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THE HORROR ISSUE

WITH

RACHELLE NICOLE HOFFMAN



ROB ZOMBIE
PAUL BOOTH
RIFF RAFF

NOVEMBER 2014 • DISPLAY UNTIL NOV. 24

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On the cover: Rachelle Nicole Hoffman; photo: Mark Mann; stylist: Cristina Breslin for In Artist management; hair: Michael Moreno for LVA artists using Oribe haircare; makeup: Robert Greene for Kate Ryan Inc. using M.A.C.

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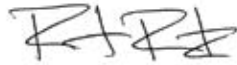
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Tis our season. There are plenty of numbers floating out there on the percentage of people who enjoy horror flicks—and whatever they may be for the general populace—I'd put the tattoo community firmly at 99 percent. Look at our contributors' photos and you can see the holiday spirit. The inked culture is tough and adventurous. Even when sitting still you want an adrenaline rush; watching horror movies can increase your white blood cell count, and just taking in a 90-minute scary movie burns about 180 calories (probably more if it's a Rob Zombie flick).

Our Bryan Reesman (6) picked the twisted brain of *The Devil's Rejects'* auteur who brings his experience to the real world in the form of a haunted amusement park this season. Gil Macias (1), dressed here as Captain Marvel, runs down the plethora of horror releases across our Culture pages including getting the scoop on scream queen Danielle Harris's next project. Another horror icon, Paul Booth (5), contributed to and curated a collection of "Jason masks" that were made even creepier by the hands of tattooers like Ron570 and Paul Acker. And in our homage to Mischief/Devil's Night (depending on where you spent your formative years) the unparalleled Mel D. Cole (7) took some misfits out for a night of mayhem in "Ghoul's Night Out."

For some actualized, real danger, we set stuntwoman Stephanie Flores on fire and broke bottles over her face while David Yellen (3) snapped away. A consummate professional and talented stylist, Valissa Yoe (2) dressed Flores and for her efforts took away beautiful shots but heels that melted like a Dollar Store candle.

Whether or not you think it is all a stunt, Riff Raff is damn entertaining. Before hitting the VMAs with Katy Perry, the outlandish rapper holed up in a rank hotel with a few boxes of pizza, a near-nude tattoo model and photographer Brian Ziff (8). Dan Ozzi (4), of *Vice's* Noisy, profiles the band Lucero for "All Sewn Up," which sounds like it is about Dr. Frankenstein's Monster but isn't. Come to think of it maybe I'll dress up as zombified version of frontman Ben Nichols for Halloween, that or a tattoo magazine editor without any ink.



Rocky Rakovic
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MAIL



OUR THOUGHTS ARE WITH CHRISTY A few weeks after our *Sex Issue* was released our cover girl Christy Mack was allegedly beaten by MMA fighter War Machine. Our current cover girl Rachele Nicole Hoffman, gives us perspective between her shoot and Christy's ordeal. I think that overall, people know the difference between the fake violence in horror and real violence. However, there are the movies that can seem more of a reality to us, meaning they mirror things that really can and do happen. I think there are the rare occasions when people recreate moments that they should not, and that really makes it harder for people enjoy horror because at its base horror is an escape from reality.

RACHELE NICOLE HOFFMAN, Tucson, AZ

facebook

CHRISTY MACK

Dennis R. Tate Jr. Such a beautiful woman!

Rolando Bonilla Get better soon girl, you're beautiful

Jason Metcalf Fuck War Machine. What a fucking loser to beat the shit out of her. I hope he ends up being a prison bitch

GREETINGS FROM TATTOOINE

Ron Diagle The Dark Side is strong with this one

Frederico Gonzalez I am your daddy

Paul Sawyer III That's no moon...

John Hoff Twin moons!

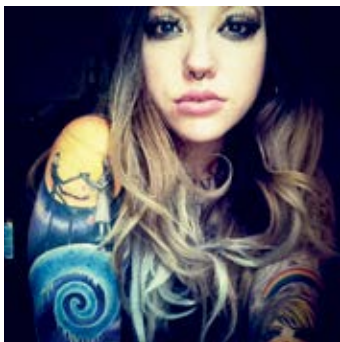
Adam Bailey She is my future wife

MADDEN BROTHERS

Scott Mosley They aren't sellouts, they grew up on welfare and got their love of music from their mom who sang through the house. They came from a dirt poor background with a mom who had multiple health issues and a dad who walked out on them.

S Esquivel Handsome as heaven

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TATTOO OF THE MONTH



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MY
FAVORITE

INK
Monami
Frost

PHOTOS BY MONAMI FROST



Monami Frost, the girl with the white snowflake on side of her forehead, is not sure if she is going to dress up for Halloween this year, but if she does it will be, appropriately, as the Ice Queen.

Other than her snowflake she has Benjamin Franklin on her hand, a young Albert Einstein, a young Stephen Hawking (who she says people mistake for Buddy Holly), "devotion" above her right eyebrow and her own quote on her right arm: "Greatness lies in the power of thought. Be limitless!" Done by her husband, lettering and horror tattoo specialist Anrijs Straume, Monami says, "It is the way I live my life." Her parting words would make a great thigh piece, as well as a mantra to all: "Break the standards, learn more, explore more, be aware, be safe, love!" 🐱

DJAMBI



5





MIA MÄKILÄ

The macabre of the self-described lovechild of Pippi Longstocking and Ingmar Bergman's comes from losing in love

You don't just see a Miä Mäkilä piece, you feel it. You feel a sense that something gorgeous has been destroyed, or something damaged is learning how to smile again—her pieces have an inherent grotesque beauty.

When she was younger she drew princesses and lovers making out on the clouds in the sky. "The monsters moved into my art after a bad marriage in my early 20s," she says. "When I say I am the lovechild of Pippi and Bergman, I am talking about feeling like I am somewhere in between the totally free and playful mind and heart of Pippi and the heavy melancholic depth of Bergman. It comes naturally to me, it's my language."

Mäkilä isn't spooked by conventionally spooky images. "I am more scared of love and happiness than I am of

horror stuff. Horror is all so cliché and predictable. Love and happiness is unpredictable," she says. "I'm scared of spiders and liars, too."

Working through another breakup, she is out but not down. She hopes viewers of her work will come away with the power to: "Have fun with your demons. To laugh at and acknowledge your perversions. To bring out the darkness to the surface and explore, to let the light inside. To be playful and happy with who you are. To stay true to your inner child."

—Robert McCormick





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OUR FAVORITE HAUNT COCKTAIL CONVERSATION

A CHAT ABOUT TATTOOS AND ABSINTHE WITH THE ADORABLE ARIANA BUONGIORNO OF TULLULAH'S IN BAYSHORE, LONG ISLAND.



IS TULLULAH'S TATTOO-FRIENDLY? Our owners are heavily-tattooed, as well as myself and our head bartender. Most everyone else has at least one, it's nice to be somewhere where your tattoos aren't seen as something taboo and should be covered. We are actually planning as a group to get Fernet Branca tattoos. That's our house shot, and the guys are obsessed with it. Plus they have a really cool logo!

HOW DO CUSTOMERS REACT TO YOUR TATTOOS? I haven't had any negative feedback. People are usually very interested in my work and love to talk about theirs as well. It's a good conversation starter at the bar.

WHAT IS THE TATTOO SCENE LIKE OUT IN LONG ISLAND? It seems like everyone is tattooed now. I feel like Long Island's most popular tattoo style has become Traditional American tattoos. Everywhere you look there's anchors and eagles. Not that I'm complaining, that's my favorite style! I'm very into World War II era and nautical imagery. My most recent piece is a Sailor Jerry flash of an eagle, rose and American flag on my right thigh done by Anthony Mealie from Lotus Tattoo.

IS THERE A PERCEPTION ABOUT LONG ISLAND THAT YOU'D LIKE TO DISPEL? A lot of people, at least in my hometown of West Islip, think that Long Islanders have no culture and just live in a bubble of lacrosse and the beach. But if you open up your mind and find the right people you'll be surprised how interesting and diverse our island can be!

WHAT'S THE BEST ABSINTHE DRINK AT TULLULAH'S? The featured cocktail on our spring menu called the "Carolyn Adams" that was created by our head bartender Ryan Garrison. It's made with Kübler absinthe, Benedictine, and a St. Germaine rinse.



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- 1/2 oz Meadow of Love Absinthe
- 3/4 oz lemon juice
- 1/2 oz orgeat
- 1 egg white

And the ingredients into a mixing glass, seal and "dry shake" without ice. Fill with ice and shake again vigorously. Strain into a chilled cocktail glass.

RACHEL'S LOVER: LUCID

- 3/4 oz Lucid Absinthe Supérieure
- 1 oz vodka
- 3/4 oz lemon Juice
- 3/4 oz simple syrup
- 2 strawberries
- 1 mint sprig
- 1 dash Perychaud's Bitters

Muddle a strawberry with simple syrup, add the remaining ingredients—except for the remaining strawberry and mint—fill with ice, shake and strain into a rocks glass with crushed ice. Garnish with the a strawberry, mint and a straw.

SWISS CHRISTMAS: ST. GEORGE

- 1 oz St. George Absinthe Verte
- 1/2 oz apple brandy
- 1/2 oz simple syrup
- 1/2 oz heavy cream
- 1/4 oz allspice dram
- 1 whole egg

Combine the ingredients in a mixing glass, seal and "dry shake" without ice, then add ice, shake and strain into a coffee mug or punch glass. Top with fresh grated nutmeg.



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ALL SEWN





A funny thing happens when you write a song about tattoos—you become everyone's favorite band. Take Lucero, for example. The Memphis act might not necessarily be a household name, but step into one of their shows and you'd think they're the biggest band in the world.

In their 16 years together, Lucero have amassed a following that's as rabid as it is diverse. From bearded punks to grizzled old country dudes to drunken rowdy college girls, everyone seems to collectively lose their minds once Lucero get on stage. And they owe a lot of that devotion, strangely enough, to tattoos. "You write one song about tattoos and all of a sudden, everyone loves you," says guitarist Brian Venable, almost incredulously. He's referring to "All Sewn Up," a song from the band's first album, released in 2001. Since its release, they've penned over 100 songs across eight albums, and while Lucero's typically two-hour live set takes a meandering journey through their entire catalog, from slower ballads like "Drink Till We're Gone" to fast-paced rock songs like "Tears Don't Matter Much," Venable knows that once he starts that bouncy intro riff on "All Sewn Up," the crowd, for lack of a better term, is about to go apeshit.

