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20 QUESTIONS

Get To Know Your Cover Model

Katie

Cleary

Photography by: Andrew Gates
Make-up by: Lyndsay Gabrielle
Hair by: Lisa Tringler

K

Cleary was born and raised on the North Shore of Chicago, Illinois. As an only child, raised by her mother, Katie's strength, confidence and drive were instilled by example. It was her mother's love and determination that gave Katie the strength to pursue her dreams. Having dreamt of being an actress since she was a little girl, Katie first began with modeling in high school. She continued to model while attending college on a track scholarship. After graduating with a degree in Business and Marketing, she started taking acting classes in Chicago. Her first big break into entertainment came from the hit show *America's Next Top Model – Season One*. It wasn't long after the show wrapped that Hollywood came calling. Within weeks of landing in Los Angeles, Katie scored the role of Briefcase Beauty #11 on *Deal or No Deal*, which she held for over four years. Katie's acting dreams have since come to fruition appearing in a slew of movies and TV shows, as well as hosting specials on the TV Guide Channel, E! News Now and *Get Out* on HDTV. Katie has now found a new passion: rescuing animals. She has helped find homes for over 150 abused and unwanted animals. Brains, beauty AND a big heart...it doesn't get much better than this!



20 QUESTIONS

1.What's your Ethnicity?

Italian/Irish

2.What's your zodiac sign?

Virgo

3.Where are you from originally?

Chi-Town baby!

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

Summer time downtown. Great food. Good people. And Da Bulls!

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

I was always a trouble maker and the instigator.

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

Moving to LA with nothing and building a career in the Entertainment business.

7.What brought you to LA?

After I hit it big with America's Next Top Model (J/K) I decided to try my luck at a real acting and modeling career.

8.What's your favorite hobby and why?

I rescue animals and do a lot of volunteering at various animal rescues and sanctuaries including "Shambala" which is a sanctuary for Big Cats run by Melanie Griffith's mom Tippi Hedren. I also love to travel, hike, run and search for the hottest, new restaurants. I am one model that will eat anything!

9.What's your guilty pleasure?

Chocolate, truffles, and now diamonds!

10.Who do you admire?

Jane Goodall for her work with Great Apes and Cate Blanchett for her unbelievable acting talents. Oh, and don't forget about the legend and one and only "Michael Jordan."

11.What's one of your personal goals?

To be the lead actress in a blockbuster action film and to start an animal sanctuary for rescued and unwanted animals.

12.What do guys compliment you on the most?

The way I carry myself, my personality and of course see next question...

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

My behind!

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

My ears. They are way too small. They look like I stole them from Vern Troyer.

15.What do you look for in a guy?

Athletic, smart, good personality and sense of humor, tall and built, drive and ambition, spontaneity, a good heart, a love for animals, a protector and someone who is selfless, loves to travel, conscious about saving the environment, good family, loves to try new things, loves food and very adventurous! So basically not hard, right?

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

His eyes and how he carries himself!

17.What turns you on?

Someone who knows how to treat a woman, Athletic, great eyes, smart, good sense of humor, someone who helps others, classiness!

18.What turns you off?

Selfishness, a guy who always talks about himself, players, laziness, negativity, someone who only cares about money and someone who doesn't like animals!

19.What's your biggest pet peeve?

Bad drivers, litter bugs, bad services at restaurants, and uneducated people.

20.Who's your celebrity pass?

I have 3: Orlando Bloom, Christian Bale, and Eddie Cibrian.

RM

Selling Car:

YOTA
ROLLA



PIT PASS

Get In The Driver's Seat!

Prepare to Qualify

When I was younger, my mind malleable like the silly puddy in my hand, my step father tried to fuse my brain to the belief that Japanese auto makers were only good at one thing: making motorcycles. And that the automobiles they produced were by no means on par with American vehicles like Ford and Chevrolet. Thank you for divorce! I saw the flaw in this line of thinking and quickly grew an appreciation and respect for Toyota in my early teens. You do not compete and win in almost every form of racing on the planet without knowledge, dedication and talent. What's my point? Toyota can do anything they want, and right. Case in point: the 2011 Lexus LFA.

The 2011 Lexus LFA concept car first saw the fluorescent lights of a showroom in 2005 at the North American International Auto Show in Detroit, MI. In August of 2009, after undergoing chassis fabrication changes, (chassis material changed from aluminum to carbon fiber) Akio Toyoda confirmed the LFA's production. At that point the car was rumored to be powered by a V10. That October saw the introduction of the final production model of the LFA at the Tokyo Motor Show. It was powered by a V10.

The Lexus LFA is unlike any other Lexus on the road. The LFA makes its sibling, the IS F, look like a tame grocery getter. After years of potential time to ponder, Toyota opted to install a 552 HP V10 with 354 lb-ft of torque in their new supercar. The engine has more lightweight titanium in it than you can shake a stick at, and those lighter, stronger internals let this car rev up to a 9,000 RPM redline. The car is outfitted with a dry sump oil system, like many other supercars these days, and allows it to sit lower, and thus, lower the car's center of gravity. Toyota claims the LFA will get from 0-60 in 3.5 seconds and has a top speed just shy of 202 MPH. A 6-speed sequential gearbox will take care of the shifting needs while a Torsen limited slip differential takes care of the traction needs. The LFA has a curb weight of 3,263 lbs, and a healthy weight distribution at 48/52.

