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Exclusive Interview with
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CRYSIS 2
YooStar 2 & More

MUSIC REVIEWS...

R.E.M.
Collapse Into Now



LUPE FIASCO
LOSERS

Lupe Fiasco
Lasers



April 2011



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20 QUESTIONS

Get To Know Her Model



URSULA

MAYES

Photography by Andrew Gates
Make-up & hair by Ursula Mayes



Ursula Mayes was born on a military base in Seoul, South Korea. She came to the United States with her parents at age 6. Her exotic look is a combination of Korean from her mother and German/Native American from her father. You may recognize Ursula as suitcase girl #5 from NBC's hit show *Deal Or No Deal*. She has also appeared on *Minute To Win It* during their special Christmas episode week. Ursula has also been featured in some hilarious skits on Jay Leno's *Jaywalking*. She has also done her share of magazine spreads for countless magazines around the world. If you're a gamer you'll see her as the cover model and star of *Juiced 2: Hot Import Nights*. Ursula is now touring with and hosting for the XDC (Xtreme Drift Circuit), a professional drift series. And the list goes on... This is just a snapshot of the star that is Ursula Mayes and this star is definitely shining bright with no signs of burning out anytime soon.



20 QUESTIONS

1. What's your Ethnicity?

I'm half Korean (mother) and half Native-American & German (father).

2. What's your zodiac sign?

Leo.

3. Where are you from originally?

Fairfax Virginia. Although, I was Born in Seoul, South Korea and moved around everywhere my whole life being a military brat.

4. What did you like most about growing up in Korea?

What I liked most about growing up in Korea was how different life is there compared to America. From food, culture, schools, fashion, music, etc.

5. What kind of mischief did you get into while growing up?

I got into mischief because I was the only girl growing up with so many brothers. I've always called myself a "girly tomboy." I would play in creeks, catch salamanders, come home with dirt all over myself, all while in a dress and my hair in pigtails. (laughs)

6. What's the craziest thing you've ever done?

The craziest thing I've ever done is being featured as the lead character in a video game called *Juiced 2*. During the filming of the commercial, professional drifters were racing around me and literally inches away from my body without touching me.

7. What's your favorite hobby and why?

My favorite hobby is cooking. I absolutely LOVE to cook! My mom taught me how to cook Korean food at a very young age. I make everything from scratch and my specialties are Korean, Hawaiian, Italian, French and all-American. I always say: "If I weren't doing what I do now, I'd be a chef." I've also worked in numerous restaurants. Who knows... maybe one day I'll be the next Giada De Lorentiis? (winks)

8. What's your guilty pleasure?

My guilty pleasure is playing Angry Birds on my iPad. I'm so addicted!

9. Who do you admire?

I really admire Natalie Portman. I find her otherworldly beautiful, ambitious, intelligent, yet so down-to-earth and seemingly sweet.

I read in an article somewhere she wanted to make funny comedies from a women's point of view; sort of how Judd Apatow makes all those funny comedies from the male perspective.

10. What's one of your personal goals?

One of my personal goals is to someday have a restaurant and house in Hawaii.

11. What do guys compliment you on the most?

My fans seem to say that I'm pretty chill and funny when they meet me.

12. What's your favorite body part on yourself?

My favorite body part is my eyes. I'm reminded of my mixed heritage.

13. What's your least favorite body part on yourself?

My least favorite body part is my nails because they never grow.

14. What do you look for in a guy?

What I look for in a guy is someone I can play video games in sweats with, dress up and go to the theatre with (I have a love for theatre & musicals), eat at a 5 star restaurant with, then grub on a 5 Guys burger the next time. Someone who's spontaneous, funny, smart, honest and family oriented too.

15. What's the first thing you notice about a guy?

The first thing I notice about a guy is how he carries himself. Someone that is attractive and has an ego is a big turn-off. But someone that has substance, presence and smarts will keep me interested.

16. What's your ideal first date?

My ideal first date would be something fun like an amusement park. Disneyworld!!!

17. What turns you on?

What turns me on is Private Select "Country Vanilla" ice cream from the frozen section at Ralph's. (laughs)

18. What turns you off?

What turns me off is bad teeth and bad breath.

19. What's your biggest pet peeve?

My biggest pet peeve is tardiness.

20. Who's your celebrity pass?

My celebrity pass is George Clooney.

RM

PIT PASS

Get In The Driver's Seat

Heir To The Throne

By Nicolas Bates

When the Pagani Zonda C9 came onto the supercar scene in early 2000's, it turned some heads and quickly became one of the most talked about high-end sports cars in the world. Sure, it didn't have the history, prestige or status of the likes of Ferrari, Lamborghini, or Porsche — but what it did have, was a unique look, great aerodynamics and a plethora of power. The Pagani Zonda C9 (and its subsequent spin-off models) has made its mark on the world, but it is time for a successor. The Pagani Huayra, although, strikingly similar to the Zonda C9, has been redesigned and features thousands of new parts, and is more than worthy of the title of "successor."

For anyone worried that Pagani has dropped Mercedes-AMG as their engine provider: don't be. The Huayra will be bolted to the AMG-designed M158 motor — a monstrous twin-turbocharged 6.0-liter V-12 behemoth. The outcome is 700 hp at an astoundingly low 5,000 RPM with near 750 lb-ft of torque. Pagani himself is known for high-class carbon fiber materials, and his cars are known for being equipped with a substantial amount in their design. This being the case with the Huayra, and although it is quite the sizable supercar, it only tips the scales at 3,000 pounds dry — really quite the feat in actuality. The M158 motor, coupled with the Huayra's extremely light weight, will get the car from 0-62 MPH in what is said to be 3.2 seconds and will give the car a final top speed of roughly 235 MPH. The company XTrac provides the Huayra with a transverse sequential seven-speed gearbox (weighing in at just 211 pounds), which is put through its paces via paddles attached to the steering wheel itself.

