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## LAYER

KERRY KING INTERVIEW

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**FU MANCHU**

INTERVIEWED BY Dave Slocum of  
**ARTIMUS PYLEDRIVER**

PREMIER  
ISSUE

ANOTHER ANIMAL ★ IN THIS MOMENT ★ FEAR FACTORY ★ FOO FIGHTERS

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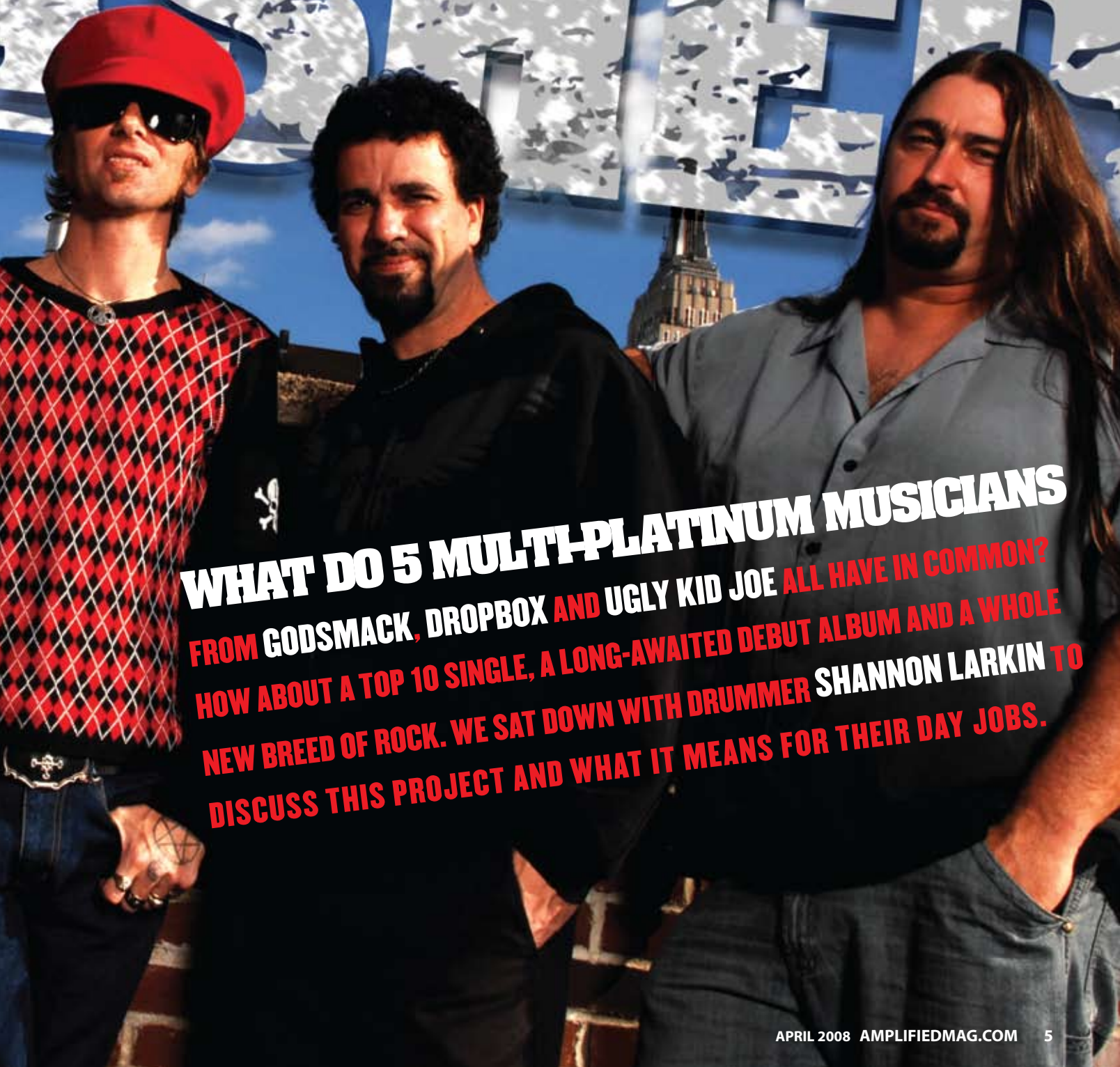
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# ANOTHER ANIMAL

# SPIN



**WHAT DO 5 MULTI-PLATINUM MUSICIANS FROM GODSMACK, DROPBOX AND UGLY KID JOE ALL HAVE IN COMMON? HOW ABOUT A TOP 10 SINGLE, A LONG-AWAITED DEBUT ALBUM AND A WHOLE NEW BREED OF ROCK. WE SAT DOWN WITH DRUMMER SHANNON LARKIN TO DISCUSS THIS PROJECT AND WHAT IT MEANS FOR THEIR DAY JOBS.**

ALL WE CAN DO IS  
**PLAY!**  
**PLAY!**  
**PLAY!**  
UNTIL WE GET  
OUT THERE AND  
IMPRESS  
THEM.



**AM: So, Another Animal and Godsmack are completely different projects for you. Does Another Animal feel more like a collective band to you?**

**SL:** Yeah. You know, it's a complete democracy in which all the decisions are made by five guys. And it's not like one guy can be out-voted, because if one guy doesn't like something we simply don't do it. Godsmack is also a democracy but with a leader in Sully that can make a final call without really having to have a vote. So, Godsmack is Sully's band—make no bones about it. I'll tell you, this Another Animal thing has been a very humbling experience for Tony, Robbie and myself. You know, back in a bus with 10 dudes, no guest list, no dressing room most of the time. No one knows who the fuck we are. We played in front of 500 people last night, and you can see [on people's faces] the recognition after two or three songs. People start to recognize Tony or Robbie or me. So we're going at this bare bones from the start without playing the Godsmack card. But, it's not like we're trying to hide from it or something. Godsmack is going to take the whole year of '08 off while we focus on Another Animal. We've got a year, and that wasn't even us going to Sully and saying, "We need time." It was Sully coming to us saying he needs time, because in 10 years of non-stop touring, recording, touring, recording for this band and he needs a break and he felt like quitting. So he was like it's "either I quit or take a year off." We've got this side thing and it's perfect! So all is well.

**AM: Is Sully still talking about doing a solo record?**

**SL:** You know he talked to two of the percussionists from Dead Can Dance and they're gonna fly in whenever he gets his shit together as far as members. He's got a female vocalist named Lisa Guyer, who sang on Godsmack IV. She's gonna be a singer and he will also sing. They're gonna take the premise of the tribal thing and implement a blues/rock kind of thing somehow. That's his brainchild right now, but at this point it's not concrete.

**AM: Is there any bad blood over you guys doing Another Animal?**

**SL:** No. It came out at first and he said "I feel like this is egg on my face like you guys took me out of the band and replaced me with a different singer." But after we all sat down and talked about it, I explained it to him that it wasn't the case. The real deal is that when Souz at Zero was on its last leg for me, and we were touring in an RV in the middle of Vail, Colorado and I met Whit Crane... He [Whit] pulled me out of that and put me in California

into a nice level band (Ugly Kid Joe) and the next thing I know I'm opening for Van Halen. So I got a chance to come full circle and call Whit Crane out of the blue when he had been four years out of a band and no music in his life. Although free and clear of thinking, but low because music is his life. It's all he knows how to do is sing. So I got to make that call to him and say, "Hey, wanna be on a major label? I can't guarantee success. I can't guarantee anything except your voice will be back on American radio, where it belongs." And I came through on my guarantee, didn't I? We're number 15 on the charts and Godsmack is 13. We're chasing Sully up the charts. But no, there's no bad blood. The last I heard from him, we went to do the video for Godsmack's version of "Good Times, Bad Times" which we shot in Boston. They shut down streets in downtown Boston and all these people were there. It was killer! He said, "You fucking guys played Boston and didn't even invite me to the show!" And I'm like, "I didn't think you'd want to come to the show, you know?" People would be coming up to him asking him how he feels about it and I know he doesn't like to talk about it. People might think it's the end of [God]smack, which it's definitely not! I will say that on the record right now. We will come back. I think it's a great time for Godsmack to take a break anyway. We called that album Faceless, but really we've been in everyone's face now for five years nonstop. And with the way the industry is going right now, everyone's making the transition from Cds to digital, no one knows what the fuck is going on right now. Everyone's just trying to make a living. Remember that Alter Bridge are members of Creed that sold 30 million records, Another Animal with member of Godsmack sold 10 million records, and Ugly Kid Joe sold 5 million records. Everybody on those stages combined sold near 50 million records combined and we can't draw a thousand people in night clubs! So something is fuckin' wrong with the state of the industry. I don't know if everyone is jaded from the MTV culture or if it's the internet that's ruining everything, I don't know. But somehow things are going to turn back around.

**AM: The industry has definitely changed since you started in Wrathchild. Some big bands are saying that they want no part of working with a record label and that they'll do things themselves. Did you think about that at all?**

**SL:** Think about this: Back in the day Judas Priest would have a gold record, and sell out the Cap Centre (in Maryland) with 16,000 seats and now Alter Bridge has a gold record and can't sell out the House of Blues in Vegas. It's a very strange time. What was the question? (laughter)

Photo: Cordell McCurdy

**AM: Talking about the difference of a traditional record label and releasing material on your own.**

**SL:** The thing about record labels is that is the distribution thing. To them, it's like selling widgets. They know... they have all these testing markets to determine where these widgets are going to sell and where they're not going to sell. And they use strategic placement and that's one thing record labels are really good for. Digitally, if you have a way, or a friend at iTunes for instance that really likes your band and can place you strategically with Madonna on their banners and shit like that, then you're pretty good. But it's gonna be hard for new bands coming out without record labels, and I'm a testament to that because I'm living it right now. I talked to Vinnie Paul from Hellyeah and he said, "Shannon, the advice I can give you about Another Animal is no one fucking cares about you and your fucking little band. No one cares about me and my fucking little band, Hellyeah. The fact that I'm in Pantera and you're in Godsmack – they care about that. They'll come up and want their picture taken with you, but they're not going to go out and buy Another Animal's CD until you impress them." So all we can do is play, play, play until we get out there and impress them.

