

RUKUS

RUKUSmag.com

20

QUESTIONS WITH

**Rali
Ivanova**

GAMES REVIEWED

**WAR
FACE**

BATTLEFIELD 3

ALBUM REVIEWS

J. Cole

Sideline Story



FFDP

American Capitalist

**Exclusive
Coverage**

Anthrax

Lupe Fiasco, Pepper &
The Naked and Famous

PLUS

Exclusive Interview with

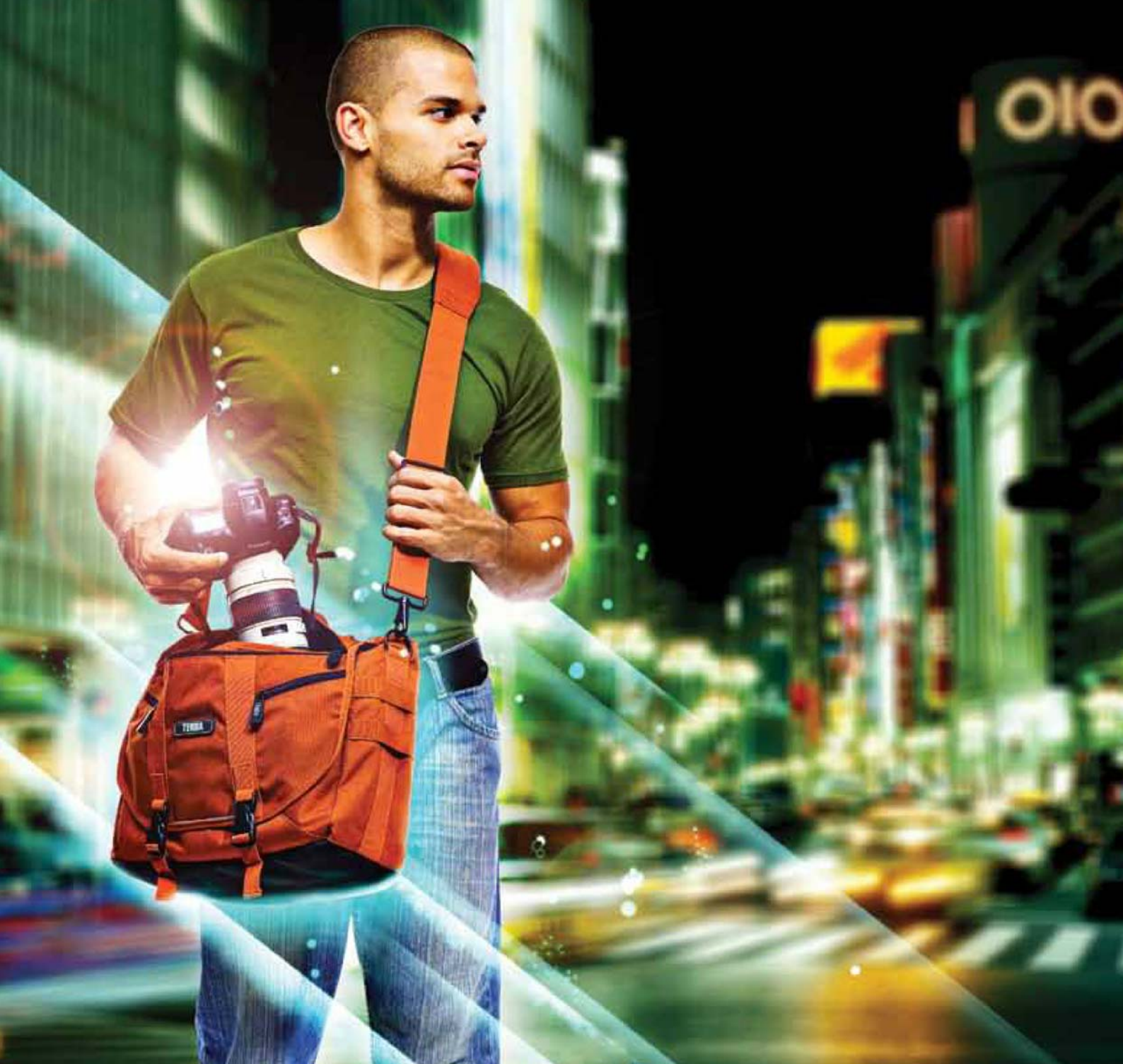
Anthrax

Blast from the Past

Aston V-12 Zagato



November 2011



Shoot. The Messenger.