The Pagani Huayra is at the forefront of technologically advanced supercars. Substantial time, energy and research have gone in to the creation of this vehicle to make it one of the quickest, yet gentle and drivable cars ever to exist. The entirely redesigned monocoque chassis is created from carbontitanium; a choice that was largely made due to the fact that the lightest, yet absolute strongest material had to



SPECS

2012 PAGANI HUAYRA

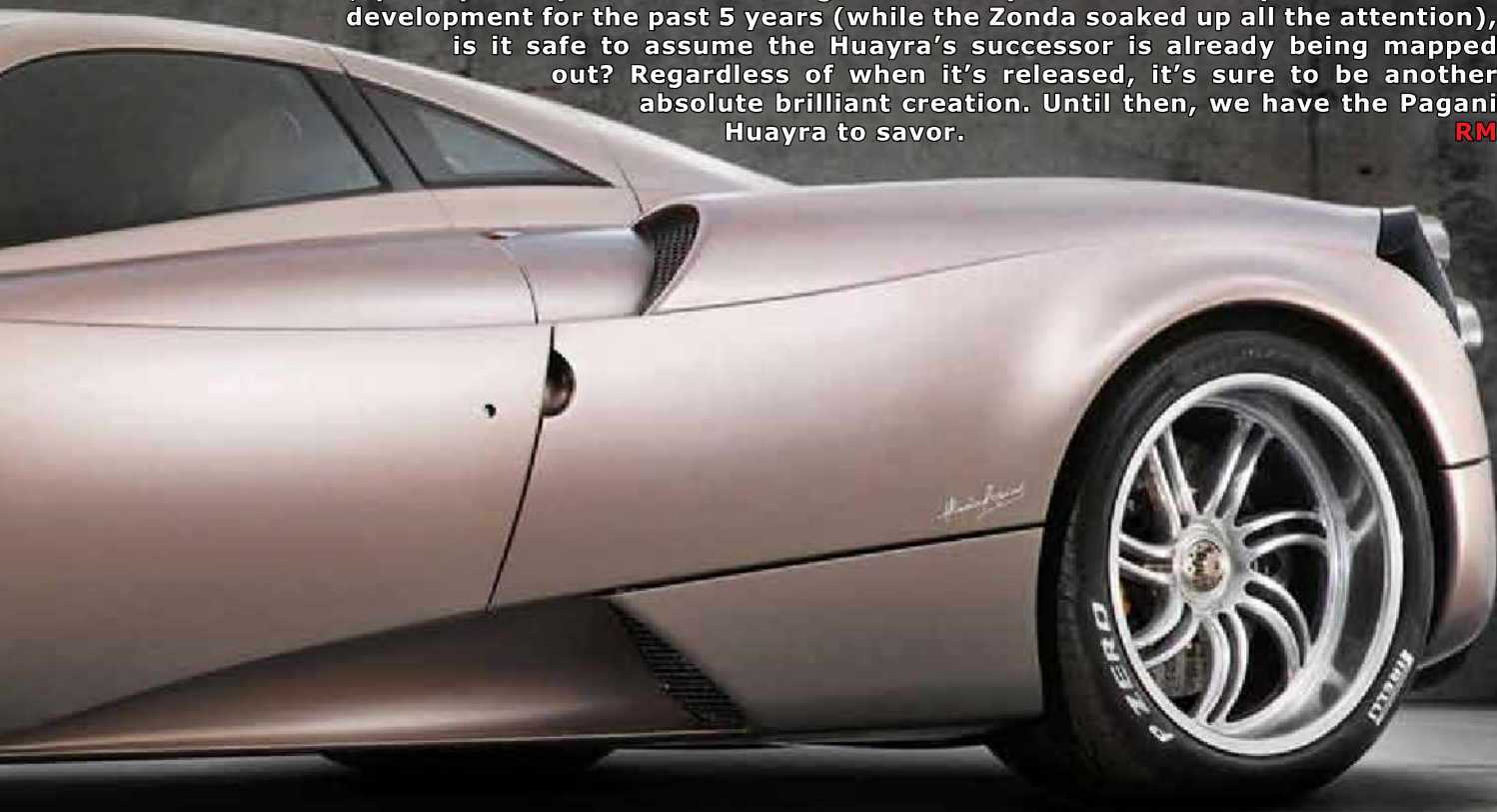
Price:	\$1,250,000+
Engine:	6.0 Liter V12
Torque:	750 lb-ft.
Horsepower:	700 hp
0-62 MPH:	3.2 sec.
Top Speed:	235 mph
EST. MPG:	Unknown
Available:	www.Pagani.com



be used, not only for weight reductions purposes, but also because the Huayra's gull-wing doors cut into the chassis in such a manner, that rigidity problems may have developed with the use of a sub-par material. Ingenuity and technology have come together to make the V-12 that powers the Huayra not only of the most powerful, but one of the most fuel efficient as well. Pagani has developed a two-stage fuel supply system which features two fuel pumps providing fuel to the motor; however, only the second pump is activated when necessary. The aerodynamic properties of the Huayra are truly state-of-the-art. The Huayra has a variable ride height and four flaps (that act as those do on commercial jetliners) to keep the car as neutral as possible through any condition and/or speed or braking. The flaps act based on information provided by a dedicated control unit while the ride height is adjusted based on data fed from the ABS and ECU units. From Pagani's press release: "During braking, for example, the rear flaps and the front suspension are raised to counteract the weight transfer and balance the weight distribution between front and rear axles, allowing a better use of the rear brake force." I think it is safe to say that the Pagani Huayra is a true "ground breaker."

While Pagani's cars have been on the road less than decade, they have hastily made a name for themselves within the exotic car industry and with enthusiasts as building some of the fastest, most interesting looking and technologically advanced cars of present time. Who says the new guy can't set standards the old dogs have to adhere to? Well, if anyone does follow that sentiment, perhaps they should view Pagani's history. Since the Huayra has been in development for the past 5 years (while the Zonda soaked up all the attention), is it safe to assume the Huayra's successor is already being mapped out? Regardless of when it's released, it's sure to be another absolute brilliant creation. Until then, we have the Pagani Huayra to savor.

RM





*...come home
with dirt all
over myself...*



STATS:

Birthday: August 9

Height: 5' 7"

Weight: 120

Measurements: 34C-24-35

See more of Ursula at
www.UrsulaMayes.com

ALL ACCESS

The Latest Albums Reviewed

Begin to Discover

Photo by Anton Corbijn

Written by Katie J. Norris

R.E.M. has such an expansive career history, that we'll just jump ahead and *Collapse Into Now*. Released March 8th, 2011, this is R.E.M.'s fifteenth studio album. I think that bears repeating: Fifteenth studio album. For the creation of this album, the band traveled to different cities to record and rewrite in between. They went to Berlin, Nashville, Louisiana, and Portland, enjoying their vacation-like time along the way. In this album, they include the featured guest appearances of Patti Smith, Peaches, Lenny Kaye, Pearl Jam's Eddie Vedder, and Joel Gibb. Mike Mills claimed he wanted to have more variety and not be limited to any one type of song this time around. I assume he was referring to creating a mix of slow songs with hard rock jams because as far as the style is concerned, it is very reminiscent of some of their earlier hits. This is both good and bad. One of their best songs on this album, "Uberlin", echoes "Losing My Religion" a little too closely. However, it captures an upbeat vibe that comes alive even more when you watch the music video for it.

R.E.M. is still sans drummer, Bill Berry, but have found their classic sound again anyway; venturing back to their true musical identity after *Accelerate* in 2008, for which they had more or less tried to force their way through. The song collection of *Collapse Into Now* has some winners. "Mine Smells Like Honey", though an odd and off-putting title, hones a really catchy melody. The following song, "Walk It Back", is a nice song of looking at the past with a full chorus of back-up vocals. "Every Day Is Yours to Win" opens with an uplifting guitar riff and bleeds into some decent lyrics. "Blue" is their closer song, or rather, more of a spoken-word poem set to music (and a bit surprisingly, the poem and delivery are quite good). There is a looming melancholy feeling with this song. However, interestingly enough, it ends with the entire beginning of their opening song, "Discoverer" – a convention I haven't really found in another album. It lends to the thought that reaching the end might just be the discovery of a beginning.

