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Hall*

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Wears Prada,
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20 QUESTIONS

Get To Know Your Cover Model

Jessica

Hall

Photography by: Andrew Gates



“Aloha” RUKUS readers ‘cause Jessica Hall is steamin’ up the pages! You recognize this Hawaiian born, Los Angeles raised, blonde beauty from reality series *BURNED* or from her recurring role on E!’s *KENDRA*. Jessica appeared on NBC’s *DEAL or NO DEAL* as one of the infamous briefcase girls on other TV shows. If you don’t recognize the face, you may recognize the voice, Jessica hosts Playboy Radio’s “The Morning After” on Sirius/XM Channel 99. When it comes to entertainment, Jessica has a finger in every pie. Part of her job description? Causing a *rukus* in the streets of Hollywood!



20 QUESTIONS

1. What's your Ethnicity?

My mom is German and my dad is American Indian.

2. What's your zodiac sign?

My zodiac sign is Cancer. I was born June 21, 1983.

3. Where are you from originally?

I'm from Los Angeles, California. But born in Hawaii. I lived there until I was 8. So from 8 on I have been in California.

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

I enjoyed most about growing up in Los Angeles County was racing dirt bikes. My stepdad introduced me to the sport. It was fun and exciting, even though I sucked at it!

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

Growing up I was kind of a nerd! I was always involved in student government and getting good grades. In high school I was student body president. In college I definitely did my fair share of drinking though!

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

The most crazy thing I have ever done was when I was 14. I took my brother's truck off-roading and got caught by the police. I was terrified!

7. What brought you to LA?

What brought me to LA was my family, like I mentioned, but what kept me here into my 20s was to pursue my career in the entertainment industry.

8. What's your favorite hobby and why?

I most enjoy going to lunch with my friends and going hiking with my dog, Duke at Runyon Canyon.

9. What's your guilty pleasure?

My guilty pleasure is happy hour!

10. Who do you admire?

I most admire my mom and dad. They both are wonderful people with huge hearts. I am who I am today because of them.

11. What's one of your personal goals?

I would love to have my own TV series again one day. I love Jenny Mccarthy's career, she's hosted some great national television shows, and she's also had some nice film roles.

12. What do guys compliment you on the most?

Guys compliment me most on my curves!

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

My favorite body part on myself would be...hmm... Well it depends on the day. But I would have to say my hips! I'm kind of a small girl so its funny to see these big hips on my frame!

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

I'm very comfortable with my body, but if I had to choose one thing I guess I'd say my feet.

15. What do you look for in a guy?

Well I love a sense a humor. That always gets me!

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

Definitely a sense of humor. If a guy can take my jokes and dish 'em right back, that's major! I love to have a great time and laugh.

17. What turns you on?

A all around good guy. A guy who's not afraid to be a man. I like a guy who can do things himself.

18. What turns you off?

A cocky attitude. To get my attention, a guy must be down to earth.

19. What's your biggest pet peeve?

Traffic and rude people.

20. Who's your celebrity pass?

My celebrity pass Jason Stathmen!!

RM



PIT PASS

Get In The Driver's Seat!

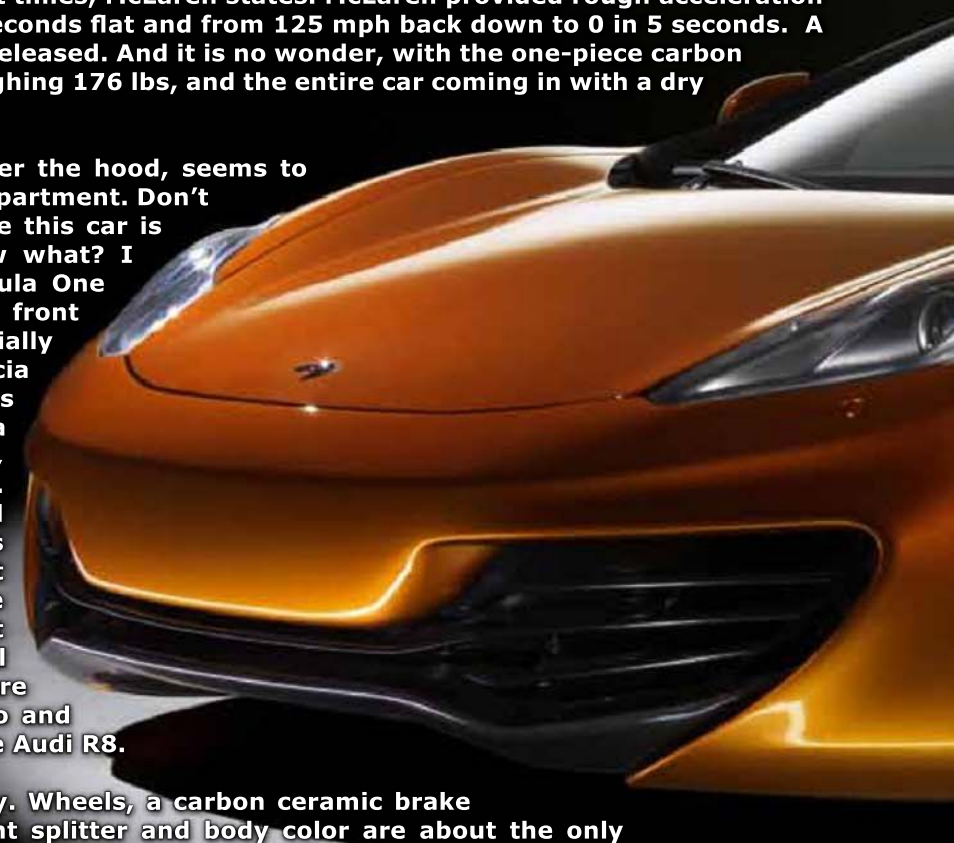
Alphabet Soup Tastes Better at 200 MPH

If you've had any interest in Formula One racing any time since 1966 until present, you would know Team McLaren has been one of the most winning teams ever to put a racecar on the track. McLaren Automotive, responsible for producing street legal production cars, works closely with the McLaren race team and produces cars of the highest caliber. In 1992 McLaren introduced the F1, a car that would hold the record for the fastest top speed in a production car until 2004, and has had only a total of 4 production cars reach a higher top speed since. The F1's record was held at 241 mph. Out of all these cars, the F1 still remains the only naturally aspirated one of the bunch. Now, with the F1 long discontinued, McLaren has focused its attention on another monster: the all-new MP4-12C.

The MP4-12C, codename: P11, is not just a rebadged F1. They started from scratch, from the ground up. The most interesting and blatant difference comes from the fact that the MP4-12C will be pushed along via a dual-turbocharged powerplant. McLaren designed the M838T V8 to push out nearly 600 bhp and 443 lb-ft of torque and will be mated to a 7-speed "Seamless Shift" dual-clutch gearbox (SSG). The transmission has 3 modes, "Normal", "Sport", and "High Performance", and offers the driver the ability to half press a paddle shifter either up or down to prepare the transmission for its next move, drastically cutting shift times, McLaren states. McLaren provided rough acceleration times of 0-125 mph in less than 10 seconds flat and from 125 mph back down to 0 in 5 seconds. A top speed of 200 mph has also been released. And it is no wonder, with the one-piece carbon fiber cockpit (the MonoCell) only weighing 176 lbs, and the entire car coming in with a dry weight of 2866 lbs.

The MP4-12C, although a beast under the hood, seems to be a bit "uninspired" in the design department. Don't tell McLaren that though. They argue this car is 100% purpose built. And you know what? I won't argue with 45 years of Formula One racing experience. Regardless, the front end of the car seems a bit drab. Especially the front wheels arcs and front fascia right on up to its windshield. This part of the car is reminiscent of a duller Porsche Cayman/Cayenne, with a much more low profile grille. The rear of the car has your standard large vents through its quarter panels for optimum brake cooling and heat dispersal. While the car may not have a "wow" factor, it definitely does not look awkward. It does have a natural flow about it. It finds itself somewhere between the gaudiness of a Gallardo and the more purpose looking build of the Audi R8.

The options are not large in quantity. Wheels, a carbon ceramic brake option, as well as caliper color, front splitter and body color are about the only



SPECS

2011 McLaren MP4-12C

Price:	\$250,000+
Engine:	3.8 L V8 Twin Turbo
Torque:	443 lb-ft.
Horsepower:	600 hp
0-60 MPH:	Under 3 sec.
Top Speed:	200 mph
EST. MPG:	Not Released
Available:	Call McLaren for eligibility



Written by: Nicolas Bates
Photos by: McLaren

exterior options you have. Inside, a track data package can be added to your cluster, and carbon fiber can line the interior, however, aside from that, you are looking at practical options: whether or not you need full navigation or an ashtray, floor mats, a fire extinguisher or a luggage set. Sounds more than ample to me. If you want a Rolls Royce, go buy a Rolls Royce.

