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AN ACTION-PACKED APRIL



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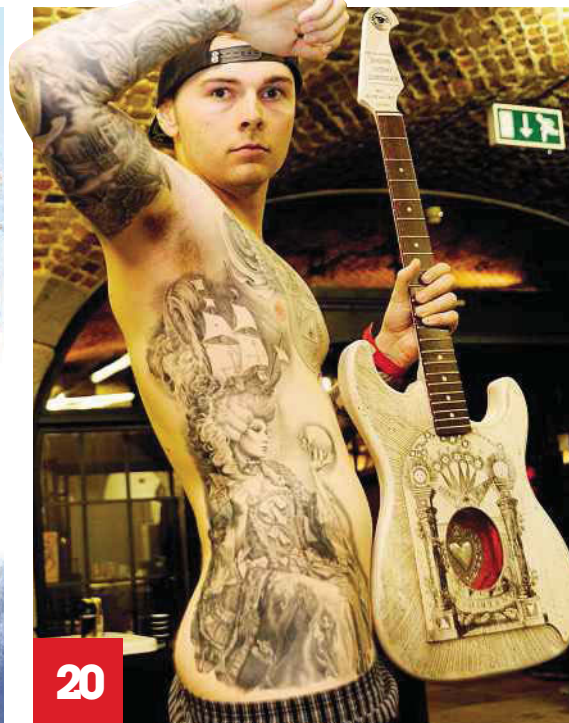
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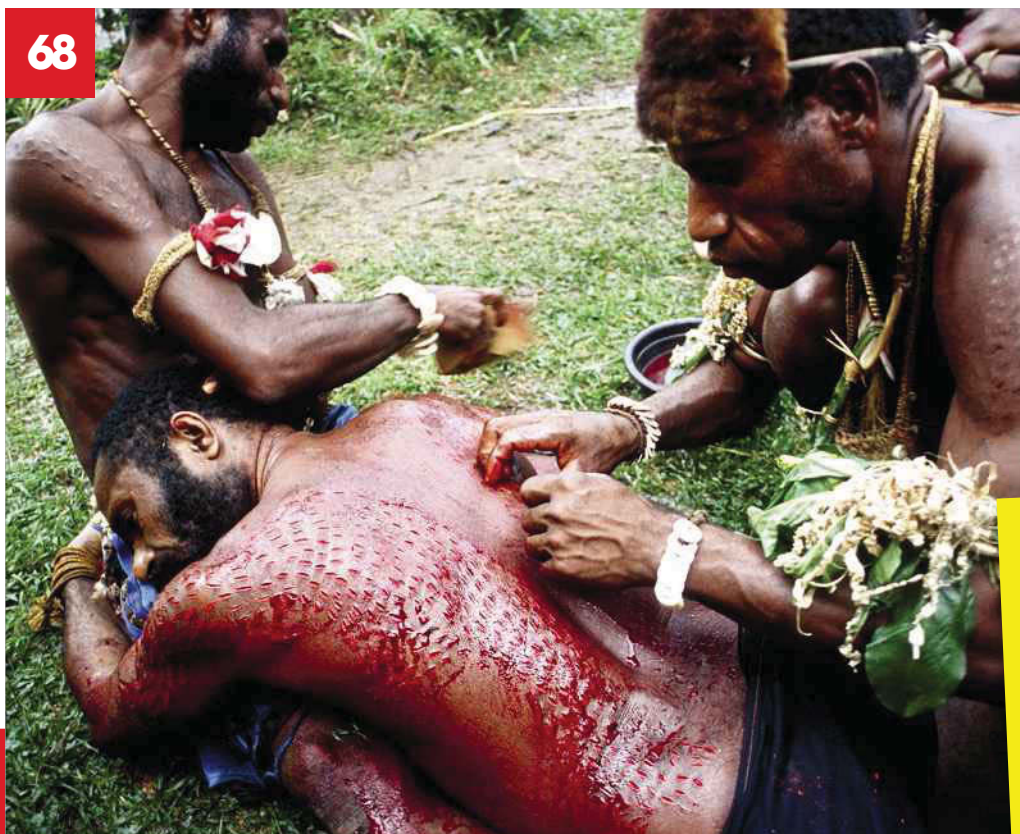
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STICK 'EM UP!

YOUR FOUR PULL-OUT POSTERS BEGIN ON P47, INCLUDING...
NINA TERROR! SPARKLY SKELETON! SEXY LATEX! KELLIE KAY!





THE GRINDER

Your monthly mash-up of NEWS, VIEWS, OOZE and OOHS!

GIANT HUMAN CHANDELIER!

Daredevils create eye-watering 13-man chandelier suspension in South Africa. Spin when you're swinging!

REMEMBER THAT FAMOUS SCENE IN *Only Fools And Horses* when a chandelier crashes through the ceiling of a mansion, owing to Del Boy's buffoonery? Well, it's a good thing that there were no similar misdemeanours in Johannesburg, South Africa, when a daredevil suspension group successfully staged a 13-man human chandelier at the Cool Inc. Tattoo Convention last year.

The masterly creation of South African suspension artists Svend Jensen, Conrad Feldman, Marisa Noodegraaf and Anthony Meyer, who collaborated under the name Pendeo, this incredible feat saw 13 "well-prepared individuals" hoisted 30m into the air from a mobile crane, where they dangled for 45-minutes. Not surprisingly, it was the first time a show of this scale was attempted anywhere in the world.

Twelve of the suspenders performed a vertical back suspension, also known as a 'suicide', which involves being hooked from the back and hung vertically, replicating the illusion of hanging by a noose. The final person in the group sat in the 'lotus' position, where hooks were placed in their upper back, chest, thighs and calves.

Jensen says that he was approached by Cool Inc. Tattoo Convention's Royston Chapman with the idea, having assisted with a four-man mobile held at the convention the previous year.

It took 12 months of preparation and

PICTURES
DIRK KRISTEN

planning to achieve. "To get the necessary number of people we had to include a number of enthusiastic first timers in the group," says Jensen. "And to avoid any surprises on the day, everyone had to have had some experience on hooks. During the preparation there were quite a few Sunday afternoon suspensions in my garden..." Despite the fact that a human chandelier of such size has

never been attempted anywhere else in the world, Jensen says the group failed to get their feat registered by Guinness World Records. "To my knowledge it's the most number of people suspended from one point, and nobody has contested it in the relatively tightknit global suspension community" Jensen says, proudly. "However, I did try to get it registered by Guinness World Records, but they would have no part in it. They stated: 'This record is currently rested, which means that no one can attempt this record →





and become a new record holder and therefore is not a category that we wish to pursue." So, sadly, while world records such as the 'largest collection of Do Not Disturb signs' is registered in Guinness' books, this ambitious and extreme stunt remains overlooked.

However, Jensen says that he'll continue to create more public suspension art pieces under the Pendeo name in the future, while still devoting time to private suspensions tailored to an individual's specific desires and tastes.

"I've always enjoyed the idea of fully catered private suspensions, ranging from playing the client's favourite music to full sensory deprivation trips," he says. "One has to get into a client's head in order to deliver a really special experience."

For more on Pendeo and suspension in general, visit these links: Pendeo.co.za; [Facebook.com/p3nd3o](https://www.facebook.com/p3nd3o). Anyone interested in the art of suspension should visit Suspension.org. And for loads of interaction ("unless you're a prick!"): [Facebook.com/groups/body Suspension](https://www.facebook.com/groups/body Suspension)



SKELETONS OUT THE CLOSET

Acclaimed bejeweled skeleton photographer announces UK shows...

LOVE A BIT OF MACABRE HISTORY?

Want to indulge in tales and debates on charnel houses, jewelled skeletons and dead bodies? Then rejoice, because Paul Koudounaris, author and photographer of *Heavenly Bodies* and *The Empire of Death*, has announced upcoming talks and photo shows in the UK.

Included in his tour is a lecture on 'Sicilian Sex Ghosts' at London's Blacks Club on 24 March (Historicpunch.co.uk), a talk as part of the 'Encountering Corpses' events at Manchester Metropolitan University (Hssr.mmu.ac.uk/hip/encountering-corpses), and a talk at 'Death Salon UK' on 12 April at Bart's Pathology Museum in London (Deathsalon.org/future-events/death-salon-uk-2014).

Meanwhile, check out this issue's pull-out poster of St Valerius, one of the skeletons from Paul's book *Heavenly Bodies: Cult Treasures & Spectacular Saints From The Catacombs*.



PICTURE: PAUL KOUDOUNARIS

Liverpool Tattoo Convention



www.liverpooltattooconvention.com



GHOULS AND DOLLS!

Scary vinyl babies that don't look like child's play...

FUCK ACTION MAN. FUCK BARBIE.

Hell, even fuck Transformers and their namby pamby robot-turning-into-a-settee bollocks. If you want a toy that means business, and leaves trails of entrails glistening around your lounge, then look no further than these rather gnarly Autopsy Zombie Staple Babies from Jeremi Rimel AKA Miscreation.

Produced since 2007 by Rimel's company, Miscreation Toys, the US-based artist says these gruesome ankle-nibblers are the product of normal dolls being "mutilated and stapled". A bit like Jack the Ripper being let loose in Toys R Us, maybe?

"Each Autopsy Baby is made from a used doll which was once loved and cared for," explains Jeremi. "I transform the texture of each doll's surface, and add sculpted and

carved details. It can take anywhere from a couple days to a week to complete an original doll. More recently I've been reproducing them in resin and vinyl to make them more affordable when compared to these custom creations."

Rimel's work was first featured in *Bizarre* a few years ago, but since then his horror production line has hit overload, and he's even cracked the Japanese market with his new vinyl Autopsy Babies that include the delicious, food-themed Miscreation Toys Lunch Specials. "They're Autopsy Babies that resemble raw / rotting meat and sushi," says Rimel. "I've also made a clear, sky-blue baby in a transparent food bag to resemble the blue meth from my favourite TV series, *Breaking Bad*."

Although they're grisly, Rimel says his babies have been snapped up by US soldiers,

and he's even had an order from a NASA space facility. But the response to his zombified nippers hasn't always been positive. "Over the years I have pissed off a few sensitive people, which involved a few harmful threats and computer being viruses sent to me," he groans.

But is Rimel a sick puppy in real life? Did he fantasise evil reigns of terror with his Skeletor figure as a nipper? "I don't think so," he responds, coyly. "I just create things that might fool one into thinking I have the potential of becoming a serial killer. Then again, I do read shit like *Bizarre* magazine..."

Stephen Daultrey
 Want to find out more? Then visit Miscreationtoys.com; Instagram: [Autopsiesbabies](https://www.instagram.com/Autopsiesbabies); Facebook: [Miscreation Art](https://www.facebook.com/MiscreationArt)



RED-NOSED SEX PEST!

'Escort clown' Sugar Weasel is bringing his red-nosed womanising to Europe

WHETHER YOU LAUGH AT CLOWNS OR find them bowel-droppingly scary, it's time to blast all your red-nosed preconceptions out the window. Sugar Weasel is a full-time fetish clown, hailing from Austin, Texas. He gets his dick out at corporate events, performs at porn conventions and rock clubs, shoves carrots up his arse, and even escorts female clients in full-clown clobber. And he's coming to the UK. Lock up your daughters. And tricycles...

How did you become a fetish clown?

I don't know - I guess daddy didn't love me enough. I was a fine artist and moved into performance-based art as a new medium. I started getting booked at strip clubs, then one thing led to another. The fact that women want to sleep with a grown man in make-up who acts mentally retarded still amazes me.

Do you offer sexual services?

Yes, but I don't charge for them. I only charge for the clown show. If I'm attracted to the client and we fuck... well, that's what humans do.



PICTURE: JACK EDWARD REHM

What's the most perverted thing you've ever done in costume?

I like giving or receiving the occasional golden shower, but lately I like riding heavy-set girls with a saddle on their back and a ridding crop.

What's been your best ever show?

I did a show at an old folk's home. They thought they were getting a birthday clown for some old lady. I think her name was Mildred. She was turning 98. I got them all drunk and lap danced in front of all the old birds. I was arrested for public nudity, so I'm not sure it was my 'best' show. I performed at a bachelorette party a few weeks ago and slept with the bride and her sister. That was naughty.

Have you ever been thrown out of clubs or run out of town?

Fuck yes. I've been kicked out of a Chili's for sticking my dick in the Chocolate Peanut Butter Molten Cake. Chili's is an American restaurant chain catering to middle-income families and fat girls who like baby back ribs.

What's your favourite prank?

I once put baby carrots up my ass and served them to a critic at my art opening. I also put gumball vending machines around Las Vegas and filled the 2in capsules with cat shit and called it 'Fecal Feline Jewellery'. People thought they were getting good prizes, but all they got were cat turds.

And you're coming to Europe soon...?

I'm based in the US, but I'm planning an extended stay in Denmark. I will be available for events and special guest appearances while travelling. Check [Facebook.com/sugarweasel](https://www.facebook.com/sugarweasel) and Sugarweasel.com for regular performance updates in the coming months.

How do you think 'polite' British society will react to your show?

I'm expecting a mob of angry torch-wielding villagers and a few amorous young women.

Stephen Daultrey



PICTURE: VIVIAN RONELLE





GOBLIN GIRLFRIEND!

Bizarre cover star Ruby True tells us about her recent goblin-inspired shoot, dedicated to Californian monsters of melodic metal, Nekrogoblakon

AT A TIME WHEN MILEY CYRUS' BARE buttocks and her ass-toungingly bad music videos win the undivided attention of the internet – while simultaneously squashing the hopes and dreams of creative artists worldwide – it's reassuring to know you can rely on twisted minds in the world of heavy metal to bring something fresh to the table.

The messed-up video for Nekrogoblakon's single 'No One Survives', directed by Brandon Dermer, follows the story of John Goblakon – a lonely goblin who ends up wreaking havoc on the guts of his nemesis co-worker, Brad, after he continually thwarts John's attempts to win the attention of his crush.

Inspired by John's search to find love, *Bizarre* cover star Ruby True collaborated with a special-FX expert to create something truly unique. Weird woodland creatures and internet trolls alike, it's time to raise your axe and charge into the strange world of goblin metal!

How did the goblin shoot come about?

I bumped into Nekrogoblakon while watching Iron Maiden at last year's Download festival. The idea for the shoot came after a Twitter conversation with John Goblakon (@Johngoblakon), who stars in the 'No One Survives' video. He was lonely and wanted a girlfriend, so he said he'd take me to Nando's. I tweeted the band some behind-the-scenes stuff from my goblin shoot, which had loads of retweets and a good response in general.



What is it about goblins and Nekrogoblakon that you love so much?

I love the fun of it all – there's a real family element within the band's fanbase. Goblins bring people together! Nekrogoblakon have many comedic values as well as being talented musicians. It goes to show you can make great metal and have fun!

Have you ever seen Nekrogoblakon live?

Sadly, I missed them when they played at the Download festival, but I'd love to go to a gig in full goblin costume! But I'd need the talented make-up artist, Alice Bizarre, as my personal assistant. I waited for a creative idea to strike, so that Alice and I could create something unique. We made a good team with Proteus Photography – he has a sharp eye for clothes and styled the shoot himself. The transformation took a couple of hours, but Alice was prepared and sculpted my cheekbones and chin beforehand. When it all came off, my face felt so round! I loved having pointy features.

Did the public react well to the hot goblin chick walking around the woods?

When walking to the woods we met families with kids. I doubt they could believe what they saw – a casual goblin taking a stroll!

Amanda Coban

Gobble up all the latest Ruby True action by following her on Twitter (@Ruby_True) and fanning her Ultra Vixen profile at Ultravixens.net/ruby_true. Nekrogoblakon's latest album, *Power*, is on sale now. Find out more at Nekrogoblakon.bandcamp.com

SEXUAL HEALING

Bizarre writer finds her own therapy practise



AS SHE'S PENNED FEATURES

about bukake parties, spanking classes and other deviant pursuits for the world's #1 alternative culture magazine, the name Sarah Berry will already be familiar to *Bizarre* readers. And as our intrepid reporter has always gone above and beyond the call of duty when writing for the magazine, we're delighted to announce that Sarah has launched her own sex and relationships therapy service, and is qualified to provide help and advice for kinksters across the country.

"I can help people work through any sexual or relational issue, though my specialities are working with female sexual dysfunction and issues arising from BDSM and fetish," says Sarah, who is also former editor of the sadly defunct magazine *Forum*.

As a sex and relationships journalist, Sarah has interviewed thousands of people over the past decade – from asexuals to adult babies – and is now in a unique position to help clients overcome deep-seated issues to feel more satisfied and intimate. And as Sarah has also set up the forum 'Fanning Around' as a platform for women and trans folk to talk about their vaginas – and also worked with Outsiders, a charity that helps disabled people to network and form relationships – we can't think of anyone better to offer left-field sex advice and guidance.

"I have a private practise in London and I'm available for Skype sessions," says Sarah, who will also be appearing as a monthly guest on Miskin Radio, offering advice to people in North West Kent. "You can contact me through my websites or by calling 07581 231313." Make sure you let her know that *Bizarre* sent you!

[Check out SarahBerryTherapy.co.uk](http://CheckOutSarahBerryTherapy.co.uk) and LondonKinkTherapist.co.uk

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RED HOT!

Ultra Vixen
Hotcocoa used
to think she
could teleport...
Step inside
her weird
mind on **p34**

Plus!

Junk Mail
Your letters and photos!

Your Body Art
Your ink'n'iron!

Readers' Art
Your deranged doodles!

PICTURE: SHAWN BISHOP



RANT AT US AND SEND US SHIT!

Bizarre's own **Mandatron** loves nothing better than greasing her circuits, pressing her buttons and blowing a fuse over your crazy photos, perverted art and impressive ink. Send in your stuff now, and serve your friendly neighbourhood robot!

Mandatron's favourite submissions will make it onto these hallowed pages!

zzzz!

BIZARRE



Junk



POSTAL ADDRESS
JUNK MAIL, BIZARRE,
PO BOX 59844, LONDON SW14 9BH

mail

EDITED BY MANDATRON
MANDATRON@BLACKTHORNCOMMUNICATIONS.COM

SEND US YOUR STUFF!



NO PAIN NO GAIN

One evening last May, Leo's Red Lion pub in Gravesend was awash with the sound of smooth Southern rock, adorned with a sea of Confederate flags, and writhing in expectation as the aptly named 'Redneck Night' – an event that promised "Bands, beer and boobs" – reached full swing. I'd spent the preceding months developing my favourite sideshow stunt, the Mentalfloss (also known as the Mindfloss or Skullfloss), which involves pulling a chain through one nostril and out through your mouth. But I decided to add extra weight to the equation...

About five minutes before going on stage, I had a sudden and ultimately painful epiphany that I should add even more weights to be in with a chance of setting a new world record. Before my attempt began, the host carefully explained the guidelines and rules to be followed during the stunt, as set out by Guinness World Records. Then a horn sounded, silence washed over the room, and my record attempt began. I straightened my back, narrowed my eyes, and lifted a total of 15.8kg off the floor for more than seven seconds, using nothing but the inside of my face.

At the sound of the second horn, I raised my arms in triumph as the crowd erupted in cheers. The result of those extra weights was a stream of bright red running down my face! Once the chain had been removed, there was

Dumpstar!



WELL DONE!
YOU WIN
NOTHING!

BEST OF THE BEST

March 1997 was a special month for me – the launch of *Bizarre*. As you can see, I was there from the very beginning (above), and I continue to be a loyal punter. From 'The Curse Of The Superman' in the first issue to 'Inked Idol' in *Bizarre* 209, I need my monthly fix!

Who can forget my favourite feature of all time, 'Legs Elevenski' (*Bizarre* 6, page 56), which showed how body parts were taken from Moscow's morgues to sell on the

international market. Or what about 'Head To Headcase' (*Bizarre* 62, page 46) where Arthur C Clarke went head-to-head with David Lee Roth!

As for your cover models, I have to say that Masuimi Max is just... wow! The same goes for any of the ladies from Suicide Girls and Burning Angel.

I've always enjoyed the 'Photo Assault' and 'Squealer' sections – my record collection is pretty impressive as it's based on your recommendations! If you could get an interview with Frankie

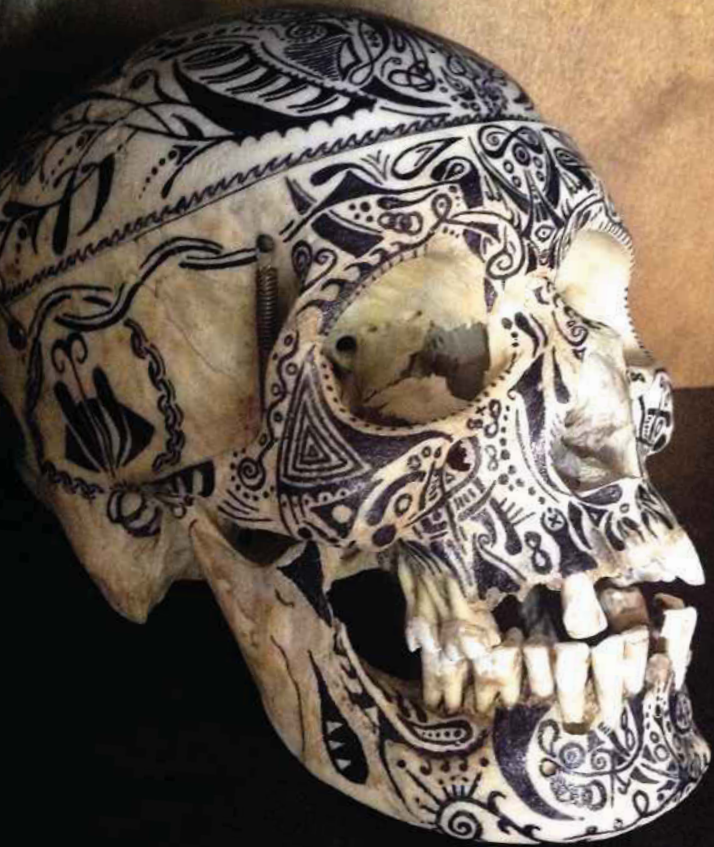
Boyle, that would be amazing. I also love your interviews and the artwork of the mighty HR Giger.

By the way – can anyone tell me whose face that is on the spine of *Bizarre* 33-39 (above)?

Keep up the good work, as I intend to add to my tower of filth.

Ricky Kershaw, @rickykershaw
Bizarre says: Thank you, Ricky – by sticking with us for the past 15 years, you've helped to keep *Bizarre* alive'n'kicking. We'd kiss your feet in appreciation, but you're not wearing any socks... so, how about a high five? But wash your hands first – we know you're filthy!





just enough time to receive congratulations from my fellow entertainers, Sub Chronic, Pudzey Payaso (pictured behind me with his trousers down, facing page) and Pyro before they launched into their own sideshow routine. I came off stage and someone said, "It looked like your face was going to turn inside out!"