"You play that song and all of a sudden, there's 12 shirtless, beefy tattooed guys on stage, all hugging each other, singing along, jumping around, and you're like, 'Where the fuck did they come from?'" laughs frontman Ben Nichols, his Southern accent even coming out in his chuckle. Nichols wrote the song years ago in the back room of a furniture store his father and uncle owned in Little Rock, where he wrote much of his early material. Among the coffee tables and armoires, Nichols penned the lyrics to "All Sewn Up" that would make it the fan favorite it is today: "I'm all sewn up with bad tattoos/ Can't hide from the faded, bleeding truth/ Well, it follows me wherever I might move/ I'm all sewn up with bad tattoos."

"I was back there—I had fewer tattoos than I do now, but the few that I had, I was like these... that's really stupid. That's a really bad tattoo. And it wasn't in a cool way. Just... that's a really fucking awful tattoo," remembers Nichols, whose knuckles read "HOLD FAST," the title of another song from the same album. "And by writing the song, it turned into a point of pride for me. But it didn't start off trying to be prideful. It started off as actual sadness and disappointment in myself, and kind of a pathetic feeling. And that actually is a common theme to a lot of Lucero songs—the self-depreciation or taking the fact that you're a loser and trying to turn it around and make it work for you." As Nichols would find out, there are a lot of losers out there trying to make their bad tattoos work for them. Lucero get a reminder of that every night when they play the song—the audience's shirts come off (of the males, anyway—mostly) and the sea of regrettable ink is proudly on full view for the five-minute sing-along.

The band have seen their fair share of bad tats over the years, but what's been surreal to them is when fans commemorate their love of Lucero with some terrible

band-themed ink. It's a full-circle moment that never ceases to amaze the band. "There's so many horrible Lucero tattoos out there. It's crazy what people actually get tattooed on 'em," notes Nichols. Venable agrees: "These people always come up to us with these Lucero tattoos and I'm always cracking up, going, 'Man, there's like, a thousand better bands to get tattooed on you,'" he laughs. "To me, it still boggles my mind." Sometimes the tattoos are quotes from lyrics, sometimes they're pieces of album artwork, and sometimes they fall into the category of, uh... "other." One time, Venable recalls, the band members took a promo photo together for their album and a diehard fan got the photo permanently inked on his leg, from ankle to knee. "I was like, 'I'm honored... and slightly terrified,'" says Venable.

When it comes to the wealth of bad Lucero tattoos floating around in the world, Venable isn't exactly part of the solution. Recently, he took up the hobby of doling out to willing fans amateur tattoos of the band's logo—a star with a cursive letter "L" in the middle. "L-stars" he calls them. Nichols has given a few as well, but pales in comparison to Venable, who recently passed the 70-mark with his work showing no signs of improvement. Most are uneven or crooked, which he readily admits. "Well, my dumb ass, I don't even know how to set up those machines," says Venable, who does his work with whatever gun someone is willing to lend him. "They set 'em up for me and then I give a speech: 'Before I give you this, you know that I don't tattoo for a living. You're getting a band tattoo from a member of the band. You can't get mad at me if this star has a gimpy Nemo flipper. Or if it looks like an ampersand and not an L.'"

While most of Venable's work looks almost deliberately terrible, he says that's exactly the point, using friend and fellow musician Frank Turner as a recent example. Turner got an L-star while out on tour with the band, but opted to have a, um... "pro" do it, instead of Venable. "It's the tradition—Brian does the Lucero tattoos," Turner says, "And I love him, good friend, but he does a kind of shitty job." Venable jokes about Turner: "He's English, sometimes those guys are weird. His punk rock was different than my punk rock. He'll go out and pay good money to pay people to tattoo garbage on him." Venable advocates for cherishing experience over workmanship, citing Turner's Dale Earnhardt number 3 tattoo on his leg. "Do you think he'd let Dale Earnhardt tattoo that on him? No!" he laughs. "I'm not even a Nascar fan but if Dale Earnhardt wanted to tattoo a '3' on me, I'd be first in line." Nichols concurs: "I mean, if I could get Tom Waits to give me a tattoo, fuck yeah! Hell yes, I'm getting Tom Waits to give me a tattoo."

Venable's own body is the personification of the "All Sewn Up" philosophy—his arms and legs are adorned with a near countless number of party tattoos. "A lot of tattoo artists aren't down with party tattoos," he says. "They're like, 'No, I don't wanna put that crap on you permanently.' And it's like, you're missing the point, dude!" When asked what the worst tattoo he has is, he takes almost a full minute to think, seeming to get lost in his own head, before eventually mentioning that he has one of the state of Texas that looks like a pancake. He's also been tattooed by his father, as well as BMX pro Matt Hoffman (the first one he'd ever done), and a woman who was blackout drunk. A banner night for Venable's skin was his bachelor party. He doesn't remember much of it, but the next morning he woke up puking, covered in 11 new party tattoos.

INKED PEOPLE

As much as Nichols and Venable embrace the ragtag, self-deprecating nature of Lucero's existence and history, they've also had to come to terms with the very real consequences of having a rabid fanbase—one based on an emotional connection with the band and their lyrics. Aside from the horrendous tattoos fans have presented them with, they've also heard the stories behind them—some funny, some deeply personal, some unexpectedly touching. The most complex ones to process are the ones from soldiers. "There's been a lot of surreal things, but it's hard to imagine someone being in Iraq or some little village in the Middle East and they're listening to Lucero the entire time. That kind of blows my mind," says Nichols. Veterans and active duty military members have handed him items from lost friends—knives, patches, KIA bracelets. It's a very humbling thing, and a tricky one depending on your politics. "The soldiers will come up and say, 'You got me through Afghanistan, you got me through Kuwait, you got me through something.' And you just wanna hug 'em," says Venable. "But then, you've got these dudes that come up and say, Dude, I killed everything that was moving and we just blasted 'That Much Further West' and you're like, Ah! Jesus Christ! That's terrifying!"

Lucero have taken a lot of lessons from these experiences and have, dare they say it, matured over the years. "We're ever-evolving. That's the joke—I think we're one of the greatest bands in the world. I love what we do. We've had a few missteps, but we have a blast. We play what we want," says Venable. Nichols notes that while they're not the kids they once were—playing on the stage in the back of the bar, getting beer thrown on them—they'll also forever be tied to that era. "Looking back on those dark years in the middle period, when there was way too much booze involved, it's just embarrassing and painful to listen to," he says. "Some people say that's the funnest, most awesome, most brilliant period of Lucero's career, but for me, I prefer it now."

Nichols and Venable wear their maturity on their skin, through faded mistakes with colored tints of drunken regrets, reminders of past feelings, and memories of times both good and bad. They are the sum total of their ink. It follows them wherever they might move. They're all sewn up with bad tattoos. ■



Annex

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D E A D

Rachelle Nicole Hoffman | Photos by: **Mark Mann**

Stylist: Cristina Breslin for In Artist Management | Hair: Michael Moreno for LVA artists using Oribe haircare |

Makeup: Robert Greene for Kate Ryan Inc. using M.A.C.



When new customers walk into Glendale, Arizona's Ritual Additions Tattoo and are confronted with Rachelle Nicole Hoffman who is all legs, breasts and horror tattoos more often than not they think she is just the shop girl. Nope, she's the boss lady. "The look on people's faces when I tell them that it is my shop, just gives me a little extra push every time to just keep doing my thing in this male dominated business and take it as far as I can," she says.

Like her body, the shop is horror-themed with every corner housing a huge monster. "I think my favorite thing about horror is the escape from reality," Rachelle says. "It also really stands out from everything else, it's not the typical 'pretty thing.'" And on her the macabre looks quite pretty. "I grew up on horror movies, I remember watching them as young as two years old and loving them. Halloween has always been my favorite time of the year and I figured it would be something I would never get sick of—that's why I started my sleeve and once it was done I decided to go all out for a full horror movie body suit." Her tattooer isn't at her shop, he is Sirris Slay, the owner of Ink Therapy also in Glendale. Their friendship grows as her collection of tattoos flow down her body.

"He did exactly what I was looking for on my leg," Rachelle says. "I would have to say my Freddy and my *Shining* pieces are probably at the top of the list. A goal of mine is to get each piece autographed, then tattooed right after, so the autographs I have so far are also up there in my top favorites."









STYLIST'S OWN BRACELETS,
RINGS, NECKLACES;
VICTORIA'S SECRET
UNDERWEAR; DAVID
DALRYMPLE FOR HOUSE OF
FIELD COVER UP.

Here is Rachele's Top 10 favorite horror movies that she has tattooed on her or will be getting

Nightmare on Elm Street

Freddy is my all time favorite character I don't think that will ever change.

The Devil's Rejects

I'm a huge Rob Zombie fan. He and his movies take over a huge section of my body.

Child's Play

I grew up loving series 1-3 and I still do.

It

It is probably one of the most popular tattoos I have because everyone recognizes him right away.

Halloween

Both the original and the Zombie versions. I have Zombie's versions tattooed on me twice though.

Pet Sematery

I super love this movie. I have three of the characters already on me and plan on at least one or two more.

House of 1000 Corpses

Another Zombie film! I did my whole throat and chest plate after my favorite scene.

Texas Chainsaw Massacre

It is just an awesome movie, a classic.

Friday the 13th

Also another classic—you can't love horror and not love these guys.

The Shining

Stephen King just has so many awesome ones. He and Zombie will over take the majority of my tattoos. 🍷





Lucky
13

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CULTURE



AHEAD OF THE CURVE

The original counterculture dream girl wasn't afraid of a little kink and gave the idea of '50s beauty a spank on the ass. Her mark was a lasting one, where even today she continues to inspire sexuality, rockabilly style and more tattoos than the infinity symbol. Out from Rizzoli this month comes *Bettie Page: Queen of Curves*, an intimate celebration of the unapologetic beauty featuring over 250 previously unpublished photos by the also legendary Bunny Yeager. Some are NSFW—even in this enlightened time.

INK IS THE NEW BLACK



Who is that gorgeous tattooed girl? Madeline Brewer, who you might recognize as Tricia Miller from the hit Netflix original comedy-drama series *Orange Is the New Black*, is also one of the new unlucky residents of *Hemlock Grove*—a fictional town that's the focus and also the title of Netflix's original supernatural series. Brewer stars and stirs up trouble as the tattooed Miranda Cates. If you're a horror fan with a particular taste for gooey, practical special effects, you can download all 10 episodes from the second season now.
—Gil Macias



PICTURE MESSAGE

We see your neighbor's cheesy family photo Christmas card and raise you these Tattoo Color-In Post-Cards. The inimitable artist Megamunden drew up some American Traditional designs (with a nod to Sailor Jerry and his tattoo flash postal exchange) for you to shade and send to your inner circle.

