

# RUKUS

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# 20

QUESTIONS WITH

# LINDSEY GAYLE

GAMES REVIEWED



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ALBUM REVIEWS

**Jay Z & Kanye**  
Watch The Throne



**Chili Peppers**  
I'm With You

Exclusive  
Coverage

**OUTSIDE  
LANDS** 12-14

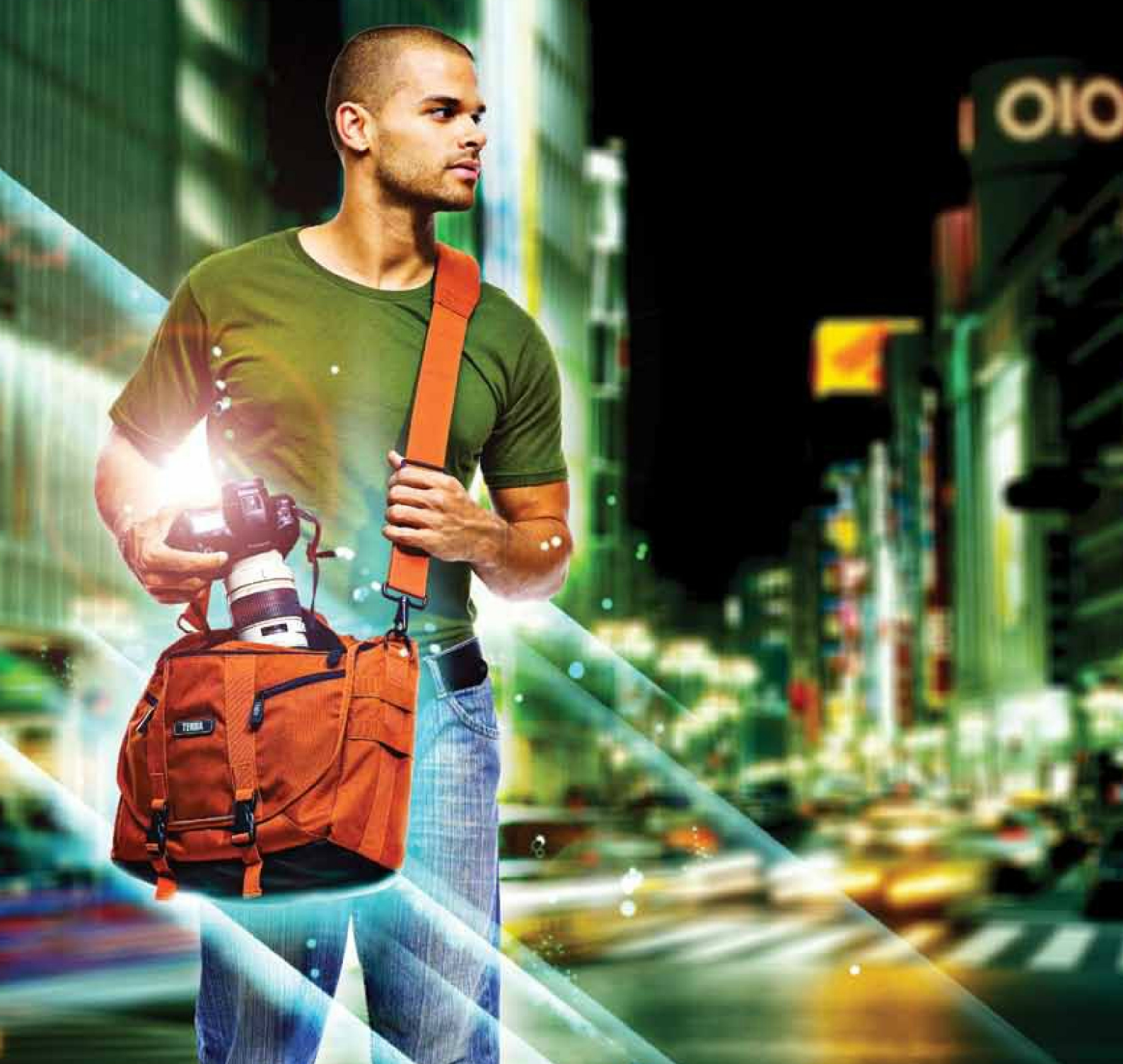
THE **PLUS**  
SUNSET STRIP  
MUSIC FESTIVAL

Exclusive Interview with  
**Black Veil Brides**

Dreams of Men  
**55C Ultimate Aero**



September 2011



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# 20 QUESTIONS

## Get To Know Your Cover Model

# LINDSEY GAYLE

Photography by Andrew Gates  
Make-up & hair by Aprille Ricafranca  
Swimsuits by Musotica & 77 Liquid



Lindsey Gayle grew up in the small town of Blanchard, Louisiana. She began her modeling endeavors by competing in beauty pageants at the tender age of 11. By the age of 16 she had won her first title in her hometown pageant, Miss Blanchard. It may have been a small title, but it set the stage for what was to come. Lindsey went on to compete and win the title of Miss Louisiana Teen USA 2008 at the age of 18. In August of that same year, she competed in Miss Teen USA 2008 where she placed 3rd runner up out of all 51 contestants. Lindsey decided it was time to try something a little more daring and headed off to Chicago, Illinois to shoot a test to become a Playboy Playmate. She eventually made it and was named Miss October 2009 by Hugh Hefner. Since being named a Playboy Playmate, Lindsey has continued to travel all around the world. Her most recent booking was for a beverage commercial that will air across Asia in which Lindsey starred as Marilyn Monroe. Lindsey plans to continue modeling, but would eventually like to transfer into acting. One of her other interests would be to open an animal shelter where she would rehabilitate cats and dogs and help them find new owners who will love them. Lindsey admits she is still young and really wants to explore her boundaries and travel worldwide in search of her life's true calling. Well, wherever she ends up, we know she'll definitely look good getting there.



Swimsuit by Musotica, www.Musotica.com





# 20 QUESTIONS

## 1. What's your Ethnicity?

I'm Caucasian: a mix of French, German and a lot of other stuff.

## 2. What's your zodiac sign?

Sagittarius.

## 3. Where are you from originally?

I'm a true southern girl at heart. [smile] I was born in a small town in Texas called Paris and moved with my mother to an even smaller town in Louisiana called Blanchard.

## 4. What did you like most about growing up in the Louisiana?

I liked the atmosphere and the size! Everyone knows everyone and most of the people are really nice. I went to kindergarten through high school graduation with almost all of the same people in my class! I also liked how it wasn't too far away from the bigger cities like Shreveport and Bossier City. I could just hop right on the interstate and go ten miles and it was a whole different world!

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

I was an extremely well behaved child. I was always acting silly, but always respectful and polite; I never pitched a fit if I didn't get my way! I have a handful of brothers so I played a lot of sports, which I believe kept me out of trouble; although, trouble finally found me around 18 years old. After a Minor in Possession of Alcohol at a Mardi Gras parade, being cited for trespassing on my best friend's property while he was away on family vacation, and being arrested for marijuana possession all in one year, I'm pretty sure I got in enough trouble in 12 months to last a lifetime! At 21 years old, with a clean record now, I think it's safe to say I'm a good girl again. [smile]

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

That would have to be bungee jumping off the Harbor Bridge in Auckland, New Zealand this spring! I'm a huge thrill seeker and always jump at the opportunity to do something crazy! But so far, jumping off a bridge takes the cake! I was the only girl in the group and last to jump because I weighed the least. All the guys were so scared to jump off; they just gradually let themselves fall, so I had to show them all up by doing a full on swan dive! Next time I go, I swear I'll get a running start!

## 7. What's your favorite hobby and why?

I'm not sure if this could be classified as a hobby or not, but I really love keeping my Twitter and Facebook pages updated! It could totally be a full-time job! It's so easy to keep up with what I'm doing or what city I'm in because I am always updating Twitter and my Facebook fan page. I always write everyone back! I always say, "If they have the time to post a sweet comment on my page, I have the time to write them back!" It's a simple way to show how much I appreciate all the love from my fans. So if y'all are reading this now, go to my fan page and after you 'like' my page, write me something sweet and I'll be sure to write you back. I really am only calling social networking a hobby because I love to keep up with and keep in touch with all my family, friends and fans so much!

## 8. What's your guilty pleasure?

It's probably coloring in my coloring book! [laugh] I know that sounds completely out there, but it's something that relaxes me. I can just lay there and think about stuff or not even think at all! I just cuddle up, surround myself with Crayola and get to work. My current masterpiece is a Lisa Frank coloring book full of leopard print puppies riding rainbows, kittens and unicorns eating ice cream cake. I guess it's just something that takes me back to being a kid and not having a care in the world.

## 9. Who do you admire?

I know it seems like every girl say this, but the person I admire most in life is my mommy. She is such an incredible, inspiring and talented woman. She has been there with me and for me with every move I make. I love everything she cooks and pretty much everything she touches just turns to gold. I mean she's like my personal seamstress! Anytime I need something fixed with any of the many clothes in my wardrobe, she fixes it better than new! If I need something special made for an event, she's on it and staying up late every single night until it's complete! She does anything and everything she can for me. She is my best friend and I love her so much!