The night was a roaring success and a total of £1,600 was raised for EllenorLions Hospices. The next night of hillbilly themed depravity has already been scheduled for 10 May. Ladies and gentlemen, prepare for the 'Revenge Of The Rednecks'!

Citizen Snipp, via email

OSTEOART

I'm an altartist who works with bones – skulls, mainly (example left). I had a picture printed in your 'Readers' Art' pages a few years back, but I've done much more since then. I've had requests to work with people's skulls after they die, and also with dead pets. Now that's what I call bizarre!

It's difficult to get 'out there' with my work – my local art gallery doesn't think my stuff is suitable for their clientele, and eBay removed my listing of a human skull when I tried to sell it. It amuses me that anyone could be offended by that – surely having your skull preserved as a piece of art for eternity is an excellent way to be remembered? If any readers are interested in my work, you can email me at Eleanor.ross@msn.com

Eleanor Ross, via email

WHERE'S BIZARRE'S BACKBONE?

I've been collecting *Bizarre* since issue one, when the magazine had a black spine. From *Bizarre 41* you changed the spine to white, which I could deal with – it's only a colour change! In *Bizarre 153* you shrunk the magazine's height, but that only lasted eight issues before you decided to put it back to its



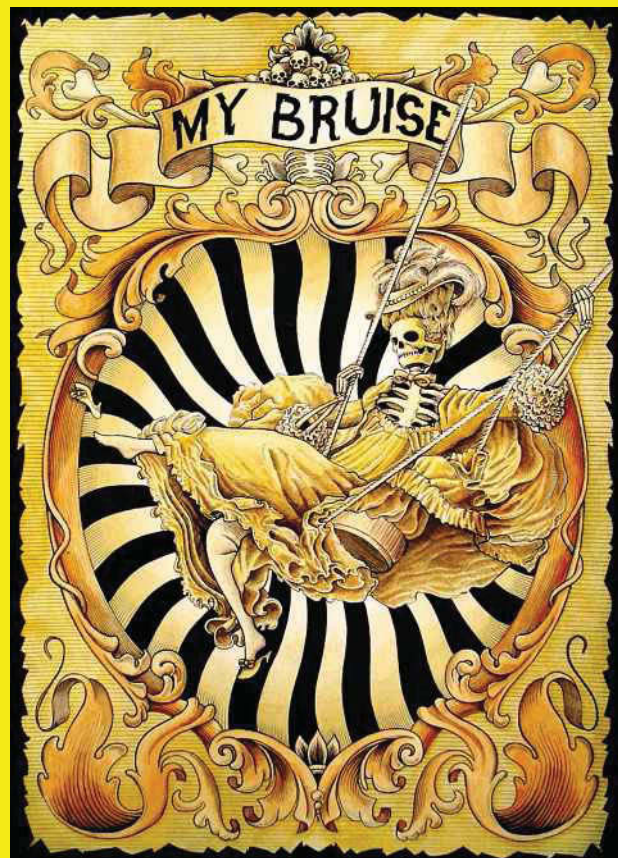
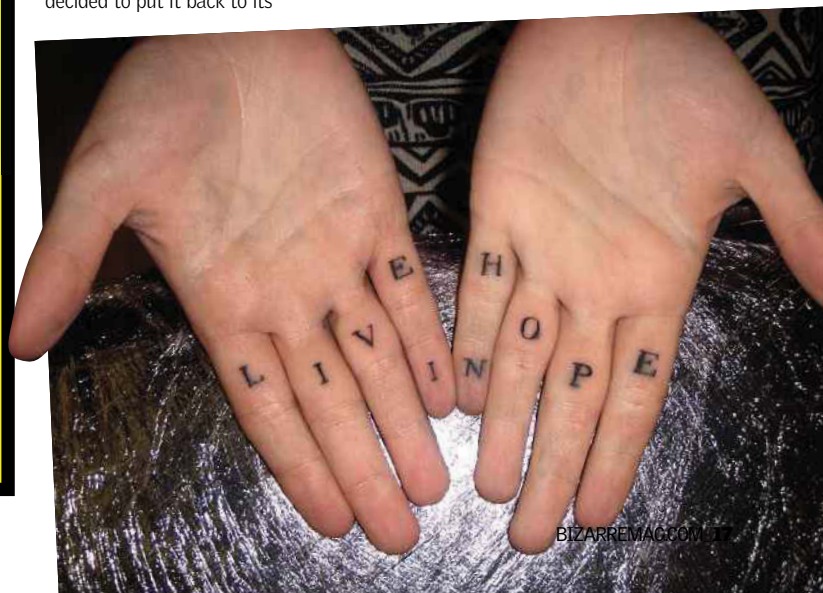
original size for *Bizarre 161*. But now I'm faced with *Bizarre 211*. It came as a big disappointment as you've now made *Bizarre* a spineless magazine. I like to use the spines for reference on which issues I'm missing – this just fucks everything up for me! Please change it back so it has a spine. I also loved reading the quotes on the spines. I'm begging you – please put the backbone back on *Bizarre*. Here's a photo of my collection (above).

Neil, via email

Bizarre says: The spine is a tricky issue because it all comes down to budget cuts, and the fact we can no longer afford to produce a 'perfect bound' magazine. But while we fully understand your disappointment at the prospect of no more spine quotations, the new pull-out posters wouldn't be possible without staples, and they add something special to buying a hard copy of the magazine rather than a digital one – it's our way of helping to keep print alive. We hope you'll continue to support us – we're still *Bizarre* at heart!

BARE-KNUCKLE NEEDLEWORK

Hi, Hollie here! I wanted to say a massive thank you for featuring my *Alice's Adventures In Wonderland* tattoos in the 'Your Body Art' pages →



BEAUTY FOUND IN BIZARRE

Hello, my name is Daniele and I'm a young emerging artist. I discovered *Bizarre* magazine by some sort of wonderful accident. I really love to draw and paint, while also taking inspiration from other artists in order to grow and learn as a person and as an artist. I really appreciate the work you do because it's important for me, so I wanted to say thank you. This ink drawing (above) has been stained with watercolours and symbolises my philosophy of art – elegance can be found in the macabre and beauty can be found in the bizarre. Thanks again and keep on sharing amazing art.

Daniele Aimasso, via Facebook

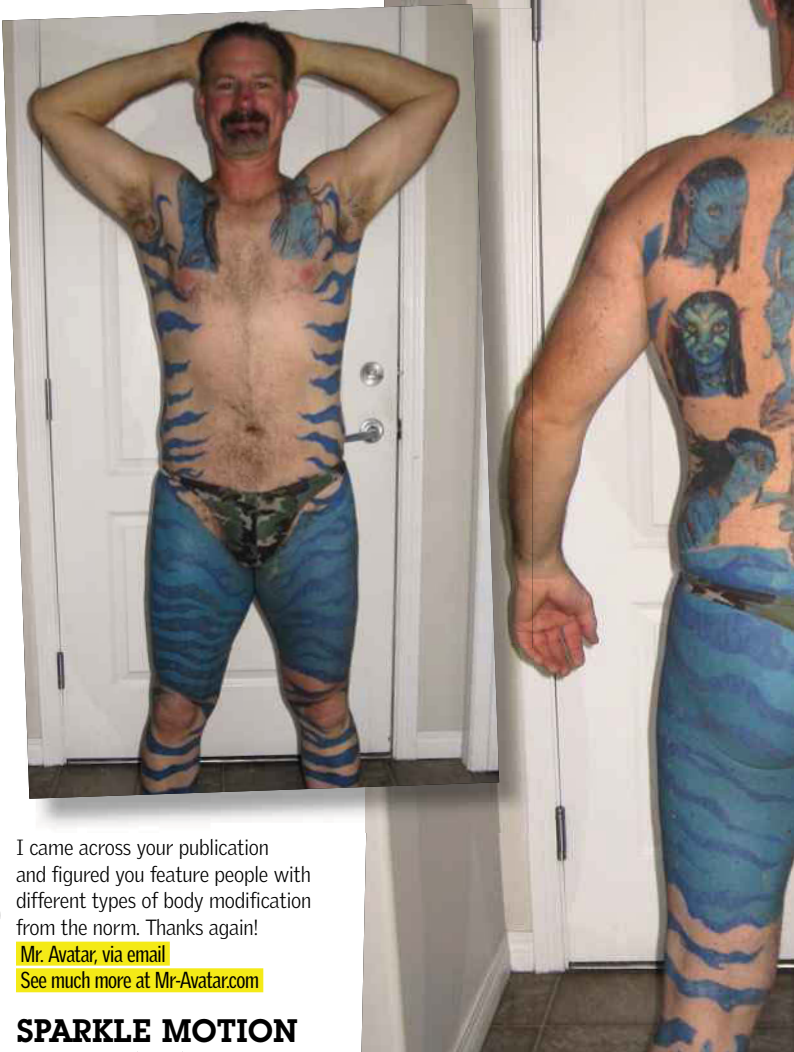
in *Bizarre* 209 – I'm so grateful! I had some pretty awesome knuckle tattoos (see previous page) by the same artist, Bash at Blackbeards' Tattoo Parlour in Rye.

I chose to have them on the palm-side of my knuckles because I work in a retail environment, and I'm not allowed visible ink. This seemed like a good compromise! Surprisingly, they didn't hurt too much, but they'll need to be gone over a few times as tattoos don't last too well on 'pad' skin. I love the words because they're a constant reminder to carry on and fight through all the crap – things can always get better. They were also particularly poignant as I'd just been dumped. It'd be awesome to see these in *Bizarre* too – I'm becoming a bit of a fan-girl!

Hollie Tucker, via email

NUTS ABOUT NEYTIRI

My name is Raymond Knowles, but I'm known everywhere as Mr Avatar. I'm from Pictou, Nova Scotia, but I reside in Edmonton, Alberta, in Canada. I never had the desire to get any ink on my body until I turned 40, and when the movie *Avatar* came out I fell in love with the main character, Neytiri. The Na'vi princess became my passion and obsession. Ever since then I've been slowly transforming my body to look like one of the Na'vi tribe (right). Eventually, I will have my whole body inked. I'm hoping to have it finished by fall of 2015, which will be a few months before the premiere of the next instalment of *Avatar*. I contacted a few tattoo magazines, but none have responded.



I came across your publication and figured you feature people with different types of body modification from the norm. Thanks again!

Mr. Avatar, via email
See much more at Mr-Avatar.com

WHERE DO YOU READ YOURS?

Most of you enjoy perusing *Bizarre* on the crapper, just like King Karim Jamal (right), but we want to see you reading the world's greatest rag on the highest peaks, in the lowest valleys... and in the weirdest places!



SPARKLE MOTION

My name's Jade and I create handmade, funky, alternative and vintage inspired awesomeness for your little ones to stand out in the crowd! Sparkles Designs steps away from the run-of-the-mill kids' clothes available on high streets. To show *Bizarre* readers the sort of things I make, here's the gorgeous Evie Pearl (below) wearing a custom made sugar skull dress! I also make reproduction vintage dresses for adults on a custom order basis, and hope to expand this range in the future. My favourite place to trade is at tattoo conventions – I love the friendly, buzzing atmosphere, and I get to combine my passion for sewing with tattoos! I've had a couple of

my tattoos by David Corden featured in *Bizarre*'s 'Your Body Art' pages recently. Readers can find Sparkles Designs on Facebook, or take a look at my newly launched website, Sparkles-designs.co.uk
Jade Carr, via email

RUNS IN THE FAMILY

Check out this picture of my *Bizarre* stash (right, above)! When I was about seven-years-old my mum (that's her on the right, below – great tattoo!) was given your first issue. She was secretive about it and wouldn't let me or my siblings look at it. Naturally, being the little bastard I am, I went and found it. I remember looking at it and thinking, "Wow –



Alex 'Chemic-Al' Tyler sent us this brilliant picture – taken by his girlfriend, Big Smack & Fries – of him with his roller derby skate team, Tyne and Fear "having a quick read of a wonderful publication" before their last bout.





MagBooks – the lot! Now I'm 20 years old, I must be your longest-serving reader. I worked out that I've been reading *Bizarre* for just under 75 per cent of my lifetime. That's some effort! P.S. I've just realised my stash folder has a giant cock ashtray in the background... #MyBad
 Charles Eff, via Twitter (@CharlieDFlores)



this is awesome!" As my mum liked *Bizarre* she ended up buying lots of issues from then on. By the time I was 11, she found out I was sneakily reading her copies so, in the end, she just let me have them. I still haven't told her how long I've been reading her magazines!
 Since then I've got every issue, every poster, every special edition, the body modification and alt.girl

PHOTO ASSAULT

You lot showing off on our community page...
 Visit us at Your-bizarre.tumblr.com



Sugar skull skills by Ultra Vixen MissDeadlyRed

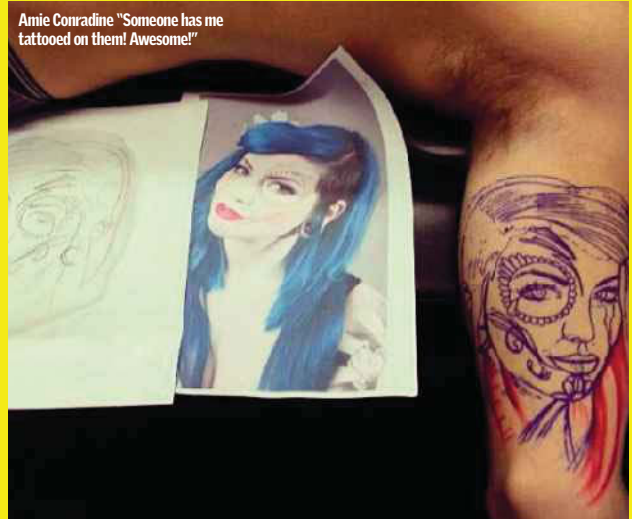


Phoebe Black had a "little incident" with a stapler



Alice Von Gotha shows off her alt.artwork

PICTURE TWISTEDPIX

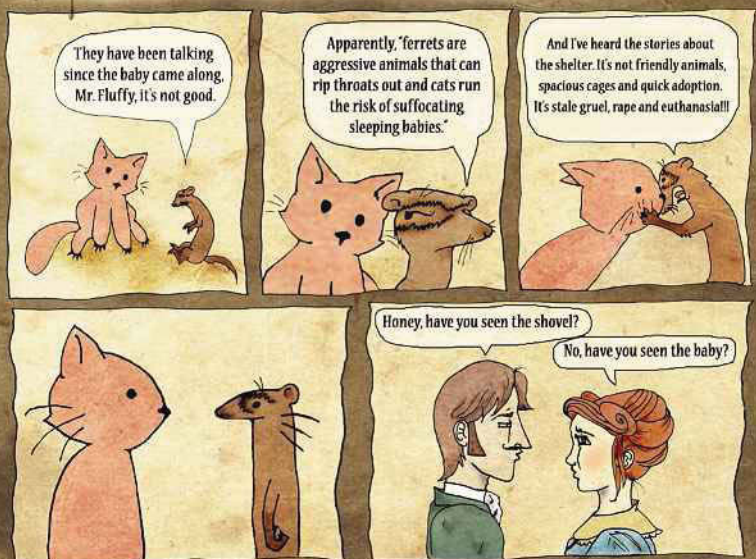


Amie Conradine "Someone has me tattooed on them! Awesome!"

Dead on Delivery[®]

#2

By Miss Britain Kitten



YOUR Body Art

READER TATTS AND BODY MODS

THE 9TH INTERNATIONAL LONDON TATTOO CONVENTION

PHOTOS **ESTER SEGARRA**
WORDS **AMANDA COBAN**

DETAILS

VENUE: Tobacco Dock, London
DATE: 27-29 September 2013
WEBSITE: TheLondonTattooConvention.com

SORRY IT'S TAKEN US \$000000

long to bring you this report on the ninth International London Tattoo Convention – but when you see these crazy scenes from the latest convention at Tobacco Dock, we're sure you'll agree it was worth the wait!

As ever, the modified masses were spoilt for choice at the convention, with more than 300 of the world's finest artists and ink-slingers under one roof. One of our favourites was Californian artist Carlos Torres, who scored a trophy for the best black and grey body art on Tye's side (see right).

Ink aside, one of *Bizarre's* highlights of the weekend was Vince Ray's Voodoo Crypt, which was rammed with bands that made our ears ring with tasty guitar licks and chest-thumping double bass beats. The Urban Voodoo Machine had us toe-tapping to their gypsy blues, while Pussycat And The Dirty Johnsons delivered their own unique brand of dirty rock'n'roll.

Elsewhere, finalists in the 'Miss Pin-Up UK' contest including *Bizarre's* Ultra Vixen Nina La Belle graced the stage, while the hunt for Rockstar's 'Miss Inked-Up UK' also closed as Lauren Brock was crowned the winner – find her on Ultravixens.net as LadyLaurenBrock.

We spotted an array of kick-ass *Bizarre* cover stars around the venue, including Miss Miranda, El Wood and Ellis Cooper, not to mention Cervena Fox and Elegy Ellem who both showcased their burlesque talents live on stage.

It was also announced at the show that the convention's 10th anniversary later this year will feature a guest appearance from the founder of Last Rites Tattoo Theatre in New York and horror ink legend, Paul Booth, as well as the sensational Jeff Gogue from Off The Map in Oregon.

Keep an eye out for other exciting announcements on the London Tattoo Convention's official Facebook Page.



Vince Ray belts out tunes with his Boneshakers



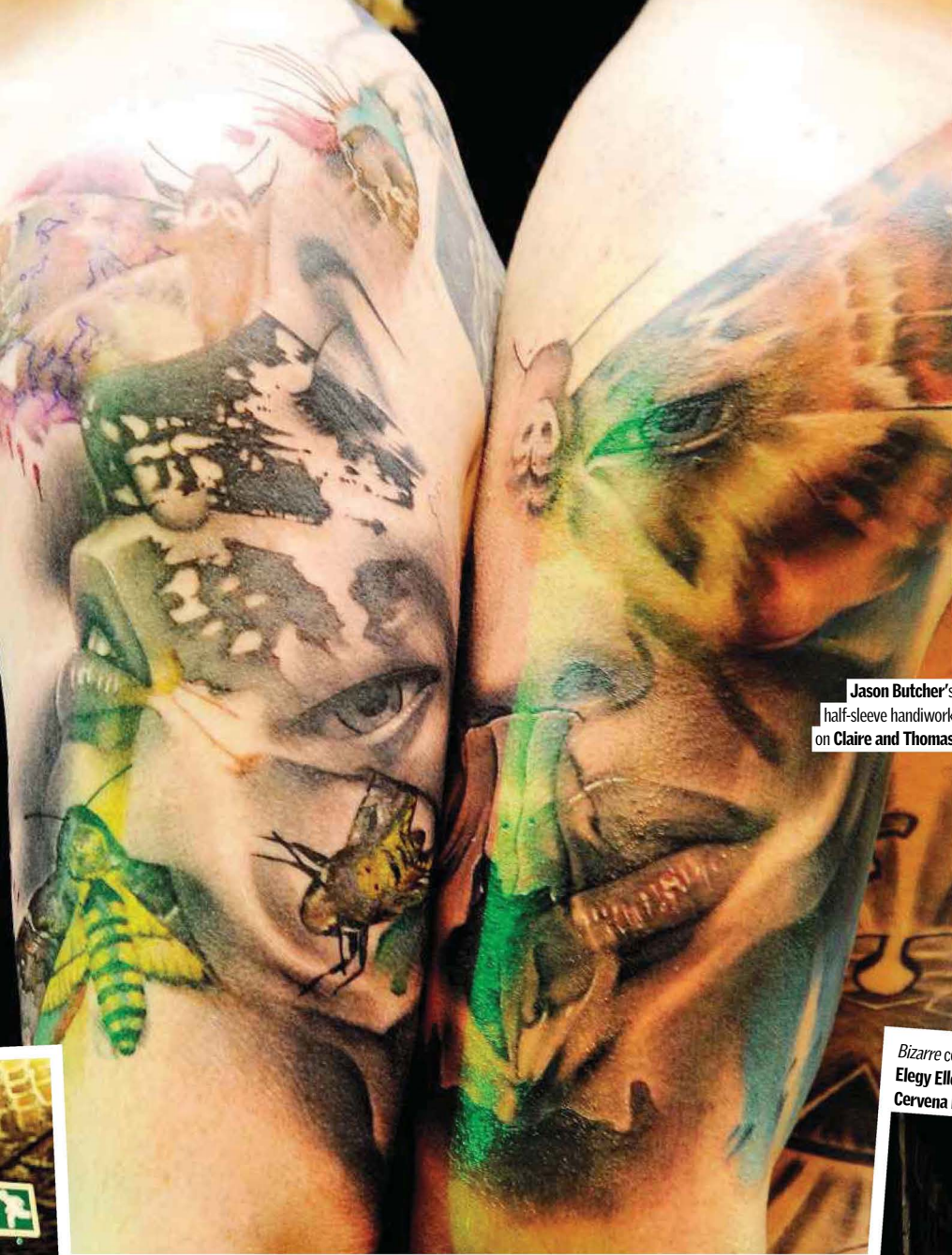
It was a pleasure to meet body-modded *Bizarre* fans Tiff and Dom



Beatrix Von Bourbon judged the 'Miss Pin-Up UK' finalists



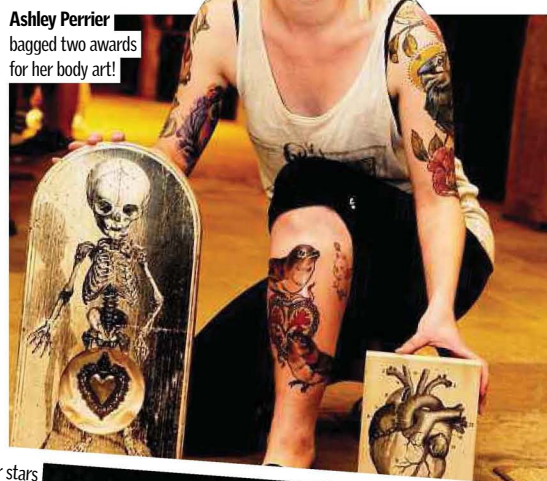
Tye's side by the award-winning Carlos Torres