There are no tour dates for this album release as of yet. Mike Mills has stated that he doesn't feel it improves album sales and that they've toured so many times it would just be more of the same. In lieu, to promote this album, they've created twelve long-form videos. Everything can be found on their website, as well as a plethora of everything R.E.M.

R.E.M.: Collapse Into Now

Label: Warner Brothers

★★★★★

RELEASE DATE: March 8, 2011



ALL ACCESS

THE ALBUM REVIEWS CONT'D



The Show Goes On

Photo by Andrew Zaeh
Written by Jeremy Weeden

Do you remember the old Sprite commercials with the tagline “Image is Nothing”? Well I bet Lupe Fiasco would beg to differ. On the rap star’s third studio album, *Lasers*, it is obvious the rapper is straddling the line between his established image as an underground revolutionary and the music his label, Atlantic Records, wants him to put out. In the days leading up to the album’s release, Lupe seemed to be preemptively preparing his fans to be somewhat disappointed. Lupe spoke of how he was forced to compromise and meet a middle ground between the underground, politically aware rap he is known for and his record label’s more commercial ambitions. This is evident by the album’s first single, the smash hit “The Show Goes On.”

In an interview with *Complex Magazine* in February 2011, Lupe told the interviewer, “There’s nothing really to tell about that record, to be honest. I didn’t have nothing to do with that record. That was the label’s record. That wasn’t like I knew the producer or knew the writer or anything like that. That was one of those records the record company gave me; they even gave me stuff they wanted me to rap about.” He goes on to say, “It wasn’t like, Hey I did this and I went to a mountain and found inspiration and it was this.”

Lupe is right in that “The Show Goes On” is by far the most commercial single he has made to date, but it has also lead to a career best; *Lasers* is his highest selling and charting-ranking album to date. The album is definitely influenced by the record label’s desire for Lupe to be played on the radio, but despite being more radio friendly than past Lupe albums, the results are not all bad. For fans of Lupe since his beginnings, this album will have different beats than past Lupe Fiasco releases, in order to fit in with the commercial music of today.

However, while the beats may sound a little different, fans can rest assured that Lupe still manages to rap with more focus on lyrical content than almost any other popular rapper today. For instance, even on “The Show Goes On” he not only manages to be profound with his rhymes, but also takes a shot at the very people who forced him to record the song with the lyrics “They treat you like a slave, with chains all on your soul...and put whips up on your back, they be lying through they teeth hope you slip up off your path. I don’t switch up I just laugh, put my kicks up on they desk.” This is the metaphorical, colorful language fans of Lupe have come to expect and he fully delivers in that aspect.

One of the best songs on the album is the Skylar Grey assisted “Words I Never Said,” produced by Alex Da Kid (best known for producing “Airplanes” and “Love the Way You Lie”). This song has a heavy, slow bass track and Lupe drops some of the most thought-provoking lyrics on the album with lines like “If you turn on TV, all you see is a bunch of what the fucks/ Dude is dating so and so, blabberin’ about such and such/ And that ain’t *Jersey Shore*, homie that’s the news/ And these the same people supposedly tellin’ us the truth.”

Lasers is not a perfect hip hop album; there are some Euro-club beats which may not be for everybody and Atlantic Records obviously made him include certain tracks (such as the obligatory Trey Songz collaboration found on most hip hop/r&b albums recently released). Despite this, Lupe manages to keep his essence flowing throughout the album with smart lyrics about the issues of the day. So if you are tired of hearing rap songs about cars, girls, money, and champagne, *Lasers* is a must pick up — just don’t expect the beats to blow you away.

Lupe Fiasco: Lasers
Label: Atlantic Records

★★★★★
RELEASE DATE: March 8, 2011

ALL ACCESS SPOTLIGHT

Written by Silas Valentino & Jeremy Weeden
Edited by Nicolas Bates

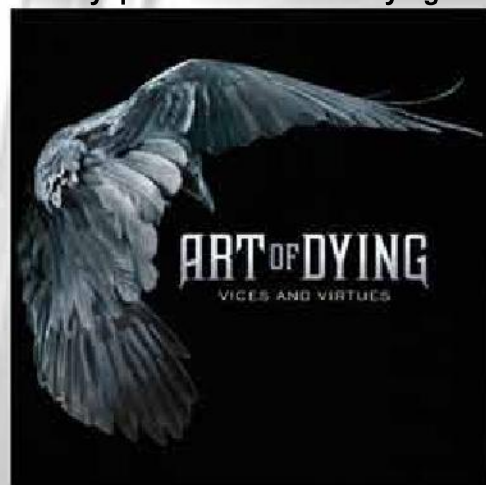
Myspace.com/ImmaWinnerBaby



Travis Barker, *Give the Drummer Some*

Over the past decade many rock/rap collaborations have come out, but Travis Barker may have delivered the best of them with his first solo album, *Give the Drummer Some*. Unlike some other albums, which feature rockers and rappers, nothing on this album sounds forced; all the songs come across as natural and lean more toward the rap than rock side. This is no surprise given that Barker has worked with hip hop artists in the past, and it seems clear he had a vision for what he wanted *Give the Drummer Some* to be. The album features superstar producers such as Dr. Dre, Swizz Beatz, DJ Khalil, The Neptunes and RZA. Each track features Barker on the drums and the engineers did a great job bringing his playing to the forefront. The majority of the tracks are, of course, drum heavy, which make them excellent beats to rap over, and Travis Barker brought along an all-star cast of rappers for this task. The Game, Lil Wayne, Rick Ross, Raekwon, Snoop Dogg, E-40, and Busta Rhymes are just a few of the rappers appearing on the album. *Give the Drummer Some* is not a "classic album," but it is definitely one you should add to your collection.