After 13 years, McLaren will finally release a successor to their history making F1. The MP4-12C may not break as many boundaries, or records for that matter. However, it is sure to be an amazing driver's car and a car that will "ooh and ahh" audiences, no matter where the car arrives. According to Ron Dennis, executive chairman of McLaren Automotive, he understands that his company needs to move forward as he was quoted saying, "Since 1966, when we entered Formula 1, 106 F1 teams have come and gone. Only we and Ferrari are still in the pit lane. So staying solely and exclusively a Formula 1 team leads to extinction. We need to broaden our business."

So far 2,700 people have been approved for purchase of the MP4-12C and I am sure more will be approved as the year comes to a close. This car will definitely give the Italian carmakers a run for their money. **RM**



*I love a sense
of humor*





STATS:

Birthday: June 21, 1983
Height: 5' 5"
Weight: 115
Measurements: 34C-25-35

See more of Jessica at
[Facebook.com/OfficialJessicaMall](https://www.facebook.com/OfficialJessicaMall)

ALL ACCESS

The Latest Albums Reviewed!

A Blast From The Past

Written by: Travis Reilly

Photo by: Roadrunner Records

It's been 16 years since Korn's eponymous release essentially birthed the nu-metal subgenre, permanently altering the rock music landscape. That first irate album sold millions of copies; primarily to teens wowed by the band's abrasively fresh sound and drawn to Jonathan Davies' heart-wrenching lyrical candor.

A lot can happen in a decade and a half. Many of those young boys and girls have eschewed their angry adolescence to embrace the benefits and trappings of *bona fide* adulthood. This isn't to say alternative music's target demographic is diminishing. With each generation, a new herd of reticent suburban teens struggle with the hardships of maturation and everyday life. And they too will crave relatable idols. In this sense, Korn's well will never run dry.

Korn III: Remember Who You Are is the band's ninth studio album and truthfully one of their better recent efforts. It's no retreat by any stretch but the band is clearly hoping to recapture a sound they helped to create in 1994. The album's title plainly admits as much.

"Uber-time" is a hauntingly wonderful introduction to the album; a lingering, echoing melody played over someone's vaguely poetic musings. As a post-rock style lead-in to *Remember Who You Are*'s first



single, “Oidale (Leave Me Alone),” it’s a fascinating choice. As a duo, it’s the brightest spot of the album. The transition from the eerie opening to the calculated crudeness of “Oidale” is wonderfully jarring and it’s regretful that radio listeners won’t hear the two tracks in conjunction.

The rock-solid intro to “Pop a Pill” shows veteran bassist Reggie “Fieldy” Arvizu and rookie drummer Ray Luzier are already syncing nicely. The track is surprising, too, because its aural qualities are light and refreshing; upbeat, even. The gleeful romp around the major scale is merely a well-constructed façade, of course. “Happiness is seldom found,” sings Davies. “Pop the pill / I’m so happy now.”

“Move On” is a bit of a potholed listen. “I’m trying to please everyone around me,” screams an unfaltering Davies. His efforts, at least on this song, are met with only partial success. James “Munky” Schaffer’s riffs are engaging—he is of course a capable guitarist—but the song still doesn’t possess nearly enough musical depth. The texture lost since the retirement of legendary guitarist Brian “Head” Welch is continually missed.

Korn’s roots testosterone-injected roots are most accurately evoked in “Let the Guilt Go.” It’s a violently cathartic journey and it sounds like a B-Side they brought back from the 1990s. It’s a fine song, but it isn’t their best work here. They somewhat successfully re-bottled their original lightning, as it were, but perhaps they’ve found that old sound to be past its expiration date. This revelation should only free them from the constraints of recreating past glories, really. Korn needs remember who they are but they can’t let those memories dictate the band they seek to eventually become.

Korn: Korn III: Remember Who You Are
Label: Roadrunner Records

★★★★★
RELEASE DATE: July 6, 2010

The Boss Takes Over

Written by: Alex Groberman

With his newest work, *"Teflon Don,"* Rick Ross provided fans with one of the most beautifully constructed albums of the year. What "Ricky Rozay" lacks in lyrical talent, he more than makes up for in his production choices and the ability to bring out rap's heavyweights to join him.

In order to fully appreciate Ross, you have to understand how far the rapper has come over the last five years. Much like the original *"Teflon Don,"* the Miami-bred emcee has been able to deflect and avoid pitfalls that could have easily ended a lesser man's career. From battles with 50 Cent, to a media exposed history as a C.O., Ross has suffered just about every battle and humiliation imaginable, and has seemingly come back stronger.

In this latest effort, Ross attempts to continue his rise for a mid-tier rap star to one of the game's elite. While his three previous attempts at greatness were pleasant listens, none of them were considered all-time classics. This of course, is largely due to Ross' average rhyming skills that he covers up with tremendous beat selection and top-of-the-line industry co-signs.

"Teflon Don" has its fair share of certified hits. *"Maybach Music 3"* continues Ross' long-running musical series with TI and Jadakiss being brought along for the ride. All three rap heavyweights hold their own on the track, and Ross' improved lyrical abilities really shine as his verse is just as good, if not better, than his counterparts. *"B.M.F."* is another banger, and the bass-heavy track which features D-Block's Styles P will no doubt be in heavy club rotation over the next few months.

Still, Ross is clearly is on a mission to prove his rapping worth on the album. On the No-ID produced *"Tears of Joy,"* Ross offers an introspective look at himself and his goals. Similarly, *"All The Money In The World"* offers listeners a bit of insight on the Miami emcee's personal struggles after his father's passing with verses like: *"Passed in '99, cancer all in his liver / Sh*t, difference since we last spoke your son a little richer / I'd never rap again if I could tell him that I miss him."*

While Ross has definitely come a long way, *"Teflon Don"* days, the album's biggest shortcoming is the fact that Ross' features at times outshine him. This is particularly evident on two tracks, *"Live Fast, Die Young"* with Kanye West, and *"Free Mason"* with Jay-Z.

On the former, West clearly gets the best of his rapping partner with a smooth re-introduction to the rap world where he confidently raps: *"I'm back by unpopular demand // At least we still poppin' in Japan // Shopping in Milan, hopping out the van, screams from the fans // Yeezy always knew you'd be on top again!"*

Yet, there is no greater indicator of how far Ross still has to go to compete with rap's legends than when he is joined on *"Free Mason"* with the king himself. On said track, none of his lyrics can compete with the absolute gems that Jay-Z drops: *"N*ggas couldn't do nothing with me // So they put the devil on me // I would have preferred if n*ggas squeeze the metal on me...Whole world want my demise, turn my music up // Hear me clearly, if y'all n*ggas fear me, just say y'all fear me // F*ck all these fairy tales...B*tch I said I was amazin' // Not that I'm a Mason"*

From a production standpoint, West, No I.D., the Inkredibles and the J.U.S.T.I.C.E League create a symphonic grandeur that perfectly lace Ross' simplistic lyrics. While other emcees often fear that over-the-top production may take away from the appreciation for their actual raps, Ross embraces the idea. Rather than trying to write a book with his album that you have to study to appreciate, he creates a movie that you can sit back and enjoy.

The album isn't without flaws, but all things considered, with *"Teflon Don,"* Ross has put together an effort worthy of someone that calls himself: The Boss.

Rick Ross: Teflon Don
Label: Def Jam

★★★★★
RELEASE DATE: July 20, 2010



ALL ACCESS SPOTLIGHT

Written by: **Silas Valentino**

Myspace.com/JonathanTylerMusic



JONATHAN TYLER & THE NORTHERN LIGHTS, **PARDON ME**

One of the hardest parts of growing up is being able to know when to stop and let things mature. For Jonathan Tyler, growing up in the suburbs of Dallas was not going to be the inspiration for any rock anthems. So he broke up his band and decided to sit back and join the party. After a few years of excessive partying and age ripening, the 25 year old singer/guitarist rounded up his old band mates and restarted the band. After a self released demo, they were signed to Atlantic Record's F-Stop Music where they recently released this debut album. The album hits on all different levels with hard kicking rock songs (Pardon Me, Gypsy Woman) to soft acoustic ballads (Paint Me a Picture) and even a John Mayer-like soulful attempt (She Wears a Smile.) Rich Robinson of The Black Crowes reportedly took a liking to the band, and The Crowe's influence can be heard throughout the album. Being only 25 years old, Tyler frequently writes about his youth. Songs like "Young and Free" and "Young Love" come right out and say it but in the song "Where the Wind Blows" he sings, "I've been alive for 24 years/ my eyes are wide but my head ain't clear." The album has its share of b-sides amidst it's decent rock songs. "Devils Basement", "Paint Me a Picture", and "Ladybird" show the band reaching for new heights. The band is at its best when they're rocking out with big guitars and chorus hooks. "As a whole "Pardon Me" is a good first attempt from an American rock band trying to make it in a world full of American rock bands.

