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Snow Patrol

photo by Tony Landa

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Daughtry performs at Mizner Park Amphitheater on April 14

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Sat, Jul 14

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Jul 29

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Fri, Aug 3

Julian Arango y Antonio

Sanint en "Riase el Show"

Sat, Aug 4

Il Volo

Sep 16

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Sep 18

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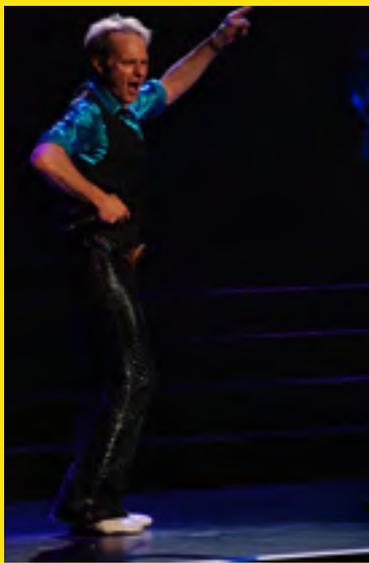
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VAN HALEN

by Todd McFliker

Experiencing Eddie Van Halen at the top of his game on April 10th at the Bank Atlantic Center in Sunrise was nothing short of spectacular. At the memorable concert supporting this year's *A Different Kind of Truth* release, Eddie wore a smile from ear to ear and his old-school guitar solos were simply amazing. Alex Van Halen banged away on his drums, while Eddie's son, Wolfgang, more than earned Michael Anthony's seat on the tour bus as a fantastic bass player. Unlike the disappointing lead singers that followed his Reagan-era departure, David Lee Roth only touched upon material that he actually recorded with Van Halen. As a direct result, the set-list could not have been better, ranging from their 1978 self-titled debut to the magnificent 1984, along with their notable recent studio work. Audience members were on their feet for more than two hours.

Following an impressive set by one of Eddie and Dave's long-time favorites, Kool & the Gang, Van Halen immediately exploded with 1981's "Unchained." Diamond Dave did not look like himself, flaunting short hair. Regardless, the frontman still executed his trademark high kicks throughout the night. Draped in a black pinstripe vest and glittering pants with a massive belt buckle, he danced around his simple

stage, engaging in fabulous interplay with Eddie. An enormous monitor allowed the crowd to see the artists' every move, while a nostalgic Dave sported a devilish grin. "It's getting hot in here tonight," he declared as Eddie played the opening chords to the hard-hitting "Runnin' with the Devil."

"How 'bout something new, fresh, exciting," he asked leading into the new album's "She's the Woman." "Romeo Delight" was followed by the powerful recent single, Wolfgang's bass-heavy "Tattoo." Alex's tribal beats introduced the jungle-like intro of "Everybody Wants Some!!" It was unfortunate that the unfavorable acoustics of the giant venue caused the singer to sound muffled.

"It looks like Florida still stays up late on a school night," Mr. Roth announced. "And this is the perfect weather to go with those lines up the back of your stockings" he explained before their second record's dramatic cut, "Somebody Get Me a Doctor." True Van Halen fans were let down to hear the cover of Roy Orbison's "(Oh) Pretty Woman" without Eddie's jaw-dropping "Intruder" leading into the past-Number One single. The same can be said for the band's live version of the Kinks' "You Really Got Me" that was played without "Eruption." Then again, folks didn't know that the best was yet to come from the talented guitarist.

"Dance the Night Away" and "I'll Wait" were delivered before music lovers began to hear Van Halen's best single from MTV's golden days, "Hot for Teacher." However, Dave stopped the excitement during the drum-heavy introduction. "Somebody intentionally put the blowers on, and it's turning into a refrigerator here onstage," he expressed with fury. Apparently, it was blowing so much cold air on the boys

that Dave lost his cool. Onlookers were in awe as the singer ranted about his stage crew for another minute, making unnecessary and vulgar remarks. Every man, woman and child in the arena was anxious for the gang to get back to "Hot for Teacher." How would Bono or Perry Farrell have handled the situation? Either one of them may have stopped the show, but they would've made a light-hearted joke out of the circumstances. There certainly wouldn't have been any name-calling.

Finally, Van Halen got back to business. "My name is Mr. Roth, and I'll be your substitute teacher for the remainder of the concert," he said. Flickering red and yellow spotlights swept the stage as the showman spun around in 360s.

Following "Beautiful Girls," Van Halen began performing the opening riffs to the new albums "Stay Frosty." Again, Dave interrupted the music, stating "I don't want to do this. I want to play 'Ice Cream Man' for you, right now." The childish melody was a simple delight. Then came a high point of the evening; 1984's potent "Panama." Yet, the best part of the evening was undoubtedly Eddie's awe-inspiring guitar solo which included pieces of the grand "Eruption." The high-speed accomplishment was brilliant, lasting more than 7 minutes. Watching the satisfied man's childish grin as well as hearing the unparalleled precision of his guitar

chords on the big screen will be stuck in patrons' memories for the rest of their lives. Knowing he had struck gold, the legendary guitarist gave his viewers a confident thumbs-up.

After "Ain't Talkin' 'Bout Love," Roth claimed that he didn't want to leave the stage. Asking if we were interested in hearing an encore, Van Halen had everyone on their feet for their most successful single, "Jump." Once again, immense spotlights roamed the crowd, but this time confetti fell over the floor seats. Dave hopped high into the air before he waved a giant black and white checkered racing flag above his head. The vocalist thanked South Florida for being extremely wonderful as Van Halen exited the stage. After a few minutes of cheering, concertgoers made their way out front. Hearts were still thumping and spectators displayed smiles as big as Eddie's on the Bank Atlantic Center stage. It may have taken a couple of decades, but Van Halen is back. They relived their classics from the 70s and 80s the way they were meant to be experienced, on the road. Eddie's unmatched finger-work more than overshadowed the second-rate sound at Bank Atlantic Center, and even David Lee Roth's obnoxious tirade onstage. Standing as arguably the greatest living guitarist on the planet, Eddie Van Halen was phenomenal.



Van Halen at Bank Atlantic Center in Sunrise, FL.



VAN HALEN

APRIL 10, 2012



Collective Soul

by Matt Pashalian



Undoubtedly, if you've listened to rock radio in the past 20 years, you're familiar with the sound of Collective Soul. The hook heavy, melodic pop/rock that has been their calling card continues to be a staple in, not just rock radio, but even pop and adult contemporary stations for what seems like forever; a string of hits so long it's almost difficult to count.