Like many other supercars, the LFA sports large scoops and outlets for cool air to enter and hot air to escape. The sides of the front bumper have huge scoops to let air in to cool the large 15.4" carbon ceramic disk brakes. There are large scoops on the outside of the car right at the c-pillar and below them as well, which almost follow the contour of the doors. The LFA looks like a revamped Mark IV Toyota Supra, but with an exotic, I saw a plastic surgeon 4 times, quality to it. The car spent



SPECS

2011 Lexus LFA

Price:	\$375,000+
Engine:	V10
Torque:	354 lb-ft.
Horsepower:	552 hp
0-60 MPH:	3 sec.
Top Speed:	202 mph
EST. MPG:	14 City/20 HWY
Available:	Call Lexus ASAP



Written by: Nicolas Bates

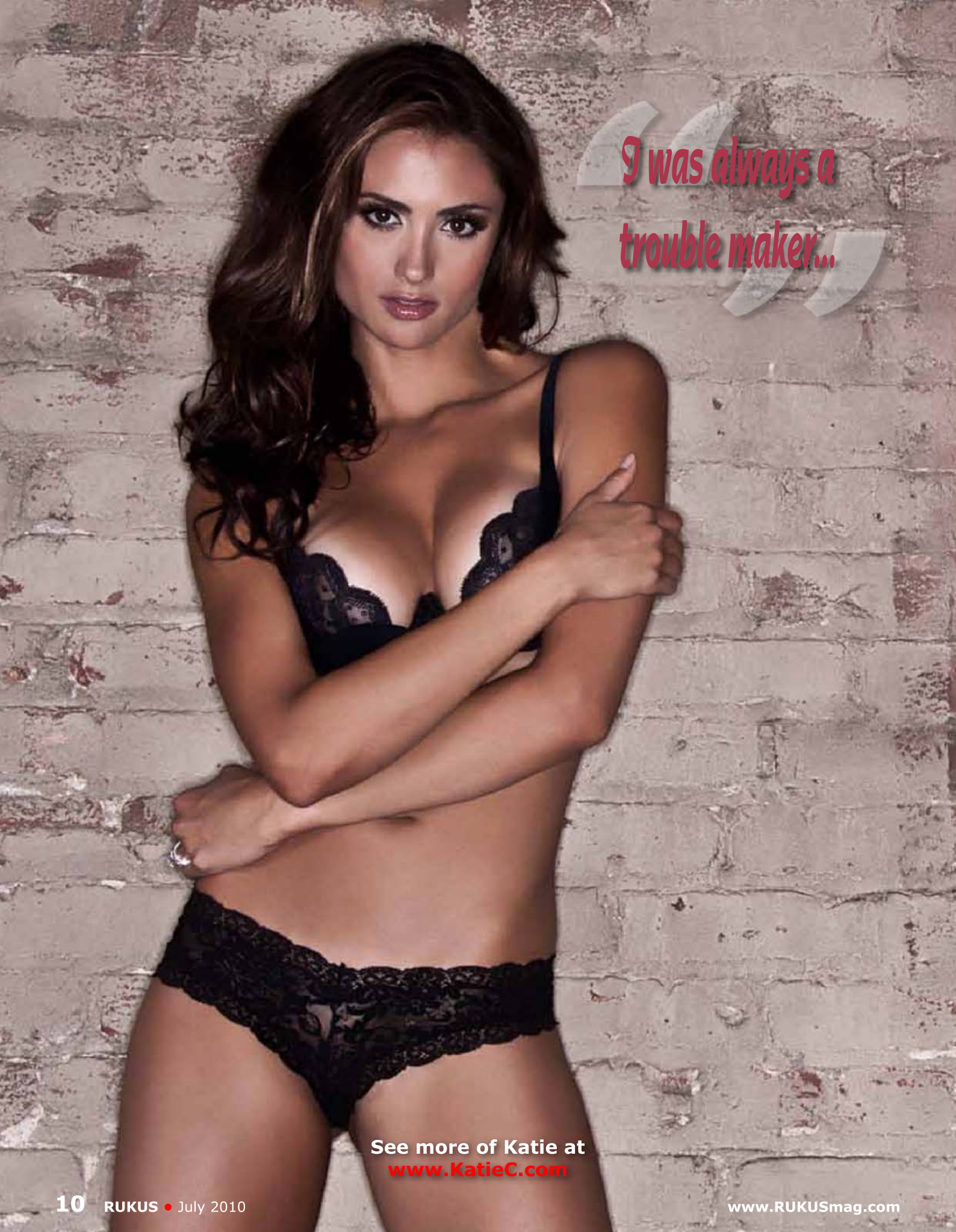
Photos by: Lexus

a considerable amount of time in the wind tunnel, as its drag coefficient is a low 0.31. For added downforce, a rear spoiler exits the decklid after the LFA reaches 50 MPH. An amazing 65% of this car is made from carbon fiber. Lexus spent countless man hours learning to create new and stronger weaves for their carbon fiber, as they did not outsource this integral part of their beloved. Only 20 vehicles a month will be built so special attention to detail can be made.

Lexus, also being the luxury car designer they are, have not forgotten about safety. The LFA comes outfitted with crash boxes at the front and rear of the car, to absorb unwanted inertia. The front box is made from carbon fiber reinforced plastic, the rear, aluminum. The LFA is also featured with Lexus' Vehicle Dynamic Integrated Management, which has a constant eye on your abs system, vehicle stability and traction control systems as you push the car toward its limits. The LFA is also outfitted with seatbelt airbags for both driver and passenger and a knee airbag for the driver. Safety has not been compromised for outright speed or power.