APOCALYPTICA, **7TH SYMPHONY**

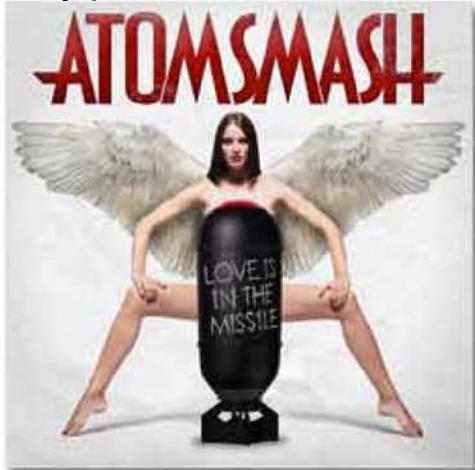
Heavy metal has seen its share of the bizarre and diverse. From Goth culture and spikes and chains to bat heads being bitten off...and the whole 80's hair metal scene, you'd think Metal has seen it all. Now combine thrash with cello, and you have a whole new chapter in the Metal History Book. Three cellists and one drummer make up the Finnish band Apocalyptica. This is a band of classically trained musicians who love to shred. They started in 1996 with their debut "Plays Metallica by Four Cellos," and have since released five more albums. This month they will release their seventh album, "7 Symphony," and it proves that the band has not run out of bows. The album features many guests, such as Slayer's Dave Lombardo, Bush's Gavin Rossdale, and Shinedown's Brent Smith. Each guest adds a nice flavor to the Apocalyptica stew.

Songs like "End of Me," "2010," and "At the Gates of Manala" will sure rip your "f hole" open and leave your neck hurting for more head bang. After two decades of playing, the band has been able to capture the sound of distorted guitars and bass. On their first album full of Metallica covers, the sound was innovative and new. Cellos and metal did not seem like a match, and yet, "Master of Puppets" on cello was a breath of fresh air. Apocalyptica's sound may not be new anymore, but in today's "dude rock" laden metal scene, it is still a breath of fresh air.

Myspace.com/Apocalyptica



Myspace.com/AtomSmashMusic



ATOM SMASH, **LOVE IS IN THE MISSILE**

Atom Smash founder Sergio Sanchez found his guitarist, Alex "Z" Zillinski, on an online classified in south Florida. They traded demos back and forth and finally decided to meet and put together a band. But Sanchez was in for a shock when he discovered that Z lived in Austria. After obtaining an entertaining visa, Z moved to Miami where he and Sanchez formed Atom Smash: a band sounding like a mix of post-grunge bands like Stone Temple Pilots and Alice in Chains with modern day rock sprinkled over them. Lead singer Sanchez sacrifices his voice with his screams over loud guitars and pounding drums. You can see where the band learned a few lessons from rockers Stone Temple Pilots in songs like "Mile High Love" and "Rocker Girl." Their debut album, "Love is in the Missile", keeps the tempo going throughout the whole album, and at times can sound very similar to bands such as Buckcherry or Nickleback. Atom Smash scores high when they create their own fusion of Miami Rock n' Roll.



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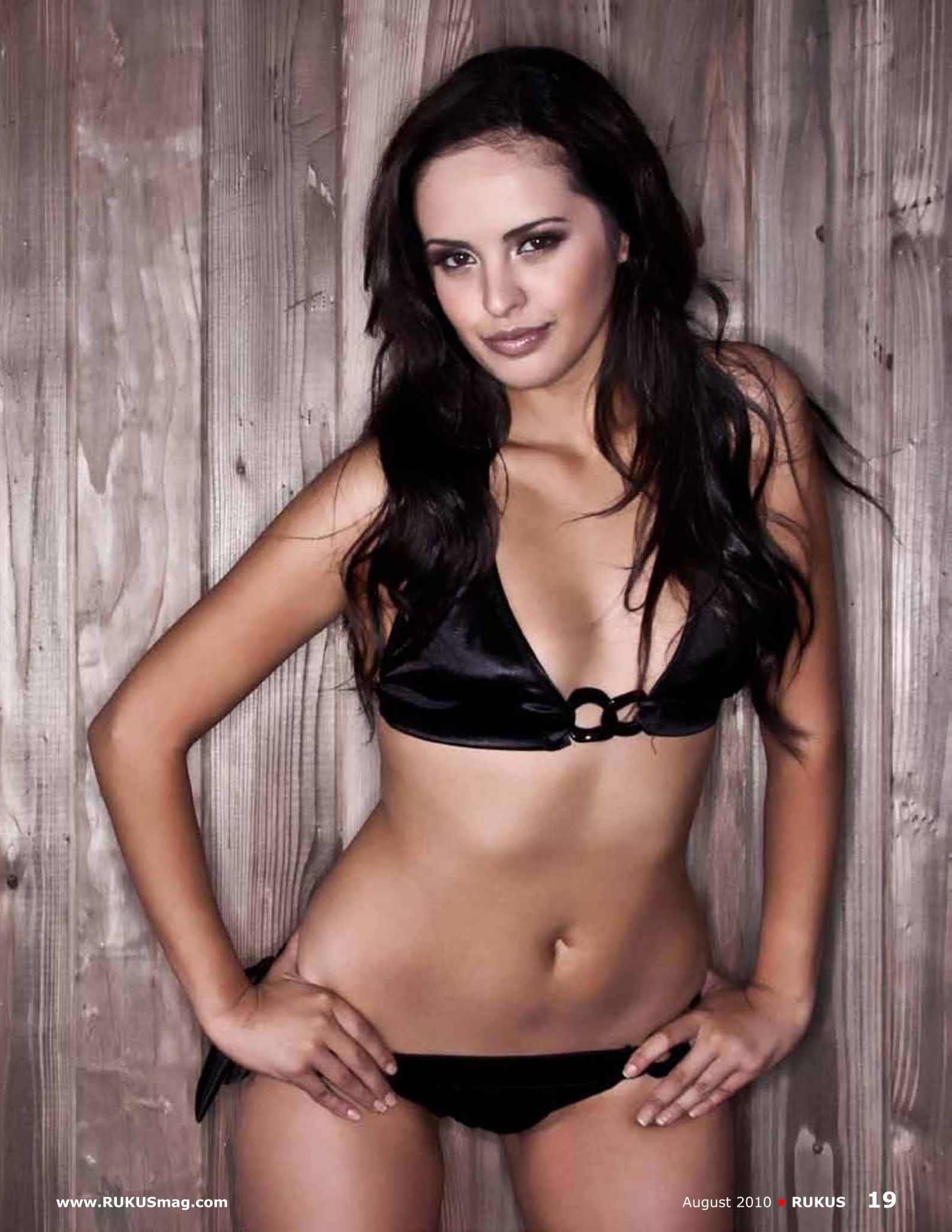
Models To Keep An Eye On

Jacqueline Salinas

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



Jacqueline Salina's roots run deep from the Zacatecas/Jalisco part of Mexico, but she calls the high desert of San Bernardino area home. The twenty-four year old Latin beauty isn't shy about capitalizing on her good looks. Jacqueline will be competing this October in the largest Latina pageant - *Miss California Latina 2010*. Besides competing in beauty pageants and modeling, she also enjoys singing. In her spare time she likes to hang out with friends and family as well as support her Dodgers by attending home games. With fans like Jacqueline cheering from the stands how could they ever lose?



*Sweet Romantic
Gestures.*





THE STATS

Birthday:
August 9, 1986.

Zodiac Sign:
Leo.

Measurements:
32-24-36.

Height:
5'5"

Weight:
125

Ethnicity:
Latina.

Hometown:
Los Angeles, CA.

Turn Ons:
Sweet romantic
gestures.

Turn Offs:
Bad personality
and bad B.O.

Guilty Pleasure:
Chocolate covered
strawberries.

Pet Peeves:
Burping out loud.

Celebrity Pass:
James Loney - Go
Dodgers !

See more of Jacqueline at
[www.myspace.com/
salinasmodel](http://www.myspace.com/salinasmodel)

LIVE & LOUD

The Live Show Reviews

TOOL

Written by: Lindsay Murphy
Photos by: Nicolas Bates



Maynard James Keenan, Vocals

At Club Nokia, situated in the flashy new LA Live area, prog-metal band Tool delivered an ambitious, mesmerizing show unlike any other being played today.