## 10. What's one of your personal goals?

To become a Victoria's Secret model. I love shopping there and always try to go have a look around in any VS I see while traveling! I watch the Victoria's Secret fashion show religiously every year and drool over those super sexy women and their larger than life costumes. I feel that I could be extremely successful at this because of my pageant modeling history, modeling experience, confidence and people skills. Or, I could always settle to model for the catalogue. [smile]

## 11. What do guys compliment you on the most?

On my eyes, but usually the comments are about my overall appearance. A lot of times all a guy can say is, "Damn!" I really pride myself on looking put together all the time. A lot of times guys will tell me I'm really beautiful, but also very approachable so they just can't help but talk to me. But I'm a nice person and I treat all people like human beings so if you're brave enough to come talk to me, respectfully, then I'm nice enough to at least be courteous to you. [smile]

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

My décolletage...the area of skin below my neck and above my boobs. [smile] I really don't know why, but I just love it! To me, it's the classiest piece of skin to show along with arms and shoulders. There's nothing like a good strapless top with sky-high cleavage, am I right?

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

My hands! I have big hands accompanied by long fingers. Not cool. But good thing we just got a new piano for our house! Now I can take some lessons and put these man hands to good use!

## 14. What do you look for in a guy?

I've never "looked" for a guy, per se, but I can appreciate a man who is masculine, exudes confidence and is charming. For example, a guy can be in great shape physically, but if I notice he's got some insecurities, I immediately get turned off. Your confidence should speak for itself, not the other way around. A guy who is charming and can make me laugh is always a plus. I love to laugh—who doesn't?

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

The first thing I notice about a guy is his smile.

## 16. What's your ideal first date?

My ideal first date is meeting up for dinner at a quiet restaurant and just spending hours in a cozy booth talking and sharing snacks. Let's skip the long beach walk though; I'm not much for working up a sweat. I'd rather have a foot massage. And instead of going to see a movie at the theater, I'd much rather watch it at home where we can get close and comfy on the fur rug in the living room next to the fireplace. [smile]

## 17. What turns you on?

It turns me on when my guy lets himself be vulnerable. When he lets his guard down, flashes me a sweet smile and scoots right in front of me so he's the front spoon—I just melt. I love a sweetheart, romantic type of guy—one that doesn't have a problem with PDA. Another turn on of mine is his smell!

## 18. What turns you off?

When guys are mean. If a guy is mean to me then of course it's game over. But when you are mean to other people too, that really says a lot about your character. If you get annoyed when one person cuts in front of you in line, or if you blow up because you have to slow your walking pace because you're behind a sweet old lady, then you just have too short of a fuse for me.

## 19. What's your biggest pet peeve?

When radio stations stop playing music to say they play continuous hit music. Stop right there, you've already lied to me! That's probably why I don't listen to the radio, or watch TV.

## 20. Who's your celebrity pass?

Without a doubt, the most amazing music producer ever to walk the face of the earth: The one and only Deadmau5. He is so intelligent and so unique. And so damn good looking! I'm lucky enough to say that we have been dating, living and touring together for the past year. I've been loving every single second of it! Meeting him was an absolute dream come true, but getting to date him, live with him, tour with him and wake up with him everyday is just icing on the cake! I just hope he knows how much I love and adore him. **RM**

# PIT PASS

Get In The Driver's Seat

## One Man's Dream

Written by Nicolas Bates

It is rare when it happens, however, every now and then a small startup car manufacturer will give the big boys a run for their money with a certain vehicle. Generally short lived when it does happen, that company may fade away in to obscurity, only to have their car listed in coffee table books as a one-off build far, far in the past. Infant company, SSC (Shelby Super Cars), seems to be on their way to having a feasible future within the exotic/high performance car world. So much, in fact, that SSC (not to be confused with Carroll Shelby of Ford and Cobra fame) built a car that held the Guinness Book of World Records for the fastest production car (pre-Bugatti Veyron). This car, the SSC Ultimate Aero, is still in production (with minor upgrades—the second generation Ultimate Aero TT is about to be released as well) and will still blow the doors off just about any other car on the road.

The Aero, at first glance, looks vaguely familiar. Like, perhaps, it is a brother of the Lamborghini Diablo or early McLaren F1. Regardless of what it looks like, it packs a nasty punch. Jarrod Shelby, owner of SSC, built the Aero from the ground up with the intention to create a true "driver's car." Standard, the car does not come with power steering or power brakes, making maneuvering at parking lot speed a tad more interesting; however, the car seems to perk up at speeds and becomes easier to tame. Although there have been reports that the car did not have air conditioning, the claims are untrue. The car even has such amenities as power windows, mirrors and a backup camera. Navigation is also included as standard equipment.



## SPECS

### SSC Ultimate Aero

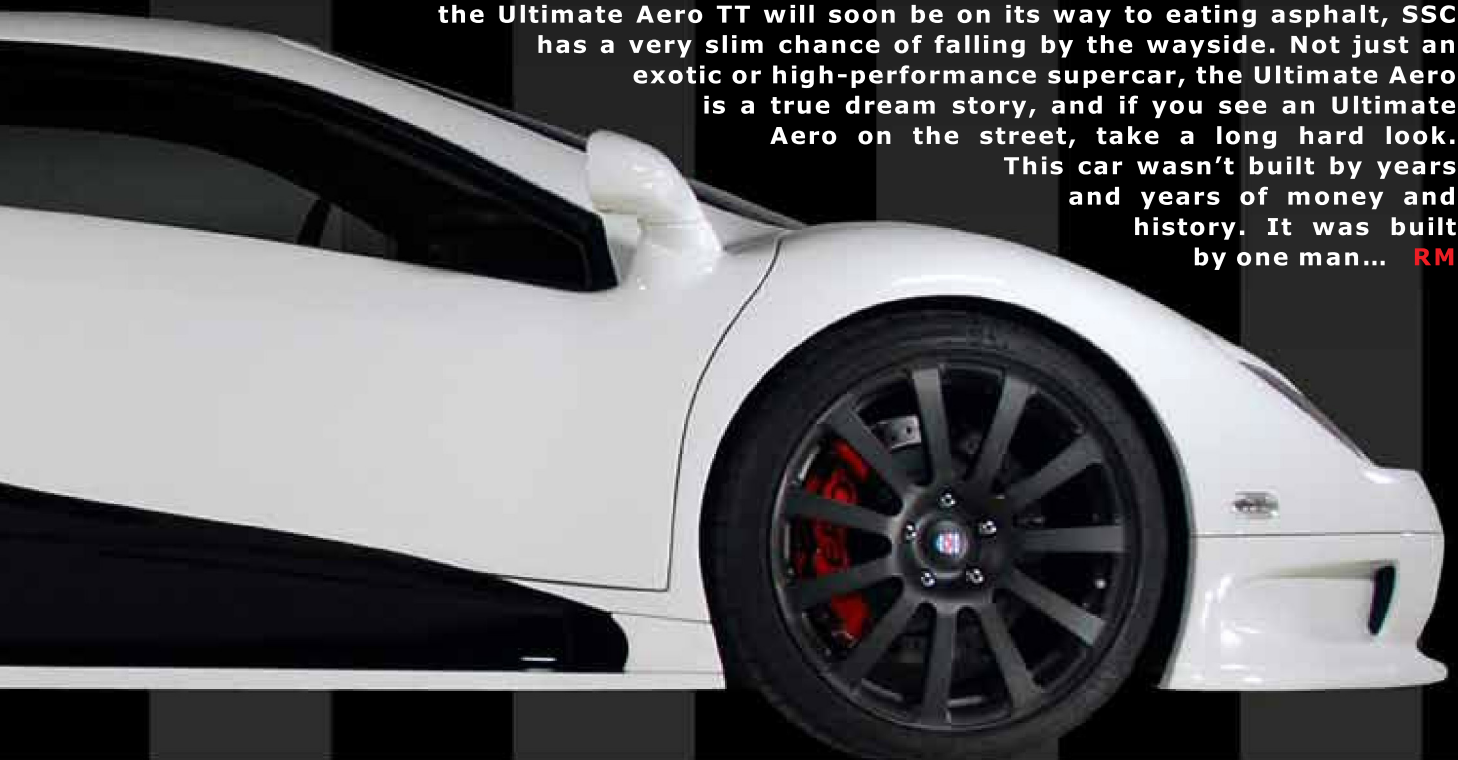
Price:	\$650,000+
Engine:	6.3-Liter Twin Turbocharged V8
Torque:	1,112 ft/lb
Horsepower:	1,287 hp
0-60 MPH:	2.78 secs.
Top Speed:	273 mph
EST. MPG:	Not Available
Available:	Contact SSC



The Aero, currently being one of the fastest cars in the world, has to have two things for certain: low weight and high horsepower; and that it does. The car was originally fitted with a twin-turbocharged Chevy small block, but is now powered by an SSC-designed aluminum small block, which is still turbocharged by the twin snails. The car, which is boosted at 14 psi, produces 1,287 hp to the crank at 6,075 rpm and 1,112 ft-lb. of torque at 6,150 rpm. Redline is low at 7,500 rpm, and of course the compression is low (due to the turbochargers), and comes in 8.975:1—this, all on 91 pump gas. The car maintains its lightweight of 2,751 lb. by using a carbon fiber, composite and steel space frame to make up its skeleton. The brakes, made in-house (except for the calipers) are 14" vented and slotted disks with 8 pistons in the front and 6 in the rear! SSC claims the car will come to rest from 60 mph in 103 ft. SSC also claims the car will do 0-60 in 2.78 seconds and has a projected top speed of 273 mph (it's record breaking run was recorded at 257.41 mph). A serious machine with a very drivable feel is what you get from the Aero...

Currently the Ultimate Aero is being reworked and will soon emerge as another speed record-breaking contestant as the Ultimate Aero TT, or the Tuatara, which is said to have 1,300 bhp and a 7-liter V8. However, nothing can truly be taken away from the original Ultimate Aero. It's not everyday that an entrepreneur builds a top-rate exotic (er, domestic—the Aero was designed and built on U.S. soil) that will actually hold the title of fastest production car in the Guinness Book of World Records. And since the Ultimate Aero TT will soon be on its way to eating asphalt, SSC has a very slim chance of falling by the wayside. Not just an exotic or high-performance supercar, the Ultimate Aero is a true dream story, and if you see an Ultimate Aero on the street, take a long hard look.