Particularly, back in 1999, the band released their fourth effort, *Dosage*. A disc that varied all over the map from its cool balladry in "Run," the adventurous opening cut, "Tremble For My Beloved," to the metallic smash "Heavy." If you popped the disc in, there was literally something for everyone, making it highly regarded among fans at the very top of their lists. The band obviously thinks the same of it as well as they are about to embark on a full-blown summer tour revisiting the disc from "Tremble..." to "Crown," and throwing in a few more hits and fan favorites. The festivities will begin when the tour kicks off with a bang right here in our backyard at Ft. Lauderdale's own Revolution.

Just days before rehearsals began, we sat down with Dean Roland, rhythm guitarist of Collective Soul to revisit the band's classic disc, and to find out just what the guys have in store for what's sure to be one of the coolest tours of the summer!

A lot of bands in the past few years have been doing the whole tour, playing an album in its entirety thing. What brought the idea about for you guys, and why *Dosage* as opposed to your 1994 debut or the 1995 self-titled released?

We hadn't toured, at least done a full tour anyways, in almost three years, just a few shows here and there. So when we decided to go out on tour again, that idea just popped up. As a consensus in the band, *Dosage* was just always one of our favorite records; and there were a few songs on that album that we never played even back when we were touring for it. So hopefully the fans will be into it as well. We did toss around the idea of touring under our second album, but for some reason, *Dosage* just felt right. We'll play the entire *Dosage* album, and then a set of the hits that people know.

That was actually my next question. As far as the *Dosage* set goes, will you be changing the order around or playing it from beginning to end in the album's original order?

Right now, our take is most likely going to be performing it from beginning to

end. We'll leave a little room and figure it out as the tour progresses, but I think that that's the idea.

Will you be playing any of the *B-Sides* to the album as well?

I don't think so, but I don't know if we really had any released. At the time of recording *Dosage*, there were other songs floating around as we were recording often. That would be mixed into the second part of the set though.

****Dosage* was, without a doubt, one of the biggest and best albums released in 1999. How do you feel songs like "Heavy," "Tremble for My Beloved" and "Run" hold up today?***

I haven't actually listened to the recorded album until recently, and I think it sounds good, sonically still relevant and holds up pretty well today.

You guys are kicking this tour off right down here in South Florida at Revolution in Ft. Lauderdale. Besides *Dosage*, what other songs are going to be thrown into the set besides the hits?

The obvious ones like "Shine" and "World I Know," and mainly songs from

just the first three albums and not only the main ones that got radio attention. We might delve into the ones that we never got to play live as well. Stuff may get switched in and out of the set.

You can't blame me for fishing here, have you guys planned any surprises as of yet for the shows?

Not yet, but we actually start rehearsing for the tour next week, so that's when we'll be firming all of that up.

I remember reading interviews with back when *Dosage* first came out, and you had talked about how much more laid back the writing and recording of that disc was. When you look back on it now, what were your favorite parts of it?

It was a good time for the band where everyone was in a really good headspace. It was a very collaborative record; my brother and I wrote a couple songs together for it and there was a lot of good energy. We recorded it mainly in your neck of the woods in Miami, which was a lot of fun. We rented a house that we lived in at that time for almost three months.



I always thought the bulk of the album was recorded in your home state of Georgia. I remember reading interviews where it was described that the studio was a five-minute drive for Ed Roland but almost an hour away for the rest of the band.

The recording total was about three months, but we did a bit at the end in Tree Sound Studios in Atlanta. The majority of it though was recorded in Miami.

You're part of a three-guitar assault on Dosage. Between Ed being the vocalist/guitarist and former guitarist Ross Childress doing all of the lead work and solos, I always felt you get overlooked. What is your personal favorite contribution to Dosage, and overall in the band's catalogue?

Ed and I wrote the song "Compliment" together, and I've always enjoyed that song. I'm not really the personality who has wanted to play lead guitar really. I've always been fine with being the guy in the background.

A lot of people don't realize it, but Joel Kosche was actually a part of the process in a way as well. As for the live concept of this tour, what do you think Joel brings to the table in Ross' place?

Joel's a great guitar player with a classical background who has been able to infuse that stuff into the pre-existing

guitar parts. He's kind of a gear head too, and I mean that in a positive way as he loves the quality of his tone and really gets into it and perfecting it. It's just his thing.

On Dosage, Ross wrote and sang "Dandy Life." Will Joel be taking on the vocals for that song on the tour or will you or Ed handling that one?

We haven't decided yet what we're going to do with that song, but Joel won't be doing it and Ed won't either. If anybody will be singing it, most likely it will be [bassist] Will (Turpin).

I know the band released a DVD a few years ago with the Atlanta Symphony Youth Orchestra. Are there any plans to film any of the shows for the upcoming tour for a possible DVD release?

Yes, we will be filming at least one – in Portland, Oregon. It's later on in the tour and we'll hopefully have worked out all of the kinks by then. At that point, the whole set will be a very well-oiled machine. I love Portland as well, the shows that we have done there in the past have been excellent, and the crowds are great.

How do you feel about the current state of rock and music in general today?

It's much different, and such a crowded state right now. Technology has made it easier for people to make records, and to buy records, but it's much tougher to get people's attention because there are so many things going on. Between video games, movies and TV shows, everything has become on demand. The way that you can communicate with your fans now is cool too. It's almost like the veils have been pulled back and the mysteries have been lifted. Fans are now more involved thanks to social media.

This one is more of a personal question sort of. You're in a band with your older brother Ed. Years ago, I was in a band with my older broth-

er who is also a vocalist and we've both always looked up to Collective Soul. I was wondering how you guys made that whole situation work, being brothers in a band and how it affects your personal relationships.

Just like anything else, there are ups and downs; but, at the end of the day, we still have a similar vision, we just have a different approach in getting there. It's cool though; Ed's a great guy and is super talented, I'm just happy to be a part of it. The other guys in the band, we're all from the same small town in Atlanta; and have known each other for so long that it's like you know when to step out of the way and when to pick your battles.

It also has to be a good feeling to have that longtime friendship and camaraderie with your band mates as well.

It is cool. We've been together for 18 years now and, as I've gotten older, you really learn to appreciate the guys and depend on them. It's a really good feeling.

I understand you also have a side project as well that was released at the tail end of last year. How do you compare that to Collective Soul?

Magnets and Ghosts, I'm super proud of that. It's totally different, and people are obviously going to try and compare the two, but it's just its own thing. It's not guitar driven riff rock stuff, but more vibey. There's more piano in it than there are guitars as I wanted to take a different approach with it.