The Lexus LFA is part of Lexus' flagship team of vehicles (hence the "F") and wants to play with the big boys from the likes of Germany and Italy. You will pay a pretty penny, however, to play with this car. The LFA starts off at \$375,000, and although Toyota had recently stated all 500 of its LFA's to be were allotted, they have since recanted and declared there are a few more for sale. I guess at a base price of \$375,000, they can afford to make a few more. However, here in the U.S., where we will see 150 of the 500 total cars, each car is only to be sold on a 2 year lease plan, preventing any individual seller from reselling the car for profit. Production will commence in December of 2010 and end in December of 2012. **RM**





*I was always a
trouble maker...*

See more of Katie at
www.KatieC.com



STATS:

Birthday: September 21

Height: 5' 9"

Weight: 115

Measurements: 34-25-35

ALL ACCESS

The Latest Albums Reviewed!

SCREAMS FROM AN ANGEL

Written by: Travis Reilly

Photo by: Sony Music

After 40 years of heavy metal trailblazing and 10 solo LPs, Ozzy Osbourne is still one of the most compelling figures in Rock N' Roll. "I'm a rock star," declares the 62 year old frontman less than one minute into *Scream*. Spring chicken or no, you'd do well not to question his use of the present tense.

"Let It Die" is a great opening salvo. While it doesn't transform the heavy metal landscape, the production is crisp, the drums and guitar are tight, and the energy is dialed up to eleven. In that regard, the song is a microcosm of the entire album. *Scream* doesn't push the envelope very far but it probably never had the ambition.

Scream's first single, "Let Me Hear You Scream," is short, punchy, and anthemic—a solid choice by Epic. Osbourne sings "I'll pull you up and push you right back in your place / I'll take you down and wipe that smile right off your face," and we don't doubt him. Newcomer Gus G. (of Firewind) brings that smile right back, though, with his fervent guitar play. The song's powerful hook and blazing tempo are punctuated perfectly with Gus's succinctly intense micro-solos.

Gus's axe work is especially commendable considering the pressure he must have felt following in the footsteps of the Zakk Wylde and the immortal Randy Rhoads. He is an excellent addition to the band.

"Time" is a gripping but uneven track. Musically, it's an affectionate tribute to the early 1980s power ballad. Lyrically, it's riddled with clichés. "Time waits for no one, yeah," sings a disaffected Osbourne. Perhaps he's just read this bit of news on a Popsicle stick?

"Diggin' Me Down" and "I Want It More" are good songs but also fairly homogenized hard rock fare. The irony is that, Osbourne's distinctive cooing aside, one might assume they were listening to any one of the many contemporary bands trying to emulate Black Sabbath.

A few of *Scream's* 11 tracks are duds ("Soul Sucker" and "Crucify" spring to mind) but even those are well-made and contain enough interesting guitar work to make them quasi-bearable.

If there's a reoccurring lyrical theme in Osbourne's latest effort, it's the inevitability of the passage of time. And why shouldn't it be? He is at the twilight of his prolific career and he knows it. He doesn't have anything left to prove which affords *Scream* a refreshing degree of honesty. Osbourne isn't straining to generate artistic capital or reclaim any lost credibility, and he certainly doesn't need the money.

Instead, the Godfather of metal is free to make (at least) one more album that any rock fan should appreciate. He might not rock as hard as he used to but, five decades into the game, he *is* still rocking. And that's something worth celebrating. Perhaps with a headbang or two.

Ozzy Osbourne: *Scream*

Label: Sony Music

★★★★★

RELEASE DATE: June 22, 2010



Drake Takes Thanks

Written by: Alex Groberman

Photo by: Johnny Nunez/WireImage

Thank Me Later is the end product of the mixture of a Canadian child star, a legendary mixtape (400,000+ copies sold) and a lot of marketing money. Some have gone so far as to argue that the success of future young artists rests on the quality and selling ability of Drake's official debut. Clearly the expectations are high, however, with cocky lines like "Last name, Ever. First name, Greatest," he's brought a lot of it on himself.

So did the most highly anticipated rap debut since 50 Cent's *Get Rich or Die Tryin'* live up to the hype?

Sort of.

First and foremost, Drake's attempt to touch deep-seeded emotional issues that many rappers are scared to delve into deserves praise. Lines from "The Resistance" like: "I heard they just moved my grandmother to a nursing home / And I be actin' like I don't know how to work a phone / But hit redial, you'll see that I just called / Some chick I met at the mall that I barely know at all" give you insight into Drake's introspective nature, all the while revealing his biggest flaws. For an emcee once heralded for his ability to offer witty lines while connecting to the listeners, most of *Thank Me Later* comes off extremely cold. Here Drake is trying to share something personal with the listener, yet, because of how random the information is, it's hard to care and sympathize.

The most recognizable track on the album is Drake's first single, "Over." The song sounds vaguely similar to his collaborative efforts in "Forever," (same producer) with a catchy beat and aggressive lyrics. It touches on the superstar's apprehensiveness towards the people that are now surrounding him because of his success, as revealed by the hook: "I know way too many people here right now that I didn't know last year."

"Over" turns out to be the only song of its kind on the album. For whatever reason, Drake chose to let the music and beats of his songs play as large a role in the album as his actual rapping and singing. Throughout the 14 cuts of *Thank Me Later*, you get a combination of beats and synthesizers for large portions of songs where you might have otherwise expected the young rapper to showcase some of his skills.

Among the high points of the album is the first track titled "Fireworks." Drake is accompanied by R&B goddess Alicia Keys as she lends her chart topping singing abilities to what should quickly become a radio sensation. Impressively, Drake manages to keep up with his counterpart and offer one of his better rapping efforts on *Thank Me Later* with self-aware lines like: "My 15 minutes started an hour ago." Drake appears to understand his role as a rap outsider because of his background and embrace it.