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THE HOUSE OF SHOCK'S LAST GASP

Before they put the final nail in the coffin, tattooer Tony at Hell of Highwater in New Orleans turned us on to an insane Halloween experience. Currently in its final run is the House of Shock, an assault on all the adrenaline glands

created by a few twisted minds including Pantera's Phil Anselmo. With zombies, people chasing you with chainsaws and more pyrotechnics than the Super Bowl halftime, it is one hell of a horror show. —Nick Reynolds

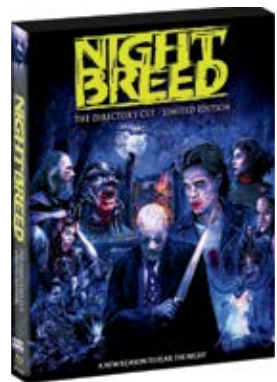


GONE BATTY

Elvira, the Mistress of the Dark, finally joined the ranks of the inked. Though she's worn the design on her arm for over 25 years, actress Cassandra Peterson got the skull with bat wings design put on her permanently. "Don't get bombed in a tattoo parlor is the moral of the story," Peterson jokes. Her dad was heavily-tattooed and she equated body art with masculine style until recently. "I think tattoos on women are fantastic," she says. "I had this very elaborate plan to have my shoulders and back tattooed. I even paid to have it designed. But then when I thought of how much time it would take, it became less and less appealing." The woman is busy: She appears on a few TV shows this season, you can see her at Knott's Scary Farm in Elvira's Big Top (wink, wink) and check out her album *13 Nights of Halloween*, specifically her single "My Two Pumpkins" (nudge, nudge).

NIGHT WATCHES

There are a trove of new DVD and Blu-ray releases. Number one with a bullet is Clive Barker's cult classic *Nightbreed* but this isn't the version you've seen before. Never-before-seen footage, once thought to be gone forever, has been put back in the film allowing Barker to finally bring us his definitive director's cut.



As the 5th season of *The Walking Dead* lurches forward, run out and for the "Complete Fourth Season" to get up to speed on the zombie mayhem. Grab the gnarly Limited Edition which comes with "Tree Walker" packaging sculpted by McFarlane Toys.



Every freakin' Michael Myers movie? Finally. *Halloween: The Complete Collection* has all of John Carpenter and Rob Zombie's takes. Also included is the first-time release of *Halloween: The Curse of Michael Myers (Producers Cut)*, the holy grail that's only ever existed as a shitty bootleg VHS on eBay. —G.M.



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PLAY A GAME?

Two horror games shook our controllers

Alien Isolation

Platforms: PS4, Xbox One, PS3, 360, PC

If you thought Ridley Scott's 1979 film was scary, wait until you face off with a Xenomorph in this game. Isolation casts the players as the prey instead of the predator. Any encounter with the Alien will spell your demise, so you must stick to the shadows to survive this unwinnable encounter.

The Evil Within (pictured)

Platforms: PS4, Xbox One, PS3, 360, PC

The godfather of survival horror, Shinji Mikami, returns with a gripping detective story. Our guy is sent to investigate a massacre at an insane asylum but he isn't prepared for the descent into madness that ensues. Combining the jump scares of great horror films with the tense action of *Resident Evil 4*, *The Evil Within* will make your wince. —Matt Bertz



BLACK MAGIC

No stranger to fantastical movies, Daniel Radcliffe (who we recently decided we actually like) has stubble and another distinguishing feature in his new movie. Directed by Alexandre Aja (*Piranha 3D*), and based on the cult Joe Hill novel, *Horns* is the gothic tale of a man who is outcast from town after being accused of murdering his girlfriend. He awakens one morning to find that he has horns that give him wicked, supernatural powers. Using his new strange gift to his advantage he sets out to find the true killer. —G.M.

FASHION KILLAS

Hail the tattoo game for making moves in fashion. Jump ahead of tattooer Doctor Woo's waiting list (booked well into 2015) and wear a piece of his art with his "Paradise" T-shirt for Obey Clothing (\$33, obey-clothing.com). It's part of Obey's objective to inspire through curiosity and desire. We team up with Steadfast Brand and design juggernaut Pale Horse for the Not-

So-Secret Society design on tanks and Ts (\$23.95, inkedshop.com). Don't read much into the symbolism.

Depending on your climate these shirts are ideal for the season, but let's face it, horror imagery plays 365 days a year. And of all intelligent design, the skull might be the most timeless symbol. These shirts will turn heads. —Kirstie Kovats



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DEATH FOR CUTIE

Danielle Harris is back in an all-new horror sequel: See No Evil 2, premiering on VOD this October. She shares juicy details with our Gil Macias.

Were you familiar with See No Evil before you were offered a role in the sequel?

I saw the movie in theaters and then re-watched it before I read the script for See No Evil 2. I was really excited to see what Jacob Goodnight was going to be up to this time!

What ultimately made you sign on to be a part of it?

When I heard the Soska twins were directing, I couldn't pass up the opportunity. When I signed on they did a rewrite that made Amy very similar to me in real life.

So who is scarier: Victor Crowley, Jacob Goodnight, or Michael Myers?

Jacob is by far the largest, but they all have a pretty insane scare factor. It's interesting; they've all become the monsters as a result of horrific childhoods.

Makes you think twice about how you raise your kids.

Do you plan to direct again anytime soon?

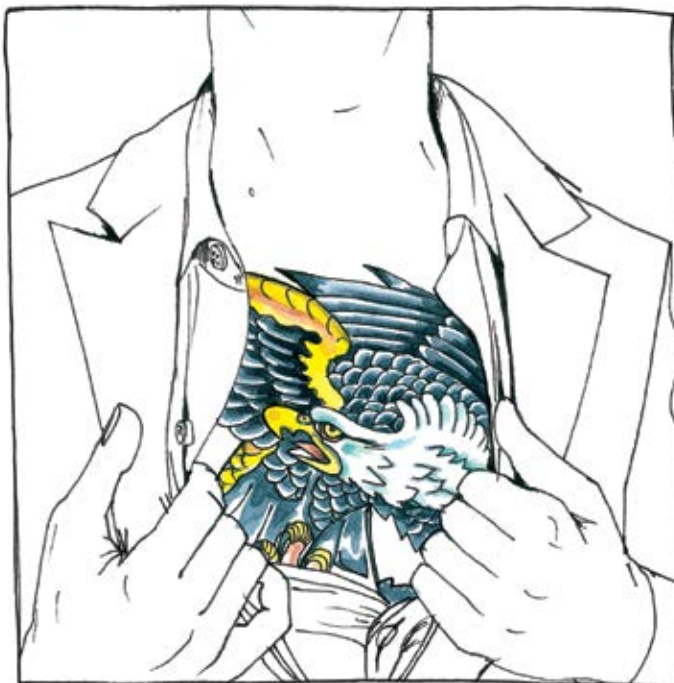
Yes! I just optioned one of the best scripts I've ever read by Jenny Wingfield titled, *Dead Week*. You are the first to hear about it. We are hoping to start production this fall. I haven't been this excited about a movie in my entire career. There's a great role in it for me as well, and you'll get a chance to see all of my tattoos. If I'm going to get completely naked for a movie, might as well be my own!


What new ink do you have planned?

I saw a photo shoot of Rita Ora and she has this rib piece of a woman that is awesome. I already have the face of a woman on my back that I love, but I want to see more of the body in my next piece. My body is already half tattooed, so I don't know where to put her! My tattoo artist, Kirk Alley, will rock it out somewhere. I love body art. I don't think I'll ever stop.

PEN/INK

If every person has a story to tell, every tattooed person has a minimum of two. Isaac Fitzgerald collected interesting tattoo stories and Wendy MacNaughton illustrated them for their thoughtful book *Pen & Ink*.





DOYLE RULES

While his former Misfits bandmates battle in the courtroom, guitarist Doyle Wolfgang Von Frankenstein has been grinding out riffs that will make your devil lock stand up. With the release of *Abominator*, Doyle's self-titled band set a new standard for horror-themed metal.

HARRIS: BRADLEY MEINZ



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CAMP CRYSTAL LAKE

Horror icon Paul Booth tapped five tattooers to make Jason Voorhees masks more menacing than they were in the *Friday the 13th* series.

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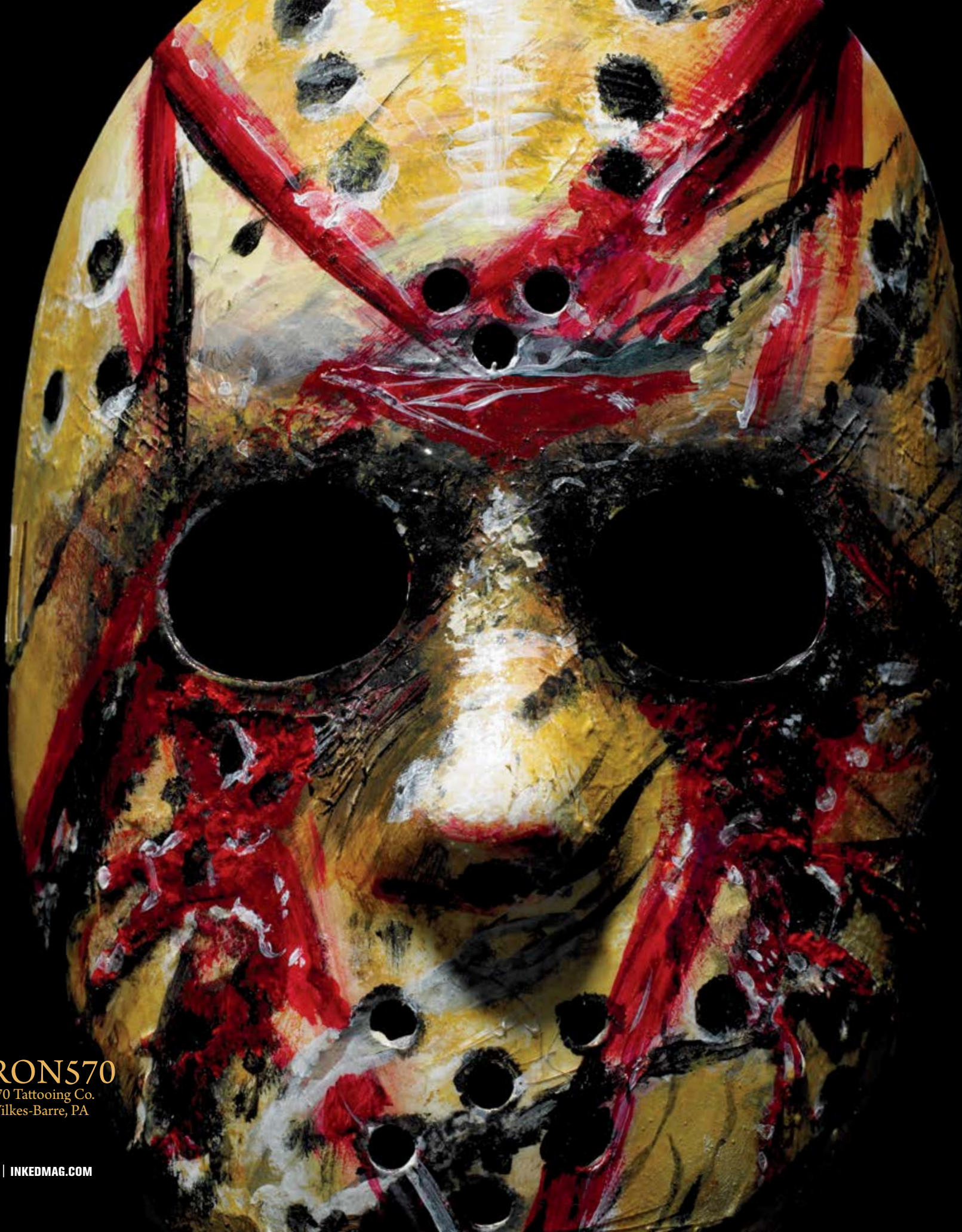
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ZOMBIE

