shoot multiple times but I just couldn't get around to them all. I was so busy leading up to the festival; I was tired before it even began. So far this year I have had three days off, so for the first few festivals I just had to suck it up. Once I got into the groove though, I was fine. Highlights for me would have to be Cancer Bats. They are a band you want to see on a small sweaty club stage, but I thought even though they were on a festival stage it still had that intimate feel to the gig. Muthafucking Cancer Bats! Bring Me The Horizon also slays crowds. Just a relentless wall of sound. The Chariot was also amazing – so much energy in a 40 minute set. And finally, I thought Paramore were also killer. I saw them four out of five shows as I was shooting a lot with them and they always sounded amazing.

Who are the photographers that you look up to and are inspired by? I don't really follow a lot of photographers' work. I look to cinematography for inspiration. One photographer I do admire though is Danny Clinch. He is an American who has been shooting musicians and celebrities for years. He uses a variety of lighting techniques, but

Some artists have restrictions. So even though I have a AAA pass, it's important to respect people's privacy.

Do you get to capture private moments, not just those on stage? Some years it's easier to shoot backstage than others, depending on who is on the festival. Some artists have restrictions. So even though I have a AAA pass, it's important to respect people's privacy. I always ask before I take a photo of someone backstage, which can ruin a candid moment, but again, for me, it's important that artists are comfortable with having their photo taken. So, yes, I do get to capture some private moments but these moments also come as people get to know you better. So I think in the coming years as I get to know more bands, management, and crew, I will be able to get even more intimate moments documented. The other thing with these kinds of images, as I mentioned before, I don't get to spend a lot of time with people so you can't expect to get these images after spending five minutes with somebody. It all takes time.

What was the 2013 Soundwave festival like for you - highlights and any low moments? 2013 was a pretty epic year as you could see by the line-up. Everything about it was massive. The bands, the crowds (Sydney had two stadiums run-

the one consistent thing he does is to make sure his imagery is all about the subject and portraying some kind of emotion. He doesn't use lighting or post-production to cover up a boring portrait.

Favourite Soundwave band from over the years - and why do they stand out? I'm a massive Alexisonfire fan so having them on the national tour twice was pretty cool. They are some super nice guys and it was always fun to shoot them, as they didn't have a choreographed show so you never knew what might happen.

What band do you dream about shooting? If I could turn back time, If I could find a way, I would have loved to have shot Nirvana in their club days. The energy and excitement of that scene would have been so crazy.

How far away is Volume 2? So volume one is imagery from 2008-12 (five years) so, based on that logic I would imagine volume 2 will be out sometime at the end of 2017. Let's just get through a few more festivals before we start thinking about that though, eh? 📷







EMMA MAE

PHOTOS BY WARWICK SAINT





Previous page: Maison
Close bra. This page:
Clo Intimo bra and
underwear; Wendy Mink
ring; stylist's own shoes.

Playful
Promises
bra; Guess
heels.



IN ADULT VIDEOS, EMMA MAE IS STRIKINGLY BLONDE AND TATTOOED, with few inhibitions and plenty of colourful, artful ink that pops off the screen. But at our cover shoot, the enchanting star who walked into the studio was a shy brunette. “I’m over blonde,” she says, minutes after she was mistaken, due to her hair colour and demeanor, for an assistant on set. But when she stepped in front of the camera, she turned it on. Her personality lights up a room and she radiates a playful, sexy energy.

Emma Mae’s first tattoo – the bottom half of her right leg – was inspired by her mother’s Japanese heritage, and she got it a month after she turned 18, from Big Al, at Family First in Wilmington. “I go in to see him with a vague idea and he takes my idea and creates an entire piece of art from it,” she says. “I’ve always been an artist, so I view my tattoos as works of art.”

The small-town girl who became a big-time porn star stumbled into the business a couple years ago after contacting a agency on a whim. They flew her out the next day and she began to work – and, yes, she does consider it work.

“Those were long days – and I paid taxes,” she says. Today, she’s in semi-retirement, although she is still doing webcam videos and thoroughly enjoying it. But if she gets into filming again, she says she would prefer girl-on-girl scenes (she likes to hook up with women, but dates guys long-term). Right now, she says her simple life just doesn’t require the money, which is what initially drew her to join the industry.

“I didn’t always look like this,” Emma Mae says. “I was super skinny in high school, and even now I’m not that into myself.” While she has grown into a smouldering woman, she hasn’t lost her awkward teenage self. “I am really goofy and a total tomboy,” she says. As approachable as she may be in person, most men would probably find competing for the attention of a porn star woefully daunting. But this grounded skin queen isn’t looking for someone who can match her star power and downright mesmerising looks. “If I’m going to date someone, I’m more likely to date them based on their personality,” she says. – *Jessica Dolese*



Clo Intimo
bra; stylist's
own shoes.



Maison
Close
bra and
underwear.





Maison Close bra;
Wendy Mink ring;
Boutique 9 shoes.

Stylist: Xina Giatas
Stylist assistant: Brianna Moon
Hair: Seiji at The Wall Group
Makeup: Quinn Murphy at Defacto

A LONG STRANGE TRIP

WITH OVER
11 YEARS TOGETHER,
MORE TOURS THAN LANCE
ARMSTRONG, AND A MARIACHI
ALTER EGO, **THE BRONX**
ARE STILL GRATEFUL TO
ROCK THE STAGE.

BY NICK FIERRO · PHOTOS BY LEANN MUELLER





From left: Jorma Vik, Joby J. Ford, Ken Horne, Brad Magers, Matt Caughthran.

The Bronx have little to prove to anyone, including themselves. On the eve of their 2013 Australian tour, they're as cool as if they were playing in their lounge room to a small crowd of friends – which, in many ways, they are. The Bronx's have toured Australia before, including Soundwave in 2011 with side shows with Social Distortion and The Gaslight Anthem. They're as welcome and comfortable here as they are back home in Los Angeles. Minutes before taking the stage and exploding into a frenzy of guttural punk rock hooks and blood-pumping breakdowns, the band's lead vocalist, Matt Caughthran, is reclined on a pockmarked vinyl couch with his hat pulled low and an anticipatory grin on his face, ready to preach the good word to the growing masses only a few feet away. While his bandmates – guitarists Joby J Ford and Ken Horne, bass guitarist Brad Magers, and drummer Jorma Vik – give him some time in this calm before the storm, Caughthran recalls the ups and downs of an American punk rock band that's still as visceral as they are prolific – and as crude and painfully honest as ever.

INKED: What's the biggest difference you've noticed between now and the last record release tour?

MATT CAUGHTHRAN: I think music is in a cool place right now – people are super relaxed and they want to go crazy, and they want to go off. They want the artists and musicians they like to take chances. There are a lot of up-and-coming bands – garage bands, punk bands, hardcore bands – and music is just in a really cool spot. There's a very strong underground right now, which is just awesome. I think people understand pretty well by now that we just want to do our own thing and have fun. What I always loved about punk rock is that you didn't have to pretend; you didn't have to be someone else. You didn't have to wear KISS makeup or be some superstud – it was everyone's thing. If you had something to be pissed off about, it was like, "Come on in." This band

comes from an honest place. I think people get that about us, and that's why the shows are the way they are. Posers get sniffed out pretty quick.

Do you prefer performing in a club or a larger venue? We feel more comfortable in clubs, always have. I think, in a lot of ways, that's the way that it should be. The riverboat shows we did on the Hudson are the same way. They're so much fun, and that's the point: We're all in this together. We're not a huge band, we don't take for granted the fact that we get to travel around and play music for a living. It's something that we're very fortunate to be able to do, and it's something that we share with everybody.

As a touring band, is it difficult to keep up the same level of energy night after night? I was just talking about this with our guitar player Joby. When you tour with so many different bands, you

come across so many different people who are miserable and jaded and just seem like they want to quit. I'm proud of the fact that we're not jaded, we love what we do, there's a fire that still burns strong in The Bronx.

So you don't see yourselves slowing down anytime soon? I could easily see this band going another 10 years; it's something we want to spend the rest of our lives doing. Every time we write or record or play a show, it's the best feeling in the world.

If there is an underlying message to The Bronx, as a band, what would it be? Don't confuse yourself; confuse everyone else. We approach music at a very honest level, but once an idea gets past our filter, we try to scramble it in ways that make people scratch their heads and go, 'What the fuck is this band all about?'

What's the process like for putting together a Bronx song? Usually Joby will send me a guitar lick or something and I'll sit down and put lyrics and melody to it, and we'll come up with a bare-bones track. Some bands can sit in a room with a blank canvas and come up with something, but for us it took a while to figure out that it helps to have a foundation. Some people can write aggressive music on the road; I can't. Most of it gets written when we're on a break somewhere.

Did it take a while to get used to being on the road so often? Touring's just something we're used to, and we learned a while back to tour a bit smarter than we had been touring. We used to just go and go and go to the point where we would say yes to any tour that was thrown our way. If you're touring with a purpose and you're out on the road with friends – whether it's at your own shows or supporting someone that you respect, someone that you match musical styles with or at least have some common ground with – it goes a lot farther than just touring with some band that's popular, because the next thing you know you're playing in front of a bunch of 14-year-olds who hate your band. We've gotten it down to a science. We run everything in our world and we've figured out what works and what doesn't.

Who were some of the earlier acts that helped you when you were coming up? The first tour was amazing. It was Rocket From the Crypt and The Spits. That was the first tour we did, and it was eye-opening – I'll never forget it. I remember in the very beginning I had never sold merch before. I mean, I'd been in bands since high school but we never had anything. After one of our first shows I just remember all these kids, and they all wanted t-shirts and stuff and I was having a nervous breakdown. We were so green.



As you kept touring, what else stands out as a real inspiration for the band? The Circle Jerks and GBH tour across the US was one of my favourites. We became such good friends with those guys. Keith from the Circle Jerks is a great dude, and the GBH guys are so solid. That tour was awesome – I mean, it was a pretty fucking punk tour. We went through some grimy-ass places. Over the years we've gotten to tour with Mastodon, Converge, the Dillinger Escape Plan. We did a tour where El Bronx opened up for The Bronx; that was a really special tour for us. It was a really cool vibe.

Eventually you started playing festivals and larger venues. What was that like compared to the earlier venues you played? The Foo Fighters and El Bronx tour was wild. First of all, we go on this crazy left-field acid trip and decide to make mariachi music. And then, not only do people like it, but we wind up playing arenas with the Foo Fighters. We would just walk out on stage and think to ourselves, 'How the fuck did this happen?'

Whether it's in an arena or a backroom club, what is it that you want to draw from the crowd? Whether it's music or turning in a history paper, validation is validation. When you see people care about your work no matter what it is, it's inspiring. That's why most people give up: no validation, no one cares. People can

only go through life being rejected so many times before they just stop talking, stop painting, until, to a certain extent, the creative side of life is over. That's what's great about punk: We're there for them as much as they're there for us. It's all about the crowd's attitude and the band's attitude.

Do you get tattooed on the road, or is that something that you save for your downtime? I haven't gotten tattooed in a hot minute. I'm looking to finish up something my friend Tony Hundahl did on my chest, and Oliver Peck did a bunch of our tattoos on the road. We would always stop by Oliver's compound in Dallas and get a tattoo on the road. He's definitely bonded the Bronx; he did our logo tattoos.

Who else has done work on you guys? Louis Perez III did the skull on my arm. I remember when I couldn't pay rent but Louis was tattooing so he'd come over and I'd be his practice pad. He did 'punk music' on my neck and the '138' on the back of my neck. I think the best times I've ever had getting tattooed were the early years, just being young and like, "Fuck it, gimme a tattoo." As you get older you tend to plan things out a little bit more and be more strategic, but the best times are when you just want to fuck yourself up. Those are the ones that mean the most to me.

If none of you were in The Bronx, what would you be doing right now? Joby would probably be doing graphic design; he does that on the side. Jorma? I imagine he would be drumming somewhere. It's hard to say. For most of us there's really no alternative. It's safe to say that a couple of us might even be dead. I can honestly say that this band saved my life. I was unhappy, doing a lot of drugs and just in a really bad place. I think that's the way it is with musicians – no backup plan. It's not really in our blood. My brother's that way, these guys are the same, we're tortured by the fact that we can't live a life without meaning, so if we have to put all of our eggs in one basket to be happy, that's the way it's going to be.

What are you looking forward to the most from this tour? That's the most exciting part: We don't know. It's a really cool time putting out a record. It's like a clean slate. This record could come out and everyone could hate it, or they could love it, or no one could hear it. There are so many things that you go through when it comes to something that you've worked so hard on. But at the end of the day it's the unknown that's the most exciting part. I know for a fact that we're gonna go out and tour, come home, and start writing another record, but aside from that so many crazy fucking things could happen.

What makes this record special to you? This album sets itself apart because it's the first time it finds The Bronx on somewhat stable ground, or at least as stable as our ground can be. It finds us with a purpose – we're motivated and we aren't overthinking it. The first record was sort-of an uncorking of everything we'd been through in our lives. It was an explosion that had been bottled up for a long time. With the second album, we were trying to figure out what kind of band we were. We were on a major label, everyone wanted input on songs, it took a while to actually come out – just a bunch of crazy shit was happening. But as a band you've got to go down that road. I wouldn't have changed it for the world. The third record is where we really became a band, but it was also a time when we were on our shakiest ground. Everyone was broke. We had no manager, no label, no money coming in, nothing. The negativity and self-doubt worked its way into the record. I love that record and it was frustrating because it never got out to enough people.

With everything that's taken place over the last few years, has your message to the fans stayed the same? Absolutely. Punk music is something that's still important, and I'm glad people are actively searching out new bands – don't stop. 🍻

AUSTRALIAN ROCK SINGER-SONGWRITER,
TELEVISION PRESENTER-REPORTER,
ACTOR, AND POLITICAL ACTIVIST
TELLS US ABOUT:

THE IMPORTANCE OF

DEMENTE

AND HOW

WORDS BY JAY WALKER
PHOTOS BY GARY COMPTON





Angry Anderson has seen and done more than most of us could fit into a lifetime, and the 65-year-old rocker has no plans to wind things down any time soon. As the singer of Rose Tattoo, he's filled 'brothers and sisters' around the world with the spirit of the outlaw. The bad boy days might be behind him, but Angry's still finding new ways to stick it to the man. Speaking from his house on Sydney's Northern Beaches, Angry's halfway through a run of shows with Guns N' Roses and ZZ Top. He says Top's Billy Gibbons is one of his greatest personal idols, and he's relishing the chance to catch up and trade tales.

They usually watch us and we usually watch them. We were walking back to the dressing room, and Billy said 'Oh man, it would be so good if we could take this to America ... What a fucking great bill! How much fun would we have?'"

To many, Angry's an idol in his own right, and with Rose Tattoo he has inspired the rock and roll dreams of countless other artists – including Guns N' Roses. The bands first crossed paths in America in the 80s, when Angry and the boys toured the country with Aerosmith.

"Steven Tyler said, 'We've been helping these young guys out, we think they're really good. They want to come and see the show... they particularly want to meet with you.' I said 'that's fine'"

Back then, the Gunners were a glam band – teased hair, eye make up, androgynous clothes, the whole bit. But they were searching for something else, and Angry says Rose Tattoo was it.

"They came and saw us and said, 'We think it's cool what you do, we want to do something that's different' ... Words to the effect of 'We'd like to do what you guys do.' It's very un-American obviously. We were like Martians to the Americans when we went there."

That influence is not something Axl Rose, or former bandmates like Slash and Duff McKagan, have ever shied away from. On this tour, Angry Anderson is the guest of honour for the Guns N' Roses encore, a cover of the Rose Tattoo song 'Nice Boys'. In their earliest years, a good chunk of the Gunners' set list was Rose Tattoo material.

"They weren't songs that anyone in America was familiar with, and they were their kind of anthems. 'One of the boys', you know what I mean? They wanted that real masculine appeal."

Decades later, the Rose Tattoo sound and image has attained a legendary status among bands and fans across the globe. Angry says he's proud to have made his mark, but admits the band is a victim of one of the great ironies of rock and roll success.

"The thing about it is you can't give Rose Tatts

records away in a raffle these days, but the band's known from Scandinavia to London, Canada and the US, South America..."

"I remember when the boys in Sepultura first came here. [Former Rose Tattoo guitarist] Pete Wells was tattooing down at Steve King's shop in Annandale. He rang me up and he said, 'Have you ever heard of a band called – what's your band's name? Sepul what? Fucking Sepultura. You ever heard of these cunts?' I said no. 'Well they're all in here and they've asked me to tattoo them. They said can you ring Angry and tell him to come down? We want to meet him.' I said, 'It's a bit of a hike, tell them I'll catch them next time.' That was a bit out of left field."

With a CV that spans music, acting, television reporting and charity campaigning, Angry is arguably one of Australia's most prominent tattooed figures. His iconic full sleeves were done by The Illustrated Man's Tony Cohen, and are among the most well known examples of his high standard of work.

"I was looking for something a little different in the early days, and I heard about this guy, so I went and introduced myself. I said 'I don't have a lot of money but I want something that's different', and he said, 'Well have you ever heard of the Yakuza style of tattooing?'"

Angry had got into Japanese mythology and culture as a kid growing up in Melbourne. He was a big fan of the cult classic TV show 'The Samurai', and it piqued his interest in all thing Japanese. He'd built up a collection of drawings and photos, depicting warriors with tattoos of magical symbols and mythical creatures. He gave the pictures to Tony, and the pair knew they were on the same page. The work was done for free, and they've been mates ever since.

"He became a fan of the band. The whole theme of the band is tattooing. The name of our band was taken from a great novel about a guy with a tattoo. So you know it was a wonderful synchronicity, or serendipity thing. We were drawn together by this great love of ink and rock and roll. And I just walked out after a few weeks with sleeves."

Another great love of Angry's: motorcycles. The ties between Rose Tattoo and Australia's biker community run deep – with Angry counting senior members of outlaw gangs among his friends. He's an ambassador for retailer Fraser Motorcycles, and remains a dedicated Harley-Davidson man.

His choice of Harley goes back to a TV show from the 70s called *Then Came Bronson*. The main character, Jim Bronson, rode a Harley Sportster, and Angry's been in love with them ever since. The Sportster is low slung, making it the perfect ride for the 'Angry Ant'.

"I'm a little guy, and they suit me down to the ground. I've got a current model, 1200 limited edition custom special."

While the bikes, tats, and heavy music will always be there, Angry turned his back on the more destructive aspects of his rock and roll lifestyle long ago. At a time when doctors told him he'd be dead in 10 years – and he'd have been happy to last another two – an unexpected arrival came to his rescue.

"We drank all day, we took as many drugs as we possibly could, we found ourselves at the wrong end of somebody's fist – or they were at the wrong end of ours. When my daughter was born in '83, that's when I thought, 'Nup, this is fucked, I'm not gonna miss out on her life, and I don't want her to have a drunken moron for a father.' So I took the cure and I've never looked back."

Angry says before Roxanne was born, he had resigned himself to a fate similar to that of Bon Scott and Jimi Hendrix before him. The potential he saw in his new daughter inspired him to choose a different path that would ultimately lead him towards some of the greatest achievements of his life.

"What happened was that when I was possibly at my lowest emotionally, physically, spiritually, the universe offered me a reason and a way out, which was my daughter, and I was smart enough to take it."

Since turning his life around, Angry has worked to improve the lives of others, campaigning for the welfare of sick, underprivileged, and abused children, as

“I was looking for something a little different in the early days, and I heard about this guy [Tony], so I went and introduced myself. I said ‘I don’t have a lot of money but I want something that’s different’, and he said, ‘Well have you ever heard of the Yakuza style of tattooing?’”

well as joining the fights against cancer and AIDS. As the youth reporter for Ray Martin’s Midday show, he told important stories that exposed, among other things, the horrors of child sexual abuse.

Now Angry wants to make a difference at the highest possible level – as a member of Australia’s Federal Parliament.

After an unsuccessful bid for preselection with the Nationals, he’s now hoping to run for a Liberal seat at the September 14 election.

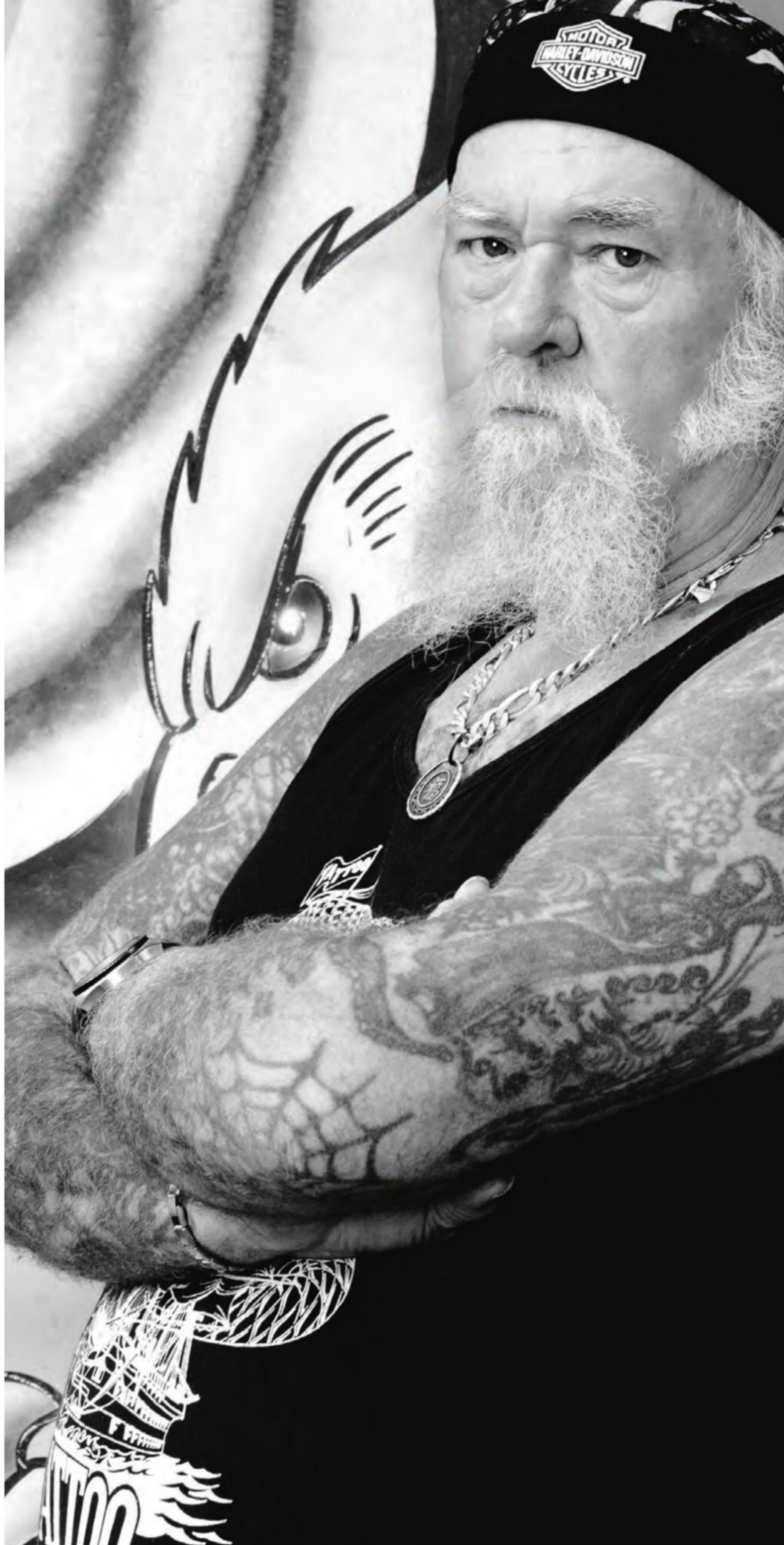
“I want to give back to this country, because I love it with a passion. It puts me at odds with some people. It actually brands me unfairly as being anti-somebody. I’m not anti-anybody, I’m pro-Australia.”

Raised a staunch Labor supporter, Angry’s decision to turn to the Coalition was not one he made lightly. He feels Labor has lost touch with the working people they claim to represent, and he didn’t take kindly to Prime Minister Julia Gillard’s much-publicised five-day trip to western Sydney.

“She’s taken bad advice one time after another, and I’m glad because it’ll hang her. ‘Let’s go back and pretend we’re poor’. That’s condescending. Don’t mistake our kindness for weakness.”

The world of politics could be the perfect place to channel the anger that has long been his name-sake. His fury, passion, and plain speaking would no doubt appeal to a public that’s increasingly jaded about the decisions made on its behalf. But no matter what happens, Angry’s determined to make a contribution to society for as long as he can.

“To me personally, it’s very important. I reckon I’ve got 10 to 12 really good productive years intellectually, physically. I’m a full grown man, I know who I am, what I’m doing, where I am, and where I wanna go.”





