

# RUKUS

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## TOP TEN GIRLS OF 2010

### CONCERT REVIEWS

The Dandy Warhols, NOFX  
and Roger Waters

Exclusive Interview with  
**THE BINGES**

It's a **GREEN** thang  
2012 Exagon Furtive eGT

### GAMES REVIEWED

**FABLE III**

**VANQUISH**

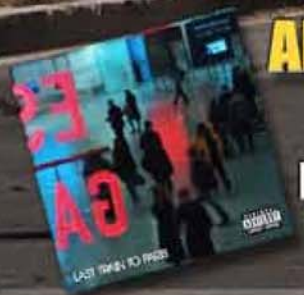
### ALBUM REVIEWS...

**Diddy Dirty Money**  
Last Train To Paris

**Michael Jackson**  
Michael

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ISSUE!**

January 2011





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# TOP TEN GIRLS

The Reader's Choice

# TOP TEN GIRLS OF 2010

After extra care and extreme consideration were exercised, RUKUS took a reminiscent gander into the past year of RUKUS models to find the "Top Ten Girls of 2010." Competition was fierce, but the votes have been tallied, and you, the readers, have been obliged. Below, we proudly illustrate our "Top Ten Girls of 2010":



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Gabriela Cevallos  
Featured Model, November

**TOP TEN GIRLS**  
The Reader's Choice







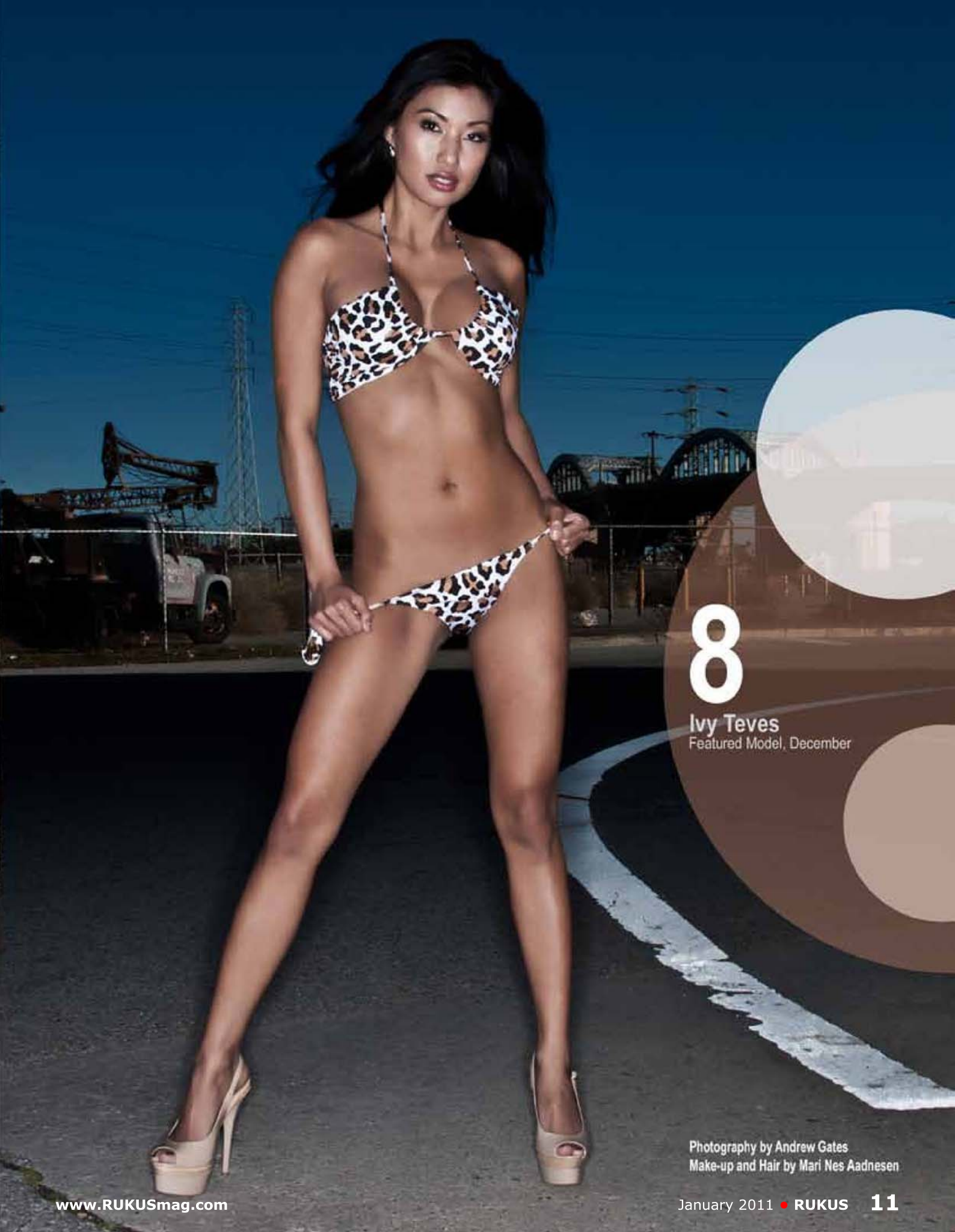
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Leianna Kai  
Cover Model, September

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Ivy Teves  
Featured Model, December

# PIT PASS

Get In The Driver's Seat

## *Seen... Not Heard!*

By Nicolas Bates

By now, most car enthusiasts are attuned to the next "big thing" in the auto industry: electric vehicles. However, certain manufacturers, like Fisker and Tesla, have tried to take these vehicles to the next step – creating performance oriented electric vehicles.

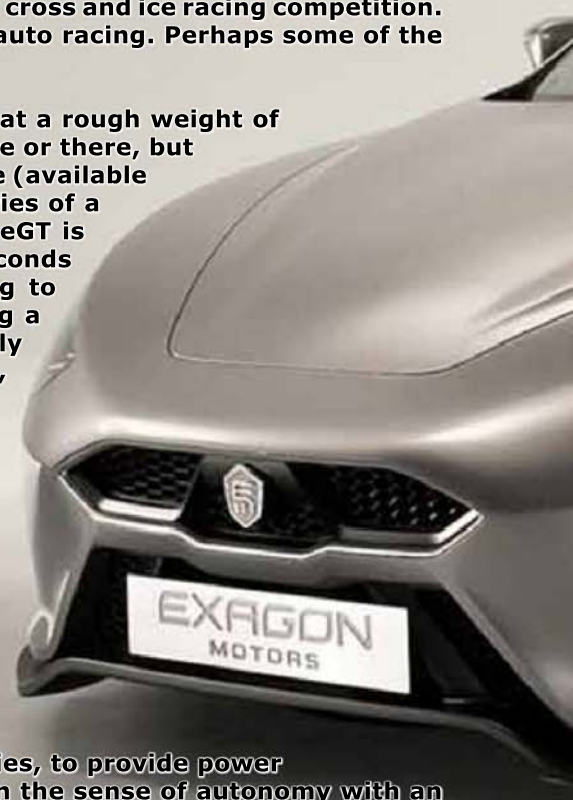
French automaker Exagon Motors has done just that with the Furtive eGT; a quite unassuming coupe, I might add. But we all know how much looks can deceive.