The band has not released an album since 2006's critically-acclaimed *10,000 Days*, and they didn't reveal any new material. But die-hard fans still flocked to fill the enormous venue at the end of this unexpected tour.

The anxious audience awaited Tool as roadies donning white lab coats, aprons, and face paint set up the stage. A video of counterculture icon and LSD advocate Timothy Leary introduced the show, repeatedly instructing, "Think for yourself. Question authority." The band then launched into fifteen-minute epic "Third Eye," as psychedelic images danced on the screen behind them.

"Whatever's happening outside these walls has nothing to do with what's going on here," vocalist

Maynard James Keenan sermonized after the song ended. "For the next two hours, it's about us." Other than this statement, the singer spoke few words and kept audience interaction at a minimum to avoid detracting from the multi-sensory experience.

Tool's unconventional stage formation is one of the glaring differences that separate them from other live shows. Sharing risers with drummer Danny Carey, frontman Maynard James Keenan remained in the back of the stage, shrouded in shadows for the entire show. Past interviews have explained that the lighting and video design purposely puts Maynard behind the light, allowing him to connect to the music on a more personal level without the pressure and harsh glare, thereby enabling him to put on a better show. Guitarist Adam Jones and bassist Justin Chancellor mostly stuck to their stations at the front corners of the stage.



Justin Chancellor, Bass



Adam Jones, Lead Guitar

While the scant movement might be a detriment to other bands' live offerings, Tool purposely attempts to remove the audience's focus from the individual members and instead place it on the stunning audio-visual stimulation. They don't want it to be about them—they intend for it to be a comprehensive visceral experience. Enveloped in music and assaulted by visuals, fans are successfully distracted into a more cerebral level.

A long, tall screen spanned the entire stage behind the band, while several others descended, tilted, and rose again during different songs, and two large displays stayed fixed at the sides. Intricate laser beams and swirling lights shot out at the audience, but the band remained dimly lit. Much of the unsettling imagery pulled from their inventive stop-motion videos, the conceptual brainchild of Jones. The screens often offered similar variations of unformed human characters, appearing as fetal adults in dreamlike settings.

The crowd banged their heads, sang along, played air guitar, and rocked out to intense hits like "Stinkfist," "Vicarious," and "Schism" as much as possible despite seating constraints. Deviating from their normal set, Tool pulled out "Right in Two" and the sludgy "Flood," much to the elation of dedicated fans.

Chancellor and Carey created the palpating, suddenly shifting rhythm section that drives Tool's well-oiled sound. Silhouetted against the backdrop screen, Maynard rocked from right to left in a hunched, wide stance and infused the music with his enigmatic vocals.

After "Forty-Six and Two," the band left for the stage for an intermission saturated with experimental sound and visuals, eliminating the charade of making the audience beg for an encore. Roadies scrambled to set up a second drum kit, angled to face Carey's.

Tool returned and began playing in a circle surrounding Carey's drums, before moving back to their normal posts. Thin fingers of red and yellow laser lights fanned out in sync to "Lateralus," reflecting the lyrics. Drummer Gino Barboni from opening act Rajas joined them for a drum battle. A still-shaded Maynard stood sandwiched between kits, holding a paper arrow indicating turns for the dueling drummers. Carey's impeccable solos and incredible intensity solidified him as the band member to watch throughout the show.

"I'd like to dedicate this bottle of Arizona wine to the next song," Maynard stated in a wink to those who knew the lyrics to "Aenema." A song blasting the vapid consumerist culture of Los Angeles and dreaming of a soggy SoCal apocalypse, it was the perfect way to end the show to Angelenos who could especially identify with his sentiments.



Danny Carey, Drums

Band: Tool
Venue: Club Nokia

Date: July 18, 2010
City: Los Angeles, CA

The Unity Tour: Offspring and 311

Written by: Lindsay Murphy
Photos by: Nicolas Bates

311 returned to the Verizon Wireless Amphitheater with their Unity Tour, this time featuring fellow radio kings Offspring. The multi-platinum bands proved why they have ruled the rock scene, pumping out a plethora of pop-driven hits and satisfying fans' urge for some summer music fun.

Although the live touring industry has taken a nosedive in summer 2010, no signs of an adverse economy showed this Sunday, as droves of dedicated fans flocked to the huge open-air venue and filled every space. The audience included a varied mix of people: fans since the bands' inception jonesing for some nineties nostalgia, to their kids carrying on the tradition. Diehard devotees and casual fans of rock radio alike could likely sing the lyrics to almost every song played.

Offspring continued to tour behind their 2008 smash record *Rise and Fall, Rage and Grace*, opening the show with second single "You're Gonna Go Far, Kid." Singer Dexter Holland, with his signature bleached hair and opaque sunglasses, pumped up the crowd.

The first few bass notes indicating road-rage anthem "Bad Habit" wafted out, and the crowd burst into excitement as the oldie launched into its familiar punk fastness. "I still do not believe this shit!" Dexter genuinely exclaimed in reaction to their fans' enthusiasm. As the song picked back up, everyone sang along a capella to the expletive-laden bridge, "You stupid dumbshit goddamn motherfucker!" Los Angeles traffic will do that to you.

Offspring debuted a new song (thus far publicly deemed, "The New Song") from their forthcoming record, which they plan to release at the end of 2010. The new song began with a few minor notes and seemed slower than the upbeat singles from their last album, but it was catchy nonetheless.

A string of hits followed, including "Come Out and Play," "All I Want," and "Hammerhead." While the band members' seniority is beginning to show physically, they still infused their show with contagious energy. Guitarist Noodles's hair color betrayed his age, but he continued to jump around and traverse the stage like he was a couple decades younger.

As darkness fully descended, Dexter broke it down with a solo rendition of "Gone Away." Devoting it to loved ones lost, he removed his shielding sunglasses and accompanied himself on piano for the emotional song. Keeping on the touching note, the band joined for "Kristy, Are You Doing Okay?"

Dexter also dedicated a cover of "Guns of Brixton" to The Clash cofounder Joe Strummer.

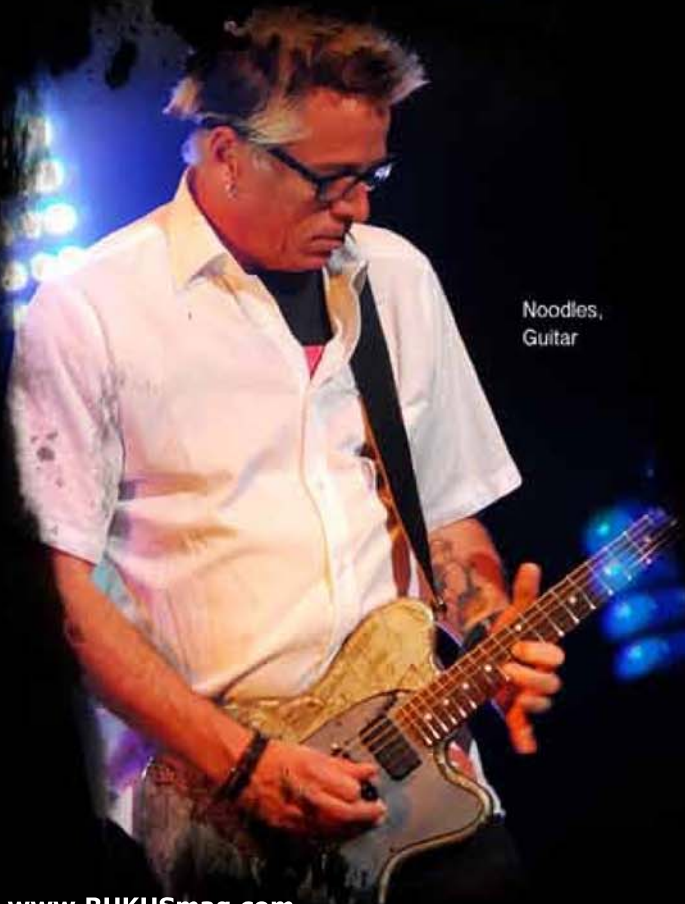
The hit parade continued with ska-laced "Why Don't You Get A Job?," fan fave "Staring at the Sun," the still-hilarious "Pretty Fly (For a White Guy)," and radio staples "The Kids Aren't Alright" and "Self Esteem."