**AM: Speaking of the CD, how did you determine who would sing each of the songs? You sing one, Lee sings one...**

**SL:** You know, I brought that song ("The Thin Line") to the band. Basically the whole thing,

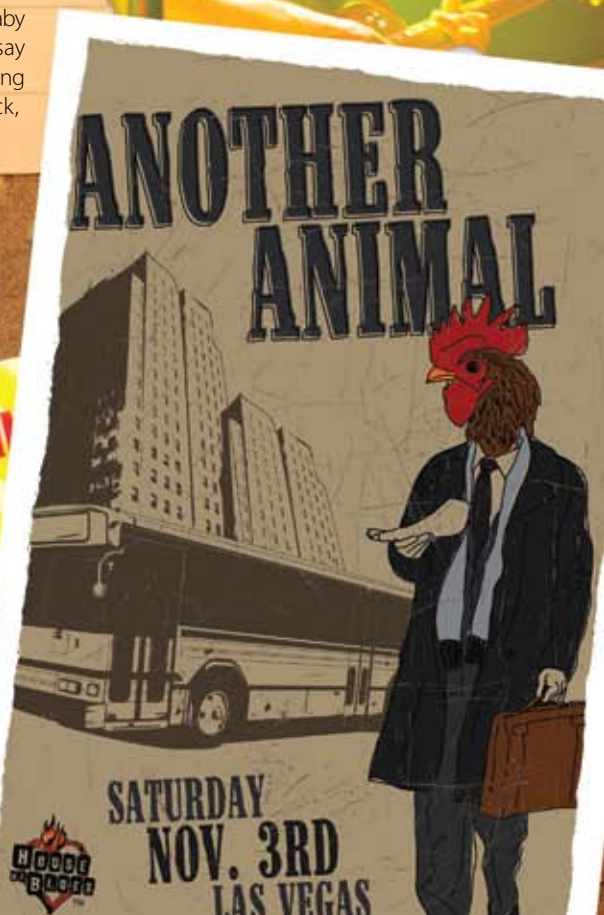
I wrote. I showed it to them, they played it, I sang it for them... They loved it and thought that would be a great addition to the record. We wanted to make this thing multiple singers, but of course Whit is the lead singer. But I got the idea basically from the Ramones. I used to love watching the Ramones. When Dee Dee would sing, Joey would still stand at the mic. He was still part of the band even if he wasn't singing on that song. So we've kind of taken that idea with Another Animal. Lee sings on "Black Coffee Blues" on the record, but Whit sings it live. That was partly Lee not wanting to sing it live so he can concentrate on playing guitar, but also maybe crossing the line of maybe too many non-Whit songs. I don't want Whit leaving the stage.

**AM: You've been a part of two bands, Godsmack and Amen, where the singer stirs up people to the point that they absolutely love them or hate them. Casey Chaos from Amen has been called everything from a punk rock savior to an absolute phony in the press. Does that ever bother you where you wish you could just play and be out from under that whole thing?**

**SL:** I went through a lot of shit with the Amen fans when I left the band. They were crying sellout and that I quit the band for Godsmack. When in fact, when I quit the band, I didn't have Godsmack. In fact, Queens of the Stone Age were trying to get me to join at that time. But I didn't do that because I knew I was going to quit music. I was so sick of it! So fucking sick of being poor, and I had a baby on the way. People can say what they want about selling out and commercial rock,



Live Photos: Cordell McCurdy



but they can say that on the way to their job. What do I do, I play drums for a living. So, I win! (laughs) They can call me what they want. I go on Blabbermouth and people shred me and shred Godsmack and now they're shredding Another Animal. They shred Amen. I wish these people could walk one fucking day in Casey Chaos's shoes. If you go to his house, you'll see that he's real. It's like walking into a record store. A satanic record store, but...

**AM: Yeah, I've been to his house and there's nothing like it in the world!**

**SL:** He lives it man. That's his life! Anyone that calls him a fake doesn't know what the fuck they're talking about. As far as Sully goes, I've known him for 20 years and he's always been a struggling musician. He'd been struggling all his life until 10 years ago when he got Godsmack. And when that first record came out it had four giant hits that drove it to 5 million sales. So what? He's a sellout because of that? I don't think so! I will always stand up in his defense. This dude opened for my old band, Wrathchild in 1989 playing fucking Metallica covers and he never quit playing. He paid his bills as a telemarketer when he had to. But he always jammed in his bands. Anybody – I don't give a fuck if you're Creed, Godsmack, or whatever – anyone that can make a living playing music has kudos from me, and my full respect. I don't fucking care if you're Hanson! This is the hardest business to make it in short of professional sports and acting.

**AM: I agree. Tell us about the album artwork. You had Storm Thorgerson create the artwork. He's worked with Led Zeppelin and Pink Floyd to name a few.**

**Who chose him for the project?**

**SL:** I went to Sandy Bummels at Universal Records, basically went to her office and solicited her. She said, "I've got Storm, whose a friend of mine." I told her that would be a dream if he could do our record. And she was like, "The only thing about Storm is he has to like the music." So we sent him rough mixes of our album he called back, "Yes, I will do it." So it's because of Sandy that we got the guy, and partly us and our music that he actually liked. The cool thing is I got like fifteen sketches from him. He would create sketches that came to him from listening to the music and reading the lyrics. We ended up choosing two images—the zebra and the cock. I love both of the images. It's almost as if a 60's iconic artist drew it. Oh wait! A 60's iconic artist did draw it! (laughs)

**AM: How was the time between having the record done and its eventual release?**

**SL:** Whew! That was tough, although the time was flying by because we were on tour with Godsmack. When you're touring, time is just not real. It flies! It seems like it dragged, but in retrospect, you're like "Wow! That was three months?" The tough part was we'd have a single at radio with Godsmack and... Imagine you're in Godsmack and you want your single to do well. But then you know when the single goes off the charts, you can put out Another Animal. So you're kinda going, "I want this off the charts. No, I want this on the charts!" It's a weird head fuck, man. It's the same thing that's going on right now. The funny thing is we waited all that time and had two release dates that we had to cancel because Godsmack was

doing well at radio. And so at the end of the day, we ended up putting out "Broken Again" and what happens? Godsmack puts out a new single and angers and passes us on the charts already. So we're chasing it up the charts. Chasing ourselves on the charts is the weirdest thing. But it is a cover song ("Good Times, Bad Times") so I don't have any ill feelings towards Sully or the label for doing that, but Sully and the label made sure we didn't put out a single when Godsmack was on the radio, but then they turn around and...

**AM: Do you feel slighted by that?**

**SL:** No. I really don't, because like I said, if it was a new original I would. And I would have said something to them. At first I did. That's the thing in my old age, I think before I spout off at the mouth.

**AM: Do you have any regrets after doing this for 25 years?**

**SL:** I've had a few. Drugs. The drug use back in the Wrathchild days was out of control. Blew a lot of money on senseless drugs. No band regrets. I've enjoyed every band I've been in. I think I've made good decisions in my musical career. Nope! No regrets. Oh! I do have one major regret and that is that I didn't wear ear plugs because I ended up wearing hearing aids at thirty! My life is music and now I can't hear it as good. It sounds tinny with these hearing aids. On stage, I have in-ear monitors and I can crank them up so music sounds like it used to when I would sit in my bedroom. That's my major regret. Word of the wise – wear fucking earplugs!

ANYONE THAT CAN MAKE A LIVING PLAYING MUSIC  
HAS KUDOS FROM ME,  
AND MY FULL RESPECT



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# ANOTHER ANIMAL

Featuring  
"BROKEN AGAIN"



Shannon Larkin

Robbie Merrill

Whitfield Crane

Lee Richards

Tony Rombola



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He's fought in a war and been a firefighter, but **Mike McColgan** is now putting that same fighting spirit into Boston's own **Street Dogs**. We caught up with Mike at the House of Blues and found a great guy that is more than willing to fight for what he believes is right. Without a doubt, a man with a bark just as strong as his bite.

**AM: Tell me about the line up for *Fading American Dream*. You've got Tobe...**

**MM:** We brought Tobe aboard actually as we completed *Back to the World*, our second album, we brought him aboard to go to Europe with us and it's been *amazing* to have that second guitar... to see the sound get wider and chunkier and more powerful, he adds a lot of stage presence to our live show. He works tirelessly on behalf of the band! He is always thinking and working really hard to try to champion the band and to push it ahead. He is an integral part of the outfit now. He has been fully embraced. When he first came aboard, we busted his balls non-stop, but he took it and he is just growing into a full blooded member of this group and it's great to have him on board.

**AM: Didn't you only give him a week to learn the material before going overseas?**

**MM:** Yeah, that's true, and that's a tall order.

We had two albums worth of stuff, *Savin Hill* and *Back to the World* and he pulled it off; pulled it off in a big way.

**AM: What inspires you when you are writing?**

**MM:** Obviously, life experiences, things I have been through, things I have done, relationships, politics of the day, current events, workers rights, human rights, things of that nature. Those are the kinda things that inspire me to write. Anytime I listen to Bob Marley or Billy Bragg. Even today—I was listening to a reggae artist today, like Jr. Mervin, it's just people who question things and report what is going on out there. I have always looked up to that. Joe Strummer was always good at that as well. The Clash. Joe Strummer is a *huge* influence of mine with The Clash and beyond The Clash with The Mescaleros and stuff. That is one of the bands biggest misgivings is that we never got an opportunity to play along

side Joe Strummer and the Mescaleros.

**AM: You speak from the heart in your lyrics, you said in an interview that you wanted to make an impact with the message on this record. What is the message that you are wanting to put out there and do you think you have done it?**

**MM:** I think when we said we wanted to make an impact, is that we want the people who buy our records and who come to see us play to walk away with something; that we bring some substance to the table, some realism and some grit and some *power*. That has always been my hope. You never really get to find out if that happens or not, I guess it does here and there, but with

*Fading American Dream* you find a band that is disenchanted with the war in Iraq and questions why it even took place. We have a lot of empathy for the common foot soldier; male or female. I served [in the military]

before, so I know the depth and gravity of the situation when you are deployed far away from your loved ones or when your life is on the line everyday. I know a lot of them want to get back here. So that finds its way into the music. You can be against the war and *pro-soldier*. That can happen. We are not trying to cram our points of view down anyone's throat or indoctrinate anybody... get up on the microphone and get up on soap boxes or self-aggrandize. We just have got a lot to say, there are a lot of things that are pissing us off lately and we brought them to the table in *Fading American Dream*.

**AM: Do you think there is a fine line that you have to walk between entertaining and educating?**

**MM:** I don't feel like it's my role to educate. If we turn somebody on to another artist or if someone decides to become more involved with politics or activism, things of that nature, then great. It is not our responsibility to be brokers of that. But at the same token, if that happens from time to time and what we have is a gift, it is not a right or entitlement,



(L-R: Tobe Bean, Marcus Hollar, Mike McColgan, Johnny Rioux, Joe Sirosis.)

think) Heavy mother.

**AM: Is your time served an advantage or disadvantage? Serving certainly offers come credibility and some validity to what you've got to say. Is it going to hurt you? Are people going to say that you**

researches the history and gets into the artist that inspired it, the artist of the day, but when it becomes fashionable or people just conform to what everybody else is wearing, like hair color and finger paint and make up, it's kind of bizarre. I think it hurts the mu-

# WE TRUST

we get to record, we get to play live, we get to tour the world and we take it really seriously. We have a lot of fun with it too! It's like we take it so seriously, it was real refreshing to write "Tobe's Got a Drinking Problem" to kind of lighten it up a little bit. It was kind of a serious topic. Tobe had trouble with the bottle; went on a white knuckle ride for a while. It is a song about *redemption*, but it's got fun, it's one of my favorite songs on the record. It gets a great response every time.