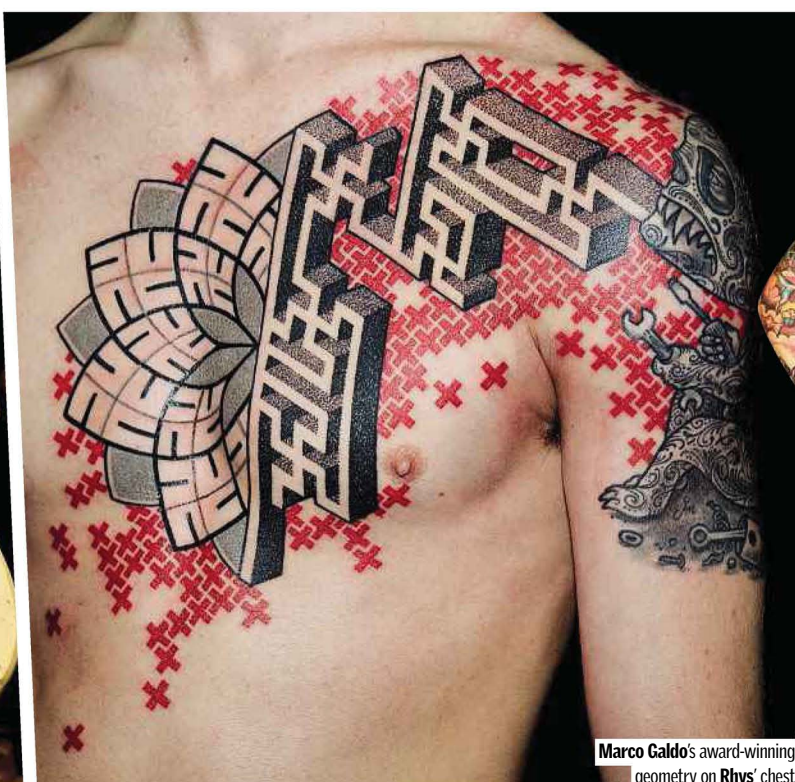
Jason Butcher's half-sleeve handiwork on Claire and Thomas



The Nerdy Stripper nods off and takes a nap on stage



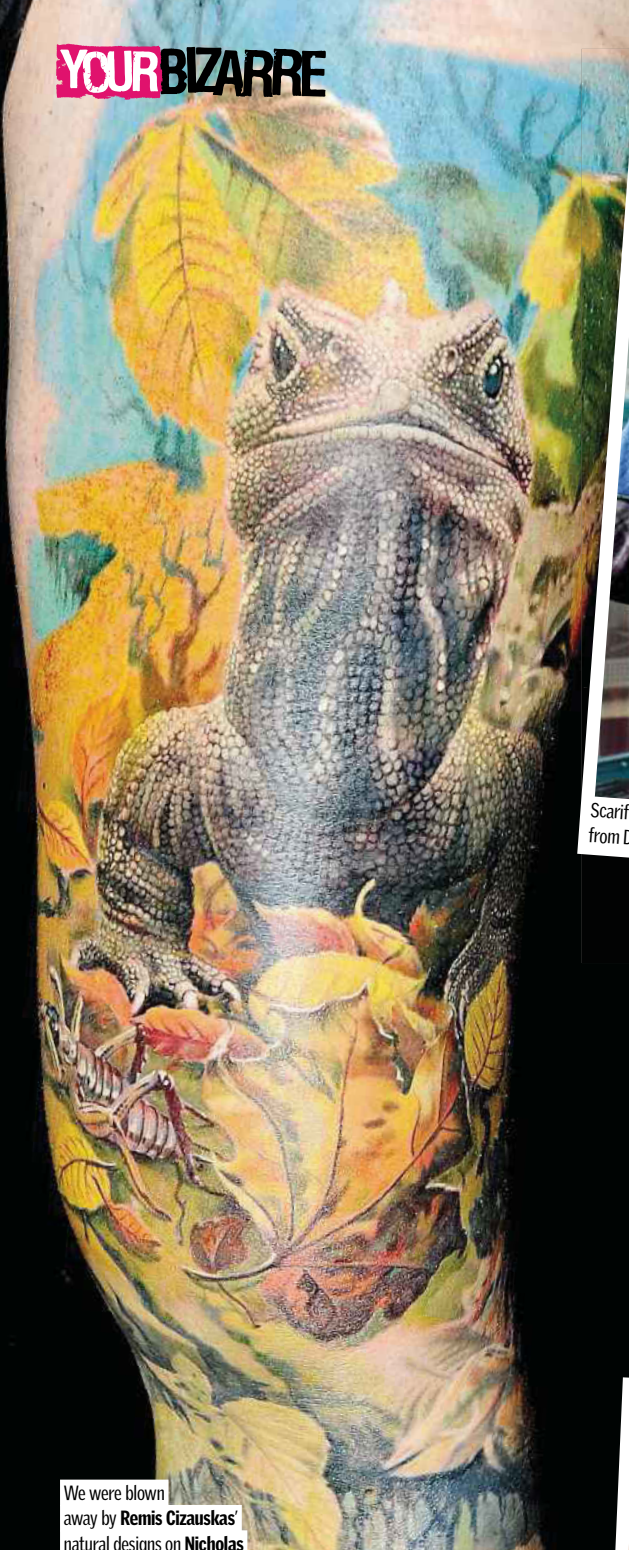
Ashley Perrier bagged two awards for her body art!



Marco Galdo's award-winning geometry on Rhys' chest



Bizarre cover stars Elegy Ellem and Cervena Fox



We were blown away by **Remis Gizauskas'** natural designs on **Nicholas**

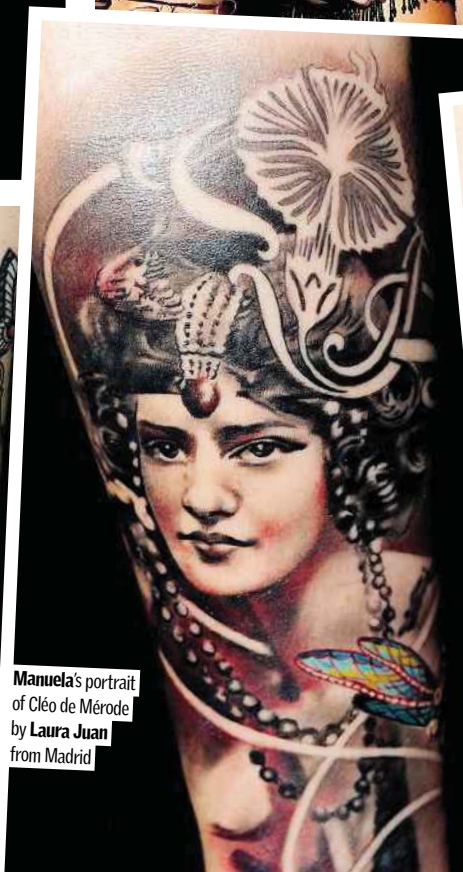


Scarification expert **Iestyn Flye** from **Divine Canvas** (right)

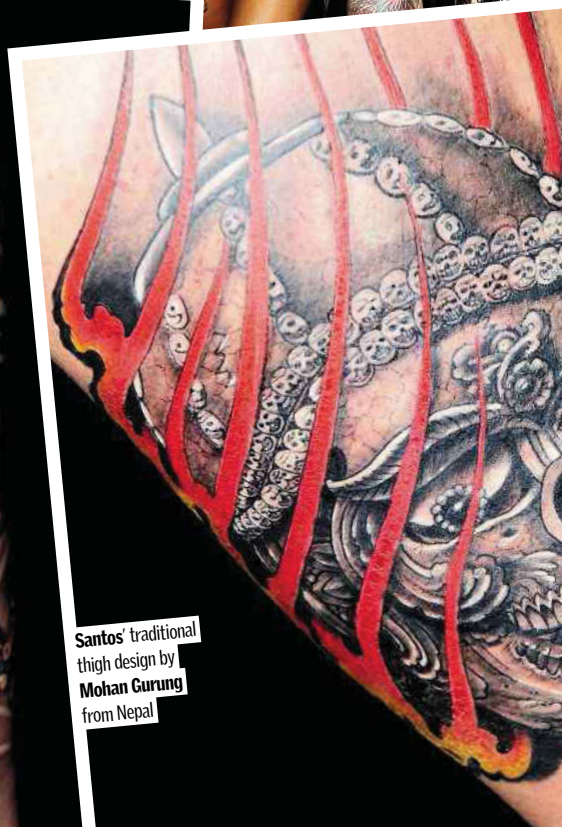
The fiery **Fuel Girls** remain a firm favourite at LTC



Paige's portraits by **Claudia de Sabe**



Manuela's portrait of **Cléo de Mérode** by **Laura Juan** from **Madrid**



Santos' traditional thigh design by **Mohan Gurung** from **Nepal**

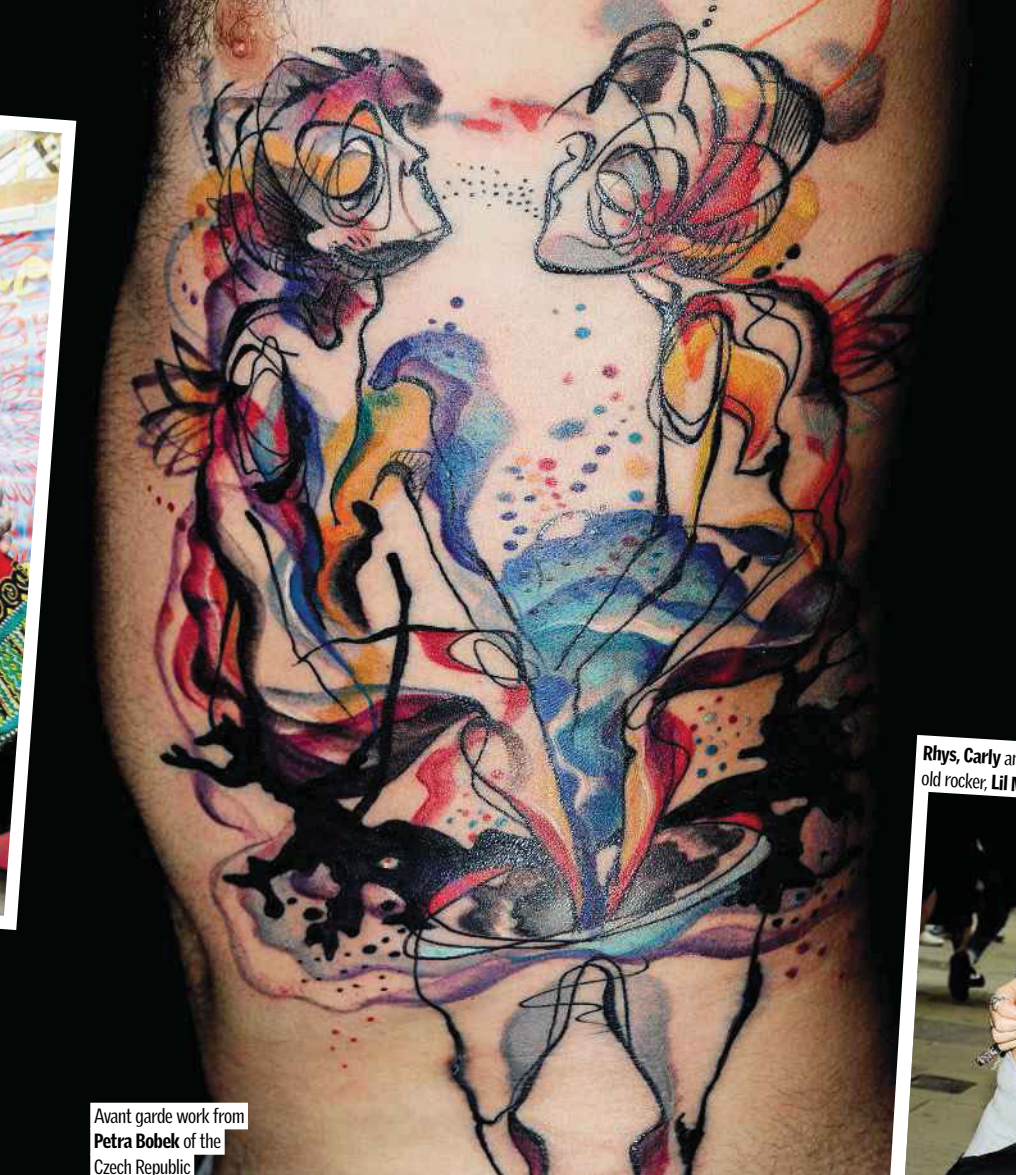
Body-modder **Baz Black** takes a break



Rhys, Carly and four-year-old rocker, **Lil Mr Zee**



Avant garde work from **Petra Bobek** of the Czech Republic



Bizarre cover star **Lusy Logan** with Ultra Vixen **Lesley Rose**



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YOU TAPPU!

The hottest new ink submitted via the 69p iPhone app, *Tappu! Tattoo Studio Volume 1*

WHAT IS TAPPU?

Tappu! Tattoo Studio Volume 1 is a new iPhone app that showcases the world's most stunning body art.

Featuring interviews with world-class ink-slingers such as Angeliqe Houtkamp, Tin-Tin and Jesse Smith, detailed histories of six of the world's most popular ink styles, and galleries that feature many *Bizarre* readers snapped at British conventions, *Tappu!* is the best tattoo app on the market. And it's only 69p.

The app also features a built-in camera option which allows users to send photos of their ink directly to the *Tappu!* team. We'll be showcasing our favourite submissions in *Bizarre* each month and awarding a brilliant prize to our favourite ink, so there's never been a better time to get your tats out.

What are you waiting for? Search the Apple App Store, download *Tappu! Tattoo Studio Volume 1* and join the party!



Join the
TAPPU!
revolution at Tappu.co.uk

TOP TIPS!

If you're submitting ink via *Tappu!*, here are some pointers for creating prize-winning pics...

- Take your pictures using the highest quality photo setting. If your picture is nice and sharp, it's more likely to feature in the magazine.
- Spend time getting the lighting as good as possible to capture the true beauty of your tattoo. Dark and grotty images will be rejected!
- Hold your iPhone steady and try to make the final image as sharp as you can.
- Try to avoid strong sunlight and nasty backgrounds. Clean and clear pics are more likely to be winners



KONRAD HALABUDA, WALES

ARTIST Nicola Butler, Pretty Hot & Tattoo'd, Bridgend

KONRAD SAYS "I'm a huge Transformers nerd, so I thought I'd combine portraits of my wife Stacey with Optimus Prime, and my son, Hunter, with Megatron. Optimus Prime is giving a 'thumbs up' on my left leg, while Megatron is carrying Hunter in his robotic hand on my right. I'm a web designer, and I've always loved art and being expressive – so why not carry my art on my body? My friends love my tattoos as I've never had any 'off the wall' flash – they're all custom designs."



JESS DIXON, CORNWALL

ARTIST Polly, Polly's Tattoo By Design, St Columb Major

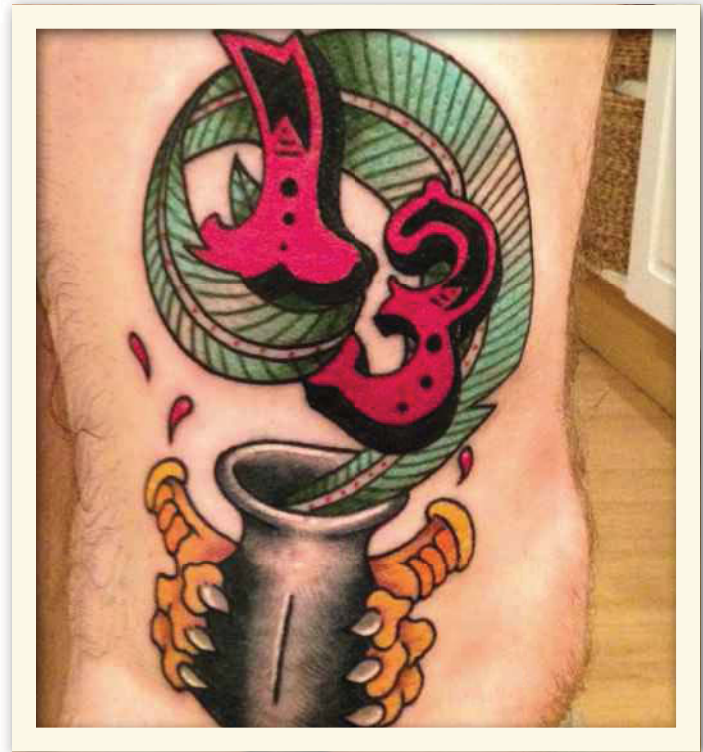
JESS SAYS "This is a bright and colourful Mexican sugar skull on my left forearm. On the top half of my arm I have a mehndi design that was drawn freehand by Polly – she's done all my tattoos. These two pieces will eventually join together to form a sleeve. My friends and family have tattoos, so it's not a big deal for them when I get more body art. I like being tattooed because it's individual to me."



SPACE ROLFE, PINNER

ARTIST BoB, private studio, UK

SPACE SAYS "This is the iconic mask from *V For Vendetta* in black and grey dot-work. I chose it because it's a classic design, and it also appeals to me as I'm a comicbook reader. The tattooist is a fully-trained, award-winning artist, but has decided not to be affiliated with one studio or tattoo parlour. I'm a collector of artwork – of the body and otherwise."



NEIL ORMSBY, LONDON

ARTIST Jimi 'Zeph' Green, 13 Diamonds, London

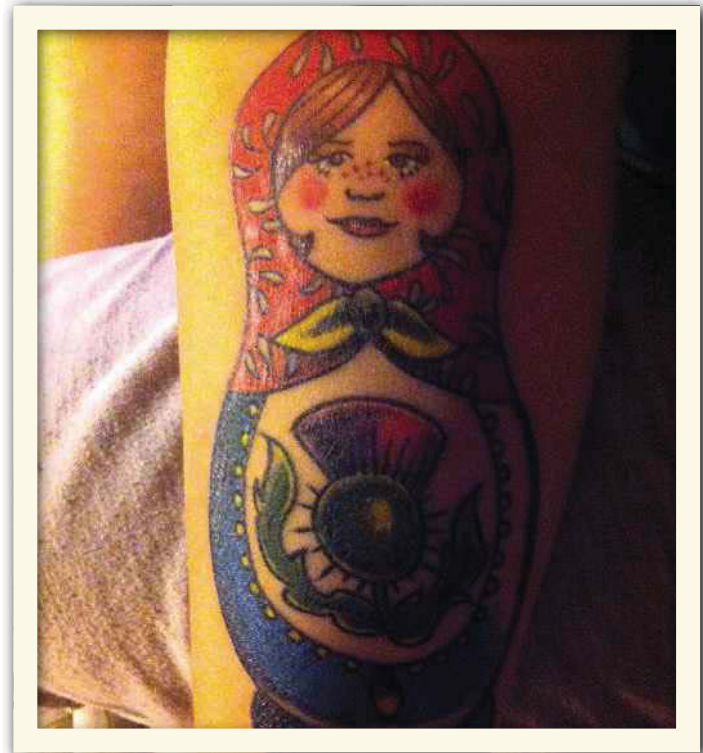
NEIL SAYS "This tattoo was for a Friday 13th charity day at the studio. I gave Jimi free licence to design whatever he wanted, as long as it had the number 13 in it. He came up with this stunning ink pot and quill being held by a pair of eagle talons – what a legend! I was born on the 13th, the first apartment I purchased was number 13, I met my wife on the 13th, and we got married after 13 months!"



DANIEL SMITH, ESSEX

ARTIST Kayley Jayne Warrington, Good Ship 13 Tattoos, Hadleigh

DANIEL SAYS "This tattoo is a character from the film *Cloudy With A Chance Of Meatballs* – I think he's probably the best animated character around. It was a last minute decision to have this tattoo as the artist wanted to do something along these lines for her portfolio, but I'm pleased with the outcome. I'm thinking about getting more tattoos – I've still got my thighs free! I'm considering getting a colour portrait of Walter White from *Breaking Bad* by the same artist."



RITA SYMON, GLASGOW

ARTIST Frenchie, Lucky Cat Tattoo, Glasgow

RITA SAYS "This is a blue, white and red matryoshka (Russian nesting doll) with a thistle decoration. The colours are those of the French flag at an angle, and represent my Francophilia. The matryoshka represents my Slavophilia, and the thistle represents my beloved home country. The face is that of my sister – she is the reason I'm still alive. Basically, it's all that I love in a single tattoo design. My friends love it, but my family are undecided – at least they appreciate the sentiment!"

WINNERS WILL BE OFFERED A CHOICE FROM SIX DIFFERENT DESIGNS IN A VARIETY OF COLOURS AND SIZES, INCLUDING THE DESIGN SHOWN HERE

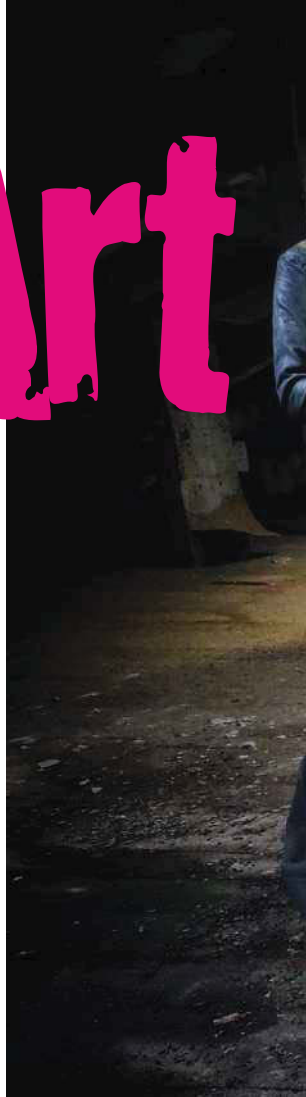
YOUR DOODLES & MASTERPIECES Readers' Art

George Sarell

Manchester

"I'm inspired by Western culture and its subcultures, but visually I take a lot from punk, grunge, hip-hop, big budget films, 16-bit videogames and all the relentless advertising. This is called 'Cerberus'."

Cargocollective.com/george_sarell





Martin Kimberley
Stoke-on-Trent

"My photography is hyperreality and darkness with a twist! My tools and trickery include myself, my bags full of props, a vivid imagination and sometimes my long-suffering wife! Good ol' Photoshop gives my art edge and presence."