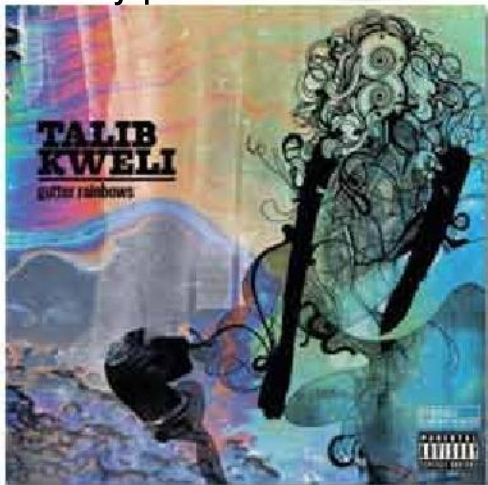
Myspace.com/TheArtOfDying



Art of Dying, *Vices and Virtues*

Canadian hard rock group Art of Dying have just released their major label debut, *Vices and Virtues*. The band has been building fame since touring with Seether and Disturbed in 2006. Opening with single "I Die Trying," *Vices and Virtues* is a roller coaster ride of post-grunge rock. Other highlights include "Get Through This" and "The Whole World's Crazy." Throughout the album softer, acoustic songs like "Sorry," "I Will Be There," and "Best I Can" show how Art of Dying aren't afraid of stepping out of their comfort zone. Album closer "Breath Again" will prove to be a show stopping climax on the band's next tour. Fans of 10 Years, Stone Sour, and Papa Roach will take a liking to Art of Dying's spin on modern-day hard rock. Big guitars and even bigger vocals act as the heart for this maple leaf band. The album was coincidentally released the same day as Panic at the Disco's album *Vines and Virtues*, but Art of Dying will prevail as the winner with their explosive *Vices and Virtues*.

Myspace.com/TalibKweli



Talib Kweli, *Gutter Rainbows*

Talib Kweli is one of the top names in conscious hip hop music. After forming the influential group Black Star with collaborator Mos Def back in the 1990's, Talib Kweli has continued to focus on social issues through his solo albums. His latest release, *Gutter Rainbows*, is full of heavy drum beats and one man's view on contemporary America. Issues spanning from the Middle East conflict ("Tater Tot") to family life ("Friends and Family") are all throughout *Gutter Rainbows*. Album highlight, "Cold Rain," features a piano arpeggio played over a gospel choir and refers to just about everything. From hipsters to Reaganomics to "The Book of Eli," Kweli has found some way to connect them all. Fans of Mos Def, Kanye West's earlier material, and Common will take a liking to Talib Kweli. His quick wit sandwiched between hard beats act as a social watchdog on our modern American society. In Arabic, Talib means student or seeker and in Swahili, Kweli translates to truth. Talib Kweli acts as the seeker for truth for our modern age.



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LIVE & LOUD

The Live Show Reviews

DEVO

Photos by Nicolas Bates
Written by Michelle Oberg

There is never an easy way to talk about a band that has influenced artists, trends, and sounds. Younger generations will never understand it, and the kids of the times won't ever let it go. Devo raked in the echo boomers, clad in "Energy Domes" (red tiered headgear), and futuristic space gear (decipher as you will), for their March 19th show. As pioneers of the music video and visually stimulating imagery, their stage act is worth the price of almost any ticket. Their line-up currently consists of two sets of brothers, Mark and Bob Mothersbaugh, Gerald and Bob Casale, and well-known tour drummer, Josh Freese (who has been involved with some notable rock bands; Guns 'n Roses, NIN, Weezer, and Paramore).

Bright colors of pixilated original videos displayed on monitors throughout the venue and behind the artists as they took to the stage. The band wasted no time in popping and locking their way to doing the robot, and their receptive audience danced their way back in time. Narration was a theme of the evening, as a computer voice led fans through the universal journey that represents Devo and their sci-fi theme, throughout the show. Their first song, "Don't Shoot (I'm a Man)," prompted what seemed to be an excitement overload to some fans, as EMS wheeled 3 (not physically hurt) people out. Devo continuously throughout the night referenced their concert attendees as "spuds" while the guitars cried their mutated sounds.

The vocals and instrumental perfection of each member's devices were a joy to listen to. Through their original novelties and individual quirkiness as *the* American new-wave band, their performance came across as if listening to their albums. They went on to play their interpretation of The Rolling Stone's "(I Can't Get No) Satisfaction" with a highly embellished electronic rhythm resembling Hendrix. And, who can forget their smash hit, "Whip It," which prompted the entire room to start crackin' those imaginary whips.

After three wardrobe changes by the entire ensemble and Mark amping up the crowd with his giant orange and yellow pompoms, Devo neared the conclusion of the evening. Prior to their last change of attire, they covered "Secret Agent Man," "Mongoloid," and "Jocko Homo." A long and drawn out "Thank You" and the unfortunate Charlie Sheen reference of "we don't have Tiger blood...but still rock" ended the 16 song set. The band, after a brief break, re-entered for "Corporate Anthem." After a 2-tune encore, fans were dust in the wind. Overall, the show was an emblematic tribute to the era most poke fun at, but an era that clearly knew/knows how to party. Their performance hasn't changed as they have entered the years of AARP card-carrier hood, although it may have actually gotten a little better. It is a tour you don't want to miss.

Show: DEVO
Venue: Club Nokia

Date: March 19, 2011
City: Los Angeles, CA

Mark Mothersbaugh



Gerald Casale



Bob Casale



Bob Mothersbaugh



LIVE & LOUD

LIVE SHOW REVIEWS CONT'D

House of Pain

Photos by Nicolas Bates

Written by Michelle Oberg

After a pre-show chat with Danny Boy, House of Pain took to the stage at House of Blues in Hollywood with the energy of their younger selves. This is not only their 20 year anniversary, but also a reunion tour — 15 years after their '96 break up. Prior to the interview, the venue only held a small number of patrons, but come their stage entrance, the venue generated enough body heat to speed up global warming. The Irish-American hooligans put their alternate projects on the side burner — Everlast with his multi-platinum solo career, and Danny Boy's successful graphic design company (DJ Lethal is absent due to prior obligations with Limp Bizkit), and all three also perform with the group La Coka Nostra — to spend 4 months touring and reminiscing of when they used to...jump around.

The stage was set-up for a live band — complete with ivories, skins, and strings — and the band opened with Sugarhill Gang's "Apache." The talented, young keyboardist certainly gained attention with his sloppy looks, but was undeniably entertaining while never missing a beat while simultaneously smashing his hands, elbows, and any other available appendages he could utilize onto the keys. Everlast strummed his guitar while singing and Danny Boy aggressively paced the stage rapping to each tune, amplifying crowd energies. After playing "Danny Boy," the room went silent as the music cut flat. A rambunctious patron chose to toss his drink on stage causing Everlast to become infuriated and question the nature of the aforementioned bonehead. Easily enough, fellow fans surrounded, pummeled, and tossed him out on his hind haunches. As if nothing happened, the record started spinning again, so to speak, and the frontman went on to mourn Nate Dogg's recent passing. The group performed "Next Episode" off Dr. Dre's *Chronik 2001*, with a minor change to the lyrics; being altered from "smoke weed everyday" to "Nate Dogg was L.A."

The interactive audience remained constantly moving, enjoying the anecdotes and gibber-gabber coming from the rhythmic sample-masters. One in particular, acknowledging the 17 years it had been since they have performed on the stage at The House of Blues, including talk of the kiss Everlast received from none other than Gene Simmons.