Stylistically, the coupe seems to take after the newest Hyundai Genesis Coupe and, perhaps, the newest Infiniti G37 Coupe. One might say there is a slight Renault influence as well. Despite what you may or may not think about the car's appearance, Exagon Motors did not try to make the Furtive eGT look like it arrived for the sole purpose of being in a science fiction movie; and that, I applaud. However, the wheels do seem to belong more to a lowered '95 Pontiac Grand Prix with chrome accents, than to a performance vehicle. What's the word for gaudy in French? The front of the car is void of any extremely large vents or openings one would normally see in high-performance internal combustion vehicles. Of course, this is for obvious reasons: there is no large amount of heat to help dissipate. The Furtive eGT definitely looks as if it underwent wind tunnel testing for help in design. The rear of the car is also fitted with an extremely smooth look, and sports a diffuser down low.

Exagon Motors prides itself on having Luc Marchetti direct its projects. He has helped Exagon Motors prepare cars for FIA World Touring Car Championship, rally cross and ice racing competition. Exagon Motors is no stranger to the world of highly competitive auto racing. Perhaps some of the stats on the Furtive eGT will solidify my previous remarks.

The Furtive eGT is no feather, although no pig either. Coming in at a rough weight of 3,527 lbs, the car seems it could stand to lose a pound or two here or there, but the fact that it has the equivalent of 340 hp and 354 ft-lbs of torque (available from 0-5,000 rpm due to its design) may start to ease your worries of a car that is far too heavy for its own good. Although the Furtive eGT is not stamped as a supercar, it can still reach 0-60 mph in 3.6 seconds and has a respectable limited top speed of 155 mph. According to Exagon Motors' press release, the Furtive eGT, when not running a governor and on the track, should be able to reach a speed of nearly 190 mph. When one hears of the weight versus horsepower ratio, they might think this is just another gimmick. But please, keep in mind the Furtive eGT has all of its torque available all the time. Perhaps it should be considered a supercar after all.

The chassis of the Furtive eGT is made of a carbon, aluminum and steel honeycomb mix. Four disk brakes slow the car from its potential speed-crazed trips to the track and comes standard with regenerative braking on the rears. The transmission is a 3 gear apparatus with no clutch and is operated via paddle shifter behind the steering wheel. Reverse is accomplished by rotating the engine in an inverse direction and speed is electronically limited for safety reasons. Exagon Motors teamed up with Siemens Corporate Technology for the motors that would power the car, and Saft, a worldwide leader in high-performance batteries, to provide power for the motors. The Furtive eGT also takes a huge step forward in the sense of autonomy with an



## SPECS

### 2012 Exagon Furtive eGT

Price:	Not Listed
Engine:	Two Siemens-built electric motors
Torque:	354 lb-ft.
Horsepower:	340
0-60 MPH:	3.6 sec.
Top Speed:	155 mph (est.)
EST. Range:	Up to 500 miles with range extender



electric car. Exagon claims at a constant speed of 56 mph, the Furtive eGT can range 179 miles. With its optional range extender (a small gas engine with a low cylinder capacity which charges the batteries when they have reached the limit of their autonomy), however, Exagon Motors claims a range of an astounding 500 miles on one charge.

From its capability to hit high speeds as fast as it does, to its newly developed range extender option, the Exagon Motors Furtive eGT is truly a revolutionary automobile in every sense. Not only has one manufacturer been able to produce a nimble, quickly accelerating all-electric vehicle, but also one with autonomy levels heads above the competition. Exagon Motors has not released when exactly production is to start on the Furtive eGT, or if it will be legal in the U.S.; however, production has been announced for the calendar year of 2012. You'll have to see it, however. Because you certainly won't be able to hear it fly past you. **RM**



**TOP TEN GIRLS**  
The Reader's Choice





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Maureen Chen  
Cover Model, May

**TOP TEN GIRLS**

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Valentina Ivancenco  
Featured Model, November

Photography by Andrew Gates  
Make-up and Hair by Chadwinn Scott

# ALL ACCESS

The Latest Albums Reviewed

## The King is Back

Written by Jeremy Weeden

*Michael*, the first posthumous album from the King of Pop, is surrounded by controversy, much like Michael's personal life during his post-*Dangerous* years. There are those who knew Michael, like Will.I.Am, who feel Michael would never want unfinished music heard by the public due to the fact that he was a perfectionist. Others like his longtime manager, Frank DiLeo, feel Michael would want his fans to have the music because he cared for them so much. Some of Michael's family and friends have also claimed that the vocals on some of the are not his; that Sony used an impersonator. With all of this controversy surrounding the album, it seems as though the music itself was forgotten.

Obviously the album is not as good as *Dangerous*, *Bad*, or even *Invincible*, but your feelings about this album will probably be based on your expectations. If you were expecting classic Michael you may be a little disappointed. Michael Jackson's songs have always been intricately layered with perfect backing vocals and ad-libs. The majority of the songs on this album will not have that obviously, as Michael was not around to finish the album, so fans may find that some tracks sound bare compared to the rich sounds of past albums.

Now, if you had your sights set on friendly pop tunes that meld effortlessly into the current radio market, this album will definitely meet your expectations. The album begins with the Akon assisted first single, "Hold My Hand." This bouncy tune is a perfect song for this time of year. Akon carries the majority of the tune but Michael starts it off strong and has some of his classic ad-libs at the end the song. This song is one of the few on the album Michael did not write, but he is credited with co-producing it as he is for all the tracks on the album.

Another standout track on the album is "Hollywood Tonight," produced by longtime Jackson collaborator Teddy Riley. This song will take you back to the "Dangerous-era," as Michael sings of a girl who dreams of fame on the big screen in Hollywood. He uses his classic, jagged vocal style to take over the song and Teddy Riley even does a spoken word piece that vibes perfectly with the beat. You can imagine the video with Michael dancing all over the place. This is a song that the fans looking for classic Michael should take note of.

"Best of Joy" is a ballad sung beautifully by Michael in the style of "I Can't Stop Loving You" and other classic ballads from his past.

The best track on the album may be "I Can't Make it Another Day," a track co-produced by and featuring Lenny Kravitz. Michael rocks out on this song as he often used to in the 80's and 90's. Many who have seen his performances will picture him in front of a guitarist, head banging to the music. This is another classic Michael track and probably a future single.

All in all, *Michael* is a pretty good album if you just listen to the music and ignore all of the controversy over the album. The songs are catchy and fans will be happy to hear more music from Michael Jackson.

