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BINGER**

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Weezer, OK Go, Atreyu
and Drowning Pool.

PLUS Exclusive Interview
with Pennywise's
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My Beautiful Dark Twisted Fantasy



Cee Lo Green

The Lady Killer

The Future Is Very Near
The 2010 LA Auto Show

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December 2010





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RUKUS Magazine has been revolutionizing the way we view print media for nearly two years by becoming one of the first men's magazines to go exclusively digital.

RUKUS (RUKUSmag.com) is an online men's lifestyle magazine designed to appeal to men and women everywhere. Its viewership spreads around the globe, making it a truly international publication.

RUKUS magazine brings its readers, not only beautiful women from around the world, but also video games reviews, album reviews, live concert reviews and photography and information on the leading exotic cars from around the world.

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20 QUESTIONS

Get To Know Your Cover Model

BRITTANY

BINGER

Photography by Andrew Gates
Make-up & Hair by Kimberly Hill

arm girls are HOT! Don't think so? Let us introduce you to Miss Brittany Binger, born and raised on a dairy farm in Bellevue, OH. With exotic looks that stem from her German and Cherokee Indian mix, it's no wonder Brittany was signed by Ford Modeling Agency when she was thirteen. Taking her career to the next level, Brittany moved to Los Angeles at the tender age of nineteen. While shooting with a local photographer he mentioned she would be perfect for Playboy. Brittany wasn't too keen on the idea, but the photographer submitted her pictures anyway. After a one-on-one with Hefner himself, Brittany posed for the June 2007 centerfold. With a long list of successful modeling credits to her name she decided to take her talents to the small screen. Brittany has appeared on *CSI:NY*, Nick Cannon's *Wild 'N Out* on MTV, and *Deal or No Deal* as a briefcase model. Through Playboy Brittany became best friends with *The Girls Next Door* star Kendra Wilkinson and appeared on the show throughout three seasons. Now she is co-starring on E!'s *KENDRA*...check her out Sunday nights at 10pm on E!





20 QUESTIONS

1. What's your Ethnicity?

I am Cherokee Indian & German. It's funny, because nobody in my family really looks remotely related. My mom has blond hair, green eyes. My brother has fair skin and bright blue eyes and my father and I have darker features.

2. What's your zodiac sign?

Aries. I don't really know if I believe in that stuff but it's weird how a lot of the characteristics of my sign sounds like me.

3. Where are you from originally?

I am originally from a small town in Ohio, called Bellevue. It's super small and I grew up on a dairy farm in the middle of nowhere. The nearest neighbor we had was far down the road. My parents still live there today.

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

I loved growing up there. Going back now I can't believe I grew up in such a small area with nothing to do, but back then I didn't know any better. I grew up very sheltered. I liked the fact that our whole town knew one another. You would rarely go up town and see an unfamiliar face.

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

I was a good kid, but it got kind of boring at times where I lived. I was always the ringleader when my cousins would visit and would boss them around. When my Grandma wasn't looking I would make us all sneak out of her house and walk all the way to our stone road by our house to see if she'd notice. I would make us all sled down her steps in the house with a sled. I would make us all go far out in the corn fields to see if we could make it out and not get lost. My parents were probably exhausted by me; I never stopped going.

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

Probably posing nude for Playboy. If you know me personally, I am pretty modest so it was pretty out of character.

7. What's your favorite hobby and why?

I love traveling and seeing new places. I have so many places I want to see and experience.

8. What's your guilty pleasure?

I love reality shows and talk shows. I love watching my talk shows in the morning and reality before bed. It's addicting!

9. Who do you admire?

My parents. They are my best friends. I talk to my mom several times a day and my dad is my rock.

10. What's one of your personal goals?

I have so many. I love fashion, and I am really good at putting stylish outfits together that doesn't cost thousands of dollars. I'm not a designer, but I know what looks good. I would love to team up with someone and have some sort of fashion line. I'd like to start off small, like designing lingerie or handbags.

11. What do guys compliment you on the most?

My real boobs. It's so silly but I guess guys aren't use to real boobs in LA.

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

The shape of my eyes.

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

I hate my feet!

14. What do you look for in a guy?

I look for sense of humor, number one. I surround myself with people who make me laugh and I want the guy I am with to do the same. Beyond that, I want someone who is mature, respectful and has a soft side and likes to be romantic.

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

His personality. He could be the most beautiful man, but if he has a bad attitude or boring personality I won't be attracted to him.

16. What's your ideal first date?

Hmm, I get this question a lot but I don't really know. I think if I really like the guy it doesn't really matter what we are doing. Just as long as we're not being too serious. I want to have fun!

17. What turns you on?

Someone who is really talented. I love watching them do something that they really shine in, whether it be their job or a hobby.

18. What turns you off?

Someone who tries too hard. I like people who are just themselves.

19. What's your biggest pet peeve?

People who clip their nails in front of me. It's repulsive!

20. Who's your celebrity pass?

Jake Gyllenhaal. He is so funny & adorable! **RM**

PIT PASS

Get In The Driver's Seat!

The 2010 LA Auto Show

Written by Nicolas Bates

During November 19th-28th Downtown Los Angeles saw the masses flock to its Convention Center for the annual LA Auto Show. We decided to cruise over to see what was new and interesting.



Kia Optima

Although not known for anything related to style or power, that is all about to change with Kia's newly redesigned Optima. The 2011 Kia Optima is a real eye catcher, and will certainly give the other vehicles in its heavily saturated market some guaranteed competition. The great looking, mid-sized sedan will come in three trims: The LX, EX, and SX, respectively. All models will come equipped with a 200-hp 2.4-liter inline-four, in either manual or automatic 6-speed. To be released later this year, is the 274-hp 2.0-liter inline-four (available only in auto) and a hybrid version. Paddle shifters will be

available on automatics, and even when in 'D,' the driver can opt for an up or down shift. The Kia Optima is based off the Hyundai Sonata platform and both do share a respectable amount of parts. As both Kia and Hyundai have made a gigantic advancement as of late, I would certainly have no issue with this.



Subaru Impreza WRX STI

Subaru had quite the display this year, showing off its newly designed slew of vehicles. The vehicle that caught our eye the most was this pictured 2011 Subaru Impreza WRX STI Sedan; however, this Impreza was far from stock. This was the actual Impreza Tommi Mäkinen piloted that gave Subaru their fastest lap ever at the Nurburgring - 7:55:00. Rock chips, paint flubs, and a splintered front lip proved this car had seen some real world time, and that excited me. This particular Impreza is a prototype. Basically, a hybrid based off two special edition Japanese models: The Spec C and the R205 Impreza. The car sits 5mm lower

than the 2010 models, gets stiffer springs and new rear sub-frame bushing and its anti-roll bars are 1mm thicker. This Impreza's larger turbo comes from an Impreza R205 and the motor out of an Impreza Spec C. Subaru claims 320 hp, and with a lightened aluminum hood and front fenders and Impreza R205 six-piston front brakes, this JDM hybrid is quick to go and quick to stop. A full in car video of Tommi Mäkinen's record breaking run down The 'Ring can be seen online from Subaru.



SMS Dodge Challenger 570X

Steve Saleen, no stranger to the world of highly modified American Muscle Cars, has now started SMS Supercars as his latest endeavor. SMS has produced its latest version of the Dodge Challenger: the 570 and 570X. The SMS 570 Dodge Challenger has previously been released, but the 570X is now ready to hit the streets. The 570, through use of an SMS 296 supercharger on its 5.7-liter HEMI, will produce 500-hp; however, the supercharged 570X, with its 6.0-liter HEMI, forged internals and aluminum heads, will see a mind blowing 700-hp and 650-lb-ft of torque. The 570X also includes SMS suspension and

exhaust, 20-inch wheels, 6-speed transmission and external goodies like a carbon fiber front splitter, new rocker panels and rear diffuser. The two behemoths are already in production and the 570X will set you back about \$70,000.



Lotus Esprit

The engineers and production team at Lotus have been extremely busy lately, as they have just unveiled 5 newly designed vehicles – one of which is the well-known Esprit. The new Esprit, which will go into production in late 2012, and has been confirmed to go on sale in spring of 2013, is quite unrecognizable as the car it once was. Styled more like an extreme exotic (read: Lamborghini, Bugatti, etc), the Esprit will surely turn heads once its spotted on public highways. Although it is staying a mid-engine, rear-drive vehicle, it will lose its trademark turbocharger for a supercharger. This supercharger will be mated to a 5.0-liter V8, which it

will be borrowing from the Lexus IS F. The car is said to be rated at 620-hp and accelerate from 0-60 in under 3.5 secs. Lotus released that the Esprit will also be available in a Hybrid model and with KERS (Kinetic Energy Recovery System), in which heating from braking is stored and turned into energy that, with a push of a button, can give the driver a substantial boost in power. The car is said to have a fairly lower price at \$175,000. Keep your eyes peeled in 2013 for this gem!



Mazda Shinari

Mazda's newest concept car, the Shinari, is a 4-door, 4-passenger "sportier-than-average" sedan, although Mazda calls it a "sports coupe." This seems to be a love it or hate it design, but you be the judge. This RX-8 inspired concept is based off Mazda's newest design moto: "Kodo – Soul of Motion."