This car wasn't built by years and years of money and history. It was built by one man... **RM**



*...we can  
get close and  
comfy...*





Swimsuit by 77 Liquid, www.77liquid.com

**STATS:**

**Birthday:** December 9  
**Height:** 5' 10"  
**Weight:** 120 lbs.  
**Measurements:** 34C-24-35

See more of Lindsey at  
[Twitter.com/TheLindseyGayle](https://twitter.com/TheLindseyGayle)

# ALL ACCESS

The Latest Albums Reviewed

## Finding Greatness

Photo by Ellen Von Unwerth  
Written by Paul Lyons

In 2009, veteran virtuoso guitarist John Frusciante decided to leave the Red Hot Chili Peppers. Several months later, Brendan Mullen passed away. Mullen gave the band their first ever break in 1983 when he booked them at L.A.'s Club Lingerie. On the same day that Mullen died, vocalist Anthony Kiedis, bassist Flea and drummer Chad Smith began to rehearse with a brand new guitarist...well, not entirely new.

Thirty-one-year old Josh Klinghoffer has known the Chili Peppers for years, and had even worked closely with John Frusciante on his solo albums. In 2007, he was added as a touring member of the band, providing additional guitar, keyboards and backing vocals. Having Klinghoffer replace Frusciante on guitar was clearly the best (and most natural) choice. Now the Red Hot Chili Peppers have released a new album whose title, *I'm With You*, was conceived by Klinghoffer himself. Produced by longtime collaborator Rick Rubin, *I'm With You* features 14 tracks that showcases the band's best attributes.

The first track, "Monarchy of Roses," starts with a quick warm-up of the instruments — like an engine revving up — before launching in to the song properly. It's working title was "Disco Sabbath"— and for good reason. Josh Klinghoffer's guitar adds a heavy metal, Black Sabbath-like feel which counters the disco, dance groove that carries the song.

Bands often sequence their records with killer songs that follow strong opening tracks. Think "Rip This Joint" following "Rocks Off" on the Rolling Stones *Exile On Main Street*, or "In Bloom" following "Smells Like Teen Spirit" on Nirvana's *Nevermind*. Continuing in that tradition, the Red Hot Chili Peppers offer up what is arguably the best and most infectious song on the album: "Factory of Faith." The star of this track is clearly Anthony Kiedis, who is a master of rhythmic vocals. Listen to his phrasing on the song's chorus: "*Factually I, I'm just a piece of it. Factually I, the very least of it.*" The way he blends "Factually" with "I" together as one word is just brilliant, and forces you to stop whatever you're doing and listen.

"Brendan's Death Song" is an energetic tribute to Brendan Mullen with Kiedis singing, "*It's safe out there now, you're everywhere just like the sky. And you know I love you, you are the lucid dream, you are the ride.*" The song both mourns and celebrates Mullen at the same time. "Ethiopia" sees the Chili Peppers back in funk mode, with a Chad Smith groove that Sly Stone would be proud of. The hit single "The Adventures of Rain Dance Maggie" has a latin-influenced feel, coupled with a rock anthem chorus that will fit well in the band's live set.

Josh Klinghoffer truly makes his mark on the album. His guitar solos feel like welcome intrusions, injecting each track with an exotic venom that seems to come out of nowhere, yet works just the same. Listen to him on "Brendan's Death Song," "The Adventures of Rain Dance Maggie" or "Did I Let You Know." Klinghoffer's licks cut through like razor blades, and bleed into the DNA of each song. Flea is another star on *I'm With You*. A must-listen is his trumpet solo on "Did I Let You Know," his bass solo on "Goodbye Hooray," or his fine piano work on "Happiness Loves Company" or "Police Station."

*I'm With You* may not be a "great" record, yet it has greatness in it, and reinforces the fact that the Red Hot Chili Peppers are very much alive and well, and more than ready to conquer the world once again.

**Red Hot Chili Peppers: I'm With You**

Label: Warner Bros.

★★★★☆

RELEASE DATE: August 29, 2011



**ALL ACCESS**  
The Album Reviews cont'd





# Dynamic Duo

Photo by The Cosmopolitan  
Written by Jeremy Weeden

Black excellence. Opulence. Decadence. These four words rapped by Jay-Z on *Watch the Throne* summarize concisely what the album is all about. Specifically the excellent, opulent, decadent lifestyles lived by Jay-Z and Kanye West. *Watch the Throne*, the long awaited collabo-album from the rap superstars pairs a bona fide hip-hop legend with the most likely candidate to be the next hip-hop legend and the results do not disappoint, for the most part. The album is a little gaudy and heavy on braggadocio but good beat selection and excellent lyrics make up for it to form a well-crafted hip-hop album—especially considering the pressure the two were under to deliver a quality album. *Watch the Throne* is a monumental pairing of two artists at the top of their games, which creates a certain standard for the album to live up to in and of itself. *Best of Both Worlds*, Jay-Z's previous collabo-effort with R. Kelly failed to live up to its hype and many people wondered if *Watch the Throne* would suffer the same fate. Jay-Z and Kanye can breathe easy, since *Watch the Throne* should meet most expectations and become one of the most popular albums of the year.

*Watch the Throne* is a very good album and does not suffer any of the pitfalls sometimes associated with superstar pairings in the entertainment industry. The album is not half Jay-Z songs and half Kanye West songs with the other person added on after the fact. The album feels like a true collaborative effort between the two. That said, the album's track selection seems to heavily be influenced by Kanye West, and given that he has produced some of Jay-Z's biggest hits, it is not surprising Hov would take a back seat and let Kanye lead on that front. Somewhat disappointing to some fans may be the fact that Kanye did not produce all of the songs, as some may have expected. However, the few he did not create are produced by hip-hop heavyweights like the Neptunes, Swizz Beatz and the legendary RZA, so there is no quality lost. The album has very few artist features, as Jay-Z and Kanye provide the star power for this album. In fact, the only credited features are Beyonce and the lesser known Mr. Hudson and Frank Ocean. The lack of artist features helps as that may have given the album a compilation feel.

The album will have its critics due to the chosen subject matter of the two. In an economy where approximately 9.1% of people are unemployed and millions more are struggling to get by, one may have expected the two to tone it down a bit and perhaps take advantage of the added attention a partnership such as theirs renders to deliver a more socially conscious message. While Jay-Z & Kanye do acknowledge people's current struggles on some songs, their solution to it all seems to be for anyone struggling to watch them doing well and live vicariously through them to achieve some sort of peace. As Kanye says on "Who Gone Stop Me," "*This is something like the holocaust/ Millions of our people lost/ Bow our heads and pray to the lord/Til I die I'ma fucking ball.*" That quote and a Jay-Z line from "Murder to Excellence," where he says, "*Power to the people/when you me, see you,*" summarizes the dynamic duo's thoughts on social issues as far as this album is concerned. For those not looking for an answer to their problems in a rap song however, the album will be given plenty of spins as it is full of good head-bobbing rap songs.

*Watch the Throne* is a very good album crafted by two of the best lyricist in the game today. Jay-Z is obviously the better wordsmith but Kanye is no slouch and brings a creativity to his rhymes that make them all his own. It is safe to say that while *Watch the Throne* may not be an instant classic, it should definitely fall no further than the hall of very good.

**Jay-Z and Kanye West: Watch The Throne**  
Label: Def Jam

★★★★☆  
RELEASE DATE: August 8, 2011

# ALL ACCESS SPOTLIGHT

Written by Katie J. Norris, Jeremy Weeden & Paul Lyons  
Edited by Nicolas Bates

Myspace.com/Game



## Game, *The R.E.D. Album*

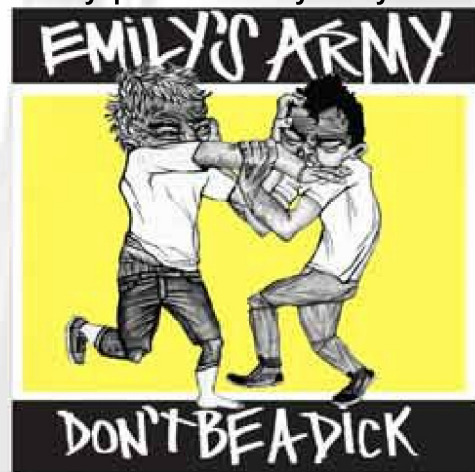
*The R.E.D. Album*, the long-delayed fourth album by west coast hip-hop veteran The Game, is quite possibly his best, most complete effort yet. The album is his first reunion with Dr. Dre since his debut album, *The Documentary*, and is easily one of the best rap albums to come out this year. The album has Game's straightforward, honest lyrics and trunk knocking beats provided by DJ Khalil, Cool & Dre, Dr. Dre, Boi-1da and others. The album also has features from Lil Wayne, Drake, Rick Ross, Beanie Sigel, Mario, Dr. Dre, Odd Future and Chris Brown, amongst others. *The R.E.D. Album* displays The Game's versatility as he has something for everyone on this album. The album opens with "The City," which features west coast newcomer Kendrick Lamar over dark haunting strings as The Game reminds everyone exactly who he is and what he represents. "Speaker's on Blast" is a down-south groove featuring Big Boi and E-40, while the smooth "Hello" is a ballad for the ladies featuring r&b crooner Lloyd. Perhaps the best song on the album is "Ricky," a DJ Khalil produced track that features flowing piano riffs and blaring horns as The Game raps about past mistakes and events in his life while a sample from the movie *Boyz n the Hood* echoes throughout the song. *The R.E.D. Album* is sure to remain in heavy rotation throughout the summer and may give The Game two classic albums to his name.