**Michael Jackson: Michael**

Label: Epic Records

★★★★★

RELEASE DATE: December 14, 2010





# All Aboard!!!

Photo by Brooke Nipar  
Written by Katie J. Norris

If you've been to a club recently, or listened to a hip hop radio station in the last eight months, I'm sure you've rocked out to "Hello Good Morning" featuring T.I. (among others). Or, maybe you've been as ecstatic as my friend who can't help but squeal, "I love this song," every time she hears the first three notes of "I'm Coming Home (feat. Skylar Grey)." P. Diddy shows us again how good a producer he is and why he makes as much money as he does. He's got enough hits on this album to prove it again.

This is P. Diddy's first album with his new "band" formulated in 2009: Diddy Dirty Money. This new group consists of himself, Dawn Richards (formerly associated with Danity Kane) and singer-songwriter, Kalenna Harper. Their hooks are catchy, the voices fit well together, and they seem to have great synergy in audio and visual form. The vocals get really soulful and display a great R&B sound in "Someone To Love Me," and they find their passion in lyrics of heartbreak in the sing-able dance song, "Ass On The Floor." P. Diddy is smart to feature the European club sounds of Swizz Beatz on this track, as he takes it to its hit status. Honestly though, I wasn't exactly sure what "Finding my way back to your heart..." has to do with "When you're in the club get your ass on the floor." But then I watched the music video and realized it must be because, "Them haters can't tell you nothing." Okay, I still don't get it, but I want to hear the song again. It's catchy and the lyrics about the heart thing are relatable.

The storyline for *Last Train To Paris* is based on a past lost-love from P. Diddy's experience while touring in Europe. P. Diddy meets the girl of his dreams and hears she is in Paris. He is in London and the snow and bad weather makes visibility too poor to fly. The roads are closing and the only way to get there is on the last train to Paris. This romantic journey through the heart (and the dance floor) is the inspiration for this album.

The videos on the Diddy Dirty Money website and the site's clean appearance make for a perfect marketing campaign for all things Diddy (and affiliates). In the remix version of the "Hello Good Morning" video, there is a very blatant request at the bar for a few bottles of Ciroc. Not that the girl making the order has a choice; it seems to be the only option lined across the bar. Okay, P. Diddy, I get it... The video also includes a colorful, theatrical guest appearance by Nicki Minaj in a bright blue wig, who keeps the energy of the song going. Some critics find this album mediocre as a whole, providing nothing really new or "real," but the strong hooks remain its saving grace.

P. Diddy does a little rapping here and there on *Last Train To Paris* and he even sings a bit. I suppose that's so he can call it his album. But much like his last album, *Press Play*, released in 2006, he collects every artist you would want to hear on one album and gives him or her all a chance to shine. With a grand total of sixteen guest vocalists, he makes this a compilation worth buying.

**Diddy Dirty Money: Last Train to Paris**  
Label: Bad Boy Records / Interscope

★★★★☆  
RELEASE DATE: December 13, 2010

# ALL ACCESS SPOTLIGHT

Written by Silas Valentino & Jeremy Weeden  
Edited by Nicolas Bates

Myspace.com/TI



## T.I., *No Mercy*

*No Mercy* is T.I.'s seventh studio album and comes out as the rapper is going off to jail for a year for violating the terms of his probation. The album is a star-studded affair with appearances from Kanye West, Chris Brown, Eminem, The Dream, Trey Songz, Pharrell, Drake, and Christina Aguilera, among others. The album is full of radio singles sure to keep the rapper on people's minds while he is serving his sentence. The first single, "Get Back Up," featuring Chris Brown, is a radio friendly song about redemption and forgiveness. "Welcome to the World" features the always-entertaining Kanye West and Kid Cudi doing his best Timbaland impression, and is probably the best track on the album. "Castle Walls" featuring Christina Aguilera finds the rapper lamenting on the trappings of success and reminding the listener of what it is like to have your private life scrutinized publicly. This album shows a remorseful and more introspective T.I. and may just get him the redemption he seeks from his fans.

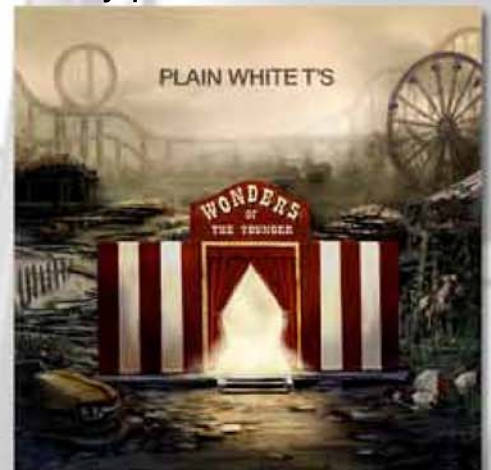
## Plain White T's, *The Wonders of the Young*

The Plain White T's recently released their sixth album, *The Wonders of the Young*: a collection of songs meant to evoke the feeling of awe and the yearning for adventure we felt when we were young. The band was once considered only a one hit wonder, but now they have established themselves as modern day song writers.

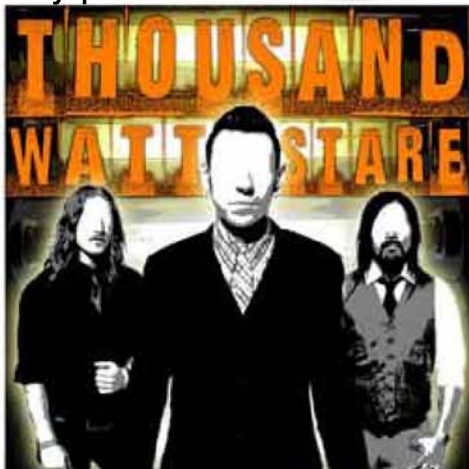
The 2000's had their fair share of emo bands, but The Plain White T's stood out with their harmonies and soft acoustic ballads. *The Wonders of the Young* has its softies, like "Rhythm of Love," and "Airplane," but it also has carnival-like kickers. Songs like "Irrational Anthem," and "Cirque dans la rue" remind us that The Beatle's "Being for the Benefit of Mr. Kite" is alive and well in the minds of some. "I wanna make friends with the freaks, I wanna throw down with the clowns that I meet," they sing in "Cirque dans la rue." The album's first single, "Rhythm of Love," has a laid-back Hawaiian flow and features guitarist Tim Lopez on lead vocals. The following single, "Boomerang," sounds like a circus's last waltz.

Fans of Panic at the Disco and Boys like Girls will find The Plain White T's a perfect fit in their catalog. With Delilah in their review mirror, The Plain White T's are keeping on their path to rock star fame.

Myspace.com/PlainWhiteTs



Myspace.com/ThousandWattStare



## Thousand Watt Stare, *EP*

Actor Dwight Frye was notorious for his haunting glare and was named "The Man With the Thousand Watt Stare." Not only did Frye inspire the band Thousand Watt Stare, his intensity prevails as well. Thousand Watt Stare are a hybrid threesome rock band with members from Black President and Unwritten Law. Their first release, *Thousand Watt Stare EP*, shows that even though they're a young band, Thousand Watt Stare has potential to light up the stage.