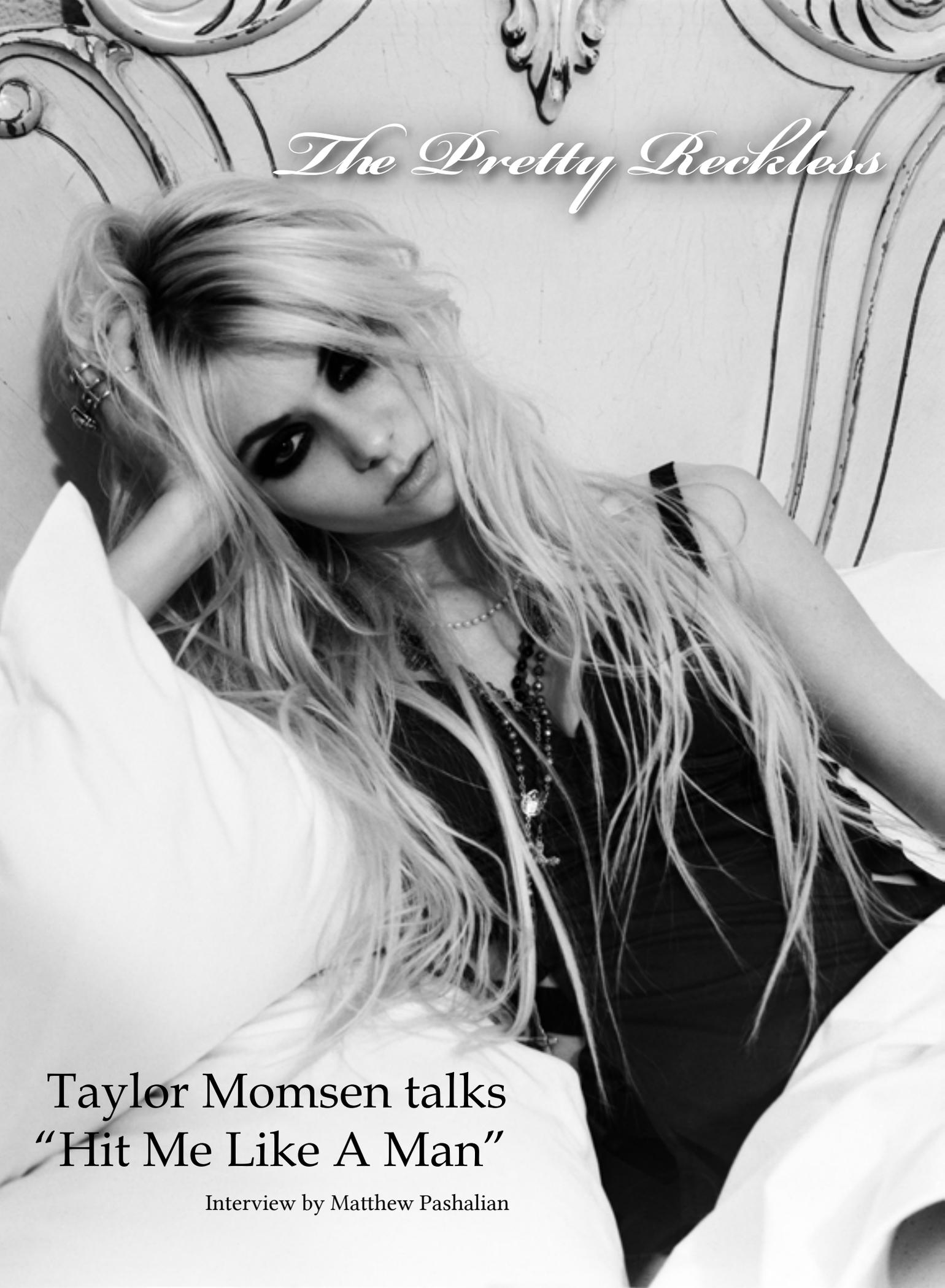
What advice do you have for local, unsigned bands trying to be seen and heard locally?

Play as much as you can, and, as far as your music goes, just be as honest as you can as an artist. You have to hustle, and as you do that, try to build a team around you. Get an attorney who can represent you and go do it. Obviously the social media stuff is essential these days as well.

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The Pretty Reckless

Taylor Momsen talks
“Hit Me Like A Man”

Interview by Matthew Pashalian

It was two summers ago that I first encountered the sound of The Pretty Reckless at the 2010 edition of the Van's Warped Tour in West Palm Beach. My editor and I had just arrived to a stage where we caught about half of the bands set, and were mutually impressed by tunes that would make their appearance on the debut disc, Light Me Up. Now two years later, I have to say that said disc has to be one of my favorite debut albums released in recent memory, and now have the privilege to sit down with the group's front woman herself.

At the end of their headlining tour, the band is about to head out with one of South Florida's favorite dark sons, Marilyn Manson, on what is sure to be one of their most interesting tours to say the least. In light of this, and their headlining date at Ft. Lauderdale's Culture Room, we had to discuss track her down to talk about the band's beginnings, touring and the band's latest EP, Hit Me Like A Man. The Pretty Reckless is one show you don't want to miss!

What's the biggest misconception that you think people have about you and the band in the beginning?

There's been a lot, but the biggest one that people have had about me is that I got fired from "Gossip Girl," and from Madonna's [clothing] line and all of these things - I never got fired from anything. With "Gossip Girl," I left so that I could pursue music, be able to tour and make records. That's all that I wanted to do, and they wouldn't give me the time off to allow me to do that; so that's probably the biggest misconception that people have of me. As for the band, probably that people just don't think of it as a band; they think of it as just me. It's not like I went and interviewed people and hired them to be my band. It actually came together very organically and I'm so lucky that that happened.

Originally, when you first started the Pretty Reckless in 2009, you had a different band line-up and songs. How did you initially come across the people who would become your band (Ben Phillips, Mark Damon, and Jamie Perkins)?

In the very beginning, I had never toured before or even played live in front of an audience. So I was signed with different songs, and they wanted me to go on tour to get some experience. This was during the time when we were still in the process of writing songs that would become the record with Ben [Phillips], who is in the band. Mark and Jamie were in other bands, and we just couldn't get it together in time for a tour. So I went out on tour with friends of mine and we played songs that were from my original demos that were never meant to be released or looked at.



When I got off of that tour, that was when we got together to write and record what would become the record. We met through our producer though, Kato Khandwala, who was good friends with Ben. It all just came together very quickly because we all had the same vision and direction, so we hit it off immediately.

It's so hard in an industry that's so large to find people who have the same taste in music and vision. Like Soundgarden's Badmotorfinger; some people would just look at me confused and be like, "What?" And that let me know that that just would not work. When I started working with Kato though, we just hit it off and that's when everything started coming together.