## Emily's Army, *Don't Be A Dick*

Hailing from Oakland, CA, these four kids (age range 15-17) are taking their pop-punk garage band seriously. Their drummer is Joey Armstrong, the son of Billie Joe Armstrong—frontman of Green Day—who also produced the album.

A youthful flavor is saturated throughout the album, understandably, and the content of the songs deals with simple points of view on issues of angst, politics and video games. But hey, isn't punk rock about the joys and trials of youth anyways? The lyrics are not particularly deep or mind-blowing, but I have to admit there is some clever word play here and there. None of the lyrics or their delivery is distracting from other elements in the songs. It's a high energy, upbeat album with good singing and dynamic use of breakdowns. The song that brings back memories of my own youthful dabble in punk is the closer, "Loch Lomond," which definitely has a lively, Irish drinking song feel reminiscent of Flogging Molly.

Myspace.com/EmilysArmy101



Myspace.com/SublimeWithRome



## Sublime With Rome, *Yours Truly*

In 1996, the great Long Beach ska, punk, rap, reggae, rock band Sublime released their biggest album. Yet before a single record was even sold, lead singer/guitarist Bradley Nowell had died of a drug overdose, and the band was finished. Thirteen years later, Sublime drummer Bud Gaugh and bassist Eric Wilson got back together to form a new version of Sublime...this time with a young singer named Roman Ramirez (aka "Rome"). Now officially known as "Sublime with Rome," the band spent two years performing together before finally releasing an album of their own. Produced by Paul Leary (of Butthole Surfers fame) *Yours Truly* features 12 tracks (fifteen, if you buy the Deluxe edition) that arguably continues where the previous incarnation of Sublime left off. Tracks like "Panic," "Murdera" and "My World" blend seamlessly with the band's back catalog. "PCH" has a fun pop-song vibe mixed with Sublime's signature ska/rock sound. "You Better Listen" has a retro reggae feel, accentuated by a chorus backed with a female vocalist (Maggie Walters). Not everything works, yet Gaugh and Wilson sound strong, and Rome is no doubt a fine vocalist. This admirable effort shows promise of great things to come.



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Exclusive Coverage

# OUTSIDE LANDS

MUSIC.  
FOOD.  
WINE.  
ART.

AUGUST  
**12-14**  
2011

GOLDEN GATE PARK  
SAN FRANCISCO, CALIFORNIA

Photos by Nicolas Bates  
Written by Lindsay Murphy

Over the course of three days, 180,000 people flocked to San Francisco for the fourth annual Outside Lands Music and Arts Festival. Outside Lands takes place in three-mile-long Golden Gate Park, and was named after the 19th-century term for the area which contains it. The San Francisco “peace and love” narrative was in full effect, and many acts expressed their gratitude for the city and poured compliments over its citizens. With over 60 bands comprising its stellar lineup, the festival offered something for everyone.

A set of crosshatched wooden windmills flanked the entrance to the Lands End stage, where Macklemore started Saturday’s events. While many acts fell somewhere along the indie-rock spectrum, Macklemore represented the hip-hop minority. Hailing from Seattle, he immediately won over San Francisco by congratulating last year’s World Series win. But with his strong vocal stylings and charismatic stage presence, he didn’t have to suck up. He laced his lyrics with familiar beats—samples taken from the likes of The Bravery, The Killers, and Red Hot Chili Peppers. For Macklemore, the weekend wasn’t exciting merely due to his performance at Outside Lands; it also marked his anniversary of three years sober, a celebration he shared before launching into a song chronicling his journey to sobriety.



## The Stone Foxes

To the delight of all, the often impervious foggy blanket burned off in the afternoon to reveal bright blue skies. Over at the Sutro stage, a short walk from Lands End, The Stone Foxes played their ‘60s/’70s-inspired brand of blues-infused rock. This San Francisco-based band manages to attain the difficult by producing derivative music influenced by a particular timeframe and collection of artists without being a diluted copy. The Stone Foxes are so dedicated to the organic energy of their live sound that they record their albums in a garage, shoddy mattresses lining the walls to create acoustics. Despite the early set time, fans showed up in droves to watch them essentially play their back yard. “This is the tastiest treat a man could have. Except for ice cream. Ice cream is delicious,” mused drummer Shannon Koehler. The band bantered similar sentiments throughout their set and encouraged the crowd to engage in the music, even “everyone

out by the porta potties." Sharing singing duties, their harmonizing and raspy snarls sounded incredible. They peppered their set with a few covers, like Slim Harpo's "I'm a King Bee," in between their own originals such as "Passenger Train," "Psycho," and "Serious People." The Stone Foxes' driving rhythm section, riffs reminiscent of the White Stripes, grooving guitar and harmonica solos, and undeniable magnetism made their performance a festival standout.



## OK GO

Back at Lands End, fans waited for OK Go to take the stage. A low, mutated voice, sounding like it belonged to a serial killer in a horror movie, came over the speakers and said, "Ladies and gentleman, the show won't start until I hear you scream. Louder. Louder." It then alternately instructed the males and females of the audience to yell "OK GO," and when this mysterious man was satisfied, the band finally emerged. The members were dressed in their usual performance uniform of monochromatic suits: blue, green, yellow, red, all ending in pristine white sneakers. (Do they own multiple copies or just make daily laundry runs? The world may never know.) OK Go's well-known music video creativity (treadmill choreography, Rube Goldberg devices, etc.) and fan engagement bled over into their live offerings. For one portion, they donned white gloves and played hand bells in order to balance out San Francisco's sins. They also pulled out a camera and took pictures of the crowd, promising to post them to Facebook. Singer/guitarist Damian Kulash jumped off the stage, guitar and mic in hand, playing a solo song in the sea of people. At one point, they brought out past guitarist Andy Duncan to play a song he originally wrote. OK Go's set list included songs mainly from their last two albums, playing staples like "Here We Go Again," "A Million Ways," and "All Is Not Lost." The band initiated an a capella audience sing-a-long for "This Too Shall Pass." While OK Go's show may come off to some as gimmicky, it succeeded in pulling people from other stages and maintaining their attention with an entertaining performance.



## Arctic Monkeys

Immediately following OK GO on the main stage was record-breaking English indie-rock group Arctic Monkeys. The performance marked the last day of their North American tour supporting their recent album, *Suck It and See*, before heading back for the European leg. After releasing a barrage of beach balls, to which fans responded fervently, frontman Alex Turner shared, "I think we're going to get along." Known for their crowd engagement, the band urged the audience to sing along on songs like newbie "Brick by Brick." "Do Me a Favour" featured tight drumming courtesy of Matt Helders, and the band's beat generally got fans moving. From "I Bet that You Look Good on the Dance Floor" to "Fluorescent Adolescent" (both met with excited screams) to "Brainstorm" and "Don't Sit Down 'Cause I Moved

Your Chair," the set choices mainly spanned their first two and most recent records; "Corner Stone" was the only song featured from third album *Humbug*.



## The Black Keys

As the sun began to set behind the stage, San Francisco mayor Ed Lee emerged. He sincerely thanked Bay Area residents for attending and cemented Outside Lands' authenticity to San Francisco culture. The crowd had grown wide and dense, filling every crack and crevice, by the time the Black Keys graced the stage. An inflated dream catcher dangled behind the bluesy band. Singer/guitarist Dan Auerbach's clothing – denim on denim with plaid flannel peaking out beneath – visually reflected the American feel of the band's sound. The Black Keys were critical darlings for years before blowing up big with 2010 album *Brothers*, and the crowd responded most enthusiastically to newer fare like singles "Tighten Up" and "Howlin' for You," which they played back-to-back. Having merely two members didn't limit the band's performance; Auerbach spanned the stage during all non-mic-required parts, holding the guitar body to his face and strumming furiously. Drummer Patrick Carney similarly slaughtered their set, hunched over his kit pounding intensely the entire time.



## Muse

The last remnants of light were snuffed out as headliners Muse sauntered onstage and launched into "Uprising," the first single off their revolutionary-themed recent release. The rousing song and accompanying video, flashing the chorus's lyrics, quickly incited the crowd. Muse played practically the exact same show as last fall's slew of North American performances; same songs, same videos, same between-song mini covers (like "House of the Rising Sun," "Back In Black" and "The Star Spangled Banner"), same wardrobe (frontman Matt Bellamy donning his American flag-plastered shirt beneath a sparkly silver jacket). Despite the heavy emphasis on new material—a third of the songs came from their fifth album—and complete lack of tracks from their sold debut *Showbiz*, it's impossible for the ambitious Muse to put on a poor performance. The one surprise came as screaming guitars introduced "Citizen Erased," an older song off *Origin of Symmetry* that the band rarely plays. It was easily the set highlight and broke up the saturation of newer material. War imagery and vertical blasts of smoke spewing from the stage supplemented the operatic "United States of Eurasia." "Butterflies and Hurricanes" allowed Bellamy to demonstrate his arresting piano skills and phenomenal vocal range. Silvers of green lasers stretched distantly during "Stockholm Syndrome." The audience loved every second, singing enthusiastically whenever Bellamy quieted his own vocal chords to encourage fan input. Toward the end of Muse's set, they released dozens of velvety eyeball balloons that bounced about the crowd. Harmonicas preceded the galloping intro of epic "Knights of Cydonia," signaling the end of Muse's theatrical set. Exhausted concertgoers headed home to rest up for the third day of shows.