After stints in bands Black President, The Chelsea Smiles, and The Dee Dee Ramone Band, band leader Christian Martucci decided it was time he made a name for himself. He hooked up with Pat Kim and Dylan Howard and they have been performing ever since. The band makes a mix of modern day punk with a mix of White Zombie's horror film essence. Their debut EP is heavy all the way through and Martucci's vocals may remind you of a younger Social Distortion.

On their Myspace the band wrote that they are heading back into the studio for their first full-length album, and they also remind us to "HAIL, HAIL ROCK N' ROLL!!!" With this debut, Thousand Watt Stare live up to their aphorism.



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Katie Cleary  
Cover Model, July

Photography by Andrew Gates  
Make-up by Lyndsay Gabrielle  
Hair by Liz Zvingler

**TOP TEN GIRLS**  
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Jessica Hall  
Cover Model, August

# LIVE & LOUD

## The Live Show Reviews

# The Dandy Warhols

Photos by Nicolas Bates  
Written by Nicolas Bates

On December 10th 2010, Club Nokia in Los Angeles welcomed a blast-from-the-past: The Dandy Warhols. This act has had a steady following since their earlier days in the mid-nineties, and there was no shortage of human beings to welcome the Oregonians to Los Angeles. A few younger kids could be spotted, but most patrons seemed they were probably in their mid-twenties in the mid-nineties. Regardless, they were prepared to get down.

The Dandy Warhols commenced their set with "Be In" off of their *The Dandy Warhols Come Down* release. The crowd reacted amicably; however, it wasn't until "Not If You Were the Last Junkie on Earth" came blasting through the PA that people really started groovin'. After The Dandy Warhols finished up "Not If You Were..." lead-vocalist Courtney Taylor-Taylor spoke of his twin Fender Coronado's, one being a 12-string, to which the crowd genuinely cheered for. Quite soon after, "I Love You, Zia," was yelled out to percussionist/synth player Zia McCabe. It would not be the last.

The Dandy Warhols have a large catalog of music, and, although most tracks have a very "chill" vibe, some songs got people really moving. As "You Were the Last High" began, a shimmer could be seen in some members of the crowd. Feet began to move, arms began to pump. It was on.

When Courtney Taylor-Taylor began the beginning lyrics of the song "I Love You" (the initial lyrics being of the same 3 words), he was met with a barrage of "Shaows" and "Yeahs" from women and men alike. Courtney Taylor-Taylor really utilized his vocal effects for this song; a mix of airplane-pilot-like muffled mids and reverb.

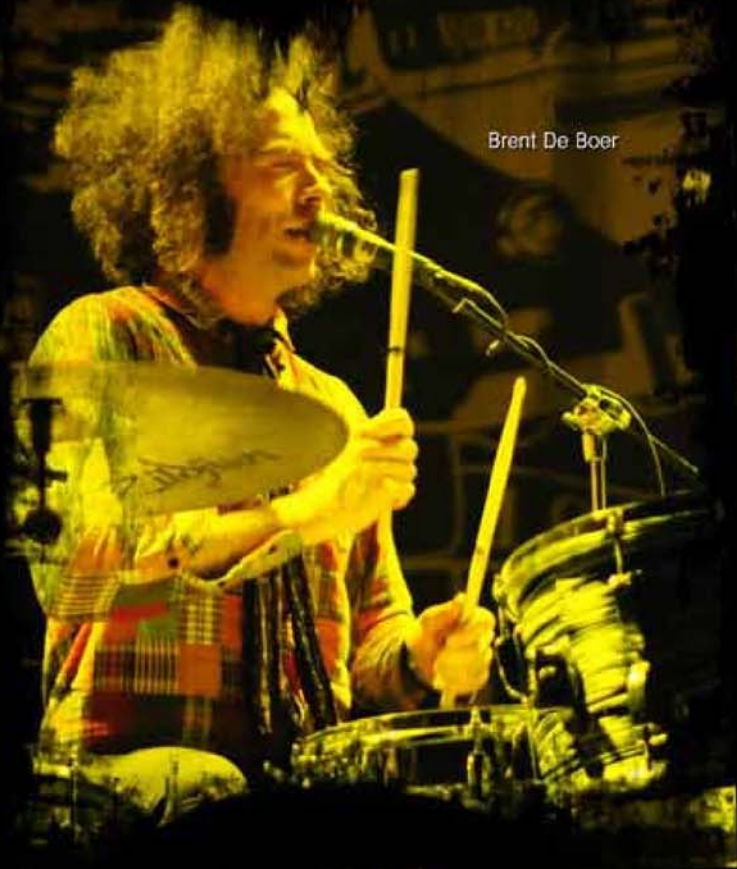
The Dandy Warhols were poorly lit all night, being doused with heavy, backlit reds and yellows. It's possible each member of the band was met with a spotlight all of twice through their set. Very well, as that seemed to suit their vibe. Guitarist Peter Holmström hid behind a hat for the entirety of The Dandy Warhols set. His eyes were probably only visible to the first few rows of concert-goers only. Maybe.

The latter half of the set was home to many songs from the album "Thirteen Tales of Urban Bohemia," including: "Get Off," "Horse Pills," "Bohemian Like You," and "Godless."

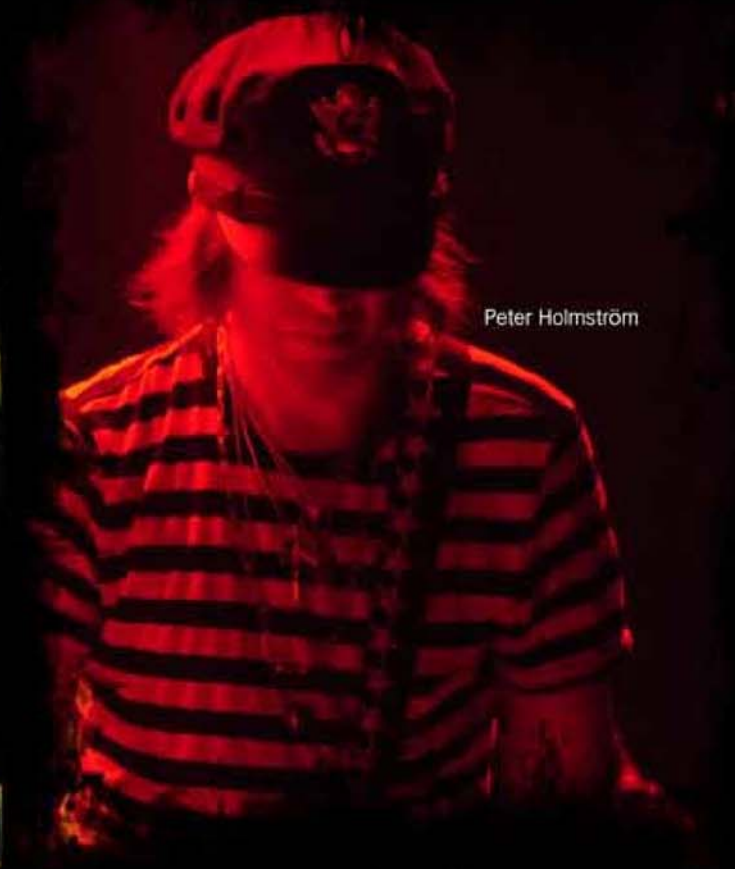
Towards the end of the set, a female concert-goer reached up to Zia to hand her a necklace to give to Courtney Taylor-Taylor, and Zia put it around his neck on stage. The show was full of a cool nostalgia, a "good 'ol time" vibe, which is probably a big draw to people in general with The Dandy Warhols' albums. I don't think a single person left disappointed that night. I know I didn't.