A sleek, lightweight, street-smart satchel that hugs your body, moves with you, and doesn't cramp your style. Carries a DSLR, 3-4 lenses, laptop and accessories. Removable photo insert lets you convert it quickly from a camera bag to a book bag, school bag, briefcase or general-purpose carryall. Available in small and large sizes to hold laptops up to 15 and 17 inches. Pack what you need. Shoot what you want. **Tenba Messenger.**

 See it for yourself at TenbaTV.com



 **TENBA®**

Available at:

Samy's Camera

www.samys.com | 800.321.4726

6

Rali Ivanova

November Cover Model

20 Questions with Rali

Photography by Andrew Gates

Make-up & hair by Cynthia Lauran

10

Pit Pass

Get In The Driver's Seat

Featured Car:

Aston Martin V-12 Zagato

By Nicolas Bates

16

All Access

The Latest Albums Reviewed

Albums Reviewed:

Five Finger Death Punch

American Capitalist

By Katie J. Norris

J. Cole

Sideline Story

By Jeremy Weeden

20

All Access Spotlight

Artists/Bands Featured:

Jane's Addiction, DJ Drama & Victorian Halls

By Silas Valentino & Jeremy Weeden

22

Live & Loud

Live Show Reviews

Featured Artists/Shows:

Exclusive coverage of
Anthrax, Lupe Fiasco, Pepper &
The Naked and Famous

PLUS Exclusive Interview with
Anthrax's: Charlie Benante

By Nicolas Bates, Michelle Oberg,
Katie J. Norris & Paul Lyons

32

Coming Up...

Models To Keep An Eye On

Featured Models:

Paloma Lozano

Tustin, CA

Debbie Sath

Melbourne, Australia

40

Game On

The Latest Games Reviewed

Games Reviewed:

RAGE

By Jesse Seilhan

Battlefield 3

By Heather Spears

On The Cover

Photo by Andrew Gates

Hair & make-up by Cynthia Lauran

This Page

Photo by Andrew Gates

Hair & make-up by Cynthia Lauran

Going Green

Has Never Looked So Good!!!

RUkus MAGAZINE has been revolutionizing the way we view print media for nearly three 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 game reviews, artist interviews, album reviews, live concert reviews and photography and information on the leading exotic cars from around the world.

RUkus MAGAZINE has seen nearly a 2,500% growth in its monthly reader average from 2009 to 2011. This just goes to show that digital is the way of the future and RUKUS MAGAZINE is on the front line to proving that.

Click Here to Subscribe Free

RUKUS MAG.COM

For advertising rates email us at:
Advertise@RUKUSmag.com



RUKUS

EDITOR IN CHIEF

Andrew Gates

Art Director

Trish Gates

Senior Editor

Mary Stafford

Assistant Editor

Larry Herman

All Access Contributors

Silas Valentino, Jeremy Weeden & Katie J. Norris

Live & Loud Contributors

Nicolas Bates, Michelle Oberg, Katie J. Norris & Paul Lyons

Pit Pass Contributor

Nicolas Bates

Game On Contributors

Jesse Seilhan & Heather Spears

Contributing Photographers

Andrew Gates & Nicolas Bates

Contributing Videographers

Nate Olson & Michael Norquest

Contributing Make-up Artists

Cynthia Luran & Crystal Tran

Contributing Hair Stylists

Cynthia Luran & Crystal Tran

Advertising

Andrew Gates

andrew@RUKUSmag.com

Mailing Address

RUKUS MAGAZINE

3940 Laurel Cyn Blvd., STE 973

Studio City, CA 91604

20 QUESTIONS

Get To Know Your Cover Model

RALI

IVANOVA

Photography by Andrew Gates
Make-up & hair by Cynthia Lauran
Special Thanks to Studio Auto Works
StudioAutoWorksInc.com

R

ali Ivanova owes her beauty to her Bulgarian, Russian and Italian heritage. She was born and raised in Varna, Bulgaria and at the young age of 15 was discovered by a cosmetics company. That discovery was the eye opener that made Rali want to become a full-fledged model. When Rali turned 19 she took the biggest leap in her career and moved to the USA. She landed in Florida and knew nothing when it came to American culture or the language. She said it took a little getting used to, but she was a fast learner and before she knew it she fit right in—with an accent of course. While hanging out on the beach one sunny afternoon she was approached by a photographer who offered her a spot in a calendar. She was a natural and glamour modeling career caught fire. Soon Rali found herself modeling for catalogs and magazine covers everywhere. She's even been chosen as the sexiest Bulgarian alive. Currently, Rali is working on building and expanding her own brand. We are know Rali is a shining star and has a bright future in whatever she does.





20 QUESTIONS

1.What's your Ethnicity?