Still, at times you wonder how confident Drake was in this album's selling power, as it boasts an all-star lineup of collaborators. *Thank Me Later* features Jay-Z, Young Jeezy, TI, Swizz Beats, Lil Wayne and Nicki Minaj. Even UGK legend Bun B stops by for a quick five-word cameo.

It's important to understand that Drake is stuck between a rock and a hard place as a rapper. He is forced to be more creative with his music because he can't rap about being a thug, or a gangster or a pretend drug kingpin like Rick Ross. Rather, his rhymes *have* to center around feelings and emotions, the desire for fame despite the cost, etc. For this fans either award him the title of "creative" or "not a real rapper."

All in all, the quality of Drake's album depends on how you want to judge it. Is it a solid premier for a talented artist? Without a doubt. Does it compare with the debut classics like *Illmatic* and *Reasonable Doubt*? **No.**

Drake: Thank Me Later
Label: Young Money Records

★★★★★
RELEASE DATE: June 15, 2010





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LIVE & LOUD

The Live Show Reviews

Sage Francis

Written by: Lindsay Murphy

Photo by: Nicolas Bates

Rhode Island indie-rapper/spoken word artist Sage Francis possesses a leviathan persona and loud opinions, and he injected this mix into his performance for an entertaining show at The Music Box in Los Angeles.

Francis's set consisted mainly of songs from his recent release *Li(f)e*. With this album, he controversially shifted to an indie rock theme and collaborated with an array of big names, from Death Cab for Cutie's Chris Walla to French composer Yann Tiersen.

The tour supporting this album is notable because it includes a live backing band, who vibed incredibly well with the MC. Free Moral Agents, brainchild of The Mars Volta's keyboardist Isaiah Owens, performed their own material as an opening act before flushing life into the show while supporting Francis.

The hooded Francis sauntered onstage sans lights to Frank Sinatra's "My Way," joining in singing toward the end. The lights switched on and so did Sage, exploding into "Three Sheets to the Wind."

Free Moral Agents vocalist Mendee Ichikawa, dressed in a swishy white skirt, black cardigan, and massive black bow hovering over her dense curtain of bangs, put an intriguing spin on Francis's songs. Bassist Dennis Owens and guitarist Jesse Carzello, bobbing their heads and grooving their instruments, infused an element of funk into the show.

Francis's voice boasts an incredible cadence, his lyrical consonance, assonance, rhythm, and speed swirling together to create its own sound. Even if one had no knowledge of English, listening to him would be fascinating. The moments when the music receded and Francis spewed spoken word proved to be most mesmerizing.

His candid lyrics are brimming with religious references, social commentary, political criticism, emotional vulnerability, and shocking imagery, all tied together with clever puns and punchlines.

Francis is a charismatic showman, and he spouted opinionated remarks and interacted engagingly with the audience between nearly every song. At one point, Francis removed his suit coat to reveal a Celtics sweatshirt; he then jokingly taunted the Lakers-loving audience between songs, educing both boos and laughter from the crowd.

He colored his song delivery with the same captivating energy. Set standouts included "Crack Pipes" and "I Was Zero."

Although the venue was half-vacant, perhaps a product of his numerous SoCal appearances, the attending crowd made up for absentees in enthusiasm. They often rapped right along with him and belted out the choruses of songs old and new.

Francis finished his show with "The Best of Times," and in a surprise move, the venerable Yann Tiersen appeared onstage, accompanying the band on violin. Free Moral Agents and Yann continued playing as Francis bounded into the crowd, offering hugs, handshakes, and photo ops with ecstatic fans.

Artist: Sage Francis

Venue: The Music Box @ The Fonda

Date: June 6, 2010

City: Hollywood, CA

Sage Francis
Vocals





Written by: Lindsay Murphy
Photos by: Nicolas Bates

Although many of the almost-100 acts playing this year's Warped Tour may be unfamiliar to casual fans of music, it showcased some hidden gems, radio kings, and old-school talent.

Warped 2010 sees the dropout of veteran sponsors including Hurley, but it thankfully eliminated the unnecessary confusion of having both Hurley and Hurley.com stages. Altec Lansing, Glamour Kills, and Alternative Press/Advent replaced Hurley, Smartpunk, and Hurley.com. As always, the time slot lineup was chosen the morning of each date and erected on the giant blow-up board. Desired bands inevitably play at the same time on opposing stages, forcing concertgoers to choose between sets.

Booths hawking merch and more stitched the eight Ventura stages together. A plethora of activism-themed tents tried to convince kids to save things, like animals, boobs, and lives. The anti-tobacco Truth truck enticed walkers-by to play games all day for prizes, and areas dedicated to Wonka candy and Monster energy drinks handed out loads of free goods. Meet-and-greets, concession stands, a beer garden, and the skate ramp all attracted fans wandering between bands.

Assigned to the Teggart/Main Stage's unfortunate first time slot, The Dillinger Escape Plan warmed up Warped with their awesomely aggressive set. The mathcore band stands out from the slew of pop-punk and screamo acts that comprise the tour this year. Singer Greg Puciato, who looks like a more juiced-up version of The Situation from *The Jersey Shore*, sang passionately and directly to the fans screaming along every word. Guitarist Jeff Tuttle was continuously plastered with an intense visage that looked as if he wanted to rip people's faces off with his teeth. TDEP played several old songs like "Milk Lizard," as well as a few from their recent release *Option Paralysis* including "Chinese Whispers." Ben Weinman battled guitar problems mid-set, but he was back to scaling amps and shredding on "Sunshine the Werewolf." The band's chaotic stage antics perfectly mirror their music; when ending with their new single "Farewell, Mona Lisa," Tuttle leapt off the stage and ran around the audience swinging his guitar and playing the song like a madman. Not to be upstaged, Puciato kicked monitors into the pit before grabbing Billy Rymer's cymbals and jettisoning them into the crowd. For those who have yet to catch them live, The Dillinger Escape Plan is a must-see band.