(Cont'd on page 26)



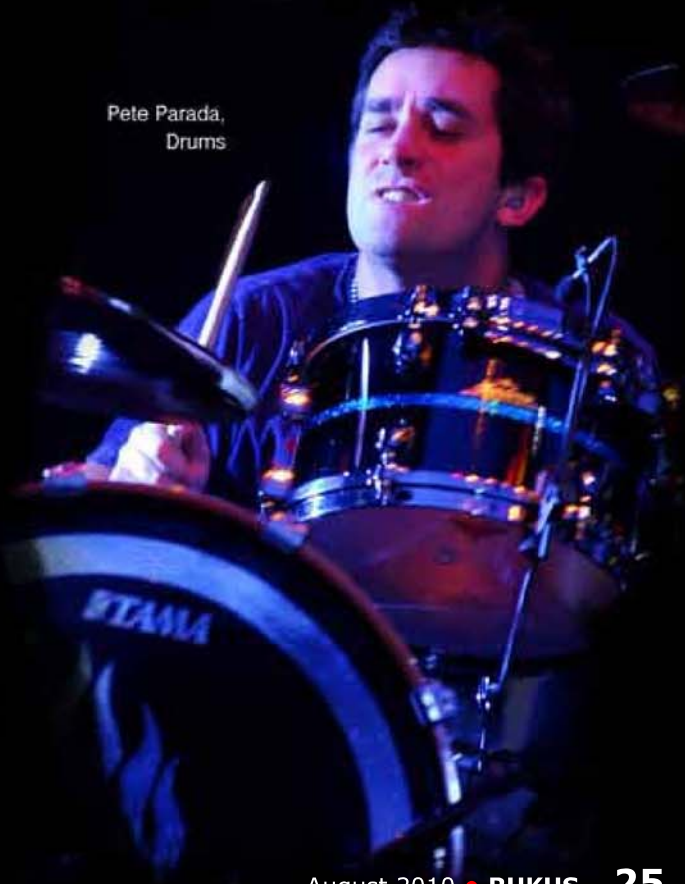
Dexter Holland,
Vocals

Greg K,
Bass



Noodles,
Guitar

Pete Parada,
Drums



(The Unity Tour cont'd from page 24)

A sample announcing 311 blasted over the speakers as the audience chanted along, "Three-eleven! Three, three-eleven!" A spotlight hit frontman Nick Hexum playing the opening riff to "Down," and the crowd went crazy. Vocalist SA Martinez skipped happily around the stage, bobbing his head and enthusiastically spitting lyrics.

311 have been able to rise above the unforgiving rap-rock stigma that dragged down similar bands of their era. Blending their sound with a funk, reggae-fusion vibe insulated them from being pegged with similar criticisms and kept fans interested.

The band was bathed in smoky aqua lights for favorite "Come Original," and the crowd threw up their arms in compliance with the lyrics. While SA and Hexum danced around stage for the majority of the show, they remained at their mic stands for "India Ink."

"Applied Science" featured an extended drum solo that nicely split the 25-song set. The normally non-drumming members also pounded skins, with four colorful drums flanking Chad Sexton's kit. Their fun rhythmic treat and mid-air sticks switch pumped up concertgoers before they launched into "Brodeis."

Dressed in his beloved yellow Lakers jumpsuit, P-Nut later performed a solo on his bass, with its fancy light-up fret board glowing. The band's highlighting of individual members' talents, especially including instruments like bass that are often overlooked when the time comes for solos, was refreshing comparative to other acts. But fans who have attended multiple tours could potentially become bored with the band's repeated use of drumlines and bass solos.

In addition to hits like "Beautiful Disaster," "Amber," and "Creatures (For a While)," 311 also delivered lesser recognized songs like "Taiyed," "Purpose," "Flowing," and "What Was I Thinking?" The Nebraska band ended with an encore that included a fun mash-up and old song "Omaha Stylee."

Both bands' ability to continue pulling in an abundance of fans, churn out modern rock hits, and remain relevant after existing for over twenty years is impressive, especially while treading a fickle industry. Summer 2010's The Unity Tour was a testament not only to their current staying power, but to their promise for the future.

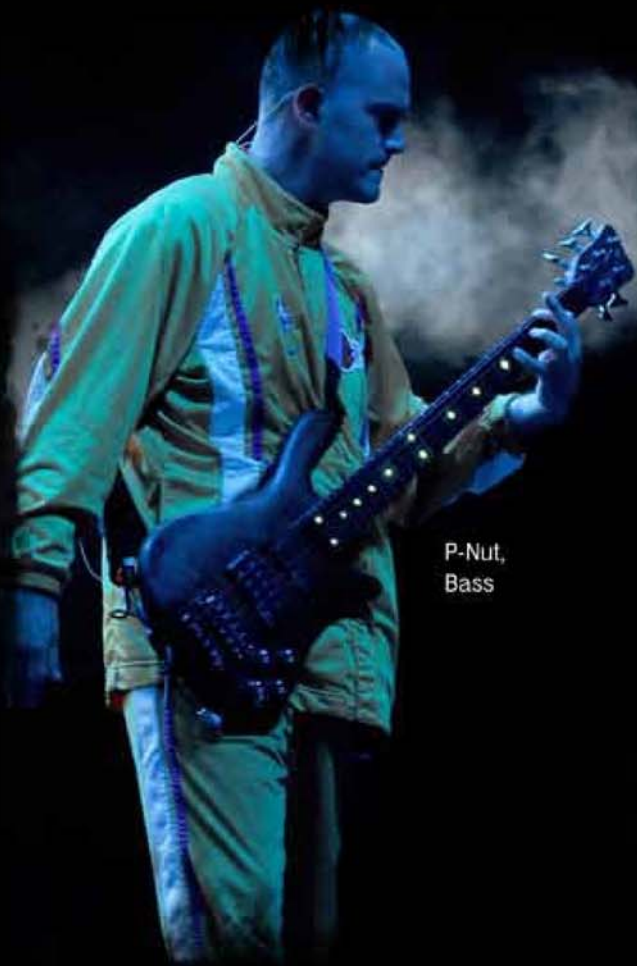
Bands: The Unity Tour: Offspring and 311

Venue: Verizon Wireless Amphitheater

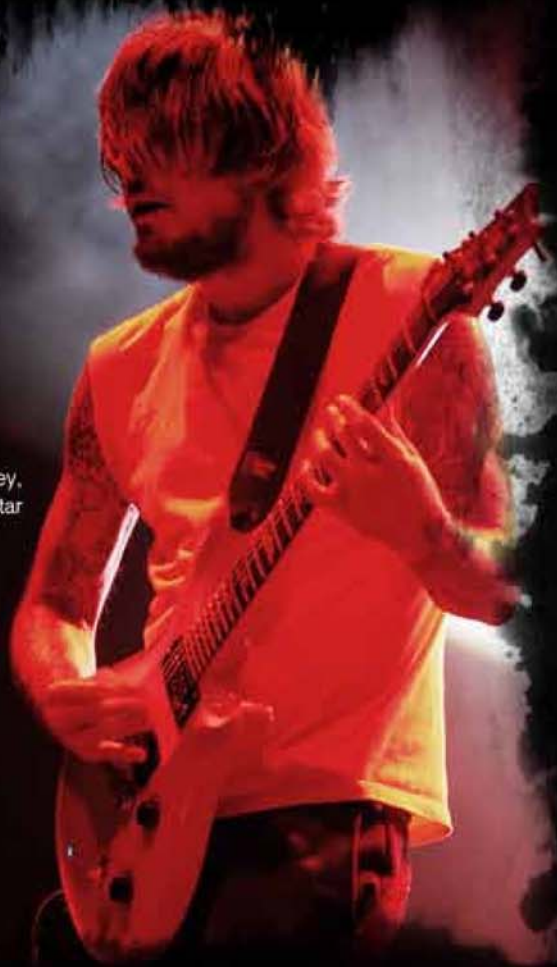
Date: July 24, 2010

City: Irvine, CA

Nick Hexum,
Vocals, Guitar



P-Nut,
Bass



Tim Mahoney,
Guitar



SA Martinez,
Vocals



Chad Sexton,
Drums

The Devil Wears Prada

Written by: Lindsay Murphy
Photo by: Brittney Dillon

Metalcore band The Devil Wears Prada returned to Anaheim's Chain Reaction for a threepeat performance on their Back to the Roots Tour. The tour title is not only a reference to the band's successful record *With Roots Above & Branches Below*, but also to the older material and intimate shows they planned on playing at small clubs.

At the final Anaheim show, vocalist Mike Hranica explained that The Devil Wears Prada purposely picked multiple dates at small venues to provide a more personal performance. While some bands play the small venue card to avoid admitting that they don't have the ability or fanbase to fill larger locations, TDWP truly wants to connect with their fans in a way that festival levels don't allow. With three consecutive sold-out shows at the tiny 240-person capacity Chain Reaction, the band proved true to their tour name.

When Hranica asked, "Did anybody come to the first or second night of this show?," the respectable amount of screams in response demonstrated the dedication of TDWP's fans.

The Devil Wears Prada delivered their promise of a participatory and personal show, incessantly interacting with fans. The audience formed a constant conveyor belt of crowd surfers, spewing forth person after person. They would then dive off stage, despite signs warning otherwise, at times hitting hanging lights. Within minutes, the jam-packed sea of fans was soaked in sweat.