## Diego's Umbrella

Sunday brought another surprisingly sunny day, and people poured into Golden Gate Park to enjoy the last pack of performances. San Francisco sextet Diego's Umbrella kicked off festivities at the Twin Peaks stage. The self-described "Gypsy Pirate Polka" group mixed their eccentric brand of energetic rock with entertaining antics that rendered them one of the festival's hidden gems. They appeared dressed head to toe in white with their torsos encased in red vests. Diego's Umbrella never arrives at a show with a prepared setlist; they instead customize each performance to the attending crowd, and at Outside Lands they began the set with "Kings of Vibration." Their catchy sound is a melange of mariachi-ska with Eastern European influences, which they create with a couple vocalists, two electric guitars, an acoustic guitar, bass, drums, violin and accordion. Their quirky songs feature titles like "Lasers 'n Lesbians." Vocalist Vaughn Lindstrom particularly infused personality into the performance, his voice ranging from low growls to inspired falsetto and solid harmonizing. After playing new song "A Cowboy's Work Is Never Done," Diego's Umbrella covered their version of Rhianna's "Under My Umbrella," referencing their name. Between-song banter included offers to sign boobs and song dedication to "the slope people" (audience members sitting to the side). Throughout the set, girls wandered the crowd handing out copies of the band's new EP, *Richardson/Downtown*. With their infectious, unconventional show, Diego's Umbrella certainly won over some newly minted fans.

Lord Huron's dreamy set slightly overlapped with Diego's Umbrella at the nearby Panhandle stage. The eco-friendly Panhandle stage is completely solar powered, with panels framing both sides. It was the smallest stage of the festival but still packed a punch. Drawing upon its theme, arms of vendor tents focusing on topics like farming and composting extended from the stage. In front, bales of hay constructed bleacher seating for weary concertgoers. The brainchild of Ben Schneider, Lord Huron plays mellow indie rock characterized by a haunted beach vibe and polyrhythmic African influences. To date, Lord Huron has only released two EPs, *Into the Sun* and *Mighty*, but the band performed songs not found on either. Technically a solo project, Schneider plays all parts of his EPs solo but relies on a live band for touring purposes. While focusing on his vocal duties, Schneider alternated between strumming his guitar, jangling bells and beating a single purple snare drum. The performance itself was decidedly low key, reflecting the band's laid-back Caribbean characteristics. "The Stranger" was a set standout, the crowd happily clapping along. Gushing with sounds of gurgling water and warm reverb, Lord Huron provided a chill respite for Outside Lands fans.

People sat on the sloping lawn left of the stage, some perched on patchwork blankets and others bare backing the ground, to witness Twin Peaks performer Junip. Swedish trio Junip consists of Tobias Winterkorn on keyboards and synths, Elias Araya on drums, and Jose Gonzalez on guitars and vocal. Of the threesome, Jose Gonzales is well-known for his acclaimed solo work. Despite being a band for over a decade, Gonzalez's solo success impeded Junip from fully developing until recently. They finally released their first full-length this year. Worldly influences are evident throughout Junip's music, from Afro-beats to English folk and German electronica. Gonzales wowed the crowd with his classical guitar work and even voice, which blended well with the band's eclectic sound. Songs like "White Rain," "At the Doors," "Always" and "Without You" displayed the band's deceptive complexity. Like Gonzales, the crowd viewing Junip was one of the more reserved at Outside Lands, but the music they witnessed didn't require more movement than subtle head nodding.

While many additional artists graced the Outside Lands stages, seeing them all was impossible. Other acts playing this year included Arcade Fire, The Shins, Phish, MGMT, Deadmau5, The Decemberists, Girl Talk, John Fogerty, Foster the People, Beirut, Big Boi, Sia, !!!, Best Coast, The Roots and many more. After expanding from last year's two-day program and continuing to book incredible talent, it's clear that this event will only keep growing. At only four years old, Outside Lands has established itself as a cultural experience that authentically accesses the heart of San Francisco, providing a sense of community and spirited atmosphere surrounding excellent art and entertaining music. **RM**

# THE **Exclusive Coverage** SUNSET STRIP MUSIC FESTIVAL

Photos by Nicolas Bates  
Written by Katie J. Norris

The glam band of 2011, the Black Veil Brides, opened the West stage on the hot, sunny Saturday donned in full garb. With their studded belts, leather straps, charcoal body paint and black wigs, they started off their set at full force. Despite their fantastic stage presence and shredding skills, it was a little odd seeing them play at 2:30 in the afternoon with nothing but the summer sunshine as their lighting kit, making their vampire-esque personas seem a little out of place and probably not as intimidating as they are used to being. However, there were definitely fans in the audience who didn't seem to care one bit as they all fist pumped their middle finger on cue during "Fuck You, Mother Fucker." I must admit, even though BVB's young fans made themselves obvious in their attire made to match their favorite band member, there were also some patrons of an older generation reliving some moment of their Kiss days with just as much vigor in their soccer mom t-shirts and shorts. Spotted in the back were even some clean cut white boys bobbing their heads in time.



## **Black Veil Brides**

BVB played a few songs from their new album, *Set the World on Fire*. "God Bless You" was a widely accepted new hit, promoting freak freedom...in an angry way. Each song came with a hot guitar solo or two, and some rock n' roll moves from the bass player; especially his lick up the fret board stunt. Overall, aside from some brutal monitor feedback, the sound was pretty good for this opening act on the main stage, and the audience seemed to really enjoy the kick-start. To check out more Black Veil Bride's, and to get their music, go to <http://www.bvbarmy.com>.

The second act to grace the West stage was the complete opposite of Black Veil Brides. She Wants Revenge were totally casual; their down to earth style tying in nicely with their straightforward personalities. Lead singer, Justin Warfield, with his honest sense of humor and a centered level of confidence on stage, was quite refreshing. He was very courteous and grateful, doling out genuine compliments to his fellow performers that would grace the stage later in the day. Justin effortlessly captured the audiences' attention with his calming, intelligent introduction, and then kept their focus with his smooth vocals, which were further enhanced by the great sound mix of this set. "True Romance" was a highlight performance and



the band certainly gave it their all. Something to note about this group, and a sign of its maturity, was the masterful usage of dynamics in the songs. Without trying so hard to impress, they took their time and kept it chill until a build was created leading to the rock out, darkwave chorus or bridge.



## She Wants Revenge

The only oddity mildly unappealing was their version of "Tear You Apart," which they used as their closer. The whole crowd was anticipating it, of course. However, they decided to perform it in such an acoustic style which had no rewarding rock-out explosion. It sounded a bit strange and never built to the energy level that is created in the recording.

Other than a slightly disappointing close, this was a fantastic performance. Despite being a more mellow band among the line-up, they were nothing short of a solid act. You can check out their new singles and videos, as well as keep up to date with their next performances, and also order *Valleyheart* as a CD or vinyl online at <http://www.shewantsrevenge.com>.



## The Dirty Heads

The twenty-five minute sound check wait was well worth the wait. When The Dirty Heads started playing on the East stage the sound mix was close to excellent. With some reggae roots hidden underneath a rock and hip-hop sound, the band got the crowd feeling good vibes and dancing in the street within the first song. Grounding the two stylized flavors together was the use of a standard rock drum kit and an entirely separate bongo kit. The percussionists were surely the heartbeat of the performance. The Dirty Heads' radio favorite, "Lay Me Down," was solid. They sounded gratefully close to the recording, which is always rewarding for the audience that is aching to sing along. The harmonies were tight as they could get and the bridge had everyone cheering. All together, they were a good act whether you came to the festival just to see them or not.

Among some of their originals was "Until We Die," a chill ballad with a smooth melody interrupted by a breakout rap verse. They played a collection of tunes from *Any Port In a Storm*. All selections were quite

enjoyable even if they did bleed into that stereotypical so cal reggae/punk at times. The band did a few covers, one of which was a slick performance of "Paint It Black." Bushnell rapped and the band took instrumentation liberties that reinvented the song into their own style. This was the fun-in-the-sun band the festival was craving. Beer tabs started adding up, Facebook statuses were updated and little dance parties were rocking Sunset Blvd.

To find out how to see The Dirty Heads live, hear their new tunes, and discover their cool new merch, go to <http://www.dirtyheads.com>.



## Bush

Quite possible the most anticipated act of the festival (perhaps, aside from Mötley Crüe) took us all by surprise more than we were even hoping for. Bush came on stage and struck their first chord to their first song, "Machine Head." To start the set off with their mega-hit sent a little shock through the audience and we all had to take a moment to collect ourselves before the applause could ignite. Right out of the gate, this band was as strong as it had ever been. It was as if no time had passed. Gavin looked the same, and his vocals hadn't changed one bit. He sounded as amazing as always and his vocal endurance was stunning. As he sang, "breathe in, breathe out," as far as the eye could see, smoke was inhaled and exhaled on cue all throughout the audience. A moment of unity spanned across the crowd, which was now over a block long and building-to-building wide. I'm going to guess people heard 'weed in, weed out' and just did as they were instructed.

"All My Life" was their second song, a single from their upcoming album, *The Sea of Memories*. After the appreciated "Machine Head" performance, the audience had nothing but grateful attention for the new material. Gavin hasn't lost one rock n' roll move. As the set continued he got bolder and bolder. The hair came down, he utilized the entire stage and he was the first artist of the day to take on the middle pit that was sectioned off from the public and had split the crowd all day. It ran straight through the center of the audience from the stage to the sound booth 15 yards away, and Gavin took his guitar and mic and ran to sing straight to the crowd and shred some mind-blowing guitar solo. What could we do? We ate it up like candy. Female screams and camera phones filled the air every time he snuck back in the crowd to do some more vocal gymnastics.