**AM: You were in an artillery unit in Desert Storm...**

**MM:** I served in Germany, I served in Desert Shield, Desert Storm, got deported back to Germany, etc honorably, 19 November 1991. You take "Final Transmission" on *Fading American Dream*. I see these young kids faces coming up on the news at night that passed away from an IED or friendly fire or combat loss, it's heart breaking. When I was over there, I had like a note to my parent, God forbid anything really bad happened. I remember one night, it just broke my heart to see all these kids dying. I was compelled to write. And I wrote and I wrote and I wrote all night. We were in the process of preproduction of *Fading American Dream* and I brought it to the table and brought it to our producer, he helped co-write the song with the Street Dogs and myself. It was a heavy mother... (pauses to

**are trying to push a particular message because you served?**

**MM:** I am not too concerned with detractors or criticism or people who scrutinize too close or people who think we are trying to use it as a gimmick or be self righteous. I just sing from the heart and I go along with my conscience and what moves me. I think I *do* have a leg to stand on when I sing about it because I experienced it, know what it is like. I don't wear a badge of honor, I don't want any special recognition, I don't want anybody to say "he's an expert or a poet" or this or that. I don't fall into any of those classifications, I don't think. If someone hands me a pen, paper and microphone and a band behind me, I am just going to take what is inside of me and slam that message right into the barricade at 100 miles an hour every night!

**AM: What is your thought on punk rock today? It's got this massive acceptance thing in places like Hot Topic. Is that good or bad for punk rock?**

**MM:** [Sighs] It's a difficult question. I think it's funny that Joe Strummer said, "Turning rebellion into money," I think the last wave in the early 90's that a lot of record labels realized they could turn punk rock into gold. I don't begrudge a kid for buying a record or a shirt because he loves the band and he would live and die by the lyrics; gets into the music and

sic a little bit. The Street Dogs, we're not going to jump on the hot train or the newest fad or the hit genre, we're just gonna stay true to our school and play punk influenced rock and roll and throw a little folk in there every now and then. It's kinda sad when bands jump on the hot train.

**AM: It's amazing that artists that stay true like Green Day and Henry Rollins, that have been doing the same thing from their onset, that they are now both driving in BMW's and Mercedes, but Green Day is being chastised for their popularity, but Rollins still has his street credibility that no one will ever take away. Do you worry about that happening to you guys? It doesn't seem that there is any rationale as to who gets street credit, and who doesn't when they make it at that level.**

**MM:** I can't ever see myself in a fuckin' BMW! I really never even thought of it to be perfectly honest. I think as long as the members of the Street Dogs keep their feet on the ground and not let any success that might or might not come to us, go to our heads, or bum us out if it doesn't happen, then we'll be alright. The thing about us is that we can walk with our own folk and we can walk with kings and be the same in either extreme. Lyrically and sonically we get a little heavy, what we

sing about and how we present it. We're pretty light hearted and down to earth, we don't take that stuff too seriously. You don't get to pick whether you're in, you're out, you're over. You just display yourself and you lay yourself open, naked to critics and to fans. You don't get to decide how you are interpreted. That is the difficult thing. That is good to because that is freedom. Nobody can try to put that in a bottle and sell it or arrange it.

**AM: You have already had some success with Dropkick Murphys. Is there pressure to live up to that?**

**MM:** It's funny. When we first started, there was some apprehension about that, but I think when we put songs like "Fighter" and "Stand Up" and "Declaration" and "Back to the World" and "You Alone", people started to realize very quickly that we had some stuff of our own and I don't ever shy away from talking about my time in Dropkick Murphys. In the context of interviews, with fans, because my time in the group—it was great, I still carry that with me today, the experiences and the lyrics and the good times and I couldn't be any prouder of those guys for having continued on and sounding amazing and every success and effort and doing everything on their own terms. They are great people and an amazing band.

**AM: Fenway Park—Who would ever think that this punk rock guy would be singing the National Anthem. Were you surprised by the invitation?**

**MM:** Shocked! Just befuddled, shocked, happy, anxious; just sort of a carnival of different feelings. I have never been more nervous for anything in my entire life and I have been through a lot. My knees were shaking, but I think I belted it out fairly well. It was good. It was an *amazing* experience. I have pictures of it. It was one for the ages.

**AM: What are your thoughts on downloading music versus the music industry right now?**

**MM:** I would think less of the kids if they *didn't* take the fuckin' music!

Honestly, there is no way you are ever going to be able to police that. They are *not* going to be able to stop kids from taking the music. They are going to share their music. If I buy a CD and put it online and share the files with somebody, so be it. It's all changing and what is going on out there right now, live music, it's the future of this business. That is what everybody is going to still come to see, but people are going to continue to buy music online on iTunes and it will grow bigger and bigger with each passing year. CD's will go the way of vinyl one day.

**AM: Do you see a point where record labels are gone and the bands put their own things out, get it distributed on itunes and there is no need for record labels anymore?**

**MM:** I think there is a distinct possibility that that could happen. I think you could see a few majors survive and a few indies survive, but that's it. A ton of labels will fold, no question about it. If they don't adapt to the new market place and to the new realities and get innovative and creative, they'll fold... Our way of thinking is just play your ass off every night, make the best possible music you can, go one moment at a time and see where the hell that takes you. If it takes you high, fine.

If you stay where you're at, fine. We can live with *either* of those things. We have exceeded any expectations we ever had for this band by a thousand points! We could go further up the ladder. I don't care.

**AM: Artist you would like most like to collaborate with, alive or dead?**

**MM:** I think Joe Strummer, he has always been the guy. Billy Bragg would be great. Tim Armstrong from Rancid. That's a good question. Maybe some of the guys from Stiff Little Fingers.

**AM: Any song you wish you had written?**

**MM:** "Clampdown", by the Clash. It's an *amazing* song. It captures the existence of the factory worker and the pent up anger inside of them. The hope and the idea of getting out and finding something of more substance. Amazing song!

**AM: Last question—Sam Adams or Guinness?**

**MM:** Guinness in a heart beat!

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# GODSMACK

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# MANUFACTURING FEAR

Fear Factory's **CHRISTIAN OLDE WOLBERS** re-opens the factory doors and gives us the 10-cent tour.

**AM:** You started out playing bass in Fear Factory, but now you are on guitar. You were originally a guitar player before you joined the band, right?

**Christian:** Yeah, that's probably the reason why I got the gig in the beginning. I was a guitar player that knew how to play guitar on a bass kind of, so... a regular bass player never worked for Fear Factory because there was all that picking – locking in with the drummer and the guitars. Not too many bass players were able to keep up with that shit. I've seen some of the auditions for Fear Factory before and I was like, "Wow..."

**AM:** They were no good?

**Christian:** It's just people are different, I guess. Because I was a guitar player, I understood it. But then I had to learn to become more a little more of a bass player because I didn't want to be like somebody that just followed the guitars. You know, 'Demanufacture', I wasn't there so much yet, but on 'Obsolete' you can definitely tell I was comfortable playing bass. Like 'Archetype' and 'Transgression' is pretty much like the old roots; typically Fear Factory distorted bass tone. I didn't really spend too much time on the bass on those two records because I had to do all the bass and guitar. But on this next record, Byron's gonna start writing with us and recording with us, and that's gonna definitely be different.

**AM:** So now you'll have time to work on your own tone?

**Christian:** Yeah, you know, I'll still have to be there to make sure he plays everything right and stuff, because there's an art to sounding like Fear Factory with everything locking in together. It's a lot of triple picking... it's fast. So I'm just going to sit there with him, and if he's there for the recording we can work and get better and lay it down. Hopefully we can have him play on the record.

**AM:** Obviously, we're talking about Byron Stroud of Strapping Young Lad. How did you ask him to join the band? Was it a long audition process?

**Christian:** No. Talked to him on the phone and was like, "Hey. Wanna play bass?" and he said "Yeah, I always loved Fear Factory. I'm down...it's cool". That was pretty much it.

**AM:** So you were friends before?

**Christian:** Yeah. He was already like part of the family. We already knew him for years.

**AM:** You're not exactly sitting around either. I mean, you've got a million things you're doing, right? You've got the Edgcrusher thing going on.

**Christian:** Yeah, it's just a lot of hip hop beats and stuff.

**AM:** Are you still doing anything with Korn or Cypress Hill?

**Christian:** I toured with Korn for a minute. Umm... went through Europe with them on a little small run. But then I had to start Fear Factory, so I couldn't do that no more. I produced two records this year; the Threat Signal album, the band from Canada on Nuclear Blast, and the new Mnemic, from Denmark. Did that in L.A. Finished that right before I left on tour. Um, supposed to produce Bleed The Sky. I'm producing them in February, I think. I'm doing that during... as I'm recording Fear Factory I'm producing another band (laughs). I'll do that during the day and at night I'll go to Fear Factory.

**AM:** Is that something where you need to make a mental separation?

**Christian:** Well, I'll go, "Look. I've gotta do the Fear Factory record as well, so we can only work until like 6 or 7, instead of 10 [in the evening]. I'm supposed to do a bunch of pre-production with the singer, too. It's good to be busy, I guess.

**AM:** When you're producing an artist, do you ever feel like you have to pull back? Like you might be pushing the Fear Factory style on somebody?

**Christian:** Well, you're dealing with different personalities. I deal with a lot of young kids that haven't really been out there like a band like Fear Factory that have been on tour for like 16 year and that have been on tour with Ozzy, Black Sabbath, Kiss and Pantera... Metallica, Megadeth... Slayer, Rob Zombie... I can keep going.

**AM:** Sure.

**Christian:** So these kids that come in, and I feel like they... they should like... I'm very OLD school... and like, you better show some respect, you know? Like some people start talking off their ass, and you know. It's like, I'm standing their recording the singer, and he's like "Yeah, I've been on tour before." Shut the fuck up! What tours have you done? Like if we're arguing – "Get these fucking vocals straight." You know what I mean? Like they start making excuses.

When somebody can't deliver, then they start making excuses, and then



Live Photo: Paul Thens

they start bringing up shit like *that*? I'm like, "Dude, you haven't even been around the block yet." Or, I'll try and help them out but they'll have their own ways of doing things and I'm like, "Dude, listen. I've done it for sixteen years. This way is the best way that will probably work out for you." You know, I'm kind of harsh sometimes, cuz when people aren't grasping onto it, or not getting it, I have to pound it into them. But, you know, most producers have never been on the road like I have. Some people have toured a lot more than I have. I've been touring since I was fifteen years old. My first tour was opening up for the Stray Cats, back in the day. Maybe '86 or '87?