POSTCARDS

FROM

THE

PROUD

HIGHWAY





STYLE FOR GUYS WHO PREFER SCENERY TO “THE SCENE.”

PHOTOS BY **SCOTT TOEPFER** STYLING BY **LUKE STOREY**

On Brad (long hair): Comune jacket; T by Alexander Wang shirt; Diesel jeans.
On Josh: Comune shirt; Shades of Grey jacket; Diesel jeans; Oliver Peoples sunglasses (throughout).



Tracy Watts hat; Rag & Bone belt; G-Star Raw jeans; H&M shoes.



Shades of Grey shirt; Hysteria Glamour jeans; model's own watch and rings throughout.



Marc by Marc Jacobs shirt.



Shades of Grey tank top; Diesel jeans; H&M shoes.



Shades of Grey tank top ; Hysterie Glamour jeans; John Varvatos boots.

Models: Bradley Soileau and Joshua Dane at Next Management
Grooming: Robyn Sweeney



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DAMIEN ECHOLS

When Damien Echols and the rest of the 'West Memphis Three' were released from death row, he celebrated his freedom by getting tattooed with his friend and champion Johnny Depp. The subject of the documentary *West of Memphis* and author of *Life After Death* talks ink and exoneration.

BY KARA POUND PHOTOS BY MIKE MCGREGOR

For nearly two decades, prisoner SK931 spent his life in jail for a crime he has adamantly maintained he didn't commit. In 1994, at the age of 19, Damien Echols, the 931st person to be sentenced to death in the state of Arkansas, was tried and convicted for the murder of three young boys from West Memphis, Arkansas. The second-graders were found naked and hog-tied in a drainage ditch. Echols, a poor, white teenager from the wrong side of the tracks, along with his codefendants, Jessie Misskelley Jr and Jason Baldwin, were instant targets for their 'dark' taste in music, fashion, and fiction. Because of DNA advancements and new physical evidence, in the mid-'90s, the case – known as the West Memphis Three – received a lot of public attention. Celebrities such as Eddie Vedder, Johnny Depp, Peter Jackson, and Natalie Maines of the Dixie Chicks got behind Echols and his codefendants and raised funds for the defense team and appeal process.

Echols spent nearly 18 years on death row. Prisoner SK931 and his codefendants were released from prison in August 2011 due to lack of evidence. They entered Alford pleas, which allowed them to assert their innocence while acknowledging there was enough evidence to convict them. Essentially they are free but not fully exonerated.

Now 37, Echols, released from death row just a year ago, is trying to get his life back together. He spoke to *Inked* the same day he got his 17th tattoo (a dragon on his right biceps) at Sacred Tattoo in New York City. He's candid, kind, and still has a sense of humour – something you'd never presume to expect from a person who spent the better part of two decades on death row. Echols is happy to talk about injustice, his wife Lorri Davis (who he met while in prison), and his non-prison tattoos.

INKED: What was a typical day in prison?

DAMIEN ECHOLS: The last 10 years that I was there, I was in complete solitary confinement – 24 hours a day, seven days a week. They say that you get an hour a day outside your cell, but what they call "outside" is really another cell. I didn't have sunlight for about a decade. It destroyed my eyes – my vision is just horrendously messed up. A typical day in prison starts at 2:30am when they serve breakfast; you get lunch at 9:30am, and you get the last meal of the day at 2:30pm. You have to find a way to make time for yourself because time doesn't exist in there. I would do anywhere from five to seven hours of meditation in a day.

What's a typical day now? I wake up anywhere from 6am to 10am. It's sort of just unregulated. I just let my body wake up when it wakes up. I work out a lot – only now I have nice equipment to do it with. [My wife] Lorri and I spend a lot of time together. I do a lot of exploring too. Whether it's just going out and walking up and down the street or going to the bank and figuring out how to fill out a deposit slip. Right now, I'm just sort of exploring the world.

Were you into tattoos in prison? No. I stayed away from them like the plague because there's no sort of sterilisation process or anything. You'd get

a tattoo and then the next thing you know, you're dying of hepatitis and your liver's shutting down. They wouldn't allow tattoo magazines in the prison because they tried to prevent people from doing that by all means.

Well, you've had quite a bit of ink done since you were released. Did you always know you wanted tattoos? My first one I got when I was a teenager and unfortunately it was one of those dumb mistakes people make when they're young: tattoo a boyfriend or a girlfriend's name on 'em. And that's what I had done. I had an old teenage girlfriend's name tattooed on me. As soon as I got out, the first new one I got was with Johnny Depp. We went and got one together [from Mark Mahoney at Shamrock Social Club in West Hollywood]. I did it as sort of a patch over to cover that old name up. And then I realised from that very first one that I was hooked because, to me, what tattoos feel like – really, I mean this literally – it feels like you're putting on armor. Nobody can take it away from you. I've been in an environment where everything can be stripped away from you, down to your clothes, your hair. They take everything from you. And the thing that they can't take is the ink on your skin. It makes you feel, I don't know, a little less nervous about the world. They're very soothing to me. Lorri went with me one time. She had been out shopping and she walked into the shop while I'm getting a tattoo and she just looked at me for a minute and says, "I've never seen you happier than when you're getting tattooed."

What did you and Depp get on that first trip to the studio? We have three that we've done together now. That very first one was a hexagram from *I Ching*, the Book of Changes. When I was in prison, I used to keep a journal every day, and one of the things I wrote about was this hexagram. And Johnny read it onstage when he did the Voices





for Justice concert. What it's about is that whenever you're facing huge obstacles in your life, don't focus on the huge obstacles or else you'll lose heart and be defeated. Instead, just focus on putting one foot in front of the other. It's by doing that that you eventually defeat the huge obstacles. It's nicknamed The Taming Power of the Small. So we got it because it was not only what I was doing and it was the journal entry he read, but also Lorri, my wife, her nickname is 'The Small'. So it was something that sort of tied all three of us together.

What were the other tattoos you guys got together? One was a skeleton key because for me, when I was a child, I thought that a skeleton key could literally open any door. So that if you ever got your hands on a skeleton key, you'd be almost unstoppable – no barrier could hold you back. It seemed like an incredibly magical thing. For me now, that's still what it represents. That one we did simultaneously. He was in LA and I was in New York and we were on the phone at the same time both sending each other photographs back and forth, keeping track on the progress and everything else. I was at a shop on Franklin Street called Majestic

“I’VE BEEN IN AN ENVIRONMENT WHERE EVERYTHING CAN BE STRIPPED AWAY FROM YOU, DOWN TO YOUR CLOTHES, YOUR HAIR. AND THE THING THAT THEY CAN’T TAKE IS THE INK ON YOUR SKIN.”

Tattoo and there was a guy named Alejandro Lopez that worked there. He only worked there for a few weeks. Now anytime I want something, he'll come to my apartment.

So what was the third one that you and Depp did? I'm going to keep that one secret, but that was another one where we were actually there together.

You lost such a huge part of your life in prison – are you really choosy about how you spend your time or do you just kind of go minute-to-minute? Um, a little bit of both. It depends on what I'm doing. It's been weird. For the first two months at least, I was in a state of deep and profound shock and trauma. So I really couldn't appreciate anything the first two months I was out. It was like going through a bomb or something. I'm still just trying to find my way in a lot of ways. Some days I just set off with no particular plan at all and go exploring. Or – I have this book coming out – so some days I have to sit down and really get to the grindstone and finish up the writing project.

Is it a memoir? A lot of it is journals that I kept while I was in prison. A lot of it is memoir and some of it that's essay form. It's probably the thing that

I'm the proudest of in my life right now. It's a little bit of everything. It's my life story and it's sort of everything combined together.

Did you read a lot in prison? Non stop. Non stop. Lorri had to actually rent a little storage facility to hold all the books because they eventually overflowed out of her house. There were just too many to keep in there – thousands, thousands.

You're also a visual artist. Have you been working on any new work? I'm actually getting ready to explore and branch out into other areas right now. I'm in talks with people right now about actually doing a show at MoMA [the Museum of Modern Art]. It's actually going to be performance art. I'm going to be doing tarot readings.

You went from death row inmate to somewhat of a celebrity. Do people recognise you on the street? Yeah, I mean it's not like somebody who is a movie star or a TV star or something. But it happens fairly regularly, a couple times a week, maybe. I always appreciate it. When people come up to me, it means something to me that I can't really

articulate. When I went into a tattoo parlour in New Zealand, as soon as I walked in the door the girl behind the cash register looks up and says, "Congratulations!" She knew who I was immediately.

You had a TV in your cell. Do you feel like you kept up on pop culture and current events, or did you feel lost when you got out of prison? A little bit of both. We got the basic channels like ABC, NBC, CBS, and Fox – no cable, no HBO, none of that. When I was in, I was a news junkie – I watched it all the time. You kind of have to because your life depends on it in there; your life literally depends on who wins the next election. Is it someone who wants to crank up the executions and feed people into the meat grinder faster, or is it a guy who feels ambivalent towards the death penalty? You have to keep up with stuff like that. Out here, I have not watched the news one single time since I've been out. I just can't sit still for TV, and there's so many more amazing things to be doing.

What are some of your favourite things to do now? Lift weights. I lift weights a lot, like a couple hours a day, just because it feels really good. I love the tattoo parlours. I love watching movies. I'm

hooked, hooked on Danzig right now. I don't want to listen to anything but Danzig. Now there are so many more Danzig albums that didn't exist when I went in, so I just today got *Danzig 5: Blackacidevil* in the mail. And everybody's saying, "Oh, that's the horrible one, that's the one where he turns industrial!" It's still Danzig to me, and I still love it. I like how he doesn't express any self-pity in his music, he just has this air of 'Get the hell out of my way, I'm coming through'.

Your book *Life After Death* is out and you're the producer and subject of the documentary film *West of Memphis*, which debuted at Sundance Film Festival in January. What's going on with it? It's in a state of constant improvement, all the way up until it comes out. We'll keep looking at it, figuring out ways to make slight improvements on it to make it even better. A lot of it in the beginning was just length. We've cut it down to just bare bones. We're trying to pack as much information into it as we can, where it's just punch after punch after punch. And it's still, like, two hours and 15 minutes. So a lot of it is that: trying to get the most out of the time. It's been picked up by Sony Classics.

You've been a free man for about a year. What things still seem strange or surprising to you? I don't know. One of the things I'm so amazed by is how you can get anything you want. When I was out in '93, there was no such thing as Amazon.com. The last time I'd seen a computer before I got out was 1986 and it was this huge glorified typewriter for rich people. Now if you wanted a book or a movie or some music or something that you couldn't find in your local, small town, you can go online and have it delivered right to your house. It's still kind of stunning to me how available everything is.

What would you like the future to look like? To be honest, I kind of want to put this whole 'West Memphis Three' thing behind me. I don't want to be remembered for that for the rest of my life. I want to do things that stand on their own merit – that people know my name as something other than the guy who used to be on death row. I want it to be more like, 'Oh, that's that guy whose books I read that I really like'. Or, 'Yeah, that's the guy whose art show that we went to', or, 'That's the guy who worked on that movie'. I don't want to be defined by the way I was victimised for the rest of my life. 🐾

The Tattoo Parlour Act: PART 2

A YEAR AFTER THE RELEASE OF THE NSW TATTOO PARLOUR ACT, TATTOOISTS ARE BEING REQUESTED TO APPLY FOR LICENCES. BUT WHAT DOES THIS ACTUALLY MEAN, AND WHO HAS TO REGISTER?

WHAT THIS MEAN?

Well the answer is quite simple: anyone that is a tattooist or apprentice earning money or reward, who may use a tattoo machine on humans, no matter whether they are working in a street, custom or home studio, needs to register for a licence in NSW. However, cosmetic tattooing is exempt.

You won't be able to get around the laws by pretending to only do cosmetic tattooing. From 1 October the penalties for performing tattoo procedures without a licence are a maximum of \$5,500 for a first offence and up to \$11,000 for a second of any subsequent offences.

This will include interstate artists working in NSW in studios. Say goodbye to guest artists – they'll now need to pay \$699 and be approved to visit NSW and work. Overseas artists, however, can obtain a visitor's permit.

After 1 October 2013, if you don't have a license then heavy penalties and fines will apply. However, the wording is a little ambiguous as it says you need to "perform a body art tattooing procedure for a fee or reward or conduct a body art tattooing business". We would believe that this should be expanded to include all tattooing.

We've been advised that this procedure can take up to seven weeks so artists need to register well in advance of the 1 October date, because just having applied for the licence is not enough. It must be approved.

To apply for either a tattooist or operator licence you must:

- Be at least 18 years of age and an Australian citizen or resident
- Not be a controlled member of a declared organisation

- Consent to a National Police Check
- Provide certified copies of three types of approved identification
- Lodge the completed licence application form and pay the prescribed fee
- Attend a police station to have your finger and palm prints taken, when requested.

What if my application is unsuccessful?

Applications that are unsuccessful will receive a letter advising them of the outcome and, if relevant, the reasons for the decision. If you disagree with the decision, you may apply to the Administrative Decisions Tribunal (ADT) for a review. Visit their website for more details adt.lawlink.nsw.gov.au

Please note: The new law also allows the NSW Police Force to enter tattoo parlours or premises suspected of being used to perform body art tattooing procedures with sniffer dogs to check for drugs, firearms and explosives.

WHAT THIS LICENSE DOESN'T MEAN!

While studios will have to display their licence in a visible position in the studio this is not a reassurance that the shop has been inspected or undergone health and safety inspections, or met any regulations related to it. There is currently no tattoo-specific cross contamination courses run in Australia.

If you're looking to get tattooed at a new studio, make sure you're happy that they meet hygiene standards, and if you're new to getting tattooed read through our list of questions to ask yourself and the studio (page 40). Above all, our concern is that you get a beautiful tattoo, have a good experience and don't contract diseases from a studio that isn't following proper health and safety procedures.



UPDATED

WHERE IS THE INDUSTRY VOICE?

Australian Tattooists Guild

Started by tattooist Josh Roelink, the Australian Tattooists Guild was founded not to fight the current NSW Tattoo Parlours Act legislation, but to help amend it in ways that would allow the red tape to be minimised for tattoo artists and studios, and in ways that would help maintain the standard of tattooing within Australia in all ways, including OH&S.

It was also founded to protect the industry from unnecessary costs involved in regulatory acts, and from proliferation of unlicensed tattooing through the importation and sale of tattooing equipment from such sources as eBay, as well as provide avenues for advancing artistic and technical skills in order to maintain high standards among its members. The legislation itself is not the sole reason for the Guild's formation.

The Guild's Mission

- To protect the individual and collective rights of Australian Tattooists.
- To liaise with government officials with regard to any further changes in tattooing regulation in individual states and within the Australian commonwealth.
- To help guide any further standardisation within the tattooing industry with a consensus among its members.
- To promote high standards of cross contamination procedures within Australian tattooing.
- To promote and help resource further art and technical education for it's members.
- To help link artists and studios with appropriate insurance.
- If you have any ideas, thoughts, assistance you're willing to offer, you can message us here or at the contact info listed below.
- Please help spread the word as the **MORE PEOPLE** we have as members, the **MORE POWER** we have to self-direct our future.

Contact:

australiantattooistsguild@hotmail.com or
www.facebook.com/AustralianTattooistGuild

ArtSafe

ArtSafe has been set up as a forum to discuss and promote safe and professional body art. Backyard operators pose a huge health and safety risk, so we are looking for ideas and support to make them comply with the same regulations as professional artists.

The aim is to prevent the spread of Hepatitis A and B and HIV through improper sterilisation and health practices through awareness in the community. Self regulation is as good as it gets at the moment, but sadly, a lot of young people don't know the risks when they don't go to a professional tattooist.

The idea works by asking yourself a few simple questions:

- Go and take a look at the studio, does it look clean? It should look as clean as a dentist surgery.
- Is the artist happy to answer your questions?
- Does the artist know about the Code of Practice for Skin Penetration Procedures?
- Does he wear new, disposable latex gloves when he works on you? Changing them if he takes them off to do anything – bathroom or cigarette break, etc?
- Has, and uses, an autoclave?
- Uses needles and razors that are thrown out at the end of the procedure?
- Open sealed, sterile packets of equipment in your presence?
- Use preparation equipment (stencils) and ink pots only once – then discard leftover?
- Clean and disinfect your skin thoroughly before penetration?
- Clean their work area thoroughly between clients?

If the answer is no, then you need to choose a different artist! These are the most basic elements of ensuring you don't leave the studio with more than a beautiful new tattoo. It may sound simple, but to some it may be life saving.

For more info:

www.hep.org.au or
www.health.nsw.gov.au



TATTOO PARLOUR LICENSING STARTED ON 1 FEBRUARY 2013.

The NSW tattoo parlour licensing scheme started on 1 February 2013 requiring all body art tattoo parlour operators and body art tattooists (including interstate artists working in NSW) to obtain a licence from Fair Trading to undertake body art tattooing in NSW.

Individuals and businesses that only perform cosmetic tattooing procedures are exempt from the new licensing requirements.

Licence applications can now be lodged with NSW Fair Trading online, in person at any Fair Trading Centre, or by mail. Licences are granted for a period of three years and payments can be made by cash, cheque, money order or credit card. Licence costs are as follows:

Tattooist licence - \$699

Tattoo parlour operator licence - \$2,094

From 1 October 2013 it will be an offence to operate a business or perform body art tattooing procedures without a licence or permit and heavy penalties may apply.

Tattoo parlour operators and tattooists are encouraged to lodge their applications as quickly as possible, to ensure that they are licensed by 1 October 2013 and their business is not affected. An individual cannot be employed to work as a tattooist unless they hold a tattooist licence. Therefore it is important that tattoo parlour

business owners and managers alert their staff members to these new licensing requirements.

For more details on the new licensing requirements and application forms, visit the Tattoo Parlours – Licensing information for tattooists and operators webpage on the NSW Fair Trading website www.fairtrading.nsw.gov.au, where tattoo industry members can also register their email address to receive information updates about the new law.

International tattoo artists visiting NSW to perform body art tattooing procedures must apply for a visitor permit, while organisers of body art tattooing shows or exhibitions in NSW must apply for an event permit.

For more information, contact NSW Fair Trading on 13 32 20

From 1 February 2013, licence applications can be lodged:

- online at www.licence.nsw.gov.au
- in person at any NSW Fair Trading Centre
- by mail to NSW Fair Trading, Business Licensing, Locked Bag 5138, Parramatta NSW 2124. 📧





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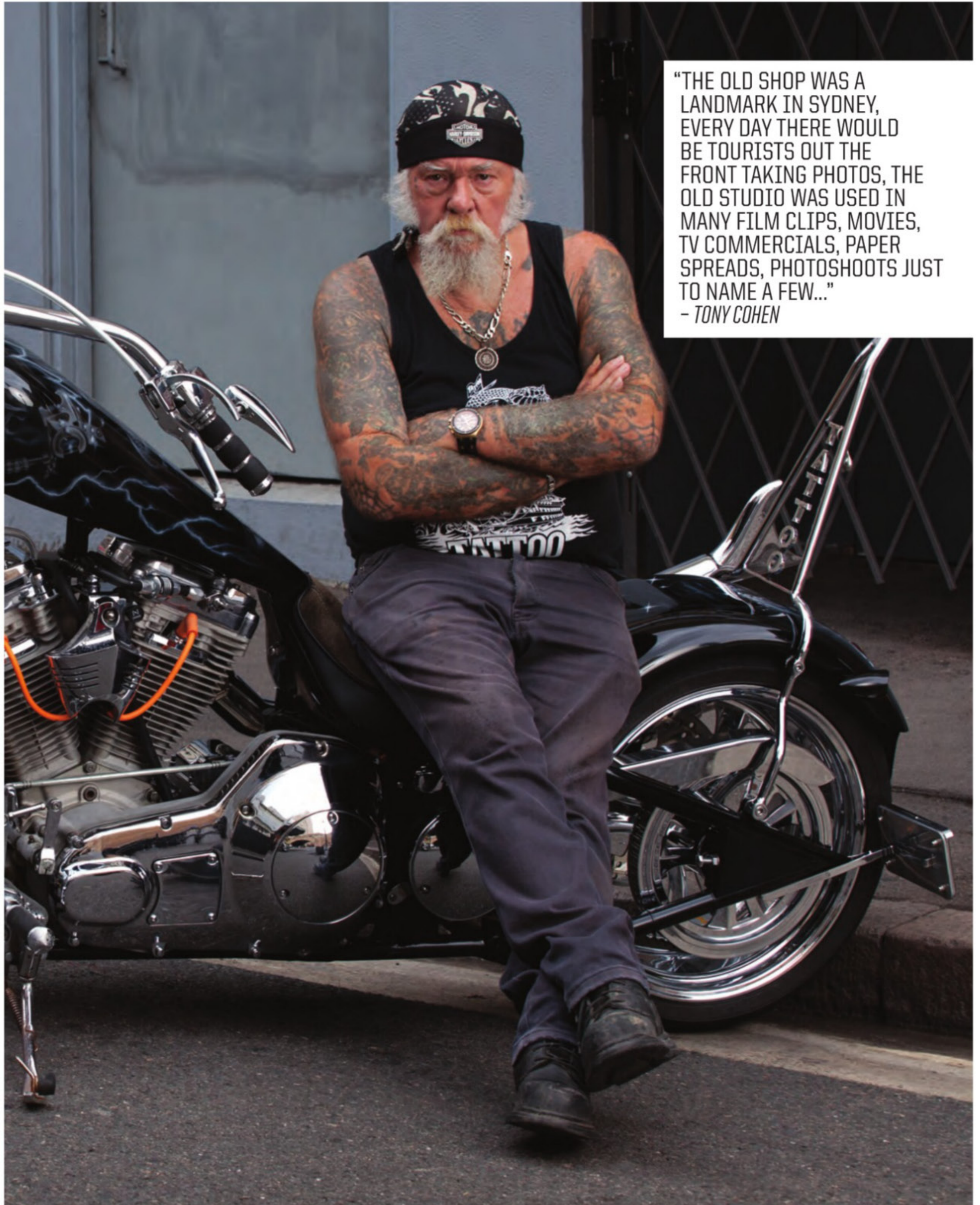
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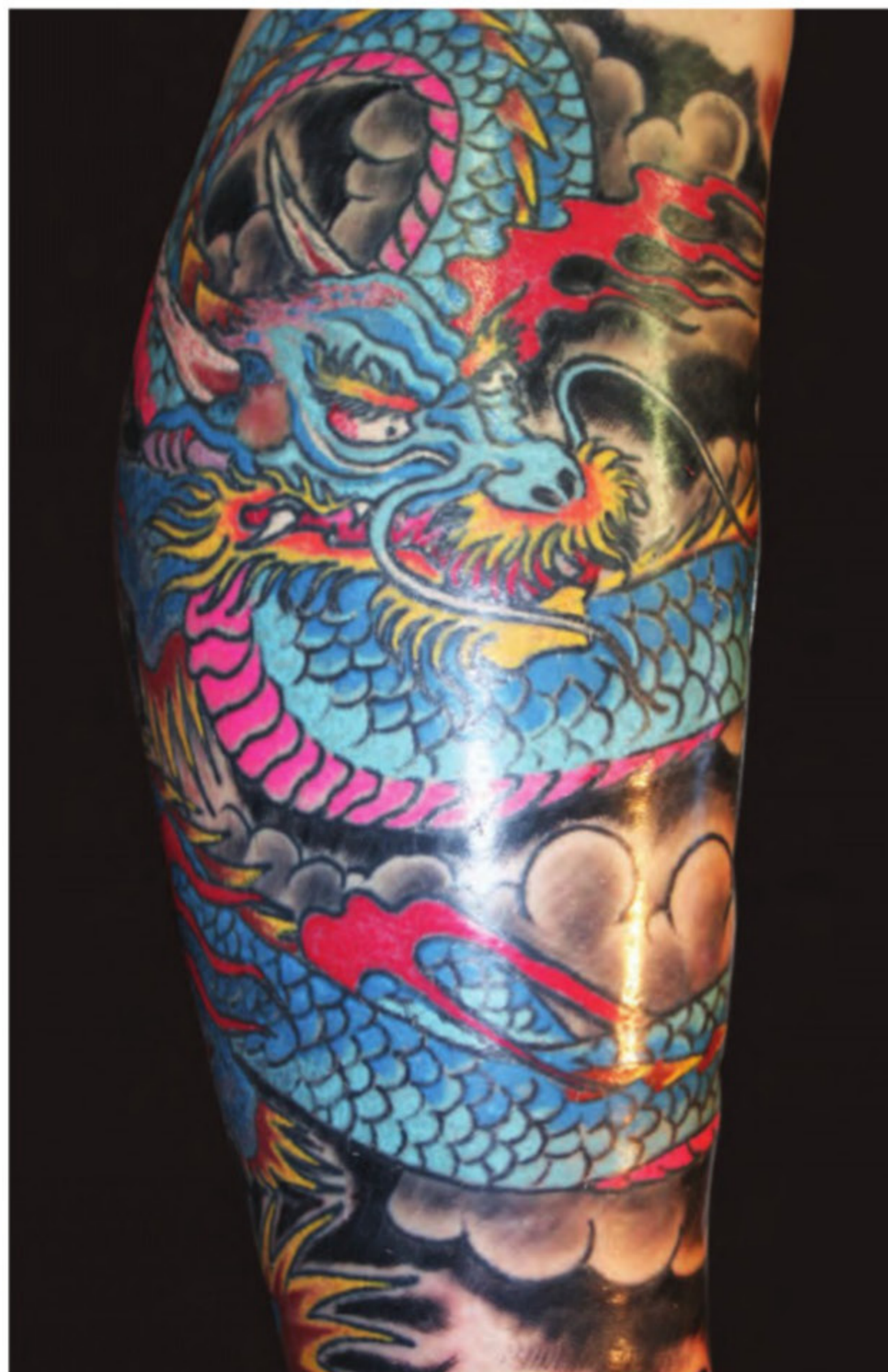
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PLATINUMINK@LIVE.COM.AU

INKED SCENE



"THE OLD SHOP WAS A LANDMARK IN SYDNEY, EVERY DAY THERE WOULD BE TOURISTS OUT THE FRONT TAKING PHOTOS, THE OLD STUDIO WAS USED IN MANY FILM CLIPS, MOVIES, TV COMMERCIALS, PAPER SPREADS, PHOTOSHOOTS JUST TO NAME A FEW..."
- TONY COHEN



TONY COHEN

THE ILLUSTRATED MAN
230 ELIZABETH ST,
SYDNEY NSW 2000
PHONE (02) 9211 3761
THEILLUSTRATEDMAN.COM.AU/

PORTRAIT BY GARY COMPTON

We often talk of the pioneers of tattooing internationally, but back home in Australia our history hasn't been as well documented. There is, however, one name that has been synonymous with Australian tattooing for more than 45 years. Tony Cohen has travelled the world working with some of the great of tattooing icons, sharing studios, stories and a great history. Many people from within the industry credit Tony as their first tattooist, including *Inked's* editor and a number of magazine's photographers. He is a true icon of the tattoo industry.