Each of the artists earnestly felt the music as they visibly portrayed the love of their trade with individuality with their dance moves and head bobbing. The fan favorites "Who's The Man" and their hit song "Jump Around" kept blood pressure rising and screams terrifying. My personal moment of utter appreciation came with the entrance of rapper Big B. He joined House of Pain on stage to perform his track, "Before I Leave This Place," which features Everlast. The chemistry they invoked and emitted on stage resulted in a performance that may never be recreated again after their tour ends.

House of Pain came together to reinforce their support for each other's solo achievement as evidenced by performing the Grammy winning song, "What It's Like." They hit all highs that night of summoning up the finer memories of hip hop; before the likes of Drake and the minions of today. While Danny Boy's interview (upcoming May Issue) sheds light on the future of House of Pain, take no risks in assuming they will last. Take advantage of the anniversary/reunion and go check out what music has been missing for the past decade.

Show: House of Pain
Venue: House of Blues

Date: March 18, 2011
City: Los Angeles, CA



Danny Boy

Everlast

LIVE & LOUD
LIVE SHOW REVIEWS CONT'D

Parkway Drive

Photos by Nicolas Bates
Written by Lindsay Murphy

Parkway Drive know how to put on a show.

The Australian metalcore masters have established a global name for themselves, as evidenced by the energetic, sold-out crowd that packed themselves into the House of Blues in Hollywood to witness the band at work. The previous acts, including Whitechapel, Set Your Goals, The Ghost Inside, and The Warriors, couldn't manage to wear out the ecstatic crowd.

As the house lights dimmed, impatient fans chanted "Parkway Drive!" with surging speed. Spotlights swirled, and the band members sauntered out sporting various pieces of packaging as hats, like empty cardboard boxes and waterbottle pallets. This silly display set the tone for the night and demonstrated a central facet of the band's likeability: they don't take themselves too seriously and focus on fun.

After shaking the makeshift headgear, they launched into their first song. An intense pit immediately formed in the middle of the crowd and continued vehemently for the entire set. The audience's rabid excitement only increased at the inception of the second song "Boneyards" -- they sang along with all the lyrics, especially loud while chanting the bridge, "Sinking! Always! Sinking!"

Set standout "Idols and Anchors" allowed guitarist Jeff Ling to show off his shredding skills, with foot elevated on front monitor and full fledged finger tapping tearing up the solo.

While natural lulls normally creep up at some point in every show, both the band and fans maintained an impressive, volcanic level of vitality throughout the hour-long set. Parkway Drive plays like a regular act on fast forward.

Before kicking off "Sleepwalker," frontman Winston McCall exclaimed, "I fucking love this, keep this shit up!"

At the onset of "Home is for the Heartless," they hurled a half-dozen beach balls at the audience. The crowd emphatically sang along with the softer (well, if you could qualify anything Parkway Drive does as "soft") song's anthemic "woahs," while bassist Jia O'Connor focused on power kicking the inflatable balls at the balcony. Switching over to "Romance Is Dead," guitarists Jeff Ling and Luke Kilpatrick engaged in a ball-dribbling battle, all while continuing to play flawlessly and cracking up the entire time. The band's continual laughter and antics created an ambiance of camaraderie, underscoring their unpretentious nature and rendering them easily likeable.

Parkway Drive played a show that pulled pretty evenly across their discography, from oldies off *Killing With a Smile* like "Mutiny" to "Set to Destroy" on 2010 release *Deep Blue*. A cavalcade of impromptu guest vocalists emerged from their entourage and bolstered McCall's screams on several songs.

The band broke out fan fave "Carrion" for the encore. Toward the end of the song, an unruly fan managed to hop onstage and ran around high fiving the band members. They then proceeded to pick him up, swing him around, and dog pile the guy--all while continuing to play instruments. Parkway Drive seem to utterly satisfy the need for a good metalcore performance every time they play a show; this night at the House of Blues on Sunset was no exception.

Show: Parkway Drive
Venue: House of Blues

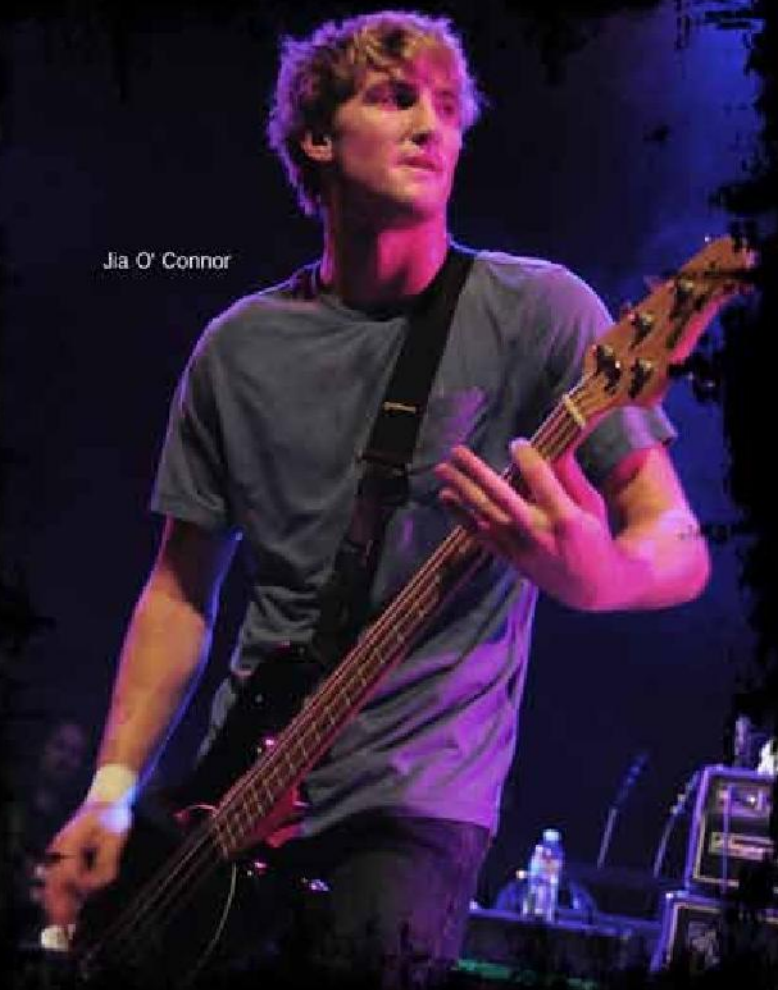
Date: March 12, 2011
City: Los Angeles, CA