The Christian band played several songs off their debut *Dear Love: A Beautiful Discord* that aren't usually performed live, like "Texas Is South." Other oldie "Swords, Dragons, and Diet Coke" found fans fervently clapping along and belting out the end.

When the speakers emitted the introductory sample on new song "Outnumbered," the crowd went crazy. Off the upcoming *Zombies* EP, the song's thrash metal overtones and complexity clearly reveals TDWP's progress as musicians. The *Zombies* concept EP and accompanying comic book are also an interesting way to break up standard record releases, keep fans engaged, and gain new ones.

Other fan favorites included "Danger: Wildman," "Hey John, What's Your Name Again?" "Nickels Is Money Too," and "Assistant to the Regional Manager."

The crowd chanted, "One more song!" and when the band returned, Hranica said, "You want one more? We have TWO more!" They then played one of their softer songs, ironically titled "Louder than Thunder." To the delight of fans, the band ended with another old one, "Dogs Can Grow Beards All Over," and then high-fived the crowd.

Band: The Devil Wears Prada
Venue: Chain Reaction

Date: July 26, 2010
City: Anaheim, CA



Mike Hranica
Vocals

The Cool Tour: As I Lay Dying and Underoath

Written by: Lindsay Murphy
Photos by: Nicolas Bates

The Cool Tour breezed through a not-so-hot Los Angeles summer with a performance at the Palladium. Topping off eight stacked acts, Christian metalcore behemoths, As I Lay Dying and Underoath played to a massive, impassioned crowd.

Black and white videos flickered on the screen as Underoath entered the stage and kicked off the show with "Returning Empty Handed." It was a bit of a weak start; the dedicated core at the front of the audience was into it, but the rest of the crowd stayed anchored. Second song "Breathing in a New Mentality," brought more energy and a cohesive element, and the warmed-up crowd erupted into movement.

Vocalist Spencer Chamberlain's live performance lacked compared to the hearty, deeper screaming he has produced on studio recordings. Player of keys, synths, and samples, Christopher Dudley, now the longest standing member of the band, performed with the most vigor. Although playing stationary instruments renders movement difficult, Dudley continuously emanated energy and was the most enjoyable member to watch.

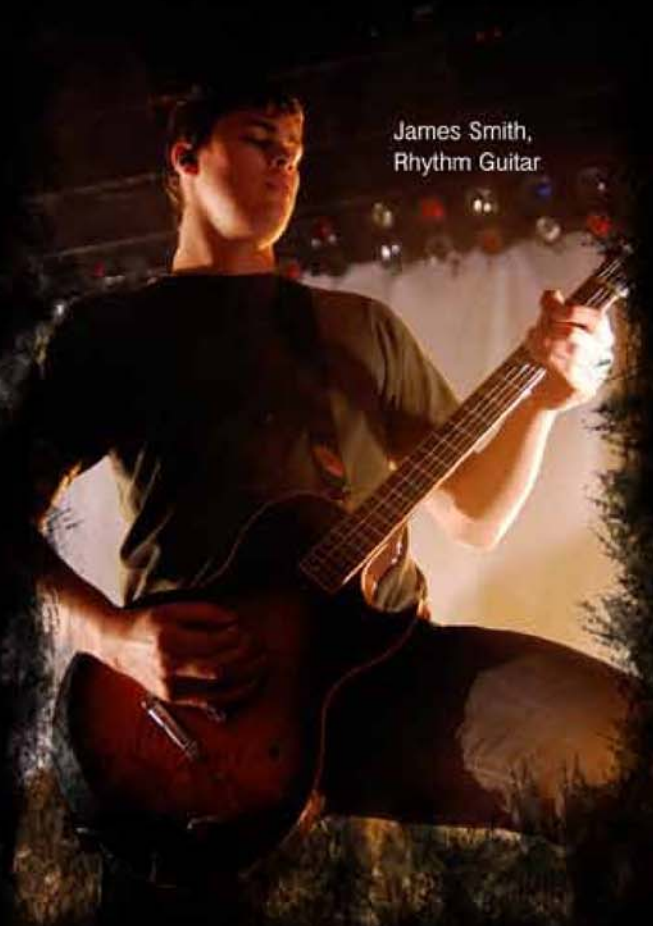
The show's lighting was mostly distracting and poorly executed, with band members barely lit except during moments of excessive, blinding strobe. Better lighting had the potential to improve the show experience for fans coming to see Underoath's live antics, as the video screen mainly flashed the band's name and failed to provide very much enhancing imagery.

Underoath's setlist pulled largely from their last two albums, *Lost in the Sound of Separation* and *Define the Great Line*. They did play one song from their 2004 release *They're Only Chasing Safety*, but completely omitted material from the three preceding records featuring former vocalist Dallas Taylor.

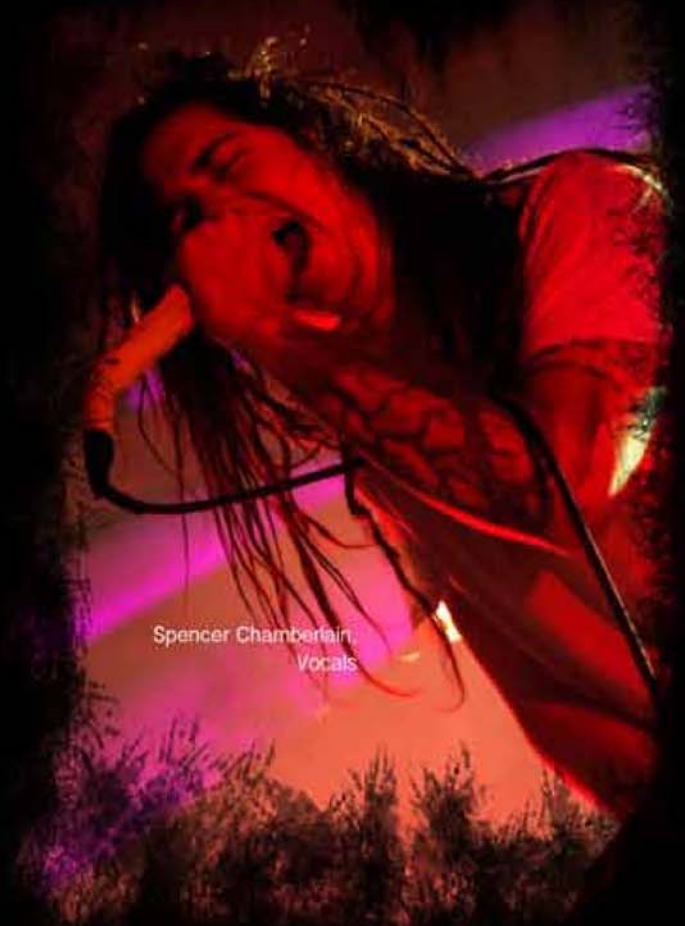
Chamberlain shared that Underoath finished recording their upcoming album several days before heading out on tour, and they hope to release it sometime in October. They then played a new song titled "Illuminator." With heavy verses and a hooky chorus, it was one of the better performances that night.

Before the last song Chamberlain introduced ex-Norma Jean drummer Daniel Davison, who joined after the recent departure of final founding member Aaron Gillespie. The news upset many devoted Underoath fans, and with Gillespie gone, his trademark crooning during clean vocal portions was missing from the show. Chamberlain and guitarist Tim McTague filled in, but the resulting effect seemed deficient in the stark juxtaposition Gillespie's voice provided. The duo needs to practice to pack the same punch and satisfy disappointed fans.