The Dillinger Escape Plan

Over at the Altec Lansing stage, Parkway Drive played to an enormously dense, energetic audience that featured some of the most fervent crowd surfers at the Ventura stop. Kids stood on picnic benches to catch a better glimpse, as smoke wafted over from various food stands. The Australian post-hardcore band assaulted the audience with a barrage of double bass and breakdowns. Songs like "Boneyards" and "Idols and Anchors" incited circle pits and hardcore dancing. At the start of "Carrion," vocalist Winston McCall requested help with words, instructing the audience to make him go deaf.



Motion City Soundtrack

One of the more poppy acts, Motion City Soundtrack brought the heat as the cloud cover parted. At their second song "The Future Freaks Me Out," Justin Pierre sang the first three words "I'm on fire..." and then allowed the audience to emphatically declare "...and now I think I'm ready to bust a move. Check it out, I'm rockin' steady, Go!" before joining in again a few lines later. They easily boasted some of the loudest fans of the day. Crowd favorite "My Favorite Accident" found energetic Jesse Johnson, definitely the most entertaining band member to watch, doing handstands on his keyboard. The Ventura crowd was lucky enough to have lead guitarist Joshua Cain perform, as he will opt out of the vast majority of Warped to spend time with his newborn daughter.

A dearth of immediately recognizable punk rock legends graced the Legends Stage this year, with acts like Fight Fair and Last Call Chernobyl only existing for a few years and hardly attaining legend status. But The Casualties' set made up for this omission. They spawned a jolly circle pit of tall-haired kids sporting bright liberty spikes and mammoth mohawks. Vocalist Jorge Herrera, with his own signature bright red spikes, threw the mic to the audience to pass around for singing duties during a cover of "Blitzkrieg Bop."

Nubile band Of Mice and Men originally began as a vehicle for infamously ousted Attack Attack! singer Austin Carlile. Mere months after recording their debut album, which came out in March, Carlile was kicked out of his own band. Ex-Sky Eats Airplane singer Jerry Roush stepped in, and his Warped



Of Mice and Men

performance demonstrated his controversial value as a replacement. In a PBR tank and cutoffs, he covered the entire Skullcandy stage, doing handstands between singing and mounting Valentino Arteaga's drum kit. Confirming complaints from many Of Mice and Men fans, Roush botched a number of lyrics, but casual listeners wouldn't notice the blunders. The band's synchronized jumps, crabcore powerstances, and constant headbanging invigorated their sound. Standout songs, such as "Second & Sebring" and "Those in Glass Houses" made their set one of the strongest of the day. Jaxin Hall swirled the crowd with his bass, stating how excited the band was to play their first Warped Tour, and guitarist Phil Manansala let his fingers fly while flipping his hair. At one point, guitarist Shayley Bourget gave a screamo birthday shout out to his sister. Bourget didn't let his recent back surgery impede his playing and proved why his clean vocals are some of the best on the scene, sounding even better than on their album.

Sirens and an increasingly fast sample stating "Hello, everybody—it's time to party," introduced Andrew W.K. on the Main Stage. The singer ran out alongside a spunky female dressed in a metallic leotard and launched into the song "It's Time to Party." His hyper party music pumped up the crowd, one of the most versatile of the day. "Anyone want a free T-shirt?" he asked before explaining its graphic—the evolution of party—and flinging it into the audience. The band then played "You Will Remember Tonight" off his new album. His female companion appeared to be either fighting off invisible enemies or running her own onstage kickboxing session, complete with punches above her head, across her body, and straight out at the audience. Between songs, Andrew W.K. played a keys solo followed by a guitar solo. Despite this demonstration of his musicianship, his brand of party songs became quickly repetitive.

Clouds crawled back in from the Pacific Ocean by the time The Pretty Reckless took the AP/Advent stage. Out of all the acts of the day, the crowd supporting The Pretty Reckless was overwhelmingly populated with screaming teenage girls. The straight-up rock band basically serves as a musical channel for 16-year-old *Gossip Girl* actress Taylor Momsen, and her callow stage presence and discomfort with performing was pretty palpable. Poured into an barely-there, movement-constricting dress that she continually tugged down, Momsen (or maybe her stylist) made a poor clothing choice. She hid behind the blonde mermaid-like mane that concealed her face for the majority of the show. Her fellow band members, all of whom replaced original instrumentalists, seemed to clash with her image; seeming several decades older than Momsen and dressed like antiquated '80s rockers, her band choice came off as stale. While the music is mostly generic, the girl can sing, and she showed off her throaty vocals in songs like "Light Me Up" and "Zombie." But for the most part, Momsen seemed out of her element as a Warped Tour performer.



The Pretty Reckless

British metalcore band Bring Me the Horizon brought intense fans, heavy energy, and the attitude that has gained them notoriety. Favorite songs found the crowd happily participating; in opening track "Diamonds Aren't Forever" when vocalist Oli Sykes screamed "So throw your diamonds in the sky, we'll stay gold forever," fans formed diamonds with their hands and thrust them into the air. After an enthusiastic rendition of "Sleep with One Eye Open," Sykes expressed his discontent with the pit, demanding, "Open this place up like your best friend's mother's vagina!" Old song "Pray for Plagues" caused Sykes to then command a wall of death, in which the crowd creates a large hole and the two opposing sides run at each other full force. At least one concertgoer was carried out unconscious in the wreckage.