Inked: With such a long time in the industry, a lot has changed in Sydney and tattooing in general, how do you see the industry now?

Tony Cohen: To me tattooing, at best, is quite bizarre. When I first started tattooing there were three studios in Sydney; no one had apprentices or offsets.

All worked alone, I'd say there was four to six tattooers in all, but there was lots on the outside waiting for a break. Nowadays I'd say 300 or more out there having a go at it. Tattooing in Sydney changed rapidly when a lot of motorcycle clubs got involved. Twenty years ago the late dutchy and myself tat-

tooned just about everyone involved in motorcycles, some of the changes have been good in my opinion, others not so good.

Your devotion to your work shows how much you love what you do - how do you continue to have such passion for tattooing?

I was determined to be a tattoo artist, I was interested since the age of 12, I got my first tattoo at 14 years old and I was inking kids at school at that age also. I had my first set of equipment at 17 and dabbled for a year or two. One day my father saw what I was doing on a friend, which was a decent dragon

and said to me, "You should be charging money for that" as it's as good as anything you have on yourself, and then, well, the rest is history.

You've travelled a lot as a tattooist and met so many people, could you tell us a little about your journey? I started going to tattoo conventions in the early '70s and met many of the old timers, way too many to list here but the likes of Ed Hardy, Cliff Raven, Lyle Tuttle, Sailor Jerry; some would sit with us and some not, but those old conventions were a hell of a time for tattooers to reunite from all over the world, to get together and discuss the aesthetics of our art and drink a hell of a lot of booze. In those days, when you went to visit a well know studio, you generally always got a piece of artwork and also get tattooed by the artist.

I have been tattooed by about 30 different artists overseas as well as many Australian. I have worked though the USA, UK, Scotland, Germany, Holland

and New Zealand. Though I travelled I never had the time to be a tourist, and may have to go back to some of these places and look around a bit.

The shop moved, just a short distance, but it must have been a big deal for such a landmark to find a new home? I was in the old studio for almost 25 years, never knowing how long I was going to be there as there was always discussions about pulling the building down, and once the council tried to fine me \$110,000 for all the work I had put on it, but three court cases later, I won. So moving into the new premises was a bit of a bummer and a lot of expense, though we have just had our one-year anniversary in the new studio. Although I don't have my own work area, it has sort of grown on me.

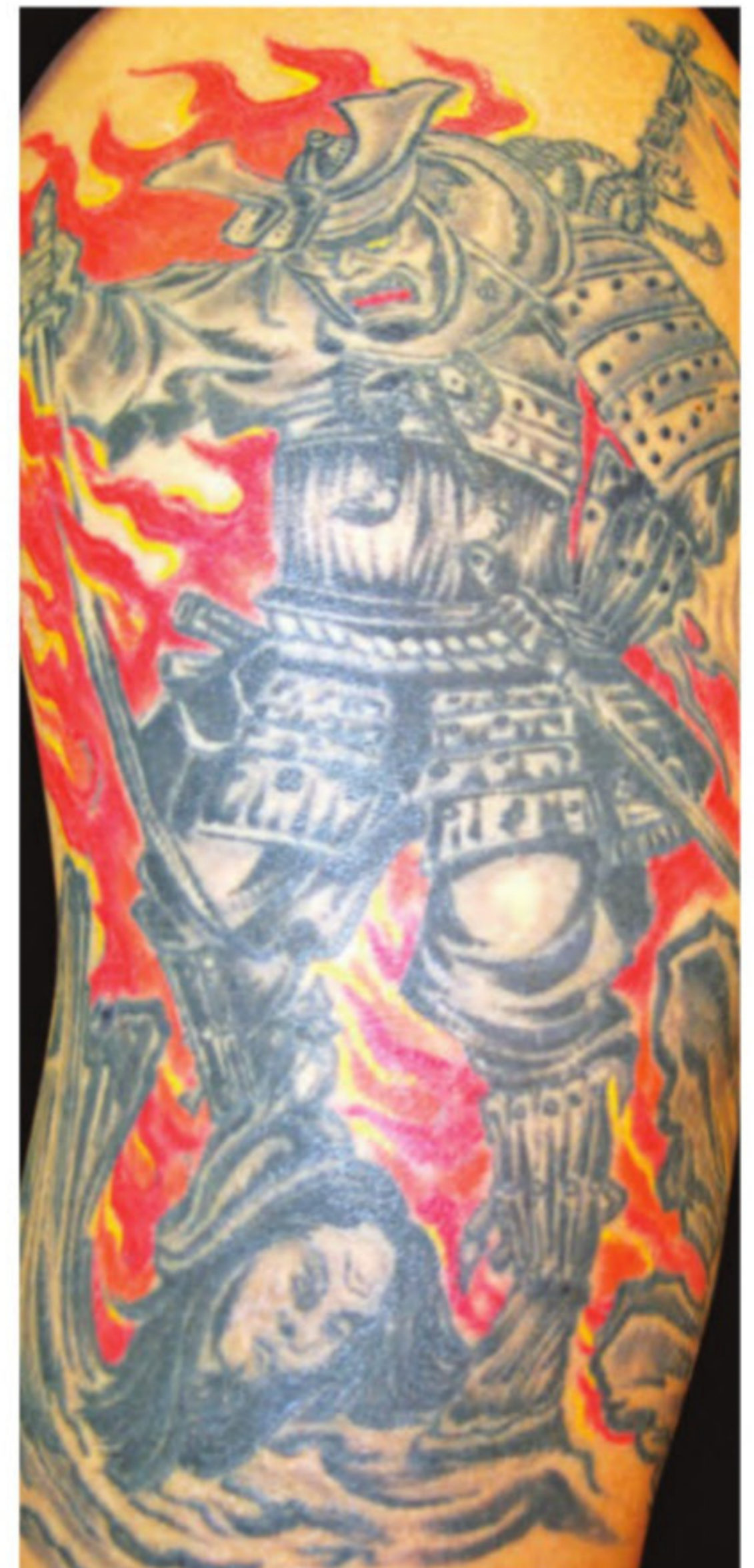
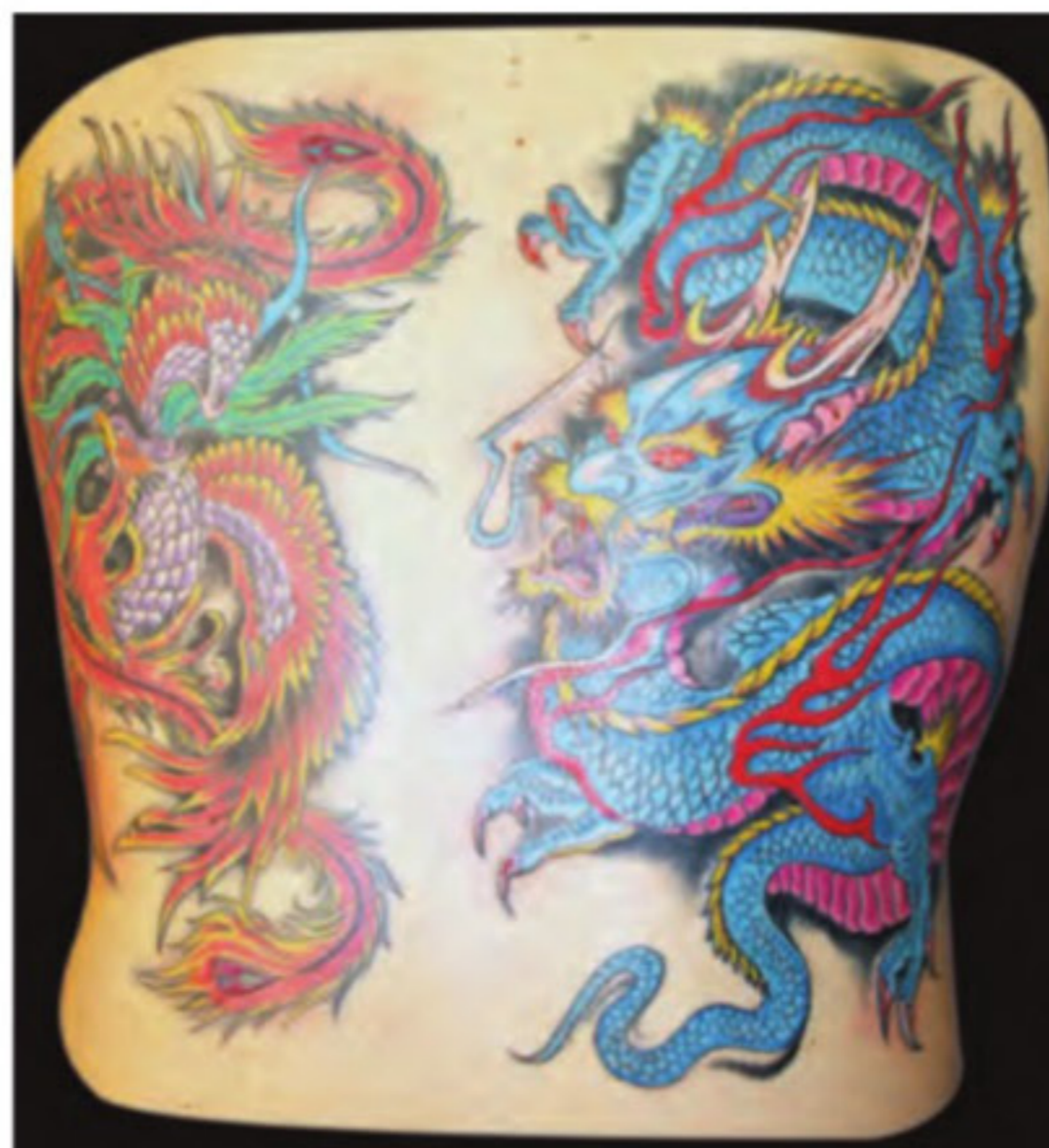
The old shop was a landmark in Sydney, everyday there would be tourists out the front taking photos, the old studio was used in many film clips, movies, TV commercials, paper spreads, photoshoots just to name a few...

What's it like seeing your children make their way into the industry and become respected artists in their own right? Brett, my son, has been with me now since 1991, and he does absolutely beautiful work and after so long we seem to get along better, the conflict went out the window years ago. Brooke, my daughter, works with me also now for six years and it's been a bonus having her there taking care of business, TCB is what we say. And helps me rest easy.

What's it like watching the changes that are happening in the industry right now? I have opened and closed many studios in my time, and not one of them has been an easy task. With all the red tape and bullshit that went into opening a new tattoo studio, nowadays they seem to open up overnight, there's probably hundreds of them. The way it's going to be, there will be more tattoo shops than Chinese restaurants, but there will be still folk out there wanting to get 'inked'.

Ever since I started tattooing the old timers

"...ED HARDY, CLIFF RAVEN, LYLE TUTTLE, SAILOR JERRY, SOME WOULD SIT WITH US AND SOME NOT BUT THOSE OLD CONVENTIONS WERE A HELL OF A TIME FOR TATTOOERS..."




“THE WAY IT’S GOING THERE WILL BE MORE TATTOO SHOPS THAN CHINESE RESTAURANTS.”

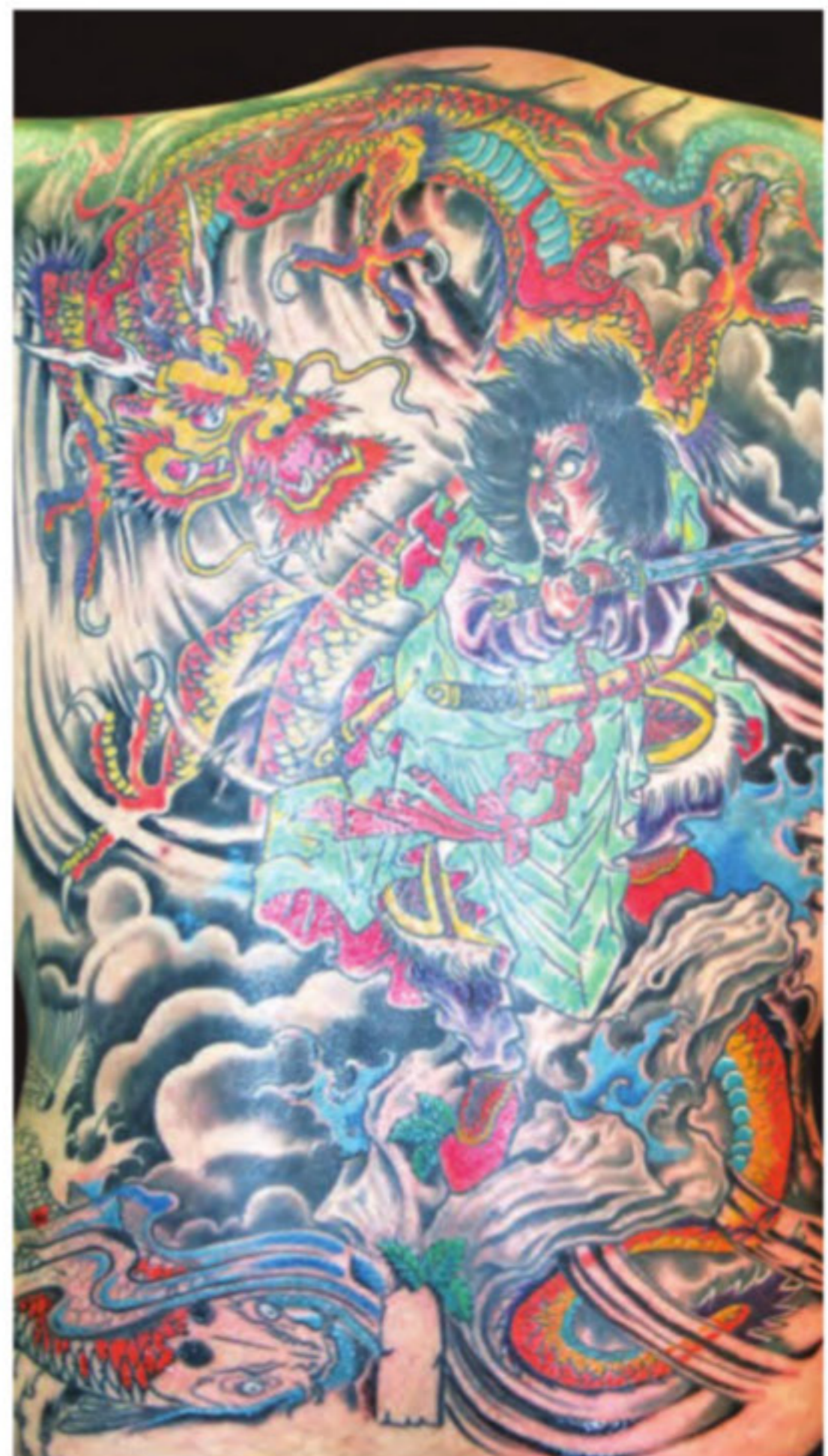
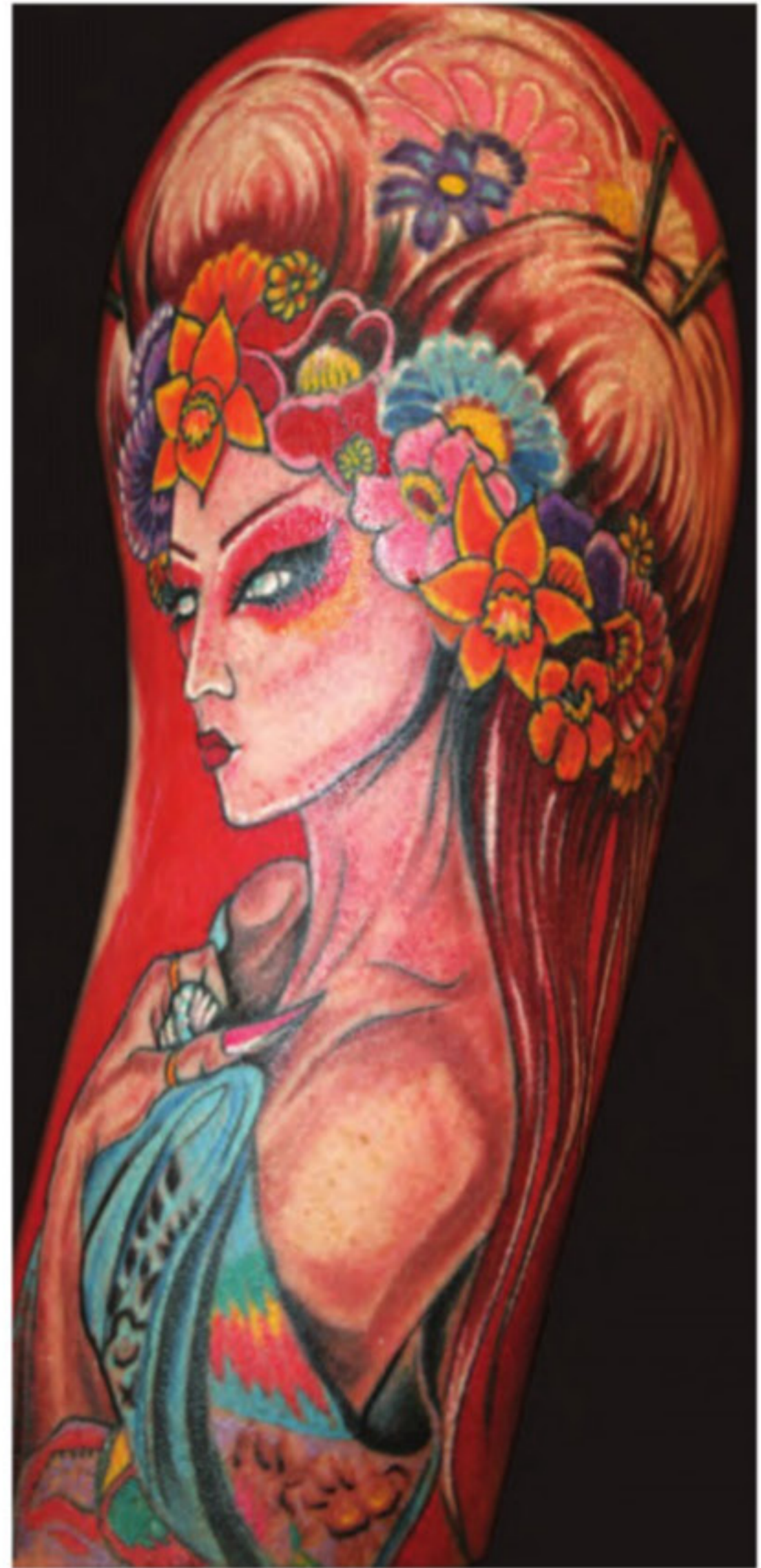
themselves (when I was a new kid on the block), I always thought that, if and when a new shop opened up near them, that it was the end of the world, and there business would die, that they would starve. Then it got to the stage of, 'oh well, one more won't hurt and it's still pretty strong'. So I guess all those new shops say opening up four to five years ago would possibly have dozens opened up next to them in the near future, and, well, how will they like it?

The new tattoo laws that have commenced in NSW may have some impact on this, or it may not, only the future will tell. I would like to see the backyarders and scratchers diaper into the sunset, and tattoo equipment gone from eBay and the internet. Let tattoo suppliers go back to the old ways, deal with the professionals only, and by mail.

What's it like to be known as an icon of the tattoo industry? I have been around in this game since 1967 and I have seen tattooers come and go, many went, if it's said I'm an icon, then I'm proud. I have had a plethora of publicity. I have tattooed all the right people from rock stars to film stars, I have tattooed thousands of bodies (and there's still plenty more out there) and I have done my absolute best to please them. I love tattooing and the tattooing world, now I guess I'm known as one of the old timers. I have respected every old timer I have ever met in my years behind the gun, so many interesting stories. So much knowledge that was passed on to myself. We made everything ourselves in the old days, and our art was freehand, we made millions of needle bars, built our own machines, transformers, sat up all night doing \$5 tattoos. Today it's all handed to you, the up and comers, on a plate. A couple of flash tattoos and it's instant stardom. There's no hard work – how many respect the history of the tattoo? How many will last 40 years? My respect goes out to those before me who led the way, who weren't afraid to drop a secret here or there, to those that said 'here try some of my new colour and if you like it I'll give you some of mine', and of course to those who didn't have a clue where tattooing would go in the future. I'm sure if they were all here today, they would be astonished.

There are a million stories to be told about the art of tattoo, and one day I may tell some of mine... 

A special thanks to Brooke Cohen for all her help with this interview and work with the Angry Anderson shoot.



NAME: Erin Bromley

SHOP GIRL AT: Slave to the Needle (Ballard)

WHEN MY COWORKER JONATHAN GILBERT first started at Slave to the Needle he was applying a stencil to a rather tall man. I was busy, running around cleaning things up for the day, when he stopped me and asked if I could get him a ladder. Being in the zone, I came back moments later with our three-step ladder. He had been joking, his client got a real kick out of it.

JUST THE OTHER DAY I HAD a bit of a line forming at the front desk. One person needed to be checked out and pay for their appointment, another was hoping to get a donation for their pit bull rescue auction, which is the type of thing we do very often, and a couple of people were waiting for a piercer. Amid the hustle and bustle, a group of my coworkers proceeded to serenade me with the "Happy Birthday" song – very loudly, I might add. The best part? It wasn't even my birthday.

QUITE A BIT OF SINGING and air guitar happens on a daily basis at Slave to the Needle, particularly courtesy of tattooer John Fitzgerald. We have noticed that quite often when it's a song he doesn't like, he will only whistle; when he does like the song, he will sing along; and when he really digs what he's hearing, he will get up and perform an awesome air guitar. We do get the occasional harmonisation from many other coworkers, namely Clark, Honest Jon, and Josh Wright. Poor Jonathan Gilbert is still figuring out the art of whistling.



Know a stellar shop assistant who keeps the autoclave humming and the tattoo stations organised? E-mail us at vanessa@inkedaustralia.com



AUTHENT/INK

Takes us into the experience of creating a beautiful backpiece

I WAS TALKING WITH A YOUNG CLIENT THE OTHER DAY AND HE COULDN'T BELIEVE that in the 'old days' you'd just walk in to a tattoo shop and pick a design off the wall and get it done right there and then by some tattooer that you didn't know, never heard of, or had never seen any of his work. It was a totally foreign concept to him that not so long ago – before the internet and digital cameras, social networking, TV shows and the tattoo explosion – that our little tattoo world ticked over in a manner very different from today.

Outside of Japan you didn't really see tattooed sleeves as you do now – the idea of a whole arm completely covered, all connected and coloured in, wasn't being done in the west much at all. The old traditional tattoos were sometimes joined together with 'stars and space dust' (just background filler of dots and dashes) but the sleeve that we now know and love just wasn't available to the everyday man or woman.