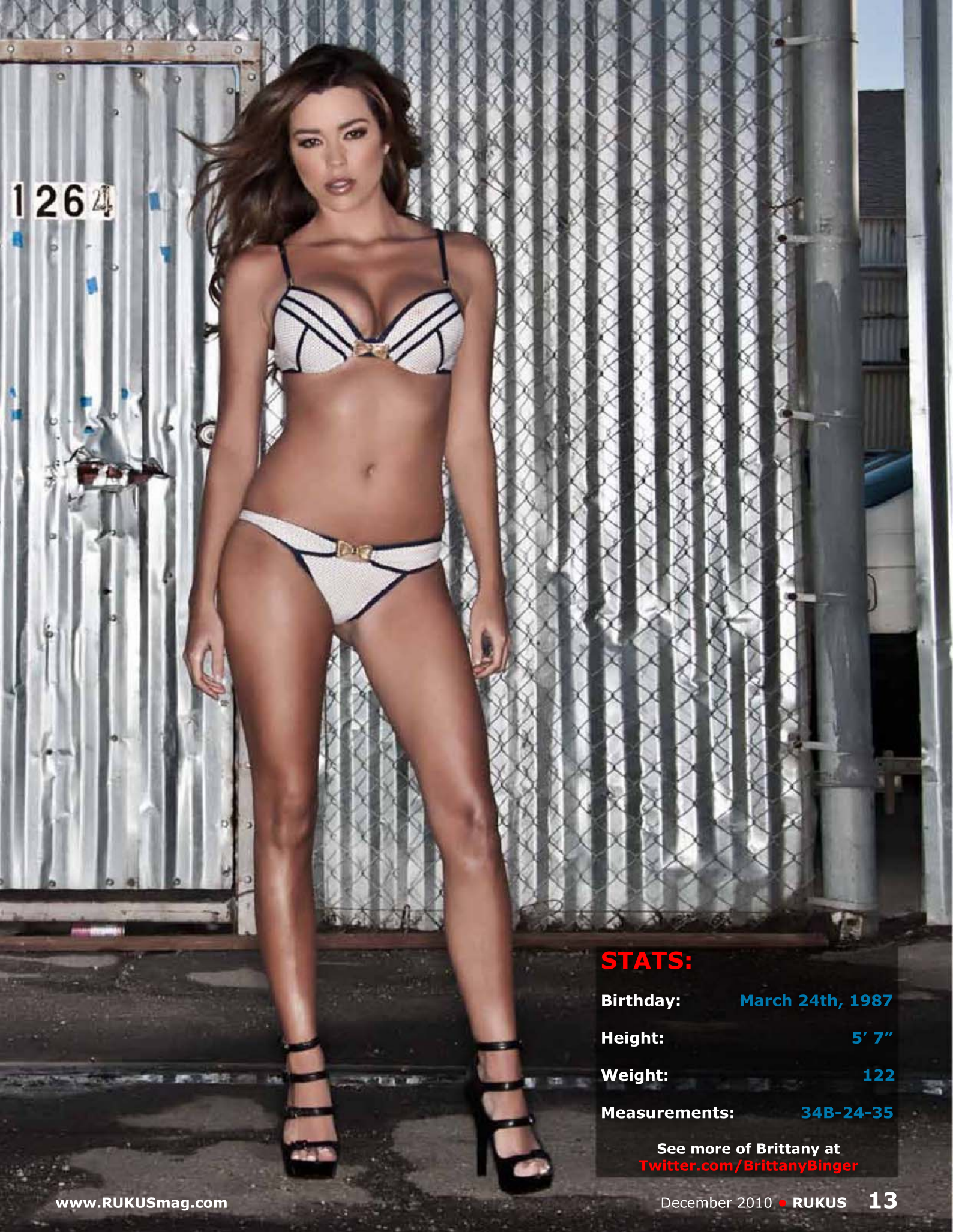
From Mazda:

With images of strength flowing across every panel and part, the Mazda SHINARI looks ready to leap at any second. This form incorporates the expression of a strong backbone running through the body, the sudden release of pent-up energy, and the interplay of beautiful, supple movements. The

distinctive front fenders represent the further evolution of the prominent fenders introduced on the RX-8. They highlight the dynamic movement expressed in the sides of SHINARI, in a style that is both sporty and elegant. Together with the further three-dimensional sculpting of the front grille, the design proudly emphasizes the Mazda lineage. There is a powerful line of movement originating at the grille and continuing through the bonnet, fender, front lamp modules and bumper. Finally, an aluminum floating bar linking the grille with the headlights enhances the three-dimensional expression of speed.

A full-page photograph of a woman with long, wavy brown hair, wearing a white and navy blue patterned bikini with gold bows. She is posing with her hands on her hips in front of a chain-link fence. The background is a weathered metal structure.

*...guys aren't
use to real
boobs in L.A.*



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STATS:

Birthday: March 24th, 1987
Height: 5' 7"
Weight: 122
Measurements: 34B-24-35

See more of Brittany at
[Twitter.com/BrittanyBinger](https://twitter.com/BrittanyBinger)

ALL ACCESS

The Latest Albums Reviewed!

A Fantastic Fantasy

Photo by Roc-A-Fella Records
Written by Katie J. Norris

The fifth album from this acclaimed artist, *My Beautiful Dark Twisted Fantasy*, will certainly come as a surprise to his fans. Since his first solo album, *The College Dropout*, released in 2004, and his subsequent album, *Late Registration* in 2005, Kanye West has improved his wordplay and enhanced his ideas for more film score style tracks. In this album, West conjures up an emotional and dramatic feel comparable to medieval art using baroque pop, electronic, and poetic rap. The intro track is based on Roald Dahl's "Cinderella," reconstructed as a creative mix of modern poetry-slam reading and age-old troubadour storytelling performed in an English accent by Nicki Minaj. The album then takes off and kidnaps you for the duration, drawing you into a vortex of surrealist musical art.

is co-produced with Dwele and includes bold verses with a tribal group chant in military style. Another hit features Rihanna and Nicki Minaj, again, in "All Of The Lights," but not before a beautiful string and piano interlude. The actual song opens with excellent engineering and production, a powerful horn section, and Rihanna singing the hook.

The single, "Monster," has a rap style that gets increasingly darker and more dramatic with each verse. Nicki Minaj is featured again, along with Rick Ross and Bon Iver. Nicki, being last in the rap line-up, makes sure to take the song to a new level creating a frighteningly good performance.

There's an ego-centric nature to *My Beautiful Dark Twisted Fantasy* that can't be ignored. It's honest, but possibly an unintentional exposure of Kanye's uncertainty about where he is in life. He comments on life's obstacles in the present tense, but we get no indication as to where he'd like to be in the future.

I couldn't possibly make any remarks about the single, "Runaway," featuring Pusha T without first mentioning that Kanye West has created a 35 minute film with the same title. It is a cinematic journey through the dark, mythic plot of Kanye's love with a fallen phoenix depicted by model, Selita Ebanks. West claims the video is an overall representation of his dreams, and he parallels the themes to his music career. The entire video is scored by the *My Beautiful Dark Twisted Fantasy* album, all centering around the song, "Runaway." A noteworthy scene is one that incorporates Kanye, a piano, and a swarm of ballerinas. The ballerinas are significant to the film and even make it on the cover art of the album along with a few other visual selections including a slightly risqué cartoon drawing of Kanye in a compromising position with a naked, armless phoenix. The video in its entirety and all the cover artwork are available for free viewing on his website: www.kanyewest.com.

on this album. But it has all the music complexities and emotional layers you could ever ask for as West challenges the genre with his ingenuity. The album evokes an appeal from daring music conventions, but repulses with its focus on the ego and its dark intensity. From the cover art, to the instrumentation, to the poetic rap, this album is a museum, an intriguing accomplishment.

Kanye West: My Beautiful Dark Twisted Fantasy

Label: Roc-A-Fella Records

★★★★★

RELEASE DATE: November 22, 2010



A Killer on the Loose

Photo by Annamaria DiSanto
Written by Michelle Oberg

The philosophical, walking metaphor, Thomas Callaway aka Cee Lo Green, is back for a 3rd go around at a solo album. Elektra Records' funktastic Soul-dier collaborated with some of the greatest and most legendary production, writing, and musical talent in the music industry to create *The Lady Killer*. Released on November 9th, with the helping hands of Bruno Mars and his team The Smeezingtons, Fraser T. Smith, Salaam Remi, Paul Epworth, ELEMENT, and Jack Splash, he was able to make a record of neo soul, jazz funk, and R&B hits. Cee Lo is reintroducing music that hasn't been appreciated since the days of Mr. Al Green.

Each track highlights a different 70s-early 80s inspired genre, while incorporating current sounds through computer synthesized beats and lyrics. This album is not an attempt to recreate the past, but rather pays homage to it and challenges future artists. Cee Lo has crooned his way to becoming a part of the next generation of influential artists. A force to be reckoned with, he knows his way to killin' a lady. Each song creates nostalgic visions of emotions, like hopping in the back of a '64 Impala and "necking," proving his impeccable ability to conceive imagery through music.