Sum 41

For Sum 41, the road to Ventura was difficult. The band's bus driver allegedly imbibed booze and ran the vehicle off the road, leaving them seriously upset and scrambling for a way to SoCal. They made it relatively unscathed and played an understandably low energy show, starting with "Hell Song." During the bridge of "We're All to Blame," singer Deryck Whibley took a beyond-extended break that made it seem as if the band were stalling. He bantered a bit and then invited two fans onstage for the remainder of their set. "Everybody say, 'Fuck you, Deryck. You're a fucking idiot, Deryck,'" he commanded, and the crowd loudly complied before jumping up and down to "In Too Deep" and the other hits Sum 41 kept rolling out. A mid-set cover of The Rolling Stones' "Paint It, Black" featuring guitarist Tom "Brown Tom" Thacker singing didn't do much to ignite the crowd. The band was too big for the Glamour Kills Stage, however, as many curious concertgoers gathered to watch them.

After a short delay, Emarosa (flip to page 25 to check out our interview with Jonny Craig and Will Sowers), hopped on the small Ernie Ball Stage. While it didn't allow them tons of room to move around, the band took full advantage. The infamous Jonny Craig mesmerized the audience with his



Emarosa

Incredible R&B vocal runs. The singer pulled out a video recorder and, similarly to Deryck Whibley, asked the crowd to scream, "Fuck you, Emarosa!" At one point a guitar pic came flying into the crowd, causing kids to scramble to the concrete; however, the winner fumbled the prize, sending them to the ground again. Present kids sang along to new song "A Toast to Future Kids!," which was impressive considering Emarosa's eponymous album would not drop until the upcoming week, but the crowd was more subdued for other newbie, "The Truth Hurts While Lying on Your Back." Older songs including "Set It Off Like Napalm," "The Past Should Stay Dead," and "Heads or Tails, Real or Not," breathed life into their strong set.



The All-American Rejects

Darkness descended on the arena as The All-American Rejects ended the evening with a massive crowd and interesting performance. They began their set with "One More Sad Song," which felt like an odd pick to kick off the show. A slower, less popular song, it didn't enliven the tired crowd. Frontman Tyson Ritter, dressed head to toe in white, put on a schizophrenic performance. He alternated between expletive-filled rants, seductive little comments, and marveling at the youth of the crowd. Like Of Mice and Men, he also requested the crowd help sing happy birthday to a friend. "Do you remember what it was like when your big brother turned 21?" he joked to young fans. Immediately after, he let out a manic string of profanity while beseeching his bullhorn, leaving the audience addled at his outburst. But hits like "Dirty Little Secret," "Swing Swing," "Move Along," and "Gives You Hell" pleased the screaming girls in attendance. They chose "The Last Song" as their last song and sent concertgoers home with ears ringing and hearts happy.

RM



Exclusive Interview:

Emarosa

By Lindsay Murphy

Kentucky-based band Emarosa have put out two critically-acclaimed albums and gained notoriety for their unique sound. Vocalist Jonny Craig and bassist Will Sowers took time out of their busy Warped Tour schedule to talk to RUKUS about their new album, upcoming plans, and more.

RUKUS: So you guys have a new album coming out this week. What are some of the influences you were listening to while recording?

Jonny Craig: We have tons of influences. My main influences are super hip-hop, super R&B. I love Boys II Men and Dre.

Will Sowers: Yeah I mean, each individual person has their own influences, which is kinda why I think Emarosa is Emarosa. I listen to a lot of old British rock, a lot of Beatles, a lot of Joy Division, a lot of The Cure. And then we've got dudes who listen to everything from Radiohead to Cursive to Thursday, and all over the place.

RUKUS: Nice. Are you guys going to go on tour to support the album after Warped Tour?

JC: We are. Yeah I don't think we can announce it yet, but right after this I to do a solo tour, and then right after that Emarosa does another tour.

WS: A tour in October and November.

JC: Yeah, check it out. Big bands on the tour. It will be fun.

RUKUS: Are you guys going to touch on any of the old old stuff, like pre-Jonny Craig?

JC: Maybe, I mean, we've been known to throw some "Casablanca" and "Utah" in there.

WS: Every now and then, yeah.

RUKUS: What other bands are you excited to be playing with here?

JC: We have tons of bands that are friends on this tour. Pierce the Veil, Of Mice and Men, Breathe Carolina. Bands that I'm stoked to see...

WS: Sum 41.

JC: All American Rejects. I listened to them actually in high school. Pretty tight.

WS: Tons of people. I don't know, everybody I look forward to playing with. It's a great, great mixture of music this year, so we're stoked to be on this tour.

JC: We decided that we want to go out and just walk around and see what catches our eye. A lot of the bands we've never heard of, and that's kinda cool to go out and be like, hey, let's go listen to something random. You never know.

RUKUS: See some new stuff?

WS: Yeah.

JC: Yeah, you know, every schedule is different each day, so we have time to watch different bands. So we're excited.

RUKUS: That's cool. Well I listened to the new album streaming on MySpace, and it's really great, I love it.

JC: Thank you.

RUKUS: I noticed there's a song ("I Still Feel Her Pt. 4") where there's screaming involved again. Is that something you're going to incorporate in the future more?

WS: It's just what Jonny felt at the time, I know that. He felt it for the part.

JC: There's at least one song where you hear random screaming. Personally I don't really like screaming, but when I hear something and I know I can do it, then I'll just do it. I mean, singing is definitely my main focus in all the songs I do, but sometimes there's just a part where I know that, it's something that, you know, would sound cool if I started screaming. Personally I'm not the best, but I do my best.

RUKUS: Nice. Well thanks guys, we're excited to see your set tonight.

JC: Thank you.