**AM:** We were talking about some of these bands coming up...

**Christian:** All of these young bands that are out these days, none of these bands have... I don't think that they will ever... It's not like that no more. Like, that shit died out like 2001 maybe, I feel that, um...

**AM:** There's no touring...

**Christian:** There's not tours like Rob Zombie and Fear Factory, Monster Magnet and Slayer. You don't see it like where every band was something



you'd have at home in your fucking CD player. You don't find that no more. It's like, there's so much watered down... You know, every name – Shall I This, Whenever It Bleeds, Whenever The Sky Drops. All these newer – that whole new scene. I mean, it's cool, there's music, But, there's so much watered down shit that I can't keep up with it and it all sounds the same to me. A lot of these newer bands on the block, you don't get the luxury like we had in Fear Factory of being able to tour with all these bands. We learned from watching Sabbath every night on tour, or Ozzy, Pantera. We stood on the side of the stage and we watched like, "Damn! That's how it's done." These bands don't... all this new shit out there? They don't get those chances. They don't learn from the shit that was good.

**AM: Well, they're not touring. That's part of the problem. Some of these kids are coming out of high school at seventeen or eighteen years old and suddenly they're putting a record out when they**

WE STOOD ON THE SIDE OF THE STAGE AND WE WATCHED LIKE "DAMN! THAT'S HOW IT'S DONE."

**haven't played more than three shows in their home town. Suddenly they get enough people on their mySpace page to attract a small label, and...**

**Christian:** Yep. I mean, when 'Chaos A. D.' came out they were just born! (laughs)

**AM: Those were the days. Now you're making me feel old.**

**Christian:** But you know what? We were lucky to go to those and see that shit! All these newer kids, they know Sepultura... they'll be wearing the 'Beneath The Remains' t-shirt, but they've never *seen* that tour. But it's kinda cool, because I see that shit around and I'm like, "Whoa! That's a trip." Like how you see some regular chick down the street wearing a Ramones shirt because it's fashionable—"Name one Ramones song, name an album, which member's still alive?" They don't know.

**AM: Are we seeing true music scenes on their way out?**

**Christian:** We just have to find ways to get around. Hopefully internet sales are going to be as viable as CD sales. They are in a way, but I've never gotten a gold record for selling music on the internet, you know? That kind

of whole thing is gone, too. It's hard to get a gold record these days. Or platinum. Even bands like Korn, they just barely do a million these days.

**AM: I saw that you gave a private performance ant GIT. What was that like?**

**Christian:** It was more like a little clinic thing. I wasn't really playing that much – it was more talking because mainly kids were asking me about the industry, man. How to get signed? I just laid in hard to them. Music is one thing, but you've got to have a singer that's able to deliver a good song, that people want to listen to your song again. When you get people to rewind and listen to your song again, then you're onto something. That's what it all comes down to. Guitar players don't sell records. Or drummers or bass play-



Live Photo: Paul Thens

ers. There's some great ones out there that do solo shit, or start other bands, but never really did as well as their main projects. Let's say a band like... Zakk's [Wylde] a fucking legendary guitar player, but even with Black Label Society he was struggling and battling up the road forever to finally sell some records! It wasn't like "Here's Zakk's side project" and a million records. It wasn't like that. Look at Damage Plan. Phil was gone, it was Damage Plan, and people still had interest to it. But, they felt like, "Ugh! It's not..." No offense to that singer, but he wasn't Phil. Vocals really... People will remember a song by vocals. And if the riff compliments it, they'll remember the riff. There's an art to writing songs in the studio to making the two gel together. Like when you hear a song like "Walk". It's got the riff, and the chant, the vocals... every-

thing was there. It's a hook. That's a fucking hit. Bands don't go into the studio no more and work for eight months and write forty or fifty killer songs, and then pick the twelve best ones. Linkin Park is doing it right now. But, even Fear Factory doesn't do it no more. I mean, we try. We did it in the past. But it's brutal. It's a pain. It's a long process. So, that's what we're going to do for the next Fear Factory record. We're gonna take our time and write fifty songs. Linkin Park wrote one hundred songs for that new record! And you know every song on that record's gonna be a hit. They're gonna have four hits on that record, and it will be like [Metallica's] the Black Album when it came out. There were four hits on that album when it came out. They could've done another video from another song and it would've been another hit. That whole record was a hit. And that's why people feel cheated these days and download songs off the internet because you can just go and get the song that you like. People don't make great albums no more, man. That's why we've gotta just make the next record just everything killer – especially the vocals. The vocals have got to gel with the music. Once that's not there – go write another song.

**AM: Do you think it's a problem if bands like Slayer today sounds like Slayer from the first album? It's still Slayer, and it still sells, and it still sounds great. Or a band like Metallica who sound completely different than they did on their first record?**

**Christian:** I think they [Metallica] went through more phases as far as when trends changed. They were influenced by bands like when Korn came along.

**AM: Is that good or bad though?**

**Christian:** I think Megadeth has done that a little bit, too. Dave sticks to his formula, but he noticed all that movement around him and he fed off of it. He took Korn on tour, us on tour... He knew what was hot and new and that could benefit him. He's *smart* like that. Metallica? I think they really went through phases, as far as fashionable phases. And it influenced their music. Maybe if they were with Rick Rubin... But, then again... They should have me come in there and be like, "What do you think? Are the kids gonna be like, 'Fuck, yeah! Metallica' again?" They need someone like us to go in there and [say] "Look, no. Let's do this part, still do the kick drums. Steal Fear Factory style, whatever... I mean, we took shit from



...IF THE MUSIC DON'T SPEAK,  
ALL THE OTHER SHIT  
DON'T MATTER.



(From left to right: Burton C. Bell, Byron Stroud, Christian Olde Wolbers, Raymond Herrera are back to business, and business is good.)

you (Metallica)." If it wasn't for James Hetfield, I would never be palm-muting like I do today, you know what I mean? That's what kids want to hear. They want to hear everything locked together like that. If they could do that, it would be undeniable. I don't think... they don't have the voice in-house to make sure that record is going to be that record. They don't have that person around. If I came around there, I could make that shit happen. Because that's what I do with other bands; Threat Signal, Mnemic – they all sound phenomenal because I don't let anything come out there that's not... I mean, those records sound better than the last Fear Factory record! They never had that person around. They need to combine the new school and the old school. They need the new kids. St. Anger... How many old school fans bought that record? They sold like 3-4 million records of that record. I mean, what – three or four hundred thousand old school fans bought that record? That's all new fans that bought that record! That's all those kids that are like, "Oh, Metallica's cool."

**AM: There was a bit of a disappointment, with all the hype that the band was supposedly going back to the sound of 'Garage Days'.**

**Christian:** That record sounded good! I wish it (St. Anger) would've sounded like 'Garage Days'. They need to go and look at 'Master of Puppets' again. It was just a wall where everything locked together. They need to get that sound again. Who knows? Maybe their next record will be the shit. I don't think they have the voice in there.

**AM: So, what's next for Fear Factory? You've had some personnel changes, you had an equipment truck fire...**

**Christian:** Yeah, that's because our equipment truck got stolen, and the put the truck on fire after they stole it. It was a mafia type of thing – like stealing trucks for cargo.

**AM: So they had no idea what was in the truck?**

**Christian:** No, they probably knew it was a band. They know what comes through town. They know what bands come in and play their clubs. So they took the gear and torched the truck.

**AM: How did you bounce back from that? It's not like you had millions of dollars laying around, right?**

**Christian:** You know, you have endorsements that come up with new gear. A new this, a new that. We went to Japan. Everything in Ja-

pan is rented anyway, so... When we go Europe we rent most of the gear.

**AM: When is the new Fear Factory record coming out?**

**Christian:** (Sighs) We don't even have a label right now. So we've got to make this record and then shop for a label. We've got to have the music first. I'd like to be on a major this time around. You know, shoot for something else with better marketing, and a better setup than these small independent labels. You've got to show them how to do things, and they don't know how to push metal records. I don't really want to be on a label like Nuclear Blast or Roadrunner where all the bands are the same type of music. I'd rather it be like how Lamb of God is on Epic. You know, they have an urban department for the heavier shit. At least your record is everywhere! We need that type of shit because we need to get back into kids' ears with this new one. We've got to have a killer record. That's the number one priority, because if the music don't speak, all the other shit don't matter.

Check out more live images in the photo gallery at [www.amplifiedmag.com](http://www.amplifiedmag.com)



KERRY KING HAS NEVER BEEN ONE TO COMPROMISE. HE IS QUICK TO TELL YOU EXACTLY WHAT'S ON HIS MIND, AND IF YOU DON'T LIKE IT, THAT'S TOO BAD. HIS BAND, SLAYER, HAS BEEN MAKING MUSIC MUCH THE SAME WAY FOR OVER TWENTY YEARS. KERRY SAT DOWN WITH US FOR A WHILE TO TALK ABOUT DAVE LOMBARD'S RETURN TO THE BAND, BEING PICKETED, AND THEIR VERY LOYAL FANS.

BRUTAL  
TRUTH



KERRY  
KING

**AM:** You guys were just here recently, like a couple of months ago with the Holy Alliance Tour.

**KK:** That was a while ago, man, that was like July.

**AM:** Was it that long ago?

**KK:** I've been around the world since then.

**AM:** Wow!

**KK:** It seems like just yesterday, but it's been a while.

**AM:** So now you guys are doing small venues.

**KK:** Smaller. Yeah we played Tucson yesterday. It was like a 4000 seat place. It's definitely not the sizes we were doing on *Holy Alliance Tour*, but it was only us and one other band. It's cool to do this... I like doing both. I couldn't do arenas forever and I couldn't do House of Blues forever. So it's like cool to mix it up. Cause this show, my friend lives here, he's like "I can't believe you guys sell this place out, nobody sells this place out". I said I expect to sell this place out. It's only 1800 people and

it's going to be *chaos*. It's going to be great!

**AM:** Yeah it's a mad house out there. A lot of old schoolers out front, waiting.

**KK:** We're playing some old school shit tonight.

**AM:** Are you? Anything from *Hell Awaits*?

**KK:** That's the only thing we left out. But, we played "Hell Awaits" on the last tour. I think we're gonna bring it out on this one if we play the same venue twice. There's a couple places we do that.

**AM:** So who decided to pick Unearth to come out as support act right now? Is that something where you guys make the decision, or was it the record label's choice?

**KK:** Our label doesn't pay attention to us! It probably came from the promoters or the um, booking agents, you know, whoever makes the most sense. And it gets run by me and I'm like "Oh, I'm not against it." If there's bands I'm not into, I'd say no. Unearth is in the upcoming bands and we haven't toured with

them so I always take that into consideration cause I think that makes our tours more interesting if you come with different people.

**AM:** Definitely. And Dave is back in the band now. Is he back full time? He's been in and out, in and out, so he's back right now. Do you know how long he'll be here?

**KK:** He's here now till 2009 because I know he just re-upped his deal. You know, if he wants to stay here longer than that, it's fine by us.