It's funny you mention that. I've seen people comment on interviews that you have done where you mention how hard it is to find musicians to work with who have similar influences such as the classic rock groups you cite. You would think it would be easy, but they don't realize that there is a difference between liking the same groups and musically being on the same page as well.

Exactly, I mean I was a singer-songwriter working with producers and looking for musicians who were the right people and direction. It took me my whole life [laughter]. I first went into a recording studio when I was a little kid, like five, so it took me my whole life to get here. When I finally met these guys it was a fucking gift!

What makes Ben Phillips such a great songwriting partner for you?

Musically, we come from similar backgrounds as far as what we listen to. I'll pretty much write most of it, but it's a good partnership to have someone to give that second opinion that has that same vision as you; and I never had that before. When we met, it was cool because he was a guitar player, singer-songwriter like me, and it was the first time that I had ever written with someone else. I don't know why but it just immediately worked. I don't know how, it just does.



that, so that means a lot. Zeppelin is a massive influence on us, especially on "Hit Me Like A Man." I've been listening to Zeppelin, since I was like a real little kid, and, of course, they would be an influence. They're fucking Led Zeppelin [Laughter]. It's inescapable.

We're based here in South Florida and you're about to go out on tour with a South Florida boy,

show in New York, I was just out of my mind. I sounded like a crazy person just being so tired. It was pretty funny, but you do what you gotta do right. That's rock n' roll.

After the Manson tour, you're going back into the studio to record the follow-up to Light Me Up. How much of the record has already been wrote?

We've got a lot of pieces, but it's never done until it's done. I'm always writing, so we always have a lot of material; but it's never enough as far as I'm concerned so we're still going.

Are there any songs that lyrically mean the most to you on Light Me Up?

All of them really, I tend to just write very honestly and very close to home. I really can't pick just one because they're all very personal.

Marilyn Manson. How did that tour come about?

That's a good question, and I'm not actually sure in all of the details since

Zeppelin is a massive influence on us...

When writing for Light Me Up, was there a particular song or songs that were the real turning point where you knew that you had finally come across the sound you were after?

Probably when we wrote "Make Me Wanna Die." That was when we realized we had locked into a groove from the writing, the production and everything. That was the turning point for the record and from there it all just kept rolling. That was also one of the first songs that we wrote for the record.

Let's talk the new EP, Hit Me Like A Man. There has to be an interesting story behind the title, indicative of anything?

We just kind of named things after songs just so you don't have to come up with another title [Laughter]. We just thought that that was the strongest title of the three new songs on it. That was the song that had the strongest impact so we went with it.

Aside from the live songs, the title track, "Cold Blooded" and "Under Water" have a cool blues-era Zeppelin influence to them. Was there a conscious decision for their sound?

Zeppelin is a massive influence, and you're the first person who has said

there are so many people behind the scenes. We actually just met last week in Los Angeles at the Golden God Awards. It should be a fun tour.

Speaking of the Golden God Awards, you just guested during the first song of his performance set of the show during "The Dope Show." Was that planned ahead of time or very last minute?

It was a little of both, last minute but planned. It wasn't like, "Hey! I'm on the side of the stage and just walk up." We flew in from playing a show the night before, and by the time we got to Los Angeles, I hadn't slept in 78 hours. We got there in time for the rehearsal the night before, and than the next day was the Golden Gods; and the show ran extra late, so we didn't even go on until midnight. After that we flew out to Philadelphia to play a show there, drove to New York that night and got there at like 5:30 in the morning; stayed up all day and played the New York show. By the time we got done playing the

So would it be safe to say that the three new songs on Hit Me Like A Man are a pretty good indication of where the band is headed?

Yeah, definitely; we work on a song by song basis. Like with the first record, we didn't go in with

any type of concept or anything, it's all very much just about the song itself. That's just how we write and how we'll be doing the next record as well. We wanted to release the EP to just give fans a taste as to where we're going. I don't even know what direction it is we're going in yet, but when I do I'll let you know when it's done.

Do you think any of your older leaked demo songs such as "Heart" would be making the new album?

No, definitely not. Those weren't even supposed to come out in the first place. They were, just as you put





it, “leaked.” We’re moving onto bigger and better. You can’t go back, you gotta go forward.

The band’s show at the Culture Room in Ft. Lauderdale will be the band’s first show in support of Light Me Up since the band’s appearance at Warped Tour in 2010. I know it stinks. I can’t believe we haven’t made it back to you guys yet. I can’t believe it’s been so long. I really like Florida, and I’m really excited to get to come down there. You guys have the best weather.

The band puts on a great show, have you thought about putting out a live DVD? I would love to, but all of that isn’t up to me. I just write the songs and play them. There are all of these other people who handle that and that kind of just puts me stuck in the artist world. If it was up to me, I would love to do a whole live DVD; I would love to do a whole live record. We recorded a whole show that we did in London, and I would love to put out; but all of that stuff isn’t up to me so we only got to pick two songs.

How do you feel about yourself and the band as performers since your first big tour, the Warped Tour? The show itself has developed so much. We’ve been touring consistently since Warped Tour, we haven’t really stopped. Playing every night you can only get better; I mean, I hope we’re better than our first tour [Laughter]. It’s definitely kind of turned into a show. Everything is

live, there are no tracks so everything raw. If a guitar goes out, we’re fucked; there’s nothing covering up anything, it’s all live. Even though you’re touring the same sets it’s never really the same show, there’s always something different that separates them. It’s exciting and the show continues to develop.

Should fans expect any surprises or new songs being played on this tour? We will be doing a couple of different covers this tour. We’ve been playing “Aerials” by System of a Down. We recently met them in Australia at the Soundwave Festival, and became pretty good friends with them. John, their drummer, actually came out and played the song onstage with us at the House of Blues in Los Angeles. He was like, “Hey, let’s cover ‘Aerials.’” So since that was at the very beginning of the tour, it just kind of became like the new tour cover. Things just kind of happen, and we just roll with it.

I know the band has been known to cover the White Stripes often. Is this its replacement? We’re still playing it, but it just depends on the night.

What advice do you have for local unsigned artists who just want to be seen and heard? I’m the worst advice giver of all time. I don’t know. There really is no formula for this industry. Everyone’s career develops so differently. If you love it just keep going and work your ass off. If you think you are, you’re not. That’s really the biggest thing; it just takes a lot of work. If you think you’re working hard, tell yourself you’re not working hard enough. It’s a 24-hour-a-day job, and a constant – but the payoff at the end of the day is worth it because I love to play music and I love to play shows. I love to write songs and to be able to do that is great. Good luck!