And that goes doubly for the backpiece, and I mean the proper correct backpiece that starts just below the collar line of the neck to cover the buttocks and end at either just the top of the back of the thigh, or more traditionally, the bottom of the back of the thigh just above the crook of the knee. There are several types and styles of traditional Japanese backpiece from ancient times, and those are the archetypes used for most of the full backpieces you see done today, in various tattoo styles.

The most ancient and classic backpiece style is the Kamenokogakubori, aka: the turtle shell. This is full back from neck to thigh, completely covered with the rest of the body blank – no sleeves, no chest, no legs. Great look! And you can always have the original artist add to it later. It is very taboo to have other artists' work on you after a master has started a body suit on you. Your canvas belongs to him, and Japanese tattoo masters are very possessive of this.



The next most popular style is the Munewari style: full back, same as turtle shell, but with both arms tattooed to elbow 5/10th sleeve, and chest and ribs tattooed down to lower thigh with a clean, blank straight line running down the breastbone and belly. Aka: turtle suit, and my personal favourite. Well hard! You can run this style with 7/10th sleeve or full sleeve as well. Legs can only be 5/10th or full (rarely 7/10th).

The other variation of this suit is Soushinbori, which is the same as above but with full coverage across the chest and belly, and no straight clean line showing. The lengths of the sleeves vary from 5/10th to 7/10th to full sleeve down to the wrist.

I have done several full backs in my career and I love doing them – it is the pinnacle of what any great tattoo artist wants to create. I get asked to tattoo backs all the times, but not always like you may think. Clients may want a koi tattoo on the shoulder blade with some splashes, or a dragon across the top of their back, or some flowers on their lower backs with a name or something. These are what I would call small tattoos that don't do the back; your largest perfect canvas, justice.

I stopped doing anything but full backs several years ago, much to the dismay of some of my clients. Let me explain. A back tattoo looks great when it is completed all at once and in a manner that the composition flows with the body and its natural lines and creates power on the skin. If someone were to get a koi on his or her shoulder blade as a standalone tattoo, and then a year later feels unbalanced so wants to 'add on to it', what is the artist to do? Where can you go from there so that it makes sense? These are the things I think about with every tattoo because I know that every client comes back for more – 1/2 sleeve to 3/4 sleeve, or to full sleeve. I tell people that this will happen to them and they don't believe and, before you know it, they're back in the chair getting an extension. The back is no different. Satisfaction only comes from full coverage in the traditional style,

and so I draw the line and only do this from the outset. Extending a back is far more difficult and cumbersome than extending a sleeve.

Back tattoos that are created piecemeal do not possess this power or flow and tend to look very awkward, and boring as well. Not good.

That's not to say I do every backpiece with a full background because I don't. But I do insist that the main motif or images takes up the full compositional space that their back/canvas has to offer, including coming down on to the buttocks. The background can come later with many back designs... and usually does, in my experience.

This coming on to the buttocks part seems to be the biggest sticking point for most people trying to wrap their heads around getting a backpiece. If your tattoo stops at the waistline like many people think they want it to, you will look less than complete and a little bit silly when naked, as your body, in its natural form, lends the buttocks area as part of your back when viewed from behind. It is an essential element in the compositional area of your back. This I do not ever negotiate or relent on. It is a deal breaker for me, and I stand by it. The ones, who listened to me and trusted me without exception, thank me every time for convincing them, and some wish they had gone lower on the thigh or more coverage on the buttocks in the case of no background. This is what makes the difference between #realtattooing and the rest. ■

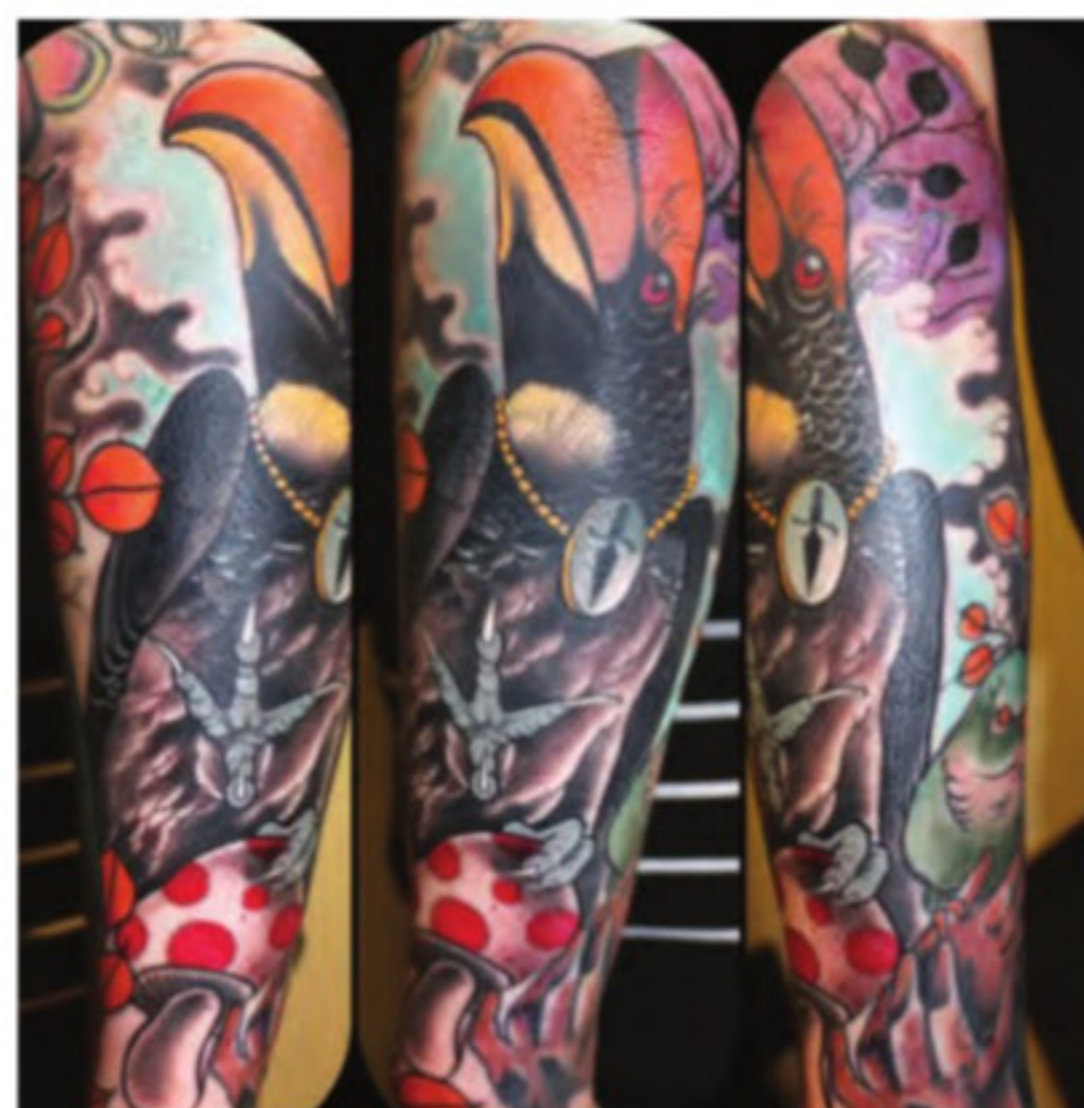
Kian Forreal is a professional tattoo artist with 19 years international experience who specialises in traditional Japanese tattoo work and script lettering. He has worked all over the world and has studied under some of the leading tattoo artists of today. He is based in Sydney, Australia. His website is: kianforreal.com For information on laser tattoo fading and removal visit fadeyourtattoo.com



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INKED: When did you realise that tattooing was what you wanted to pursue?

STU: I realised tattooing was a path I wanted to go down from a pretty young age. My best mate's dad was a biker and he had loads of tattoos, and all his friends did too. It would fascinate me how they were put on, and just the imagery was rad! Skulls, snakes, naked ladies, all the good stuff!

Did you follow the traditional apprenticeship path? I did a traditional apprenticeship, in a small coastal English town called Whitstable. I apprenticed under Dave Foxely, and he taught me everything he knew. It wasn't just a year and a half of

mopping floors and making needles, although I did my fair share of that, he taught me how to appreciate art and build my own style, through not only tattooing, but drawing and painting as well.

Were you always a creative person, even as a kid? Do you remember drawing on everything? I have always had some kind of drawing tool in my hand since I can remember. It went from crayons and coloured pencils in my early years, to paints and watercolours in school, to spray cans and markers in my teens, and now to more permanent tools! Although I still use the odd crayon, of course.

What's your ideal tattoo/customer? Or dream piece you'd like to create? I think every tattooer's dream client or tattoo is for someone to just come in and offer up their whole, untattooed body to be let loose on. But in reality that doesn't really happen very often! I'm pretty lucky with the client base I have, as most of them are usually open to suggestion, and I get to let my creative mind loose. I've always wanted to do a complete back piece of a lady and a snake, so I guess that would be next on my wish list!

Do you get to travel much for work? I have been lucky enough to travel a fair bit since I started my tattooing career. In the first few years I did a couple



of guest spots and several conventions around the UK, which stemmed my passion to travel. I moved to Australia in early 2012, where I worked a few conventions including Rites Of Passage. It was here I hooked up with the guys at Progression, and am now tattooing full time there.

Are there places you'd like to travel to work? Tackle some additional expos? America has always been high up on my to-do list of places to tattoo. The vibe over there seems different and I'd like to experience it! As for conventions, I would one day love to work the London show. It's been a huge part of my career, as it was the first convention I

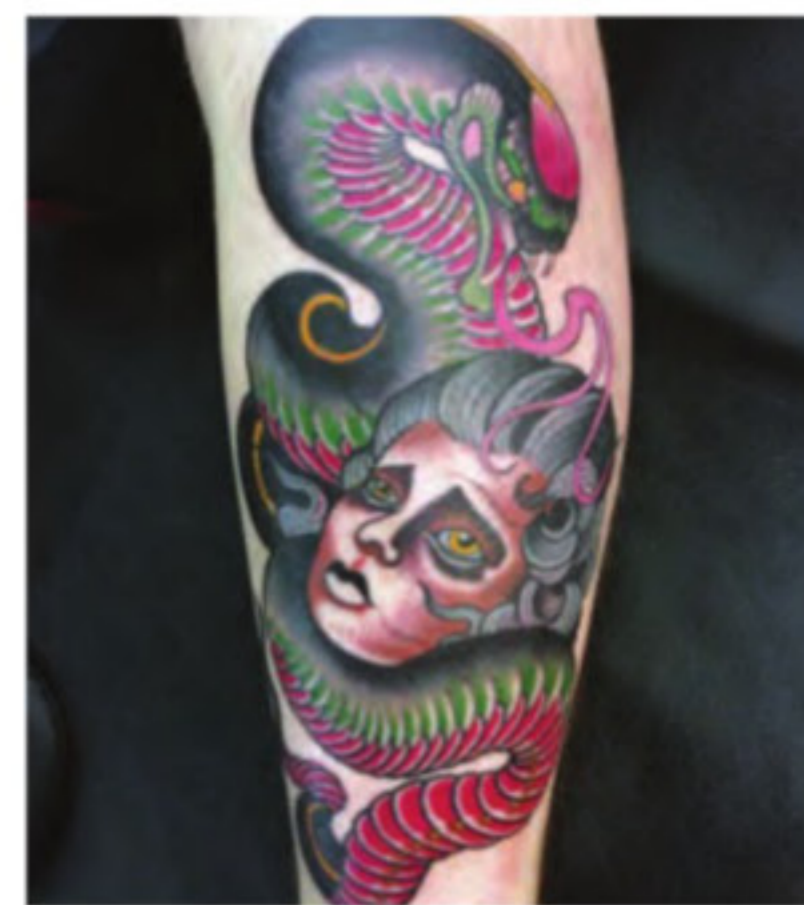
attended and has been a big influence on me. To work it one day would be amazing.

Who has inspired you or pushed you along the way? Good or bad? There have been some people that I've looked up to and been heavily influenced by in my career. Stephan Johnsson from California Electric is someone whose work continues to blow my mind. His colour palettes, use of perspective and form is flawless. A couple of American dudes; Justin Harris and Bobby Johnson have been there from the beginning. We all started around the same time, and have always talked, swapped tips and just been rad. They both continue to push

themselves hard every single day, and I respect that totally. We have a huge bromance.

Craziest tattoo you've been faced with creating? People have the gnarliest ideas for tattoos, and the weirdest request I got was a few years back, this guy came in, tattooless, and asked if he could get his dog's name... on his balls. I gracefully declined and told him the handling fee would be too much. He then offered me money to supervise him tattoo it on himself. I said, 'sure why not?'

Do you feel your work on a whole is easily recognisable - to other artists or clients? I try to



push myself so my work stands out from others, and I'm lucky to have such a rad client base where I get to experiment a lot, and try different things to realise this. There are so many amazing artists around at the moment, so trying to stand out among such talent is challenging!

What's the crew like at Progression Tattoo?

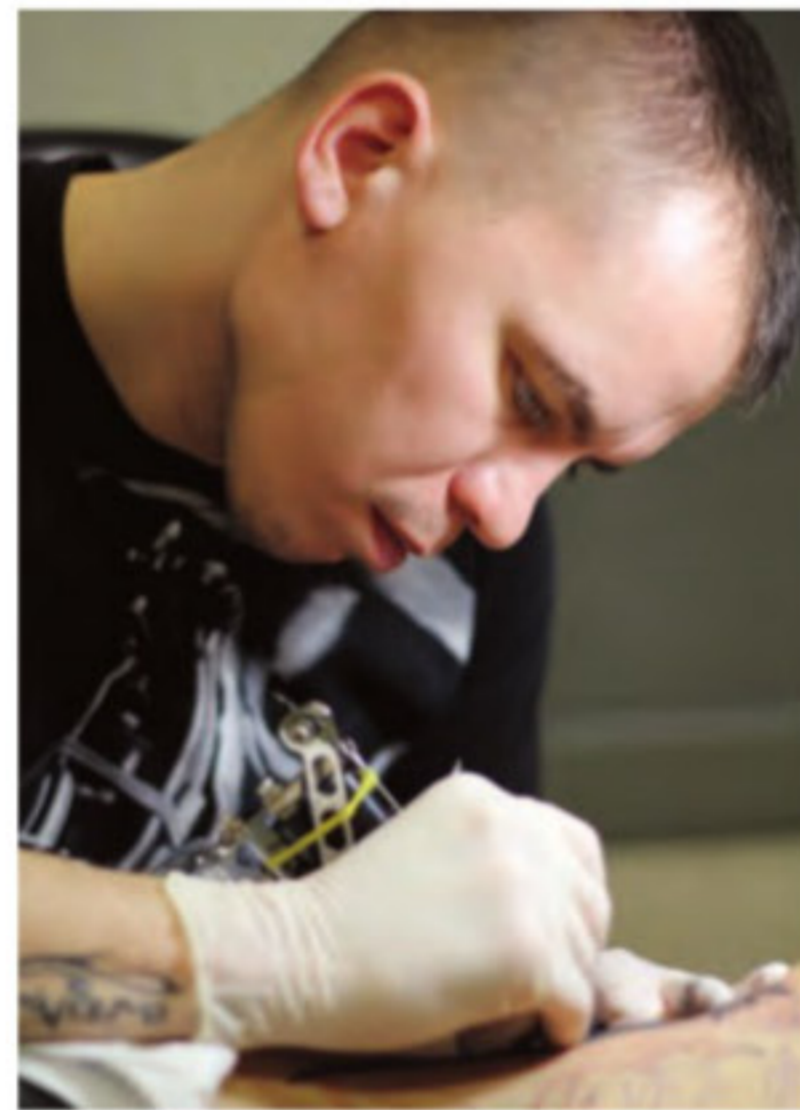
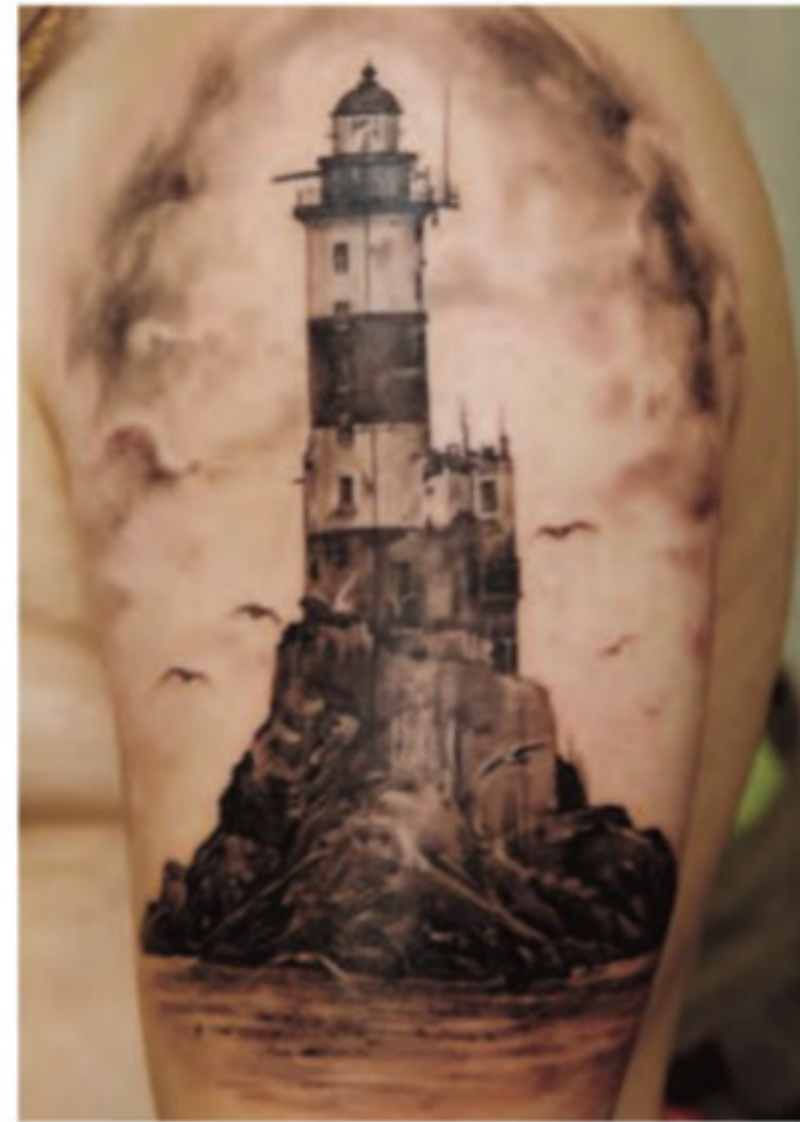
The Progression crew are all such amazing people. Matt and Sam Deverson, the owners, are such great guys, so welcoming and all round super rad. Matt's work constantly amazes me, and I've never seen someone do so many amazing massive pieces of work! Jamie and Simone are always pushing themselves and crack out amazing pieces daily, and Jamie can grow a goatee that would make any Nu Metal fan jealous. Ryan Reeve has just joined the

crew, and we look forward to breaking him in! He is the script king, and it's all so beautiful! Catch me at Progression Tuesdays – Saturdays.

What's the Adelaide tattoo scene like? The tattoo scene in Adelaide is definitely up and coming. It's nice to have so many cool people to tattoo, and to showcase our work on.

Do you have any spare time and what are the things that are important to you in those times? My spare time is usually taken up with painting. I try to paint as often as I can, but when I'm not painting or tattooing, I like horse riding in the fields, long walks on the beach and red wine by the open fireplace... Or catch me in Melbourne hangin' out with Clare Hampshire! 🍷





DMITRIY SAMOHIN
 VISIT: facebook.com/DmitriySamohin



What drives you? My love for art is what drives me to do what I do best. I mainly work as a tattoo artist, but I also like to paint. If I had more free time, it would all go into painting.

How do you advance your art? I strive to improve on a daily basis. My clients provide me with work that allows me to try new things – new concepts come to me from clients. I often see things, talk to people, and read things that turn into ideas. My daily life is what inspires me but my goal is to deliver perfection to all my clients.

Why do you think your clients come to you? Because they like my work. Most come to me for my photorealism, but I have many other clients that trust me to perform other styles.

How did photorealism become your signature style? I always attempted to execute all styles – anything that comes my way. Photorealism is one of my favourites as it is complicated to recreate, whether a painting or a tattoo. I like the challenge. The more complicated, the better.

What's the most difficult part of a portrait tattoo? All portraits have a need for detail – the eyes, the skin, the hair, certain clothing. Details are what make a portrait come alive. A portrait's eyes are the focal point, so they need to speak. Eyes reveal everything!

How do you discuss designs with your clients? It's all about teamwork. I listen to what they have in mind, I share my thoughts, and we work it out together. It happens often that the original idea changes, especially with larger pieces. My main focus is to have my client satisfied. We will brainstorm for as long as needed.

The subject matter of your work is culturally mixed. You have African, Native American, Spanish, and Japanese themes. How much research do you do? I get the pictures and ideas from my clients and then we begin to execute. Certain tribes interest me and I will read about them, but I have no knowledge of all the different cultures, tribes, or races I tattoo. 🇺🇸



JOEL SALTER

383TATTOO
3/83 ASHMORE ROAD, BUNDALL,
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(07) 5527 5350

WWW.FACEBOOK.COM/383TATTOO

INKED: What started your career as a tattooist - studio, apprenticeship, some strange other path?

JOEL: I started my apprenticeship in November '03 at True Colours in Gladstone, but didn't start tattooing full time until October '04. Until that time I would work half a day as a house painter and concrete renderer. Then spend the rest of the day until around 9pm making needles, hand drawing stencils, designing tattoos, scrubbing tubes, mop-

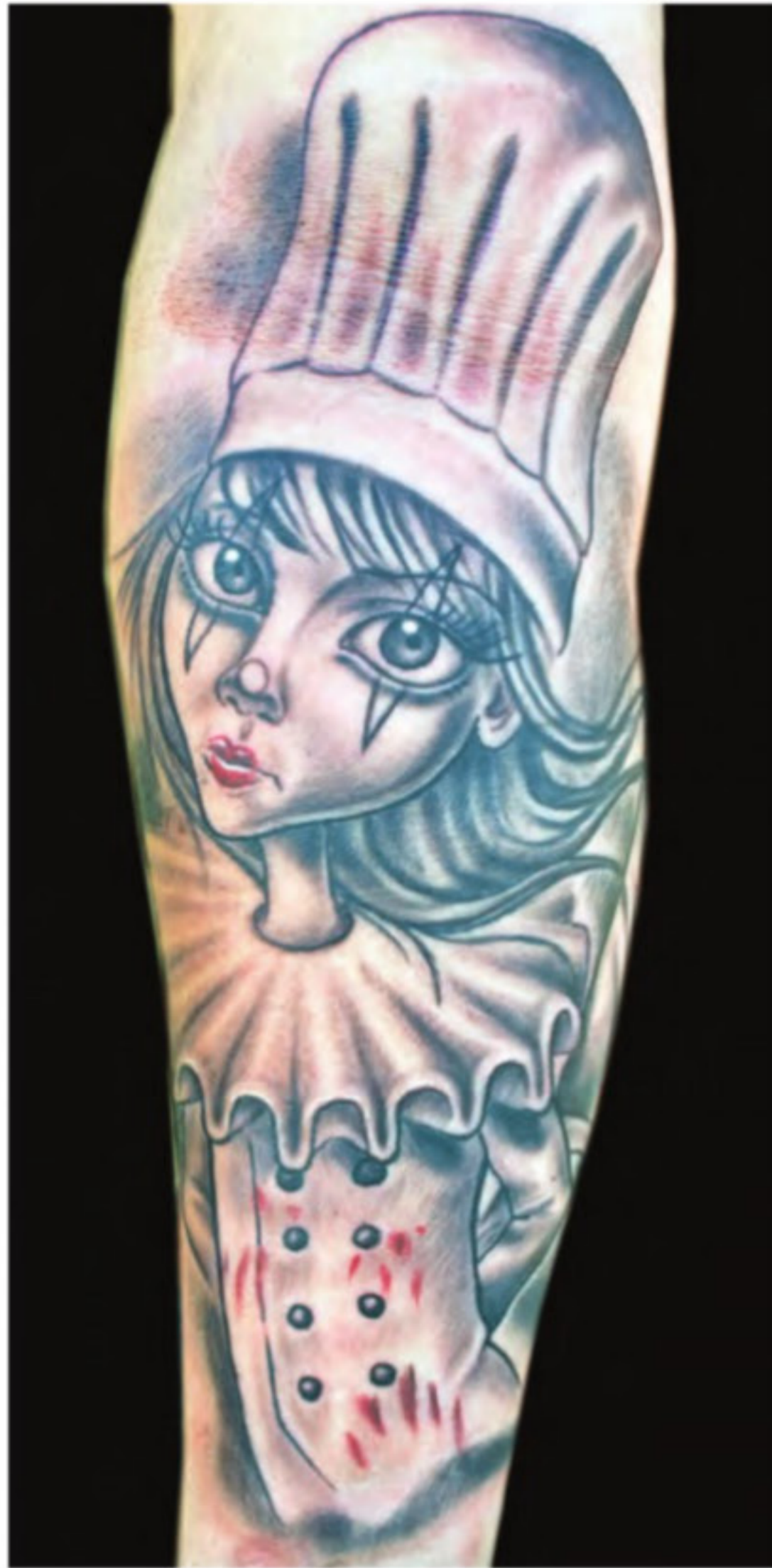
ping floors, paying bills, making orders and doing anything my teacher Ted Saddo would ask me to do. Oh, and asking lots and lots of questions.