[Facebook.com/martin.kimberley](https://www.facebook.com/martin.kimberley)



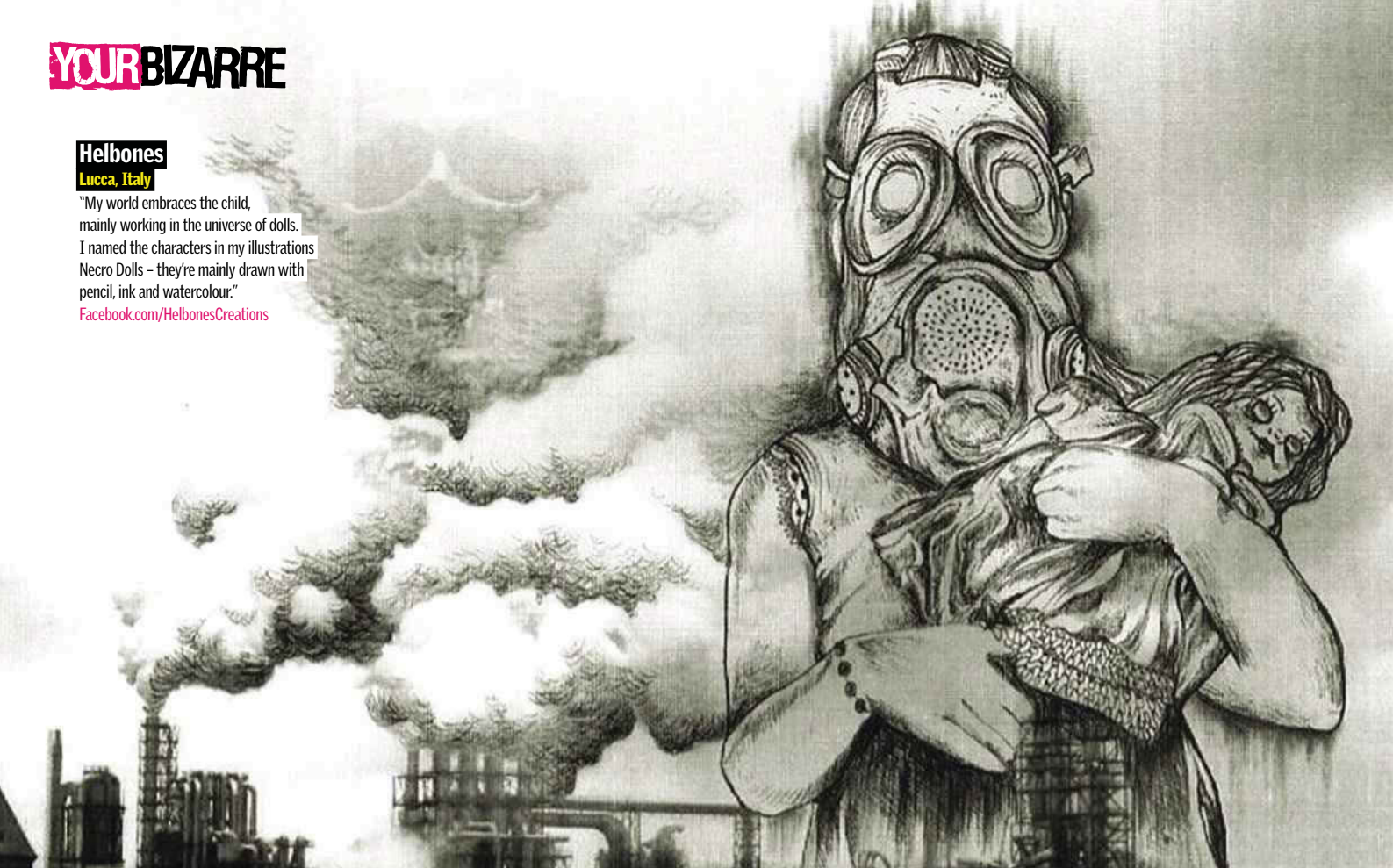
**MORE ART
THIS WAY!**

Helbones

Lucca, Italy

"My world embraces the child, mainly working in the universe of dolls. I named the characters in my illustrations Necro Dolls – they're mainly drawn with pencil, ink and watercolour."

[Facebook.com/HelbonesCreations](https://www.facebook.com/HelbonesCreations)



Ben Scott

Teesside

"I'd describe my art as random, organic, spontaneous creations of a restless mind. I usually paint in acrylics and sometimes on anything I can lay my hands on. Anything or anyone is my canvas."

Holyhelltattoo.co.uk

Tyler Spangler

California, USA

"I love making mundane items more interesting. If you present something in a new light, it can take on an entirely different meaning. Perceptions are human creations, after all – they can be altered."

Tylerspangler.com



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BIZARRE'S Ultra Vixens

FIND
OUT MORE
ON P.36

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CONSTANCE PEACH

30, LONDON

"Performing at the New York Burlesque Festival is my biggest achievement so far, but splashing was one of the weirdest, funniest things I've ever done! I was covered in jelly, squishing on the floor. Custard is so cold!"

PICTURE: JADE TURNBALL



TANJHENA HUGHES

22, SYDNEY, AUSTRALIA

"My tattoo inspiration is Sabina Kelley. She made me want ink when I was 15 years old. I love new shoes and the smoking hot ladies in *Bizarre* magazine - they're out of this world!"

PICTURE: ART OF THE LENS PHOTOGRAPHY

MISSTEPHZOMBIE

20, DUBLIN

"I admire Harley Quinn because she's the definition of perfect - she's a fun, crazy, kinky bitch! My biggest achievement was being Bizarre's 'Ultra Vixen Of The Week'. I want to be famous and have sex with Johnny Depp."

PICTURE DAVE KAWANAGH

RED-HOT!
SEE 100s MORE SEXY ALT.GIRLS
ONLINE AT ULTRAVIXENS.NET

HOT GIRL

EXPLICIT PICS! JOIN

NET!



ROOMORGUE

19, MANCHESTER

"I'm a tiny tattooed fairy girl obsessed with Dita Von Teese, David Lynch, Victorian lesbian novels and cryptozoology. I want to be bent over a desk and spanked with a crop by Benedict Cumberbatch... he can cum on my batch any day!"

PHOTO: AIMEE CRISP



HOTCOCOA

21, BEDFORDSHIRE

"As a child, I remember thinking I could teleport. I regret not sticking with gymnastics - I would make a hot cheerleader! I've been a fan of *Bizarre* for years - the sexy models inspired me to pursue alt.modelling further."

PICTURE: SHAWN BISHOP

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OUR NEW FAVES

BIZARRE ART DIRECTOR DAVE KELSALL AND MANDATRON JUDGE NEW ARRIVALS ON ULTRAVIXENS.NET



PICTURE: RALPH MCKEON



PICTURE: YHUN SUAREZ PHOTOGRAPHY

DARKPIRATE22



Mandatron says: "Bella the pouty pirate joined [UltraVixens.net](#) at the end of last year and has already made a great impact, with plenty of sultry headshots that'll make you want to fiddle with your peg-leg and let out an ooh-arr! Oh, and can you guess one of Bella's top five favourite films? *Pirates Of The Caribbean*, obviously."



Dave Kelsall says: "Hmmm... she's not that pirate-y, is she? Just saying. Under normal circumstances I'd have 'fiddled with my peg-leg', but I'm feeling a little sea sick today."

PAIGE



Mandatron says: "Paige describes herself as 'someone who refuses to grow old gracefully', and still feels like a teenager at heart. She loves dressing up, shoes and, best of all, recently took part in a short film where she destroyed cities as a giantess goddess. Amazing!"



Dave Kelsall says: "I also refuse to grow old gracefully... but unfortunately I've gone back too far and apparently I act like a ten year old. A very immature ten year old."

KER-CHING!

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PICTURE: TARIK OUTRAM - TOP STUDIOS

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SAVAGE MESSIAH * DEAD HARTS * KROKODIL * PALM READER * NO CONSEQUENCE * STORMBRINGER * SKARLETT RIOT * HAWK EYES
STEAK * CONCRETE LUNG * LOVERLORN DOLLS * SANCTORUM * NEW DEVICE * THE ONE HUNDRED * PRIMITAI * LEATHER STRIP
NACHTMAHR * AESTHETIC PERFECTION * [:SITD:] * CLAN OF XYMOX * THE EDEN HOUSE * BB BLACK DOG * PROFESSOR ELEMENTAL
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ENTER PLANET

TERROR

She talks like a James Bond villain, uses chainsaws in the kitchen, and owns a bra-shredding raccoon. Dare you venture into the den of Russian-born sensation **Nina Terror**? We sure as hell did...

When we discovered that this month's cover star owns a chainsaw and an AK47 – and is called, well, *Terror* – you could have forgiven us for being a tad wary of the kind of girl we might be dealing with. Then we heard that the ravishing Nina also owns a raccoon; a beast we've only ever seen destroying homes in YouTube videos. Like, really, *really* destroying them...

“Oh, Indy is as house-trained as it's possible to get with raccoons,” the Manchester-based alt.beauty insists. “But she's obsessed with bras...” To be fair, so is everyone at *Bizarre*. It seems like we're going to get along after all!

PHOTOGRAPHY
ROWAN MURRAY

LATEX
CATHOUSE CLOTHING

HAIR, MAKE UP & STYLING
NINA TERROR

Is Terror your real name?

Sorry to disappoint you, but it's a nickname that one of my friends gave me many years ago. It initially referred to both my best friend at the time and myself, whose collective drunken antics brought us notoriety as ‘The Terror Twins’. When my Terror Twin moved away I became just plain ‘Terror’, and the name stuck.

You were born in Russia and lived in Georgia (in Europe, not America). How did you end up in sunny old England?

My mom decided to marry an English dude, so I didn't have a say in the matter!

We've heard of crazy cat ladies, but you keep a raccoon and call yourself a ‘crazy raccoon lady’. How did you end up with a raccoon? →



R



RACCOON ROCKER

Raccoons are awesome! They're a massive pain in the ass, but pretty awesome nonetheless.

I've heard extreme things about raccoons. They're cute as fuck, but they're home wreckers – and no matter how tame you seem to make them, they're still prone to going batshit. Truth or filthy lies?

It all depends on training. Raccoons can never be fully domesticated. Everything has to be pretty much on their own terms, and they can throw bad temper tantrums, especially the females (I know, right?). Indy knows what 'no' means and mostly she's obedient, but at times she decides not to listen. When people ask me what it's like to have a pet raccoon, my general response is, 'Imagine having a toddler with a bad case of ADHD (attention deficit hyperactivity disorder) with sharp teeth and claws, who'll never grow up.' On the plus side she's affectionate and intelligent. They make great pets for the right people, but they're not for the faint-hearted.

What's the most valuable thing Indy's shat in?

Indy is clean and uses a cat litter tray, so she's not prone to accidents. She's a little bandit, though, and pickpockets visitors. I have a 'no valuables in your pockets' policy at home. Phones and cigarettes are her favourite. I warn everyone, and if people break my policy then they do so at their own risk. I live by the 'management takes no responsibility for lost or stolen items' disclaimer.

Does she rustle in your underwear drawer?

Yes! She has a weird obsession with bras. If she finds one she runs off and destroys it. I keep trying to explain to her that if I want peephole bras, I tend to buy them that way, and her shredding skills are not appreciated. But she doesn't seem to listen.

You have a drunken alter ego called Messy Mary. What's the messiest thing she's done?

Being from Eastern Europe I can handle my vodka, and I generally get bouncy and a bit OTT. I almost got arrested once for chasing a police officer with fluffy handcuffs. After 10 minutes he didn't think it was funny any longer. I also tend to blurt out socially unacceptable phrases at complete strangers, such as 'Fingerblasting is an art' and 'No, I'm not a lesbian because I love cock too much'. People who know me get the joke, but everyone else probably thinks I'm mental. When it comes to drinking my motto is definitely 'Go big or go home'.

We also hear you're obsessed with guns and chainsaws. How and why?

I own a replica AK47 and a purple chainsaw with my name on it. You never know when to expect the zombie apocalypse.

Have you ever fired a gun?

I've been to a shooting range and no one got injured, which is a good start. I have a friend in America who has an impressive gun collection. Next time I visit, I've been promised that I can try a grenade launcher, which I'm very excited about. On my list after that is a flamethrower...

A grenade launcher and flamethrower? Do they really give out gun licenses that readily in the US...? →



“I BLURT
OUT SOCIALLY
UNACCEPTABLE
PHRASES AT COMPLETE
STRANGERS, LIKE
‘FINGERBLASTING
IS AN ART’ AND
‘NO, I’M NOT
A LESBIAN
BECAUSE I LOVE
COCK
TOO MUCH”



WHERE CAN YOU FIND?



TATTOOED LOVELIES



ZOMBIE/VAMPIRE FANATICS



CORSET-ADORING BURLESQUE BEAUTIES



METALHEADS



ANIME, MANGA & COSPLAY JUNKIES

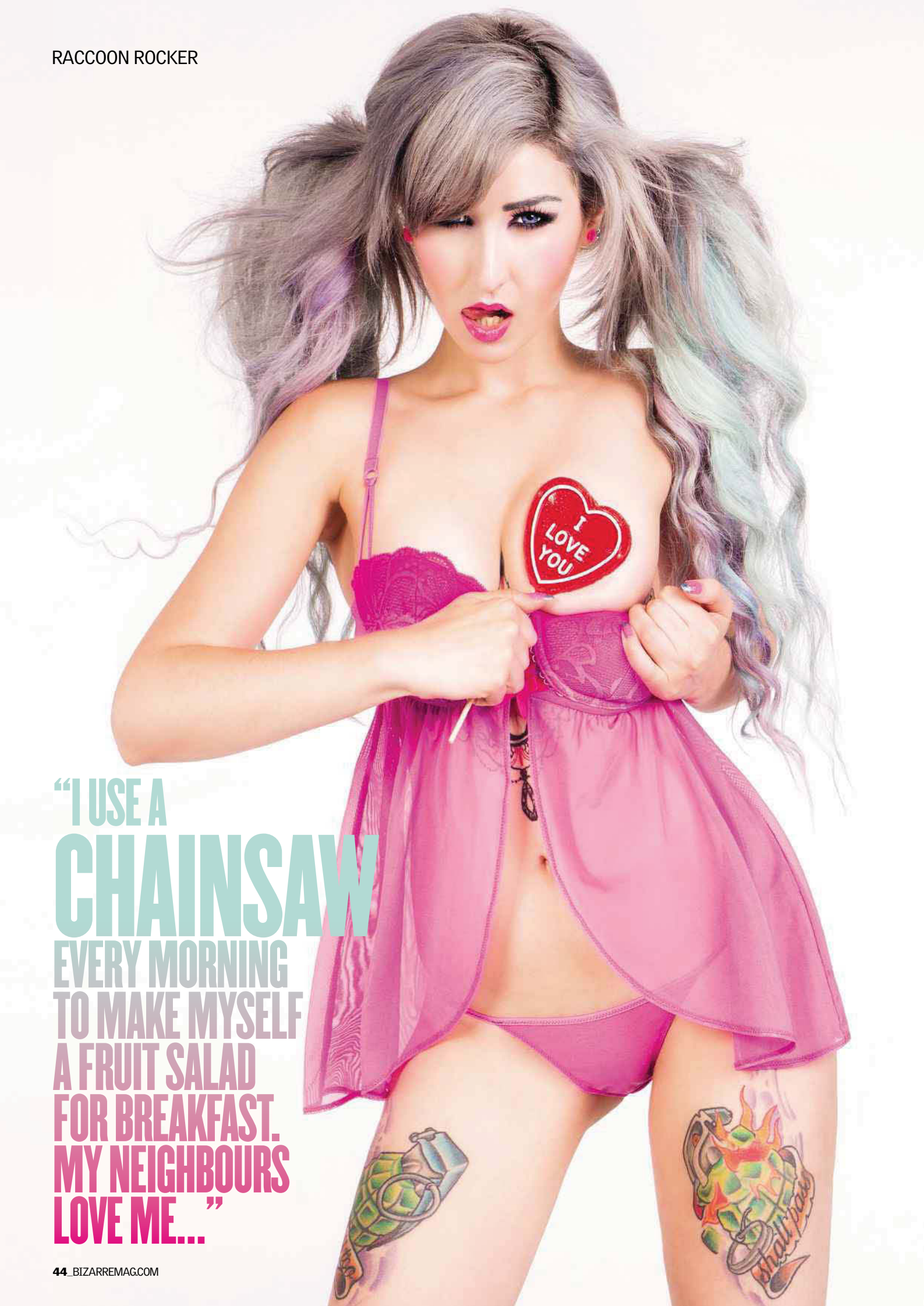


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“I ALMOST GOT
ARRESTED
ONCE FOR CHASING A
POLICE OFFICER WITH FLUFFY
HANDCUFFS.
AFTER 10 MINUTES HE
DIDN'T THINK IT WAS
FUNNY ANY LONGER...”



“I USE A
CHAINSAW
EVERY MORNING
TO MAKE MYSELF
A FRUIT SALAD
FOR BREAKFAST.
MY NEIGHBOURS
LOVE ME...”



Unfortunately my friend only owns a grenade launcher, not the flamethrower. It's all perfectly legal as long as you follow the gun laws within the state. From what I know, gun laws differ from state to state – some regions are more liberal with their use of second amendment. Does he fire them? Of course, what's the point in having toys if you don't play with them? From what I hear, Californian gun laws are a bit constricting, so he has to travel out of state for his playtime.

Have you also ever tried to slice anything with a chainsaw? (NOTE: Bizarre does not in any way condone the use of any real-life, chainsaw-related violence).

I use it every morning to make myself a fruit salad for breakfast. My neighbours love me.

I bet. Tell us a sexy fact about yourself.

Guys think my accent is sexy. I've been told I sound like a James Bond villain. I'm hoping they mean the sexy Ukrainian minx types, as opposed to the slightly overweight, middle-aged Russian drug barons. I'm also a huge pole fitness enthusiast, so I know how to work the pole, and can do quite a few impressive tricks.

You love zombies. Would you ever snog one?

Only if we are talking about Zombie Boy, as in Rick Genest. 🐼

Can't get enough of Nina? Whisk yourselves off to these here links, folks...

Facebook, Nina Terror (official page):

Facebook.com/pages/Nina-Terror-official/184749224945443

Instagram: @iheartninadee

Official site: iheartninadee.com

Twitter: @nina terror

“MY PET
RACCOON
HAS A WEIRD
OBSESSION
WITH BRAS.
IF SHE
FINDS
ONE SHE
RUNS
OFF AND
COMPLETELY
SHREDS IT!”

“I OWN A REPLICA
AK47
AND A PURPLE
CHAINSAW
WITH MY
NAME
ON IT...

...YOU
NEVER
KNOW
WHEN
TO EXPECT
THE ZOMBIE
APOCALYPSE!”



BIZARRE SAVAGE HEARTS DATING



PROFILE:

Age: 27
 Sex: Female *IN GRAVEYARDS!*
 Lives: Bristol *PURGATORY*
 Interested in: Men & Women



VAMPIRES + ZOMBIES



FETISH

INTERESTS:

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- Gym/Exercise
- Photography
- Sport
- Cinema

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- Travelling
- Socialising
- Gardening
- Walking
- Theatre
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NINA TERROR





PICTURE: PETER W CZERNICH / PETERWCZERNICH.COM © MARQUIS 2014 / MARQUIS.DE

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KELLIE KAY IS A SBBW STAR WHO WE FEATURED IN BIZARRE 191.
FIND OUT MORE ABOUT KELLIE AT SSBBWKELLIEKAY.COM



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PICTURE: PAUL KOUDOUJANIS. FROM THE BOOK HEAVENLY BODIES: GUILT TREASURES & SPECTACULAR SAINTS FROM THE CATACOMBS, WHICH IS OUT NOW AND PUBLISHED BY THAMES & HUDSON. THIS IMAGE SHOWS THE JEWELLED SKELETON OF ST. VALERIUS, A PRESUMED EARLY CHRISTIAN MARTYR IN THE KIDSTERRICH IN WEYARN, GERMANY. VISIT EMPIRELANDMORTUO.COM TO FIND OUT MORE ABOUT KOUDOUJANIS' FUTURE PROJECTS.

RIGHT
Weegee, 'Body of Dominick Didato, Elizabeth Street, New York' (August 7, 1936)
© Weegee / International Center Of Photography

FAR RIGHT
Weegee, 'Police officer and assistant removing body of Reception Hospital ambulance driver Morris Linker from East River, New York' (August 24, 1943)
© Weegee / International Center Of Photography



MURDER IS HIS BUSINESS... AND BUSINESS IS GOOD

How the nocturnal 'Weegee' sniffed out death and drama in night-time New York and became the world's first superstar crime photographer...

WORDS **STEPHEN DAULTREY**

ALL IMAGES © **WEEGEE / INTERNATIONAL CENTER OF PHOTOGRAPHY**

PHOTOS TAKEN FROM THE BOOK **WEEGEE: MURDER IS MY BUSINESS** BY **BRIAN WALLIS**, PUBLISHED BY **PRESTEL PUBLISHING**

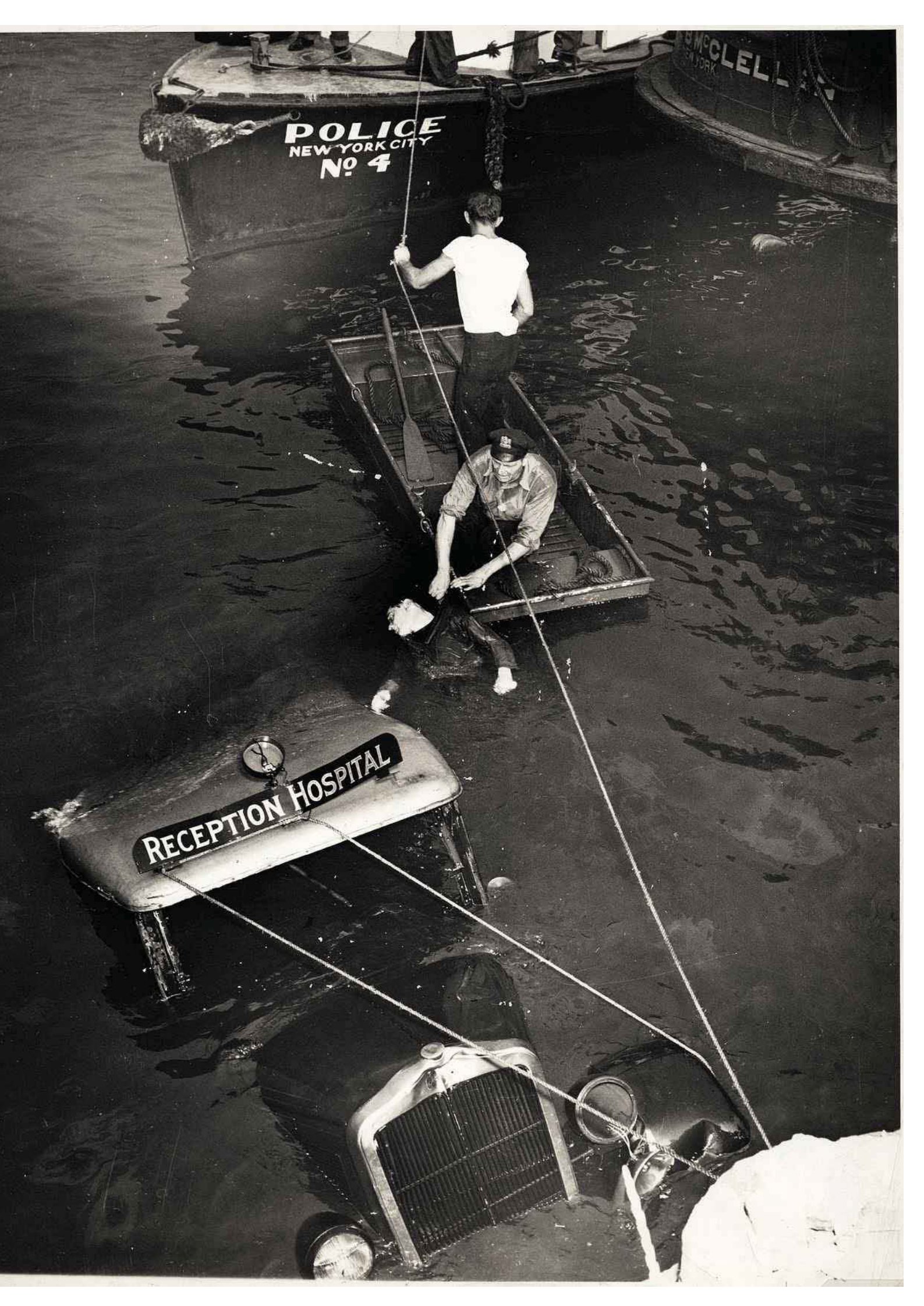
"The easiest kind of job was a murder because the stiff would be laying on the ground," Arthur Fellig AKA Weegee once recounted of his trade. "He couldn't get up and walk away and get temperamental, and he would be good for at least two hours..."