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ROB ZOMBIE

BY BRYAN REESMAN PHOTOS BY JASON GOODRICH

Rob Zombie has become ubiquitous with horror. After first achieving international fame with White Zombie then going solo, the hard rocking vocalist has made movies, written comic books, composed video game soundtracks, done voice acting work, and designed theme park rides. He always has his hands in something spooky. When he sat down to chat with *Inked*, Zombie was finishing up his sixth solo album with his songwriting partner, guitarist John 5, and their bandmates from the previous album. Expect it out in early 2015. While fans await that, Zombie's Great American Nightmare theme park rides, each featuring three twisted haunted houses inspired by his macabre movies, migrate this Halloween season from California to Scottsdale, Arizona and Villa Park, Illinois. Meanwhile, he is also crowdfunding his next movie *31*. Life's a perpetual terror train for Zombie, and he still loves the ride.

I was listening to *Educated Horses* today, which I think is your most interesting album so far. Will any elements from that album creep into the new one?

Not really. I really like that record, and sometimes I think that might be the best record. But this one is very, very different from that. This record is really dark all the way through and really melodic sounding. That record was really tight sounding. I want this to be very raw and chaotic sounding.

After working together for four albums, do you and John 5 have a Vulcan mind meld at this point?

Pretty much. We work really well together. We don't have the same tastes on everything, but we have enough similar tastes. The important thing is that we think the same way, let's put it that way, so writing together is really easy and just fun. It used to be that writing songs wasn't fun, sometimes it was just a drag and very painful with certain people. But with John it's super easy.

We're curious, what kind of crowds are coming to your Great American Nightmare theme park attractions?

The type of people who go to my concerts are the main people you see, and you get people who like Halloween events.

It's cool that you're doing your Great American Nightmare theme parks this year outside of the obvious places like New York or LA.

The goal every year is to expand it to more cities, but I didn't want to do too many at once because if you bite off more than you can chew to start off, then it's doomed to fail and it's hard to keep any sort of quality control over if you're trying to do it in 20 different places at once.

You work in two genres, horror and metal, both of which have very high fan expectations, but ironically many times very limited fan expectations. They want you to deliver what they love without going too far outside what they're thinking or what you have established. Is it ever frustrating knowing that there are things you want to do that the fans might not appreciate?

Not really. I'm kind of used to that. I don't ever not do something because I think that's going to happen. I just do what I want to do, and sometimes you know you're doing something that the fans may not accept right out of the box. If you've been around long enough, you do things that may freak your fan base out at first and then will become accepted. Sometimes people just take time. I understand it. If somebody has an album and they've been jamming it every day for five years and it's their favorite record, when you make a new record they always say it's not as good. How could it be as good? You've loved this record to death for five years, and you have this new record for five minutes and don't like it as much. How could you? Things take time. Everything grows. I've gone through that with all the records. Every time I've made a new record, [many people say] it's not as good as the last one. It's the same thing with every movie. I'm the same way. There are new records and movies that I bought and didn't like them, but then I go back to them years later and think, Fuck, this record or this movie is incredible. I just wasn't in the mind space at the time to accept it or to deal with it.

The *Lords of Salem* didn't seem to get the same audience as your previous movies.

In a funny way, it did. Everybody says they love *House Of 1,000 Corpses* [now], but that movie was hated when it came out by everybody. Every review was terrible, and everybody hated it. People like it now, but if you compare them, *Lords of Salem* got great reviews, some mainstream stuff, and people in European countries love it because it has kind of a European pacing and sensibility to it. They especially love it in Italy. Sometimes it's a case of perspective. Sometimes people know and love a movie and thought it was a big movie and popular when it came out, but not necessarily. Out of all the movies, this thing is the biggest seller on video. It's fucking out of control, believe it or not. I wish my records would sell the way *Lords of Salem* sells. It's huge.

It sounds like *31* could tap into the audience that *The Purge* has with its basic concept.

I don't know. I don't even think about that stuff. It's more to me like *The Devil's Rejects*, this gritty, nasty, in-your-face movie, which sometimes in a weird sort of way is more commercial. But I never do anything for that reason. I have these conversations all the time, and it probably drives my manager crazy, but I never think about that stuff.

***31* chronicles a brutal game during Halloween, correct?**

People are abducted, kidnapped off the street, and taken to a place and forced to take place in *The Most Dangerous Game* [scenario]. What I was trying to come up with was a very simple, self-contained idea because I really like those types of movies. I've wanted to make a movie like that, where everything is one location, very self-contained, very claustrophobic, but I never do that.

Wes Craven is known for horror movies, but he did the acclaimed drama *Music From The Heart*, which is radically different than what he'd done before. I guess your proposed Philadelphia Flyers movie would've been something like that. Do you think that project will ever happen?

I have another project that nobody knows about yet. I bought the rights to a book a couple of years ago that we've been developing. Who knows what'll happen, but it could be the next thing after *31*. It's not horror-related, it's not violent. Even the Philadelphia Flyers movie was still an incredibly violent movie. Those projects like that just haven't happened yet. I'm circling them trying to find one, and I found this one. This could be the one finally. I see movies all the time that have my sensibility. If someone had come to me and said they wanted me to direct the movie *Lovelace*, I would've been all over that. There's all kinds of subject matter that I find interesting, and this thing I bought is one of them. It would be a small, indie-style movie and a total 180 from anything I've ever done. It's very exciting.

Is *31* almost funded?

The whole project has a long way to go. I was just scouting locations a couple of days ago. From the beginning of a movie to the end, it's a long fucking journey. It always seems like it is never going to happen, but it will happen. I might be a little bit grayer when it's over.

You have an affinity for '60s and '70s pop culture. If you had the chance to go back in time and direct either an episode of *The Addams Family* or *The Munsters*, which one would you pick?

I always liked *The Munsters* better. I like both shows, but I always liked *The Munsters* a little bit more. I love that Universal owned the likenesses of the Universal monsters, so Herman Munster could look like Frankenstein and Uncle Gilbert could look like the Creature from the Black Lagoon. I love that. Their show is a little more pop culture hip. They had musical segments. They had DRAG-U-LA and George Barris making these hot rod cars and had a cool house. I loved *The Addams Family*, but *The Munsters* had more groovy elements to it.

Let's talk about your tattoos. I know you have full sleeves on both your arms, is there ink anywhere else on your body?

The arms are my main place. I have a little bit on my chest.

What do you have on your chest?

It's like a mechanical-looking spider thing.

What inspired that?

I don't know, I don't even remember. I got most of my tattoos in the early days from Guy Aitchison, who was really phenomenal at that biomechanical stuff. I don't remember what inspired them or why I wanted them. I was never somebody who thought, This tattoo means that or this. I would come into a town the night before and come up with some crazy idea quickly. "I want a topless cowgirl riding a chrome skull with eyeballs exploding out of it." That's basically how I got my tattoos.

How much work on your arms has Guy done?

I would say about 50 percent. For a while, he disappeared from tattooing, and he had trained Kim Saigh, and her style matched his really well, so she did the other 50 percent. She used to work out of Chicago at Cherry Bomb studio, and she was on that show *LA Ink*.

On your left arm you have this demonic face with big teeth, and a lot of the images underneath meld together. It's pretty hallucinogenic.

[It comes from] my art training. As I got each tattoo, I would want it to morph into the next one. That's why they all connect. I never had a master plan, but I could always see how one could pick up with the next one. I always had a plan without having a plan.

Let's continue down your left arm past the demonic face.

There's this weird demonic asteroid face with a space girl riding it, and under that coming out of space is a girl on fire, then it turns to the Creature from the Black





Lagoon, and that turns into the robots from this Bela Lugosi serial called *The Phantom Creeps*, and that goes into a heart that says Sheri. On the other side of that, there's this weird clown face. Howard the Duck morphs out of the Creature from the Black Lagoon. I forgot about that one.

Then on your right arm?

It's the same approach. I have an exploding eyeball skull that turns into a shrunken head holding an eight-ball, and that drips down and turns into the Phantom of the Opera, which then turns into *The Thing* from *Fantastic Four*, and that morphs into a bunch of devil and zombie skull faces.

Were most of these done years ago? Have you had anything done recently?

They're pretty old. I haven't gotten a tattoo in a long time. However long [back] Hurricane Katrina was. That's the last time I got a tattoo. We were driving to New Orleans on the day Katrina hit, and we got diverted to Texas. We were stuck in Texas in a hotel room, and at that time our tour manager was a tattooist. We were sitting around bored, so that was the last time I got a tattoo. It was the weird little clown head on the bottom of my wrist.

Is there anything else you're planning on getting?

No. I would get more tattoos but I just haven't had time. I remember when I was doing that show *Ink Masters* and I was talking to Oliver Peck: "Am I crazy, or do tattoos hurt more as you get older?" He said they do hurt more as you get older. I remember when I was a kid I could sit there for seven or eight hours and get a tattoo and it didn't really bother me, and now after an hour I feel like, fuck this. I don't know what happens to your skin as you get older, but it's much more uncomfortable, man.

You're very animal friendly and have been vegetarian for a long time.

I've been vegetarian since I was a kid, and now I'm vegan, I won't eat anything. I stopped eating meat when I was 18 maybe.

But you have no problem slaughtering a lot of people on screen.

One's real life and one's fiction.

I have found that certain people who really love animals don't like people very much. It's an interesting dichotomy.

I find anybody that has any kind of alternative-ish lifestyle, punk rockers or anyone who's different, they always seem like they're very open-minded. You meet hardcore skinheads who are vegan. I think they're just open to things, and a lot of times when you've lead a different life you do get fed up with people because you get fed up with close-mindedness. I guess it's what it is. As you're getting older, you never want to go, "Okay, my mind's shut, I'm not letting any new thoughts in until I'm dead." That's how some people seem like they are sometimes.