Did you always like to draw as a kid; was it something you were drawn to? I have always drawn from an early age and as I grew different things would inspire me to continue with drawing on and off my entire life. Things like cartoons, video games, skateboard art, graffiti and eventually tattoo designs.

What inspires you to get up in the morning and start work? Art in general helps me get going in the morning, it's as easy as picking up my phone and flicking through Instagram and I can see all the beautiful pieces of art, drawings, paintings and tattoos that have been created around the world while I have been asleep, and it makes me want to jump out of bed and get my shit together.

What's the studio like to work in? Inspiring team? Yeah, pretty inspiring team at 383. All I need to do to get going in the mornings (which can be difficult for me) is to walk out to our drawing room at work and see all the pieces everyone is getting ready to tattoo and I'm instantly inspired to put everything I can into whatever job I have on that day.

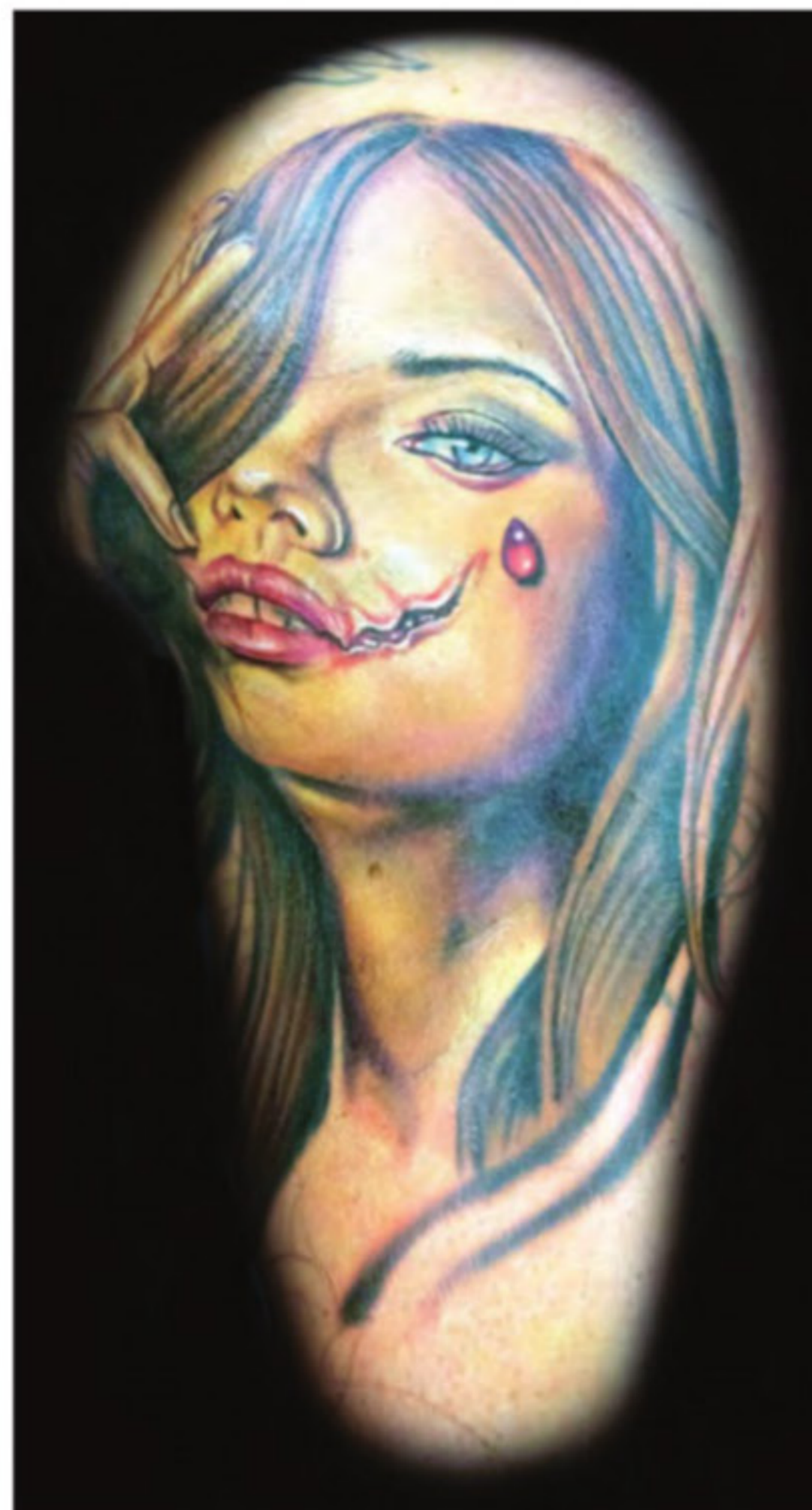
Which artists do you admire and look up to? Artists I admire and look up to? There are way too many to list them all. The main man would be Nikko Hurtado he is simply amazing as an artist but also an all round great guy and I feel privileged to know him. Dmitry Samohin he is pretty awesome, Paul Braniff a true Australian tattoo legend. Other Aussie artists would be Emily Rose, Rachi Brains who I am booked in to get my front tattooed by in June, Harley Kirkwood, Tater and Bumer.

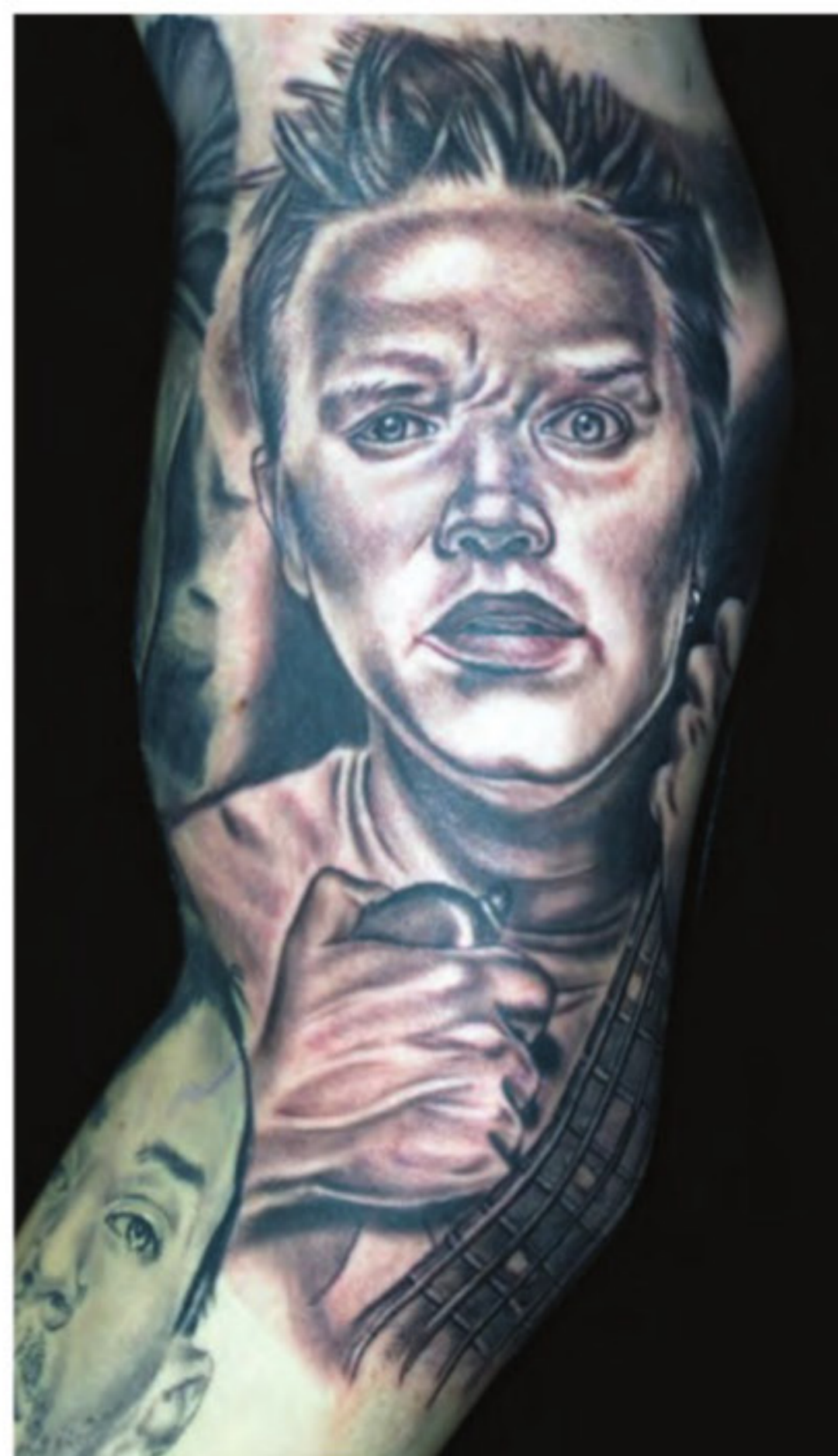
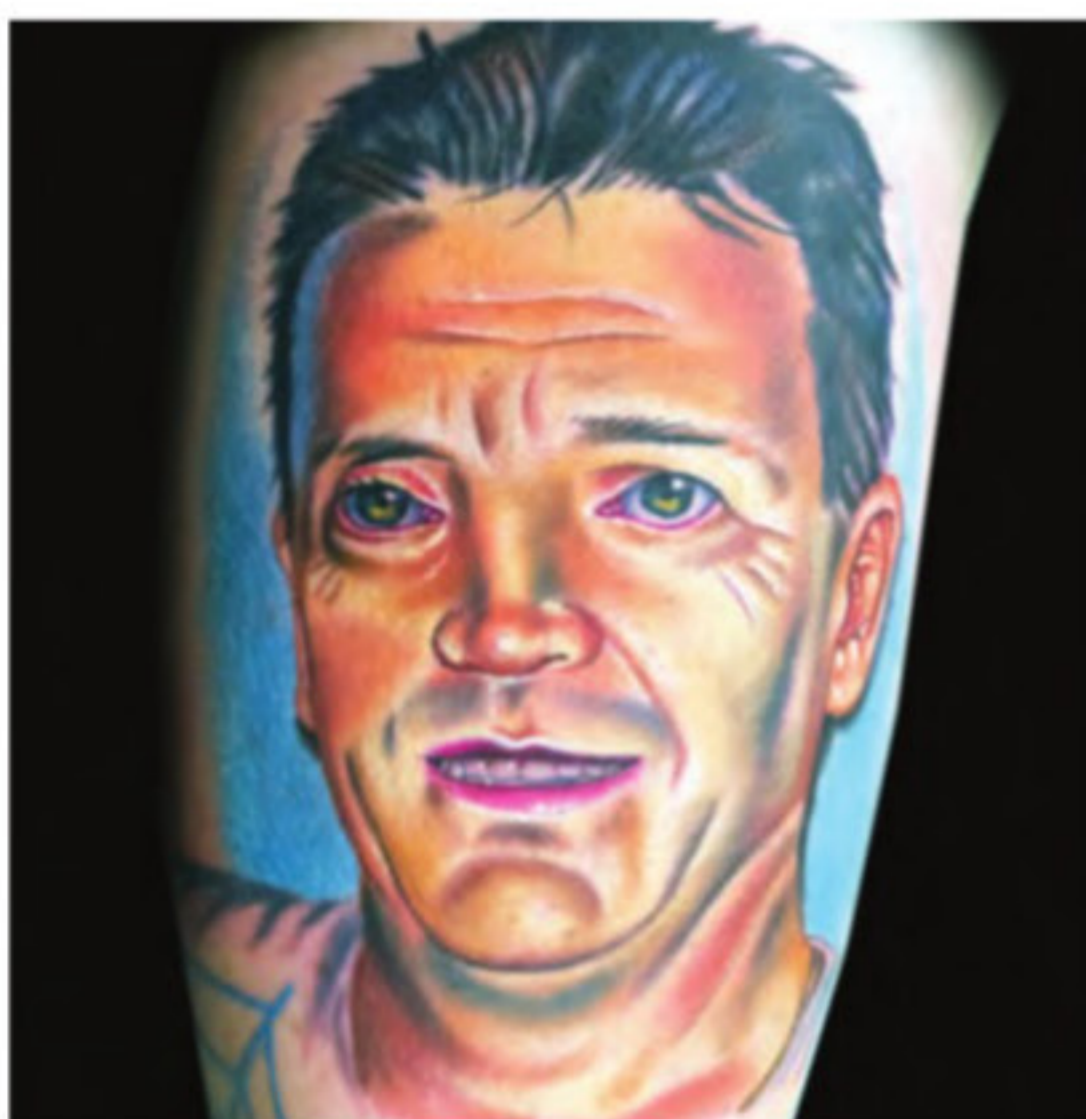


Have you travelled a lot for work, or is this something you'd look to do? I have travelled around Australia working a few conventions: Melbourne, Perth, and Sydney, and I've even tattooed in Tasmania. Also in Christchurch, New Zealand. I have also traveled to America where I had the privilege to stay with John Montgomery, hang out in his shop the Grand Tattoo Lodge and check out the Alla Prima ink lab. I went to the Vegas convention. And also, while I was over there, I got to work in Nikko Hurtado's shop The Black Anchor Collective. It was one of the most exiting times of my tattoo career so far. I'm hoping to do it again this year.

And following on from that, how do you feel about conventions - advantages/disadvantages? I love conventions, it is such a great way to promote yourself and to catch up with old friends and meet new ones. And be inspired by some of the world's ridiculously good talent. Since the first Surf in Ink four years ago and the boom of conventions here that came with it this country's tattoo quality has skyrocketed and I am proud to be an Australian tattooer. The disadvantages would be the artist booth prices they are ridiculously expensive.

What sort of work are you most keen on creating? Anything realistic: animals, portraits and flowers. But also more cartoony type characters are fun too.





Is there anything you refuse to tattoo? Yes, face tattoos, they would have to be pretty heavily tattooed for me to do that and even then I would do it on a person to person basis. And any tattoo I think someone might be getting for the wrong reason.

What has been the highlight of your career so far? Working at The Black Anchor Collective.

You do Muay Thai fighting as well. How do you find the time and does it help you be fit body and mind to take on a full day's work? That's a good question because trying to find the balance did become difficult. I've trained nearly four years now and at times struggle to find the balance. Last year I committed to having a few amateur fights and was training five or six days a week. The pressure of leading up to a fight and all the things that go with it is simply a feeling you can not describe, it's like preparing yourself for war. This year it's back to tattooing; I dislocated my shoulder in my last fight and it's never really settled. I hope to have a good solid year this year with work then maybe next year take some time off to train and fight in Thailand but, as any good artist knows, art has a way of consuming your life and to be honest I wouldn't have it any other way. Muay Thai is definitely another passion of mine though and

something I hope to practice for a long time, and it's definitely an art form all of its own.

What's something that you love and hate about tattooing? So many things I love. The sense of accomplishment can be quite rewarding, watching the reaction on someone's face when they see something you have put on their body forever, it's awesome. The closure you can help someone with when they are mourning the loss of their loved ones. The clients you can meet, such a huge range of people from all walks of life, can be very interesting at times. And you can meet many inspirational artists and people from all over the world and make friends for life. The negative would be a fussy client who I usually politely tell I am not willing to help them. Egos and, in one other word to some it all up, would be greed.

What's next in your career? What would you like to achieve? Probably to do more guest spots at more studios worldwide and to also add to my own collection of tattoos. And more magazine coverage would be good. So this interview has made me happy, and I am extremely grateful, so thank you very much Ness and Inked, it's such a great mag and I am truly honoured to be a part of it. 🙏



LIZ COOK

VISIT: lizcooktattoo.com

What tattoo artists have influenced your style the most? Johnny Head, Guy Aitchison, Dean Cook, Tom Renshaw, Nikko, DeVries, Roman... all of these artists really represent the next level of tattooing, and it became a personal goal to get to that point.

How would you describe your take on tattooing? I have a heavy saturation with a focus on contrasting colour theories – realism with some rendered illustrative elements. Pretty faces appear often as a theme for me, as I feel they really lend themselves to an understandable framework that works well for a multitude of other changing and developing artistic elements.

As a woman, does it seem more difficult to gain recognition as a tattoo artist? I think there are so many good tattooers and artists that it is hard to gain recognition in the industry, regardless of whether you're

male or female. You really have to not only be a good artist but you also have to be a good businessperson. It definitely comes down to networking and great teamwork.

Can you tell us about any memorably odd tattoos you've done? I did a portrait of my friend Peter where he was making this really cut-up face. Every time I look at it I just can't help but laugh.

When you're tattooing a pinup, do you focus on details that a male tattoo artist may not necessarily think about? I have a certain way I like features to look like, but I have noticed the same thing from both male and female artists.

Do you have any tricks for executing a pinup? I find for realistic pinups – they just can't be too small or the detail won't hold up as well. 🐾