But if shooting a corpse is easy, Weegee transcended the basic craft to become the most important crime photographer of the 20th century. The pioneering lensman spent more than 10 years shooting dead bodies, accidents, car wrecks and murder scenes in New York, and his unique, sensationalist shots of urban nightlife revolutionised tabloid photojournalism. Even today, his stark, black

and white images of gangland slayings and troubled onlookers have lost little of their impact or voyeuristic appeal.

Born in Zolochiv, now part of the Ukraine, on 12 June 1899, Fellig and his family emigrated to New York in 1909. Fellig was still known by his birth name as he worked his way through numerous photography assistant jobs the 1920s, eventually becoming a darkroom assistant for the news agency Acme Newspictures. But in 1935 at the age of 37 he made the bold step of becoming a freelance photographer, shooting by his own initiative and without advance commission. The rest, as they say is, history.

The 1920s and 30s saw huge transitions in newspaper journalism and reportage. The first modern American tabloid paper launched in →



POLICE
NEW YORK CITY
No. 4

McCLELL
NEW YORK

RECEPTION HOSPITAL

SHOOTING DEATH

New York City in 1919, and this lowbrow source of news became ever more popular in the ensuing years. Parallel to this was the surge in organised crime; prohibition of alcohol in 1920 meant that gangsters could make a fortune peddling bootleg liquor. When prohibition was repealed in 1933, mobsters sought profits via other illicit means such as extortion, gambling, and prostitution. Family rivalries intensified, mob violence escalated, and a deadly enforcement agency of the Mafia, known as Murder, Inc. was set up to undertake contract killings.

Propelled by his own macabre interests, Fellig began photographing the aftermath of these gangland hits. And there were plenty to be found on the mean streets of the Big Apple, especially once night fell. The invention of the flashbulb in the late 1920s enabled photographers to shoot after dark for the first time, and create dramatic images with stark contrasts. These images were tailor-made for tabloid sensationalism and Fellig took full advantage, becoming a nocturnal scavenger who sniffed out murder scenes while others dozed, and sold his powerful snaps to whichever newspapers wanted them.

During this period Fellig also began to cultivate his own grizzled image. He donned

a fedora and shot portraits of himself, often unshaven and puffing on cigars. Over time he transformed himself into a superstar detective, albeit packing a camera rather than a gun.

A happy bachelor, Fellig's work was his life. He lived in a tiny, cluttered apartment opposite the police headquarters in Manhattan. He shot almost exclusively at night, went to bed still wearing his clothes, and kept a police shortwave radio next to his bed which he used to listen in on crime reports so he could arrive at locations ahead of the emergency services. Such was his seemingly precognitive ability to be first on the scene that cops, colleagues and admirers nicknamed him 'Weegee', a phonetic interpretation of 'ouija board'. The name stuck, and Weegee began to use it as his professional pseudonym.

NEWSPAPER SENSATION

Throughout the 1940s Weegee shot hundreds of murder scenes, accidents and police procedurals, a few of which featured himself as a fictional 'character' set within the scene. Although there were other crime photographers during this transitional period, many directly employed by newspapers, Weegee's images



LEFT
Weegee, 'Hold up man killed' (November 24, 1941)
© Weegee / International Center Of Photography

ABOVE
Unidentified photographer, 'On the Spot'
(December 9, 1939) © Weegee / International
Center Of Photography

stood out because of their unique framing, juxtapositions and clever positioning. He wasn't solely interested in the corpses, either; Weegee also paid scrupulous attention to the startled onlookers and contemplative policemen, often focusing on their troubled expressions for extra drama and intensity.

Some of Weegee's most famous images include the shooting of minor mafia foot soldier Peter Mancuso in front of 2,500 schoolchildren in Brooklyn – a crowd shot captures the victim's aunt fainting – and the murder of gangster William Hessler, whose contorted body was stabbed 48 times with an ice pick, courtesy of Murder, Inc., and stuffed inside a tiny trunk (Weegee posed as an onlooker studying the trunk in one of the pictures). But Weegee's breakthrough set featured images of the bloodied



“STIFFS ARE THE EASIEST TO SHOOT AS THEY DON’T GET UP AND WALK AWAY” WEEGEE

bookmaker and gangster Dominick Didato on 6 August 1936, who was shot four times outside a restaurant in Little Italy. Although the murder was never solved, Weegee bagged three landmark snaps, one of which ended up on the front cover of the next morning’s *New York Post*.

FAME AND FORTUNE

After the Didato shooting, Weegee’s business thrived. In 1941 he staged his first exhibition of crime snaps, titled ‘Murder Is My Business’, at the Photo League in New York. The recently established newspaper *PM Daily* ran Weegee’s photojournalistic tales with such ego-stroking headlines as ‘Weegee Covers Two-Alarm Blaze That Knocked Out 36 Firemen’ and ‘Weegee Covers: A Waterfront Shooting’.

Before long the night-time voyeur was elevated to celebrity status.

However, as the 1940s wore on, Weegee began to move away from crime and tabloid photography, instead publishing books, lecturing, and finding work in the Hollywood film industry. This included a role as a stills photographer in Stanley Kubrick’s 1964 anti-war masterpiece *Dr Strangelove*, which also starred Peter Sellers in a myriad of roles.

After experimenting with both art and nude photography, as well as starring as himself in the pseudo-documentary *The Imp’probable Mr Weegee*, where he falls in love with a mannequin, Weegee passed away on Boxing Day 1968, aged 69. But his ground-breaking flash photography and the impact it had on crime reportage is celebrated to this day.



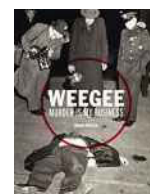
ABOVE
Weegee, ‘Murder’, 1940 © Weegee / International Center Of Photography.


BELOW
Weegee, ‘Police officer and lodge member looking at blanket-covered body of woman trampled to death in excursion-ship stampede, New York’ (August 18, 1941) © Weegee / International Center Of Photography



If you want to learn more about the photographer’s work, the hardback book *Weegee: Murder Is My Business* by Brian Wallis features gripping biographies and dossiers documenting the ‘murder years’ from 1935-1945, illustrated with dozens of sensationalist crime snaps. This brilliant book is published by Prestel Publishing, and is available now.

For slightly less macabre Weegee reading, *The Weegee Guide To New York* is also out in



May through Prestel, which examines every nook and cranny of Weegee’s sleepless city. It also features hundreds of photos, many of which are previously unpublished. 

[Visit Prestel.com](http://www.prestel.com)

SORTED FOR ES, W

Over the next seven pages, *Bizarre* pays tribute to the latest big screen flicks, keeping the irr

WORDS STEPHEN DAULTREY

From the psychedelic 'drugsploitation' flicks of the 1960s through to paranoid chillers and grubby character studies, drugs have long been a source of inspiration for subversive film-makers.

Most recently, *Banshee Chapter* and *Crystal Fairy & The Magical Cactus* spun two dramatically disparate tales based on real-life psychoactive experiences, while last month Irvine Welsh's *Filth* cockily strolled onto DVD in a blur of booze and bugle. In tribute, join (a surprisingly sober) *Bizarre* as we pay homage to the effects of uppers, downers and all-rounders on the big screen.

DESERT ISLAND DRUGS

CRYSTAL FAIRY & THE MAGICAL CACTUS

Sampling cactus juice in the desert with your buddy and a naked girl...

Michael Cera seems to have been developing a profound association with cinematic drug consumption. First, the nest-haired actor serenaded some coked-up oafs in *Superbad*. Next he parodied himself as a Class A dabbler in Seth Rogen's *This Is The End*. Now, in quirky indie flick *Crystal Fairy & The Magical Cactus*, he plays an obnoxious brat searching for a fabled cactus hallucinogen in Chile.

Inspired by director Sebastian Silva's own experiences, the film also stars former *Uncle Buck* child star Gaby Hoffmann as the eccentric, eponymous Crystal Fairy who gets invited along for the (road) trip. It's a strange, artful flick that leaves you guessing where the hell it's headed next...

How did you end up working with Michael Cera for *Crystal Fairy & The Magical Cactus*?

SEBASTIAN SILVA: Michael approached me after he'd seen my film *The Maid*, and we met in LA and became good friends. Michael was in Chile waiting to shoot *Magic Magic* with me, but there was some trouble with the finance so I asked if he wanted to do *Crystal Fairy* in the meantime.

We understand that *Crystal Fairy* is essentially a semi-autobiographical drugs and friendship story?

Pretty much. When I was 20 I met this girl from San Francisco at a Wailers concert and invited her to take mescaline in the desert with me and my buddy.



So she did. We slept in a tent. We took the cactus. The girl confessed the same stuff that *Crystal Fairy* does in the movie (sorry – no spoilers here!), and we grew together spiritually. Michael is playing me, but his character, Jamie, is fictional. Gaby Hoffmann plays Crystal Fairy, who is the girl I met. In reality, I got along with the girl, so the friction between Crystal and Jamie is fiction. The movie isn't about mescaline, but rather the relationship between Jamie and Crystal Fairy. **Jamie, Michael's character, is a bit of a dick...**

Yeah, I do have a dickish side to me, but not as much as Jamie does. Along with Michael we perceived Jamie to be an insecure, selfish kid. You find out that he just doesn't know any better. Then he becomes a street kid to Crystal, then he cries for her pain, and then he can't help but be a dick again. He's someone who's struggling with himself.

Is the 'magical cactus' a real psychoactive drug?

Yes, it is. It's called San Pedro, a cactus that's native to the Andes mountains in South America. I guess it's like the peyote cactus (which Native Americans have used for spiritual and healing purposes for more than 5,500 years). It's mescaline, basically.

Was this the first time you took San Pedro?

I had tried it before, but it didn't have any effect, so it's essentially the first time I experienced it.

I tried it again a couple of times later. I would do it again, but it has to be done in the right atmosphere and in the right environment. It's kind of a religious experience. But it's not something you do on a daily basis. It's not like cigarettes. I wasn't addicted to it. **Jamie gets excited about sampling the cactus.**

Was that how you were during that adventure?

A little. I was obsessed with getting hold of the cactus, but I didn't steal it from an old lady as Jamie does. My obsession was charming. Jamie's obsession is annoying.

Does the cactus really grow in people's back yards?

Absolutely. People have them growing naturally in their back yards, and they might sell or exchange them – but it's not a business. San Pedro and mescaline in general is not considered to be a drug in Chile. Well, mescaline *is* a drug, but it's not something that people deal in, and there's no market for it.

It's more like going to the jungle and taking ayahuasca (an Amazonian psychoactive plant used by shamans). Taking it is like a spiritual experience, so it's not really related to the drug world.

Indigenous cultures claim to use ayahuasca for healing, spiritual insight and communicating with spirit worlds. Is San Pedro traditionally used for similar means?

It is kind of the same thing, but in Chile it's not that popular. Some kids do it. Some people who study anthropology do it. But it's less popular than ayahuasca in Brazil. Mescaline is hard to extract. And it might be a religious experience to take it, but it's not actually a religious thing. There's no church of San Pedro like there's a church of ayahuasca in Brazil.

Was San Pedro a real saint?

I don't know. That's a good question!

How did you hear about the cactus?

I guess it's known amongst high school kids that travel to the north of Chile, or people who read Aldous Huxley (*Brave New World*), and people who are into hallucinogens.

Are you still friends with the girl who inspired the character Crystal Fairy?

I hadn't seen her since our travels 13 years ago, but she managed to get in contact after the movie came out. She liked the film very much. The real girl isn't annoying like she is in the film! She was very charming. But both her and Crystal Fairy were equally hairy and were about the same age.

How did she feel about Crystal Fairy being crudely dubbed 'Crystal Hairy' due to her nakedness (and bushy nether-regions) in the film?

I suspect she found it funny. She's too free to care about that. But, yeah, she's cool.

Do you think you guys will hook up again now?

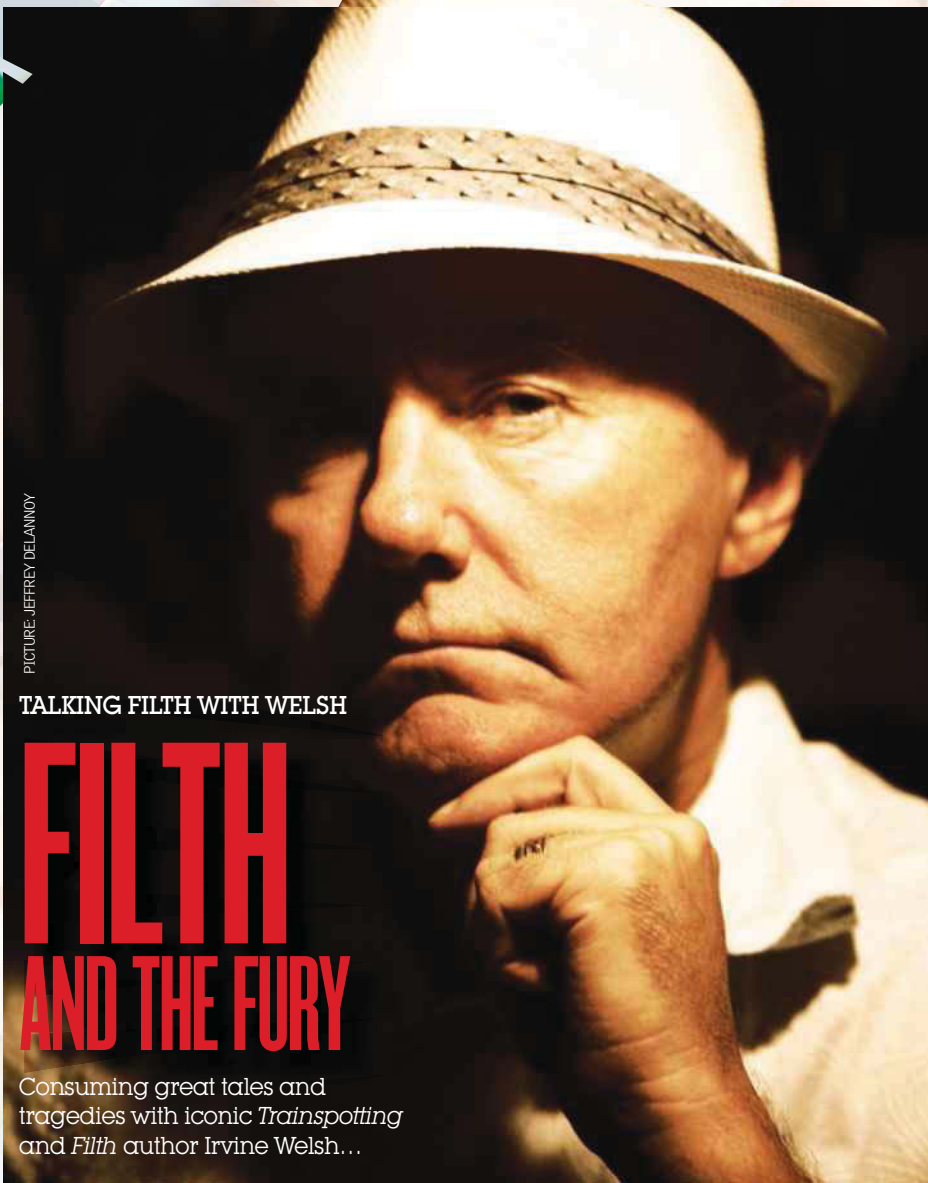
Absolutely. I told her she's invited to visit me in Brooklyn any time. **18**

***Crystal Fairy & The Magical Cactus* is out on DVD and Blu-ray now →**

IZZ AND POPCORN

everent spirit of drug movies alive. Tune in and drop out...





PICTURE: JEFFREY DELANNOY

TALKING FILTH WITH WELSH

FILTH AND THE FURY

Consuming great tales and tragedies with iconic *Trainspotting* and *Filth* author Irvine Welsh...

Whether its skag, coke or pills, drugs have provided a lurid backdrop for Irvine Welsh's most controversial novels. Following movie adaptations of *Trainspotting*, *The Acid House* and *Ecstasy* (adapted from his short story *The Undefeated*), the author's latest grit-fest to get the big screen treatment is *Filth*, which stars James McAvoy as an unscrupulous, bed-hopping copper hell-bent on ruining lives and getting fucked up. *Filth* is out now on DVD and Blu-ray.

Why are drugs a recurring theme in your novels?

We live in an increasingly prescribed world. We're put into slots where we're told what kind of person we are, and where the education system tells us what jobs we're suitable for. There's a paradoxical need to punch holes in that straitjacket. It's like we've created a zoo for ourselves in capitalist society, and we're polar bears wandering back and forth in cages. So we try to get through it in all sorts of ways, from watching mind-numbing reality shows to drug experiences.

Drugs transport people into different mind-sets that allow them to behave in ways they wouldn't normally. We live in a psychoactive drug society now, and this has become part of the furniture in movies.

Why are you intrigued by drug culture?

Drugs have a subculture around them and, in some ways, it's the people that these subcultures attract – their behaviours, their codes, their protocols – which are more interesting than the effects of the drugs themselves. If you take heroin a few times, you learn a lot about it. But you learn far more from the individuals rooted in that subculture. It's the same with ecstasy, but in a different way. You can take ecstasy, get off your tits and have a great time, but you learn more through going to raves and parties, going back to people's houses and having mindless discussions about the world. As a writer of fiction, it's those elements that interest me.

How involved were you with these subcultures?

I haven't involved myself in drug subcultures for a few years. When you take different drugs over time, you anticipate their effects, so they don't have the same kind of excitement as they did when you were younger. And physically and mentally, you're less robust. Hangovers last longer and intoxication is shorter. As soon as you pass 40, you grow out of them. But I don't have any regrets about doing drugs. I've made some mistakes, and I sailed close to the wind with heroin. It softened me, but it's not something I'd be interested in getting involved with again.



It's odd how drugs translate so well into literary masterpieces. In addition to your own tales there's Hunter S Thompson's *Fear And Loathing In Las Vegas*, William S Burroughs' *Naked Lunch*...

Actually, I think there are lots of terrible books about drugs, many of which aren't published. Books have to be more than being just about the experience of taking drugs and the involvement in drug subcultures. They need to tell universal stories about people, their characters, their foibles, their ambitions, their loves, their lives, and how they're thwarted in reaching their goals. A lot of drugs books fail because people self-consciously write a drugs book. But you can't write a piece of drugs literature. Instead, you need to write something that's informed by drugs, I think.

You must be proud how well your novels have been adapted on film, especially *Filth* and *Trainspotting*.

My novels are character-oriented. I spend a lot of time giving characters a strong back story and a psychology. I think, because of that, they attract good actors. It's a kind of Shakespearian or Greek tragedy thing, where the characters fall on their own sword. That always appeals to an actor. They have to find that internal mechanism that makes a character combust. Without a great actor like James McAvoy, for example, *Filth* could have been a bad film.

Do you still receive criticism for the portrayals of drug use in your novels?

It's strange. If you look at the history of drugs and drugs education, we had movies that scared people





James McAvoy and Eddie Marsan on the lash in *Filth*

“MODERN DRUGS EDUCATION SEEMS AS IF IT WAS LIFTED STRAIGHT OUT OF *TRAINSPOTTING*”



and a 'just say no' slogan and mentality. I was criticised for the drugs use in *Trainspotting*. Then, within about five years of its publication in 1993, drugs education became much like *Trainspotting*. Rather than endorsing 'just say no', it was more about telling people about the good effects of drugs, and the bad sides of becoming too involved. It's more related to people's experiences. Drugs education seems to be lifted straight out of *Trainspotting*.

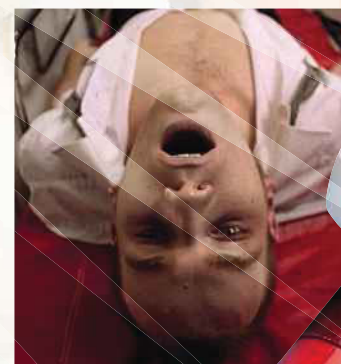
So drugs education is more honest now?
The dilemma of drugs is that people take them because they're fun, but they also mess up your life and kill you. You have to show both these sides. The management of drug life is about trying to stop the bad from getting out of hand. I don't think it's possible to do that indefinitely. But people don't live indefinitely. There's this idea that people devote part of their lives to that experimentation, particularly in their younger years. They say, "Well I know this is dangerous, and I can get my fingers burnt, but I have to try out this lifestyle, at least for a few years."

Was there any controversy around *Filth*?
The movie and trailer for *Filth* are banned in India. The controversy thing does stick around. For me, it's strange to ban a film or book because all you're doing is drawing attention to it. In this day and age, if people want to see a film or book, there's nothing

that will stop them. I'm surprised people even bother trying to ban stuff.

Are there any further film adaptations of your books in the works?
My next novel, *The Sex Lives Of Siamese Twins*, is out in May this year, and I'm in the process of adapting that for the screen. I'm working with another guy on a screenplay for *Glue*, and Danny Boyle, Andrew Macdonald (producer) and John Hodge (screenwriter) are working together on adapting *Porno*, which is a kind of sequel to *Trainspotting*. There are a few things in early stages of development, with varying ambitions in terms of scale. Hopefully, at least a couple will get made. Adaptations are always exciting. **B**

For more on Irvine Welsh, take a trip to IrvineWelsh.net →



SCREEN HIGHS 14 CLASSIC DRUGS FILMS

From giant bugs to forest dwarfs, via Nevada bats and 'the worst toilet in Scotland', *Bizarre* selects the most important drugs flicks ever made...



14 HUMAN TRAFFIC, 1999
INGREDIENTS John Simm, dance music and Danny Dyer.

THE HIGH Writer / director Justin Kerrigan was in his twenties when he made this lively, warts'n'all ode to ecstasy, clearly inspired by his own clubbing experiences in Cardiff. It features a cameo from former drugs smuggler Howard Marks, and has Danny Dyer being caught masturbating by his mum.

13 PSYCH-OUT, 1968
INGREDIENTS Hippies, flower power and Jack Nicholson.

THE HIGH A slab of 1960s counterculture, this film follows a deaf girl as she befriends psychedelic rock band Mumblin' Jim in San Francisco. One guy battles gargoyles while high on acid, and a ponytailed Jack Nicholson mimes guitar to Hendrix's 'Purple Haze'. (Flower) power to the people, baby...