**Show:** The Dandy Warhols  
**Venue:** Club Nokia

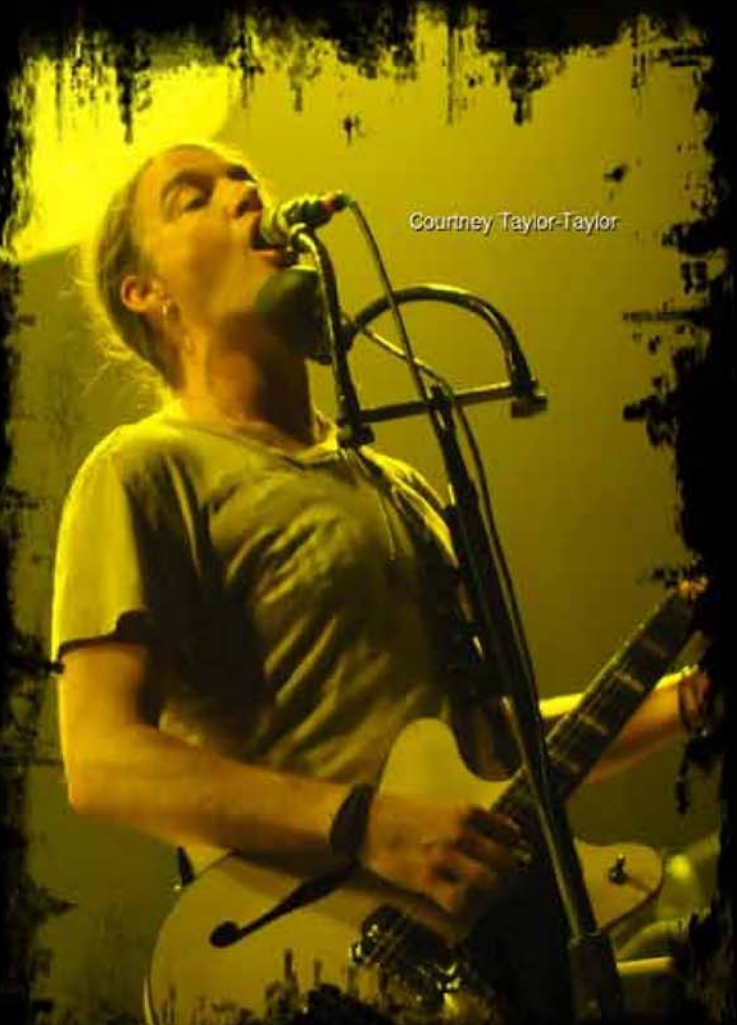
**Date:** December 10, 2010  
**City:** Los Angeles, CA



Brent De Boer



Peter Holmström



Courtney Taylor-Taylor



Zia McCabe

**LIVE & LOUD**  
LIVE SHOW REVIEWS CONT. 2

# NOFX

Photos by Nicolas Bates  
Written by Michelle Oberg

The appropriately dubbed "New Years Heave" show at The Wiltern Theater in Los Angeles was a punk rocker's worst nightmare. If that one flew over your head, it succeeded fan's greatest expectations. Headliner NOFX rang in the New Year with Dead To Me, Old Man Markley, and surprise guest Youth Brigade. Whoever said "punk is dead" clearly didn't spend the eve amongst the largest loitering and belligerent crowd this theater has ever seen. By 10:00 P.M. fans seemed to be either slumped over in a corner, bloodied, passed out or projectile vomiting. By 11:00 P.M. there were already two rounds completed by EMT's wheeling out the less fortunate who just couldn't hang with the big boys.

Most evenings at The Wiltern are contained and controlled. But the scene of mostly grungy, hardcore punk rockers lingered throughout the venue and lobby even once the artists took forth to the stage. The stage set-up wasn't elaborate; however, the audience didn't seem too concerned with aesthetics. The only flair that the group brought to their stage design was their hand-made banner that hung above the drum riser which blazoned: "Stop eating animals, NOFX sucks." Attendees were promised and assured that though the show falls on a major celebratory holiday, it would be themed for the occasion. This included balloons, streamers, "silver stuff," booze (for sale), and the "oh so traditional" countdown to midnight and toast from NOFX. Surprisingly, they supplied ¾ of those aforementioned party tools and opted to play until the minute before midnight. That left one minute of gibber-gabber and drugs references to celebrate. Fat Mike, (vocals/bass) proposed there should be a "heroin balloon present" in lieu of the NYC Times Square ball for the countdown. That one-minute turned into two, so next was, "Oh, shit, Happy New Year." Throwing tradition to the wind, the band presented an unforgettable show and one with a new song they penned and played the same day of its conception.

Before we get ahead of ourselves, let's go back to the beginning...

At 11:40 P.M. on the dot, the lights went dim for the arrival of NOFX's Fat Mike, Eric Melvin (guitarist), Erik "Smelly" Sandin (drums), and El Hefe (lead guitar/trumpet). Though the crowd was rampant, it took another 6 minutes for them to make it onto the stage. When they did, El Hefe entered first, donned in a black suit, and covered Minor Threat's "Straight Edge" with his Louis Armstrong twist on the tune. His fellow band mates followed in a slightly different wardrobe approach: they were in drag. Wearing colorful wigs, sparkly dresses, tights, and little top hats, the group broke right into playing the hits.

The anti-media and anti-mainstream, independently successful group has come a long way in the past couple decades. They have perfected their live performance through their sound and stage presence. We already know "they don't care," but perhaps it's the carefree mentality they commonly share with each other that invokes this natural and effortless perfection in their music and compatibility as a group. Though punk rock isn't my personal genre of choice and I don't appreciate their purpose as their fans do, the music is undeniably well played and filled with talent.

After rocking through "Stickin' in My Eye," "Leaving Jesusland," "We Called it America," and "Kill all the White Man," fans became more unruly through the progression of the night. Water bottles, liquids of all sort and garbage rained through the venue from the main level and mezzanine, while others were kind enough to dispose of their stomach acids in the trash cans instead of on the person beside them.