...of course, they would be an influence. They’re fucking Led Zeppelin.





Ultra Music Festival

This annual three-day electronic music festival held in downtown Miami never disappoints..



ival

by Norrel Blair

Electronic

town



For its 14th year in a row, Ultra Music Festival has attracted EDM fans and ravers from all over the world to come out in neon-colored droves for three days of non-stop electronic music. This year saw 165,000 concert-goers in attendance, setting a record for the annual music festival. Anyone who has regularly gone to Ultra over the years noticed this year's outing was a bit more claustrophobic than usual, which may have also been due to the fact the festival was hosted at Bayfront Park for the first time since 2005, when the festival had a considerably smaller attendance. Though, anyone who saw how fast tickets sold out for Ultra 2012 probably had no doubt in their mind this year would be big - Madonna big.

Ultra's line-up never fails to disappoint; this year's must-sees included Tiesto, Avicii, Skrillex, Justice, New Order, Kaskade, Steve Aoki, and M83 among many others, but probably the biggest name on the line-up wasn't even on the line-up at all. When it came time for Avicii to hit the stage Saturday night, a short video played featuring DJ's talking electronic music's rise in popularity, ending with a snippet by Madonna. Minutes lat-

er, the Material Girl herself appeared on stage to join Avicii for his opening remix of her latest single "Girls Gone Wild". While the young crowd seemed indifferent to her presence, Madonna is known for being controversial, so it was no surprise that her comment "How many people in this crowd have seen Molly?" a reference to MDMA (or ecstasy), a drug popular among the EDM scene, caused an uproar. The comment was enough to anger deadmau5 to attack her over Twitter: "You're a role model to 100's of millions. You have a powerful voice, EDM could use your positive influence, not 'Molly' talk." While Madonna insists her comment was simply a reference to the Cedric Gervais song "Have You Seen Molly?", it's a bit skeptical considering the title of her latest album, MDNA, is an obviously play on MDMA.

Regardless of Madonna's comment, it does leave one question left to be answered: What will Ultra have up their sleeves for next year? When you have an appearance by one of the biggest names in music worldwide, how do you top yourself? Let's hope the world doesn't end this year.





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SOULFLY

by Jeff Noller



It's rare to have a musician on the level of Max Cavalera who has pioneered not one but two innovative heavy metal bands – first with Sepultura until his departure in the late 90s, where he went on to form the even-heavier and groundbreaking Soulfly. In his five albums with the former and now eight albums with the latter, Cavalera has become one of heavy metal 's greatest champions, having incorporated a plethora of different genres into Soulfly's sound (tribal, electronics, world) as well as bleak and empowered themes that cover everything from politics to religion and spirituality.

On their newest album, *Enslaved*, Cavalera has brought into the band a rhythm section that has been pivotal in developing an ultra-intense line-up, delivering an extreme blend of death metal that will blow out your speakers. With the heaviness and bleakness of the lyrics surrounding slavery, according to Cavalera, it only made sense for the music to be extreme on the record. With Bassist Tony Campos from such bands as Asesino, Ministry and Static-X, Drummer David Kinkade from Borknagar and current guitarist Marc Rizzo, the longest-standing member of the band to date, the album was able to meet the extremeness Cavalera envisioned. A punishing, brutal record, whose songs have been well received by Soulfly's rabid fan base already on tour, 2012 looks to be another heavy year Phoenix, Arizona-based band.

Hours before taking the stage for fans in Kentucky, Cavalera was kind enough to speak for a few minutes over the phone with SFL Music to discuss the decision to tackle the bleak themes of slavery on *Enslaved*, why he thinks the current line-up is one of the best of the band's career and the track that had all three of his sons contribute lyrically and musically as a tribute to their brother, Dana Wells, who was murdered back in 1996.

With the new record, it's a very extreme metal album, which tackles the themes of slavery. Being that this has been an idea you originally wanted to approach with Sepultura in the 90s, how were you inspired to finally approach this subject for this record?

It was an old idea, a long time coming. After I had done the Roots album [in 1996] with Sepultura, I thought about doing a slavery record. I ended up doing the first Soulfly record [in 1998], but never forgot about doing a slavery record. When it came time to write this record, I thought it would be great to do it on slavery. It was great. It was a really good topic, heavy; goes well with heavy music. Enslaved is really heavy music. The album is more extreme, more death metal; it's heavier; so it's really powerful to do with the slavery themes [lyrically].

I noticed as well with the arrival of David Kinkade and Tony Campos as your new rhythm section. They really seem to know what you wanted the songs to be rhythmically. Would you agree with that?

Yeah, dude. David and Tony are really good guys. They embraced the idea for Enslaved. Tony is a great bass player, and David is an awesome drummer that plays a lot of double bass. He also writes a lot of songs, and knew what he could do in the studio. When we went into the studio to make the record, it was exciting. It was good mixing. I think this is one of the best line-ups of all the Soulfly line-ups we've ever had. It's really loud playing live, and it's been a lot of fun playing with these guys.

How did you find Tony and David to replace Joe and Bobby in the band?

I've known Tony from touring with him when he was in Static-X a couple of years ago. Just a great guy, he used to come in and do backing vocals on stage during our set, during the Soulfly/Static-X tour every night. And I knew him, and I thought he would be a good bass player. He's just awesome, and really professional, talented bass player.

David Kinkade, I came into an email in the office from him, and it was really exciting to hear a real death metal drummer. I was looking for someone like that to make the album because

I wanted it heavier. I wanted to bring Soulfly to a heavier place. So I got together with David, and I flew him to Phoenix from Chicago, and we came up with two songs during his trip, really great songs. And that became "Treachery" and "World Scum." I knew he was the right guy for the band. Both of them are really great guys who are great musicians.

You can really feel that on this record, especially with songs like "Gladiator," for example, and "American Steel," which both are great songs. "Legions" is another great song. How excited are you to bring these songs to fans here in the U.S. on this current tour?

We're actually already playing the new songs like "Gladiator," "Intervention," "American Steel," "World Scum," "Plata O Plomo;" they've been getting a really good reaction from the fans. Especially, "Plata O Plomo" and "Gladiator," very high energy; really, really well received by the fans, they really like them. I think they like the new record. I think that is a sign when the fans respond well to them, we've gotten some really good reviews in the press. I think it's a very exciting record, very extreme album, great to play live, you know?

Absolutely, I can't wait to hear it myself when you guys come to town at the Culture Room in Fort Lauderdale, Friday, May 4th. The next question I had was that there's one particular track on Enslaved, "Revengeance," which is really notable because your sons collaborate with you on this song. How did that become a family affair with Zyon on drums, Igor on guitar and vocals and Richie on vocals?