12 REQUIEM FOR A DREAM, 2000
INGREDIENTS Drug deals, diet pills and TV scams.

THE HIGH For an insight into the true horror of drugs and addiction, Darren Aronofsky's movie holds few rivals. A modern day Greek tragedy, it stars Jared Leto as a combusive, junkie son whose life spirals out of control, while the saddest victim is his poor, suffering ma who gets addicted to diet pills.

11 THE NAKED LUNCH, 1991
INGREDIENTS Giant bugs and William S Burroughs weirdness.

THE HIGH David Cronenberg was still in his body horror phase when he adapted William S Burroughs' heroin-inspired novel. Ex-junkie-turned-bug-exterminator Bill gets addicted to bug powder, so he shoots his wife and imagines his typewriter is a cockroach that orgasms whenever he touches it. Or something...

10 SYD BARRETT'S FIRST TRIP, 1966
INGREDIENTS Pink Floyd founder tripping on mushrooms in Gog Magog Hills, Cambridge, as captured by film student Nigel Gordon.

THE HIGH This 10-minute student film is ultimately a bit, dare we say, shit, but warrants classic status on the grounds of it being a fascinating slice of music

history. It's old, student-shot footage of original Pink Floyd legend Syd Barrett dropping a magic mushroom to an ambient soundtrack, followed by some other grainy, early Pink Floyd related guff. We bet the university lecturers were dead proud if / when this was handed in...

09 A SCANNER DARKLY, 2006
INGREDIENTS Hollywood superstars getting a cartoon makeover in a paranoid adaptation of Philip K Dick 1977 novel. It's a bit underrated, like...

THE HIGH Keanu Reeves' spangled undercover cop spies on himself. His cohorts get excited about rescuing "orphaned bikes". And everyone's high on a new drug called Substance D. Richard Linklater's mind fuck is a cross between a stoner comedy, an espionage thriller and a slow drama, which was shot digitally then animated for a graphic novel sheen. The fact that *Bizarre* recently picked up a copy for 25p in a well-known trade-in store shows how undervalued it is.



08 FEAR AND LOATHING IN LAS VEGAS, 1998
INGREDIENTS Terry Gilliam bringing Hunter S Thompson's 'un-filmable', semi-autobiographical tale to life, featuring every psychoactive drug under the sun.





THE HIGH Critics were so confounded by this demented road flick when it was first released that it scored 3/5 in almost every review. Johnny Depp excels in the role of imaginary-bat-swiping, Gonzo legend Hunter S Thompson as he runs amok through hotels, a bike race and a police convention. Benicio del Toro is even more psychopathic as his sweaty lawyer. Best scenes? The opener with the hitchhiker sets you up for the ensuing craziness perfectly...

07 SPUN, 2002

INGREDIENTS Grimy ode to the methamphetamine lifestyle, with a random Rob Halford (Judas Priest) cameo. *Breaking the law!*
THE HIGH *Spun*, as legend goes, was initially pitched as a documentary about 'cooks' who make methamphetamine, but was turned into this inventive comedy when writer Will De Los Santos drove a 'crank' cook around the US in 1995 and felt inspired. Jason Schwartzman stars as a speed freak who talks fast, Mickey Rourke is the masterly magician mixing up his illicit granules, and Brittany Murphy is in it as well. An excellent indie flick about addiction.



06 AWAKENING OF THE BEAST, 1970

INGREDIENTS Brazilian terror maestro 'Coffin Joe' explaining the true meaning of a 'bad trip', courtesy of a mad doc's experiments.
THE HIGH Brazilian horror auteur Jose Marica Marins stars as himself and his alter-ego, Coffin Joe, in this bizarre art flick, which is one-half pseudo-documentary about deviants doing pervy things on drugs, and one-half multicoloured freak-out where four acid heads are lured into Coffin Joe's hideous underworld. It's full of incessant howling, mild(ish) S&M sequences and, curiously for the time, squeamishly graphic needle injections. Grubby.

05 A FIELD IN ENGLAND, 2013

INGREDIENTS Ben Wheatley's macabre, periodic drugs yarn, which released simultaneously on multiple platforms last year.
THE HIGH Ben Wheatley is Britain's most exciting master of subversion right now.

Succeeding his brilliant *Kill List* and *Sightseers* is this experimental, epilepsy-unfriendly oddity about English Civil War deserters hunting for treasure on magic mushrooms. The kaleidoscopic scene in which Reece Shearsmith's apprentice alchemist does battle with the group's alchemist captor O'Neill (Michael Smiley) is both excruciatingly beautiful and terrifying.

04 ALTERED STATES, 1980

INGREDIENTS Adaptation of Paddy Chayefsky's novel about sensory deprivation research conducted on psychoactive drugs.
THE HIGH Ken Russell's reputation for weird cinema was sealed with this modern day fantasy about alternate states of reality. William Hurt stars as a scientist who theorises that alternate states of consciousness may actually be happening for *real*, man. So he stocks up on some mad Mexican mushrooms, locks himself in a sensory deprivation cubicle... and inexplicably turns into an ape!

03 TRAINSPOTTING, 1996

INGREDIENTS Close buddies fighting heroine addiction in Danny Boyle's adaptation of Irvine Welsh's controversial novel.
THE HIGH Doing a list of top drugs films without *Trainspotting* is like taking a dump with your trousers on: DUMB. It's got a scary baby crawling along the ceiling, Ewan McGregor climbing out of a shit-caked toilet, and one of the greatest electronic tracks ever written. The best thing about *Trainspotting*? Begbe's pronunciation of "fucking cards" on the coach.

02 REEFER MADNESS, 1936

INGREDIENTS Morality tale, originally financed by a church, getting re-cut by exploitation producer Dwain Esper for juicier thrills.
THE HIGH Perhaps the most famous drugs film, this propaganda melodrama was originally made to warn American citizens against smoking pot – until its cheeky makeover. A group of students are transformed into paranoid nutbags by frequenting marijuana parties, and end up bludgeoning, shooting and raping each other. Such is its lasting legacy, *Reefer Madness* was even turned into a musical!



01 THE TRIP, 1967

INGREDIENTS Drugsplottative weirdness, written by Jack Nicholson and directed by B-Movie icon Roger Corman.
THE HIGH Rejected for classification on film in 1967, 1971 and 1980, and on video in 1988, *The Trip* is a very strange piece of classic drugsplottation cinema. A pre-*Easy Rider* Peter Fonda stars as a TV director who takes his first acid trip after sojourning to Dennis Hopper's Psychedelic Temple. What follows is an hour's worth of hallucinatory dream sequences involving flashing images, Robin Hood dwarfs, cloaked horsemen and fairground carousels. Meanwhile, in the real world, Fonda's stoned TV-man breaks into a family home and pisses off a poor woman in a launderette. After 35 years in the wilderness, the film was finally passed for DVD release, completely uncut, in 2002. But it's not hard to see why it was banned for so long: if any film encapsulates the effects of taking a particular drug, this is it. **B** →



BANSHEE CHAPTER INTERVIEW

ALTERED FRIGHTS

Psychotropic drug experiments. Forced altered states. And a slice of classic HP Lovecraft... Blair Erickson explains the sinister inspiration behind his debut feature, *Banshee Chapter*...

New 'found footage' chiller *Banshee Chapter* was inspired by supposed real-life drugs experiments, conducted by the CIA during the Cold War. Director Blair Erickson says he studied documents, testimonies and evidence that show how Dimethyltryptamine (DMT) was used in an attempt to control minds. It's scary stuff...

Can you tell us about the alleged real-life Dimethyltryptamine (DMT) / hallucinogenic experiments that inspired *Banshee Chapter*?

These drugs experiments were primarily done in a program called MK-ULTRA, that was run by the US government in the 1950s and continued for decades. They used unsuspecting American citizens as test subjects for a range of dangerous and sometimes fatal chemical experiments. The CIA project was coordinated with scientists working for the Special Operations division of the Army's Chemical Corp. It was a massive program, and though it was eventually brought to light during investigations, all the key documents were destroyed and many people say the program never shut down.

What were the aims of these experiments?

The goal of the program was to destroy and core out the soul and humanity of a human being, removing their conscious life inside their body and making them

a hollow 'puppet person' that could be manipulated and controlled by the government. This would be an ideal weapon for espionage and assassination, as well as general population control. Whether they ever successfully discovered a method to do that is pure speculation, but many victims of the experiments ended up being a strangely influential on American life, from counterculture author Ken Kesey (who brought one of the chemicals, LSD, to popular culture) to the Unabomber (serial murderer Ted Kaczynski). There's also speculation that the killer of Robert Kennedy, Sirhan Sirhan, was under the influence of the program, and more speculation that Jonestown (notorious communist intentional community known as the Peoples Temple Agricultural Project) was somehow connected to MK-ULTRA.

How easy was it to research these experiments?

It was easy to find information about the deadly program, despite the fact that no one who led the program was ever charged with a crime of any kind. That's kind of a typical response in America. "Oh, look at this horrific stuff that our government was doing... anyway, moving on to the next news story." We have

a short attention span and a naive belief that these ominous programs and actions won't come back to haunt us. Obviously, with the National Security Agency's (the US government's main producer of signal intelligence) massive surveillance state, it's quite clear now that our failure to act did come back to haunt us.

What kind of drug is DMT?

Dimethyltryptamine is not an inherently evil drug. In fact, that isn't what they're using in *Banshee Chapter*. Our story revolves around DMT-19, an enhanced version of the drug designed for more devious purposes. DMT itself is considered a powerful hallucinogen capable of transporting the user to an altered state that many speculate can put people in contact with higher intelligences. It's also speculated that your body's natural store of DMT is used at only two points in your life – when you're born and when you die. Our film, however, is not a 'just say no' type story. It's specifically about the fact that state governments can take something that could be a tool for, say, mind expansion, and turn it into something dark and ugly – a weapon to use against their own population.

***Banshee Chapter* is also an adaptation of the HP Lovecraft tale *From Beyond*. How did you combine the two sources for your film?**

We tried to play with as much of the real-life history and speculation around the event, and then weave that into a fictional story that let us explore the concept on a more metaphorical level. Some people believe that these hallucinogens may unlock alternate dimensions. We thought that if they are being used for a sinister purpose, why wouldn't they unlock a dimension much closer to something out of Lovecraft's story? **B**

***Banshee Chapter* is available on DVD and VOD now**



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DIVINE SCARIFICATION

WORDS STEPHEN DAULTREY

PICTURES FROM THE BOOK *SPIRITUAL SKIN: MAGICAL TATTOOS AND SCARIFICATION* PUBLISHED BY EDITION REUSS. ALL PHOTOS © LARS KRUTAK

From sacred whippings in Ethiopia to bloody initiations with knives in Benin, anthropologist **Lars Krutak** has spent more than a decade exploring spiritual scarification and inking practices from around the world. And he has the scars to prove it...

As many *Bizarre* readers will testify, not all body art is designed to commemorate a dead pet or your favourite videogame. In Thailand, monks and tribal elders use the cabalistic art of 'sak yant' tattooing to protect the wearer in the afterlife. Aristocratic women in the Kayan tribe of Borneo ink their hands, arms and thighs with fertility symbols. And in the Kaningara tribe of Papua New Guinea, male initiates between the ages of 12 and 35 undergo intense bloody cutting rituals to fill them with the power of a crocodile spirit.

But while these processes sound grisly and excruciatingly painful, for remote tribespeople these symbols, marks and etchings are imbued

with magical properties that transcend the forces of nature. Wearing them is more than just a badge of honour; they protect the wearer and bring them closer to supernatural worlds.

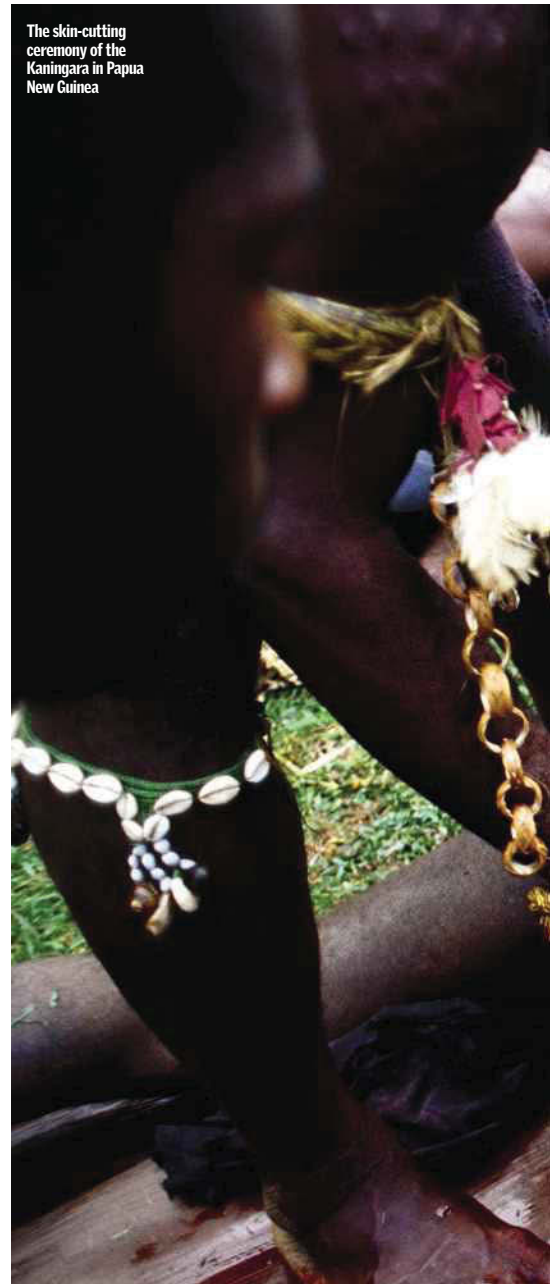
Dr Lars Krutak is an anthropologist, writer and photographer from the US who's been



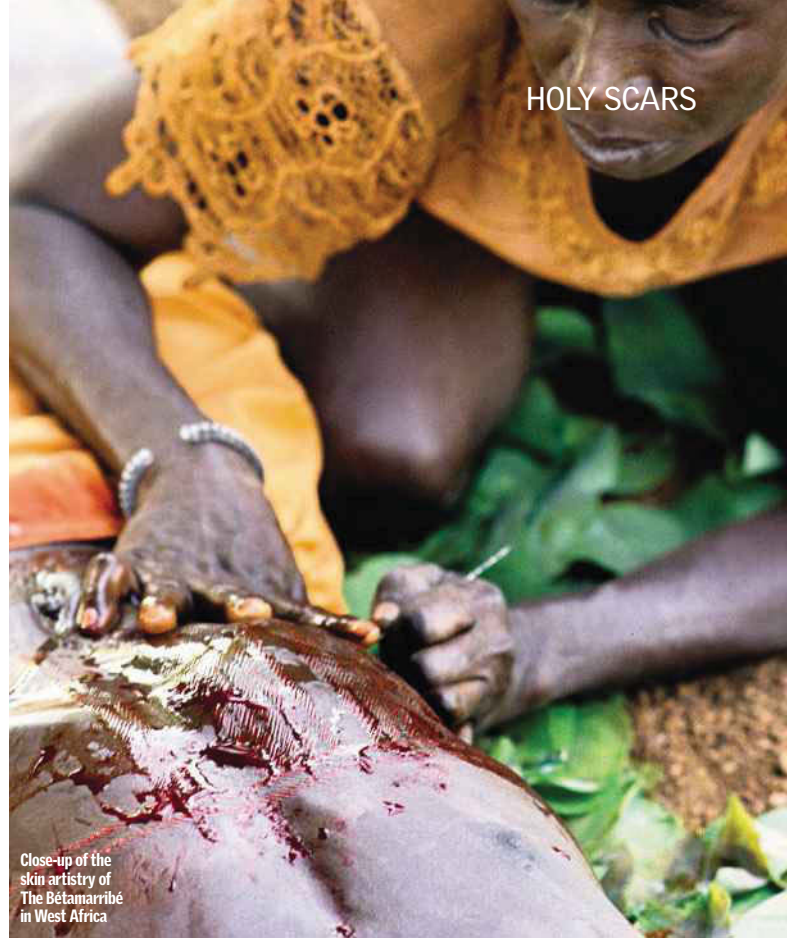
researching the links between supernatural rituals and body art for more than a decade. Recently, the results of his field research were published in the spectacular hardback book *Spiritual Skin*: →



After the bloody cutting ritual of the crocodile spirit in the Kaningara, initiates mend their wounds, bodies and souls in a Spirit House



The skin-cutting ceremony of the Kaningara in Papua New Guinea



Close-up of the skin artistry of The Bétamarribé in West Africa



Magical Tattoos And Scarification, which turns a sensitive, untainted eye towards these remote cultures and their mystical ways, and is filled with intimate photos that will paradoxically shock and uplift.

Krutak doesn't take his research lightly. During his travels he has acquired many skin engravings from shaman and holy people, including hand-poked art from Theravada Buddhist monks in Thailand and hand-pricked designs in the Brazilian Amazon. But, more dramatically, he also wears some 1,000 razor- and knife-cut scars received from tribes including the Kaningara, the Hamar of Ethiopia, and the Bétamarribé of Benin, the latter of which Krutak describes as using one of the most extreme ritualistic procedures he's ever witnessed, which is also practiced on children as young as two years old.

How would you describe a 'magic tattoo'?

Magic tattoos are permanent body markings that are believed to embody supernatural properties. These indelible symbols were understood to promote fertility, attract prey animals, provide protection (physical or spiritual), increase one's strength, or perform as love charms to attract a husband or wife.

Your book documents numerous rituals, including the Hamar of Ethiopia where women are whipped on their back to produce scars known as 'mada'. What are the most extreme practices you saw?

The scarification practices of the Bétamarribé people of Benin are difficult to watch because hundreds of fine knife cuts are placed on the

faces of two- and three-year-old children. Because it's so painful and bloody, three people hold down the limbs of the children as they scream in agony, while the scarmaster cuts her razor-sharp tool into their facial skin (I participated in four of these sessions myself, holding down the writhing legs of girls and boys). Now the blood begins to flow like a river and enters the nose and mouth of the child in increasing amounts. Once the initiate begins to gurgle on the blood, the scarmaster stops to clean the orifice with water. One of the children I observed fell unconscious, while the others went into shock. After 20 minutes of cutting the ordeal was over, and shea butter was applied to the wounds for healing. I captured several graphic close-up shots of this facial scarification process with my camera, but my publisher couldn't put them in the book because of child protection laws in Germany.

Did you notice or feel any intense spiritual atmospheres to the rituals that you saw?

Before these body modification rituals took place, one or more ceremonies were performed to either call forth good spirits, repel evil spirits, or seek the protection of the ancestors. However, the most intense spiritual atmosphere was the build-up to the skin-cutting ritual of the Kaningara of Papua New Guinea, which takes place in the village men's house or Spirit House. Two nights before the actual ritual, the initiates (including myself) were compelled to dance and sing without sleep, while also following certain sets of taboos that I explain in the book.

The night before the scarification, we were led on an all-night walkabout (another sleep



“THE SCARMASTER BEGAN CARVING THE RIGHT SIDE OF MY CHEST WITH A RAZOR BLADE. I DIDN'T FEEL THE FIRST 20 OR SO CUTS, BUT ONCE THE RAZOR BEGAN TO PIERCE MY NIPPLES I WAS IN AGONY” LARS KRUTAK



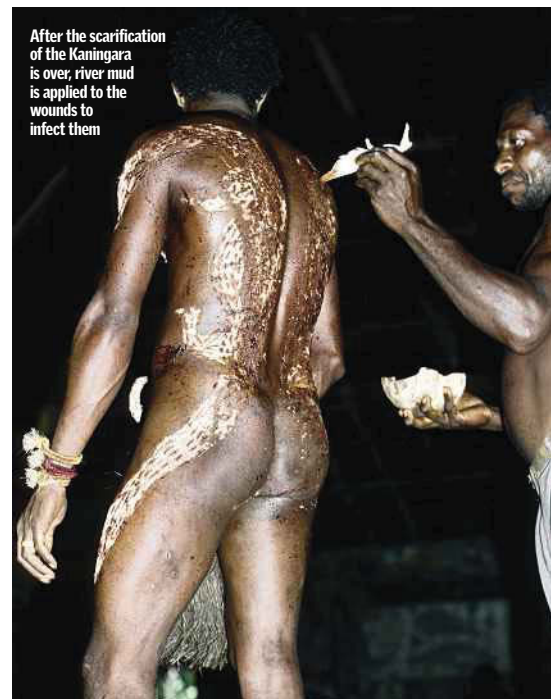


“MY GOAL IS TO PROMOTE THE GREAT BEAUTY, MEANING AND SPIRITUALITY OF INDIGENOUS BODY MODIFICATION PRACTICES THROUGH THE WORDS AND IMAGES OF THE INDIGENOUS PEOPLE WHO ULTIMATELY CREATED THESE INCREDIBLE TRADITIONS” LARS KRUTAK

deprivation tactic), followed by a long soak in a local river to “soften our skins” for the forthcoming cutting. As dawn approached, we were led back to the Spirit House, and when we entered masked men or water spirits started shouting and pounding the floors with brooms made of river reeds. We were then told to sit in a circle in the middle of the floor and keep our heads down, while focusing our eyes only on the floorboards. The elders then circled behind us and began uttering a low and ghostly chant, while pushing down on our shoulders. They began dropping pieces of sago onto us like it was going to be our last meal. One by one we were helped to our feet and led to banana leaf beds placed around the Spirit House. Next to each bed was a bucket of water and a towel. I was then told: “Keep steady. Don’t look around. Just keep steady.” Then the scarmaster began carving the right side of my chest with a razor blade. I didn’t really feel the first 20 or so cuts, and I attribute this to exhaustion as I hadn’t slept in three days! But once the razor began to pierce my nipples I ‘woke up’ and couldn’t believe how extremely painful this was going to be!



The wounds from the whipping in the Hamar of Ethiopia are always bloody, and the resulting scars are called ‘mada’



After the scarification of the Kaningara is over, river mud is applied to the wounds to infect them

How painful are we talking?

I’ve been hand-tapped with nails in Indonesia, needles in Borneo, thorns in the Philippines and hippo teeth in Hawaii. I’ve also been hand-pricked with palm thorns in the Amazon and skin-stitched with needle and thread tattoos. But I’ve *never* felt anything as painful as a skin cut! After over 450 cuts my entire chest felt like it was on fire. And when I rose to my feet, the Spirit House looked like a battlefield: buckets of red water, gory rags and pools of blood everywhere. I now know why the Kaningara have never let an outsider participate in this ritual before – you could die doing this!

How special was it to meet these people and witness their ancient traditions?