A lot of people are like that as they get older. They close down.

Yeah, it's weird. Even now as a vegan for many years, I still wonder what can I do beyond that that's even better for me. There's always something because it matters. I meet people who are 20 years younger than me and look like they're ready to die already.

At the same time, there is this also man-child thing going on in America that's pretty stupid where some guys just don't want to grow up.

I'm not a fan of that. The man-boy thing where like, "I'm 45 years old, still living with my parents, still able to play eight hours of video games a day, and I'm going wait in line for the new Harry Potter movie." All right, it's great to love that shit, but grow the fuck up a little bit.

I'm thinking of the douchebag bros who work in finance and similar jobs. The guys who make money and party a lot but still haven't figured out how to act like an adult.

Oh yeah. The funny thing is I spend my whole life going to concerts, obviously. A couple of times I've gone to concerts and looked at the crowd and thought, "What a bunch of douchebags." It was Neil Diamond and Fleetwood Mac. It had nothing to do with the music, obviously I was there, but it was a regular guy who's going to get shitfaced in public on his big night out and fucking can't control himself. You just get people who are way too old to be acting like 16-year-olds who just got drunk for the first time. 🙄

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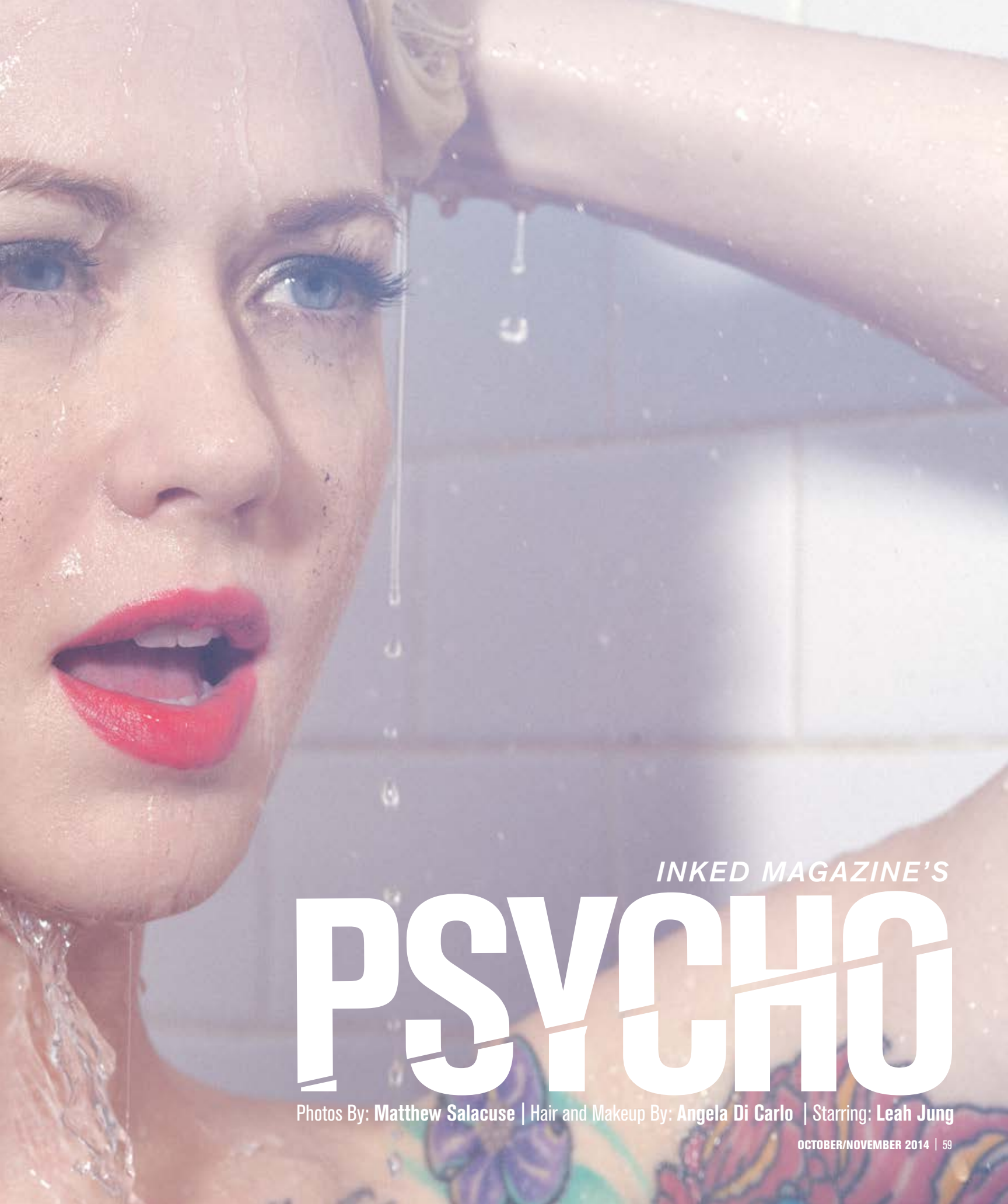
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INKED MAGAZINE'S

PSYCHO

Photos By: **Matthew Salacuse** | Hair and Makeup By: **Angela Di Carlo** | Starring: **Leah Jung**

OCTOBER/NOVEMBER 2014 | 59









We cast Leah Jung as Marion Crane in our update of the original *Psycho*. “I love the subtle creepiness of Alfred Hitchcock, he was a genius,” Leah says.

She was perfect for the role: gorgeous with a lilt of darkness and dramatic (theatrical, not the drama that comes with some heavily tattooed girls). The screams you hear emanating from the pages were loud. Extremely loud. Since the Bates Motel has been bulldozed, we shot at the Gramercy Park Hotel and were concerned that guests of the 4.3-star lodging might think there actually was a woman in peril. Yet there was something else to her screams: they were melodic. Leah has great pitch and is sharing that with the world through her song “Mean Streak.” The single will be on iTunes and have an interactive video campaign through YouTube. “It is about a girl as sweet as pie but if you piss her off you are in a world of hurt,” she says.

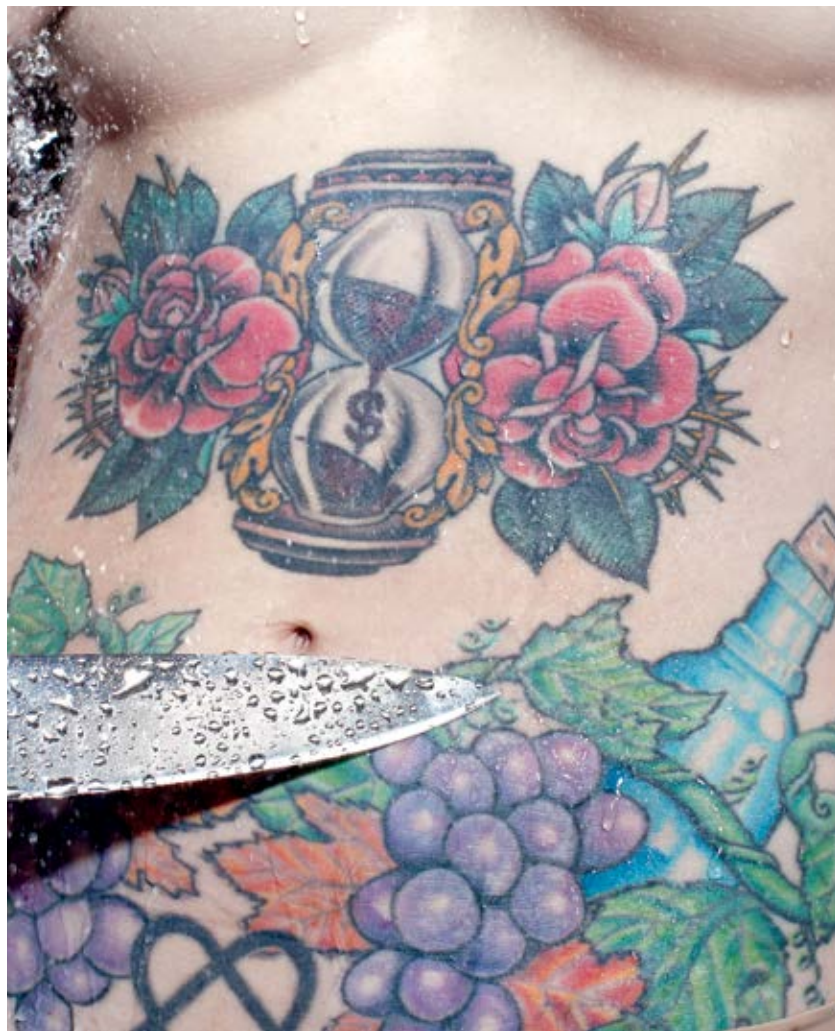
Before magazine covers such as ours, Leah had set out to be a singer but went down the rabbit hole of tattooing modeling when the opportunity arose. Now she is back to her first love of touring and playing music. “When I hit a note that is perfect it is better than sex,” she says. “Maybe I have been having sex with the wrong people.”

“Mean Streak” is a throwback to a burlesque-y time of big horns. “Baroque-pop-jazz, a little bit of the Amy Winehouse vibe,” Leah describes the single. “And there is a haunting quality to it.”

There is also a baleful quality to Leah’s ink. Her new knee piece done by Chad Newsom out of Tennessee is of Dr. H.H. Holmes—one of America’s first documented serial killers. His Chicago “Murder Castle” and actions around the 1893 World’s Fair were detailed in Erik Larson’s true crime work *The Devil in the White City*. “I fucking love that book,” Leah says. “He is portrayed as a cold-blue-eyed man who charmed his way through everything and there is something romantic in that. I like people who are sweet with a dark side.”

Carl Grace has been working on her backpiece of a Greek mythological siren scene. If you missed that lesson in high school, sirens were beautiful women who perched at the edge of their island and sang to lure sailors toward the rocky shore where the boats would shipwreck.