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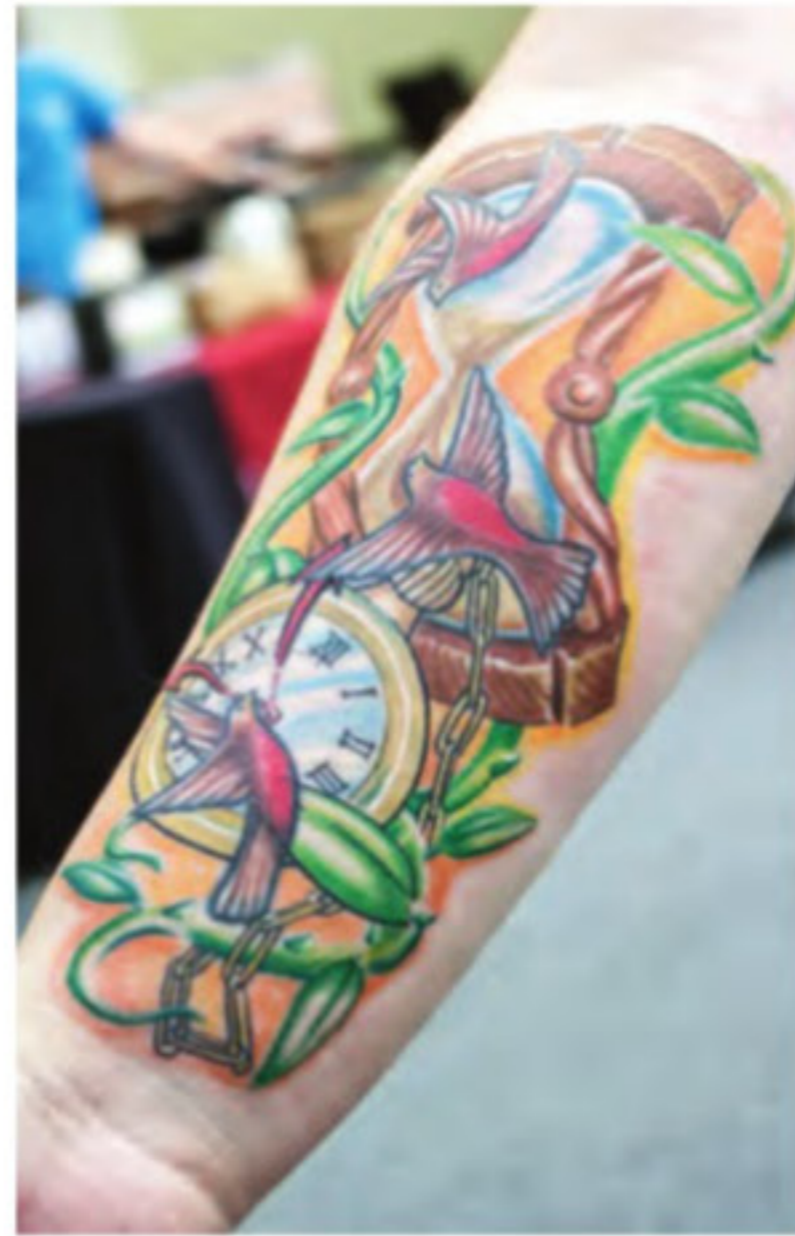
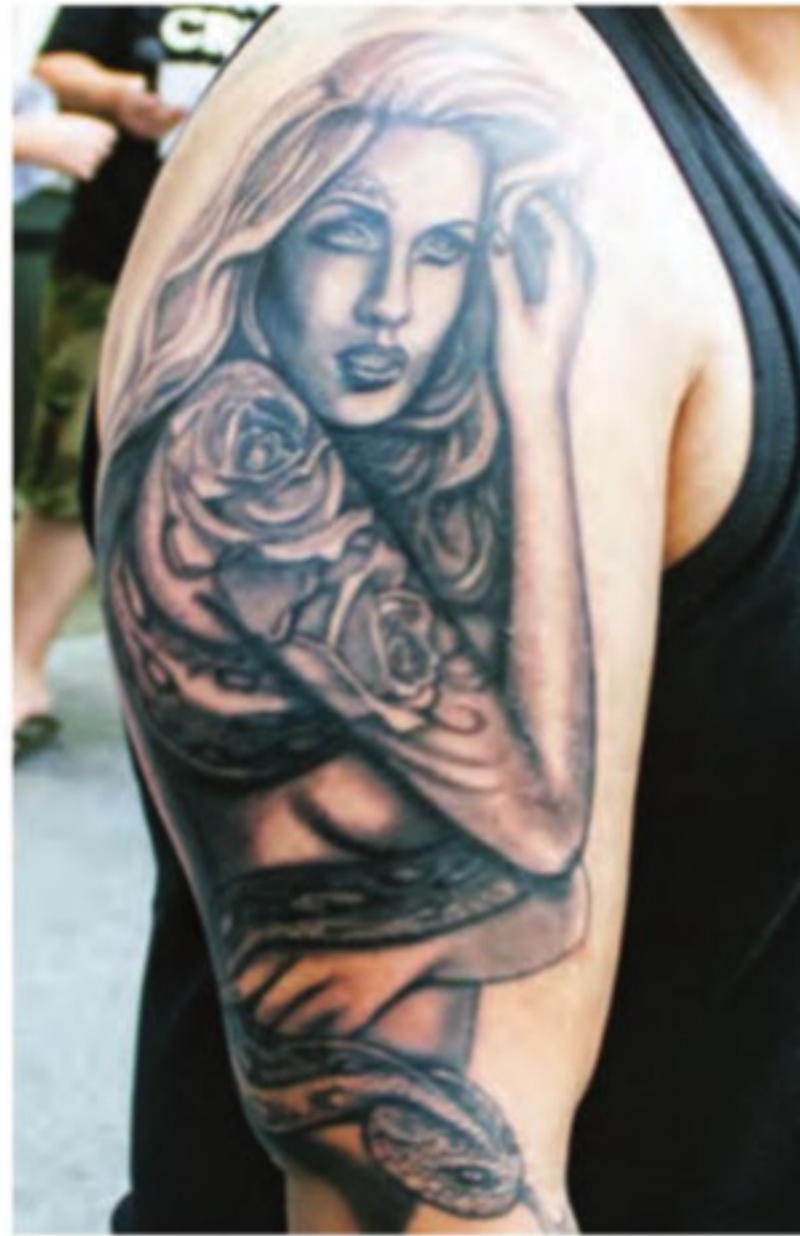
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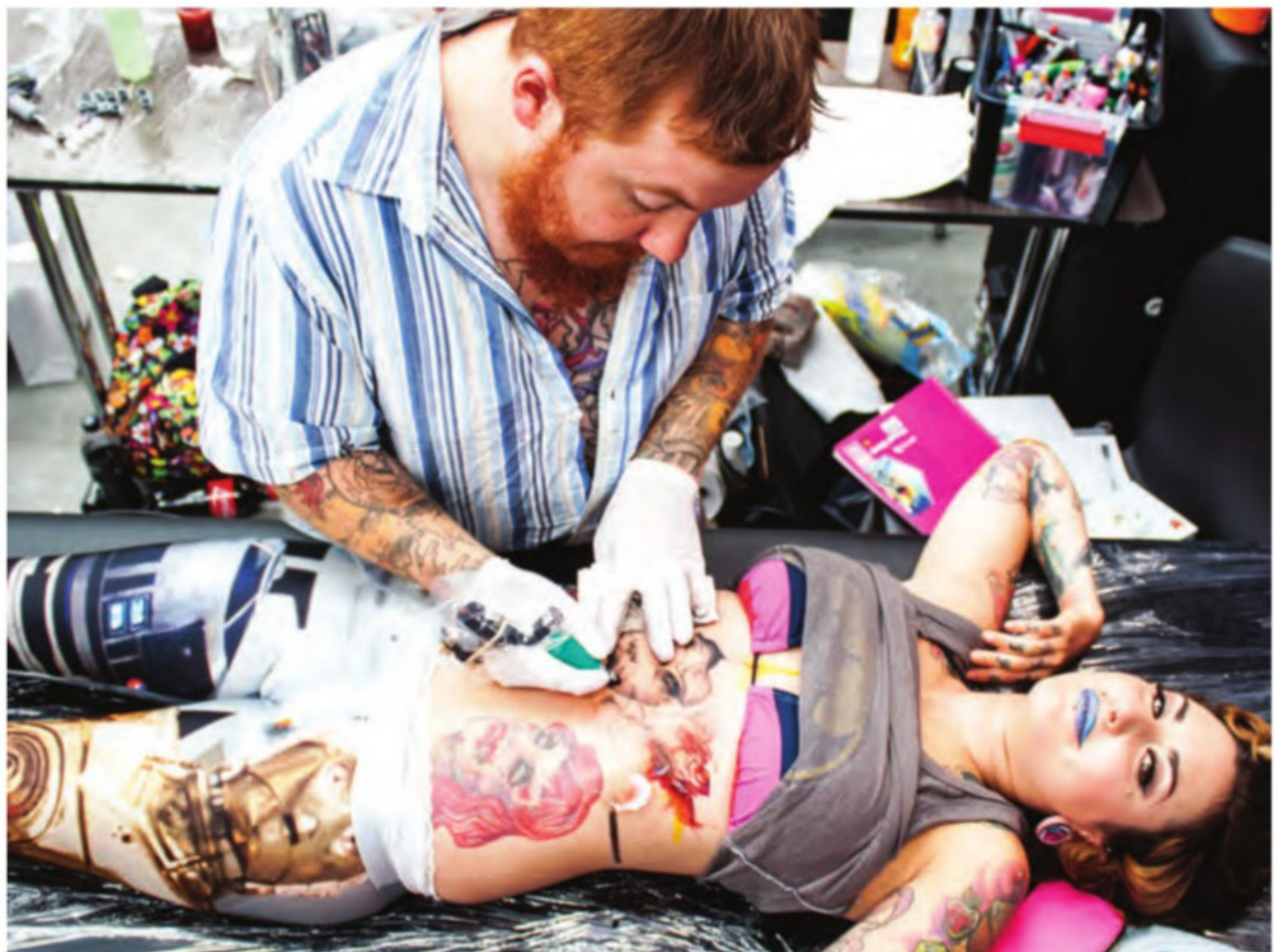
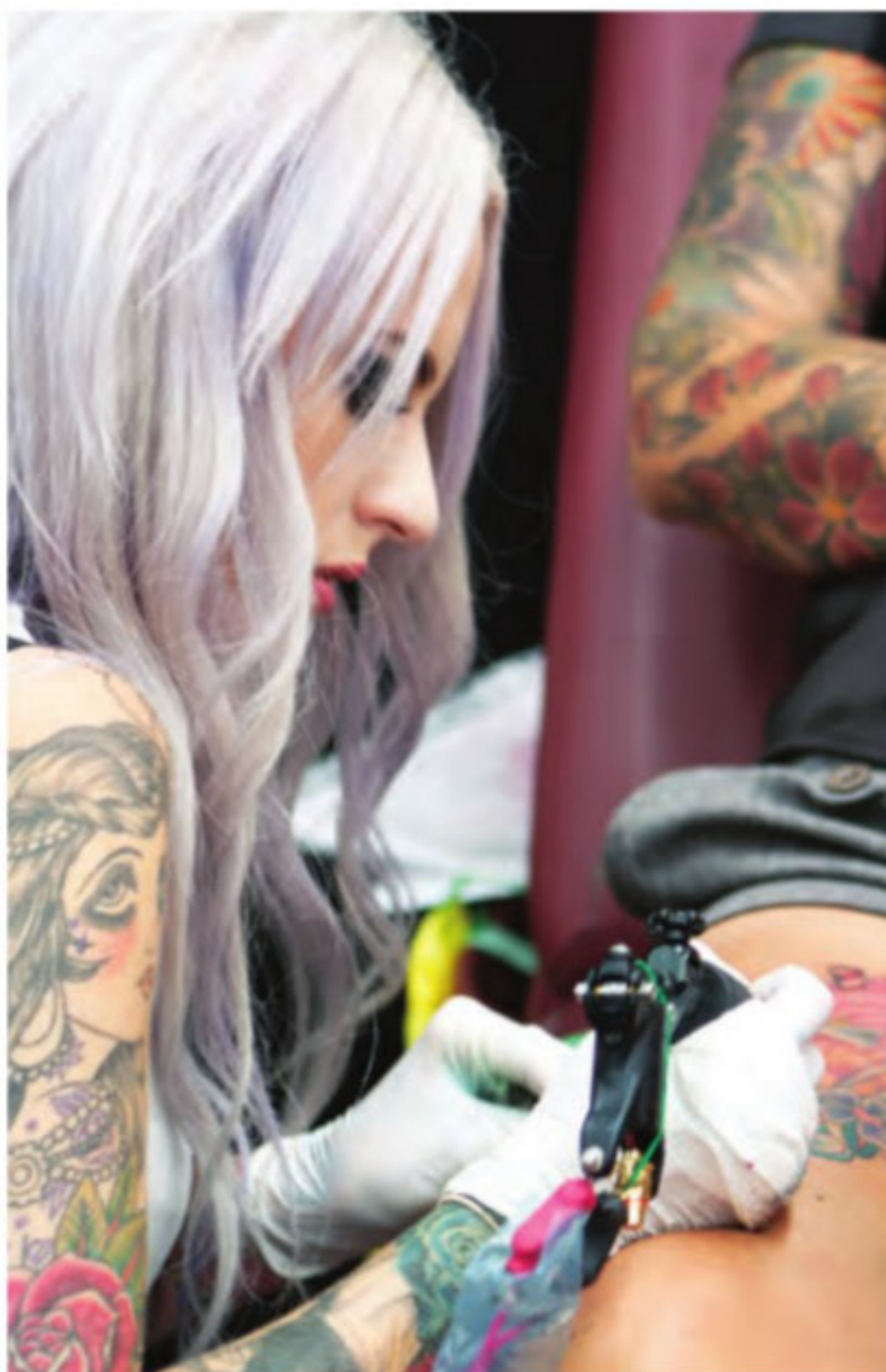
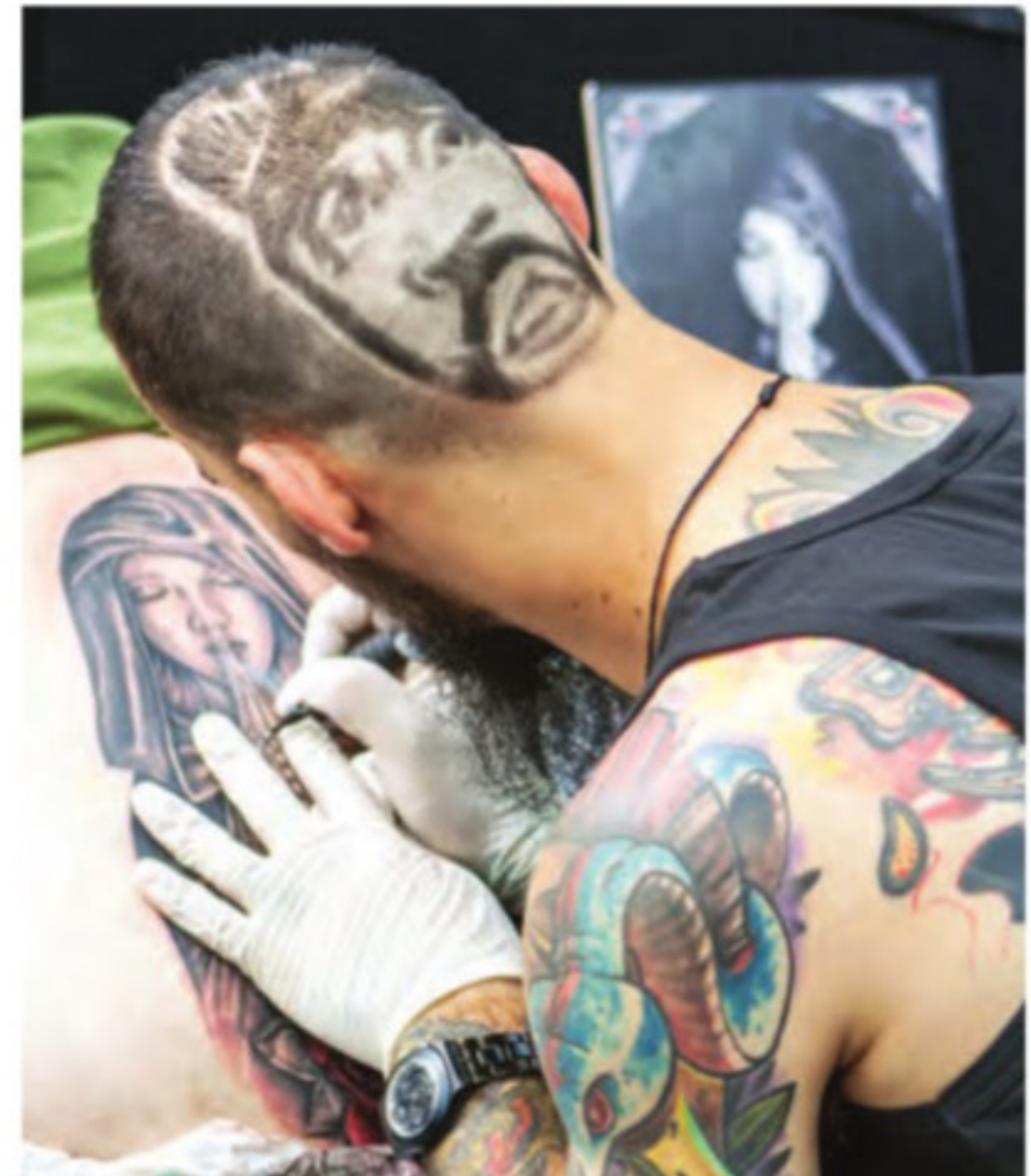
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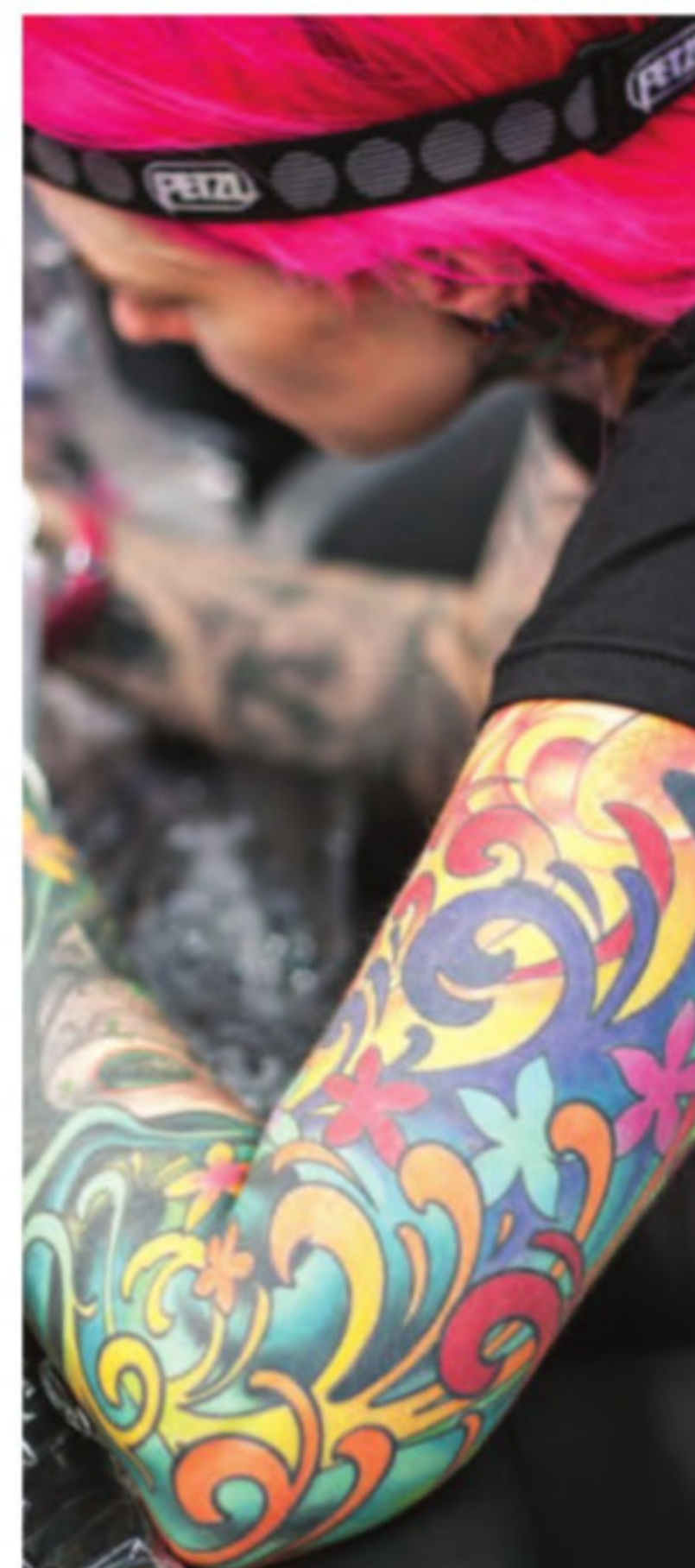
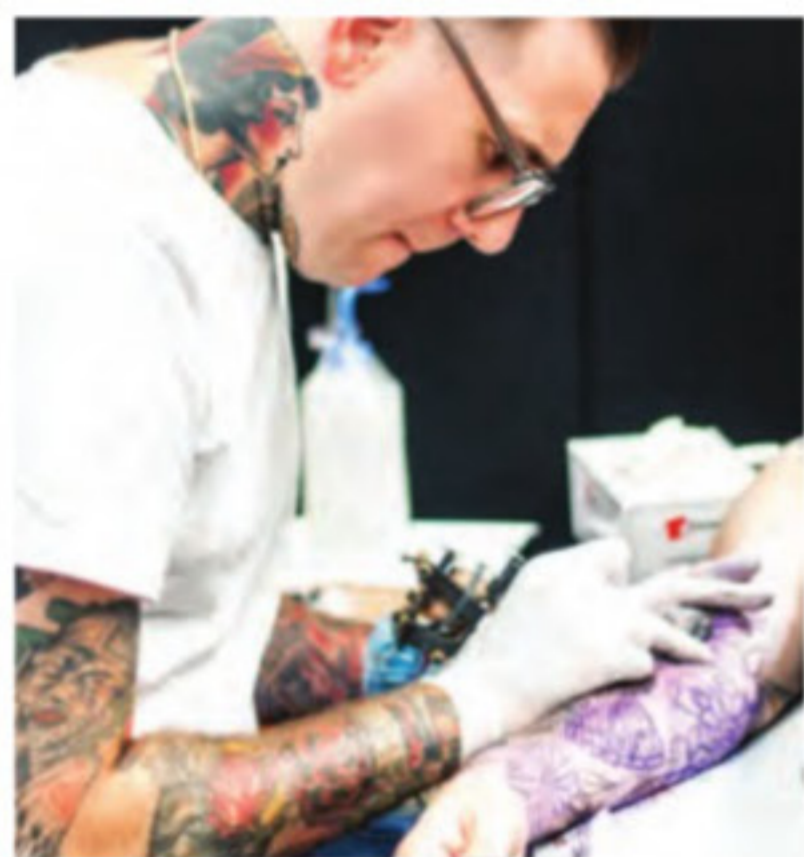
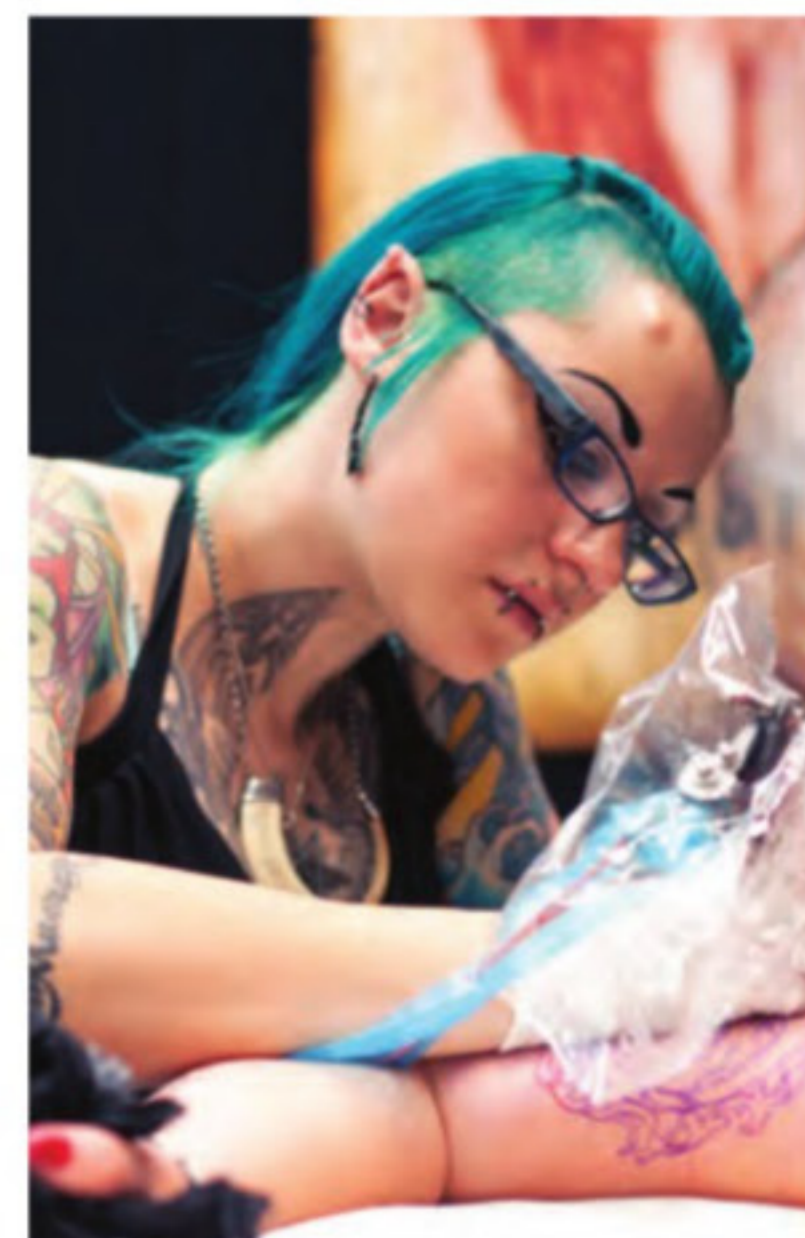
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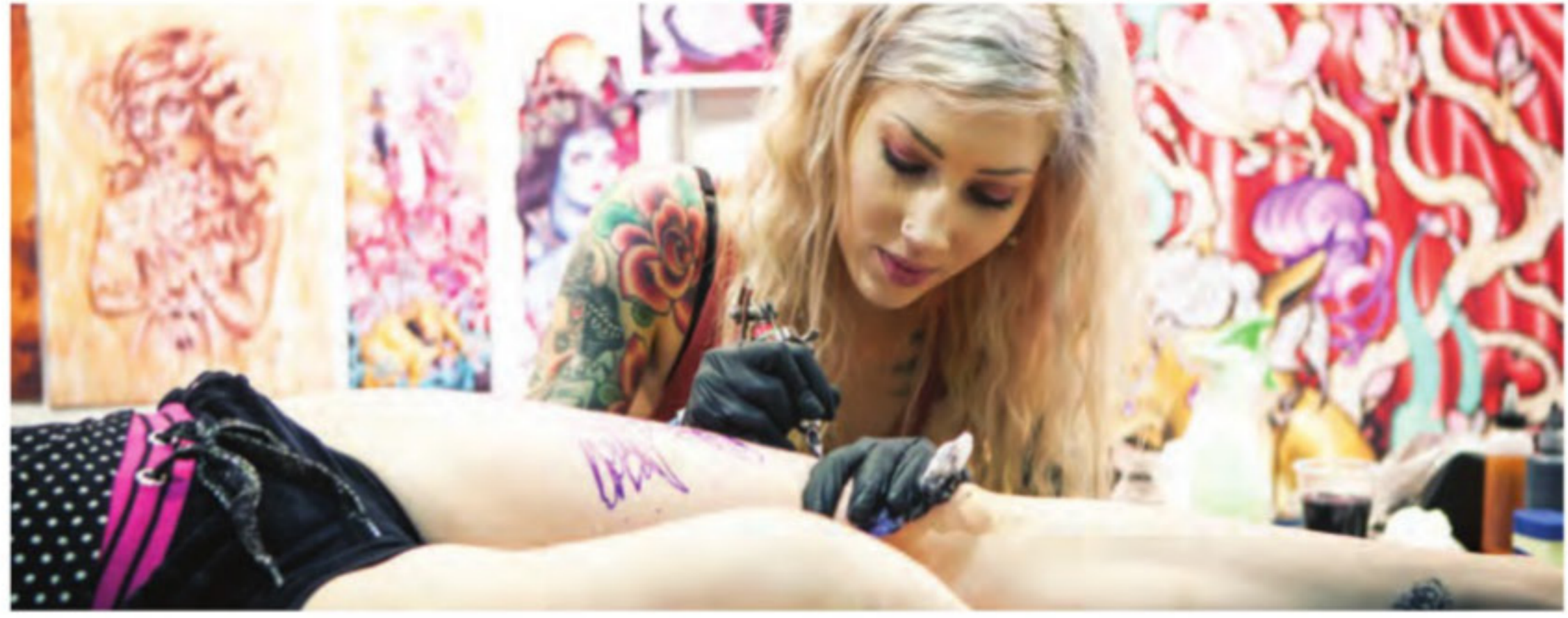




HAMILTON INTERNATIONAL TATTOO AND ART EXPO
This year to compliment the amazing artists the expo pulled out all the stops with some spectacular attractions including Roller Derby, skating, MMA competition, graffiti, stunt riders, burlesque, and much more. The Saturday was all about tattooing with amazing artists from New Zealand and, of course, from around the world. Backing this up was MMA, Muay Thai, Combat Jiu Jitsu, Burlesque, FMX, Skate competitions, graffiti battles and the Miss Tattoo NZ competition. Sunday the Roller Derby girls rolled in along with custom rides with car clubs showcasing some prime pieces of metal.