I'm Bulgarian and Russian. My mom is half Russian and half Bulgarian and my dad is Bulgarian.

2.What's your zodiac sign?

The best one: Aries.

3.Where are you from originally?

I was born and raised in the beautiful city of Varna in Bulgaria. When I was 19 I decided it was time for a change and made the biggest move and came here to the USA.

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

I have a great family, they raised me very well but I still had my freedom. [wink] Living in Bulgaria I started going out when I was 14-15. It was a lot of fun and all, but never got out of control.

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

Just going out and having fun all night. Varna is a party city that never sleeps, especially in the summer time.

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

That would have to be when I packed up my clothes and moved half way around the world to a different continent, United States, without knowing any of the language.

7.What's your favorite hobby and why?

Modeling and everything involving it! I enjoy planning my shoot, wardrobe, make-up and hair. Then getting ready for the shoot, posing in front of the camera and then, the best part, looking at the final product. Even better though is when I get to see my pictures in the magazines, commercials and calendars.

8.What's your guilty pleasure?

Pizza, cheese cake and ice cream. I always try to be good with my diet, but pizza really gets me out of control.

9.Who do you admire?

I admire my dad most. He is an amazing person! He has done so much for me and my family and still continues to do so. He is The best person in a world.

10.What's one of your personal goals?

To create a brand with my name on it.

11.What do guys compliment you on the most?

My face, smile, waist and...my toes.

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

My waist and my abs. Those are the parts that get back in shape the fastest after eating pizza for a week. I can't say the same about my hips. [frown]

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

My hips, since I have to work extra hard at the gym to keep them in shape.

14.What do you look for in a guy?

I don't look for anything anymore except a nice body, great teeth and smile. Those will always get my attention. [laugh]

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

His face and how well he takes care of himself. I think it's very important.

16.What's your ideal first date?

The perfect first date would be when he makes me feel special. A little bit romantic, but not too much. I like both good and bad.

17.What turns you on?

Nice cologne. It's just crazy how much a scent can turn me on. [wink]

18.What turns you off?

People that think they know everything, rude people and smokers.

19.What's your biggest pet peeve?

People who think they know it all.

20.Who's your celebrity pass?