The first single that was released, "Fuck You," needs no introduction. Viewed over 18 million times since dropping onto the interweb on August 19th, the ballad urges you to move your hips, snap your fingers, and stand in a Supreme's-esque line-up. The video's perfect portrayal of those exact feelings is astounding. His voice and the overly embellished annunciations are on beat, in key, and lyrically brilliant. Bruno Mars's aid in co-penning this piece was at first surprising, and then rationalized, if you know Mars's background. The lyrics are entertaining, addictive, and grandiose, especially since a large percentage of the human population can relate to that feeling of instinctive jealous rebuttals toward dismissing "the ex."

Having a woman, or two, step in to sing on a track is necessary to round out an album of this genre. "Please," featuring 21-year-old Belgian, Selah Sue, is one of the slower tracks. It's difficult to combat the art of "talk singing," which is a major aspect of this tune, but he hypnotically prevails. Having Selah sing adds to the glamour; she sounds like the 10 year old version of Michael Jackson. This girl can sing! The other female accompaniment is by Lauren Bennett from Paradiso Girls on the song "Love Gun," which feels like James Bond theme meets hip hop. Incorporating orchestral brass, background vocals and sounds, guitars, hip hop beats, and gun shots is the epitome of flawless production. Where some may find the abundance of those sounds unnecessary to put together, Cee Lo pulls it off with impeccable assurance.

The album favorite is "Old Fashioned," and that's exactly what it should be titled. Had it come out in 1990 it would have been The Righteous Brother's replacement for title track on the film "*Ghost*."

The Lady Killer, gets 5 stars for songs that will be replicated to dance versions and club hits. Cee Lo is brilliant in creating sounds in which he clearly knows will be mixed and played everywhere for all musical genres. Love the orchestral elements played throughout; stringed instruments are classic, and now making their use again in contemporary music. The lyrics and poetry, not to be confused with lyrics vs. poetry, speaks to the audience and the album leads you to believe that the night belongs to you. The bright, cheery, and hopeful messages of faith, belief, and success are uplifting. All the qualities you look for in a record of this caliber. Green has gone above and beyond all expectations.

Cee Lo Green: The Lady Killer

Label: Elektra Records

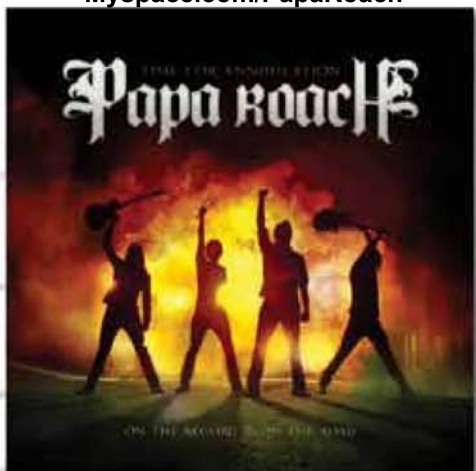
RELEASE DATE: November 9, 2010



ALL ACCESS SPOTLIGHT

Myspace.com/PapaRoach

Written by Silas Valentino
Edited by Nicolas Bates



Papa Roach, *Time For Annihilation*

Papa Roach has just released their seventh album, *Time For Annihilation*. The first 5 tracks are new while the rest of the album is a band certified greatest hits.

The new stuff on the album is consistent with what the band has been releasing the last few years – what some may call “Sunset Strip Revival”. Fans of Disturbed, Shinedown, and Three Days Grace will like it, but fans looking for the rap/rock sandwich that made them famous in the early 2000’s will have to look elsewhere.

However, it’s nice to see a band do what they want. As singer Jacoby Shaddix says in the opening of track 9, “Scars,” “As you all know that everything we do comes from the fucking heart, you know what I’m saying...” With the release of “*Time For Annihilation*,” Papa Roach keeps the heart and rhythm beating.

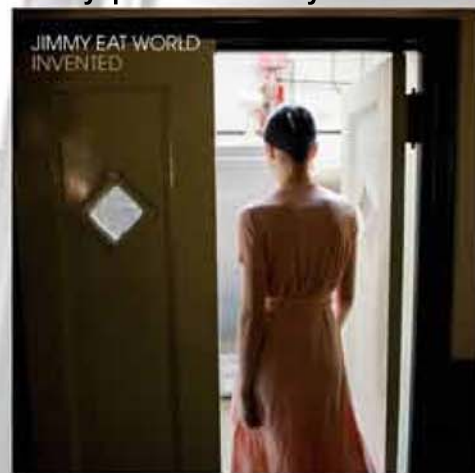
Jimmy Eat World, *Invented*

It seems every movie soundtrack in the early 2000’s had Jimmy Eat World’s “The Middle” on it. It has been almost a decade since that song made them, but now the band seems to be stuck in it. They have recently released their seventh record, *Invented*. Twelve tracks that remind the world that alternative emo rock still exists.

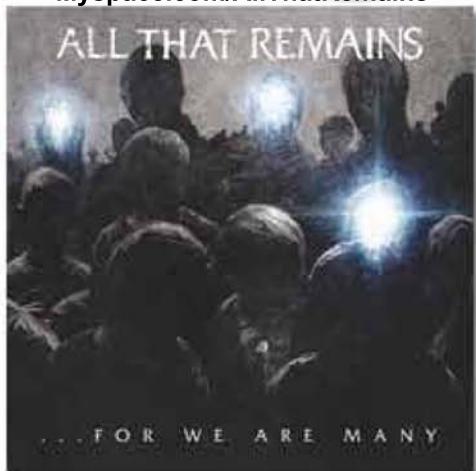
Lead singer Jim Adkins stated that he used the photography of Cindy Sherman for lyrical inspiration. He would look at a photo and write down everything that came to his mind. The results are songs of true human invention. Music styles are fairly similar to previous Jimmy Eat World albums. Power chords and thumping drums assist the stories of love, heartbreak, and coffee and cigarettes. The song “Evidence” has a more techno feel and title track “Invented” starts as a classic acoustic piece, but picks up midway. Yet the majority of the album is in solid Jimmy Eat World fashion. “Heart is Hard to Find,” “My Best Theory,” and “Coffee and Cigarettes” keep the bands future bright.

Genres of music work like love. One day they’re there and the next day there’s a new one to rave about. Some bands keep playing even though many others have died out. *Invented* acts like an old photograph; a look back to the golden age of emo.

Myspace.com/JimmyEatWorld



Myspace.com/AllThatRemains



All That Remains, *...For We Are Many*

Heaviness and harmony are two things that don’t usually combine. Metalcore isn’t known for its singable vocals, but now we might have a chance to sing metal during karaoke. All That Remains were formed in Springfield, Ma and have released four albums since they began in 1998. This month they released their fifth album, *For We Are Many*. Elements of Judas Priest and Iron Maiden can be heard throughout these 12 tracks, proving that the wave of British Heavy Metal has yet to crash.

The album starts like a death march and ends with an acoustic heavy metal ballad, and then there’s everything in between. Heavy palm muted riffs and squealing guitar solos are in abundance. The track “Wont Go Quietly” features a wailing talk-box guitar solo that would make Peter Frampton jealous! Single “Hold On” could be mistaken for an 80’s thrasher and the title track “For We Are Many” is Metalcore at its finest: Scream filled, loud, and heavy. Perhaps the most dimensional track on the album is “Aggressive Opposition.” It combines classic heavy metal with modern rock, angry vocals and a melodic chorus.

Metal hits you in the face like a meteor. And when the dust settles, the only surviving metal bands will be the ones who pushed it a little further. All That Remains will live up to its name.



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The Top 5 albums
of the year for 2010

As chosen by the
RUKUS writers

NICOLAS BATES



1. Devil Sold His Soul - *Blessed and Cursed*

In this, their sophomore LP release, *Devil Sold His Soul* opens up to their lightest side of atmospheric post-hardcore yet. Although still an intense and talented screamer, you will find much more singing from vocalist Ed Gibbs. Guitars are heavily layered and textured while a throaty, yet not overdriven bass tone, locks in to bring together an album of heavy emotion and, overall, beautifully arranged hard music. Tracks to look out for: "Callous Heart" and "The Disappointment"



2. Max Richter - *Memory House*

Technically released in 2002, *Memory House* was re-released in 2010 and is far too mesmerizing of an orchestral masterpiece not to include it in my top 5. Very reminiscent of the work of Philip Glass, Richter takes his listener on a journey of otherworldly thoughts and emotions. Tracks include recorded poetry readings in foreign languages, at least one experimental electronica track and what is certain to be...orchestral bliss.



3. Shearwater - *Golden Archipelago*

Shearwater's latest release offers up an amalgamation of art, folk and indie rock which come together seamlessly to paint a hauntingly beautiful portrait which I guarantee your mind will lose itself in. Vocalist Jonathan Meiburg is sure to leave a lasting impression, as his voice is unparalleled in today's rock world.