(Cont'd on page 32)



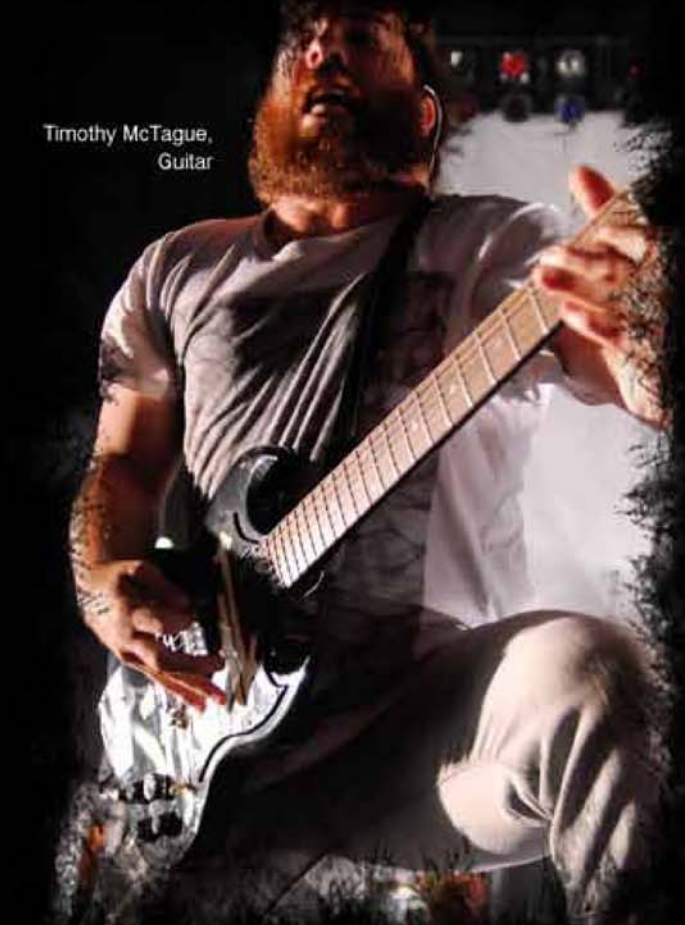
James Smith,
Rhythm Guitar



Spencer Chamberlain,
Vocals



Grant Brandell,
Bass



Timothy McTague,
Guitar

(The Cool Tour cont'd from page 30)

Chamberlain also asserted Underoath's devotion to Jesus, but assured the crowd that their beliefs didn't matter to the band. "Find what makes you happy and stick to it," he advised before they played final song "In Regards to Myself." While Underoath has attained a solid following of fervent fans, Saturday's show revealed cracks in their live offering, but also potential for the future.

A series of booms synched with flashing lights alerted the audience to the imminent entrance of As I Lay Dying. A huge wave of people pushed forward as the band launched into old favorite "94 Hours." Perched on risers, drummer Jordan Mancino produced insane energy and set the tone for the show.

Blue and aqua lights soaked the band during "An Ocean Between Us," a literal echo of the song title. A set highlight, thousands of fans sang loudly along with the chorus.

Intending to perform a song off their recently released record *The Powerless Rise*, Lambesis jokingly stated after an odd pause, "Actually, this new one's called 'Nick's Guitar Doesn't Work.'" As the techs attempted to mend the busted guitar, Lambesis started a discussion about how the crowd at the Palladium smashed the stereotype that Los Angeles residents see tons of amazing shows and consequently take them for granted. With Nick's guitar fixed, the band finally played "Anodyne Sea."

Steps placed in front of the drums and at the edge of the stage rendered band members accessible to those buried in the back, and Lambesis took full advantage, climbing atop them to extend his already-colossal, charismatic presence.

Crowd favorites included "The Sound of Truth" and "Through Struggle." Unlike many bands, As I Lay Dying named every song they played, keeping unfamiliar attendees informed.

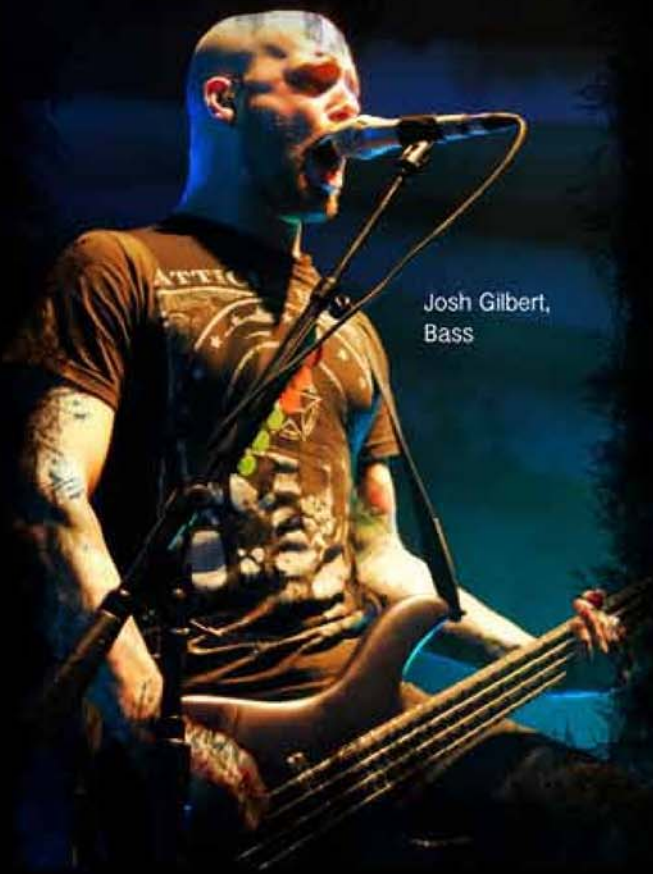
Lambesis requested that the audience thank all seven foregoing bands by creating a massive, old-school circle pit. Fans gladly fulfilled this call for the entire second half of the show, and a ring continuously ran merrily around an island of people in the middle.

Keeping with the apparent recent trend, Mancino performed a drum solo. But as one of the best percussionists on the scene, he deserves some time in the spotlight.

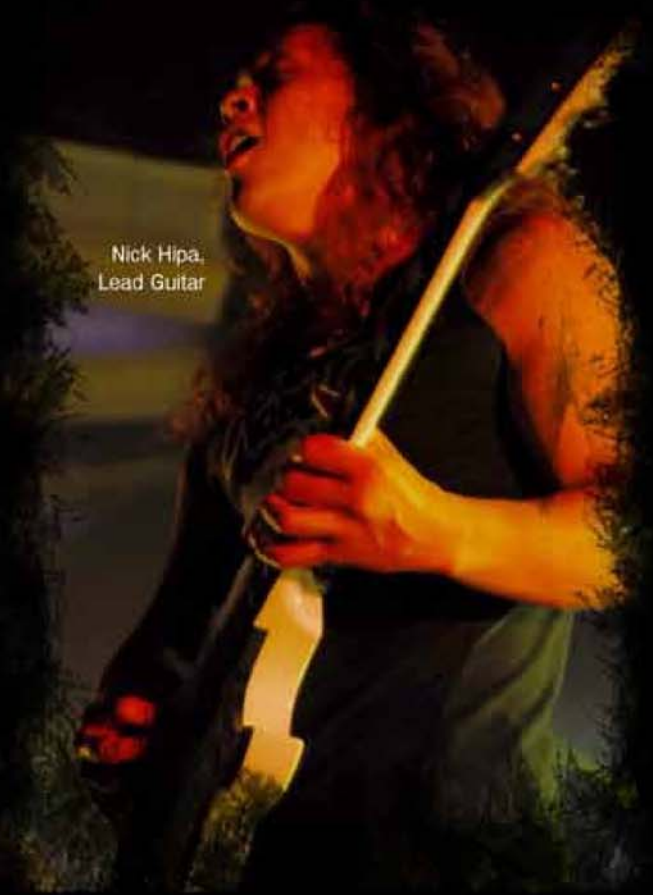
Although they were running over time, Lambesis announced As I Lay Dying would play one more song sans encore in honor of a couple special birthdays and to reward the passionate audience. But he had one more request: Wall of Death. The crowd created a huge hole in the center, sending superfluous kids to the lobby and funneling them up to the balcony, and a palpable buzz filled the air as everyone waited in anticipation. Then, as the band exploded into "Confide," the opposite sides sprinted straight at each other, *Braveheart* style. It was an epic ending to an epic night.