**AM:** Any plans to do another record with him in that time?

**KK:** Absolutely!

**AM:** Are you trying to crank another out before 2009 comes around?

**KK:** Yeah, it's already 2007. It doesn't seem like it is, but it is. I don't want to take near as long between records as we did this time. That was just, you know, circumstances didn't let us do it.

**AM:** Closer to 3 or 4 years between records?

**KK:** I like to do 3, you know, because we're

getting to the point if it's 4 or 5 years, there's probably only going to be one more record. But if we do it in a more timely fashion, I could see 2, 3 more down the line. It depends how we hold up and if it's still fun for me and still fun for everyone else and as long as we can still physically do it. I got this fuckin'... I don't know what the hell I did to myself last night, but I got a *somethin'* sore, right there (grabs his ribs). Usually it's my neck. Yesterday was the first show, so I don't know what the hell. I don't think I ran into anything, but you never know (laughs)!

**AM: I was curious about Dave coming back...Jeff had been at one point quoted as saying, that you were kind of "against Dave coming back at first..." you weren't sure he could "play your shit again."**

**KK:** I didn't know...

**AM: You had doubts?**

**KK:** Well yeah, I mean, I hadn't heard him play in years and I would be the first one to say, I don't know if he can do it, but if you want to check it out, I'm down with checking it out.

**AM: You were for him coming back though?**

**KK:** Oh yeah, and he's a stud, man! He does a really good job.

**AM: How did you feel when he left and was doing Grip Inc. and the other side projects he's been doing? Did you guys ever go and check it out?**

**KK:** I never went to see Grip. I saw, once he was playing with us again, I saw him play with Fantômas, you know because he was in my band and I wanted to go and support my guy. I think that's it. I saw him with Testament, years ago when he did that one tour with them, but I think that's it.

**AM: Let's talk about your writing style; you write practically all the music, but then Jeff's writing a little. How would you describe the differences between yours and Jeff's writing?**

**KK:** I only spew out things that I have heard people say because I don't really analyze it, you know, it's just we make up Slayer stuff.

**AM: Something you have done your whole life?**

**KK:** I think Dave has put it certain ways, and some other people have put it different ways, and it makes sense, anymore. Mine's generally more the aggressive,

faster, harder stuff. And Jeff's has always been the more moody. I have never put a clean part on our records, they all come from Jeff. The only thing I did was on *God Hates [All Of Us]*, that thing in the beginning of "Seven Faces", but that's hardly a clean part, you know, it's just a little intro. I would say he is the more moodier and I am intense, hard core kinda dude. That's why the last two records have been fast, hard core in your face.

**AM: Who gets final say in track cuts?**

**KK:** We don't cut *anything*. We just write for the record. If it's gotten that far, those are the songs we're happy with.

**AM: Do you do a lot of pre-production before you go in?**

**KK:** We rehearse a lot, this time our shit was so fuckin' streamlined, cause we had—me and Dave had a demo from '04, that 9 out of the 10 songs are on almost identically to how we recorded them. So it's just getting together.

**AM: I know a lot of the riffs are old. I believe "Cult", for example... someone said the riffs were 12-15 years old.**

**KK:** Yeah, I made that up after *Seasons [In The Abyss]*.

**AM: So how many more of those killer riffs do you have just sitting around?**

**KK:** I don't know, those are just ones that stuck in my head. There's another one that I know I'm going to use, I just haven't found the song that I am going to marry it to yet. I think I came up with after *Divine [Intervention]*. Cool riff, I just haven't used it yet.

**AM: What makes you decide that you're going to drag something out?**

**KK:** It's finding the right riff to match with it. I had that intro to "Cult", like I said 15-16 years, and just working with it one day saying "Alright, whatever I did before didn't work, I either gotta do something drastically different or completely opposite". You know sometimes you stumble across it.

**AM: Obviously you're writing a whole bunch of lyrics. In the press kit, there's a quote from you saying that "Catalyst" is "all about Slayer", you have a line, "I am a culmination setting the standard that all will follow." Is that in anyway a recognition that Slayer is still the king of extreme music and everyone else is pretty much going to follow**

**what you guys are doing?**

**KK:** Yeah, not to sound like a fuckin' self centered retard you know, it's just, kind of a pat on the back because we have done this for fuckin' ever and we're still playing at the intensity that we did when we were younger. We're still playing the same songs, we're still going out there and busting ass for however long we're playing. A lot of people refer to it as the Thrash Metal album of all time. I just spat out what people are saying and put it into a song. It could be on a personal thing too, there's different people in this business that I don't look on as highly as us or myself. It could be me against them. I like writing things with multiple meanings. Kids read it and get different things out of it, that means different things to them.

**AM: Sure, and you're cool with that?**

**KK:** I love doing that.

**AM: Speaking of being a personal thing and people you don't get along with, is there still the feud between you and Dave Mustaine?**

**KK:** There's always going to be a feud because he's a *dickhead*. I'll go on the record saying that. I have never, ever said the guy can't play guitar, because I admire his ability to play guitar, but he's *not* a nice dude. He says he's a born again Christian, he says he doesn't do drugs anymore... it's all fuckin' horse shit! It's a smoke screen, and if you need that to make people fuckin' relate to you, that's too bad! And that's not just me talking out of my ass. Anyone that knows Dave, aside from maybe 2-3 people in the world would say, "Yeah he's not a nice dude."

**AM: Back to some of your lyrics—Tom's Catholic, has there ever come a time where you've taken some lyrics to Tom and said, "Sing this", and he thinks they're overboard?**

**KK:** He has never said it to *me*. He said it to Jeff. Jeff told me down the line. Realistically, for me, on the first record you [Tom] said you were the AntiChrist. Where's your argument? It just doesn't make sense. I tell him all the time, "this isn't you saying this, this is you performing in Slayer reading what I wrote, which I do believe", unless it's some fantasy shit I wrote.

**AM: So for him, it's more just acting.**

**KK:** Yeah, I think so.

**AM: Is there a show that you've seen as**



**a fan that sticks out in your mind where you were totally blown away when you saw it?**

**KK:** One of the first *real* metal shows I saw was [Judas] Priest on *Point of Entry* and [Iron] Maiden opened for them on *Killers*. That was rad! [Iron] Maiden kicked the shit out of them. And [Judas] Priest has *always* been one of my favorite bands, but that was one, well except *Turbo*, one of the *worst* records they ever did. Unfortunately, my first time to see them and [Rob] Halford is up there in his denim outfit and I'm like "Who the fuck is *that* guy?" You know? I went to see the *metal god* and it was just weird.

**AM: Do you get to see many shows anymore?**

**KK:** I see shows all the time. Like I saw Type O [Negative] just a few days before we left because my wife is really into them. I went and saw [Children of] Bodom when we got done touring in Europe. Cuz those kids always used to get drunk and be drunk before I got off stage and then their party would end so early, so I was like, "fuck it man, I'm going to Bodom!" I got a hotel, and I'm like, "I am getting *wasted* at Bodom. So, I did it to them!"

**AM: Do you in the crowd?**

**KK:** No. Well like House of Blues, Anaheim, I go to a lot because it's close to my house, I can walk through there. I hang out at the balcony bar all the time. You can get access to me. I rarely sit in the VIP unless I want to watch somebody or unless I am just getting bombarded with autographs.

**AM: Are you getting a lot of that still today?**

**KK:** Uh ha, if I walked out [in the crowd] today there would be no show.

**AM: And if you are walking around at home, when you guys are off tour?**

**KK:** Well I am hard to miss! Generally people know I am good about it. If you run into me somewhere, it's a *minute* out of my life and it's a photograph and an autograph for somebody who is going to remember it for the rest of theirs.

**AM: About being a legendary band... Every extreme band lists Slayer at the top of the list of influences. Was there a time in your career that it clicked with you, like with *Reign in Blood*, that you knew you had a monster on you hands before you put it out?**

**KK:** Not really, it was just the coolest 10 songs

we had. Just like right *now*, the 10 songs we have. And that's how we made that album, it was just 10 songs. There *is* one extra for this one but Tom couldn't sing because he had surgery. Music is done, leads done, rhythms are done...

**AM: Regarding your fans and their loyalty to you guys—Is it ever something you think about in the back of your heads that you don't want to disappoint them?**

**KK:** No, it's nothing like that. It's like, you come up with a riff and you play it with the drums and you're like "Fans are going to fuckin' *love* this shit! You never think maybe they won't like this. To me Slayer's moto is: There is no fail. When you go on stage, there's no chance I am going to fail tonight. It's just a mentality and you just go out there and execute and do your thing. And I make music the same way.

**How do you shake people that just aren't getting it?**

**KK:** Dinners aren't really a problem. Probably 95% of the time I am at the bar, so even if I am at Morton's, a nice steak house, 9 times out of 10, I am at the bar. That is where I get served. Maybe I am weird. The main dude a Morton's, we know everybody there, says "Hey Kerry, some fans want a picture." I'm like "Yeah, man." Chances are, I'll get a free shot out of it for taking a picture. If food is

“THERE'S ALWAYS GOING TO BE A FEUD BECAUSE HE'S COULD BE A DICKHEAD.”

I am still a fan. I still get weird around Judas Priest and I get *really* weird when I am around [Black Sabbath's] Tony Iommi for some reason. The Priest guys, I've sent them home packing a couple of times, so I am not weird with them anymore. I am still a fan as well, so I am the first level of scrutiny in Jeff and he's the next level of scrutiny and if it gets by the both of us, then I am pretty happy with it.

**AM: Is that a trip to you when guys come up to you and say that you were a huge influence on them? Is it humbling, is it this point?**

**KK:** I don't think I will *ever* get used to it. It's cool when people come up and pay their respects, but when they are just blubbing, screaming, drunk, "I can't believe I am talking to Kerry King," *that's* when it gets weird.

**AM: Do you ever get mobbed at inconvenient places? Like people interrupt dinner when you are out with your wife.**

there, I might say, "Hey come back in about a 1/2 hour", but if I am just sitting there waiting...

**AM: Paul left the band and claimed he had an elbow injury, but then he is all of a sudden out playing with Exodus and Testament..**

**KK:** Well, it took me till late last year that I found out that in a Japanese interview that he fessed up to it that he just wanted out. Paul is still my friend. I talk to him all the time. Me and him, we would hang out. I never bring it up to him, I kind of let it lie. He was playing with Testament for a while before that. Then he got tired of waiting around on Testament and got the Exodus gig which I think was great for him. I think Exodus is a great band. And he makes them better. Good for him. I think it was something like he always felt he was a hired hand. Didn't have as much say as much as me, Jeff and Tom



**“IF ANYONE CAN SAVE IT (METALLICA), I WOULD SAY RICK (RUBIN) CAN PROBABLY SAVE IT. BUT MAN, THAT’S A FUCKIN’ TRAIN WRECK!”**

did. And realistically, you never will. We were here 15 years before you. That’s no offense to you, that is just reality. I value your opinion, but is your opinion worth as much as mine in this community of four, no it’s not.