4. The Glass - *At Swim Two Birds*

Incorporating elements of The Faint and Underworld, this Dublin native duo will have you bobbing your head to their infectious synth lines and bass grooves in no time. This is a downright fun electronic album that you will constantly end up loaning out.



5. Flobots - *Survival Story*

This talented act produces a blend of artsy, coherent hip hop with a strong political message with *Survival Story*. An obvious step above generic kick and snare hip hop, this barrier breaking blend of hip hop is more punk rock than most punk rock outfits these days. Truly a breathe of fresh air, and gives hope to new genres of hip hop to come.

LINDSAY MURPHY



1. The Dillinger Escape Plan - *Option Paralysis*

The Jersey-based mathcore band expertly juxtaposes intoxicating hooks and chaotic dissonance to create *Option Paralysis*. TDEP established their own record label imprint to maintain complete creative control, and the stunning results shine through on songs like "Farewell Mona Lisa" and "Chinese Whispers." Containing sickly smooth off-beat time signatures, this adrenaline-inducing album will leave listeners anything but paralyzed.



2. Yeasayer - *Odd Blood*

Yeasayer has stated that experimenting with LSD in New Zealand inspired their sophomore release *Odd Blood*, and the record's sound matches that description. Saturated with synths, samples, and foreign-infused melodies, the band manages to render experimental dreamscapes into surprisingly poppy packaged songs. From the hauntingly beautiful "Madder Red" to the punchy "O.N.E.," this album is a must-listen.



3. Oceana - *Clean Head*

The recently reformed Florida band Oceana released this concise four-track EP, marking a vast departure from their previous post-hardcore sound. Although they vehemently claimed not to be a Christian band, strong theological themes drive their lyrics. Chock-full of chugging bass lines and vulnerable vocals, hopefully this teaser is a sign of songs to come.



4. Bad Books - *Bad Books*

Bad Books is an awesome, accidental side project helmed by indie artist Kevin Devine and Manchester Orchestra vocalist Andy Hull. With this organic collaboration, the duo showcases their strong songwriting sensibilities that have made their main musical projects so successful. Key tracks include "Holding Down the Laughter" and "You Wouldn't Have to Ask."



5. Circa Survive - *Blue Sky Noise*

Full of emotion and free of filler, *Blue Sky Noise* is Circa Survive's most cohesive, structured record to date. The intricately weaving fretwork and solid riffs, as showcased on the infectious track "Get Out," are impressive. *Blue Sky Noise* possesses the propensity to turn Anthony Green haters into full-on fans.

MICHELLE OBERG



1. Big B - *Good Times & Bad Advice*

Winter's when? My favorite artist and album keeps So-Cal's summer heat felt all year round. Big B's *Good Times & Bad Advice* shocks your ears with a genre of hip-hop that's never been done before. Mixing rock to country twang inspired instrumentals, turntables' scratchy beats, and artist collaborations, this album of illuminated rap lyrics and sounds is upbeat and addictive.



2. Broken Bells - *Broken Bells*

Broken Bells' debut album *Broken Bells* has been the greatest collaboration of artists, Brian Burton of Danger Mouse and James Mercer of The Shins, since Pearl Jam and Neil Young; sans the lack of an actual album merger. The aesthetically, aural-pleasing tunes represent this type of experimental indie rock at its rawest form of artistic creation. Record favorites are "The High Road" and "The Ghost Inside."



3. Weezer - *Memories*

"Memories" is more than just a song for the Weezer following. Everything you hope to hear and love about them is brought out in their 8th album, *Hurley*, without sounding redundant to past records. "Where's My Sex?" and "Smart Girls" are addictive, and not just because I pose that question and I am one.



4. Lil' Wayne - *Rebirth*

Lil' Wayne is a rockstar?! The accurately titled album *Rebirth* is exactly what it claims. Still the same Weezy; provocative and inappropriate as ever, but he's added some band jams and singing. Reviews circulated negatively but the incorporation of guitar riffs and drumbeats straight from the kit has shown what it means to be an empirical artist. Something he continuously and triumphantly succeeds with.



5. Band of Horses - *Infinite Arms*

Seattle may claim to have the best coffee but they are really home to the best bands. Band of Horses being one of them, recently released *Infinite Arms*. It has plenty of vocals, melodies, and a sound I haven't heard labels take a leap with again until recently. Filled with soul, it has all the qualities that transpire into a record of easy listening for anytime of day or any mood.

SILAS VALENTINO



1. Kanye West - *My Beautiful Dark Twisted Fantasy*

I highly dislike assholes. I usually dislike most rap. Yet I do like good music. I was hesitant to listen to (and highly rate) Kanye West's new album, but what do you do when it kicks ass? Kanye has always made a name for himself with his actions, but now he will stop the award show with his music, not his ego. Catchy rap beats, odd-ball sampling, and clever lyrics exist in Kanye's fantasy. He combines gospel-like choirs with beats that would satisfy any classic NWA or Wu Tang fan. Sign me up for the bandwagon.



2. Deerhunter - *Halcyon Digest*

Deerhunter is like the hit television show *It's Always Sunny in Philadelphia*—they keep getting better with time. Deerhunter have been progressively developing their sound since their first release in 2005, and now they have made a truly great album. It may sound like an oxymoron, but *Halcyon Digest* has a vintage feel mixed with modern-day experimental flair. Like music critic Lester Bangs said in *Almost Famous*, "These 2 minute pop songs accomplish what most bands spend hours not accomplishing."



3. Arcade Fire - *The Suburbs*

Youth is wasted on the young, and Arcade Fire know it. They grew up on the "Wisteria Lanes" of America and now have dedicated their third album to the memories it created. Maturity, hipsters, and hope reside in Arcade Fire's *The Suburbs*. Their sound consists of crafty pop with a hint of art house rock. Everyone's had to leave home, and nothing can act as a better co pilot than this album when they do. What else are you going to listen to on a walk down memory lane?



4. Weekend - *Sports*

San Franciscan band Weekend have been around for under two years, but they have already begun to make a name for themselves. Their 2010 album *Sports* features garage-rock styling with a modern twist. Listeners can spot positive influences from Sonic Youth and Joy Division. Top tracks "Coma Summer" and "Monongah, WV" sound like a reverb-friendly punk explosion. Weekend have put together a nice blend of past 1980's rock and present garage rock with *Sports*.



5. Girl Talk - *All Day*

Sampling has been around for decades, but when Gregg Gillis started producing as Girl Talk a few years ago, he took it to a new level. Girl Talk gained fame with the last two albums, *Night Ripper* and *Feed the Animals*, so expectations were high for his 2010 effort. *All Day* not only satisfies, it inspires. Putting Iggy Pop's "Lust for Life" drum beat over The Beastie Boys' "Hey Ladies" is like combining peanut butter and chocolate—mmm.

LIVE & LOUD

The Live Show Reviews

Weezer

Photos by Nicolas Bates
Written by Michelle Oberg

The kick off to Weezer's 'Memories' tour was nothing shy of eventful. An audience of die hard fans ditched their tryptophan food comas, from the previous evening's holiday meal, to rendezvous at the Gibson Amphitheatre in Los Angeles. The two day sold out show featured the "*Blue Album*" in its entirety on the first night and *Pinkerton* the following evening. Crowd goes from varied ages paid homage to their idol, Rivers Cuomo, by wearing his signature thick black rimmed glasses. Weezer did the same and honored their current album cover's muse Jorge Garcia aka *Hurley*, who made a guest appearance on stage during "(If you're Wondering If I Want You To) I Want You To" and accompanied frontman Rivers Cuomo on vocal duties. 'Memories' is more than a tour and record title - it was what was created on that night of themes, dreams, and everything in between.

A fellow fan noted a stage set-up resembling Seattle's Bumbershoot festival in September 2010, but that conversation was cut short the moment the lights went dim and the screams came roaring. The sky-high drum riser was perfectly designed to withstand the inevitable leaping off onto a trampoline sitting below, taking only two songs into the set to witness. Patrons paid a heftier price to be in general admission up front, but that was rendered useless as Rivers ran through the entire venue giving everyone, including the nosebleeds, a front row view. To start the first half of the set off right, the always appreciated fan favorites were played: "Troublemaker," "Beverly Hills," and "Pork and Beans." "Play the hits," as I always say.

Tossing toilet paper through the crowd during "Photograph," Cuomo grabbed a photographer's camera and snapped pictures of the crowd from the stage. Still following through with the random elements of surprise from both Weezer and the fans, Bethany Cosentino, from Best Coast, joined the artists on stage to duet for "Island in the Sun." The guitar solo was loud and electrifying, toilet paper still flying around randomly, the song came to an end with the mic stand being slammed to the ground. In this moment the fans were at their loudest as they felt connected through Weezer's highly energized stage personas.

Post intermission, pre-"*Blue Album*," we were treated to a history lesson. Flyers and photo stills from the previous 18 years were displayed on the venue's large screens, narrated by Weezer's longtime friend/roadie/webmaster Karl Koch.