Yeah, there was a point where I was going to bring my kids in for a song, which would be about their brother [Dana Wells] who was murdered in 1996. It was really great to do a jam with my kids, and have them in the studio with me. It was really great, and all of them did their part. They wrote some of the music and lyrics, and it was the song that I wanted them to make. It was on the record because it is a really strong song. We're playing the song every night, and it's really intense.

Zeuss was the producer for this re-

cord. What was different about his approach compared to say Logan Mader on the Omen record or how you've approached the production side through Soulfly's recording history?

It was similar. A lot of the engineering guys helped me on the record as well as the past records. I enjoyed working with Logan. Everyone that I worked with in the past like Andy Wallace, I think the records came out really good. I am really happy with the new record, really good guitar sound. That's what I was looking for was a really heavy guitar sound. I think the album is really good. I am really proud of the sound quality. Yeah, I am excited for it, came out really good.

I was very impressed with the video for "World Scum." I find the imagery to be completely insane. What was the inspiration for doing the video?

[The video] for "World Scum" was actually my wife's idea, Gloria. She's really good at thinking of ideas [for videos] and things like that. She thought of doing the video without the band, and just have it like a movie. We had a friend of ours, Thomas Mignone, direct the video for "World Scum." He's done videos for Sepultura as well as for "[Back to the] Primitive" [off of Soulfly's 2000 album, Primitive] He's a movie maker. We talked to him about doing the music video that ran like a movie that followed closely to the lyrics of the song. It shows very images such as JFK being shot and Antichrist and Jesus fighting in the end.

I think the video is really good, it's really powerful. It has really dark imagery, heavy, brutal images. I think it was great that the band wasn't even on it because it made it cooler from what you normally see from most bands' making a video today.

At one point or another in Soulfly's career, line-up changes have occurred for one reason or another, but it doesn't seem to affect the recording process or your live show much. You've been able to find great players to join you in the studio and on tour. Obviously, the current line-up is no exception to that. Marc Rizzo, in particular, who is your longest-standing player since you formed Soulfly in the late 90s; I wanted to ask you what do you attribute to the



ongoing chemistry with him in the band?

It's really great working with Marc. He is a really good guitar player, we get along great. We know each other; we connect with each other great. His songs are great, and he plays really well and he's great live. He's been with the band since 2004. He's been the longest-standing player of the band since, and the longest in the history of Soulfly. I hope I get to play with him for a long time.

I think this line up is really great now with David and Tony on board. It's really powerful. We're going to carry

on with these four for a while, and see what the future brings. For now, we're very happy with this line-up. We're all happy to be musicians, it's exciting and the show is great.

Given that you now have eight albums under your belt for Soulfly, how hard is it to incorporate songs from each album on a nightly basis on stage? Do you guys have an ever-changing set list with the new material incorporated or do you keep roughly the same set list during the tour?

We've pretty much play the same set list. It's going to be a best of Soulfly.

There's going to be the best songs from each album – the first Soulfly album, Primitive, Prophecy, Dark Ages, Conquer and Omen. There will be a couple of songs from each of those records. And there are some songs that people like the most such as "Seek 'N Strike" and "[Back to the] Primitive" and "Prophecy." Songs that people come to the show to see like "Eye for an Eye," basically, what you call classic Soulfly. It's the story of the Soulfly on the set list. It's about a 15 year-old band that has seen a lot of things, have a lot of great songs to play. So it's really fun to create a set list now.



Liza Minelli
photos by Sayre Berman



Charles Bradley
photo by Tony Landa



CD Reviews



Halestorm
The Strange Case of...
Atlantic

It takes a special kind of metal band to be carried by Atlantic these days. Somewhere between Wiz Khalifa and Phil Collins, the label manages to make room for only a handful of serious rock acts. Joining the ranks of Stone Temple Pilots and Shinedown is no small accomplishment, especially for a female-led metal outfit. Halestorm has achieved just that, and there's no doubt at all that they deserve exactly that sort of acclaim.

Siblings Lzzy and Arejay Hale have been performing their own compositions since they were 13 and 10 respectively, and a decade and a half of experience show in their accomplishments. Arejay's drumming is nothing short of virtuosic. His drum tracks aren't merely hammered out as a matter of necessity; they honestly add nuance and depth to the tracks that could not be easily dismissed. And really, how often do you get to ascribe great musicianship to a drummer? Lzzy's vocals are astounding, shifting effortlessly from the unstrained and unrestrained roar of tracks like "Love Bites (So do I)" to the simple, gorgeous vocals of softer tracks like "Beautiful with You." Better still are tracks that incorporate both, of which *The Strange Case of...* has plenty, notably "Mz. Hyde" and "Here's to Us."

The Strange Case of... features an amazing array of great music. "The Rock Show," the album's eighth track, is obviously tailor-made for fans, the kind of song that is destined to become a crowd favorite at any Halestorm show; it's incredibly easy to pic-

ture Lzzy roaring it out over legions of fans pressed up against the front of the stage. "The Rock Show" is followed immediately by "Daughters of Darkness," a powerful track that brings to mind the concept of "Grrl Power," less poppy and darker than its late-90s forerunner, but potent and motivating in a strongly empowering way.

It's important to note, too, that *The Strange Case of...* is only Halestorm's sophomore effort as an all-original content studio album, a landmark in many a band's career that turns out to be more worth forgetting than celebrating. As simply good and enjoyable as *The Strange Case of...* has turned out to be, it's looking safe to hope that Halestorm has many more years of great music



Halestorm
Hello, It's Mz. Hyde
Atlantic

What better way to tease Halestorm fans than a sneak peek into their next album? The 4-track EP, *Hello, It's Mz. Hyde*, comes months before the official full length release. Though their last release and years of touring prior to it definitely built some interest in the band, this EP seems a bit varied as well as a head scratcher to where they are going musically.

The driving 80s metal stomp of "Love Bites (So Do I)" kicks the disc off in a fashion that brings to mind *Slave To The Grind* era Skid Row. On "Rock Show," Lzzy Hale describes the girl that at least one of five guys has in their life getting amped up about, taking in the music as if it were

oxygen. The song won't exactly knock your socks off, but it gives a good chuckle when you pay attention to the lyrics. The militant intro stomp of "Daughters of Darkness" is a bit corny, however; and the rest of the song just doesn't seem to get much better.