Erik "Smelly" Sandin and El Hefe play their respective instruments so fast and heavy their actual hand movements are barely noticeable. Spotlights bounce around on stage but mainly stay on top of Fat Mike, being that he is the front man and all. The vocal performances of Fat Mike, and Guitarist Eric Melvin when he provides back up, balance each other and connect so well with the fast paced instrumentals. A personal favorite is when El Hefe's guitar sound wavers, creating this "wom wom" type sound of each note. The most enticing part of the show was the trumpet incorporation; a little brass adds a little class— a nice touch for a classless bunch.

A highly-successful show, turn out, and holiday celebration was completed with their new song, created just for New Years night in particular: "New Years Revolution." Still using handwritten lyrics and sheet music that was used in their meager 4 times of practicing before taking it to the stage, fans were delighted. The song took pleasure in pointing out clichés about the New Years Eve holiday. Lyrics to the song included, "Fuck NYE, Fuck Resolutions!"

The ever-present surrounding of drugs and alcohol provided additional entertainment to coincide with NOFX's loud and proud performance of the damned. Other songs performed included, "Seeing Double at the Triple Rock," "Linoleum," "She's Nubs," and "I Wanna Be an Alcoholic." Lighters flicked to the tunes, friends and family huddled on stage behind the drum riser and the group stuck it to the man, yet again. The lights came on, and patrons stumbled head over foot to get outside and make their way back home. Reminiscing of the night's festivities carried on as the crowd exited, and perhaps some will even remember what had happened. It is doubtful that one is to see a sight like the one just described, but regardless of replication, if you're a punk rocker, you should check out their website for upcoming shows, tunes, and album info.

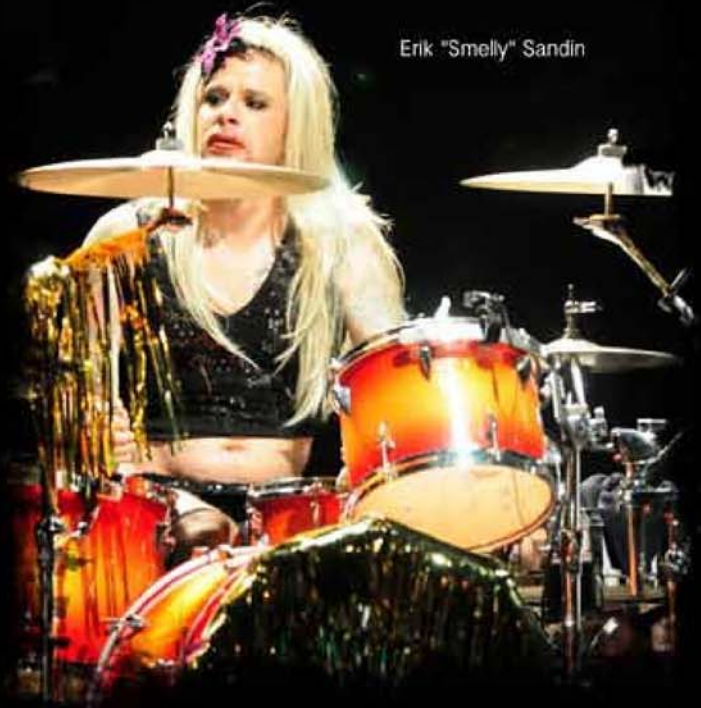
Show: NOFX  
Venue: The Wiltern Theater

Date: December 31, 2010  
City: Los Angeles, CA





Eric Melvin



Erik "Smelly" Sandin



Fat Mike



El Hefe

**LIVE & LOUD**

LIVE SHOW REVIEWS CONT. 2

# Roger Waters

Photos by [RogerWatersTours.com](http://RogerWatersTours.com)

Written by Lana Mann

Pink Floyd frontman Roger Waters's recreation of *The Wall* at The Honda Center was more than just a concert; it was an incredibly engrossing, elaborate theatrical performance unlike any other.

A dilapidated man shuffled around with a shopping cart as audience members located their seats and settled in prior to the show starting. But that seemingly dilapidated man was in fact part of the show: as the arena fell dark, a spotlight identified him as Roger Waters.

Along with an eleven-piece band, Waters proceeded to recreate his opus *The Wall*, which follows his semi-autobiographical protagonist Pink. The third best selling record of all time, it spawned a tour in the early eighties similar to his current outing in which the band played the 1979 Pink Floyd concept album front to back accompanied by innovative visuals.

The album and show opener "In the Flesh?" featured rows of sparks spouting from above and below the stage and a stunning, fiery plane crash at its apex, literally signifying the explosive show to come.

Throughout the first half of the performance, which also represented the first side of the album, stagehands slowly built a wall of white bricks between the band and the audience. The wall, with strategic holes left until last second for glimpses of the musicians, doubled as a screen for the captivating video projections.

Despite the passage of thirty years between this tour and its original performance, many of the heavy themes—alienation, conformity, fear, and war—maintained social and cultural relevance and continued to resonate strongly with the audience. One of many blatant examples occurred during "Mother," in which present day Waters duets with a projected thirty-years-younger version of himself performing the piece in London. After singing lyrics "Mother, should I trust the government?" the wall was splattered with the response "No fucking way!" and the crowd went insane.

A giant, mantis-like marionette representing the "teacher" crept to life as "Another Brick in the Wall (part 1)" began playing. A group of children sporting shirts proclaiming "Fear Builds Walls" danced along to the famous song. Other grotesque inflatables dropped from the ceiling to represent various characters throughout the show.

A visually updated version of "Goodbye Blue Sky" featured an airplane dropping corporate, political, and religious symbols—such as the Shell and Mercedes logos, dollar signs, and the Star of David—like bombs. Other incendiary images pulling the show to present day included President Bush presented as a dictator and Iraqi civilian deaths.

By the beginning of the rock opera's second act, the wall completely concealed the musicians from the crowd, partially illustrating Waters's feeling of band/audience disconnect when writing the record. But here, the wall only increased crowd intrigue and provided more space for the dreamlike projections.

Secluded in a protruding living room set that emerged from a corner of the wall, Rogers's sang a moving rendition of "Nobody Home." Poignant footage of soldiers reuniting with their children powerfully illustrated "Bring the Boys Back Home." Pink Floyd's iconic logo-laden flying pig circled above the audience like a blimp during the reprise of "In the Flesh." Although many of his metaphors are obvious, their design and implementation was striking nonetheless.

"Comfortably Numb" proved to be an emotional and sonic peak of the show. Alternatively perched atop the wall, David Gilmour's substitutes (yes, they needed multiple) convincingly sang and flawlessly played the seminal guitar solo. Waters threw his body in frustration against the white wall, which erupted into kaleidoscopic color.

The intense buildup continued with "The Trial," borrowing surreal footage from the 1982 film that animated the album. It culminated in Waters, accompanied fervently by the crowd, demanding "Tear down the wall!" repeatedly until a force from behind caused it to collapse in a satisfying climax.