The moment everyone was waiting for had arrived - Cuomo, in "*Blue Album*" cover attire, commenced the historical album while mosh pits, attempts of jumping through the ceiling (had fans been so lucky to have super human leg strength) and crowd surfing took place. To keep the consistency of emulating the album and era the band was in, Rivers did not wear his glasses and played guitar on every "*Blue Album*" song, whereas he did not play guitar on the previous 10. Drummer Pat Wilson stayed on his kit for the "*Blue Album*," but moved to guitar while Josh Freese (NIN, Guns 'n Roses, Devo) stepped in on drums for many other tracks.

The highlighted song of the evening was "The World Has Turned and Left Me Here." Having been 14 years since playing this jam live, it was unbelievable; 'memorable' to say the least. Guitarist Brian Bell aka *Sass Master*, consistently strums loud and strong, and Cuomo plays his solos beautifully. The ultimate musical triumph stops some dead in their tracks while listening to the battle, or union, of the talking guitars. Nothing satisfies the hunger of the music lover better than hearing conversations through notes, a feat Bell and Cuomo master.

As the evening began its final decent into closure, the stage lit to the color of the album title. The musical stories, reminiscent sounds, and history Weezer enthusiastically presented fulfilled the purpose of their tour's title. A mention of Scott Shriner is necessary to round out the performance. Without the longest running bassist in Weezer history and his contribution to penning songs and providing vocals, even lead vocals on some tracks, they wouldn't be the band the fans know and love. Shriner moved his way around stage left, staring out into the audience, and rocked out hitting those low notes. They certainly brought out all the bells and whistles to ensure an unforgettable performance; it was highly successful and triumphant for the band and non-stop excitement for the fans. If you have never seen Weezer live or been in a room with 6,000+ people singing karaoke, this is a must see. With two more cities left on the tour, that means 4 shows, check out their website www.weezer.com for remaining dates, info, and ticketing.

Show: Weezer
Venue: Gibson Amphitheatre

Date: November 28, 2010
City: Los Angeles, CA



Scott Shriner



Rivers Cuomo



Jorge "Hurley" Garcia



Pat Wilson



Josh Freese,
Tour Drummer



Brian Bell

OK GO

Photos by Nicolas Bates
Written by Mike Daclan

The cold night and steady drizzle couldn't stop the collection of the young, the old, the hipsters and the spinsters from coming out to watch Chicago quartet OK Go play an 18 song set at the diminutive Club Nokia venue this past Saturday night.

Walking on stage to the pounding bass from an 808, OK Go launched right into the high energy "Do What You Want," from their second album *Oh No*, with a blast of confetti streaming overhead and into the audience. Right from the start OK Go set the pace for a fun and festive night which would include 3D music videos, miniature cameras, fuzzy guitars, shooting lasers, LED jackets, and a table full of handbells.

Throughout the show the audience was treated to shots from the "mic cams," small cameras that were attached to the microphone stands for each member. It was great to put a face to the emotion behind a song like "Back From Kathmandu," although when the members would get really close to the mic, the audience was treated to a close up view of their jacket buttons. Overall, the affect worked very well.

Following "Back From Kathmandu," the band brought out a table full of hand bells and performed a great version of the song "Return" off their first self titled album. It was an amazing moment that one felt privileged to be a part of. Even non fans of the band had to appreciate the musicianship necessary to take a full on rock song and play it out on nothing but hand bells, all in proper sequence. Immediately following this highlight, the band left the stage and Lead Vocalist Damian Kulash walked into the audience with his acoustic guitar and a microphone to croon out the song "Last Leaf." This was a very poignant moment that brought a sense of intimacy to the room for this very touching song.

After the acoustic breakdown, the audience was treated to the song "White Knuckles," as the video played on the big screen behind the stage. Despite playing the song earlier in the set, the band now presented while the video played in 3D (3D glasses were handed out previously). Before this, Damian told the audience about an experience as a teenager seeing OMD and gave this warning to all present: "No matter how awesome your songs are, do not play your hit single three times." It was a great experience which the audience enjoyed immensely.

Moving right along, the band powered into their iconic song "Here It Goes Again." The band continued to keep the energy going through the night and for a few songs, they had the guitarist from opening act Summer Darling join them onstage, though not without a few friendly jabs from Damian about the motives behind bringing them out. "They're poor!" he quipped to everyone's amusement. His sarcastic sense of humor was present throughout the night and it was even aimed at the audience for the encore of the set.

For the final song of the encore, the band pushed the audience to yell out, "Let it go. This too shall pass," as loud as they could to help the band during the final buildup of the song. After an anemic first try, the band egged on the audience, comparing them to the Austin, Texas and San Francisco crowds. After some teasing and do-over, the crowd was in full swing to back up the band for "This Too Shall Pass." It was a great way to bring the audience, which had been become somewhat muted, back into the positive energy the band was putting forth and OK Go closed the night as well as it started.

Show: OK Go
Venue: Club Nokia

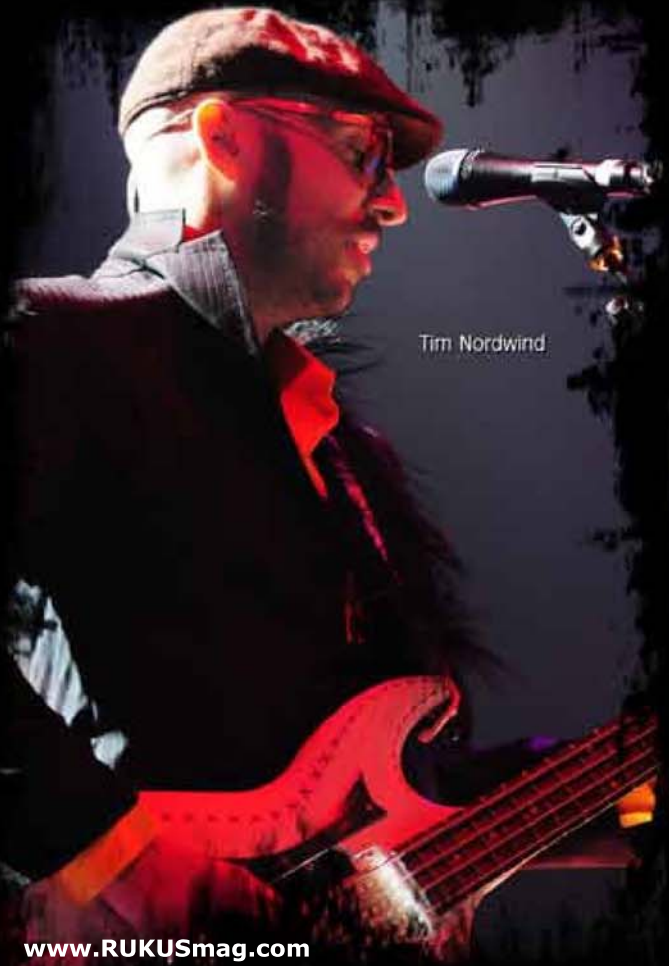
Date: November 27, 2010
City: Los Angeles, CA



Damian Kulash



Andy Ross



Tim Nordwind



Dan Konopka

LIVE & LOUD

LIVE SHOW REVIEWS CONT. 2

Drowning Pool

Photos by Nicolas Bates
Written by Michelle Oberg

The MTV generation metal heads broke out their favorite hard rock/post grunge band tees to rise together amongst darkness, and mosh pitted rage for a live performance of Drowning Pool at the Nokia Theater. The three-year-old "Theater of the Year" has had the most iconic artists in the world. Adding now to the list: Drowning Pool.

Fans slowly made their way into the venue, spending every last second prior to the 7:55pm start time double fistng beers at the bar. The lights dimmed, the crowd roared amongst the shadows, Rodney Carrington's "Titties & Beer" blared through the speaker system as if it were a last minute decision upon seeing the audience's appearance. Ryan McCombs (vocals), who broke the curse of the one album per singer, was the first to arrive on the scene, and as he sang along for a verse then the strategically thought out intro volumes lowered. With a mic stand raised high to the sky, stage lights flashing, he welcomed the receptive fans as the rest of the band made their way to their stage positions. Multiple stairs surrounded the 4-foot high drum riser, leading the set-up imagery to assume there will be some very close interaction between Ryan, C.J. Pierce (guitar), Stevie Benton (bass), and Mike Luce (drums).

After the befitting introduction, they broke right into "Sinner" as their first song of the night. The bass originally came off too loud, drowning out the guitar and drumbeats, but was corrected by the end of the song. Floor patrons rocked out while Ryan, CJ, and Stevie simultaneously surrounded Mike on the riser and the rest of the crowd still shuffled inside. It was still a mildly empty venue, but that changed as the set went on, by the last song there were only a few straggling vacant seats. The spotlight never left Ryan as he paraded between singing behind Mike, and getting up close with the GA crowd. He continued to hold his mic stand high above his head as he created sounds from someplace deep below the earth's surface.