**AM: Is that something that bothered you when you found out?**

**KK:** Well it made sense. I always told him to take a month off. People get tendonitis, it goes away. I think he was leaning on that he didn’t want to be damaged to the point that he can’t play the drums again. Which we know now is made up. Whatever. If he was here, he can come to my show.

**AM: A lot of people have credited Rick Rubin with forming Slayer’s sound. You changed your sound drastically for Reign in Blood and everything that has come after, you have a definable sound, you can turn on a record and within three seconds you know it’s a Slayer record.**

**KK:** That’s cool.

**AM: Is that something you think Rick Rubin deserves that type of credit?**

**KK:** I will give him that. He was very involved in the Reign in Blood album. He was as much to account for that as anybody. We were still of the idea that reverb was cool casue we

used it up until then. That was all we knew. I am sure it was his idea to take it out and that made it more what thrash became.

**AM: What will Rick do with Metallica? Can he save them?**

**KK:** If anyone can save it, I would say Rick can probably save it. But man that’s a fuckin’ train wreck. I feel bad because I like all those guys. And Trujillo, just to be from Suicidal to Ozzy to drama, I feel bad for him. Change is fuckin’ awesome. If you let Kirk play some fuckin’ leads, maybe people would have paid attention. I don’t know, I mean, to me realistically to step outside the genre for however long it was, from the Black album to St. Anger if you want to call it that, to say I still got it... If I stopped writing Slayer riffs for 12 years or however long that was, you gotta be a little bit of a fish out of water. You haven’t had your finger on the pulse, you don’t know what is going on and as they found out it is hard to do. I don’t think St. Anger was anywhere in the ball park. Where’s my goddamn Ride the Lightning, where’s Damage Inc?

**AM: Christain from Fear Factory’s comment was that they don’t have anyone in house to tell them “no, that sucks.”**

**KK:** Same thing with Tyson... when Tyson lost

Rooney, that’s when there was no one around to tell him that he was an ass and “you’re fucking up.” He never was good after that.

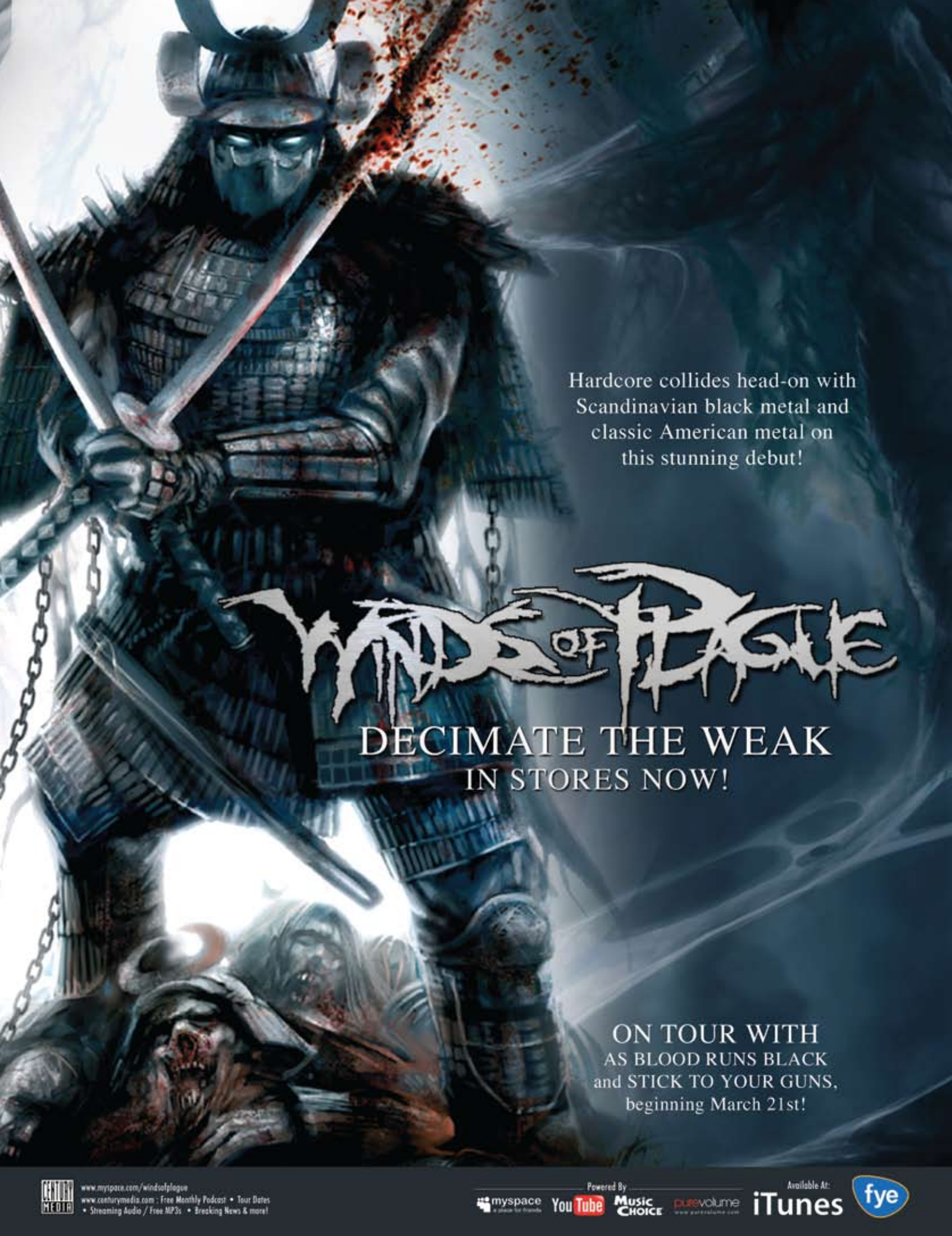
**AM: Reign in Blood. Is that the defining Slayer album for you, like the fans or do you have something different in mind.**

**KK:** Historically, I have to say yeah. I think the new one is as cool as anything we have done since then. I think God Hates was the best thing we did since Seasons, I think this one is as good as anything since Reign in Blood. So I think we are going in the right direction for a bunch of old people.

**AM: What is the number one misconception about Slayer?**

**KK:** The obvious one is that we are Nazi, racist, fascists. That is just silly people talking about shit. The cool thing is that we still get picketed. There was fuckin’ people with signs yesterday in Tucson... “Christ is not an illusion.” Well, you let me know when you find him.

Check out more live images from HOB in the photo gallery at [www.amplifiedmag.com](http://www.amplifiedmag.com)



Hardcore collides head-on with Scandinavian black metal and classic American metal on this stunning debut!

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**SEVENDUST**  
**CHAPTER VII: HOPE AND SORROW**

7Bros / Asylum



SICK! Absolutely sick! This album is going to cause a few bands to simply give up and sell their gear. No one writes riffs as well as Sevendust. Sonny Mayo and John Connolly are one of the top guitar teams around today, not to mention one of the most creative. As always there are some very interesting tunings used on this disc. The album opener "Inside" takes off from the start with some very tasty double bass drum work from über skinsman Morgan Rose. Vocalist Lajon Witherspoon shines like the sun throughout the disc. Honestly, LJ has a set of

lungs that would make Ronnie James Dio very proud. He is easily one of the most underrated singers in the business. "Scapegoat" is a classic Sevendust song with the chugging guitars that have made them so popular. Check out "Prodigal Son". This is sure to be all over rock radio this year. Guest appearances from Chris Daughtry and Alter Bridge's Mark Tremonti and Myles Kennedy work surprisingly well. Killer songwriting throughout this a great disc! Now, go buy this and take it to the emo kids to show them how rock is *really* done!



**DOWN DOWNIII - OVER THE UNDER**

DOWN RECORDS/ILG/WMG



After 5 years, DOWN return with their strongest record to date. Vocalist Phil Anselmo has sobered up and it shows. His voice is more powerful than it's ever been. And Pepper Keenan? PUH-LEASE! He likely throws away riffs that are far better than anything other bands release these days. DOWN III is an album full of the heavy southern rock riffs that the band is known for, but it is much more than that. With most of the band hailing from New Orleans, the depression of post-Katrina is evident in this album. Opening track 3 Suns and 1 Star begins

with a "Children of the Grave" like rhythm and erupts into some of the heaviest riffs of the year. "Beneath The Tides" is a Zepelin-esque track graced with some excellent slide guitar work. Mourn is an amazingly emotional track about Dimebag that has no shortage of noggin nodding riffs. It's been 5 years since the last release, but you'd never know it. DOWN are firing on all cylinders with this disc. Words cannot do it justice. Newer metal bands could do themselves a huge favor by picking this up and learning from the masters. All hail DOWN!



**DROPKICK MURPHYS The Meanest Of Times**

Born & Bred Records / ILG ★★ ★

Boston's favorite sons have decided to re-release *The Meanest Of Times* as a limited edition deluxe CD/DVD package for St/ Patricks Day. The CD contains all of the original tracks as well as five bonus cuts. The DVD features a mini-movie of the band's charity breakfast in Boston, the music video for "The State of Massachusetts" and some footage with the Boston Redsox. It's rare that I recommend a re-release, but the killer version of the Thin Lizzy classic, "Jailbait" makes the purchase worthwhile. For those that don't already own the original release, this is a must-have. These guys are the masters of blue collar punk rock. No whiney shopping mall crap here, just 100% honest punk rock full of anger and energy.



**10 YEARS Division**

Universal Republic ★★ ★ ★

Many people are expecting big things from 10 Years after the massive success of their radio hit, "Wasteland". It seems the Knoxville-based band has not only felt the pressure, but delivered in a BIG way with *Division*. Producer Rick Parasher (Pearl Jam, Soundgarden, Rob Zombie) has created a massive wall of sound that is also quite capable of incredible dynamics. Singer Jesse Hasek has become much more personal and direct in his lyrics. "Beautiful", the first single, takes a stab at celebrity culture and reality TV. "Russian Roulette" deals with the government's role in war and murder. The band has definitely matured sonically here. Pick up the disc and tell your friends you were into them before the hype.





**BULLET FOR MY VALENTINE** **Scream Aim Fire**  
20-20/Jive/SonyBMG ★★☆☆½

Fans of BFMV will immediately notice that the band has picked up the tempo for this new release. Listening to *Scream Aim Fire*, you'd never know that singer Matt Tick was facing the possibility of never singing again. There's less screaming than their previous disc, thankfully. The title track features a blistering solo from Michael Paget. "Hearts Burst Into Fire" is sure to be a commercial hit for the band. Great hook and background vocals. In fact, most of this disc is a bit more commercial than their previous effort. That's not a bad thing, just different. The production work of Colin Richardson is excellent. Guitars are mixed in your face, and the drums pound from start to finish. Definitely worth checking out.