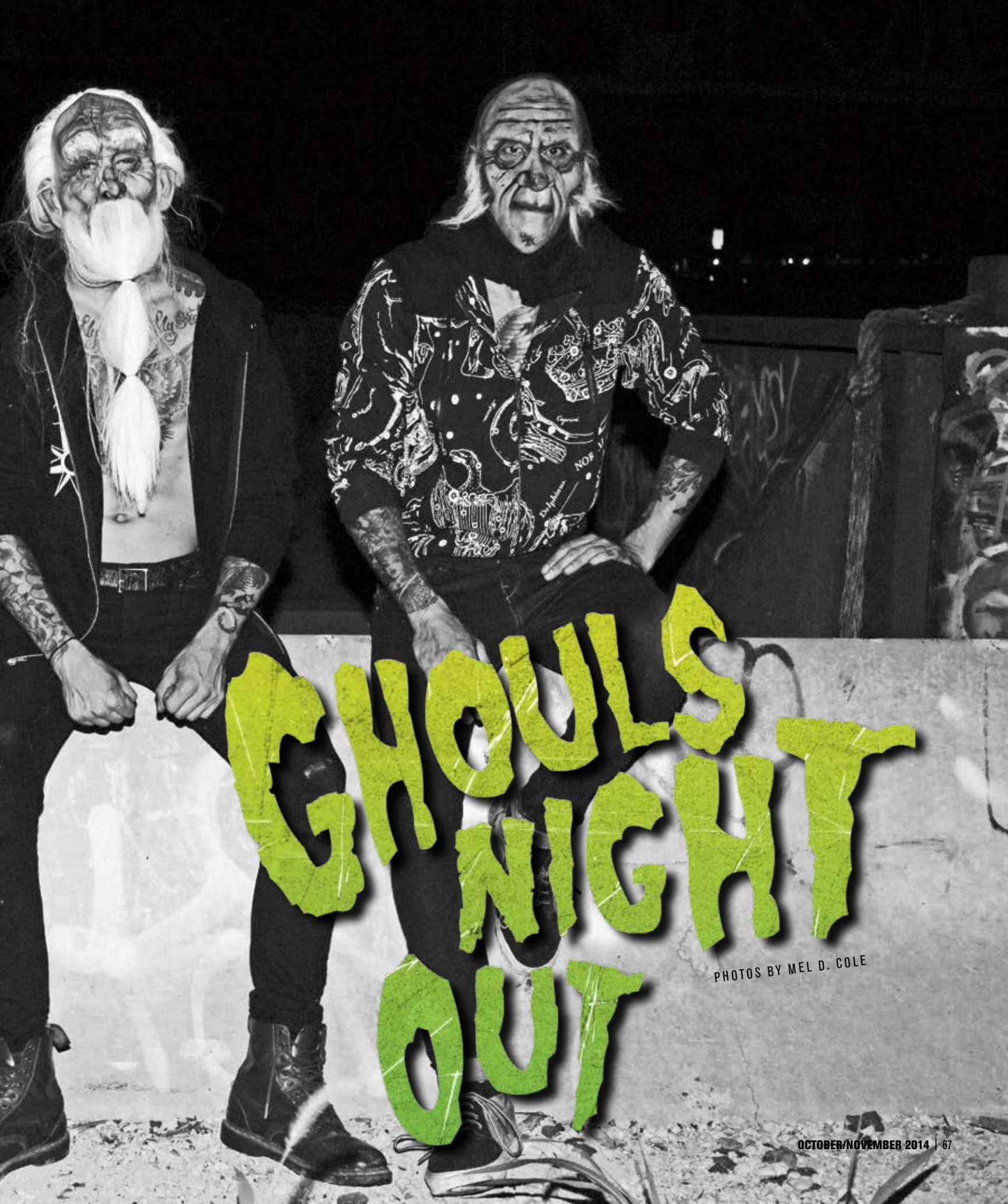
Download “Mean Streak” but beware of listening to it while boating. 🚢











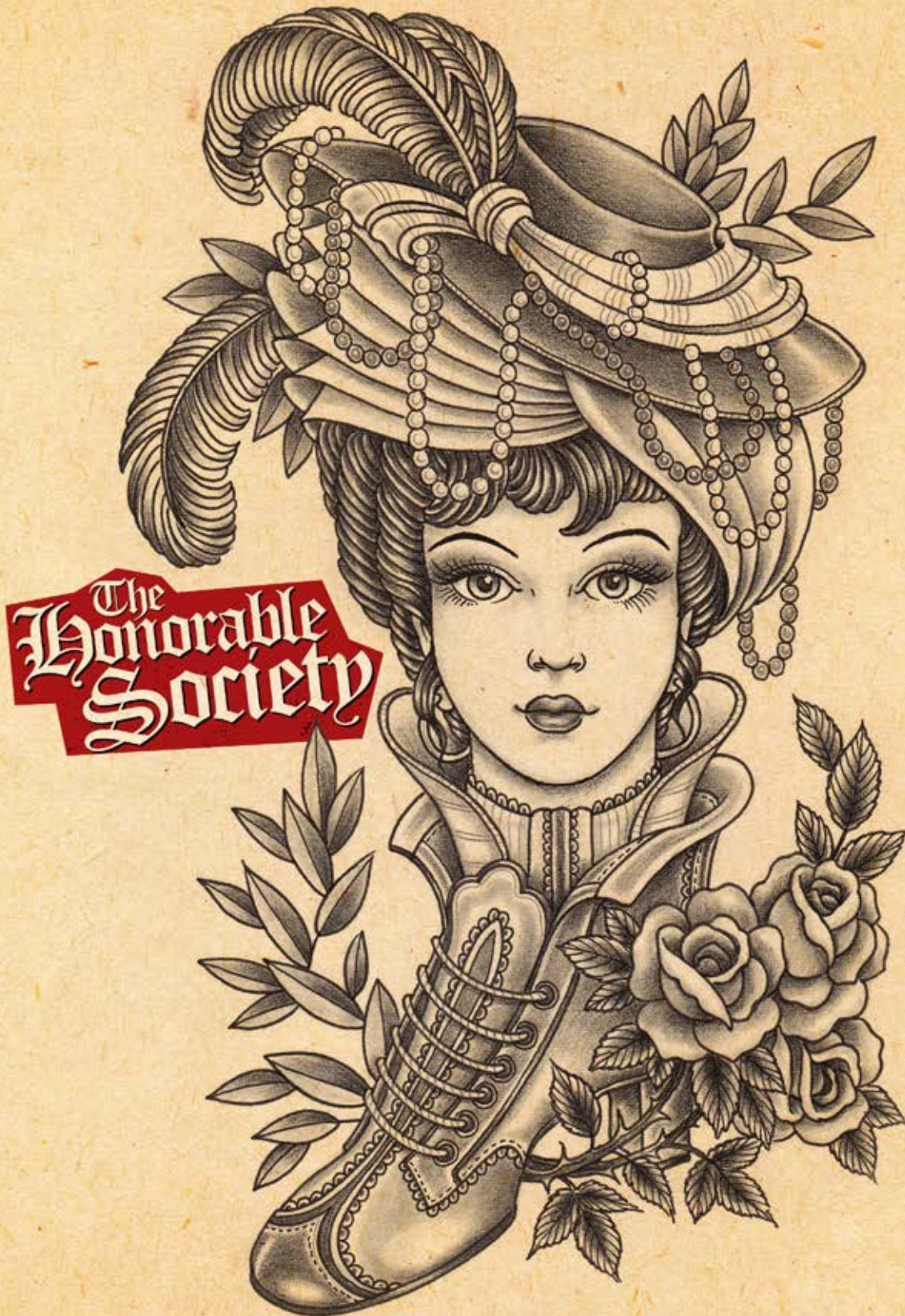
GHOULS NIGHT OUT

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STUNTWOMAN STEFANIE FLORES IS BLOWING UP

The girl is stunt performer Stefanie Flores. She e-mailed the general *Inked* magazine inbox. “In the event that you might be doing a story about women in extreme/risky sports.” We weren’t until we read the note.

Other than body burns and hurling herself from high rises, Flores specializes in “armed combat, car hits, stair falls, window penetration, sky diving, motorcycles, belaying, hang gliding and shark diving.”

“Have you ever gotten hurt?” we ask.

“Yes,” she plainly replies.

Flores got into the stunt biz the same way she got into the *Inked* office, she just asked and somebody said yes. Her break came on the USA Network show *White Collar* where she rode shotgun in a car and had to swing the door out while it was in motion. That was fairly tame, but in the next episode she was called in to jump off a railing, do a flip and whack her head on the landing.



BY ROCKY RAKOVIC PHOTOS BY DAVID YELLEN STYLED BY VALISSA YOE HAIR AND MAKEUP BY MARY GUTHRIE FOR ARTISTS BY TIMOTHY PIANO

**“You can do whatever you want to me,”
the cute girl says from under her beanie.
“Throw me off a building, light me on fire,
whatever you want.”**



DIESEL BLACK GOLD TOP
NECKLACE VINTAGE

"I was pretty nervous," she says. "But it is good to be a little scared so you don't get sloppy."

For a stuntwoman whose IMDB profile only goes back to 2010 she has an impressive resume: *The Amazing Spider-Man 2*, *Louie*, *Gossip Girl*, *30 Rock*, *Nurse Jackie*, *Girls*, *The Following*, and more than 10 other titles. She even gets to beat up rock royalty for Martin Scorsese on his still-untitled project for HBO. Flores takes out her smartphone, shows a video of herself walking through a warehouse on fire, and says, "We could do this but I don't know how you could see my tattoos."

In casting, the opposite is the problem for her. On one of her first interviews she wasn't wearing sleeves and thinks she was nixed for the job because her tattoo would cause a problem for makeup. "Now I always wear long sleeves when I go on castings," she says.

Born and raised in Brooklyn, Flores got her first tattoo on the infamous St. Marks Place in Manhattan when she was 14 years old. "I found a place that didn't care how old I was and it turned out awful," she says. Since then she has collected 13 more pieces on various parts of her body—lips on her ribs, Medusa on her back, blue roses on her right arm—but none more precious to her than the memorial tattooed portrait of her father on her shoulder done by Dan Henk. "I don't have a particular favorite style," she says, "but I've learned to research the artists and have them do what they specialize in."

As per Flores, if she were to have a natural specialty it would be stunt driving. Before throwing herself in the world where she has to throw herself off bridges she was an ambulance driver in New York City. She also has ridden motorcycles for years, and being a thrill-seeker, sometimes a little too dangerously. When we asked if she could bring her bike to the shoot she shook her head as she had just dumped it. "I was riding fast on Canal Street over near the Manhattan Bridge and the bike slipped," she says. "I ran into a police car and my helmet tore off its bumper."

At least she was wearing a helmet.

"What kind of insurance do you have?" we asked.

"I don't," Flores answers. "I promised my mother that I am going to get it next week."

Instead she got a tattoo from Minka Sicklinger of East Side Ink. The piece of a lighthouse with a woman parachuting among airborne birds represents her favorite aspect of risk taking: flying. Above all skydiving and wing suit flying is what she does for herself.

She's taken blows to the head for Blake Lively, Michelle Dockery, Alexandria Daddario, and Bridget Moynahan. She says her favorite to work with so far is Sutton Foster, whom she doubled for in the forthcoming film *Gravy* that has the current tagline of Comedy. Horror. Mexican Food. "You have to watch who you are doubling for carefully because you want to move like them so you become them," she says.