"Feel Like I Do" brought upon more interaction with the band and the audience. Ryan and CJ brought their stage personas to a maximum by getting as high atop the stage as possible and then low. It's hard to remember at times that these songs had different singers. A moment of rest and rehydration for the band took place as Ryan spoke to his following. The talking prefaced the next song and how they expected every person in the room to act outlandishly to "37 Stitches," which was followed by "Turn So Cold," and "Step Up." These songs sound better live than they do on any album, and only seemed to get better as each song carried on. But it was the finale that really took it to the dark side.

Ryan thanked everyone for coming out and set the stage for later bands by ordering "the crazy motherfuckers" to rise up and show appreciation for the evening of disturbed demonism. Mike, CJ, and Stevie hung onto a tune for the entire length Ryan spoke. The packed venue reacted loosely so he posed it as a question to force earsplitting sounds from them. "Where are the crazy mother fuckers at?" he demanded to know. Not getting the reaction he hoped for, a final attempt was made at getting everyone in the room to lose control in animalistic rage, including the "laid back" people who managed their way between the true metal fans. It was the last time that anything needed to be said, as every single person in the room roared at the top of their lungs and Drowning Pool broke straight into "Bodies." Watching in awe as the fan favorite hit, and best song performance of the evening took hold of the room, Ryan leapt off the stage into the pit of belligerence, which at this point swallowed everything inside it. Instantaneously swarmed, he continued to scream until the very last note of the song. CJ, and Stevie stood at the forefront of the stage in support of their tight unity. It was the best possible way for them to end their show, and undeniably, aided Five Finger and Godsmack with a crowd prepped and ready for more.

The show unexpectedly took a positive turn from initial observations, and swayed my judgment to become a better fan. CJ and Stevie tossed some picks out into the sea of heads, and Mike threw his sticks, an always enjoyable showing of fan appreciation. Through the highs and lows, from beginning to end, Drowning Pool's live performance gets 4 stars for their interaction, stage presence, and continuously amplified sound progression. For more info, news, and tour dates go to www.drowningpool.com.

Show: Drowning Pool
Venue: Nokia Theater

Date: November 4, 2010
City: Los Angeles, CA



C.J. Pierce

Ryan McCombs

Mike Luce

Atreyu

Photos by Carol Lucero

Written by Michelle Oberg

Atreyu's performance at the House of Blues, on the historic Sunset Strip, November 27th was a surprising disappointment. What presented even more of a shocker was their opening acts put on a far more noteworthy set. The Congregation of the Damned tour featured Blessthefall, Chiodos, Architects and Endless Hallway. Blessthefall stole the show with crowd grabbing antics like stage diving, climbing atop the 6 foot high P.A. and choreography of the bands movements and interactions.

Atreyu's instrumentals seemed to be the highlight of the show, as they played songs just as well live as on their album. The heavy drumming is dominant and wild to watch; the kit also includes an extra bass drum, making a total of 3 pieces. Brandon Saller, drums, keeps a bag of extra sticks nearby ready to replace the ones he either breaks or tosses out into the crowd mid song, without ever skipping a beat. The drum riser, about 14 feet long, was perfect for singer Alex Varkatzas to climb up and down from.

Alex Varkatzas had a rough start with his vocals but by song two he seemed more composed, although he still seem to flounder here and there. The fans screamed along throughout the set and didn't seem to notice the imperfections. Through the heavy guitar riffs and drums, head banging had a familiar role in the evening and two sets of 3x3 light panels on either side of the drum riser flashed to the beats of the songs. For such a hardcore group of rockers there was no alcohol in sight. Although it could have been there, all that was visible were endless bottles of water and towels posing as sweat rags. Saller doubles as a vocalist for many songs, and the admirable mic rig that was set up on his kit prompts a rough sketch to recall its creativity. The stand itself was set up behind him and bent over the top of his head. Saller's vocals were rocky as well but he deserves extra credit for both drumming and singing simultaneously. As the lights went out and spotlight blared directly on him, his drum solo commenced; his arms moving so fast they almost didn't appear to be moving at all. Saller stole the show with this solo.

The always appreciated "Bleeding Mascara" was the favorable track of the night. Dan Jacobs and Travis Miguel bounced riffs off each other respectively, creating sounds of fast picking and amplified technical riff sliding. Marc McKnight, bass, continuously broadened his stage presence and sound throughout the night, alternating through loud and louder.

Undeniably the fans appreciated the show, and the instrumentals helped them to bring their "A" game, but overall, the lack of "spot-on" vocals made for a lackluster show.

Perhaps having 30 stops before their L.A. tour date had a factor. So, if possible, try to catch this act on the first leg of their tours.

Show: Atreyu
Venue: House of Blues

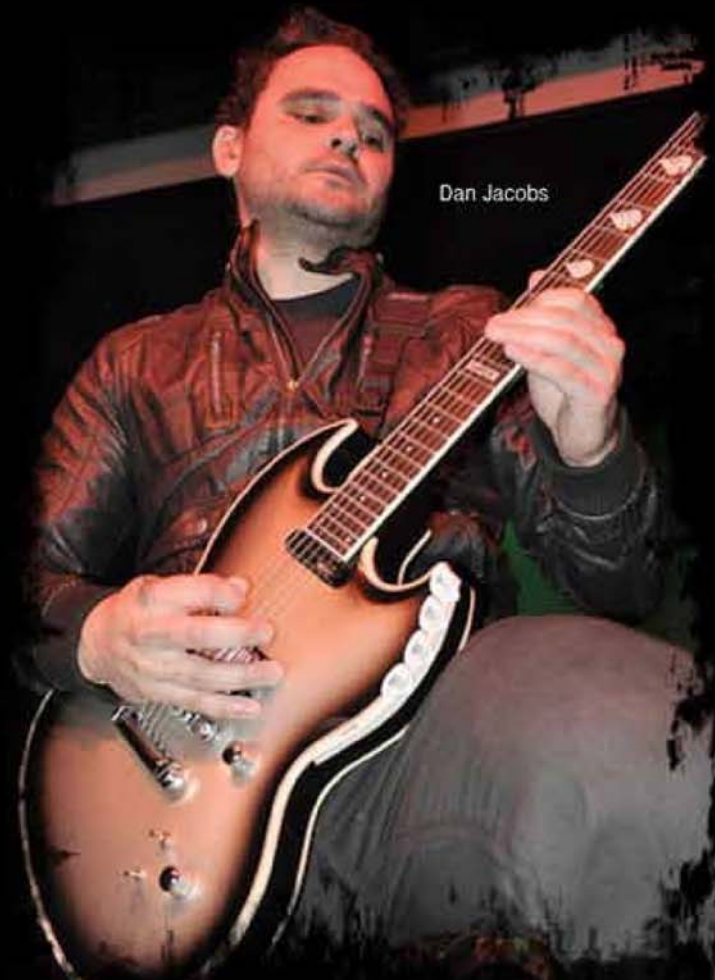
Date: November 27, 2010
City: Los Angeles, CA



Travis Miguel



Alex Varkatzas



Dan Jacobs



Marc McKnight

Exclusive Interview: Pennywise's Fletcher Dragge

By Michelle Oberg



RUKUS Magazine: Hey Fletcher, 2010 was a big year for you. Talk about the Viking Funeral Records label you started with Kevin Zinger of Suburban Noize and Ken Seaton of Hardline Entertainment.

Fletcher Dragge: It's probably the worst time in history to start a label so we figured that's when we'd start one to prove everybody wrong. It's something I've been into for a long time. We know there's not a lot of money out in the record industry at this moment in time and there's a lot of bands that don't have homes anymore. There's bands out there like Authority Zero, that had no where to go and they deserve to have their music heard. The concept is we're just trying to do a label strictly of punk rock or hard music. It's home for bands that aren't selling hundreds of thousands of records but are getting out there touring and wanting to put out music and do something cool. It's me, Ken Seaton, and Zinger who all put our heads together and said, "...This will be fun." It's about supporting the punk rock scene at the ground level spot.

RM: Aside from the new label, Pennywise had a big year too...

FD: Yeah, we've had an interesting year, with Jim Lindberg quitting the band after 22 years and getting Zoli [Teglas from Ignite] on board and touring a bunch. Yeah, it's a pretty big year...

RM: You called Zoli "a natural replacement" for Jim, what is the history there?

FD: Oddly enough, he was Jim's first choice as well. He's crazy enough to be in Pennywise for one thing, but second of all, he's really passionate and involved, politically and socially aware of what's going on around him in the world. He's just the real deal and goes out there and gets in the trenches. He also has a great voice and he can sing Pennywise songs. We've been touring with Ignite for years but once he joined the band we figured out he's totally insane but we're all insane so it's a perfect match. The main thing was Zoli being able to play old school Pennywise. If you go out and buy our record you deserve to see a Pennywise show. That's the pay off, that's the greatest part of being in a band - coming out on stage and singing "Bro-Hymn". From here on out we're just opening a new chapter with song writing and Zoli's vocal abilities. We're bummed Jim is gone and we tried really hard to keep him in the band but he just took a left turn and didn't want to be part of it and the democracy, which I hate to put like that, but it got to a point where he was dictating what we should or shouldn't do and that's not what Pennywise is about. We are a group and make decisions together. Jim just had a different way of looking at things. To each his own; he's made his statements and wanted to be the head shot caller, like in his new band he started practically a day after leaving Pennywise.