The set continued through the playlist of hits that were performed incredibly close to the recordings. "Glycerine," however, was sweet and emotional, including a verse sung entirely a cappella. Then the full band came in and they ended as they played the song at a slower and slower bpm... until, of course, in perfect unison, they rocked it out as hard as possible until the "real" end. Another crowd pleaser was their cover of the Beatles song, "Come Together." Done in their style of grunge rock, of course.

Watching Bush perform on Sunset Blvd. as the sun was setting behind them was nothing short of nostalgic. And, at that point, the best set of the day. To order the deluxe edition of Bush's new album, *The Sea of Memories*, and to buy tickets to their tour starting in September, go to <http://www.bushofficial.com>.



### **Mötley Crüe**

Standing and waiting for the headliners to set up after a long day of shows was just short of miserable. There was a field of people that had turned out as far as the eye could see. By this point, half the crowd was drunk and everyone was a pushing/shoving mess. Even the roped off V.I.P. area seemed to be slightly uncomfortable, though they tried to play it cool. Just as we were all about to be completely restless, an announcer broke through. The stage was covered with a huge tarp so that no set-up was revealed before the show

started. At first I thought this was a bit ridiculous, but my agitation might have been instigated by the collection of irritated people around me.

Mötley Crüe was announced, the tarp fell from above and the stage was transformed into a light show complete with pyrotechnics that wow'ed the frustration out of the crowd. Full-on fireworks celebrated the band's first chords, and the smoke was so thick on stage that it made the visual of Vince Neil, Mick Mars, Nikki Sixx and Tommy Lee look like rock n' roll gods.

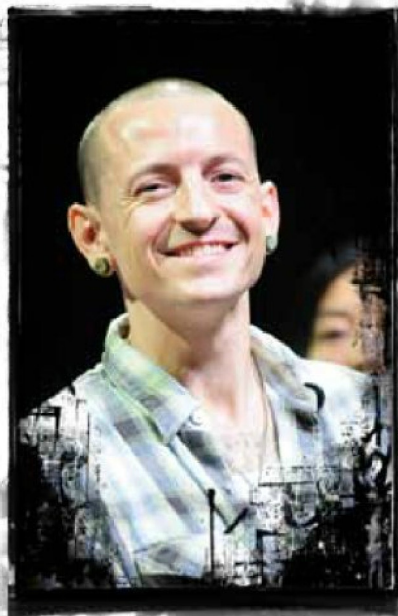
Vince spoke of fond memories of walking up and down Sunset Blvd. back in the day, posting flyers for their little band when they were first trying to make it. Another story of a time gone by was told before a beautiful solo on a disco-ball-designed piano at the beginning of "Home Sweet Home."

This show had no shortage of stunts. Tommy Lee gave his carnival style stunt of playing his drums upside down at the top of the stage. Even though we were told what was going to happen, it was literally hyped all day long. The screen behind Tommy displayed a huge hand that grabbed around him as he was playing and swung him up and around the rigged roller coaster until he was at the top, fully upside down, still drumming, never losing one beat. The song ends, flares explode, the big, demon hand lets go, Tommy dives into a free hang, the lights go out, the lights come on, the smoke clears, and there is Tommy hanging straight down, a drum stick in each hand reaching for the ground. After Tommy Lee's decent to the ground, he invited up a surprise guest and took Deadmau5 for a ride upside down at the top of the stage. The one other major stunt to note was a guy who seemed to fall straight from the rafters and was only kept in the air by a rope around his ankle. For a good ten seconds, no one was quite sure if this was a stunt or a tragic mistake.

Mötley Crüe played hit after hit after hit, including necessities "Girls, Girls, Girls," "Smokin' in the Boys Room" and "Wild Side." The fireworks kept exploding, fire kept shooting out in patterns from all over the stage, the screen kept giving the appearance it was melting, and the boys sang and played and rocked out to the bitter end. They closed the show with a couple buckets of red "blood" thrown on the few rows close enough to get goopy and soaked.

Truly a showstopper, Mötley Crüe's still got it. To get upcoming tour dates (starting in September), merchandise, tunes and to become part of their community, go to <http://www.motley.com>. **RM**

Photos by Nicolas Pardo



Chester Bennington

## Linkin Park & B'z Show for Japan 2011



Mike Shinoda

The Mayan in downtown Los Angeles held the press conference for Linkin Park and their guest, B'z, in which a few hours after the doors would explode and the flood of fans, that had all done their part in fundraising for the Music for Relief: Children of Japan 2011, piled in to see the show.

A question was asked during the press conference about the people's reaction to this fundraiser. LP stated that they had "done online and campaign fundraising before, but this one was different." LP commented on "how amazing it was for fans to donate money even after the media frenzy died down. And not only that, but these are American people who are in a rough economic situation themselves and had to stretch their budgets to donate."

Sitting onstage beside LP was the famous Japanese band B'z. B'z was grateful to all the fans, and disclosed that the donations are going to help a lot of children in Japan find relief from the tsunami and earthquake destruction. Speaking from the heart, they spoke about how Japan is still "not really okay." They are out of the immediate shock and survival threats, but power plants are still not okay; their reconstruction isn't completed yet. Other repairs in the disaster areas still need to be made as well, and a lot of people must rebuild their lives.

It was asked what the money raised is being spent on. A prepared statement was spoken by a representative on behalf of both parties that gave specifics to the help that would be given. "We are privileged to be able to supply children with materials to prepare them for school again. We are also able to provide lunches and transportation as well as many other community necessities for the children. In the next 5 years, these children will be building the civil society of the affected area, especially the area of what we call the psychosocial response. Children are the most vulnerable in any emergency. They do not understand how to cope. Therefore it is our pleasure and our privilege to present eager families, communities, and working with children directly in how to cope with the trauma. Over 17,000 children were affected by the triple disaster."

It was asked if LP was planning any other collaboration like this with any other artist for any other cause. "This was a very organic thing. It's hard to ask people to give, but now that we have the platform, and the reaction was so positive, it definitely shows us a testament to what can be done." Linkin Park and B'z, with the support of their fans, were able to raise well above their goal of \$250,000 for Japan. They actually hit more like \$350,000!

DownloadToDonate.org is a current fundraising project supported by Linkin Park. If you'd like to get some cool music and help out someone in need, too. They keep an ongoing album and fans can access some cool downloadable songs with the money they donate, all of which goes to charity organizations.

B'z : <http://www.bz-vermillion.com>  
Linkin Park : <http://www.lnknlpark.com>  
DownloadToDonate : <http://www.downloadtodonate.org>



Photo by Scott Uchida

There is a whole different, wonderful vibe to a concert that is solely put on as a reward for hundreds of people who got together to help people they've never met. There wasn't the usual every-man-out-for-themselves, pushing and shoving scramble that is the norm at a concert. B'z, the Japanese mega-band, opened the show with their song, "Home." They dedicated it to the unity of everyone at the show and to their country. They thanked the audience for supporting Japan even though most of them had never even been. The audience was almost a half-and-half split of Japanese and American people. The age range was all over the place, which also helped give it a more family-type, community feel. Overall, the sound was good, living up to the Mayan standards. B'z are a blend of Japanese-style pop/rock with an American rock flavor. They played many of their hits and included a cover of Bush's "Machinehead." To check out their expansive music career and download their nineteenth studio album that is due to be released this year, go to: <http://www.bz-vermillion.com>.

When Linkin Park hit the stage, the crowd went insane. LP didn't even need back-up vocals. The audience served their role so enthusiastically that when they sang along, they nearly overpowered the sound system. As for visuals, there was some smoke and good lighting. But the first half of the show had such an industrial, simple, gray set that it begged for some color to come into the mix or for some crazy stunt to happen. Perhaps they were saving money and focusing on the music to illustrate the cause of the show, but some change was needed. Finally the plea for more was answered during "Waiting For The End." Intermingled with some tight a cappella harmonies during the chorus, a psychedelic-screen backdrop came to life. Bennington went down into the crowd for some personal performances, singing to the screaming fans. Shinoda went all out and crowd surfed during his solo to the audience. Everyone was in pure bliss as he swam through the crowd of hands, his ankles barely being secured by the two bodyguards. "I haven't been able to do that since '03!" he shouted at the end of the song.

Linkin Park's vocals were dead-on pitch-wise the entire hour and a half set, despite a lack of crispness in the mic. They played almost all their songs as they do studio versions, so nothing was truly lost on the crowd. They did have a very interesting electronic, techno-style opening for "In The End" that sent everyone in a roar of cheers. In fact, the fans were so into it that when the intro stopped and the lyrics were supposed to begin, LP let the whole first verse be sung entirely by the audience. This song became half karaoke! And no one missed a beat... "Shadow of the Day" incorporated an odd manipulation of keys for the verse, which made for an attention-grabbing build to the chorus, and also broke up the expected song recording replicas. During the second chorus, the band backed away from their mics, evening out their volume with the crowds', and a gigantic disco ball lowered from the ceiling throwing glitter lights on everyone in the building. It was a true moment of unity that was more moving than I'd like to admit.

Linkin Park played every single hit they've ever made. Some lesser known songs were snuck in there, as well as some songs from their new album, *A Thousand Suns*. They finished their long set, and some hand-picked donors came on stage and presented a larger than life-size check of \$350,000 that the group had raised; an incredible achievement that had soared well above the \$250,000 challenge. LP did a heartfelt acoustic version of "Love Will Keep Us Alive" by the Scorpions with the chorus set to a march/parade rhythm as an encore with everyone who came up on stage. After that was another thank you to all the supporters, which segued into an entire new set. It included a number of other big hits like "Crawling" and "One Step Closer," making the show an extra half an hour longer. The crowd walked away more than satisfied with their secret concert award for all their hard work and good deeds. To see what's next for Linkin Park and to get their new album, go to: <http://www.linkinpark.com>

RM

# Andy Biersack

By Michelle Oberg



I caught up with Andy "Andy Six" Biersack pre-Sunset Strip Music Festival. After I professed my love mid-interview for his acid-tongued wit and New York Times crossword-worthy dialogue, he shared the highs of being in their prime and the lows of being a young 'tween' patiently waiting for his big break. Patience is a virtue, and Andy mastered the art.