It is with that line and a video of her doing acrobatics on a motorcycle that we decide, let's do this. Ms. Flores you aren't standing in for anyone today, here is your feature. You are the star. 🍷

KATIE GALLAGHER TOP
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NECKLACE VINTAGE





RAFF



By Rocky Rakovic
Photos by Brian Ziff





He's crazier than Tarzan on the Vine and he has a wild new album out—*Neon Icon*, featuring guests like Wiz Khalifa, Mac Miller and Childish Gambino. Want insight into Riff Raff? We spent more than six seconds with him. Want to be the most bombastic rapper in the game (on October 31 or year-round)? Study the following words and cop his official Halloween outfit on jodyhighroller.com.

INKED: What do you think makes you more recognizable: your tattoos or facial hair?

RIFF RAFF: Both are iconic, but my facial hair is one for the history books! I have set a tiger-striped standard that has put me in a lane and league of my own.

INKED: Do you wish you could change out your tattoos as often as you switch up your hair?

RIFF RAFF: My tattoos remind me of all that I have been through. I wouldn't change them; they are stories for others, they are memories that remind me of what I will never be in again and also where I'm going—to the top.

INKED: What inspires you to get tattooed?

RIFF RAFF: Drugs, alcohol, and epic nights!

INKED: You have been quoted saying that you "wake up" with tattoos on you. How many do you remember?

RIFF RAFF: I remember a couple of them. Getting the tattoo is the worst and that fresh ink itches for about a week. But that's when it is the cleanest, most vivid image. Don't get used to it, though, because it will fade like jeans.

INKED: You have a "National Ballers Association" tattoo. Who else is in that league?

RIFF RAFF: Michael Jordan, Richard Branson, Katy Perry and Oprah.

INKED: Thanks for keeping hip-hop skits alive. Do you see a future for yourself in writing and acting for the screen?

RIFF RAFF: That's the dream!

INKED: You also have Bart Simpson on your chest. If you could be a celebrity guest on *The Simpsons* what would you do in the episode?

RIFF RAFF: Get me on *The Simpsons* and I will bake cookies for Michelle Kwan.

INKED: Would there be a Vine without you?

RIFF RAFF: Yeah...but it wouldn't be complete, though.

INKED: Off your banger "Tip Toe Wing in My Jawwwdinz," fans have been sending you Vine videos of them tiptoeing in their Nike Jordans. Has anyone sprained an ankle yet?

RIFF RAFF: Oh, I'm sure they have, but they aren't supposed to actually tiptoe. It's a soft way to walk when you have fresh Jordans so you don't get them dirty.

INKED: Are you hoping to start a new trend of rappers getting huskies rather than pit bulls and rottis?

RIFF RAFF: It's not about just the huskies, it's my Jody Husky. He is so much like me: we look alike and act kind of in our own world. He isn't just a dog. Other dogs growl and bark at him because they know he is better and more beautiful. I see it with my own eyes and it amazes me how much elegance J Husk has. I think everyone should get an animal friend that they connect with.

INKED: What's it like being one of the most popular Halloween costumes this year?

RIFF RAFF: It's so great for the world.



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INK MASTER'S

SCOTT
MARSHALL

BY CHARLIE CONNELL PHOTO BY DREW REYNOLDS

With the conclusion of the fourth season of Spike TV's *Ink Master*, the crowning of the winner proved to have the most controversial viewer reaction of all time. With a split in approval and shock from the live audience, Scott Marshall was named the champion. And while competitors like Walter "Sausage" Frank and Matti Hixson put up an impressive fight for the title, it is Marshall who reigns as king of the hill.

Going into the game as an artist who typically works in freehand and biomechanical styles, Marshall switched it up and proved he really could knock every style out of the park. As one of the most strategic competitors the show has ever seen, Marshall reminds us that *Ink Master* is first and foremost a game—one that left some of the top artists in the field with big red targets on their backs.

INKED: How does it feel to be *Ink Master*?
SCOTT MARSHALL: It feels very gratifying. It was one of the hardest jobs I've ever done.

You had previously said that you would never go on a tattoo show. What changed your mind? I think I was like all of the other haters out there, hating on shows. I saw the other level of artists that were competing and guest judging and it changed my mind. They showed me that they had a respect for it, that it was reputable and I could see myself doing it.

Do you think the show has helped change or improve your style of tattooing? It was a great learning experience. It showed me that I could push my tattoos further and I learned a lot about critiquing a tattoo. They [the judges] are really critical, so you have to be critical about your own work. When you are critical about your work it pushes you to do better.

Did that help you in planning out your master canvas? Absolutely. After getting critiqued on the first few tattoos, I had a little more insight on what they were looking for. I was designing it in my head by about the fifth or sixth episode. I was like, "I'm going to be there, I'm going to win

it and I'm going to design the best tattoo of my career." I would draw and draw and draw. I would put it into my bed and stare at it all night. Sometimes I'd wake up at 3 or 4 or 5 in the morning and start drawing again. I kept working on it and kept changing it. It started out as a vision early on in the competition.

Would you consider it your portfolio's true master canvas? I would definitely consider this the best tattoo. I put so much love, attention and care into it. I worked so fast that I finished up by the third or fourth session and I ended up redoing all of the line work and shading. I think my speed gave me an advantage.

Your master canvas differed from your regular style of freehand and biomech. What made you go in this illustrative/realistic direction instead? I wanted to do something more mainstream. But I used my illustration skill to develop more of a mythical piece, something that has the flow of a bioorganic piece. Bioorganic tattoos are some of my favorite tattoos to work with, but it's not as appreciated as I think it should be. I wanted to do

something that could really catch your eye and be manageable for everybody, especially my canvas. I didn't want to sell myself short by doing something so fine art that people wouldn't understand it.

The reactions you and Sausage had as they were about to announce the winner were so different. What was going through your head at the time? I was ready for whatever. I had to come to grips with the idea that Sausage might be crowned. I didn't understand the whole Twitter aspect [of the competition]; it was a popularity contest. We're not politicians. I wanted the judges to make a decision. I feel that if you put the three tattoos next to each other and you didn't know who did them, if people put aside their differences of the personalities or whatever it is, they could easily make a decision that my piece was the winning piece. I think we all did three great pieces, so I was very happy to lose with my tattoo. I was happy to compete on that level with Sausage and Matti, who are

very talented artists.
How did being partially judged by people, like the canvas jury, who don't have a tattooist's eye, affect the competition for you? I did the tattoo that would please the judges—the tattoo that I'd enjoy and that I could appreciate. I also wanted to please my canvas and the masses. I wanted consistently to be the top three and produce a volume of work that could be recognizable, without doubt, that Scott Marshall did those tattoos. You never knew what the challenge was going to be and it was just so cool to see everyone reveal their pieces every time. I've had people ask me how all three of our back pieces turned out so similar. It was just the strangest thing. We were all working together for





Follow

a couple months and collectively we started understanding what would be accepted and praised; it's strange how all of us did the same kind of tattoo. There's definitely a psychic energy in that.

You had a reputation for targeting people during the distribution of the skulls. What was your strategy? I came into this aggressively and I looked at it like a competition and that's what it is. This game was designed to take people out and give advantages to the few and I played all aspects of the competition. I had a strategy. I saw the judges probably looked at Sausage's stuff so I consistently played to him; if I had an advantage I would use it in my favor. It wasn't like playing dirty or anything like that. My strategy definitely helped me and it made for good TV. I think that I was more mentally prepared than some of the other players. I definitely had fun. It's like if we're playing Monopoly, I'm not going to let you pass "Go." That's just part of the game.

How did you feel when Gentle Jay accused you of cheating? I thought it was a weak attempt at the end of his rope. I think he validated me more by trying to do that. In the end, it backfired on him and I ended up going, "Now it's on, dude. I'm going to make sure you go home. I'm going to help Melissa send you home now."



During the finale there were claims of judge favoritism and the effects of social media on the final results. How did you feel about all of that? I think people are going to root for who they are going to root for. I had so much support from fans that were saying from day one that they knew I was going to win it; they could

see that my tattoos were stronger, bigger and bolder. I tried not to let the haters and the trolls of Twitter bother me. It did piss me off, but I understood that in the end all that matters is that I win and I'll be validated for the way I played. I was driven to win flash challenges [as elimination challenges] because I understood the advantage you get

when you win the flash challenges. I saw it as a way to impress the judges every time and to get the skull picks so I could get the canvas that I wanted so I could impress them at the elimination challenges. I had a momentum going that I didn't relent.

Which Flash Challenge was your favorite? I had so much fun with all of them, but the best was the gunpowder challenge. That was fucking hilarious, I mean, they let all of these tattoo artists blow shit up with fire. It was cool and it was experimental; none of us had a clue how it was going to turn out. Chris Nuñez says that if you're a good artist you can work with any medium. This competition is really about being good at everything. There are a lot of good artists out there that are just good at portraits or they're just good at black and grey, but on this show, you have to be able to do it all.

What would you say then was your most strategic move? I'd say not being scared to throw hard stones at the top guys and to vote people down to elimination. It's a game; I'm not going to hold your hand and walk you to the finale, you need to earn it. I knew that at any chance somebody had they'd be gunning for me, too. I didn't want to play safe. I was playing for blood; I was playing to win. So, obviously if I sent Sausage a bad canvas and then next time I'm gunning for him again, I know when he won he'd do the same to me. It came back around. I got a really tough canvas on the Japanese challenge and he was living it up. In the end, he earned my respect. We squashed it, we're professionals, and I talk with a lot of the guys still.

Now that you've officially been crowned Ink Master, what are your plans for the future? I want to keep pushing myself on the level that I learned on the show to do better tattoos. I want to get back into another competition or another aspect of entertainment. So many talented people surround you: artists, art directors, photographers, writers, all types of talented people. It really brings out the challenge in you. I want to surround myself with talented people so I can continue to push my efforts to get better. I'm going to jump on every opportunity. 🐉





LORD'S EYE

SOMETIMES KARMA
WORKS THROUGH YOU

PART 8 OF ONE MAN'S JOURNEY INTO THE ELITE WORLD OF TATTOOING ART AND CULTURE.

BY JOHN BUFFALO MAILER
PHOTO BY KATRINA EUGENIA

The world famous tattoo artist Josh Lord (left) and the worldly, but not ensconced in the tattoo culture, writer John Buffalo Mailer are at V Bar where the conversation between the two roughnecks is getting philosophical.