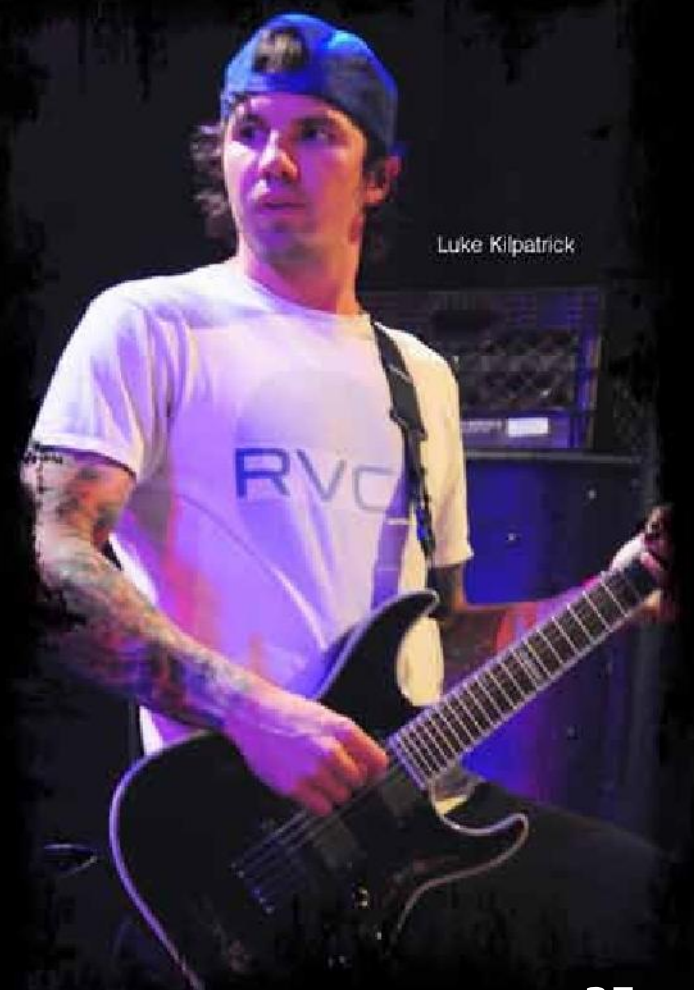
Jeff Ling



Winston McCall Vox



Jia O' Connor



Luke Kilpatrick

LIVE & LOUD
LIVE SHOW REVIEWS CONT'D

Exclusive Interview: Lionize's Nate Bergman

By Michelle Oberg



We caught up with Nate Bergman while he was grocery shopping at Walmart in Austin, Texas, as Lionize got a last minute call they'd be performing SXSW that night.

RUKUS Magazine: What does the name Lionize mean?

Nate Bergman: Pretty much, just out of the dictionary, it means to "celebritize." So we thought it was kind of funny and ironic, considering the kind of music we bring.

RM: You guys have such a refreshing sound for the rock community. Who are your inspirations?

NB: We listen to a lot of classic rock, like Allman Brothers, Zeppelin, Sabbath, and The Beatles. We also listen to a lot old reggae like Burning Spear and Marley. Our sound just melted together with that; we throw in a little bit of jazz and funk in there too. We play what we listen to. As far as modern music goes, there's nothing that comes close to the musicianship, song writing, honesty, and even the equipment from our inspiration's time.

RM: Tell me about the new album.

NB: We just put out *Destruction Manual* on Feb 8th 2011. We recorded it in Baltimore with J. Robbins — it's got that real, warm, classic sound.

RM: What is your song writing process like?

NB: It's pretty organic; there's no set structure. We just all get into a room together and jam. Maybe someone has an idea for lyrics, or a riff, or a melody with no lyrics and no riff; it just kind of all comes together with everyone in one room. It's definitely a very equal process. Our vibe is to do everything together. Maybe that's weird but it's our style.

RM: I love the song "You're Trying to Kill Me." What is the meaning behind it?

NB: There's really no meaning. We kind of write our songs about stories that aren't necessarily about anything realistic. We keep our personal connection out of it to avoid emotional ties.

RM: Is there a message behind your music and the stories you tell?

NB: Honestly, not really. We don't try to put our political views on anyone. I think we just want to get lost in the music and I think people strayed away from that with modern day bands.

RM: For a white guy, you've got plenty of soul in your voice. Was this something learned?

NB: I appreciate that. I guess so; I grew up listening to a lot of Motown. My dad was into classic rock and my mom was into Motown. I have always been attracted to singers like Otis Redding, Sam Cooke, Ozzy, and Robert Smith. Something that sounds more from the gut. I just try to sing honestly. Truthfully though, I'm really just trying not to fuck up. I never sang until we started the band together, and I played guitar for 10 years or so, just casually. I had never really set out to do this as a living but look at me now. I'm glad you and other people like my voice but I certainly listen back to the recordings we do live and think I have plenty of work to do still.

RM: What is your travel situation like when you're touring?

NB: Generally, we're in a van with a trailer and we drive ourselves around. This summer for Warped Tour we're going to be on a bus for the first time. But it depends on the tour and what we're willing to spend not to fall asleep at the wheel.

RM: What is it like being in a van with your bandmates all the time?

NB: Realistically, these guys are my best friends and we're all respectful of each other. We are all here for the same reasons. Our goal as a band is that we want to be musicians. We're not here to be famous or to be rich, or the perks I guess being in a band has. We get paid to play our music, yes, but to be able to all stick together in a van and come home with cash and pay our bills and eat like a human-being while you're on tour is our best perk. We're just working class dudes (sarcastically), we don't need nothing fancy; were from Maryland.

RM: What's in your suitcase at all times?

NB: I've learned that when you tour with too many clothes you end up with a huge pile of wet, damp, and molded clothes so now in my suitcase are essentials: two pairs of flannel shirts, two t-shirts, a pair of jeans, Dickies to be specific, and a pair of sandals. My number one thing is a toothbrush but if we're going into detail — baby wipes.

RM: What is the first thing you look forward to when you get back from touring?

NB: I look forward to sitting on the couch and eating Thai food. Bong hits and Thai food are my decompression tools, and lots of History and The Sci-fi channel.

RM: Lionize is doing The Warped Tour 2011. Is this your first time doing the tour? What are your expectations from it?

NB: This is our first and we're doing the entire tour all summer! I don't think we have any expectations. We're very excited, being chosen to do the whole tour in the first place is kind of crazy since we don't have any affiliation in The Warped Tour scene and we never played with any of these bands before. It's going to be awesome, we just really excited to be there doing what we do. We're not really competing with anyone else and a lot of times bands sound really similar so there's a huge competitive factor but we don't have that problem.

RM: Do you know any of the bands in the TWT line up?

NB: We did a brief stint with a band called Terrible Things and we got along really well with them when we did The Streetlight Manifesto Tour. Other than that, we don't really know a lot of bands doing the tour to be perfectly honest. We're a little mellow compared to a lot of bands that will out there. I don't know how we are going to be embraced by the bands that want to party all night because that's not our M.O; we're pot smoking laid-back guys. Personally I feel like you can't get shit faced every night and then get on stage and do the best that you can do so that's not my style. Being on tour for 7 years now we're over the point of getting into trouble. I'm over waking up with mine and possibly someone else's vomit on my clothing.

RM: Do you have a favorite city or venue to play in?