In addition to spellbinding visual elements, the band sounded musically stunning. The lineup included greats like ex-SNL musical director/former Hall and Oats guitarist G.E. Smith, Pink Floyd contributor Snowy White, and Waters's son Harry on keys, and all members converged to precisely create the haunting soundtrack.

If Waters opts to again perform this masterpiece—go. Even if pawing belongings to afford the steep ticket price is necessary, this sensory-saturating spectacle is beyond worth the cost.

**Show:** Roger Waters  
**Venue:** The Honda Center

**Date:** December 13, 2010  
**City:** Anaheim, CA



Roger Waters

**LIVE & LOUD**

LIVE SHOW REVIEWS CONT. 2

# Exclusive Interview: The Binges' Mayuko & Tsuzumi Okai

By Michelle Oberg



Dylan Squatcho, Mayuko Okai, and Tsuzumi Okai make up The Binges. RUKUS had the opportunity to sit with guitarist Mayuko and bassist Tsuzumi to discuss their inspirations, style, highs and lows, and what we can expect from The Binges. Here is their story...

**RM:** I have never seen two girls play like you. Mayuko, you play like Slash. What is it like to play hardcore rock music for a dominantly male rock world?

**MO:** Thank you! We just really want to be great musicians. We didn't want there to be any difference in gender; we just want to kick ass.

**RM:** How did you get together to form The Binges?

**MO:** I got a phone call from Dylan, who was in the band Squatcho. They wanted me to reach out to my ex-boyfriend to audition for guitar player and I said, "Please let me audition." They didn't want a girl in the band, and after begging, they let me audition and I got the gig. We didn't find the best chemistry with the other members after I joined the band and it kind of fell apart. Very naturally it transformed into The Binges and then I got my sister Tsuzumi to audition as the bass player, and here we are!

**TO:** I was in a different band at the time and I had always wanted to play with my sister. I mean, we came here together from Japan and we are always together but never had the opportunity before so it's been great. It was very exciting and I loved Dylan, the chemistry was so on point.

**RM:** How long have you been playing guitar?

**MO:** I started playing guitar a year before coming to the US, which was about 11 years ago, and I've been with The Binges for 6 years.

**RM:** Who inspired you to play?

**TO:** We played the piano as kids and when we decided to pick up the guitar it was fairly easy because we knew how to read music.

**MO:** Guitar was my style. Our parents were listening to great music when we were kids; our dad actually created The Rolling Stones fan club in Japan back in the 60's. We grew up listening to The Beatles and The Stones. When I actually heard Eddie Van Halen play guitar I was like, holy shit this guy is not even thinking, it's incredible. I want to do this. But I have so many idols. Song writing actually came from Classical music, from playing piano for 5 hours a day. When I hear music I write songs that don't come from other bands. I actually think of Beethoven.

**TO:** For me, I was actually really enjoying playing the piano, and I was kind of lazy. But I will never forget being in the car with my dad after a piano lesson and hearing Jimi Hendrix on the radio. I heard the freedom, and it was really cool. I started listening to some of my dad's Hendrix records and then got into metal. To me, picking up bass was something I was looking for but I didn't know what I was good at. I tried guitar but I wasn't good at it so my mom got me a bass and after a couple months it just kind of happened.

**RM:** That is probably one of the greatest lines I have ever heard any musician say, "Hearing the freedom in Hendrix's music." Your family is very supportive of your decisions and what you do?

**MO:** They are there for us 120% and inspire us to work harder and a lot comes from family love.

**RM:** Who has the major hand in songwriting?

**MO:** I would say me and Dylan. We love Dylan. He doesn't think and write, he's very organic; he just writes naturally. The instrumentals are all my ideas that I bring to the band. Growing up we couldn't understand the lyrics, we didn't speak English so we just heard the music and the notes and it was just the most powerful message to us. The way I create music is notes and rhythms. I am happy that Dylan can put lyrics to anything that I can create. We balance each other so well.

**TO:** Every time Dylan puts vocals to the melodies I am so shocked; it's so awesome. It's all about the chemistry. Of course we exchange opinions, and it can be intense at times, but anytime we get into rehearsal it's so much fun.

**RM:** How long is your songwriting process?

**MO:** 20 minutes!

**RM:** Wow, how many songs do you have that you are working on right now?

**MO:** About 50 songs, they're all a work in progress to decide which are the ones we want to put on another album. Right now we have 2 definite but we just finished recording a song for the Runaways tribute...

**RM:** Do you plan on releasing a new album next year?

**MO:** Maybe. Right now we feel very creative so we're just working toward creating kick-ass shows. The music is more important and the live performances are far more special than saying it's time for an album. We'd rather have our music heard than have our fans waiting. We have an amazing group of fans that grow by word of mouth and we are so thankful for all of them.

**RM:** For this "potential" second album, how many songs would you put on the record?

**TO:** About 10 or 11.

**MO:** We have about 20 songs worthy for an album, but we want the best ones from those.

**RM:** Let's talk about your drummer situation. Currently, there isn't one...

**TO:** [laughs]

**MO:** Oh god. Yeah, well we've tried A LOT of drummers and they can all play and love jamming out but we are waiting and looking for someone who we can say, "this is it." Musically, right now Jason Ganberg from Purplemelon plays shows with us but he's really busy with his band.

**RM:** What was your favorite show that you played?

**MO:** Viper Room in Hollywood in February 2010, without a doubt. Ray Luzier from Korn played with us for 3 shows. We jammed a few times and he said he loved our album but we didn't want to ask him to play our original songs. Then we had this show coming up and nervously asked if he could play. He said, "I'd love to!" The energy and the vibe...it was a great experience.

**RM:** What bands are you listening to right now?

**TO:** ZZ Top. They never change band members; they're amazing. It's always just rock and roll.

**MO:** Of course AC/DC, Stones...but not too many new bands. I see great bands live all the time but it's not like, "Fuck, I'm blown away." We spend all our money going to shows.

**RM:** Before you go on stage, and if Dylan has one too, do you have any rituals?

**MO:** Stretching! It's a huge part of getting ready. You don't think about how many muscles you're using when you're really getting into it. When I don't stretch the next day, I'm fucking dead. My whole body hurts.

**TO:** I stretch but I'm usually really quiet and getting in the zone. Mayuko goes and talks to everyone.

**RM:** Is there alcohol involved in your stage presence?

**MO:** No, not before but definitely on stage. If I drink before I get so red. It's an Asian thing, and we get drunk pretty easily. Talking about Dylan and alcohol is a touchy subject. I mean, we're called The Binges, but he was pretty bad at one point and I don't want to get into it but he's in great shape now. He's in control, and we can party.

**RM:** You girls seem to have a good handle on the structure.

**MO:** There's no example of affects from drugs or alcohol 'til you feel horrible but now we have examples from living and learning that I think everybody is taking care of themselves. We're at our maximum of being in control. We're serious. When we rage, we rage, but everyday we're pretty straight up.