**RUKUS MAGAZINE:** How was Warped Tour?

**BVB:** Yeah, it was great. Some of those shows aren't necessarily rock shows, they're trials to see if you can survive. Everything is hot, everywhere you go is hot but it's whatever. I think everybody gets used to it, knowing that day in and day out it's going to be hot. But we enjoyed it and we had a good time

**RM:** We were at the Pomona, CA show and there were moments where I thought I was going to pass out.

**BVB:** Yeah, I don't know how bands do it; it's incredible to me. I don't think we have the stomachs for it.

**RM:** Most importantly, tomorrow is SSMF. What are your expectations?

**BVB:** My expectation is to go on stage for a half hour and play a bunch of Black Veil Brides songs and I think that expectation is going to come true. There aren't too many specific expectations, you just have to have fun.

**RM:** Being on the main stage and Mötley Crüe headlining as this year's 2011 honorees, I have to make the connection of your image. Your look is very Kiss meets Nikki Sixx. Where did your image branding inspiration come from?

**BVB:** For us, it was never a sit down and have a conversation about if we wear make up; it's just us. We grew up loving the Misfits and Mötley Crüe and Kiss and The Damned and those kinds of bands. So naturally when we formed the band, we just wanted to do it this way. We like the theatricality of it and having fun and we love music and putting on a show. That last 10 to 15 years it seems the less you give a shit the more people like it. I think people are sick of it and it's a transitional time where people are looking for the more theatrical and show driven music. Most people don't go to rock shows anymore, they just stand there with their arms crossed. But the idea about rock and roll is about rebelling and having fun and going to a show to enjoy yourselves, forgetting about the drudgeries of work and school or whatever. The image goes hand and hand with our music.

**RM:** I saw you perform at the House of Blues in Hollywood and the energy that you guys bring in is something I haven't seen in a very long time. Did you expect that your band would emerge so triumphantly as it has?

**BVB:** We were going to do what we wanted to do and we weren't trying to appease the cool people or the critics; we were trying to make music for our audience and us. I'm excited that young people are getting behind the rock bands instead of the top 40 pop songs with no message behind them. The younger part of our audience, being fan girls or what have you, I think it's generally something that gets behind them and if you can get behind a rock band that dresses up in head to toe black paint that addresses rebellion than that's a step forward for kids understanding music. And in a lot of ways we act as a gateway for kids to find stuff. Like a lot of kids are listening to Justin Bieber and then they hear BVB music and it's more of the world being brought in.

**RM:** What is the message with music and lyrics that BVB is trying to put out?

**BVB:** Well, so many bands out there are bitching in their songs about how shitty their life is and how crappy their girlfriend is. It's not a very responsible message. Rock is something that is cool to you and the general message of rebellion and having fun. Sometimes bands forget that you don't pay the audience to bask in the artistry, the audience pays money to come watch a show and we try to put on a fun show and get people involved and feel confident about themselves. That's the most important thing. No song has ever changed anyone's life. It's always the catalyst and the catalyst can inspire what someone becomes in life. No one becomes a doctor from listening to a song but they can hear a song that inspires them to go out and do those things. So we try our best to be that catalyst for our audience.

**RM:** How did you and your band mates get linked up?

**BVB:** I moved to L.A. in my car when I was about 17 and I lived in my car and didn't really have any money. I always had a feeling that the band was going to succeed and through the way I met various people, although I've kept the band name Black Veil Brides since I was 14. Through meeting these various people I met the band in the usual way, similar interests, and we got together in a very simple story of just a common cause. We are fortunate that we got together with all the same interests and we were all in to the same bands and in to the same ideas growing up. We grew together because we've always been the outsiders in terms of something like Warped Tour that is such a tight community. Everyone is set and knows each other and the music is so similar. But when you have a band like us that looks and sounds the way we do we're always kind of walking on egg shells because we know we're not the most liked people, but we're all so close that we became best friends.

**RM:** Are there any artists that you are looking forward to seeing tomorrow at SSMF?

**BVB:** Our friends in Escape the Fate are playing and obviously we're fans of Mötley Crüe, but above anything, we're just excited to play our show and see our fans. We haven't played a hometown show in a while, so it'll be fun.

**RM:** When you are not on stage are you usually still in character and full make up?

**BVB:** No. It's not that different, I suppose, but in day-to-day life I don't wear any make up. It's usually residual eyeliner from the night before. Right now I'm not wearing any black. I think the idea of having a stage persona allows you to differentiate your stage life from your personal life. This is us though, we like rock and roll music but I'm not trying to shock people. I'm not going into a Wal-Mart to get attention and have people stare at me. When we're on stage we find it appropriate to be theatrical. It's not a cry for attention, we just enjoy what we do. If you can be healthy enough to differentiate the two, your stage persona has to be an extension of yourself to give your fans a good show. For us, we're lucky enough to give that release on stage. A lot of our audience doesn't have that and I know when I was a young kid I certainly dressed up at school (I'd match my eye shadow with my shoes). It was a way of showing something internally because I didn't have a stage to perform on and I think my life was a stage. As performers, now we're decked out head to toe in black for 9 to 10 months out of the year so for those other two or three months we like to just wear jeans and t-shirt.

**RM:** What has been your craziest fan experience so far?

**BVB:** I don't do the crazy fan experience moment. If someone comes up to you and they're crying and they hand you something, it's their moment. To the other 400 people waiting in line, this is their moment and it's not crazy to them. Regardless of what crazy thing you're signing or they're doing, it's specific to each individual and it's special to them. I don't get in to what is the craziest fan experience but it's not just one occurrence and I'm not going to say "well this one time this crazy thing happened." Everywhere we go and everywhere we are signing something. There's a certain amount of pandemonium but that just comes with the territory. I can't really complain about it. To do what I want to do everyday would be like being elected president and complaining about it. If you're lucky enough to wear leather pants and prance around on stage, you shouldn't really mind if people are stoked to see you.

**RM:** What was your most memorable show or venue you played in?

**BVB:** I think it's always different. The Download Festival in England playing in front of 30,000 people was pretty exciting but it's always different. We play tiny clubs in a basement that have been just as much fun. It's all about the energy in the room and the way you connect with an audience. You can have 200 kids who are just as loud as 300,000 people. It all depends on the passion of the audience. The volume of people isn't necessarily indicative of the success of your band. Sometimes people like to brag about the amount of people they play in front of but it doesn't really matter. Don't get me wrong, it's cool to play in front of a huge sea of people but it's just as much fun playing in a smaller venue when everyone knows every song you're playing.

**RM:** What was the first show you ever played and how old were you?

**BVB:** It was a high school battle of the bands, I was 14, and it was BVB's first show as a band. It was me and a couple of guys who played a couple Alkaline Trio songs and a Social D song.

**RM:** Tell me something that most people don't know about you.

**BVB:** That I'm 15. Most people don't know that because it's not true. But seriously, I played hockey in the Junior Olympics. I was a national champion directed by The Mighty Ducks team. A lot of our fans know about it but it's very true. I won the top player championship in my age bracket and then after a game I went up to my coach, told him I quit, and my dad took me right over to guitar center and I bought a Fender and got going with the band. The only reason I did it was because I was always into the idea of perfecting my strength, and particularly mental strength, so I chose a sport that was taxing mentally so I could prepare myself for what, ultimately, all I ever really wanted [to do] was to be in a rock band. When you're 12 years old people can't really take you seriously, so basically the idea was for me to hone the ability to be mentally fit and grow as a person.

**RM:** You are a very bright young man for 15.

**BVB:** I was actually very bright at 15, but now it's gotten worse with all the drinking. It probably knocked off half of my brain. I think I was much smarter at 15. Here's a fact for you that most people don't know about: As a kid in school I was tested for mental retardation, not because I was retarded, but because I wasn't doing my schoolwork, so they thought I was retarded. I wasn't doing the schoolwork because it was lame and stupid and not doing anything for my life. When they tested me, I scored the highest score anyone has ever scored on the Kentucky Retardation Test. They were shocked and I had to explain to them that's because I am not really retarded. I thanked them for giving me the opportunity to be the smartest retard. I'll always have that.

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

**BVB:** I believe it was Motley Crue's *Generation Swine*, I bought on cassette.

**RM:** What was the first car you drove? Where you of age?

**BVB:** Yeah, I had a Geo Metro that was shaped like an eggplant and it only had one door. It topped out at 35 miles an hour before it started to shake. And when that stopped working I bought a van that had no seats in it then I totaled that in Chicago and had to sleep in the park in Chicago for two nights. Then I bought my first ever car with my own money, which is a Cadillac that I lived in and still drive to this very day.

**RM:** Did your passengers ever fall out of the car with one door?

**BVB:** I didn't have any passengers. I wasn't a very popular person; I didn't have any friends. Because I was the smartest retard—no one wants to hang out with a smart retard.