NB: I'd say the 9:30 Club in DC is hands down the best venue in the country. I'd say my favorite city to play in is New Orleans. People are really cool to us down there. It's the last city that is unpretentious, and hasn't been taken over by this new hipster movement where everything has to be "cool." People in New Orleans don't give a fuck, they're blue collar, like us, and they're just there to have a good time.

RM: What is your drink of choice?

NB: I've been on a Stella kick recently. But, I like whisky. Whisky straight-up, or scotch — but that can get out of control pretty quickly.

RM: Who was your first love?

NB: I was in middle school, 6th grade, and she absolutely hated me. She wanted nothing to do with me; in 7th grade she dated older guys, like guys in high school. I thought she was full of awesomeness. Her name was Theresa Wood, and the last day in 8th grade she signed my yearbook, kissed it with lipstick and I still have it. Its ridiculous, but I'm pretty sure she has like 4 kids and lives in a trailer now.

RM: What was the first record you bought with your own money?

NB: Two albums at once actually: I bought Snow *12 Inches of Snow* and Led Zeppelin *IV*.

RM: If you could trade places with any person for a week who would it be?

NB: Our friends Clutch just went on tour with Motorhead and I could definitely play in that band, so I think I'd trade places with Lemmy (Ian Kilmister/vocals). That would be awesome.

RM: Who is on your iPod right now?

NB: I've been listening to a lot of Dr. Hook & the Medicine Show...it's like country, funk, blues; it's weird but awesome.

RM: Do you have any crazy fan or tour stories?

NB: I really don't. We have crazy fans and sometimes tours get crazy but nothing that stands out or that I'd care to incriminate myself with. We've had no arrests but crossing into the border from Canada can get sticky because we're a band and that gets weird sometimes but other than that we're very conscious of keeping ourselves safe. We try to fly under the radar as much as possible. There's no stickers on our trailer or windows on our van so we swoop in and swoop out as silently and stealthy as possible, like rock and roll spies. We don't want to get caught by anybody doing anything questionable.

RM: Is there any Lionize news your fans should know that we didn't talk about?

NB: Yes, I think we can say it now but I'm not 100% sure. We got added to Bonaroo this year so we are going to go down and play in June. Watch out for us.

COMING UP...

Models To Watch Eye On



Chloe Hemmmat

Photography by Andrew Gates
Make-up by Lyndsay Gabrielle
Hair by Myra Penate
Swimsuit by Cynababy
www.Cynababy.com



Chloe Hemmmat was born in the small island country of Bahrain and came to the United States, landing in Los Angeles, at the age of five. This leggy beauty is a mixture of Persian and Arab. Loving the SoCal lifestyle, Chloe currently resides in San Diego. Besides navigating her way through the modeling world, she is also a talented dancer and can be seen in action at FLUXX Nightclub. If she's not modeling or dancing, you can find Chloe in the gym where she is a personal trainer. In her spare time she enjoys traveling and focusing on her clothing line. TaintedEntropy.com.





THE STATS

Birthday:
August 28.

Zodiac Sign:
Virgo.

Measurements:
33C-24-34

Height:
5'4"

Weight:
103 lbs.

Ethnicity:
Persian and Arab.

Hometown:
Los Angeles, CA.

Turn Ons:
**Someone that knows
what they want.**

Turn Offs:
**Super religious people
and ignorance.**

Guilty Pleasure:
**I LOVE DESSERT! I have
the biggest sweet tooth
and I can't go a day
without sweets.**

Pet Peeves:
Loud eating.

Celebrity Pass:
**It used to be Justin
Timberlake but now it
Johnny Depp.**

See more of Chloe at
[Twitter.com/ChloeVixen](https://twitter.com/ChloeVixen)

COMING UP...
Models To Keep An Eye On CONT'D



Ashley Rae

Photography by Andrew Gates
Make-up by Lyndsay Gabrielle
Hair by Ronna Wasmundt

Ashley Rae was born and raised in Redlands, CA. While growing up she showed early signs of wanting to perform. She often entertained her parents by dressing up and singing her favorite songs. They soon realized she was different than most kids. Ashley kept performing all through high school taking part in choir and theater arts. She found the stage was a place she where she could shine. It was in high school where she discovered modeling and quickly fell in love with the process both in front and behind the camera. Ashley soon found herself modeling and absorbing everything that had to do with the industry. Although, she is new to the industry we think she has the look and determination to make big things happen. Keep an eye on this spicy Hispanic as she burns up the Internet.





THE STATS

Birthday:
October 30.

Zodiac Sign:
Scorpio.

Measurements:
34B-25-35

Height:
5'8"

Weight:
120 lbs.

Ethnicity:
Hispanic.

Hometown:
Redlands, CA.

Turn Ons:
Humor! Making me laugh is the key to my heart. Having a lot of things in common is also a plus.

Turn Offs:
Cockiness, guys that try to hard, disrespectfulness, and the worst turn off of them all is when a guy mentions his ex-girlfriend. She's an ex for a reason so stop talking about her!

Guilty Pleasure:
Sweets! Cookies, cupcakes & candy!

Pet Peeves:
Being talked to like a child or an idiot.

Celebrity Pass:
Megan Fox and no I'm not a lesbian. (laugh)

See more of Ashley at
ModelMayhem.com

GAME ON

The 100 Games Reviewed

CRYSIS 2

COOL UNDER FIRE

Written by Mike Lowther

Since its original release, *Crysis* has been the benchmark of high-powered graphical gaming in the PC world. Its impressively enhanced visuals have amazingly produced the popular phrase, "Can your computer handle *Crysis*?" My answer has always been "no," mainly because I'm a console gamer, and forced to run *Crysis* through medium settings on my Dell Dimension desktop with a few modifications. Just the thought of pouring a thousand bones into a mechanical box to play a game disgusts me, hence another reason why console gaming has been my preferred product of play. But when EA made a statement of *Crysis 2* coming to console, I felt a jingle in my pants. Let's rock.

I'll tackle a first-person shooter if it sides to my liking. Unfortunately, the majority of them are cliché sci-fi shooters typically missing the mark in either graphics and/or gameplay. It's a vicious world, but some games are able to bleed through. Developer Crytek has been resourceful as to building their very own game engine, coincidentally naming it CryEngine, which they use in their titles. CryEngine 3 shows off magnificent visuals, impressive motion blur and depth of field, and interactive and destructible environments. Though we're looking at new technology, a core asset of gaming still involves gameplay – and we need that gameplay. *Far Cry* was an open-ended game created by Crytek that let you walk anywhere, kill anyone, and hop into any vehicle. But I've always found the control system of Crytek's games to be bastardly bulky and rigorous to understand everything that's going on. Oftentimes, I've felt robbed while being outnumbered by enemies in their games, even on a normal difficulty. *Crysis 2* has made advancement in this department.