50 Cent. I don't know what exactly attracts me to him, but I go crazy when I see him on TV.

RM

PIT PASS

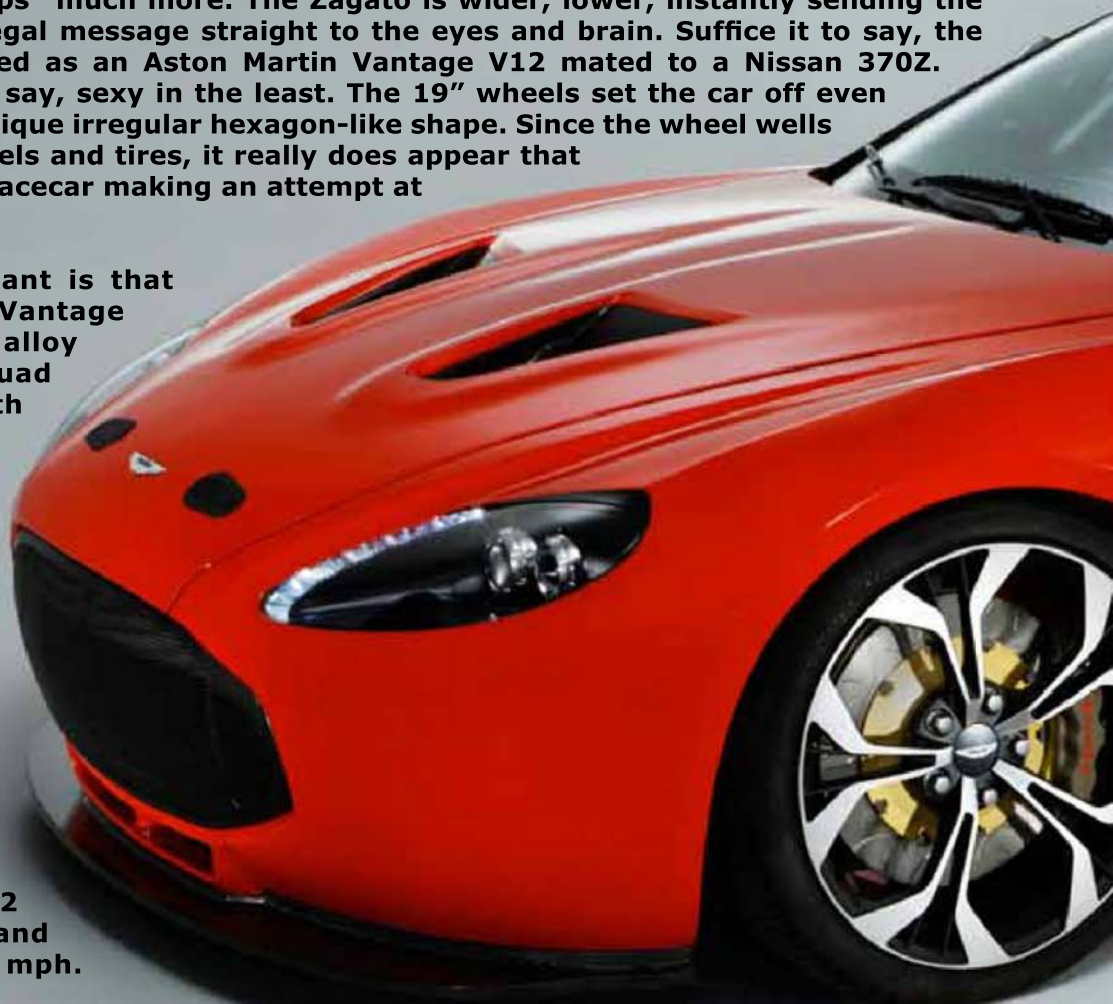
Get In The Driver's Seat

A Past with a Future

Car manufacturer Aston Martin needs little introduction, seeing as how it has been building cars for nearly 100 years now. And as long as there are endurance races, Aston Martin will most likely have a car to run those races—but what about street legal cars? In order for companies such as Aston Martin to stay in business they need to be on the cutting edge of technology and style in order to produce new vehicles available for the public—the extremely rich public—to purchase. This past May, Aston Martin released the concept version of the V12 Zagato at the Villa D'Este Concours show in Italy, much to the delight of onlookers. Subsequently, Aston Martin arrived to the Frankfurt auto show with a production version of the Zagato—almost a splitting image of the concept version—and two race versions of the Zagato: “Zig and Zag.” The Zagato is said to have a highly limited run at 150 units and is surely bound to turn heads purely on an aesthetic basis.

The Zagato, named after the Zagato coachbuilders that handcraft the car's aluminum bodywork, is modeled after the Vantage V12. Although that is apparent, even at first glance, the Zagato “pops” much more. The Zagato is wider, lower, instantly sending the race-car-gone-street-legal message straight to the eyes and brain. Suffice it to say, the Zagato can be described as an Aston Martin Vantage V12 mated to a Nissan 370Z. The results are, dare I say, sexy in the least. The 19” wheels set the car off even more with their very unique irregular hexagon-like shape. Since the wheel wells site right atop the wheels and tires, it really does appear that this was a “de-raced” racecar making an attempt at looking street legal.

The Zagato's powerplant is that which propels the Vantage V12: Aston Martin's alloy 6-liter 48-valve quad overhead cam V12. With this, the Zagato is rated at 510 bhp and 420 ft-lb. of torque at nearly 5,800 rpm. Aston Martin has not released a weight for the Zagato; however, with its aluminum and carbon fiber body, one would have to assume it is substantially lighter than it would look. Regardless, Aston Martin declares the Zagato will do 0-62 mph in 4.2 seconds and has a top speed of 190 mph.



SPECS

2012 Aston Martin V12 Zagato

Price:	\$525,000+
Engine:	6.0-Liter V-12
Torque:	420 ft/lb
Horsepower:	510 hp
0-62 MPH:	4.2 secs.
Top Speed:	190 mph
EST. MPG:	Unknown
Available:	Second half of 2012



DB4GT Zagato as introduced in October 1960

A highly advanced rear mid-mounted, six-speed manual transmission with a carbon fiber shaft is used to transfer power from the V12 to the ground and a limited slip differential makes sure there is no annoying tire slippage while mashing the pedal into the floorboards. The suspension will consist of independent double wishbones with fully adjustable Multimatic DSSV dampers at all four corners. Since stopping power is serious issue with a beast like this, the Zagato is equipped with ventilated floating grooved discs with 6 piston calipers in the front and ventilated floating grooved discs with 4 piston calipers in the rear. Basically, when you model a street legal car after a racecar, you can't loose. Because of this, the Zagato has "win" written all over it.

Aston Martin has continually manufactured vehicles of high power and high luxury, but with the Zagato, one is that much closer to the power and engineering of Aston Martin's race vehicles. And with the limited run (150 production cars) and the hand rolled aluminum body, the Zagato is guaranteed to be an extremely coveted collector car in the years to come. The V12 Zagato: Another finely crafted vehicle from the world renowned auto maker, Aston Martin. **RM**



Photos by Aston Martin
Written by Nicolas Bates



Studio Auto Works Inc.