The best track on *Hello, It's Mz. Hyde* comes on the closing 80s power ballad-meets-country fervor of "Here's to Us." When it comes down to it, there isn't really enough to grab you to buy this EP. I would really only suggest purchasing "Here's to Us" off of a digital outlet like iTunes or Amazon. The rest of the disc's tunes are simply forgettable. --Matthew Pashalian.



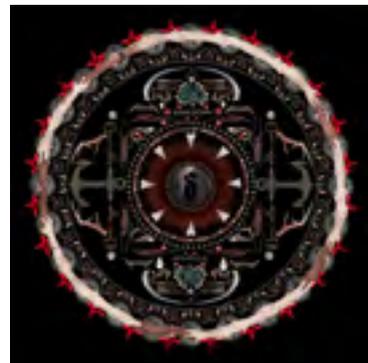
My Darkest Days
Sick and Twisted Affair
Mercury

The long awaited second album, *Sick and Twisted Affair* from Canadian rockers, My Darkest Days is finally here and ready to knock your socks off! Most music critics wondered if the band would ever create another single good enough follow up to their previous hit "Pornstar Dancing," and I personally think they have. Listening to *Sick and Twisted Affair* I believe this band has struck gold once again.

In this album you get to follow the band through the various adventures of Rock and Roll, heart break, and finding themselves. Vocalist Matt Walst sounds a lot stronger, you can hear a lot more freedom in the lyrics and you can really tell that as a band they are coming into themselves and finding out what really works for them instead of trying to portray

what they think we want to hear. On this album Walst takes us behind the scenes of life as a rock star and of course love and loss. During the recording of *Sick and Twisted Affair* Walst endured a major breakup which bleeds through a lot with songs like "Save Yourself," "Perfect," and "Love Crime." Of course being the rock stars that brought us "Pornstar Dancing" they didn't let that hold them back from delving into songs describing their sexual exploits on the album's first single, "Casual Sex," "Nature of the Beast," and the title track.

As a treat for their fans, not only did the guys include "Stutter," a cover track you could only hear live, but they have put together a special edition with five more tracks including previously unreleased acoustic renditions of "Every Lie" and "Pornstar Dancing." My Darkest Days new album is truly a *Sick and Twisted Affair*, the question is, are you along for the ride? --Shirena Edmonson



Shinedown
Amaryllis
Atlantic Records

No doubt one of the most anticipated modern rock albums of 2012 is Shinedown's fourth effort, *Amaryllis*. Longtime fans of the band going back to their debut really have to wonder just how this album is to hold up, being it the first full-length to have included guitarist Zach Myers and bassist/pianist Eric Bass on board. Especially seeing how the previous smash effort, *The Sound of Madness*, was mostly comprised of studio musicians playing old members parts. I too admit I was curious as to how

CD Reviews

this disc would come out? Would it follow the formula that worked previously, or would it go for full-on ballads that made themselves crossover radio staples?

Opening cut "Adrenaline" is a foot stomping, fist-pumping anthem best enjoyed in a live setting. The first single, "Bully," is a bit of a grower; but I'm sure after hearing the song one too many times on the radio, people are sure to change their mind from liking it to hating it due to its simply being overplayed.

The title track and second single, "Unity," is great crossover pop rock songs that run an undeniable Beatles influence if the fab four had the kind of recording technology and production that we have now.

Amaryllis is no all-killer, no filler disc though it does have its low points. "I'm Not Alright" sounds like a mixture of an Irish jig and background music for a soap commercial, while "Nowhere Kids" just doesn't seem to fit well at all on the disc.

Fans of the band since their killer debut, *Leave a Whisper*, and classic rock-tinged *Us and Them* can surely agree that, though the vocals on the album come from Brent Smith and the drums are from Barry Kerch, Amaryllis is not their *Shinedown*. With Amaryllis, Smith and company have delivered a disc of very well-produced, somewhat easily-palatable disc for the overall masses.

For the rest who aren't a part of the pack, this disc is simply a Brent Smith solo album written and recorded with some of the best writers and producers for the genre – Matthew Pashalian.



Meshuggah
Koloss
Nuclear Blast

Swedish extreme metal giants Meshuggah return with their seventh studio album, *Koloss*. It's a great day for metal fans. Maybe not so much for your dad. The band's alarmingly good musicianship is showcased neatly, with complex, well composed instrumentals the likes of which are not often attributed to a hard core metal band. There's a great deal of skill and talent showcased here. Years of development have obviously not been lost on Meshuggah; interesting, well-formed, and unusual tracks like *Koloss*'s penultimate "Demiurge" are remarkably good examples of how a great band can challenge traditional expectations of metal. Perhaps most importantly, vocal-

ist Jens Kidman has continued the shift he began with 2008's *obZen*, away from the arguably irritating monotonous rumble of mid-2000s Meshuggah, incorporating more of his early growl and roar. It's a welcome change. While Kidman's preferred vocal range is still something less than subtle and nuanced, it is significantly more varied than his performances on 2002's *Nothing* and 2005's *Catch Thirtythree*. The droning bellow still turns up here and there, most notably on the album's first track, "I Am Colossus" (arguably the worst track on the album, unfortunately), but by "Do Not Look Down," the third track, a little more dynamism has crept back into Kidman's performance. The album's eighth track, "Swarm," showcases the best of Kidman's vocal performance on *Koloss*, along with some genuinely interesting instrumentation. It's highly recommended.

Perhaps the most compelling track on *Koloss* is its final offering, "The Last Vigil." Ironically instrumental (given the context of this review), "The Last Vigil" is slow, quiet, and haunting. It's not much of a stand-alone piece, but as a counterpoint to *Koloss*'s heretofore apocalyptic pace, it's an interesting aftermath, and a beautiful compliment to the album as a whole.

In the final analysis, *Koloss* is a genuinely worthwhile endeavor. It's the kind of album you'll want to crank all the way to eleven, no

matter what your dad says. --Dante Stone.



Fireflight
Now
Provident

It's becoming tougher and tougher to tell Christian rock bands from other mainstream rock acts. This is a great thing as more people are giving these bands a listen that previously may not have in the past. A band this holds true to this *Fireflight*. Their latest effort, *Now*, adopts a sound very much akin to such bands as *Breaking Benjamin*, *Paramore*, *Flyleaf* and *Red*. Some of that aforementioned *Red/Breaking Benjamin* sound can also be attributed to the band's choice of production team - *Red* guitarist *Jasen Rauch* and Producer *Rob Graves*.