The world of *Crysis 2* simply revolves around your suit. It has special functions that let us use armor enhancing capabilities, which are best used when taking lots of damage or performing high-level jumps. There's a stealth cloak you can use that makes you partially invisible, but enemies can catch it if you hang around in front of their face too long. There's an energy meter that constantly recharges after use, so keep an eye on it when using your suit powers. The HUD provides us with ammunition and energy usage data, and goes into further menus giving us options to modify weapons. Since the suit we're wearing is part man-made, and part alien, there are special pick-ups called Nano Catalysts. Collect these to modify your suit to have better recharge times and stealth enhancements.

Crysis 2's level design is pretty damn immersive. With real locations like the intersection of Wall Street and Nassau, being a part of the destruction of the NYSE building isn't such a bad sight. You can pick up just about anything in the game, but I don't know how much use you can possibly get from a potted plant or soda can. Maybe to trick out enemies? I don't know, since the in-game tutorial hasn't provided much depth into using them. If they were going for a *Metal Gear* approach, they clearly missed the mark. The visual scenes between gameplay aren't very amusing, and I could do without them. The pacing of the game is pretty constant, and you can plan your methods of attack by using your suit's sensors throughout different parts of the level's area. This comes in very handy for snipers and grenade-happy explosion enthusiasts.

I was expecting a little more solidified gameplay execution, but overall I feel pretty satisfied. I was really banking on a more expansive world this time around, but the battle between enemies can be quite fun, and the use of the HUD can become very addicting. I feel the combat is very even between the player and enemies, and weapon choice is varied. But as expected, graphics are definitely this game's field; variants such as detailed water swells, film grain and destructive elements take the cake. *Crysis 2*'s graphical department continues to raise the standard in first-person gaming, and succeeds with a huge step into the console world.

Crysis 2

PUBLISHER: Electronic Arts

PLATFORM: PS3, Xbox 360, Microsoft Windows

RELEASE DATE: March 22, 2011

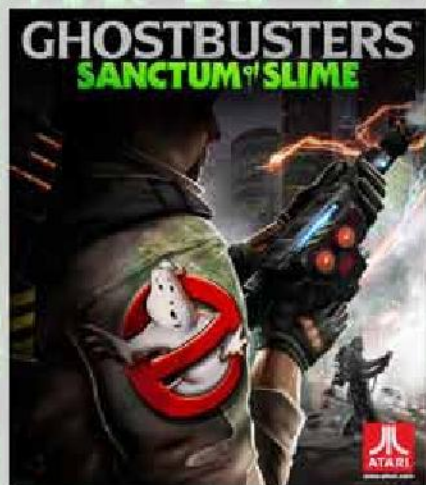
★★★★★

RATINGS: Mature

GENRE: First-Person Shooter

GAME ON SPOTLIGHT

Written by Albert Marrero, Jr.

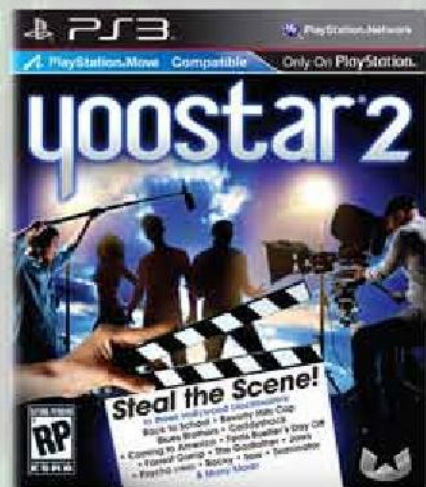


Ghostbusters: Sanctum of Slime. (PSN, XBLA)

If you're old school like me, you have a certain reverence for *Ghostbusters*. No one can replace the original guys (yet I'm sure they'll try with a Hollywood remake) and the movie was an instant classic. When I heard about this game, I was sure it was gonna be interesting. The cool part about today's gaming technology is that it can finally handle the special effects that *Ghostbusters* the movie had. The ghost zappers look amazing on today's hardware. Unfortunately, that's where the beauty ends with this game. It plays a lot like Super Smash TV for Xbox Live Arcade. With a top-down view you run around rooms and zap ghosts. Graphically, it's really cool. Execution wise, I would have liked to have seen better angles in the game. I understand it's an "arcade" game, but I still think a lot more could have been done with it. It's really a challenge to get away from the ghosts because the controls aren't as you'd expect (you use the right analog stick to shoot). Also, it only takes a couple hits before you're toast and at the mercy of your teammates to revive you. It's a neat concept, but it's probably best played with other players. Just be prepared for a challenge, and a repetitive experience.

DJ Hero 2, (PS3, Xbox 360)

DJ Hero 2 is a great game that has arguably the coolest music of any music game out there. I love the mashups, ranging from current pop and hip-hop (like Kanye) to Techno (Paul Oakenfold) to old school flava (Beastie Boys!). The concept is the same as *DJ Hero*; you have a turntable and you use it as a DJ to spin cool party mixes. There's a single player mode called Empire, where you earn stars based on performance and unlock new venues, cities, clothing for your DJ, etc. Do yourself a favor and get the Renegade stands so you can play standing up, because I think playing from your lap may be a bit cumbersome. I've been rocking like a champ on Medium, and tried Hard just once. It's a challenge. In *Guitar Hero*, you strum and push colored frets. *DJ Hero 2*, despite having just three colored buttons, adds to the challenge by having deal with the crossfader, the euphoria button and a dial knob. Add to that scratching in a certain direction, hitting the buttons, and working the crossfader at the same time and you've got your hands full. The final result however, is hip-shakingly fun.



Yoostar 2, (PS3, Xbox 360)

Yoostar 2 is by the far the 'coolest' party game I've played in the past year. Typically, when folks come over, we'll stick in the *Guitar Hero* or the *Rap Star* and have a grand ole time. *Yoostar 2* has changed all that. Essentially a camera game that puts you "in the movies" (not to be confused with the other title of that name that blew fat donkey sack), *Yoostar 2* delivers the goods by making excellent use of the Kinect's camera and using your image to "fill you in" the scene. The game contains classic film clips from such films as *The Terminator* and *Wizard of Oz* and has even more current movies like *The Hangover*. It offers the option to either do the scene as it was written or you can improv and make it your own. It also has motion backgrounds and movie stills, so let loose! Oh, and I haven't been able to do it yet, but you can supposedly upload the clips to Facebook and Twitter. Imagine the hilarity when your friends see you as Axel Foley from *Beverly Hills Cop*... "May I speak to Victor Maitland?!" The game has a few flaws, most notably the inability to watch your saved films in full screen mode, but overall it's a cool concept, has solid execution, and really awesome replay value.

Dark Times
need a
Dark Hero!

"9 out of 10"

- PlayStation Official Magazine

"9 out of 10"

- Game Informer

Castlevania

- Lords of Shadow -



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Blood and Gore
Nudity
Violence



PS3
PlayStation 3



XBOX 360

XBOX
LIVE

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