Show: The Cool Tour: As I Lay Dying and Underoath
Venue: The Palladium

Date: July 31, 2010
City: Hollywood, CA



Josh Gilbert,
Bass



Nick Hipa,
Lead Guitar



Phil Sgrosso,
Rhythm Guitar



Tim Lambesis,
Vocals



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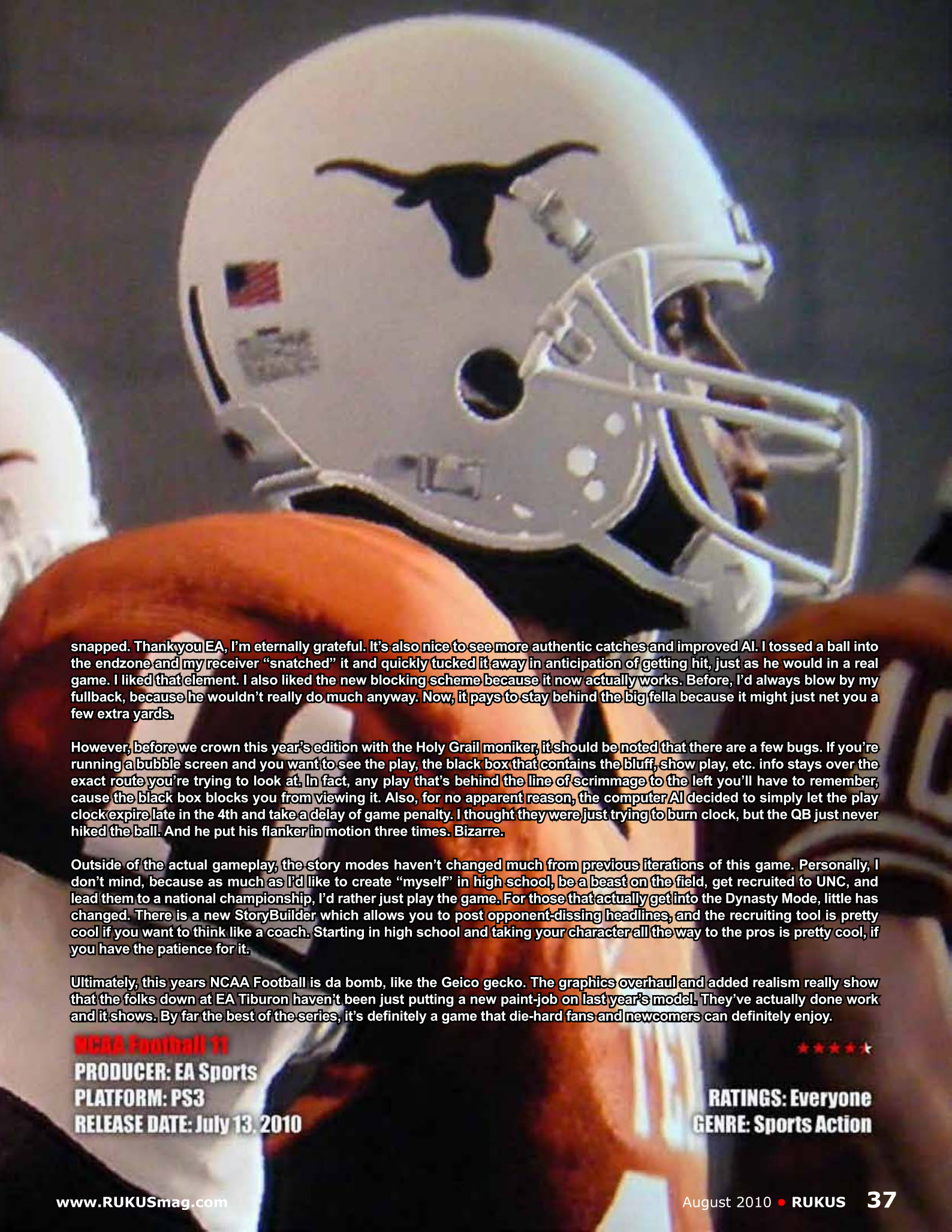
Written by: Albert Marrero, Jr.

I've been playing NCAA Football on the Playstation since 1997. In a college dorm, with other college football players, mostly getting a mud-hole stomped into me by my fellow teammates. Well that was 13 years ago, the power paradigm has shifted in college football – things aren't what they used to be – and that couldn't be more apparent for NCAA College Football 2011 (PS3).

The first thing you notice about this game is the graphics overhaul. Remember Madden 2009 when you would see its game demo in an electronics store and be amazed at the detail that went into the game? The same holds true for NCAA College Football 2011. The details in a player's muscles are spot on, the stadiums look and feel authentic, even the player animations, like pumping up the crowd, are realistic. The facial expressions on the player's faces add a deeper layer of realism to the gameplay. If you're hanging your head in shame because you just suffered a sack on 3rd and long, so is the in-game QB.

The gameplay realism has definitely been amped up. When playing as Texas (vs. Oklahoma no less), I was covering a receiver on a 3rd and long play when the Oklahoma QB tossed a prayer towards the sideline. I was all over this receiver like flies on manure, so I didn't feel the need to risk a PI call and push him out of bounds since he was already on the sidelines. Miraculously, he catches the ball and they call him in-bounds. Stunned, I slowly began to realize that the realism has definitely been upped in this game. This is further illustrated by the really cool ESPN cut scenes. Last year, you'd see the standard replays, and of course Corso would always add his two cents (we'll miss you Lee), but this year, the ESPN replays just make it feel more like you're watching it live. As I mentioned, Lee Corso is absent from this year's commentary, and he is sorely missed. I dunno, something about Herbstreit just annoys me. Herb, not everyone punts on 4th and long!

Outside of the cool graphic changes, they 86'd the vision cone (which was pointless in my opinion), and added perhaps the most genius feature I've seen in the past few years. Instead of cycling through players pre-snap, you can now hold O and use the D-Pad or analog stick to simply pick which player you want to control. I can't tell you how frustrating it was to want to move my defensive end out wide in anticipation of the option and only cycle through to the nose tackle by the time the ball was



snapped. Thank you EA, I'm eternally grateful. It's also nice to see more authentic catches and improved AI. I tossed a ball into the endzone and my receiver "snatched" it and quickly tucked it away in anticipation of getting hit, just as he would in a real game. I liked that element. I also liked the new blocking scheme because it now actually works. Before, I'd always blow by my fullback, because he wouldn't really do much anyway. Now, it pays to stay behind the big fella because it might just net you a few extra yards.

However, before we crown this year's edition with the Holy Grail moniker, it should be noted that there are a few bugs. If you're running a bubble screen and you want to see the play, the black box that contains the bluff, show play, etc. info stays over the exact route you're trying to look at. In fact, any play that's behind the line of scrimmage to the left you'll have to remember, cause the black box blocks you from viewing it. Also, for no apparent reason, the computer AI decided to simply let the play clock expire late in the 4th and take a delay of game penalty. I thought they were just trying to burn clock, but the QB just never hiked the ball. And he put his flanker in motion three times. Bizarre.

Outside of the actual gameplay, the story modes haven't changed much from previous iterations of this game. Personally, I don't mind, because as much as I'd like to create "myself" in high school, be a beast on the field, get recruited to UNC, and lead them to a national championship, I'd rather just play the game. For those that actually get into the Dynasty Mode, little has changed. There is a new StoryBuilder which allows you to post opponent-dissing headlines, and the recruiting tool is pretty cool if you want to think like a coach. Starting in high school and taking your character all the way to the pros is pretty cool, if you have the patience for it.

Ultimately, this years NCAA Football is da bomb, like the Geico gecko. The graphics overhaul and added realism really show that the folks down at EA Tiburon haven't been just putting a new paint-job on last year's model. They've actually done work and it shows. By far the best of the series, it's definitely a game that die-hard fans and newcomers can definitely enjoy.

NCAA Football 11

PRODUCER: EA Sports

PLATFORM: PS3

RELEASE DATE: July 13, 2010

★★★★★

RATINGS: Everyone
GENRE: Sports Action



LIMBO



Simplicity Isn't Always Simple

Written by: Mike Lowther

Back at E3 2010, I had a chance to play the impressive LIMBO, an innovative side-scrolling platformer in the vein of *Braid* and a bad dream. Few games have the innovative direction to engulf the player to actually induce completion, but LIMBO compliments every smirk you make throughout the levels. This simple, yet complicated, title captures your mind and soul, and evokes your curiosity to find out what will happen next. Take control of a young boy and progress through his nightmare on a search to find his sister.

The eerie world of LIMBO throws you deep in a child's nightmare. Wait, what kid has dreams like this? Bear traps, giant spiders, and brain-munching slugs happen to all be part of the routine. Throughout the progression of the game, you need to use your head to advance. Measuring large vats of water accordingly, and changing gravity are methods you will use to move on. Use the level and the world around you to escape enemy clutches, or bring death upon them.

I wish there was another expression for the phrase, "think outside the box." Throughout the course of the game, you're constantly digging yourself out of a hole to just land in another. Not that this is a bad thing, I feel smarter after each passage, yet feel slower because I didn't think of the solution earlier. The level structure is somewhat genius; there's never a title screen that tells you when you've completed a level, or any bonus rounds. This promotes entertaining advancement and hinders breaks between gameplay. This is witty because the game's *only* downfall is its length. LIMBO is short and sweet, and replay value is quite evident. I've replayed certain passes simply to relive my experience of not figuring out what to do my first, or eleventh time around.

LIMBO is a prime example of ingenuity in its genre. Something different, with a visual style to lure people in and open up their minds. With its ominous, grainy dreamscape and mind bending stages, LIMBO succeeds in creating an atmosphere unlike any other, while preserving the nature of the genre. It's short, sweet, and simple, and for a measly fifteen bucks, I highly recommend this to anyone looking to get their brains wet.

Limbo

PRODUCER: PlayDead Studios

PLATFORM: Xbox 360 DLC

RELEASE DATE: July 21, 2010

RATINGS: Everyone
GENRE: 2D Platformer



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