WS: Thank you very much.

RM

COMING UP...

Model  An Eye On

Carissa Rosario

Photography by: Andrew Gates
Make-up and Hair: Christina Chen



Carissa Rosario was raised in Boston, but not even a New England winter could keep the ice from melting when this half Puerto Rican, half Greek sashayed down the runway. Carissa started modeling at a young age, landing her first photoshoot at the tender age of ten. She traveled around the US competing in numerous pageants, taking home five titles. In October 2009, Carissa placed 2nd runner up in the Miss Latina USA pageant. The skills she learned from the pageant circuit made her transition to spokesmodel a breeze, representing *AMERICAN DREAM* for three years. Her next big break came in Los Angeles hosting the Telemundo show *COMO TV*, which she parlayed into work with other various Spanish Networks as a host, dancer and model. Carissa's other passion besides modeling is music. She is currently in the studio recording. Keep your ears open fellas, her single will be dropping this fall.

*Guilty Pleasure:
Chocolate.*





THE STATS

Birthday:
June 28.

Zodiac Sign:
Cancer.

Measurements:
34D-24-36.

Height:
5'6"

Weight:
115

Ethnicity:
Puerto Rican & Greek.

Hometown:
Boston, MA.

Turn Ons:
A man who knows how to treat a woman!

Turn Offs:
A man without class.

Guilty Pleasure:
Chocolate.

Pet Peeves:
When someone talks with there mouth full.

Celebrity Pass:
I don't have one.

See more of Carissa at
www.facebook.com/CarissaRosario

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



Ashleigh STAR

Photography by: Andrew Gates
Hair & Make-up by: Lyndsay Gabrielle



Growing up near rainy Seattle, Ashleigh Star couldn't wait to make her way to sunny Los Angeles. Once hitting the streets of Hollywood it didn't take long for Ashleigh to find her way to Pro Wrestling. You can see her alter ego Malibu McKenzie in *Stilicious*. Ashleigh also showcased her athletic skills as a lingerie football player, appearing in their ads and calendars. Keep an eye on this one...you never know when you'll get body slammed by her beauty.



...I Like
Presents!



THE STATS

Birthday:
July 29.

Zodiac Sign:
Leo.

Measurements:
34-24-33

Height:
5'7"

Weight:
110 lbs.

Ethnicity:
Enlish and Irish.

Hometown:
Los Angeles, CA.

Turn Ons:
Confidence and someone who is considerate oh and I like presents!

Turn Offs:
Someone who only talks about themselves and people who talk negatively about others all the time.

Guilty Pleasure:
Chocolate and more chocolate.

Pet Peeves:
People who lie and blame everyone else for their problems.

Celebrity Pass:
I don't believe in that most people if they weren't famous and you met them you would probably think they're dorks.

See more of Ashleigh at
www.AbsoluteLana.com

GAME ON

The Latest Games Reviewed!

Get Your Game Fix

By: Mike Lowther

E3. The Mecca of gaming. Held once per year in the state of California, the Electronic Entertainment Expo is the place where developers go to show off their latest creations. Here, we get to see what's coming out next in the world of video games. It's flash, it's dreamy, it's informative – and this year, Rukus Magazine got to go. Ahead, we'll take a look at some of the best previews of the latest games to hit your console in the near future.



TEST YOUR KNOWLEDGE

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

A. Atari 2600, B. Atari 2600, C. Atari 2600, D. Atari 2600, E. Atari 2600

DEAD RISING 2

The Dead Rising series is the Zombieland of zombie video games. And guess what... it's back. Unlike movies, games have a better chance at becoming better sequels because developers learn from their mistakes, and create new and exciting ways to have a more enjoyable experience than the first. Most films unfortunately don't utilize an extensive QC department. Also unlike movies, games can give you an entirely different experience the second time around. But zombies... how has this genre of entertainment been successfully kicking since the 70's?



I've been waiting for a real zombie apocalypse since who knows how long, and I just can't get enough zombie-slaying in the Dead Rising series. Think of this: You're enclosed in a mock Las Vegas, hosting the role of a former motocross champion, forced to survive hordes of zombies and surviving psychopaths while attempting to save yourself, and innocent civilians. The use of time-management has always been a trait in the series, and in this follow-up, the goal is to save your daughter before she's eaten alive or killed by deranged nutbags.

What's new and awesome in this sequel is the ability to combine items to create weapons. Think of a real life zombie attack. What would you use? Would you duct tape a hand grenade to a football? Would you attach two chainsaws to a kayak paddle and call it a "Paddlesaw"? I personally duct taped a car battery to a pitchfork and electro-stabbed zombies shortly after spinning the slots. Lucrative, if you ask me. Developer Blue Castle Games announced that they have increased the amount of on-screen zombies from 800 to roughly 600, and that the photography mechanic will not be available, but have made it clear that there will be multiplayer. There is an online co-op mode where you and another person can drop in and out of the game and assist one another. There's also a multiplayer mode called "Terror is Reality", where



players act as contestants in a game show, battling it out to see who can kill more zombies and sabotaging each other in the process. About a year ago, I saw a teaser image on the web with the main character, Chuck Greene, in a giant hamster ball. The multiplayer will utilize the large sphere of destruction.

This is one of my most anticipated games, considering it's been quite a fantasy of mine to kill massive amounts of zombies in enclosed spaces.

Dead Rising 2

PRODUCER: Capcom

PLATFORM: Xbox 360, Playstation 3, Microsoft Windows

GENRE: Survival Horror/Action Adventure

RELEASE DATE: September 28, 2010

ROCKBAND 3



Simply stated, the Rock Band series has been the only music peripheral game to “get it right”. All the others haven’t even come close to providing a true band experience and fail to hit the mark. Harmonix has yet again set the bar even higher with the latest installment of the Rock Band series, Rock Band 3.