Body modification is one of the world’s most ancient and natural cultural practices, but it has never received proper anthropological attention until recently. For me, the most important aspect of my research is to promote cultural awareness of what will be lost once these timeworn traditions of body modification disappear. I view each tattooed and scarified →

An artist from the Bétamarrivé of Benin works with cunning precision to create N'tcha's beautiful torso scars



person I meet as a cultural treasure, or as a world heritage site, and their knowledge and experiences should be documented so that they can be preserved for future generations. If anything, my goal is to promote the great beauty, meaning and spirituality of indigenous body modification practices through the words and images of the people who created these incredible traditions.

Do you feel you witnessed anything supernatural during your adventures?

My introduction to magical tattooing occurred in 2002 when I was part of a National Geographic television crew making a documentary about the vanishing art of Iban



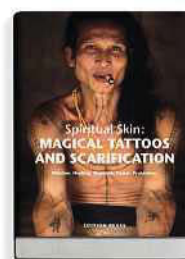
N'tcha, a Bétamarrivé traditional dancer with new chest scars

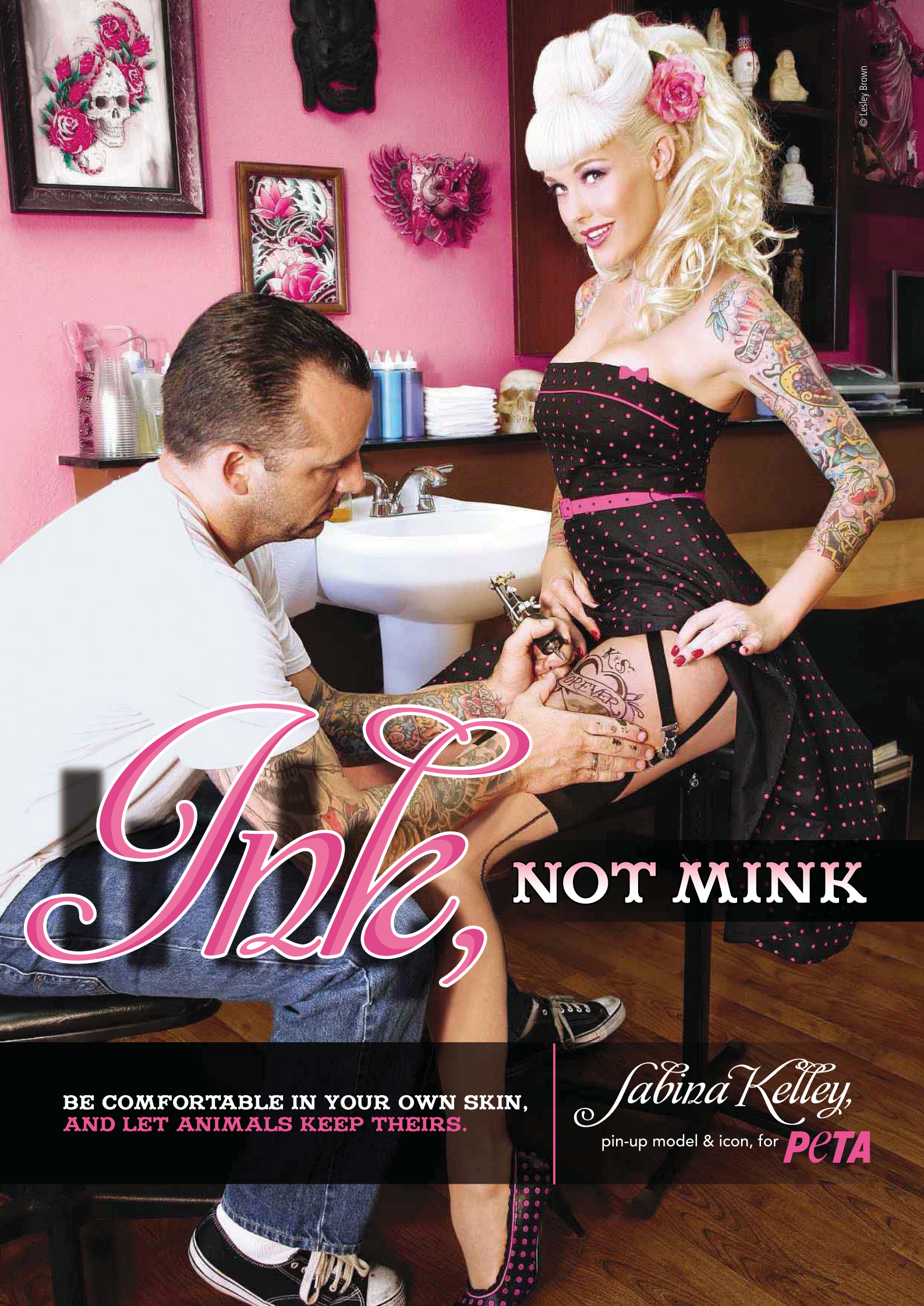
“AFTER 450 CUTS, MY ENTIRE CHEST FELT LIKE IT WAS ON FIRE. AND WHEN I FINALLY ROSE TO MY FEET, THE SPIRIT HOUSE LOOKED LIKE A BATTLEFIELD: BUCKETS OF RED WATER, GORY RAGS, AND POOLS OF BLOOD EVERYWHERE” LARS KRUTAK

tattooing in Borneo. On the first night of the shoot, my Iban friends – tattoo artists Eddie and Simon David – told the crew that their relative Maung, the last tattoo artist and designer of the Skrang River Iban, was about to die and that we needed to reach him as quickly as possible. The film crew wasn't ready to journey upriver to see him, so we headed upstream by dugout with our torches for the four-hour journey. Sure enough, when we reached Maung it looked as if he'd already died – he was lying on the floor with his eyes closed, having refused food for some days. A woman whispered in his ear and told him of our arrival, and he pulled himself together for an incredible three-hour interview that I will never forget. He spoke of a magical charm he used to make protective tattoos for many former warriors in the area. The power of these amuletic tattoos was so great that, when these men fought Japanese forces in World War II, bullets would travel through and around their bodies. When Maung stopped speaking everyone fell fast asleep. During the night, a huge thunder and lightning storm approached, but it disappeared as quickly as it came. In the morning the woman that had whispered in Maung's ear the night before entered our room and said that Maung had died in his sleep. I'd like to think that the storm signalled the passing of Maung's spirit into the Iban 'Land Of The Dead' or Sebayan, and that

he'd held onto these secrets until he could safely pass them on to us. ¹⁸

Spiritual Skin: Magical Tattoos And Scarification by Lars Krutak is out now, published by Edition Reuss. For more on Lars and his incredible projects, visit Larskrutak.com





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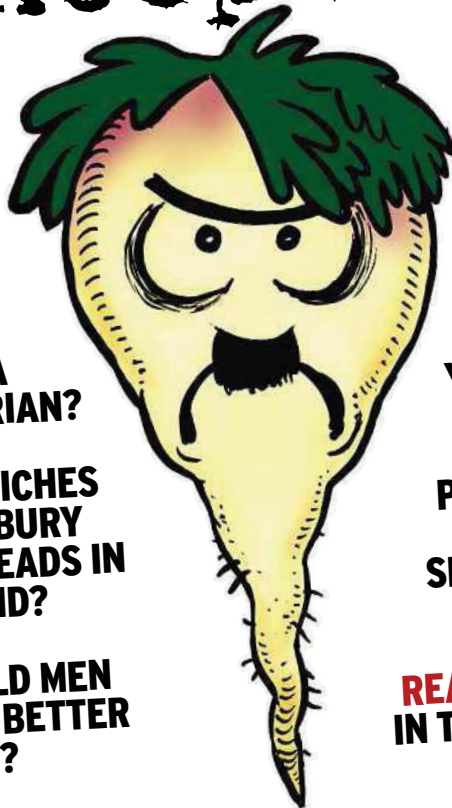
conceptions

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WAS
HITLER
REALLY A
VEGETARIAN?

DO OSTRICHES
REALLY BURY
THEIR HEADS IN
THE SAND?

ARE BALD MEN
REALLY BETTER
LOVERS?



DOES COKE
REALLY
DISSOLVE
YOUR TEETH?

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YOUR HOST
NIGEL WINGROVE



Each month in *Bizarre*, Nigel Wingrove – founder of the horror film company Redemption Films and the Salvation Group, and creator of the online alternative female collective, Satanic Sluts – will be assaulting you with a series of subversive, fashioned-themed, eye-popping photos to bring to life a facet of alternative culture or to make the ordinary extraordinary! All are guaranteed to push your sick and twisted buttons.

This month Nigel is using the history of fascism as a springboard for his subversive take on the world of fashion. Find out more about Nigel and his work at Salvation-films.com and Nigelwingrove.com

Ever wondered why you feel alienated by mainstream fashion? **Nigel Wingrove** reveals how modern fashion and fascism emerged at the same time, flirted, fell out, then moved on. But do lingering similarities and physical legacies still haunt the catwalk?

WORDS, CONCEPT AND ART DIRECTION:
NIGEL WINGROVE
PHOTOGRAPHY: **CHRIS BELL**
(CHRISBELLPHOTOGALLERY.COM)
MODELS: **ABBIE SARA AND SAMANTHA BOX**
(SUGARBABES.COM)
STYLIST: **OLGA STARKY**
HAIR AND MAKE-UP: **SILVIA SACCINTO**
(SILVIASACCINTOMAKEUP.YOLASITE.COM)
ASSISTANT: **SOPHIE DISGRACE**
PROPS: **DAVID PALSER**
WEAPONS: MEDIEVAL-ARMS.COM

RED LONG DRESS: **FEDERICA ROCCHI**; NUDE LEATHER GLOVES: STYLIST'S OWN



VISUAL ASSAULT #3

BLACK TOP: THE RAGGED PRIEST;
LEATHER GLOVES: KARL BY KARL
LAGERFELD; RED LEATHER
TROUSERS: TOPSHOP; SEDUCE
GHILLIES WEDGES: TOPSHOP



While not joined at the hip, mainstream fashion and fascism have long shared values of elitism and uniformity, of inclusion and exclusion, and championed the cult of beauty and perfection.

In their representation of our physical being, fashion and fascism's ideals have intermingled and intertwined over the decades, their shared values quietly enveloping each other. And like two strands of cotton from the same spinning-wheel they have, at times, woven around each other to form an aesthetically pleasing whole that insidiously cuts across society's moral and political ideals.

ROOTS OF FASCISM

Fascism and mainstream fashion both emerged at the close of the World War I, when young men and women desired radical change in society, art and politics. Many young people were also angered by the failings of an older generation that had led them into global conflict and, seemingly, an equally terrible peace, where unemployment, poverty and hunger was the only future their leaders with their outdated ideas seemed to offer.

In Italy and Germany in particular, political forces embraced a new kind of nationalistic fervour that valued action over words, and hated the communist idealism spreading out from revolutionary Russia. This toxic and volatile combination of nationalism, youth and anger created a sinister new political movement that would lead to revolution and societal change: fascism.

In Italy the Blackshirts or Squadristi – tough, elite troops from the Arditi brigades, whose job was to breach enemy defences prior to a broad infantry advance – gravitated to the fledgling fascist party because of their shared hatred for socialists, who they blamed for their country's troubles. The Arditi's uniform consisted in part of an iconic black shirt, and at first this was the essential garb of the early Italian fascists, bonding their followers together and setting them apart from the rest of society and their enemies.

As fascism evolved, so did its visual presentation and idealisation of the human body, whether through its outstretched Roman salutes, its belief in physical perfection, the disdain of the weak, Social Darwinism, and conviction that fascism was a living faith in which the needs of the collective whole superseded those of the individual. In the misguided fascist mind, democracy and freedom were weak and unnecessary, and an elite – who were defined by their sense of purpose and strength of will – had a right to tell the masses how to live, and by extension how to die.

For a brief period these fascistic values engulfed artists such as the early Italian Futurists who embraced love of youth, violence and concepts of industry, mechanisation and the future. "We want no part of it, the past," wrote Filippo Marinetti, one of the leading artists in the movement. "We the young and strong futurists." Italian fascist Prime Minister Benito Mussolini compounded this general loathing of the democratic state by stating that fascism had "buried the putrid corpse of liberty". →

FASCIST FASHION

With the benefit of history it's hard to appreciate how so many people in the 1920s and 30s were seduced by fascism, and how its advocates could ignore its virulent anti-Semitism and violent excesses – and the fashion world was no exception. By the 1930s mainstream fashion was mirroring fascism's obsession with fitness, with clothes becoming freer, looser and more egalitarian, in turn emphasising sport, health and youth.

Some mainstream fashion designers went much further. Coco Chanel began a relationship with the French illustrator and anti-Semite Paul Iribe in the early 1930s, and in 1933 – the year Adolf Hitler assumed power in Germany – she funded the relaunch of Iribe's ultra-nationalist magazine *Le Témoin* (*The Witness*), which claimed that France was being destroyed from within by Jews. Later, Chanel tried to use new Nazi laws to wrest back control of her Chanel perfume brand from the French Jewish family that owned it (she failed). Later, during the Nazi occupation of France, Chanel lived at the Ritz and dined with Hermann Goring and Joseph Goebbels, and dated a German officer. →

**“MAINSTREAM FASHION
HAS MUCH IN COMMON
WITH FASCISM”**

BLACK LONG SKIRT: VINTAGE;
BLACK FUR COLLAR: HARRODS;
SEDUCE GHILLIES WEDGES:
TOPSHOP



But even though fascism devoured its enemies, followers and leaders alike in the nihilistic catastrophe of World War II – leaving it discredited and with few remaining advocates and even fewer supporters – its insidious influence still resonates on the catwalk.

BODY BEAUTIFUL

It is in the human form that fashion is born. Every fold and crease, each colour and tone, is meaningless without a physical being to bring the fabrics to life. For this, mainstream fashion designers and their followers seek perfection; traditionally the body must be beautiful to behold and ‘perfect’ in its representation of the human form. This is fashion at its zenith, where fabric and flesh become one, where beauty is elevated to the pinnacle of perfection, reflecting in every curve the superiority of the designer’s clothes and the human form they cover.

By implication, an ugly or less than ‘perfect’ human demeans the clothes its body wears. If the flesh is flawed, then the clothes covering that form are in some way faulty. Equally, by association, the designer too must be tainted, their clothes less worthy, their ideas somehow inferior to the perfect, unflawed model wearing another designer’s ‘worthier’ clothes.

This designer segregation or (im)perfection apartheid is mandatory in the world of mainstream fashion, and even when famous designers flirt with alternative beauty – that is, taking plus-size models and presenting them as this year’s big thing, or championing the disabled or scarred – it does so out of a kind of sinister benevolence, in which those deemed by society as somehow flawed are allowed, fleetingly, to step into Cinderella’s shoes and go to the ball.

This sense of beauty elitism, while not directly fascist, does resonate with fascism’s desire for physical perfection, and its Nietzschean will to power; that the strong and purposeful represent the pinnacle of achievement which, when coupled with physical beauty, represents the true heirs to our future. Equally, fascism – and in particular Nazism, fascism’s brutal and racially driven offspring – championed Darwinism at its most ruthless, arguing that some human life was in fact a “life unworthy of life”.

UNOBTAINABLE DESIRE

Mainstream fashion long ago distanced itself from fascism’s Reifentahlesque take on the body beautiful by morphing and redefining it. Now, instead of pursuing athletic prowess, a disconcerting culture of thinness and

starvation glamour has come to the fore, in which models with skeletal limbs and cadaverous faces vie with each other to achieve a kind of emaciated purity.

Today, high fashion thrives on unattainable objects of desire, be it clothes that are too expensive for most of us to afford, or a model’s frame that’s too thin for mere mortals to attain. Defeated by their own calorific intake or modest income, those seduced by mainstream fashion often become shallow copies of their modish gods; gods who, with Olympian indifference, now flit from Tweet to Instagram, giving only fleeting glimpses of their imperious selves to those lesser beings looking in.

Yet while at first glance history seems to have consigned fascism to the past, many of its philosophies, social mores and notions of physical elitism still resonate. And if you accept the argument that mainstream fashion rejects normal people and makes pariahs of those with less than perfect bodies, the ideals of fascism can still be felt on catwalks today.

But what’s more disturbing is that the influence of fascist ideals is spreading into wider society. In these days of economic hardship, many people despair of weak, ineffectual governments and incompetent politicians, while others rally against immigration and cultural change, and the huge disparities



SAMANTHA (LEFT) – RED PLEATED DRESS; PLEATS PLEASE BY ISSEY MIYAKE; LEATHER GLOVES: KARL BY KARL LAGERFELD, ABBIE (RIGHT) – PRINTED DRESS; RELIGION; LEATHER HARNESS AND GLOVES: STYLIST'S OWN

**“IF WE’RE NOT CAREFUL
A NEW MARCH INTO
DARKNESS MAY NOT
BE FAR AWAY...”**

of wealth and poverty. And on the other side of the coin, those with wealth on their side feel as if they belong to a new elite class that has an innate loathing for lesser mortals.

There may be no returning soldiers from a brutal global war or cries for revolution just yet, but Europe has millions of unemployed, a simmering financial crisis, a floundering political establishment and a growing disillusionment with democracy. And if we’re not careful, a new march into darkness may not be far away. **B**

The views expressed in this article are purely those of the author and attribute nothing to the clothes or models featured

MODELS REQUIRED!

Do you think you have what it takes to feature in a future Salvation Visual Assault? Then model agency Sugarbabes would love to hear from you. Introduce yourself by emailing Submissions@sugarbabes.com, or find them on Twitter, Instagram and Facebook [@sugarbabesmodel](https://www.facebook.com/sugarbabesmodel)

SAMANTHA (TOP) – BLACK BODY:
ANN SUMMERS; BLACK LEATHER
JACKET: ALL SAINTS
SPITALFIELDS; NECKLACE:
VINTAGE; SEDUCE GHILLIES
WEDGES: TOPSHOP; ABBIE
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TOPSHOP; JEWELRY: STYLIST’S
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A CUT ABOVE!

Savage slasher shenanigans
in *Hatchet III*, **p86**

THE MACHINE

This startling slice of dystopian sci-fi explores a big issue – will artificial intelligence one day override the human race?

OUT NOW

IN THE NOT-TOO-DISTANT FUTURE, when the UK and China are neck-deep in a Cold War, a British boffin named Vincent (Toby Stephens) is reluctantly challenged to create a killing machine for the military. When his new assistant Ava (Caity Lotz) meets with an untimely demise, Vincent implants a digitised version of her brain into a physically identical humanoid machine. Not unexpectedly, it isn't long before they bond emotionally; a situation that has dire consequences and causes all hell to break loose.

While *The Machine's* supporting cast is strong – particularly the drone-like, reanimated goon squad – and Stephens conveys his character's moral dilemmas to the max, it's Lotz from US horror-com series *Death Valley* who steals the show. She ably

exudes her 'bot character's naïve yet super-intelligent personality, as well as pulling out all the stops when she has to go mental – something that occurs with increasing frequency as the film races towards its pulse-pounding crescendo. And it's during this denouement that writer / director Caradog James proves his worth, delivering a perpetually cranked-up pace peppered with episodes of unexpected violence. He further enhances proceedings with power play and allegiance shifts in the narrative that will leave audiences unsure who to root for.

Ultimately, although *The Machine* doesn't bring anything new to the table, it serves up a sumptuous feast of thrills, chills and bad babe nastiness. **Billy Chainsaw**



SERVES UP
A SUMPTUOUS
FEAST OF THRILLS,
CHILLS AND BAD
BABE NASTINESS



UNDER THE SKIN

OUT NOW

Jonathan Glazer's adaptation of a weird story about an alien preying on unwitting hitchhikers in Scotland has divided film critics, with half claiming *Under The Skin* is a work of genius, while everyone else thinks it's directionless rubbish. And us? Well, to be frank and shallow, any film that sees Scarlett Johansson stripping off in sordid sex scenes is a winner in our book.



THE DOUBLE

OUT 4 APRIL

A Dostoyevsky novella adapted for the big screen by Moss out of *The IT Crowd*? You betcha. But, as unlikely as it sounds, Richard Ayoade's tale of a shy misfit whose life is turned upside down by the arrival of his confident, charismatic doppelgänger is surreal, witty and weird, and marks the shock-headed star as a British directing talent to cherish.



THE QUIET ONES

OUT 11 APRIL

A contemporary shocker from the Hammer Film stable, *The Quiet Ones* tells the story of a nutty professor who tries to create a poltergeist from human negative energy by pushing the female subject of his experiments to the edge of sanity. Scary? Sure. But even more unnerving when you realise the twisted tale was inspired by true events.



HATCHET 3

If you crave films about murder and maniacs – and don't care if the plot makes sense or not – the latest in the blood-splattered *Hatchet* series will have you screaming for more...

OUT 7 APRIL

JUST WHEN YOU THOUGHT IT WAS safe to go back to the swamplands, deformed psycho Victor Crowley's back – and he's madder, badder and more slashertastic than ever!

Fans of the nutso flicks in the *Hatchet* series don't give a fuck if reality takes a vacation when it comes to spinning an extreme tale of carnage, so it's unlikely you'll care that, contrary to the fact that Crowley (legendary genre actor / stuntman Kane Hodder) had his head blasted off by Marybeth in the previous instalment, he somehow survived and is back to cause more mayhem. And while the sheriff and his posse search for the killer's remains, the lawman's wife – who's writing

a book on Crowley – visits Marybeth to ask for her help in ending the monster's life once and for all.

Although *Hatchet* creator Adam Green handles script duties for this latest instalment, first-time feature director B J McDonnell calls the shots – and he proves a worthy successor by delivering extreme, action-packed shenanigans at the breakneck pace fans have come to expect. McDonnell also proves fully aware that *Hatchet*-heads don't watch these movies for their fear factor, and instead want potty-mouthed dialogue, a monumental gore score, and a chance to play 'spot the genre celebrity'. And the director delivers the bloody goods in *Hatchet 3*, big time. **Billy Chainsaw**



**HATCHET 3
DELIVERS THE
GORY GOODS,
BIG TIME!**



THE BORDERLANDS

OUT 31 MARCH

Another month, another found footage horror flick. But while most examples of the shaky genre have thrust viewers into a nightmarish forest, *The Borderlands* is staged inside a creepy old church where a pair of investigators are on a mission to find a malignant spirit. And with great performances and a shocking conclusion, this is a slow-burner that delivers the goods.



MUIRHOUSE

OUT NOW

Another found footage shocker? Jeez, has the movie biz run out of ideas? This time the chills are set in Australia, where a ghost hunter breaks the first rule of paranormal investigation and attempts supernatural contact alone. And as the film opens with him wandering around with a blood-splattered mallet, you can tell the footage on his camera ain't going to be pretty...