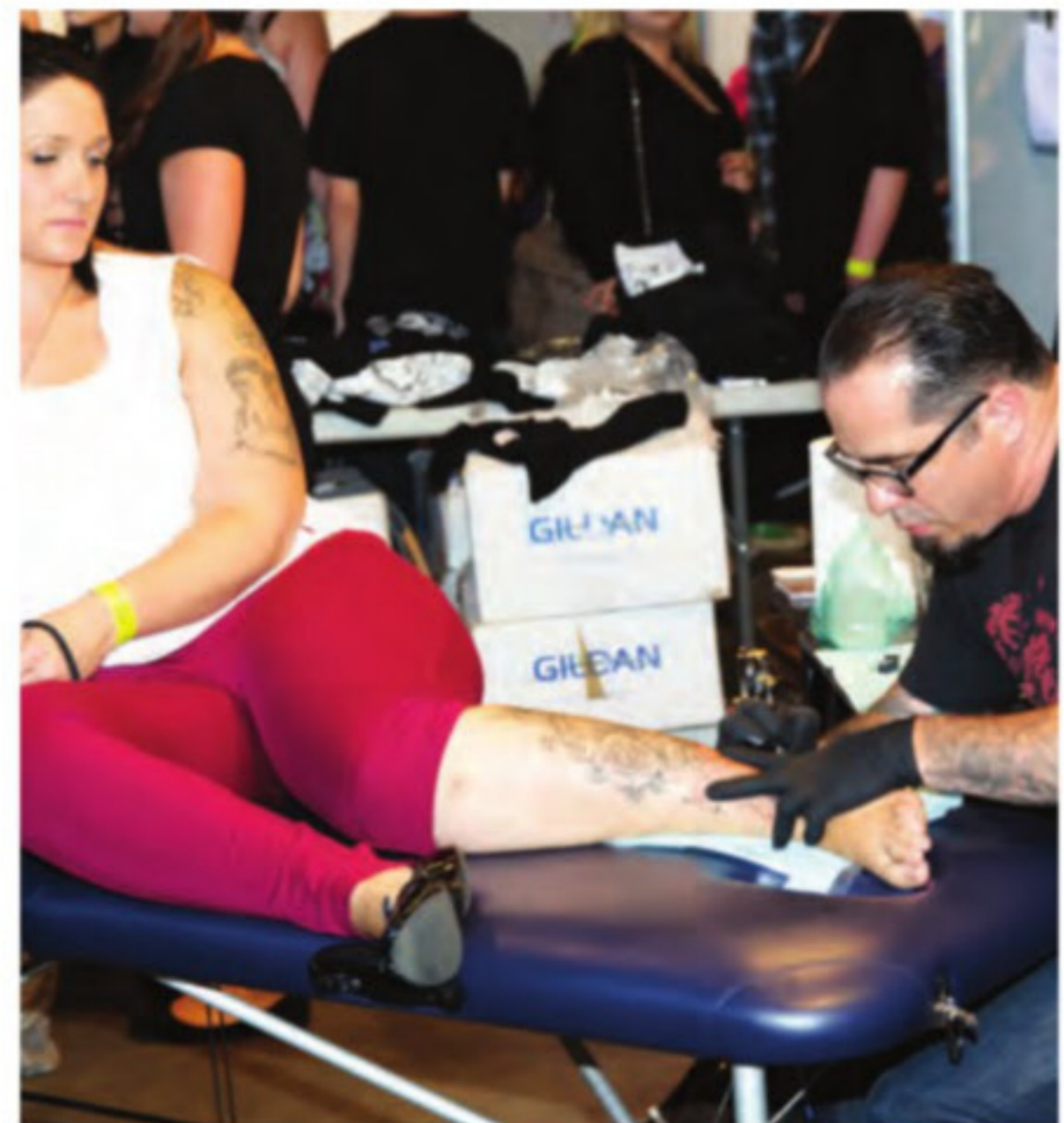
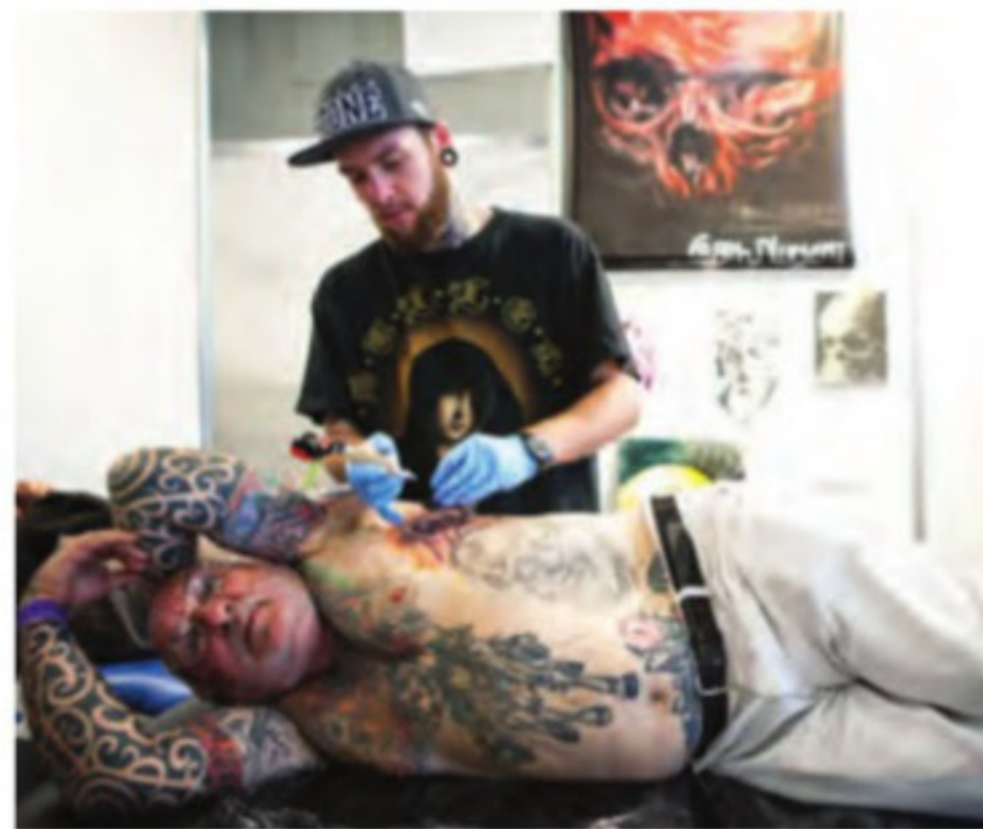
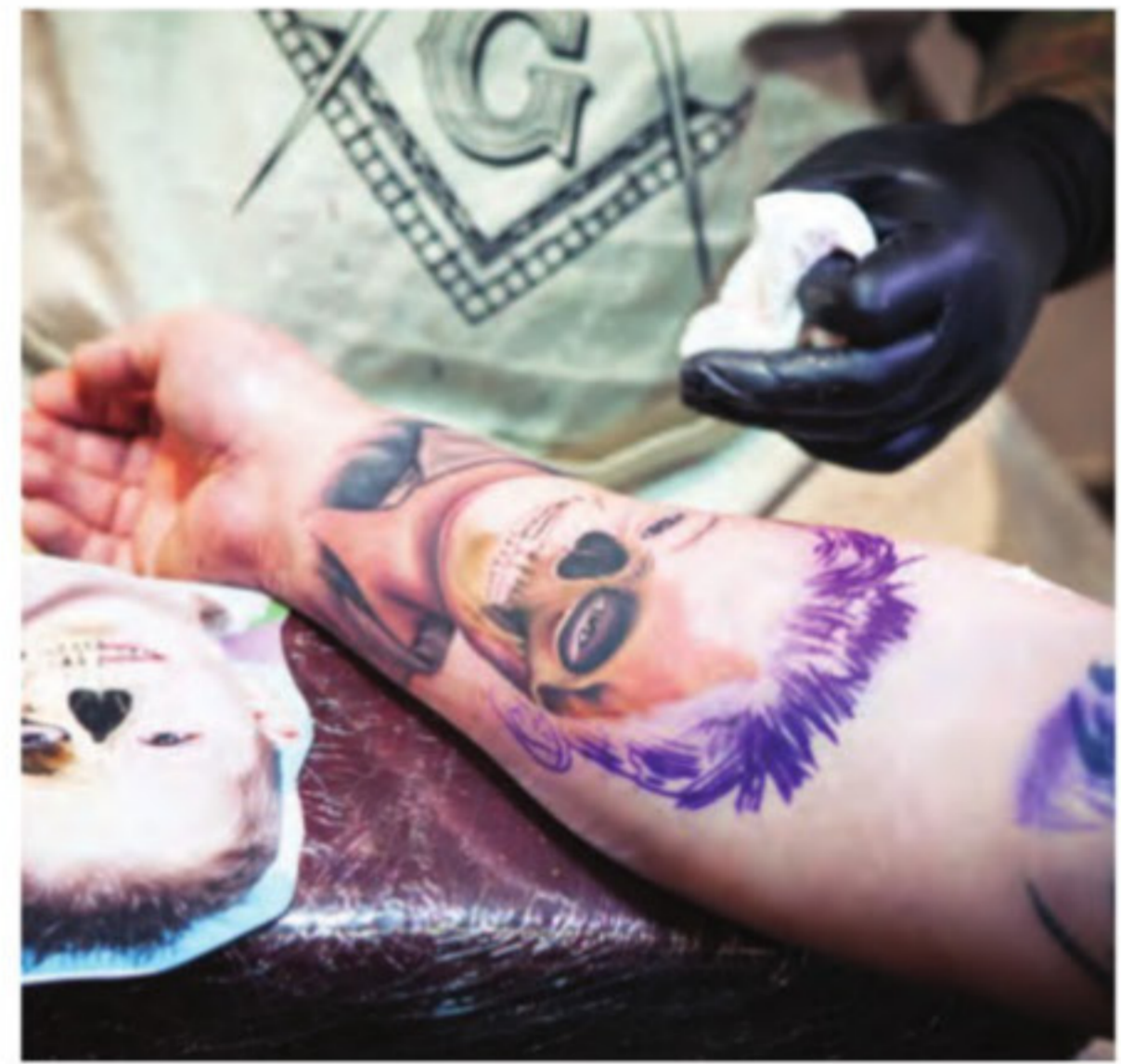


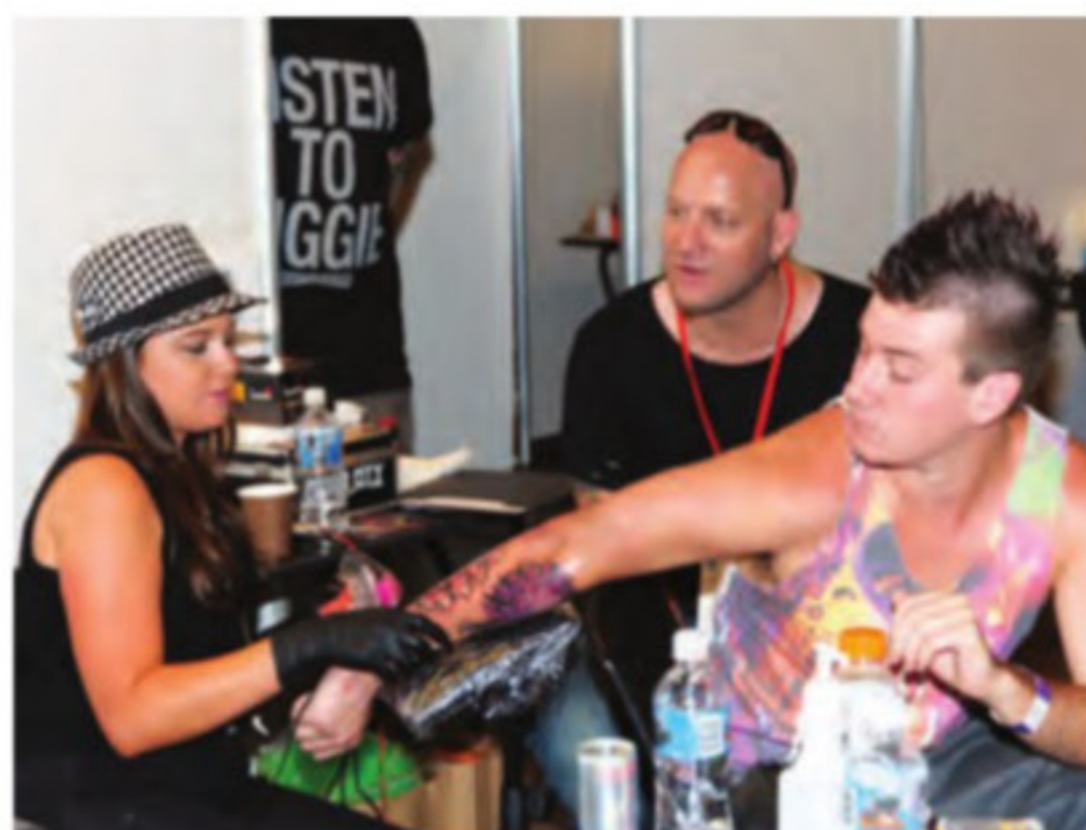
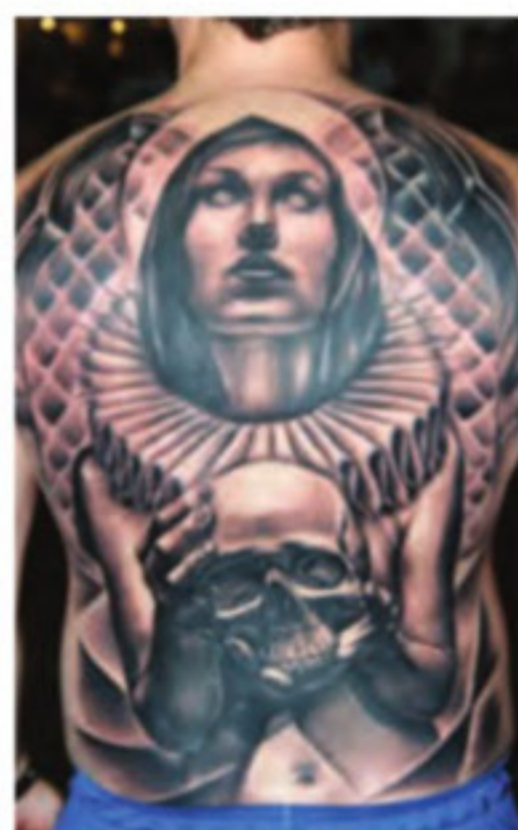
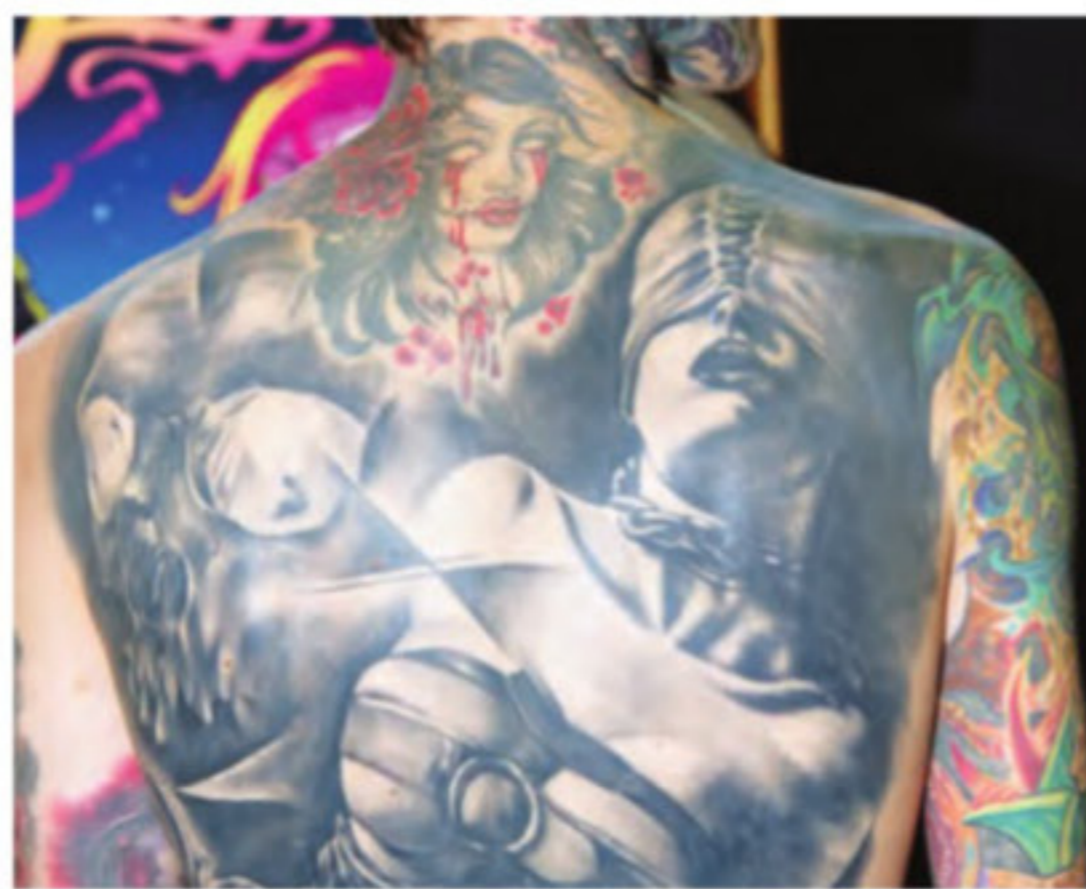
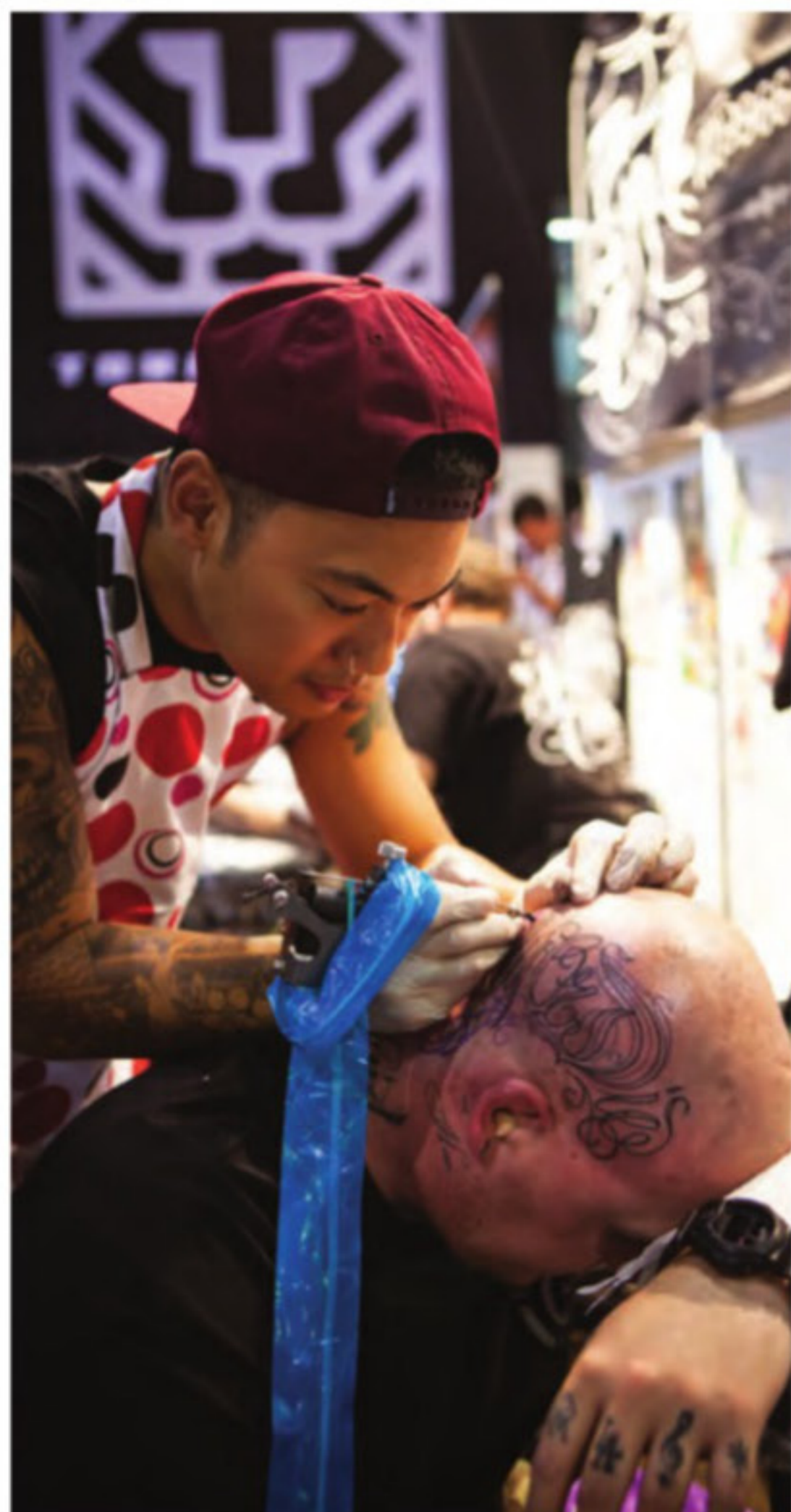


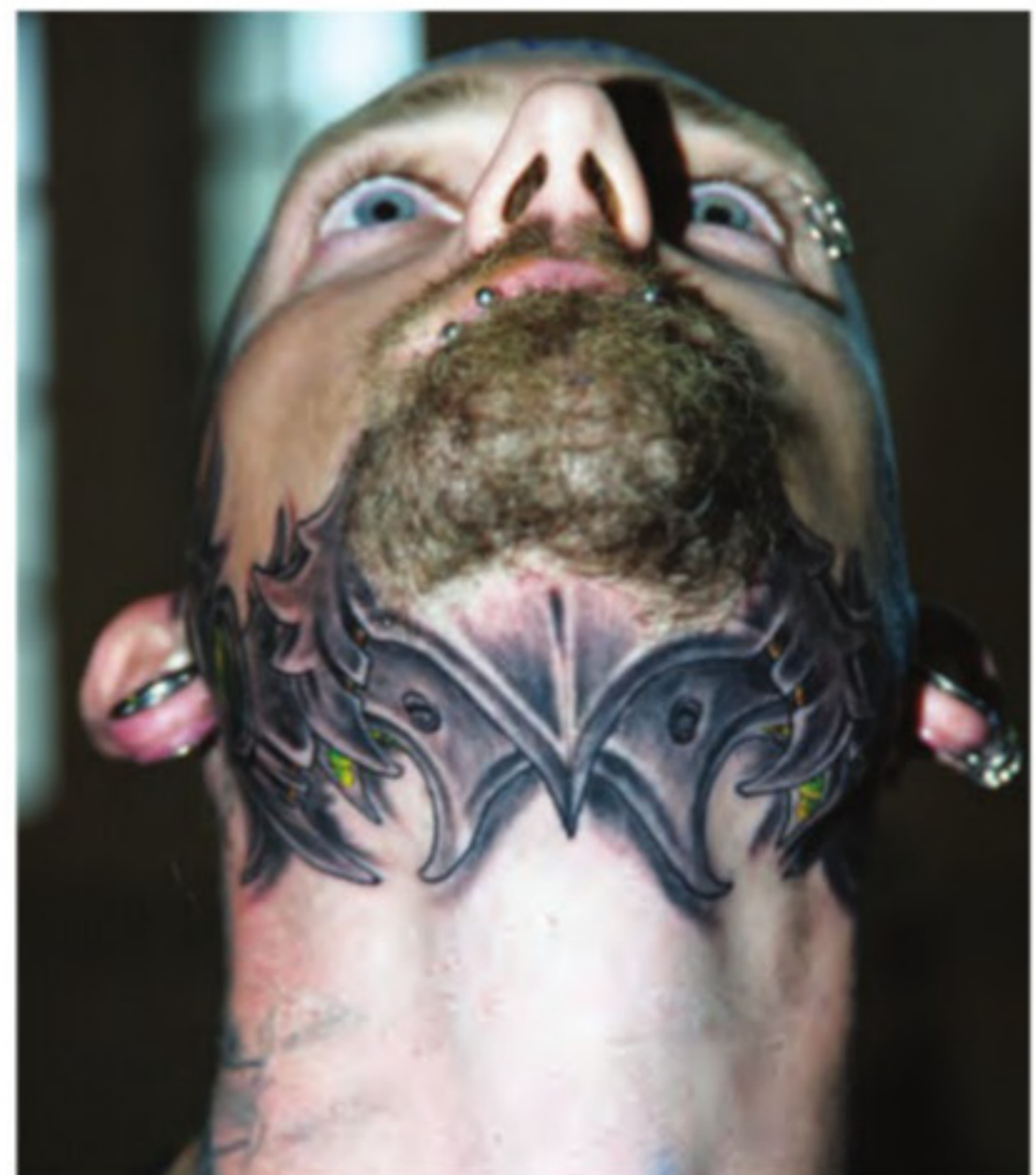
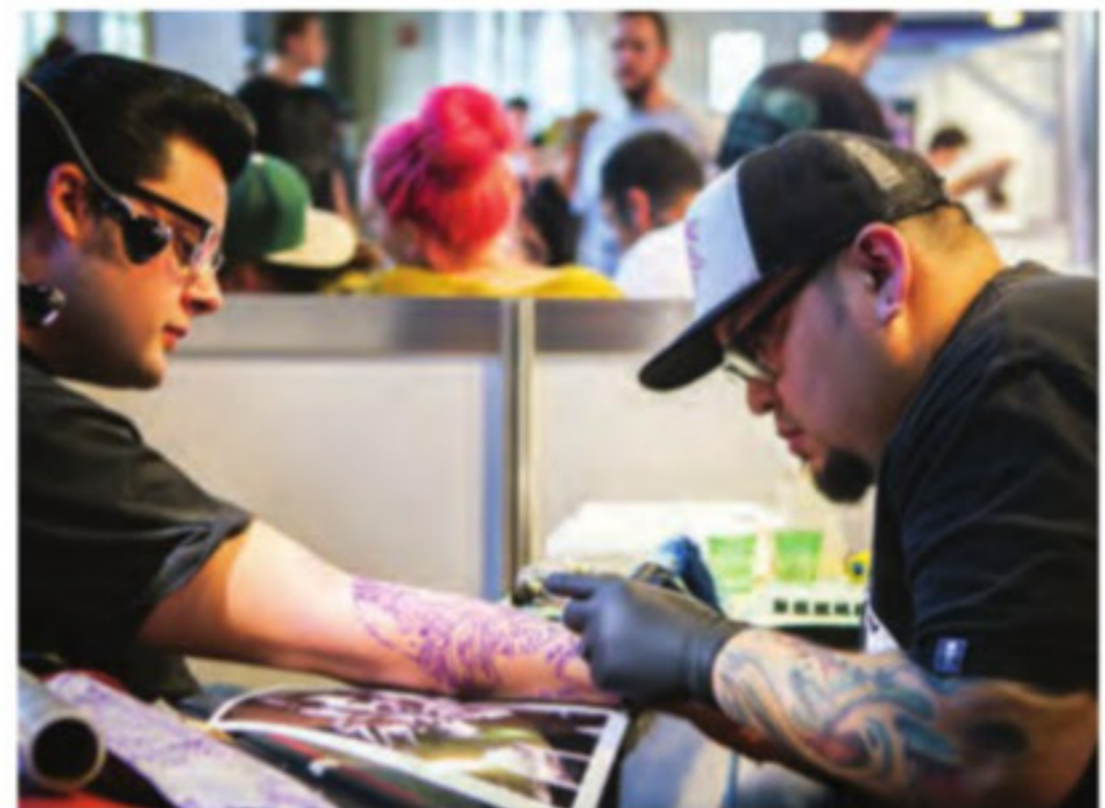
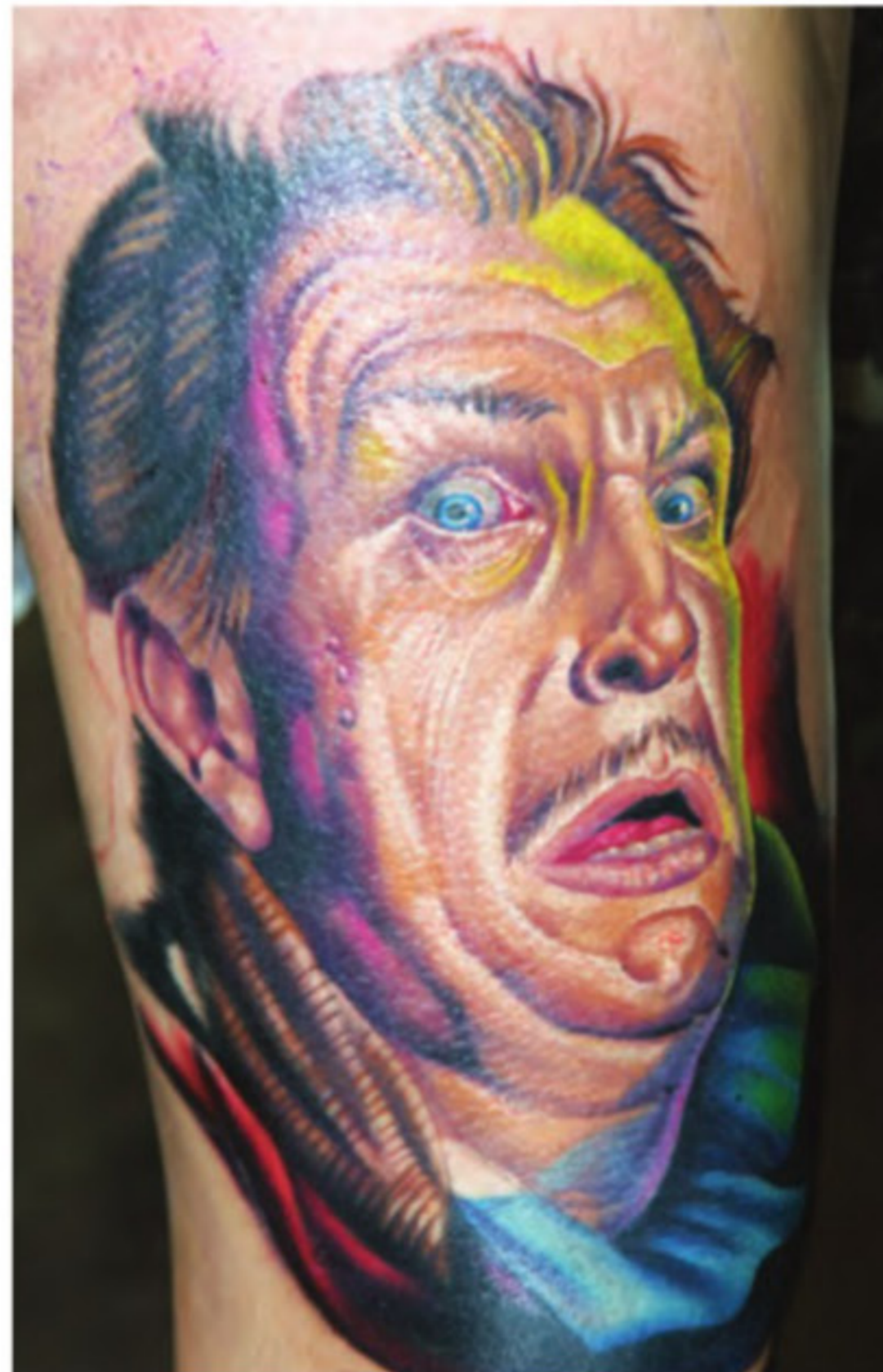