Brought to the table is a style that oddly combines *Tool* and *Linkin Park*. *Now* starts off with some great heavy rock tunes such as "Stay Close" and "Ignite," fueled by pounding riffs and driving choruses with soaring vocals by



The Pretty Reckless
Hit Me Like A Man EP
Interscope

Towards the end of the *Pretty Reckless*' final US headlining tour in support of their debut disc, *Light Me Up*, the band has decided to tease fans one more time with what's to come on their sophomore effort with an EP of live cuts and new tracks in the form of the interestingly-titled *Hit Me Like A Man EP*. The two live cuts, both recorded in London, "Since You're Gone" and "Make Me Wanna Die" are explosive. Vocalist *Taylor Momsen* welcomes the listener on the first track as if welcoming you to the disc, or in this

case, the party. Vocally, *Momsen* sounds great and the band is on fire on these two songs that does just what a live concert should – leave you wanting more.

The new tracks are really what are enticing about the EP though. Still keeping with the band's sound that fans have come to love from them, these songs also have a feel akin to the bluesy-era of *Led Zeppelin* in the title track and "Cold Blooded." The band is tight and the vocals more ferocious with a very loose and live feel to them. If you have a chance to pick this one up, whether in physical form or from a digital retailer, I would highly recommend this one! --Matthew Pashalian.

CD Reviews

Dawn Michele.

Propelled by anthemic guitars and vocals, "Stronger than You Think" and "Dying for Your Love" bring the mood of the rest of *Now* up. One of the weaker songs on this record, "Escape," seems to start off interestingly enough, but its extended outro is a real snooze. However, "He Weeps" wakes you out of the coma left from the outro of "Escape."

If the track order of *Now* were to be reordered, the disc may be a little more enjoyable as the musical mood shifts are a bit off. Fireflight fans used to the sound of their previous discs, *For Those Who Wait* and *Unbreakable* may be taken a bit off guard.
--Matthew Pashalian.

The Shins

Port of Morrow
Columbia

It's hard to believe that it's been five years since the Shins put out *Wincing the Night Away*, an album that found James Mercer and company starting to run out of ideas, despite the solid selection of songs. There was a feeling that perhaps their time in the sun was setting. The famed quote by Natalie Portman's character in 2004's "Garden State," "This song will change your life," seemed to be fading.

Following a long hiatus, which included an impressive project with Danger Mouse in *Broken Bells*, Mercer returns to the Shins

moniker. However, it appears the latter experience inspired the singer-songwriter to assert full control, and do a complete overhaul. *Port of Morrow* is the first album where Mercer does not have the band that's been on every recording prior to this one behind him, using a number of guest musicians instead – Janet Weiss from Wild Flag and Sleater-Kinney fame, Crystal Skulls' Yuuki Matthews, Modest Mouse's Joe Plummer and producer Greg Kurstin to name a few. From the opening, "The Rifles Spiral," it's clear he has turned a corner as a songwriter and arranger.

The album is the first where it sounds both enormous and immediate, where those who haven't listened to the Shins before will be turned on to this. *Port of Morrow* sheds the whole Indie-tag that the Shins were ultimately suppressed by; a focused and catchy record that should impress many from the opening "The Rifles Spiral." With killer hooks and a mean groove, Mercer writes with a directness that was lacking in prior releases. Sharp, muscular and powerful, the track is an indicator that the songwriter has taken a new musical route.

Throughout the album, songs such as the sharp pop of "Simple Song," the somber and reflective "It's Only Life" with its Beatle-like arrangements of psychedelic keyboards and guitars, the doo wop of "Bait and Switch," the upbeat "No Way Down" and the



twangy country of "For a Fool" will have you hitting the repeat button on your stereo... or scrolling back to the beginning of the track-list on your iPod. The New Wave magic of "Fall of 82" finds Mercer using vintage keyboards with crisp drumming, giving *Port of Morrow* plenty of welcoming surprises.

Some long-time fans of the Shins may find *Port of Morrow* a little offsetting with its pop inclinations and the fact that this is Mercer with a group of session musicians. But the truth is that the group had started becoming

more of a vehicle for Mercer since *Wincing the Night Away*, even dating back to *Chutes Too Narrow* – depending upon who you ask. The bottom line is this record shows Mercer growing in leaps and bounds, creating a 10-song album that's expansive and rewarding with every listen.
--Jeff Noller.

Soulfly

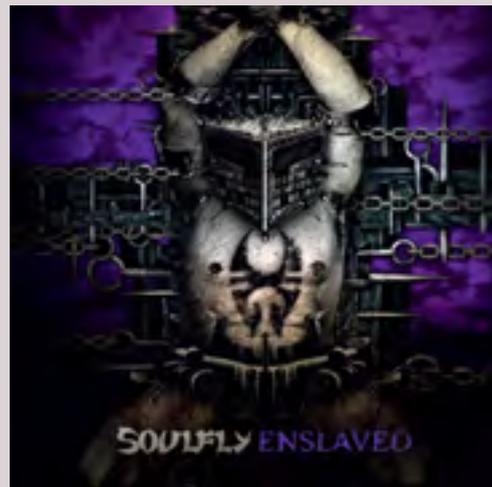
Enslaved
Roadrunner

Whether his side project with his brother, Igor Cavalera, in Cavalera Conspiracy had influenced it or not, Soulfly's eighth album is an extreme, hard-hitting metal record that long-time fans will surely eat up and come back for seconds. On *Enslaved*, Max Cavalera, musically and lyrically, delves deep into themes of slavery, executing with a pummeling and relentless batch of songs that fuse thrash and death metal with some sick-sounding grooves to match. Bringing in bassist Tony Campos from Prong and drummer David Kinkade from Borknagar has injected the songs with a brutal and intense flair that doesn't stop until the end.

With Xeuss as producer, he has pushed Max and company to greater heights in the realm of metal. The first single "World Scum" will surely whet the appetites of the dedicated, before launching

into such nihilistic and full-throttle classics as "Intervention," "Gladiator" and "Legions" – Marc Rizzo's guitar riffing will surely have the hairs on the back of your neck standing. The mechanic menace of "American Steel" and the doom metal of "Chains" add to the number of stand-out cuts on *Enslaved*. The real treat comes on the closing "Revengeance," which sees Max playing with his three sons, Zyon on drums, Igor on guitar and vocals, and Richie on vocals. It's definitely an intense moment, especially when given the context of the song about the death of their brother Dana Wells.

The three bonus tracks included in the deluxe edition is hit and miss with only "Bastard" being close to decent. "Soulfly VIII" follows the other previous "Soulfly" tracks on past records, serving as a platform for Cavalera to indulge in different genre sounds that mix Latin and Jazz among others. However, putting those tracks, aside, fans will surely love the extremeness that Soulfly has gone with *Enslaved*. --Jeff Noller.



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