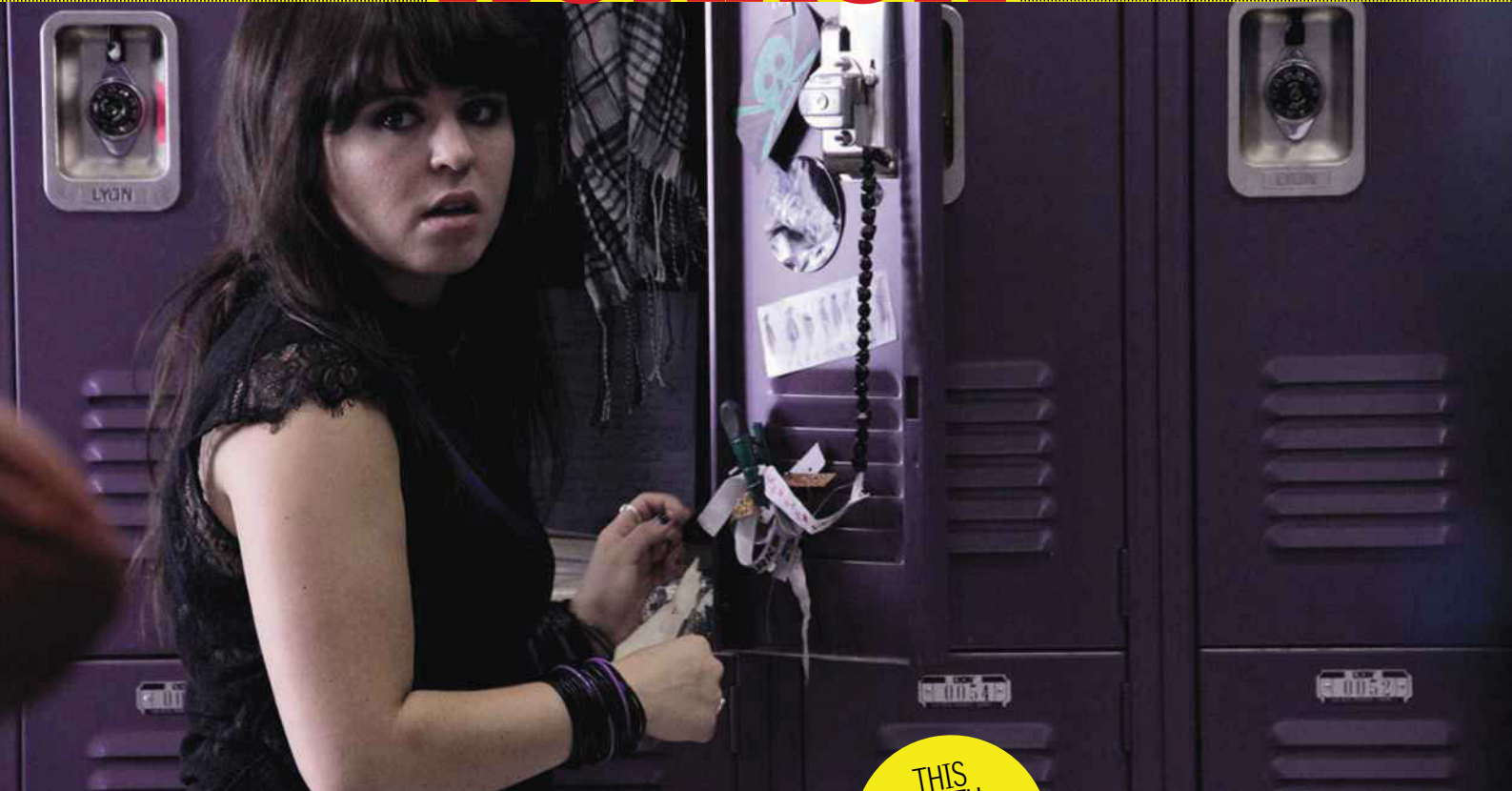
MACHETE KILLS

OUT NOW

The third film based on a fake trailer from the 2007 film *Grindhouse*, *Machete Kills* is a blast. A self-conscious attempt to create a cult B-movie classic, Robert Rodriguez's latest offering is brought to life by hilarious over-acting, outrageous action set pieces, and half-naked, gun totin' sex bombs who'd happily shoot your dick off. What more could you want?



REAL **HORROR** SHOW!



THIS MONTH: **BLOODY HOMECOMING**

BILLY CHAINSAW

All the latest news from *Bizarre's* free film club, CUT!

“

CUT! is the free *Bizarre* film club that I organise and host once a month in the allegedly haunted confines of London's legendary Horse Hospital.

"For over three years now we've been screening some of the most disquieting, weird, violent and downright arty movies doing the rounds; each an exclusive preview of a flick that's yet-to-be released either theatrically or on DVD / Blu-ray. We even throw in a free drink (alcoholic or otherwise) to guzzle while you watch, and you also get entered into a free prize draw to win a bunch of DVDs.

"At February's CUT! we delighted the audience with a must-see film for fans of classic 1980s slasher movies – *Bloody Homecoming*.

The story kicks off with a gang of college kids being refused entry to their the campus ball, so they decide to throw their own. True to horror tradition, this results in tragedy when one of the girls is attacked by an over-amorous chap named Billy, who subsequently gets burned alive. Fast-forward a few years to another homecoming party and a mysterious masked man is slaying the people who were present on the fateful night that Billy met his doom. Cue a non-stop death trip of teen-annihilating carnage!

"While a raft of classic 1980s slasher films have been given the remake treatment in recent years, this feature debut by director Brian C Weed outdoes most of them by getting the balance between fun

and fear bang on the money. So what if some of the acting and dialogue are over-the-top, and that some of the action scenes verge on the ludicrous? It's all delivered in the name of entertainment, and that's what really matters. And if you suspend your disbelief and enjoy the ride, you'll be treated to killer chases, creative kills, a high quota of the red stuff, and lots of screaming – which always goes down well with the CUT! audience!

"As low budget fright fare goes, *Bloody Homecoming* ticks all the boxes. Don't miss it!"

***Bloody Homecoming* will be released on DVD on 10 March**

”



WHO'S THIS?

Billy Chainsaw is *Bizarre's* Film And DVD Editor, and he also runs our regular FREE film club in London, CUT! (cast your eyes right to see what sick treats Billy has in store at the next screening).

IF YOU LIKE **BLOODY HOMECOMING** YOU MIGHT LIKE **MY BLOODY VALENTINE**

Rightly revered as one of the best 1980s slasher flicks, *My Bloody Valentine* features one of the most chilling masked maniacs ever to draw blood on the big screen. Location: small town America. Scenario: the run-up to the local Valentine's Day dance. It's the first time in 20 years that anyone's been brave enough to organise a Valentine's dance, as last time a miner got trapped underground during the party and, when he was rescued, he went batshit and slaughtered a bunch of folk with a pickaxe. A series of hideous murders – the launderette death is a doozy – suggests that the pissed off miner's back with murder on his mind. Two words: bloody brilliant!



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HOSTED BY
BILLY CHAINSAW
BIZARRE FILM EDITOR

"AN ENGROSSING SLICE
OF PSYCHOLOGICAL
HORROR!"

★★★★★



THE
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Romanticised ivory-tinkling from Germany's premium 'doom jazz' band...

BOHREN & DER CLUB OF GORE

PIANO NIGHTS



OUT NOW

Although you possibly haven't heard of them, Germany's sublime

Bohren & Der Club Of Gore have been kicking around since 1992, making a kind of bleary-eyed gloom-jazz that's partially inspired by scary doom metal bands.

The band's eighth studio opus, *Piano Nights*, sustains serene, wistful notes for longer than it takes to get from London to Lowestoft by British Rail. Smooth, deranged and nostalgic.

Q&A CHRISTOPH CLOESER - SAX, PIANO

Your sound has been previously self-described as an "unholy ambient mixture of slow jazz ballads, Black Sabbath doom and downtuned Autopsy sounds". How did you end up creating such music?

The band came from a metal background and everyone was playing in heavy bands such as Chronical Diarrhoea. But it didn't make sense to become harder and faster, so we developed a style that we all wanted to hear and didn't already exist. Our first album *Gore Motel* (1994) used normal rock instruments with guitar, bass and drums, but it was slow. Our second

album, *Midnight Radio* in 1995, hardly featured any guitars at all, and since then we've not used guitar, except for one track on *Piano Nights*. But we're not a jazz band. We just use jazz instruments. The spirit of our music is the spirit of metal. And then we try to make folk music. It's simple music that anyone can understand.

How would you describe your sound now?

Our music has dignity. If you want to commit suicide, and then you listen to our music, you won't kill yourself because it gives you hope. Our music won't solve your problems, but it will give you the strength to suffer them.

For me, our eight albums are very different, but there are two constants: our music is slow and instrumental. We play slow stuff because we like it, and we try to keep it minimalist and simple. *Piano Nights* is actually in the German album charts at number 49! It's totally unbelievable. That's really crazy. Something is wrong in Germany. Something has changed and I didn't notice it! Next week we'll drop out, though...

Maybe there are a lot of depressed people in Germany seeking hope...? How important is the piano in *Piano Nights*?



UB OF GORE

When we think about making a new record, we try to find a name that inspires us. One day we were playing a show in Moscow and there was a grand piano in the venue. I was bored after the sound check, so I started playing our songs on this piano, which would normally be played on a Fender Rhodes. It sounded good, so we decided to dump the Rhodes and use a normal piano instead. We also wanted to make a softer record, and went for a kind of popular, soft sound that everyone could love, but which sounds old and dirty. It's inspired by German pop music of the late 1960s, which had simple singing but interesting arrangements. We made arrangements with more instruments, such as the vibraphone, piano and saxophone, but the overall sound is

softer without heavy drum beats and where the bass isn't too dominant. **Listening to it, I'm envisioning dark, smoky clubs, and French chansons singers such as Edith Piaf. Is this your romantic record?** Yes! It's our romantic record. We have a girl record in *Sunset Mission* (2000), and we now have a romantic record. It's romantic, it's true. **Who's the guy on the record cover?** (Pause). Ah, that's me, when I was about 14 or 15. It wasn't meant to be the cover. It just happened. I found the photo and showed it to the guys as an example of what the cover could look like. We wanted a photo of someone sitting in front of a piano in a special way. **Do you still own that sweater?** No! I hated it. I had two of those sweaters, and they were terrible.

Were they Christmas presents? No, but I was unhappy. I had a dark childhood. I was forced to play piano – I had to practice 30 minutes a day and I refused to do so as much as possible. Back then I didn't want to be a musician. **Bet you're glad you never gave up?** I stopped after five or six years, but started again when we couldn't find a piano player for the band. It's crazy to discover how much information you retain from childhood. **We've got a drugs film feature in this issue. What's your fave drugs flick?** I'd go for *Leaving Las Vegas*. **That's alcohol rather than drugs, but we can imagine you creating a brilliant soundtrack for that film.** Yes, I think we could. And maybe for the *Hobbit* films? **Stephen Daultrey**

MINIBUS PIMPS

CLOUD TO GROUND



OUT NOW

Remember Led Zeppelin? All salacious riffing, Tolkien lyricism and recorded

blowjob groans, right? This bizarre collaboration between the band's bassist John Paul Jones and Norway's electronic 'improviser' Helge Sten has about as much in common with all that as a crate of oranges. Ominous and unpredictable, it features four meandering tracks of avant-garde weirdness. Who'd have thunked it, eh?

GAZPACHO

DEMON



OUT NOW

This delicate, off-kilter rock opera from Norway's Gazpacho is based on a manuscript,

found by the keyboardist's father in Prague during the 1970s, which told of evil forces and featured eyewitness accounts of the bubonic plague. **WOAH!** A bona-fide HP Lovecraft mystery! Musically, they sound like an experimental Muse without the pompous, histrionic bullshit, crossed with a Christmas film.

COMBICHRIST

WE LOVE YOU



OUT 21 MARCH

We never for once envisioned that these agitated 'aggretechers' might have done a love

album. And for once we were right: any preconceptions of mushiness are promptly annihilated when opener 'We Were Made To Love You' tells you to DIE. A cuss-laden stompathon full of morose melody and cyberpunk anthemry, *We Love You* even has an instrumental called 'Fuck Unicorns'. Miserable buggers.

THE MINISTRY OF WOLVES

MUSIC FROM REPUBLIK DER WOELFE

OUT NOW



This one's a concept record based on creepy Brothers Grimm fairy tales, and hears (founding)

members of Einstürzende Neubauten and Nick Cave & The Bad Seeds drawing over *Cinderella*, *Hansel And Gretel* and so on. Originally written as the soundtrack to a German play, its quirky atmosphere and neo-cabaret feel ensure it's compelling as a standalone record.

GABBA GABBA HEY! THE GRAPHIC STORY OF THE RAMONES

The history of New York's finest in comicbook form. Hey, ho... let's go!

JIM MCCARTHY & BRIAN WILLIAMSON



OUT NOW

THERE'S SOMETHING about the rock biography that lends itself remarkably

well to the graphic novel format: America's Rock 'N' Roll Comics, for example, has earned rightful plaudits by spinning its unlicensed comicbook riffs on Metallica, Led Zeppelin et al between 1989 and 1994. AND my personal best ever find in a discount book store was a full-colour Jimi Hendrix graphic novel, complete with a CD of rare home

recordings. So, needless to say, the story of iconic punk nutters The Ramones illustrated by Marvel artist Brian Williamson is a joy to behold.

Scripted by Jim McCarthy, whose past credits include Judge Dredd and co-authoring the gritty Kurt Cobain graphic novel *GodSpeed*, this illustrated biography unfolds the tale of the pioneering punk thrashers whose sped-up Buddy Holly anthems include 'Beat On The Brat' and 'Sheena Is A Punk Rocker'. Given The Ramone's real-life cartoon image, the format is tailor-made

for the band's far-fetched and occasionally tragic escapades. Read how producer legend Phil Spector pulled a gun on Dee Dee, and how a new band member got chucked into military jail right after joining. Oh, and there are drugs too...

Any downsides? Well, personally, I found it confusing trying to keep up with who was who in the book's early flashbacks. But that's more likely me being a twat. All in all, this is cracking stuff.

Stephen Daultrey



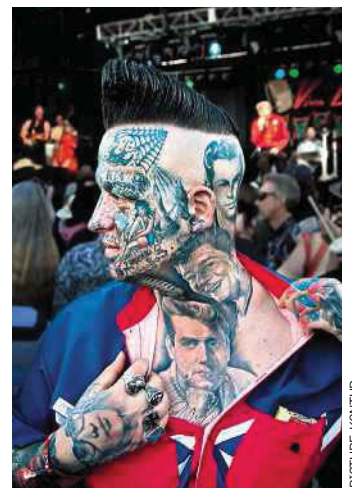
ROCKING TATTOOS

RAYMOND MOSKEN



OUT NOW

Last year *Bizarre* ran a feature on modern day rocker culture in England, based on Horst A Friedrichs' book *Or Glory: 21st Century Rockers*. This artful book from Norwegian snapper Raymond Mosken looks exclusively at tats within that subculture, meeting rockabilly folk from Rome, Las Vegas and beyond. Some of the ink is extreme and impressive: Greg from Las Vegas (below) has his entire mug covered with pin-ups and rocker icons. Awesome quiff, too...



PICTURE: KONTUR

THE ART OF IAN MILLER

IAN MILLER & TOM WHYTE

OUT 25 MARCH



Ian Miller is the chap whose incredibly detailed fantasy art appeared in Warhammer 40,000 games, and graced many of the iconic *Fighting Fantasy* books in the 1980s. That's a darned purty CV right there! Some 300 of the artist's distinctive works are miraculously squashed inside this deceptively light hardbacker. You could spend aeons admiring the crazy level of fine detail.

BEAT BOX: A DRUM MACHINE OBSESSION

JOE MANSFIELD



OUT NOW

Suffer uncontrollable orgasms whenever you look at vintage music equipment? Trust us, you're not alone! This 200-page coffee table tome features sweet snaps of 200-odd drum machines from the author's own collection, which would undoubtedly fetch squillions on eBay. There's nothing really inherently weird about this book - but the sexual implications it has for me is definitely not normal..

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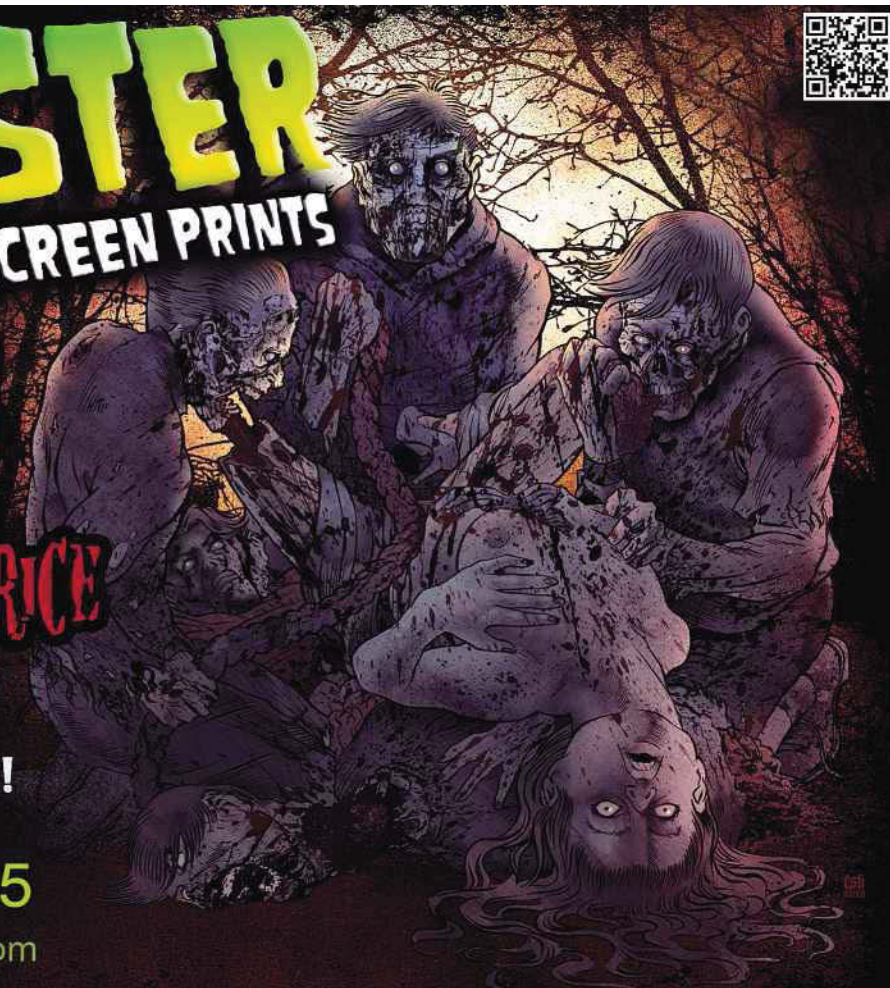
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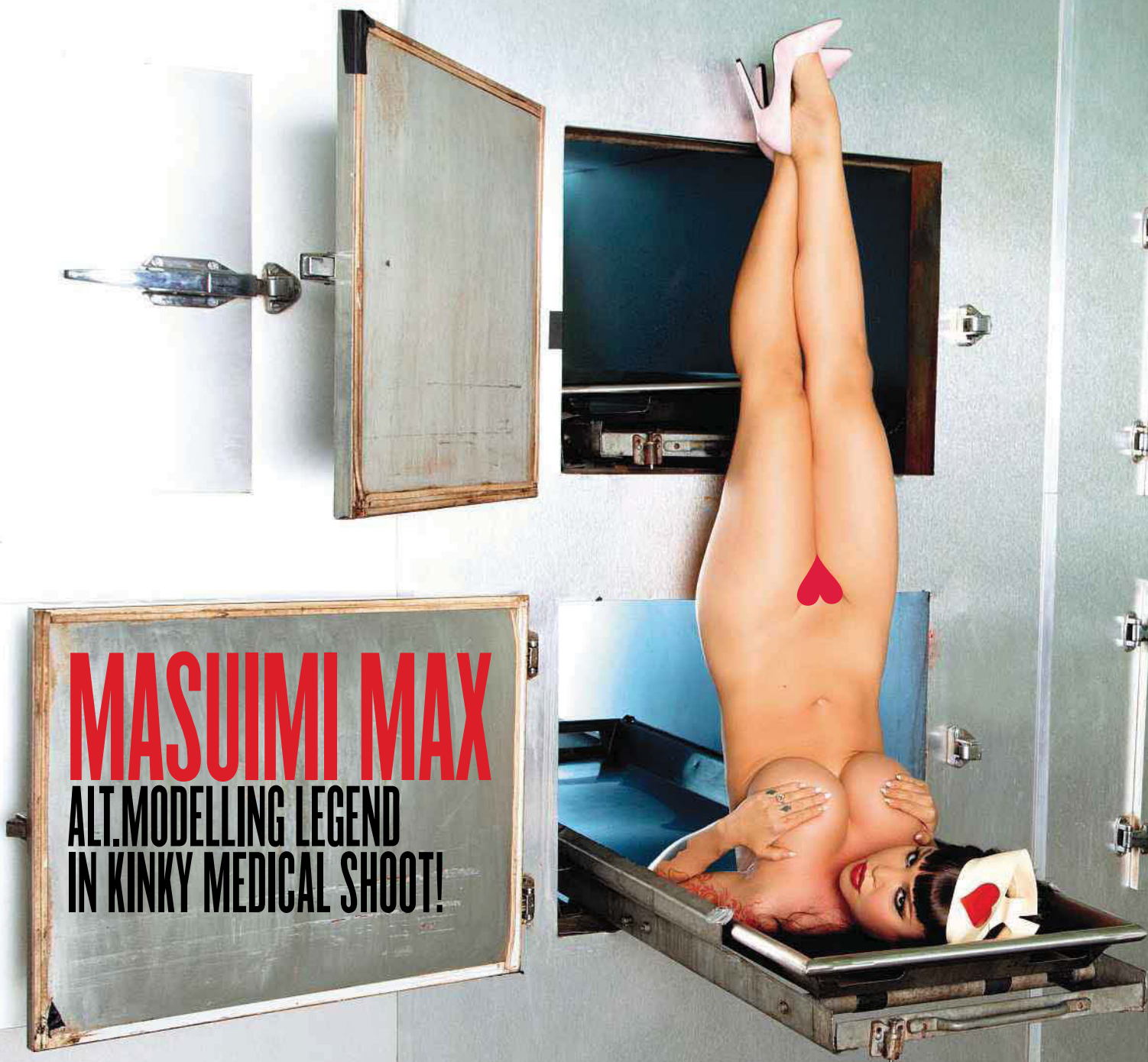
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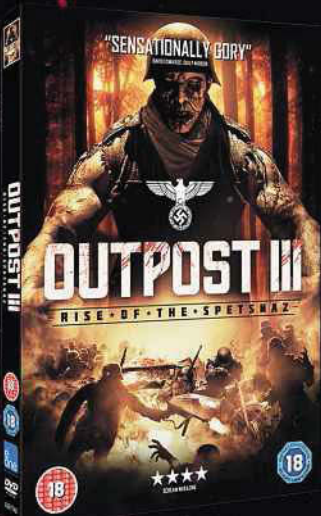


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