**RM:** What is this most disappointing concert you've ever been to?

**BVB:** It would have to be an accidental concert that I walked into the other day. I was at Amoeba and they had this band. I hate, by the way, old-man-jam-bands. They don't have a song or a setlist, they're like "let's just play." They make that old-man-jam-band face while they play with their eyes closed and they smile slightly. And then every time they play a chord they act like it's a magic trick. I hated that so that was the most disappointing. It was disappointing because it was ruining my shopping experience. Stupid old-men-jam-band. **RM**

# COMING UP...

Models To Watch: Eye On





# TAMMY VALLEJOS

Photography by Andrew Gates  
Make-up and hair by Felicia Kim

T

ammy Vallejos grew up as a skinny, freckle-faced, tomboy in Albuquerque, NM. Although she lived on a ranch where there was horseback riding, ATV driving and lizard catching, her passion was dance. She dreamed of becoming a Dallas Cowboys Cheerleader. Following high school, Tammy packed up the car and moved to Texas, home of the Dallas Cowboys and their famous cheerleading team. Her dream was realized when she won a spot on the squad. From there she began doing ad campaigns for the team as well as swimsuit calendars. Tammy was named "Game Day Girl" which was an honor considering her rookie status. After accomplishing that goal she decided to make her way to Los Angeles, California to tackle acting and modeling. While in Los Angeles she has appeared in commercials, infomercials, print ads, magazines, music videos, film, award shows and television. Currently you can find her on Spike TV's *Manswers*. Tammy is now working on another goal: to become a Registered Nurse in the aesthetics industry. If the past tells you anything it's that this girl gives it 110% and loves conquering her goals.





## THE STATS

**Birthday:**  
September 26

**Zodiac Sign:**  
Libra

**Measurements:**  
36D-24-38

**Height:**  
5'4"

**Weight:**  
125 lb.

**Ethnicity:**  
Portuguese, Mexican,  
German

**Hometown:**  
Albuquerque, NM.

**Turn Ons:**  
Smell. Good cologne, like  
Creed, Burberry Touch or  
Bvlgari, just to name a few.

**Turn Offs:**  
Bad breath!

**Guilty Pleasure:**  
Reality TV. The  
Kardashians. It's  
embarrassing. I can't  
believe I'm admitting to  
this. I need therapy.

**Pet Peeves:**  
Where do I start? Morons!  
There are so many in the  
world.

**Celebrity Pass:**  
Kim Kardashian. I don't  
really follow celebrity men.  
I guess they don't really  
turn me on. I like real men.

See more of Tammy at  
[Myspace.com/tammyvallejos](http://Myspace.com/tammyvallejos)

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

# CRYSTAL VIZCARRA

Photography by Andrew Gates  
Make-up by Rebecah Janian  
Swimsuits by Yours Truly Bikinis  
[www.YoursTrulyBikinis.com](http://www.YoursTrulyBikinis.com)



Crystal Vizcarra was born and raised in the beautiful city of San Diego, California. She is a full-time student at SDSU, San Diego State University, majoring in Communications. Crystal currently works part-time as a Hooter's girl. She's also competed and placed in many bikini contests for them. Since she was a young girl, Crystal has always enjoyed being a performer. From dance recitals, cheering at sporting events, cheerleading competitions and now modeling. Crystal is at the beginning of her modeling career, even with her previous experience. She is currently a spokesmodel for a swimsuit line called *Yours Truly Bikinis*. You can also find Crystal as a ring girl and calendar girl for Epic Fighting mixed martial arts. Crystal is definitely a very determined individual who has her eyes fixed on the big picture. With this much determination she's sure to make her mark in the industry.







## THE STATS

**Birthday:**  
February 8

**Zodiac Sign:**  
Aquarius

**Measurements:**  
32D-21-33

**Height:**  
5'2"

**Weight:**  
105 lb.

**Ethnicity:**  
I'm Mexican.

**Hometown:**  
San Diego, CA.

**Turn Ons:**  
A man who knows what he wants and will do what he has to in order to get it.

**Turn Offs:**  
When a dude tries to be too controlling. Back off a little bit.

**Guilty Pleasure:**  
Ice Cream! Wild and Reckless from Baskin Robins to be exact.

**Pet Peeves:**  
Compulsive liars!

**Celebrity Pass:**  
Chris Brown for sure.

See more of Crystal at  
[Twitter.com/lovealwayscrys](https://twitter.com/lovealwayscrys)

# GAME ON

## The Latest Games Reviewed

# Past to Present

Written by Heather Spears

*The Legend of Zelda: Ocarina of Time* is one of the most critically acclaimed video games one could ever wish to lay their hands on. Making its premiere in 1998 on the Nintendo 64, *Ocarina of Time* climbed its way to the top of almost every countdown list of its time. It was so big Nintendo released a remake of the legendary game for the Nintendo GameCube. Now the most memorable game of all time is at the convenience of having it in your own pocket. *The Legend of Zelda: Ocarina of Time* is now available for the Nintendo 3DS. Not only are gamers provided with the same irresistible storyline but also are presented with new and different game modes; and the best part is every aspect of the game is playable in 3D!

The game starts off just as before; young Link fast asleep in his tree house home as Navi, the fairy, wakes him. She informs him of a sacred quest that he must complete to save the land of Hyrule. The boy makes his way through many mind boggling challenges and into adulthood to further pursuing his potent quest. This game is simply enduring.

But the question still remains; if you've played the game before, why buy it again for the Nintendo 3DS? To set it apart from previous remakes, *Ocarina of Time 3D* added special perks to enhance game play. Simply moving the 3DS system now allows the player to look around in the game and a touch screen menu saves players from flipping through different pages to find their desired item. Not only do you have the ability to carry the world renowned game with you where ever you please but these two features make the game fun and easier to navigate than ever.

The exceptionality doesn't stop there. In *The Legend of Zelda: Ocarina of Time 3D* players have the means to test their skills in many new ways. This 3D game provides a special mode, "Master Quest"; which was previously introduced only for the GameCube version. With the Nintendo 3DS players are able test their skills in this over the top mode. "Master Quest" will prove to be more than a challenge; everything in the game is mirrored, different placement of enemies, rearranged puzzles, and every hit reflects double damage. Why not give "Master Quest" a shot after you complete the original game?

*Ocarina of Time 3D* doesn't have to be excruciating in order to provide a good challenge. Players can travel back to Links childhood home to battle any boss they've already completed. If challenges aren't your forte, or if you find yourself stuck on one of the many interesting puzzles, not to worry; there is in-game help to get around any puzzle that has you stumped. Just be sure not to turn a blind eye to the many Sheikah stones, they house all the information needed to pass any challenge.

*The Legend of Zelda: Ocarina of Time 3D* is a game everyone will love. It is a unique gaming experience you can't get with any other game. The game can interest new gamers; as the old storyline and experiences become new, as well as seasoned pros of the franchise. If you don't have a Nintendo 3DS already make *The Legend of Zelda: Ocarina of Time 3D* your reason to get one; you won't be disappointed.

### **The Legend of Zelda: Ocarina of Time 3D**

★★★★★

**PUBLISHER:** Nintendo

**PLATFORM:** Nintendo 3DS

**RELEASE DATE:** June 19, 2011

**RATINGS:** E10+

**GENRE:** Action-Adventure





THE LEGEND OF  
**ZELDA**  
OCARINA OF TIME 3D

**GAME ON**  
The Game Reviews CONT'D

child of  
**eden**



# visual stimuli

Written by Jesse Seilhan

Do you remember when the first person born in space integrated into the internet, allowing a virus to threaten all of mankind? Yea, me too. If you don't recall the adventures of the 23rd century, then you are not alone and the makers of *Child of Eden* are here to bring you up to speed. Impossible to genre-fy and must be experienced to truly understand, this spiritual follow-up to 2001's *Rez* allows players to unite most of your senses into a trippy blend of motion gameplay and audio/video stimuli. Using the Kinect on the Xbox 360 and the Move on PS3, *Child of Eden* offers a (semi-)controller-free way to lead a virtual orchestra by combining weapons and timing to defeat a myriad of digital enemies. Don't worry about the crazy story that I described at the beginning, just enjoy the ride and don't think too hard.

The key to this game is using the motion-controls with either the Kinect sensor on Xbox or using the Move wands on PS3. One hand allows players to be slower and more methodical before unleashing a screen-clearing barrage of ballistics by pushing toward the screen. The left hand has rapid-fire purple lasers that eradicate the only thing in the game that does damage, also colored purple for easy detection. Using a combination of slow-and-steady swipes and rapid shoves toward the screen, the player is constantly given a progression of tougher enemies combined with a rising tempo. You can use the standard controller to accomplish the same goals, but it is nowhere near as fun as the motion controls. Using the beat as a guide, the correct timing will give players a score bonus and more unlocks, typical videogame fare. But scores and unlocks are not the focus of this game, but rather advancing far enough to see what visual delight and audial opus is around the next corner. Each level takes design seriously and creates a different landscape, ranging from underwater travels to semi-steampunk cogfests, all with accompaniment that fits the style perfectly. Some of the boss battles are worth the sometimes-frustrating length of the levels as their size and scope drastically dwarf the prior foes. The colors dazzle, but almost to a fault, as some of the later levels become difficult to decipher some of the harmful baddies from friendly shapes and colors.

The game loses some credit for failing to do some of the little things right, like give players a reason to replay levels instead of making them replay levels in order to advance in the game. *Child of Eden* is stunning and sometimes brilliant; it also leaves players wanting more after only a few hours' worth of gameplay. Those hurdles keep this game from becoming a legend but if judged solely on the gameplay and feeling of the experience, then it rivals games like *Rez* and *Lumines*. No amount of marketing will convince the average Joe to plunk down \$60, but those seeking to justify that Kinect purchase without having to dance around or exercise will find paradise in *Child of Eden*.

## Child of Eden

PRODUCER: Ubisoft

PLATFORM: XBOX 360, PS3

RELEASE DATE: June 14, 2011

★★★★☆

RATINGS: E10+

GENRE: Action



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