Josh: "You should never believe your own propaganda. Having said that, you really do have to appear confident in this profession in the same way that I would expect a surgeon to. And again, not to cheapen surgery. I understand that what I do is not surgery, but I take it as seriously as if it were surgery. I really do. But I know what I'm doing is for decorative purposes. Yeah, it can affect your psyche, but at the end of the day the worst that can happen is you have an ugly tattoo. It's not like your liver is destroyed or something."

Buffalo: "For this piece you're doing on my shoulder, I conceived of something in my head, asked my girlfriend to lay out the design, then brought it to you, along with a Celtic Cross, knowing I had no concept of what is actually feasible in terms of the contours of my particular shoulder. Now, you look at a ton of different kinds of bodies in a year. Do you think to yourself each time, 'How am I going to take what's in this person's head and put it exactly where they want it on their body?' Cause at the end of the day, it's not a photocopy. There is no way to get exactly the drawing they have in their head onto their body."

L: "I love what you just said. How do I take what they have in their head and put it on their body as best as I can? A lot of the time when you put on a T-shirt that says Nike, you're doing a great service to

the company, but how much does it express about you? I always want to do the tattoo that the person has in mind, the one that's going to allow the person to go on through their life with the image that they had in mind, not just a showcase of my work. Or to say this is obviously a so and so piece, or a brand name." B: "I would say it's fairly egoless that you don't need to let the world know that you did the tattoo."

L: "That's a nice way of saying it. Another way of saying it is a lot of the artists I know have a very strong sense of style, like Needles and Jon Clue. They really put out work that they love to draw. And people gravitate toward them because they love what they do specifically. Whereas maybe what I love about doing a tattoo are the parameters. I want to be told what to do and I want to give the person what they have in their mind. And that challenge has always been the thing that pushes me further and makes me work harder and stay interested. I don't know if I could have just painted my own pictures or drawn my own drawings for 15 years. I really don't. Equate it to the field of writing. If somebody asks you to do a project

and they have a very firm idea of what they want from you, do you mind being a hired gun? Delivering your skill set that you've really built up. Or do you need it to contain more of your personality, like a signature?"

B: "No, I need parameters. Without them, I'm the kind of lunatic who would turn a magazine piece into a novella. I believe in the concept that Shakespeare would not have reinvented the English language had he not forced himself to write in iambic Pentameter.

Whenever I have parameters to work within, the challenge becomes how to make something great within those parameters?"

Silence.

B: "You're looking at me like I just lost half our audience with that iambic Pentameter line."

Laughter.

B: "Who is our audience, by the way? Is it people who like to get philosophical about tattooing? Or is it roughnecks? Who gravitates towards *Inked*?"

J: "Well, my hope would be that we get philosophical roughnecks."

B: "That's always my secret life mission, to round up all the

philosophical roughnecks of the world and form a political party that would be able to unite the Tea Party and Occupy. But to get back to some meandering semblance of a point, I think since we were primitive people, we realized that if we carry something on our body, we have to be prepared to have the conversation about why we got it."

J: "You have to take responsibility for what you put out there, definitely."

B: "Which is why I take pride in every tattoo I have. Now, aside from the one on my shoulder that you tell me you're going to finish some day, the rest are not artistically fine pieces. I certainly couldn't imagine any of the rest up in a museum, or even a craft fair.

But they do all have meaning for me that I enjoy talking about. In fact some of them were meant to be conversation starters for when I find myself in a situation where I have no idea what to say next."

J: "It's our mythology."

B: "Exactly, no matter how my perspective changes over time, these tattoos represent moments and eras of my life that I want to be reminded of every single day.





J: "That's what I always want people to do. I want them to have a positive thing to take with them. There's a lot of negative tattoos. But some negative tattoos are secretly positive."
B: "How so?"

J: "I lost sleep that night. The guy who got it was a photojournalist and a war correspondent. And he was finding some responsibility of meaning in this piece that was very positive to him."
B: "Photojournalists are some of

we used to go instead of going to school. He was a skinhead. And the reason he had become a skinhead was because when he was young, he was brutally attacked by a gang of black guys. They beat him real bad, and he was saved by a group of skinheads. So, having less than a deep family connection, he was totally at the mercy of the gratitude, and his need for acceptance. So he fell in with this group of skinheads. He was like one of the toughest guys I ever met. Just raw toughness. A guy you want on your side. Despite his skinhead stance, there was a niceness to him that I always saw. And he would come over to our apartment, cause everyone did. It was like a high-school party apartment. We had one roommate at the time, this girl Heidi, who was beautiful and talented and intelligent and black. He came over for nefarious drug purposes, met her, and I like to think it was love at first sight. That was an amazingly satisfying moment of watching a guy who had been in a rough situation and as a result fallen in with a group of people who had maybe mislead him for a short amount of time, then

to see him be brought back by love, romance. I got to witness that story, and I may be romanticizing it too much, I mean I was 15 at the time, but in my mind it really stands out as one of those moments where I learned never to give up on people. And it may be reflected in the tattooing, in this desire to give people a tattoo that is going to be a positive thing that they take with them through their life, instead of having to learn a negative lesson. But then again some people need to learn lessons that way. I myself am so rebellious by nature, that I almost have to be told, 'No, you can't', before I try to do anything."
B: "Sometimes karma works through you."

J: "You never know how a tattoo can affect somebody without knowing them. Some of my tattoos affected me very deeply. Most of them were just for fun, frivolous. But if it hit me at the right time and I picked the right image, and it helped me visualize something that changed my life, then it was almost inestimably powerful."

With that, they agreed to set a date to both get some lasering done, as Josh had a piece on his wrist he wanted removed, and Buffalo finally agreed that he needed to do it before they could finish. Lasering, Buffalo thought to himself. Well, I ain't gonna be a tourist after that. He knew this would be good for the article he needed to write, but still, he could not pretend that he was looking forward to the legendary pain of what he had been told it feels like to get a tattoo removed. 🐾

You never know how a tattoo can affect somebody without knowing them. I picked the right image and it helped me visualize something that changed my life—it was inestimably powerful.

J: "I did this piece on this guy, which is a good example. He got this famous photograph of a vulture looming over a starving child in Africa. It was a very famous photograph, it won the Pulitzer, but the guy who shot the photograph eventually killed himself. Have you ever seen a tattoo more depressing than that? I haven't."
B: "That's one of the more depressing images I could ever imagine carrying around on my body for the rest of my life."

the wildest people I've ever had the pleasure of partying with. And war zone photojournalists, they're just beautifully insane. They walk right up to the edge of death to capture the truth.
Pause.
J: "Did I ever tell you about my friend Leon?"
B: "No."
J: "He was another lost child like myself without much connection to his family. He cooked. He was a chef at the local diner where

Inked has been serializing John Buffalo Mailer's literary tattoo memoir. If you missed the earlier installments visit inkedmag.com/buffalo



DAN HAZELTON

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WHAT MAKES A BAD TATTOO?

Too much detail and wrong color choices can easily make a tattoo muddy and dull from a distance.

OTHER THAN TATTOOING WHICH ARTISTIC MEDIUM DO YOU PREFER?

Digital work using Photoshop and a Wacom Tablet, it's like a painting video game—no supplies and no mess.

WHAT DREW YOU TO BIOMECH?

I saw Biomech for the first time by the amazing H.R. Giger. As time went on, I started to get tattooed and follow the art. It didn't take long to find Guy Aitchison. Guy is very

responsible for taking the Biomech art and translating it to tattoo-friendly art.

DO YOU PREFER SLEEVES OR BACK PIECES?

I prefer larger projects in general. The larger it is, the more contours, joints and other body features there are to use. I enjoy watching a project come together. Working in a largescale more regularly has shown me so many more things to take into consideration when designing a piece.

WHAT INSPIRES YOU TO CREATE ART?

Any kind of art that happens to catch my eye. Life in general can be very inspiring to an artist. I just like to create. 🐉



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WHAT FIRST GOT YOU INTO ART?

I've been into art since I was young. I drew everything—cataloging the world little by little. Then I got really into comic books and wanted to be an artist, someone who told stories. In high school, I started to notice tattoos more and saw it as a way I could draw all day and get paid.

HOW DID YOU GET YOUR GIG?

I was working the floor at Bowery Tattoo. I started watching the tattooers, trying to pick up tips and techniques, and then would go home and tattoo anyone who would let me. Eventually the boss found out, but instead of firing me he threw me into the rotation.

WHO ARE YOUR MAIN ARTISTIC INFLUENCES?

The most direct influences are illustrators I tried to imitate in college like Jordin Isip and Melinda Beck. So much of what I was trying to incorporate then has dripped into my work now. I'm super inspired by artists who go out on a limb and do something different.

WHAT IMPRESSION DO YOU WANT SOMEONE WHO VIEWS ONE OF YOUR PIECES TO WALK AWAY WITH?

I really hope that someone who looks at my work kind of smirks, then smiles, walks away and has to come back for another look. 🐾



STEVE SOTO

VISIT: STEVESOTOTATTOO.COM



HOW HAS TATTOOING FORMED YOUR LIFE?

I am a Chicano artist, son of amazing immigrant Mexican people, and I love that I can go anywhere in the world and people will reach out to me appreciating me as an artist and as a person. All of the incredible experiences I have in my life I owe to tattooing.

WHAT DREW YOU TO BLACK-AND-GREY?

Black-and-Grey tattoos are classic and ageless—like wine.

DO YOU THINK THERE IS A DEFINING TRAIT ABOUT THOSE WHO GET PIECES BY YOU?

People spend time and money shopping for designer

clothes, shoes and fancy cars. Those same people are now starting to realize that tattoos should be taken with that much consideration.

WHAT COMMON MISTAKE DO THE UNINFORMED MAKE WHEN TATTOOING SUGAR SKULLS OR DIA DE LOS MUERTOS PIECES?

The art of Dia de los Muertos is so beautiful that it's not surprising it has reached such popularity in the tattoo industry all over the world. Dia de los Muertos is about remembering, honoring, and more importantly celebrating the lives of people you love that have left this world and doing it the Mexican way. ☞

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WE ARE A FEW BLOCKS FROM THE beach so all the artists either surf or skate. Our apprentice Steve was messing around doing tricks in front of the shop and we were all just hanging out. The next thing we knew, Steve tried to do a trick and just totally lost it. He crashed into the fire hydrant in front of the shop and flew underneath one of our cars. All we could see was the top half of his body. A few days later we remembered we had installed cameras, and we watched it over and over just dying laughing.

ONE OF MY FONDEST MEMORIES AT our shop was in September 2013. Nick Pasquale, a 20-year-old football player for UCLA had been killed by a car and we were blessed to do memorial tattoos on his friends and family. Even as heartbreaking as it is when a loved one passes, everyone was smiling. They were celebrating his life and his memory. It's really amazing to watch people create friendships during a time like that. It's a reminder that there's always hope, and you can always find the light in circumstances where you only see darkness. 🙏



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