**THE PAYBACKS** **Love, Not Reason**  
Savage Jams ★★☆☆½

Whoever said "rock is dead", they forgot to tell Wendy Case. This chick's got more balls than the New York Knicks' locker room. Love, Not Reason is full of attitude, with singer Wendy Case throwing up a defiant middle finger to love and all of the pain that comes with it. As dominant as Case's vocals may be, her band is never overshadowed. The rest of The Paybacks provide a massive wall of sound that would make Phil Spector mighty proud. Check out "Call When You're Ready" and "Shotgun". This record is in your face from start to finish, with equal parts of hope and bitterness. Hearbreak never fels so good. Need to get over tha last relationship? Here's the cure that you've been looking for. Buy it now!



**BLACK TIE DYNASTY** **Movements**  
Idol Records ★★★

Take Depeche Mode, The Cure, Echo & the Bunnymen, and The Smiths; put them in a blender for 30 seconds, shake well, pour, and add a dash of Joy Division and you have the perfect recipe for Black Tie Dynasty. The Dallas-based band is a perfect mixture of the above mentioned bands with their 11 track CD, *Movements*. Many of the songs pay homage to those 80's groups. The band is instrumentally sound, but many of the tracks sound too similar to those of yesteryear. All except the final track on the CD, "Devotion", which sounds completely different from the others and is a really great song. While the influences of their music are clear to hear, they are a strong band in their own right.



**THE FAGS** **Light "Em Up**  
Idol Records ★★☆☆½

Granted, the groups name is going to get your attention right off the bat. But I must admit, not only is the name catchy but so is their music. The Fags CD "Light Em Up" comes across like a mixture of Cheap Trick and The Cars, but the Detroit trio of John Liccardello Tim Patalan and Jimmy Paluzzi definitely blend their sound well on the CD. The album almost sounds as if it would play as the soundtrack to a modern day John Hughes movie or to a teenage angst drama on the Fox Network. But whatever it sounds like it definitely is worth a listen. Tracks worth checking out include "Tonight", "Greatest Movie Ending", and "Here's Looking At You" which features a short cop of the infamous guitar riff from Van Halen's classic, "Panama".



**ANOTHER ANIMAL** **Another Animal**  
Universal Republic

★★★★★

Another Animal indeed... Members of Godsmack (Shannon Larkin, Robbie Merrill and Tony Rombola), Dropbox (Lee Richards) and Ugly Kid Joe (Whitfield Crane) deliver a masterpiece of rock on their debut disc. Album opener "Find A Way" is a definite sign that Whitfield Crane is still one of the greatest (and most diverse) vocalists in rock today. "Distant Signs" is sure to be a crowd pleaser live. The first single, "Broken Again" could easily be one of the biggest rock radio singles of the year. Sabbath rears its head on "Amends", while a bit

of punk makes it into "The Thin Line" with drummer Larkin taking a shot at the mic. I could go on.. the album has NO FILLER! Rare for a release these days. As some of the tunes on here were originally intended as Godsmack tunes, it makes you wonder what GS leader Sully Erna was thinking when he passed on them. This is a definite BUY for fans of all style of rock. Check them out live this summer. This will be the band you're telling your friends about. Check out live photos from their Las Vegas House of Blues show at [www.amplifiedmag.com](http://www.amplifiedmag.com)



**DS:** Lets say your job is to help mold the youth of today musically, do you start with Black Flag or Black Sabbath?

**SH:** Black Flag!!!! Black Flag is thee heaviest thing ever!!!! Most aggressive thing ever!!!!

**DS:** Can you hook me up with some Vans, size 11.5?

**SH:** Actually I wear size 11.5 as well. Next time I put in an order for some Vans shoes, I will get a few extra pairs. Stop my house next time you are in So-Cal and pick them up.

**DS:** Favorite 80's skate video?

**SH:** I can't remember the name. It's had a lot of songs by the band Agent Orange. I think "Gator" was featured in it a lot. A lot of ditch skating.

**DS:** When are you gonna fill your guitars with fake blood?

**SH:** When your drummer gives us 6 pints of his blood.

**DS:** Is Lemmy god?

**SH:** He just might be.

**DS:** .Where the hell do you get those rad OP shirts?

**SH:** I've been wearing OP clothes since the late '70s early '80s. OP is sponsoring us now so we get all the free clothes that we want.

**DS:** How do you like your switch to Liquor (and) Poker, we met those guys in LA and they seem like warriors of rock.

**SH:** So far Century Media/Liquor-Poker Records has been very good to us. They have been kicking ass. Good people who are working hard.

**DS:** Why do you guys let Bob drive the van?

**SH:** Because he locks up the brakes for no reason and he can't see 4 feet in front of his face.

**DS:** Favorite club/venue to play?

**SH:** The Troubadour in LA, The Casbah in San Diego, Slims in San Francisco, any House of Blues. Hell, anywhere that will let us turn up our amps LOUD is a favorite.

**DS:** So what's the status on the El Camino? You drive that thing everyday, correct? Tell us about it, some specs.

**SH:** Yes, I have a 1968 El Camino. I do drive it everyday. I bought it from the original owner. Stock 350 engine. Since I live at the beach and I surf everyday I really don't have to drive that far. We practice close to my house as well.

**DS:** We're both a couple of southern dudes, what is it about the south (east or west) that keeps us here?

**SH:** I will never live anywhere but here by the ocean. Clean air and we are at the very southern end of Orange County in California so its not that crowded with people. Me and a lot of people do not mix well.

**DS:** Are you guy gonna do "Moving In Stereo" live?

**SH:** Yes. We did play it a few times live after you guys left the tour. Your drummer Travis told us to never play it live while you are on the tour so...

**DS:** You guys get the "stoner tag" but to me your just a slowed down punk band. Your live show is as intense as it gets, what bands, live, inspired you growing up?

**SH:** Every hardcore/punk band from 1980 - 1986. The first band I ever saw live was the Circle Jerks in Dec. 1980. I was blown away. I was a young kid who snuck out of the house to go to the show. It was all over after that. All my Ted Nugent, (Black) Sabbath, Deep Purple, (Led) Zeppelin records went into the back of the closet. I think I only kept out my first two Blue Cheer records.

It was and still is strictly hardcore/punk records from then till now. Bands that are around now that I really like live are - easy action, Melvins, COC (Corrosion of Conformity), Clutch, helmet. You guys kick ass live as well. I never heard you until I checked you guys out the first night of the tour. I was instantly hooked!!!!

**DS:** Have you heard Brad Davis' record? Ask him if I can get a copy!

**SH:** No. I really haven't heard it. He hasn't given me one. I will buy it at a record store to support him.

**DS:** You guys are originators, and I thank you for letting AP tour with ya, so one last question: do you think Crown Royal has magic in it?

**SH:** I'm glad we got to tour together. All you guys are very nice dudes except Travis (kidding). It's great getting to check out a new band that I've never heard and then they also turn out to be great guys personally as well. Yes.....Crown Royal is magic.

# ARTIST TO ARTIST INTERVIEW

We took **Dave Slocum**, vocalist from Artimus Pyledriver, and **Scott Hill**, voice and guitars from Fu Manchu, told them to ask each other whatever they wanted and they gave us a conversation so revealing... Well, you just have to read it yourself!

**SH: Rumor has it that you guys are big AC/DC fans. Can you remember the first time you heard them?**

DS: Yes, 1982, it was Back in Black, I was sliding down a dirt road in some ol' piece of shit van with some teenage neighbors from the next trailer over. I remember not really knowing how the guitar made the sound it did, but it was the coolest thing I had ever heard.

**SH: Your drummer has a unique way of setting up live. What's the reason for the sideways setup?**

DS: He's an attention whore. Nah he just like to be a little different I guess, give the sound man something interesting to do for the evening.

**SH: I know you guys are muscle car fans. What do you own and what do you wish you owned?**

DS: I currently have a 66 charger factory big block car. It's a project. I wish I owned the 68 Dodge Coronet 383 4 speed car I just finished and sold (...haha).

**SH: Favorite skater? Favorite deck? Favorite video? What did you think of the Dogtown documentary?**

DS: I'm partial to Natas Kaupas as far as who I watched growing up. He was a big influence on the way I skate. My favorite board is my current board, it's made by a company called Volcom, they have rad bands and sponsor skaters and surfers and the like. The Dogtown documentary was killer. Tony Alva, to me, is the godfather and the face of skateboarding. I know Tony Hawk is more popular, and is way rad, but TA was punk as fuck and didn't give a shit, none of those guys did, they just skated to skate. Great great documentary. The movie on the other hand was a big pile of horse

shit that could only be the result of no clue having Hollywood types.

**SH: It seems like we have a lot in common. If we switched places to live, you in So-Cal at the beach and me in Atlanta, what would freak me out about living there? What would I have a hard time adjusting to?**

DS: The no ocean thing would totally bum you out, but we are proud as fuck of our dive bars and hot rod/music scene. You'd fit in well (besides the no ocean thing)

**SH: What were/are some of your earliest musical influences? What bands do you dig now?**

DS: Mostly 80's skate rock, JFA, The Faction, Bad Brains, Black Flag, Dead Kennedys. I also learned to appreciate classic rock, like the James Gang, Mountain, (Lynyrd Skynyrd.

I really dig the New Exodus album, as well as a band called Early Man. The new Fu Manchu is good, you should check it out.

**SH: I hear Artimus Pyledriver takes their laundry very seriously. Any crazy stories.....**

DS: Well, we like to look our best as you well know. When you have the worlds elite press knocking down your door, you best be dressed to impress. Once my designer sent me a pair of Gucci pants knowing goddamn well that I only wear Ralph Lauren, he got his ass whipped.

**SH: Any new recording plans? Any producers that you want to work with?**

DS: We are demoing the songs for our next record this month. I'd love to get with someone like Billy Anderson, or Machine. Big fan of both of those guys.

**SH: Your drummer Travis seems waaaaay too nice. Is he really an a-hole when not on tour?**

DS: He's a sweetheart, just good ol'" southern charm. Sometimes people raise an eyebrow and get the idea that he's jivin' 'em. His mama taught him how to treat people. He's cool.

**SH: Fu Manchu/AP in Europe. You guys in?????**

DS: Yeah, but only if Bob drives the bus.

**SH: Who came up with the name Artimus Pyledriver?**

DS: I did, just a spur of the moment thing, some buddies of ours had a song called "Artimus Pyle" I thought "damn that would be cool to add driver blah blah..."

**SH: Travis tells me its just like the "Dukes of Hazzard" on some of those back woods roads in Atlanta. Any crazy driving stories?**

DS: Yes, I can actually take you to some of the locations they filmed at. We watched Bob Eubank, Jr. (the original stunt driver for the show) jump a General Lee clone about 4 years ago, you haven't lived until you see that shit in person, unreal.