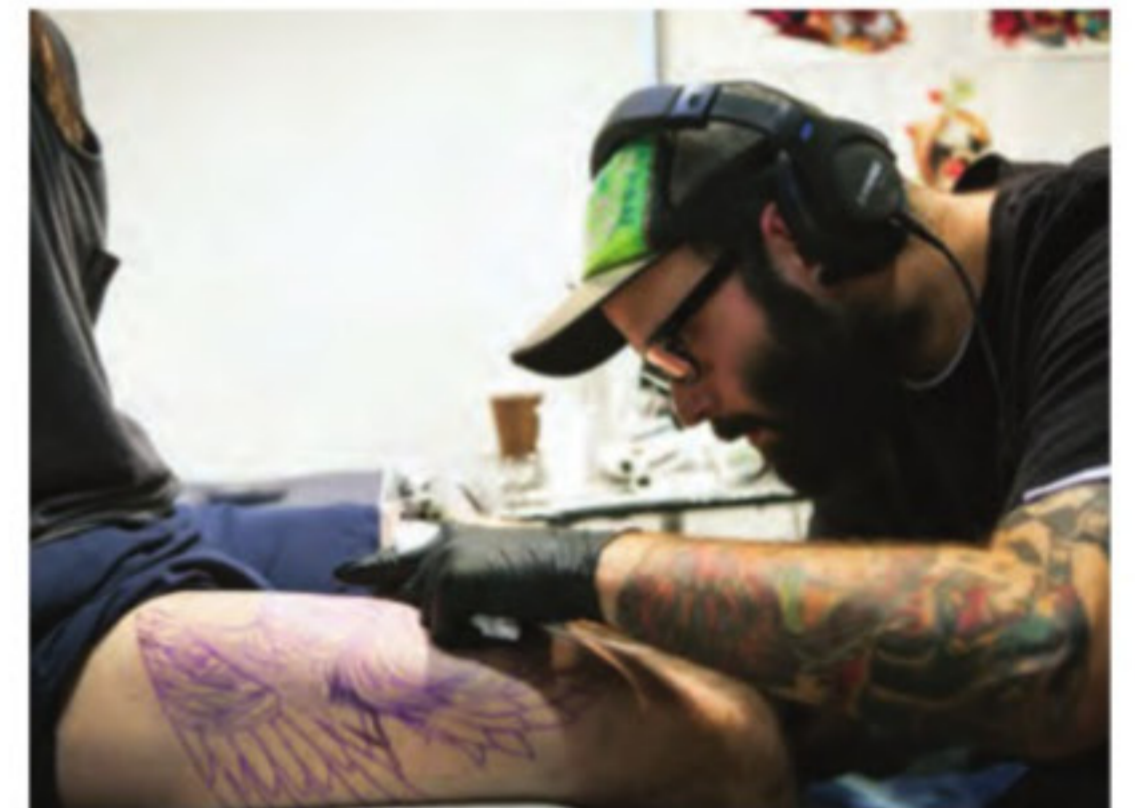
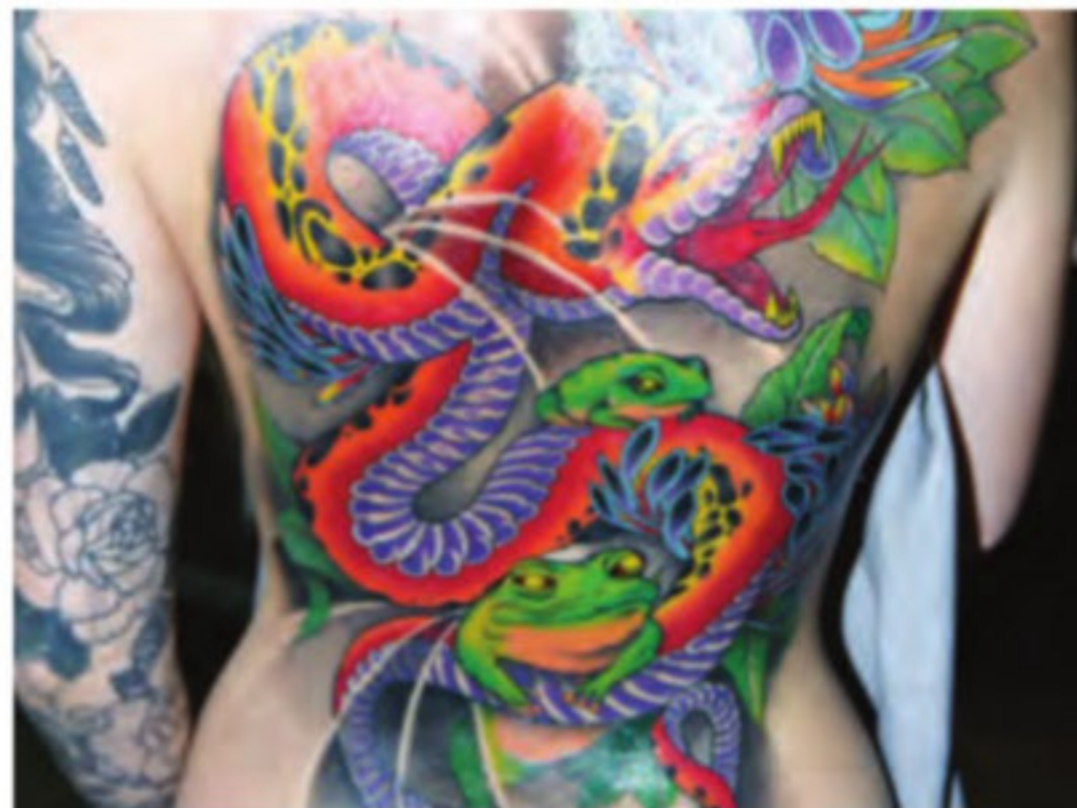
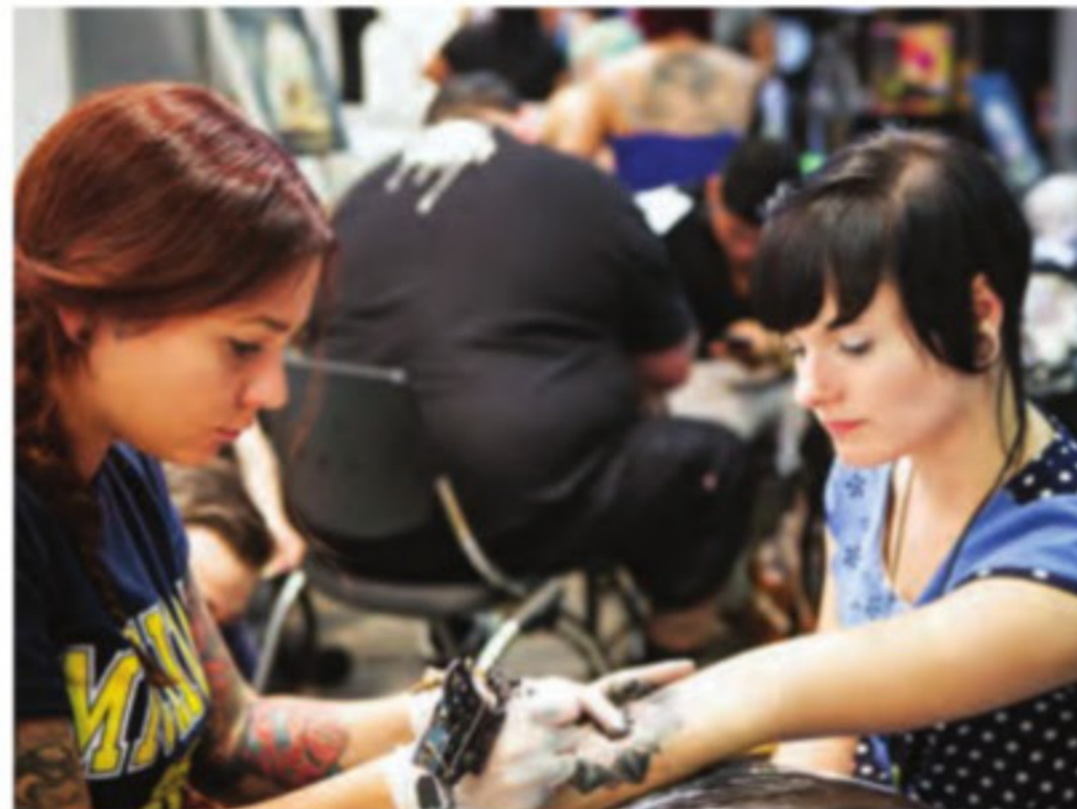
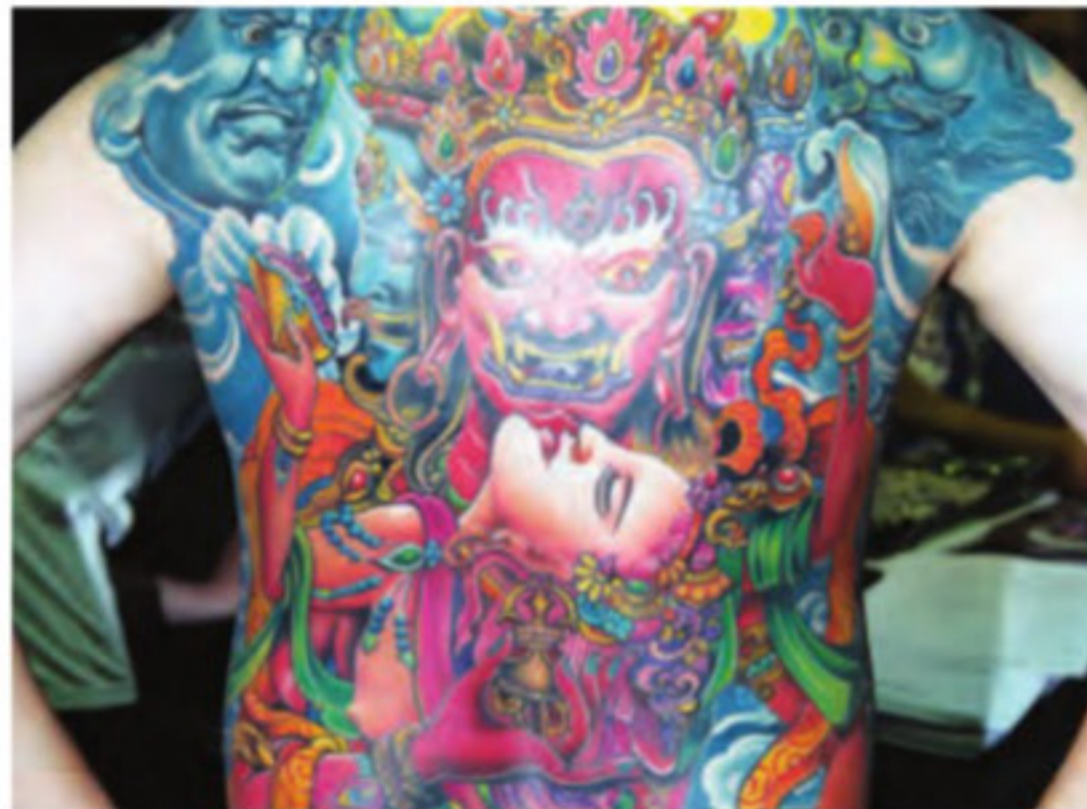
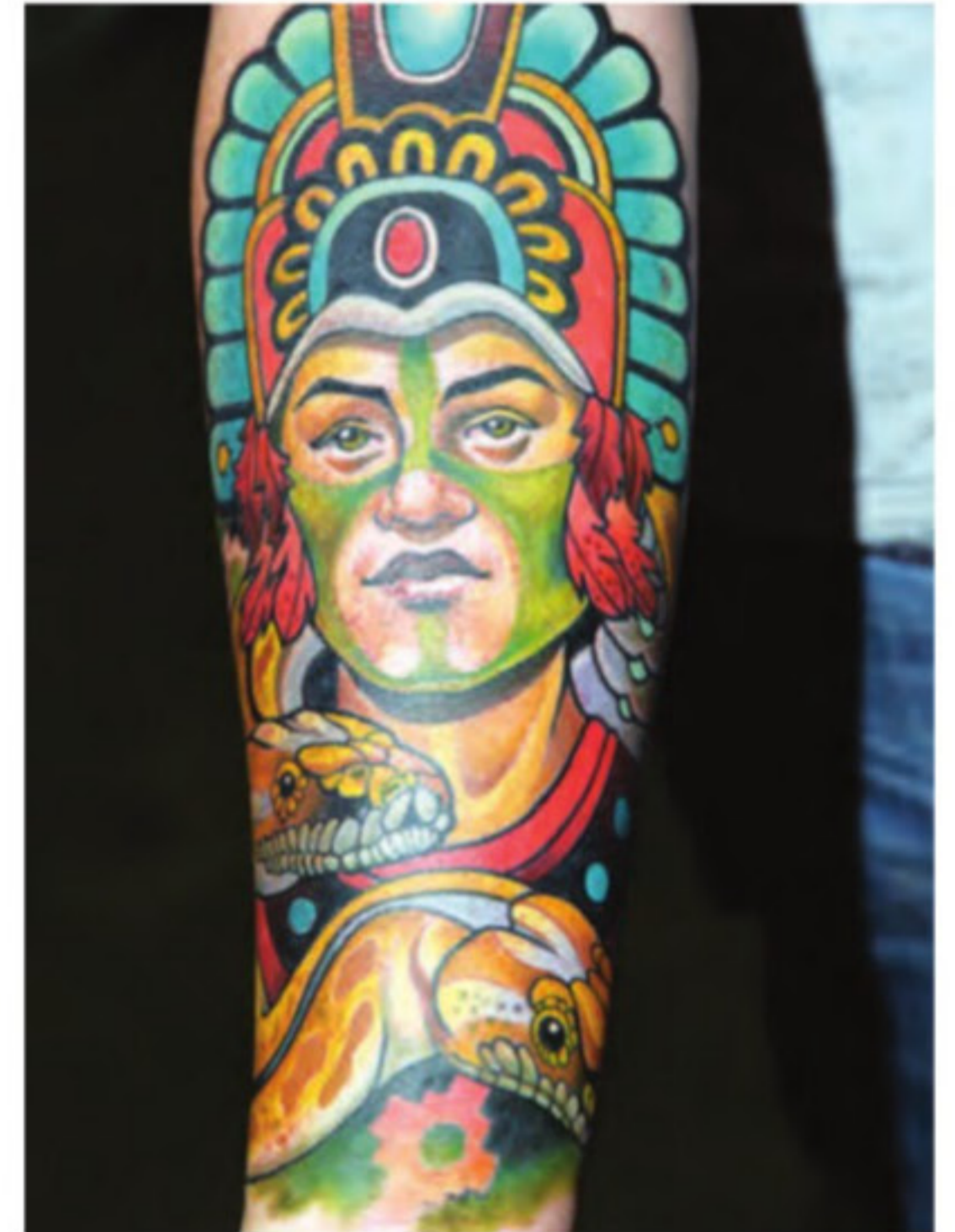
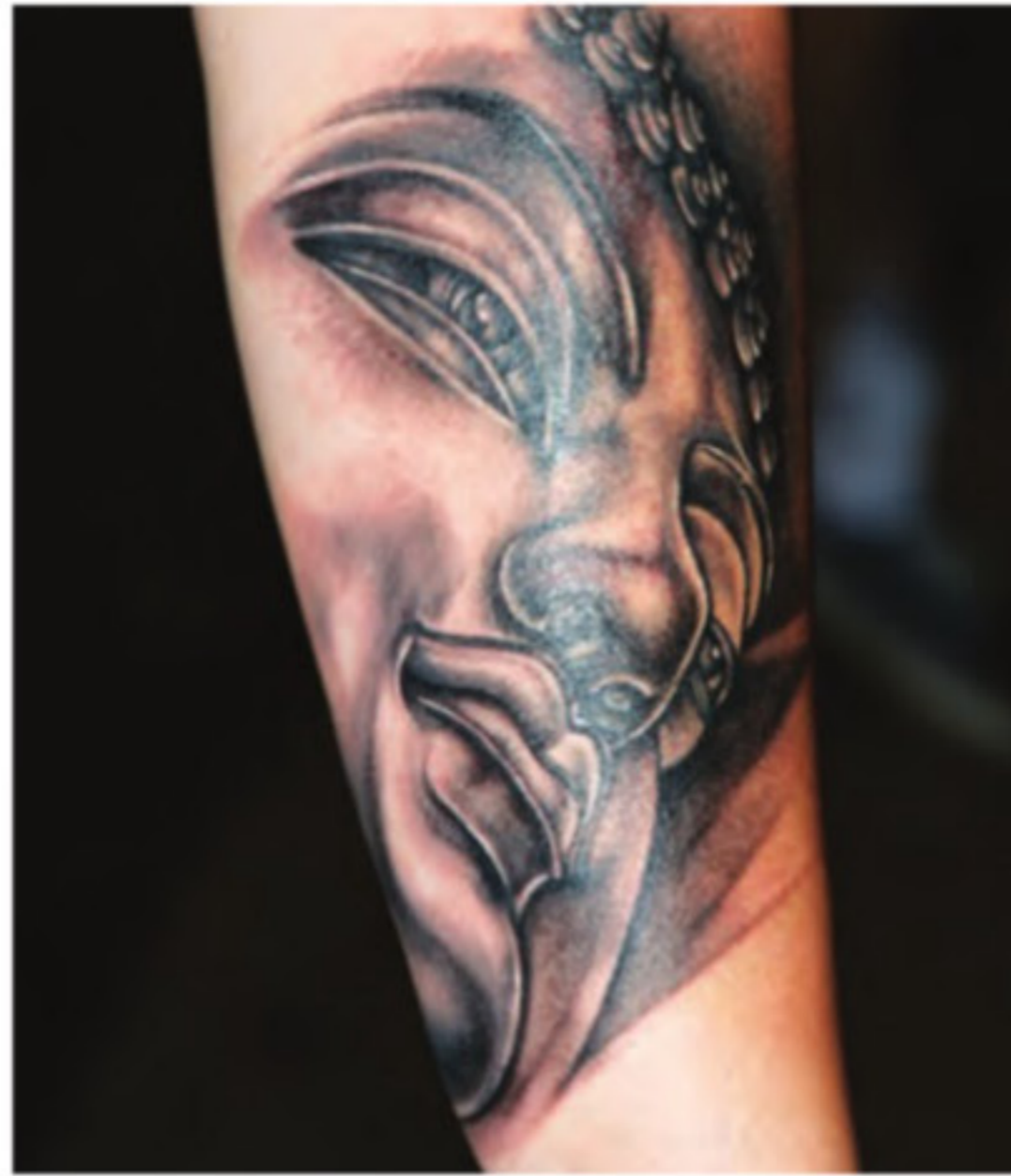
SYDNEY TATTOO & BODY EXPO 2013

In its fourth year as Australia's largest tattoo expo, the Sydney Tattoo & Body Expo found a new home at Moore Park nestled nicely close to the city's CBD. The three day event started off with a Friday dedicated to industry day with various talks about the industry, licenses and Fair Trade finishing with a screening of Tattoo Nation with Corey Miller, Producer John Corry and Inked editor, Ness presenting the film. Day two saw people roll in with force to watch Nikki Hurtado from the US and Australian favourite Benjamin Laukis, Mick Squires, Claire Reid, Sam Clark, Harley Kirkwood, Bumer, Tater and so many more artists filling the room. There were skate displays, Harley Davidson and woodcarving to keep everyone entertained. Day three saw more amazing art from Mimsy and her team, Ran ruined some faces, the teams from Shanghai Charlie's, Lighthouse Tattoo and Hunter & Fox producing exceptional work and Benjamin Laukis won Artist of the show! Congrats to all the exceptional artists and the organising team for the smooth running.











NEW ERA 'PRODUCERS' SERIES LAUNCH
The New Era 'Producers' Series Launch went down at Melbourne's Vault 8. A hand-picked crew were selected for the invite-only party and treated to exclusive DJ sets by producers Suff Daddy (Berlin), Taku (Australia) and Flosstradamus (Chicago). Drinks were flowing, people were grinding and the dark vault was packed. A crazy night had by all!



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