RM: It sounds like he wanted to be a one-man band?

FD: Right, but I never thought of Pennywise as a one man band. It just hurts your feelings because you're wondering did he hate us that much or hate me that much? It was like he turned his back on us as friends, brothers, and business partners, which was secondary. Though he says he's got respect for us, we don't really feel that way at this point in time.

RM: Have you heard Black Pacific?

FD: Yeah, of course. The first song they put up was literally a Pennywise song. It was almost note for note and I mean there are only so many notes on a guitar but it was literally the music off our last album. Whatever, I mean there's room for both Pennywise and Black Pacific fans. It's not the prettiest of situations but hopefully we can put it to bed someday.

RM: Right now you're working on a new album scheduled for undated 2011 release. Any tracks completed yet?

FD: [laughs] We don't have anything completed yet but we have songs that are almost completed. We get into a rough state to find out if we like them. We probably have 70 songs right now, it's retarded. We want this album to be good - we're opening a new door for the next generation. The ideals and our show are still intact, we just want to carry it on, and hopefully the new songs will translate. We've never done this for the money or the fame or the power or the industry egos, we're doing this because it's our love and we will continue to do this until we can't do it anymore. Hopefully the fans can respect that, come out, and just have a good time.

RM: Did you vote this election?

FD: I didn't vote which is really bad to even say, but I'm trying to be honest. A good friend's father passed away so it was just a crazy week.

RM: Would you ever consider running for office? What would you run for?

FD: I would quit Pennywise right now and chop off my left arm to be President. It's so important for someone to really get in there, and I'm not saying I'm perfect and have all the solutions, but if I could do it, I would. I probably can't though because of those couple felonies.

RM: There are lots of notorious stories involving you, what's the most exaggerated?

FD: There are tons of exaggerated ones! It's just media, that's how it is. Recently there was an incident were I got on the wrong bus at Warped Tour. It was [the band] Alesana's, they said we came on their bus and attacked them blindly, destroyed their bus unprovoked and someone could have been seriously injured if the cops weren't called. When in reality we got on mistakenly, I was drunk, I made a sandwich, they didn't like it, they threw something, it ensued and basically the worst thing that happened was to me, getting tased 5 times by the cops. Now we're all friends but that's just how it goes.

RM: Speaking of Warped Tour, you have a long history with Kevin Lyman. Are you on the 2011 line up?

FD: I don't know. I recently sent him a text message saying that we'd be in to do the markets we didn't do last year, so hopefully they'll have us. It's still number one fun summer camp and I can't believe how awesome of a job he's done, its better now than it was 5 years ago.

RM: Now the quickie questions. Do you have any stage rituals?

FD: Drink some vodka, or as I call it "medicine," and a quick warm up on the guitar.

RM: What's the hardest part about touring months on end?

FD: No hard part. I love being on the road, that's just what we do. Partying every night gets tiring. Some people are out for the first night and want full speed, but you just did it for 17 days in a row and you say, "Ok, yeah, yeah, yeah," So its kind of grueling in that aspect of it. It's still fun as hell. I wouldn't trade it for anything in the world.

RM: Is there anything that has to come with you on tour?

FD: Nope, just the usual: jeans, a couple pairs of Vans, some hats and that's pretty much about it.

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

FD: I believe it was The Dead Kennedys "Holiday in Cambodia" single, and then it went down hill from there, whatever I could get my hands on.

RM: First car you drove?

FD: 1962 Thunderbird. I was 12 years old. My mom went into the market and I told her to leave the keys so I could listen to the radio. I took my buddy and blasted a 90mph pass up Marine St. by the beach. He was screaming while pushing on the imaginary brake. By 14 I was borrowing cars to take all the older punk kids to their gigs to earn my credentials. You can read about that in my book one day.

RM: Do you plan on penning a memoir?

FD: I've been planning on writing a book for 10 years. I'm thinking of calling it "Statute of Limitations" considering there are a lot of criminal elements but I don't want to incriminate myself so maybe it'll be fiction. No one will let me in their house again [laughs].

RM: Do you have a favorite album or artist right now?

FD: That's a tough one, I flop around a lot. I'm listening to Eminem right now, it was an impulse CD. I used to hate him but now I think he's cool, he's got some really cool music.

RM: Lastly, who's producing the new album and will there be a tour following the release?

FD: Cameron Webb is producing our new album, he did our last album too. He's an awesome guy who knows how to deal with Pennywise. He walked off the Disturbed record to do ours, which shows you where his heart is at; it was pretty rad. When we get back from overseas touring in April the new album should be out around then and then we will take on a US tour.

RM: Thanks for catching up, best of luck with the new album, and Funeral Records.

FD: All right, will do. Take care.

RM

COMING UP...

Models To Keep An Eye On

Ivy Teves

Photography by Andrew Gates
Make-up & Hair by Mari Nes Aadnesen

*I*vy Teves was born in the Philippines and grew up in Simi Valley, CA. She is of Filipino and Chinese descent. At the age of fifteen Ivy was approached by a modeling scout and quickly began working in print, international commercials, catalogs and on the runway. Growing up Ivy developed an interest in martial arts and has studied various kinds: Kung fu, karate, boxing, stick fighting and has a black belt in taekwondo. That's not all, she also knows how to sky dive, snow board, ball room and pole dance. While on holiday in Philippines she even found herself in the finals of the Miss Philippines Pageant. Ivy believes that modeling is an art and if you have the right tools, vision and inspiration, you can create a one-of-a-kind piece of work.







THE STATS

Birthday:
June 5.

Zodiac Sign:
A true GEMINI! I got my good and evil side (but mostly good, the evil one only comes out when I'm tired, hungry or both).

Measurements:
33C-23-33

Height:
5'7"

Weight:
108 lbs.

Ethnicity:
Filipino/Spanish and Chinese.

Hometown:
Simi Valley, CA.

Turn Ons:
Sense of humor (you have got to be funny and can make me laugh) plus a good kisser.

Turn Offs:
Bad hygiene and narcissism (lethal combination BTW)

Guilty Pleasure:
Chocolate, shopping and hello kitty (I can't grow out of it).

Pet Peeves:
I have a very high tolerance and lots of patience but somehow those little inserts in magazines just drives me nuts! (laugh)

Celebrity Pass:
James Franco and Enrique Iglesias (need I say more?).

See more of Ivy at
IvyTeves.com

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

Katherine Claire

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

K

Katherine Claire was born in Chisinau, the capital of Moldova, a small Eastern European country nestled between Romania and Ukraine. Just shy of her first birthday, Katherine and her family moved to America, settling in southern California. It wasn't long before Hollywood came calling - she booked her first commercial at the age of five. In high school she participated in cheerleading and pageantry. Competing in several local pageants, she went on to represent her hometown as Miss Calabasas in the Miss California USA pageant. Katherine is currently attending FIDM in Los Angeles where she is learning the ins and outs that go on behind the scenes of the fashion industry, all in an effort to take her career as a stylist to the next level. Keep an eye out for this one, her star is definitely on the rise!







THE STATS

Birthday:
November 24, 1990.

Zodiac Sign:
Sagittarius. Fire sign!

Measurements:
32DD-23-33

Height:
5'6"

Weight:
99 lbs.

Ethnicity:
Eastern European.

Hometown:
Calabasas, CA.

Turn Ons:
Self-made people.

Turn Offs:
Negativity, clinginess
and liars!

Guilty Pleasure:
Shoes! It's hard to walk
past a beautiful pair. I
feel that they are calling
for me. (smiles)

Pet Peeves:
People who suck at
driving! Party poopers,
too.

Celebrity Pass:
Johnny Depp.

See more of Katherine at
ModelMayhem.com/1615701

GAME ON

The Latest Games Reviewed!

COD: Back in Black

Written by Albert Marrero, Jr.

One sure-fire way to tell if a game is popular is to just take a look at your friends list on Xbox Live. Most of the time, there's a variety of titles being displayed, but after November 9th, they all read *Call of Duty: Black Ops*. Call of Duty has really taken off since the days of the WWII shooters, and to say that this one continues to impress would be an understatement. While not nearly perfect, there are plenty of aspects about this game that are forward-thinking and could pave the way for future installments.

I've only briefly played the campaign mode, and in such time, I can tell you that it is stunningly beautiful. The story is very Hollywood in structure, very involved, and very interesting. Voice work by Sam Worthington (*Avatar*), Ed () is very well-performed. (What else you expect from these Tinseltown heavyweights?) Despite all that glamour, there are some issues with the AI. Most players won't notice that much, but it becomes evident when you're playing on Veteran (like a champ), and you rely on them for backup and they leave you high and dry. Bastards. No AI is perfect, but allowing a computer enemy to stand next to you and shoot me is just unacceptable. Bad AI, bad.