Newest to the franchise are a few new peripherals. First, a strikingly new addition to the instrument group is a wireless keyboard controller, developed by Mad Catz. For the first time, we can jam out with a key-tar, or prop the controller on a stand. Harmonix won’t publicly state that this will teach you how to play an

instrument, but by judging how legitimate the note charts are laid out, it’s safe to say that this can help a large population of people get in the groove. If you already own a MIDI keyboard, you will be able to purchase a MIDI Pro-Adapter for \$40 and connect any MIDI keyboard to your console. While speaking with a developer, he was quick to mention that Harmonix isn’t marketing Rock Band 3 as a learning tool, though it’s clear to the eye that this will give you an authentic feel for playing in a real band. The use of Pro mode is a way to promote that without actually saying it.

The next piece of hardware to join the crew is a Fender Mustang guitar... complete with 102 buttons. This piece of ingenuity has enough buttons for 17 frets of fingering, and a touch-sensitive strumming area with real strings. But, the coolest thing seen at Harmonix’s presentation was a real Fender Squier Stratocaster. Yes, folks. It’s a real guitar. The model was shown for Rock Band 3’s Pro mode allows you to play along to the note charts in the lanes, as well as being plugged into a real guitar amp at the same time. This way, you’re actually *playing* the song. Mad Catz will also be offering a Pro-Cymbals Expansion Kit for the drum peripheral composited of noise-dampening rubber that promotes quieter banging.

In only a few years, Rock Band has revolutionized the rhythm genre and generates a true, live band experience. I’ve quarreled amongst friends over and over again of how Rock Band has always been more percussive (seriously, no pun intended) to the rhythm scene. Ever since Activision took over the Guitar Hero franchise, I’ve seen absolute crap from them. Rock Band uses note bars, not circles, in their note charts. They have an unrivaled library of over 1600 downloadable songs, and counting, and the notes being played are actually the notes being heard. It’s no wonder that Harmonix will be the leading developer of the best music games available.

Hey, Activision: keep making skateboards.



Rock Band 3

PRODUCER: Harmonix Music

PLATFORM: Xbox 360, Wii, PS3, Nintendo DS

GENRE: Rhythm/Music

RELEASE DATE: Quarter 4 2010



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LIMBO



Simply the most appetizing, and quirkily interesting game I got my hands on at E3 is Limbo. Nothing screams more "original" and "creative" than this side-scrolling adventure title. Slated for release as downloadable content for Xbox 360's FIVE WEEKS OF SUMMER, Limbo throws you in a twisted black & white world as you try to escape the trenches of a bad nightmare. Dodge bear traps, giant spiders, and sail

across water on a broken tree branch as you play a boy looking for his missing sister. Audibly, the sound is terrific. Playing through headphones, I shrieked like a toddler as I casually walked into a clamping bear trap in front of twenty spectators at the expo.

This game is visually impressive, bearing two awards from the Independent Games Festival. There's a film-look to the graphics, with lots of grain as the whole world is a hazy shadow, complete with a vignette. Lots to take in, but so simple and subtle. Danish developer PlayDead Studios utilizes surreal elemental control with realistic environments, thanks to an exquisite physics system. Run from boulders, use momentum and the environment as a tool to strategically navigate through the passes. This game is a bit similar to *Braid* as you need to utilize your brain to progress through the ominous world.

It's hard to believe that a DLC title can steal the show; it definitely blew my mind. Developers are realizing that you don't need an immense 3D world to attract gamers and that a simple looking game like this can pose threat to quick thinkers out there. Definitely the most original game I've seen in a long time, and I won't doubt that this will be the talk of the gaming community when it hits this Summer.



Limbo

PRODUCER: PlayDead Studios
PLATFORM: Xbox 360
GENRE: 2D Platformer
RELEASE DATE: August 2010

SONIC THE HEDGEHOG 4

Remember the 8-bit days of 2D side-scrolling with your favorite blue hedgehog? After almost 10 years of attempting to successfully place Sonic The Hedgehog in the 3D world, Sega has finally come to their senses and reverted to their roots to release Sonic The Hedgehog 4 for every console platform available. Sonic's back, and in 2D - ideally the way he should be.



Sonic the Hedgehog 4 continues where Sonic 3 left off. Once again, we're reunited with side scrolling adventure, complete with television boxes and furry animals as filler to enemy robots. Dr. Robotnik is at it again, leaving more fun for us to have in this retro-style comeback. Nothing true to the Genesis titles have changed, except for improved graphics at HD resolution, as well as some contact jumping from the side-scrolling Nintendo DS titles. Unfortunately, there were no special stages on the Splash Hill Zone demo, but they're definitely promised in the full game.

This should really hit home to the gamers who've played Sonic titles in the earlier years, as developer Dimps Corporation are staying true to the original series. A feeling of nostalgia is apparent in this comeback and Sega has finally done it right this time around.



This is a major revamp to current times, and thankfully, this is the start of a new series. Sonic the Hedgehog 4 already possesses sequels as the first release is entitled, Sonic the Hedgehog 4: Episode 1. It will be released for Xbox 360, Playstation 3, Nintendo Wii, as well as iPhone and iPod Touch. Now everyone can get in on the nostalgia.

Sonic the Hedgehog 4: Episode 1

PRODUCER: Sega

PLATFORM: Xbox 360, Playstation 3, Nintendo Wii, iPhone, iPod Touch

GENRE: Action/Adventure Platform

RELEASE DATE: Quarter 3 2010

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