**RM:** Are there any artists you would like to work with?

**MO:** This is a fun question. AC/DC, Paul McCartney, Tony Iommi and Geezer Butler would be amazing.

**TO:** ZZ Top!! Aerosmith, too. We saw them this year. Steven Tyler was absolutely amazing; he kills it. He's unbelievable even after so many years. His voice is like wine... gets better with age.

**RM:** You had John Fields (Jimmy Eat World) work on your last album.

**MO:** Yeah, it was so quick and amazing. He gave us 5 days to record an album and we did 14 songs. It was military style, just banging 'em out. We were all on the same page and knew exactly what we wanted.

**RM:** Is there any producer you would like to work with?

**TO:** There are big producers that have made amazing records but we would rather work with newer producers who are just passionate about the music and perfection and making magic.

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

**TO:** I started making copies from the library from cassette tapes because it was easy. They had a great selection.

**RM:** Pioneers of the illegally burning music via cassette tapes...

**TO:** I remember [Mayuko], you got Van Halen and I stole it from you.

**MO:** Oh god, I think you're right.

**RM:** What's some upcoming news for The Binges?

**TO:** January 20th we're playing at the Echo with Night Horse. They're a friend of ours. And February 12th in San Francisco, at Hemlock Tavern.

**MO:** And the Runaways tribute: it's still an undated release. I have 400 riffs created this year so we accomplished a lot and cant wait to see everyone at our shows. It's going to be rad!

**RM:** Thanks for sitting with me and we'll see you at the show.

**MO & TO:** Thank you! We can't wait.

RM

**TOP TEN GIRLS**  
The Reader's Choice





3

Tila Tequila  
Cover Model, March

Photography by Andrew Gates  
Make-up by Bethany Karlyn for Prtty Peaushun  
Hair by John Blaine for Opus Beauty  
Styling by Anthony "Mr. Bradshaw" Suncin

**TOP TEN GIRLS**  
The Reader's Choice





1264



2

Brittany Binger  
Cover Model, December

**TOP TEN GIRLS**  
The Reader's Choice





1

**Carissa Rosario**  
Cover Model, October

Photography by Andrew Gates  
Make-up and Hair by Christina Chen  
Swimsuit by Skinny Dip Swimwear  
[www.SkinnyDipSwimwear.com](http://www.SkinnyDipSwimwear.com)

# GAME ON

The Latest Games Reviewed

## The Sleeping Giant

Written by Mike Lowther

An unexpected surprise came at the end of this year's 2010 holiday season. Normally, I'd take one look at a game like *Vanquish* and skip right over it. You know, another run of the mill third-person shooter, probably imitating *Gears of War*. But given 15 minutes of gameplay, I began to smile profusely. In a world where great games need both brains and muscles, *Vanquish* has muscles. Nearly all muscles, but who cares?

Okay, try and imagine *Armored Core* meets *Gears*. Badass mech products cover your human body in a futuristic world, while third-person shooting and covering is used to push through hordes of robotic enemies. What makes this different is the use of fast movements with occasional slow motion events where bullets whiz passed you and let you forcefully take solid aim at your enemy. Absent of expectation when I popped *Vanquish* into my console, I skipped the tutorial to dive in. Reluctantly, the controls are very simple to pick up as this happens to be a straight-up action shooter. Though this is an action title, I've never heard a game say "fuck" so much; I truly think they say it just to say it. Numerous one-liners made me giggle. I enjoy it.

Explosions, lasers and huge robots take the helm. The HUD is futuristic, solidifying where your weapons are and providing an easy navigation on the radar. After pushing through waves of enemies, occasionally you'll be granted with an upgrade for your weapons. Dive in shooting with an assault rifle and shotgun, but welcome new weapons like a disk launcher that fires spinning disks constructed of carbon nanotubes. The rocket launcher is a solid deal; use it to lock on and take down huge enemies. All of the bad guys are robotic, meaning they're extremely vulnerable to electric shock. Some weapons like the EMP emitter make enemies immobile temporarily. Also, you have a booster that lets you slide around the field. It's a great way to maneuver around enemies and find cover. Though the slow motion aspect comes in handy when you're taking heavy damage, it's impossible to know exactly how much life you have left with the lack of a visual health meter on the HUD.

*Vanquish* strangely looks like a Capcom title on the outside, but deep underneath you can feel SEGA all throughout. Straight up, this game is non-stop fun. The cinematics are crisp, proudly displaying epic depth of field. The overall graphics aren't anything to write home about, but they do the job in maintaining an excellent gaming experience. Really, the true grit of this game is incorporated in the gameplay. I recommend this as a rental, but if you're an achievement whore, *Vanquish* is a sleeper that should be added to any action gamer's collection.

### **Vanquish**

PRODUCER: SEGA

PLATFORM: Xbox 360, PS3

RELEASE DATE: October 19, 2010

★★★★☆

RATINGS: Mature

GENRE: Third-Person Shooter



# VAN@QUISH

**GAME ON**  
The Game Reviews CONT'D



# FABLE III

# Use Your Brain!!!

Written by Albert Marrero, Jr.

Plainly said, there are some games that require you take time and really appreciate what you're playing. This isn't *Call of Duty*, where you can come home, jump online for 15 minutes and play a couple games before going to work out. *Fable* is an epic game that challenges us to really make tough decisions, plan out our quest, and explore a beautifully crafted world.

Picking up as the child of *Fable II*'s hero, this game has tons of side quests, lots of interesting characters and a story line that's right out of a Tinsel-town screenplay. It really challenges the player to make complex choices. It's a nice break from linear quests where the hero wins in the end with minimal conflict. You're ultimately viewed based on the choices you make (something traditional *Fable* players will find familiar), so it's a game that's worth really taking your time with.

The in-world game-play is similar to *Fable II*'s; you run around shooting, slicing/bashing, and magic spelling bad guys to death. The change comes with the pause menu. There is now a "sanctuary" where the player can make changes, view the world map, and save the game. Weapons are customizable to a degree, you can mix/match/dye different outfits, and even create spells by wearing two gauntlets.

A cool part about this game is the fact that you can join other Xbox Live players and play in their world. In fact, in order to get some of the achievements, you'll have to interact and trade with other players for certain items.

*Fable III* isn't without its flaws: It would be nice to have multiple saves, something which is lacking in this iteration of the game. Also, I got married and had a child, now I can't find them. It's a minor glitch, because I can just get married again, but it's definitely something that needs to be fixed. It's also not possible to sleep with someone in another hero's world. I've tried and tried to grab a woman by the hand in my buddy's brothel, but the game just won't give me the option. It's voyeur only once you join someone else's game, so remember that before you try to play stash the salami in your friend's world.

*Fable III* is a great game that really makes the player think about the consequences of their actions, explore the world around them and most importantly, have fun.

## **Fable III**

**PRODUCER:** Microsoft Game Studios/Lionhead Studios

**PLATFORM:** Xbox 360

**RELEASE DATE:** October 26, 2010

★★★★★

**RATINGS:** Mature

**GENRE:** RPG

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