**SH: I'm glad we got to meet you guys. Your live show is AWESOME. Do you like to play live or record in the studio better?**

DS: Live definitely. The studio is cool but gets a bit tedious. But can't have one without the other.

**SH: Crown, Jack or Makers Mark?????**

DS: If Fu and Artimus are touring, you know it's Crown all the way bro!

Sometimes it takes years to perfect an overnight sensation, though only a few last longer than a candy bar. For the crew of **IN THIS MOMENT**, time has graciously started to pay up. Off the cusp of the bands first full-length release they have done nothing less than wow and amaze people on both sides of the fence, garnering new fans and cementing a big ticket reputation in the music industry, opening for legendary rockers Megadeth, Rob Zombie, Ozzy Osborne and the like. Singer **MARIA BRINK** and guitarist **CHRIS HOWORTH** took the time to discuss how with hard work and dedication comes...





**OFF** *In This Moment*



# SOMETIMES IT DOESN'T FEEL REAL, BUT YOU JUST GO WITH IT.

**AM:** So how did you both meet?

**CH:** The real story is, one of our friends was trying to get me to jam in a band with her (Maria) and him. He was playing drums. I didn't want to play with this cute girl. But once she started coming to rehearsals for another band I was in at the time, I heard her sing and was immediately floored. Her and I started working together. Her and I started wrote a couple songs. Jeff was in another band with me at the time, and he joined and played on the demo with us. We put it on mySpace, the reaction was good. We got the other members and everything has taken off since then.

**AM:** Do you still think back to the time when you wouldn't jam with her and regret the time you could have had?

**CH:** No, because it was only like a week or two from when I first met her until we started playing together. But she's definitely changed my view on females in music and metal. Especially in metal because I was like "It has to be a guy singing to be heavy..."

**AM:** Why do you think that in America they have a hard time with females in metal, but you go to Europe and they have Arch Enemy, Lacuna Coil, Within Temptation...

**MB:** Right. But we have Evanescence here, which to me is a lot like... Lacuna Coil are heavy, but it's not like Arch Enemy. I think that there's just not a million of them here, so people aren't quite used to it. That's all I think is going on. Like a girl out playing NFL with the football players – you're just not quite used to it yet. But I'm sure there's a lot of girls out there that can do it.

**AM:** Have you had a lot of resistance playing live where people are thinking, "I don't know..."

**MB:** I think that when I walk out with my little at first, people are like, "What the hell is this chick?" But I think once we start and it's heavy

right off the bat – we do a heavier song first just to set our ground.

**CH:** I think the people that were planning on pre-judging are definitely surprised to hear her and the way she sings. It doesn't really matter if she's female or male; metal is metal and rock is rock.

**AM:** Yeah, I think it's getting past the visual part. Not many of the other females come out wearing a dress. Usually they're in jeans and looking hardcore. Is that something you intentionally avoided?

**MB:** I just love dresses. I love old vintage dresses, too. I'm just feminine I guess. I like fairy tale stuff, so I'm just being myself. If I was wearing jeans and a wifebeater, I would not be being myself. I'd feel awkward and weird.

**CH:** It's just coincidental that a lot of them are trying to play the hardcore part and she's just going against the grain with that.

**MB:** But that's probably just them though. They might not be playing up a part, they're just tom-boyish. It's cool. I get shit and it sometimes makes me wish I just wore plain jeans.

**AM:** Everything happened fast for the band. The album comes out and less than a year later you're touring with Megadeth, Rob Zombie and Ozzy Osbourne. Has this caught you by surprise?

**MB:** We were touring for two years before the album came out.

**AM:** Right. It wasn't like a silver spoon. You worked for this.

**CH:** Yeah, it's amazing what's been happening, but we've been in other bands before this trying to get our foot in the door.

**MB:** But for being such a new band and getting the opportunities and these gigs that we're getting? It's sick! Sometimes it doesn't feel real, but you just go with it.

**AM:** Are you afraid you'll get burned out with all the touring?

**MB:** Yes, I am. But we've got to pay our dues. It's that simple. But [eventually] we're gonna take a month off so I can sleep. Right? (looks at Chris)

**CH:** That's the plan.

**MB:** I won't take no for an answer! I've got to have some time off.

**CH:** We are pretty tired because we've been touring all year, but you don't say "no" to touring with Ozzy.

**AM:** And then when Slayer calls?

**MB:** Ooh...

**AM:** Turn that one down?

**CH:** No. We would never turn down a tour with Slayer, but it would be scary as hell.

**MB:** Slayer is bad ass! I'm not talking bad about Slayer, but I don't know how... I don't know! My blue dress was flying over pretty good with Megadeth. And Megadeth is very hard to open up for. Before any band goes out there, the fans are like, "MEG-A-DETH!" I think they are up there with Slayer as far as die-hard fans. You know, old school metalers. You really have to work hard to get the respect from the crowd.

**AM:** How was your first trip to Europe?

**MB:** Sweet.

**CH:** Most of the band had never been out of the U.S.

**MB:** And we got to play with Ozzy, Machine Head, Iron Maiden...

**CH:** We played 8 or 9 festivals total and they were the biggest festivals you can play over there.

**MB:** We spent all of our off dates with DevilDriver.

**CH:** We also did some dates with Life of Agony and Drowning Pool.

**MB:** The whole thing was cool. We had a day off in Amsterdam. It was awesome.

**CH:** We got to experience a whole lot of Europe, but it was good to come home.

**AM: How do you feel about the record now? There's a lot going on there. Do you wish you had more time?**

**CH:** We're really happy with the record, but we could have gone so much further with layers and colors.

**MB:** I love the album.

**CH:** We're really proud of the record. We know we'll get more time on the next one so we can do everything we wish we did on this one.

**MB:** You have to be your own worst critic.

**AM: Are there any tracks left over from the first album?**

**CH:** No. Nothing. The new record will be all new stuff. We wrote the [first] album during those first two years of touring. We haven't had time to amass this big catalog of songs.

**AM: How was the experience for you when the record came out? Were you excited to go out to the store to buy it?**

**CH:** We were on tour and pulled off at the first Best Buy we found and we bought all the copies they had. Then they told us there was another mall with an FYE. [We] went over there and bought everything they had. It was really exciting when it first came out.

**MB:** It felt really good.

**AM: Has the excitement worn off yet?**

**CH:** We get our SoundScan results once a week. I call people if we haven't gotten a text.

**MB:** Yeah, we wanna work really hard. We have really big dreams and we want to make things happen. We don't take anything for granted.

**AM: What's been the biggest adjustment you've had to make with your newfound popularity?**

**CH:** Having to live touring. We don't see the... We know there's press coming out and the shows are definitely getting better. We have fans coming out, but for us we're out on the road and playing show after show.

**MB:** We're kinda just living in the tour reality world, but things like being in gas stations where people recognize you... That stuff is starting to get weird, but it's cool.

**AM: Any crazies coming up and asking to smell your hair?**

**MB:** Not smell my hair, but yeah, there's always freaks.

**AM: Not for you, Chris?**

**CH:** Not for me. Jessie, maybe. (laughs)

**AM: What do you do for fun during down time on tour?**

**MB:** What's down time? Like, we're playing the next 19 days straight. If you do get a day off, you just try to do laundry or find a local mall.

**CH:** Or lay in bed in the hotel room with the air conditioner pumping.

**AM: How much do you think mySpace played a part in your success?**

**CH:** It was a huge part. Especially early on. We do everything through it. In the beginning of the band, when we first put our songs up, we got feedback and the thing started to grow. That's how our management discovered us. We've been contacted by labels through mySpace... We knew as we were building the band that mySpace was really helping us.

**AM: Is there any band you'd love to tour with?**

**MB:** God, Deftones are my favorite band...

**CH:** Metallica would be cool.

**MB:** I'd like to do tours like Taste of Chaos, kind of hit different scenes.

**AM: Things like the Warped Tour?**

**MB:** I'd love to do Warped Tour!

**AM: Any advice for younger bands trying to make things happen?**

**MB:** Just realize that you've got to work really hard. Labels and people aren't going to come find you and make you into big stars. You've got to go out there and get it. You've got to tour, you've got to make your internet site big, and obviously the music has to be good.

**CH:** Never stop trying if that's what you want to do. I've been doing this since junior high. Then I finally got there. Anyone can do it, just don't give up.

WE KNEW AS WE WERE  
BUILDING THE BAND THAT  
myspace WAS REALLY  
HELPING US.



## FOO FIGHTERS

Jobing.com Arena

Phoenix, AZ

3/3/08

Photos: Kelly Minnick

**“We’re going to be here for awhile. You guys don’t have to work tomorrow, do you?”**

It’s Sunday night in Phoenix, but for the crowd at Jobing.com Arena, work is the last thing on their mind. Dave Grohl tells the crowd they have “a lot of territory to cover.” The Foo Fighters are in town supporting their latest release, *Echoes, Silence, Patience & Grace*.

Grohl kept his word as he wasted no time leading the Foo Fighters through an evening where the hits kept coming for over 2 hours. The band opened with an explosive version of “Let It Die” and plowed straight into “The Pretender,” both tracks off the band’s new disc. It’s hard to imagine that the Foo Fighters have been at it for 13 years already. Back in the touring line-up is guitarist Pat Smear, along with a keyboardist, cellist and percussionist. The additional players on stage filled out the band’s sound nicely, particularly during a short acoustic set that saw the band performing in the middle of the arena on a smaller round

stage. It was here that Dave jokingly contemplated the fact that the Foos “Didn’t start selling tickets until we got the triangle guy.” Hell, Dave even let the triangle guy play a solo! Oddly enough, it was pretty good... as good as a triangle solo could be, I suppose. After joking with the audience, the acoustic portion of the show ended with a very intimate version of “Everlong”.

The band was clearly in top form, sounding tighter than ever as they cranked out all the crowd favorites, including “Learn To Fly,” “This Is A Call,” and “My Hero”. A personal favorite of the night was “Stacked Actors” which featured an amazing drum solo from Taylor Hawkins, who also took to the mic to sing “Cold Day In The Sun” during the acoustic set.

The funniest moment of the evening occurred just before the band performed the

encore. Dave Grohl pointed out a young boy in front of the stage wearing a t-shirt that read, “Dave, I’m pregnant and it’s yours.” Dave’s reply? “Good luck with your butt baby!” After a few more songs the Foo Fighters finally ended the evening with “Best Of You”. In addition to being one of the funniest guys in rock, Dave Grohl and the Foo Fighters proved once again that they are probably THE most consistent rock band around.

The opening acts for the evening were Against Me! and Serj Tankian, singer from System of a Down. While Against Me! seemed to win the crowd over with an amazing set of their political punk rock, Serj Tankian honestly seemed like a poor match for the show.

Check out more images from the show in the photo gallery at [www.amplifiedmag.com](http://www.amplifiedmag.com)





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