Ok, so the meat and potatoes that most gamers care about is the multiplayer. The first thing I noticed is that it is NOT *Call of Duty: MW2*. Getting used to the new weapons takes some time. The biggest beef I have with this is that a majority of the weapons are spray & pray weapons, meaning you just hold down shoot and "spray" until you're out of ammo and "pray" you kill the person. It really allows n00bs to be more successful, and perhaps that's what Treyarch was aiming for, to even the playing field a little bit. Oh, and the number one thing that irked me to NO END, was the fact that you can no longer have a shotgun as your secondary weapon. Speaking of which, the secondary weapon is basically pointless. The crossbow is kinda cool, but outside of that, pulling out a pistol is like bringing an ice-pick to a hatchet fight. FAIL

The new *COD* points is ingenious and definitely something that is forward thinking. Like older PC games like *Counter-Strike*, you earn money with each match and can use said greenback to "unlock" perks, attachments, even emblem designs. Feeling bold? Wager money and play in a match for money. On a hot streak? Add a contract and then perform the feat. There are still certain weapons, etc. that you can't unlock until you're a certain level, but overall, it's a nice addition. Personalization has become very cool and trendy in this game, and it's a nice touch.

The first week and a half there were major issues with connectivity and have since been fixed with a patch. Obviously, there are still cheaters in the game, but it's now easier to flag them with an in-game option. There are still some items that need fixing, but I'm sure they'll be patched. There's nothing overwhelmingly OP'd in multiplayer (unlike *Halo*, where armor lock is probably the worst idea since *Waterworld*), and like I said before, the biggest challenge is simply "getting used to" this game and how it works.

Overall, *Call of Duty: Black Ops* is an impressive feat. The campaign dazzles, the multiplayer, once you get used to it, is a very fun, very engaging experience, and the menu options for customization are pure bliss. Form a party, pick a playlist, and then get damn hype!

Call of Duty: Black Ops

PRODUCER: Activision

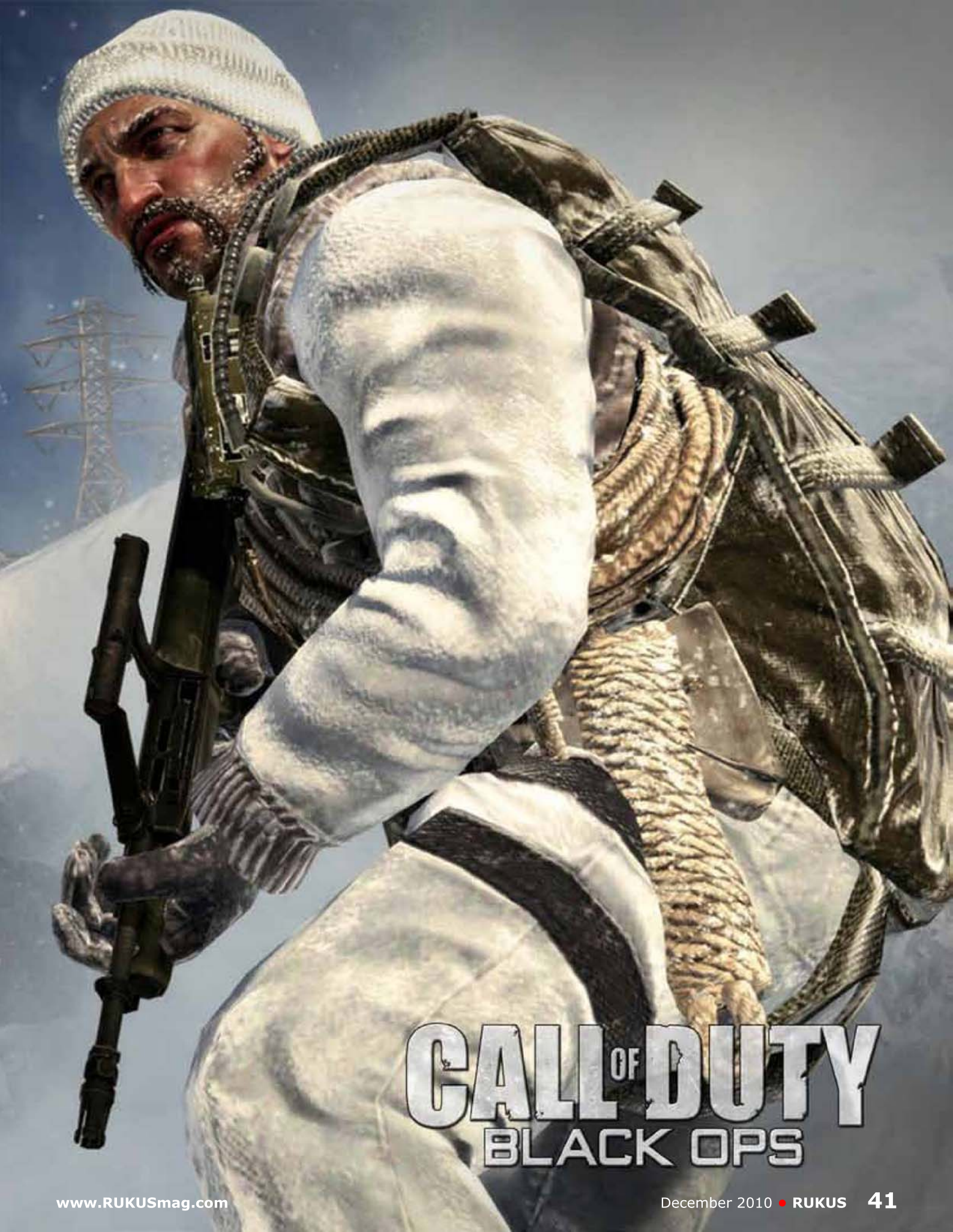
PLATFORM: Xbox 360

RELEASE DATE: November 9, 2010

★★★★★

RATINGS: Mature

GENRE: First-Person Shooter



CALL OF DUTY BLACK OPS

I Wanna ROCK!!!

Written by Mike Lowther

Am I the only one who gets giddy when someone mentions *Rock Band*? Immediately, I'm brought back to my days in college; non-stop drum bashing before lecture and blistering strumming after labs. Why has this series been so bastardly addicting, and constantly and colorfully amusing? Before I factor in how musically accurate and content-rich the series has become, let's note that *Rock Band 3* is now the tier rhythm/simulation music game to date. Wait, are there even any competitors?

Immediately after giving the *Guitar Hero* series away to Neversoft, Harmonix delved full-speed into *Rock Band*. By creating an ensemble cast of instruments, we left the world of only playing guitar to a universe with percussion, vocals, and a bass. Over a short period of time, we've seen major additions and advancements such as cymbals with better rebound for the already responsive drum kit, and wireless Fender guitars and basses equipped with pickup selectors and wireless capability.

Exponentially, I didn't expect anything less from the third title in the series. Standing in the lobby, awaiting the big doors of E3 to open, the banner hanging 35-feet in the air that read RB3 had a new icon occupying it's microphone, drum, bass and guitar counterparts: a keyboard. Yes, guys. A fully functional MIDI piano keyboard. After speaking with a lead designer from Harmonix, I'll never forget what he said about the *Guitar Hero* series, and how it compares to *Rock Band*: "Neversoft makes excellent skateboards..." To rant, I've never been enthralled by post-*Guitar Hero II*. Aside from its inaccurate note charts and bland animations, the adjusted series always seems to have great tracks but is demolished by poor execution. In my honest opinion, circles are tougher to hit than barred lines, and adding drums and a microphone to a series called *Guitar Hero* sounds wonky and non-heroic.

Some new additions to the *Rock Band* series make it simpler to rock out. This time around, it's easier than ever to jump in and play, as all you need to do is press START on any instrument and you'll pop into the song. Feel like leaving? Just leave! No more reason for other players to fail a song because someone gave up or had to go home. The campaign and tour mode are very nonlinear; lots of small challenges encourage you to be a better player. Throughout the tour, you will earn fresh add-ons to your arsenal of clothes and accessories to better form your style and appearance.

But the most stunning addition to the game resides in the peripheral department. The new Fender Mustang guitar has over 100 buttons that correspond to each note of each fret on the neck. This is used for Pro Mode, which has mapped out chord progressions and tabbed notes so you can play along exactly to the song, note for note. Coming in early 2011, we will see a real-life, Squire guitar that works with the game, as well as with an amplifier. There are nodes built into the neck that allow gestures to be picked up when holding down the strings, and you can have the guitar plugged into an amp to play along with the song as if you're actually playing... because you are. The keyboard works in Pro Mode as well, and you may use it as a MIDI device for your own personal use. There is also the addition of vocal harmonies to the game that now lets up to seven people participate in a band.

Nothing has ever come this close to the real thing, and Harmonix once again blows the industry away by producing yet another hybrid music video game. As a RBN developer, I can vouch for their precious creativity and ingenuity pushed into every line of code that makes the *Rock Band* series so real, and musicians, as well as non-musicians, will be able to better grasp it's simple playability. The days of plastic imaginations have finally kick flipped to an end.

Rock Band 3

PRODUCER: Harmonix

PLATFORM: Xbox 360, PS3, Wii, Nintendo DS

RELEASE DATE: October 21, 2010

★★★★★

RATINGS: Teen

GENRE: Music/Rhythm



ROCK BAND 3

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