"Friendly, Quality Car Service"

Complete Auto Repair & Service:

- Oil Change
- Brakes
- Tune-up
- Suspension
- Tire Repair
- Wheel Balancing
- Complete Engine & Transmission
- Air Conditioning & Heating
- Warning Lights & Sensors

Complete Auto Body Repair

- Specialized in Foreign & Domestic
- Paint Color Match
- Frame Unibody Specialist
- Restorations
- Custom Paint

Free Estimates

All Insurance Welcome

(818) 760-1400

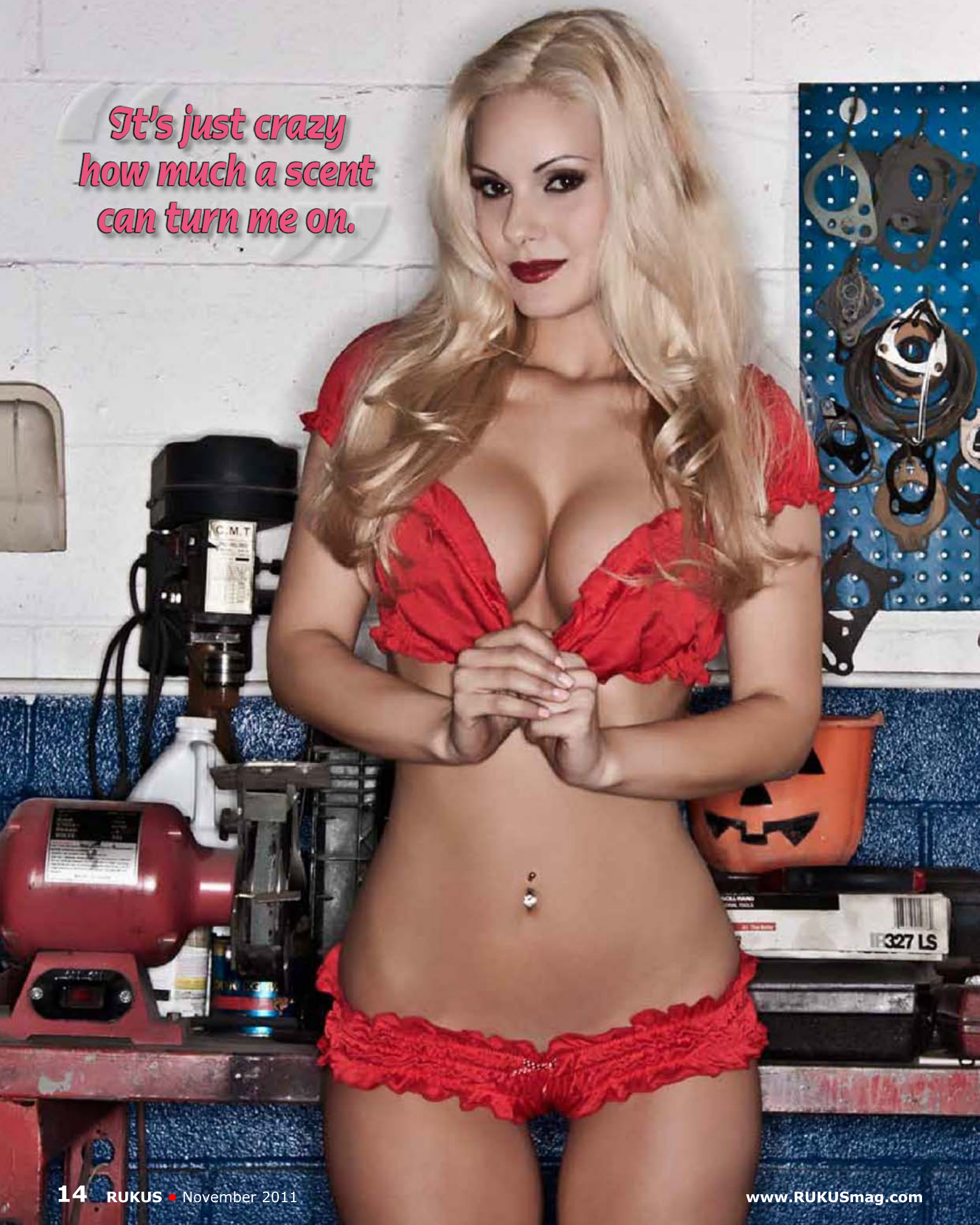
StudioAutoWorksInc.com

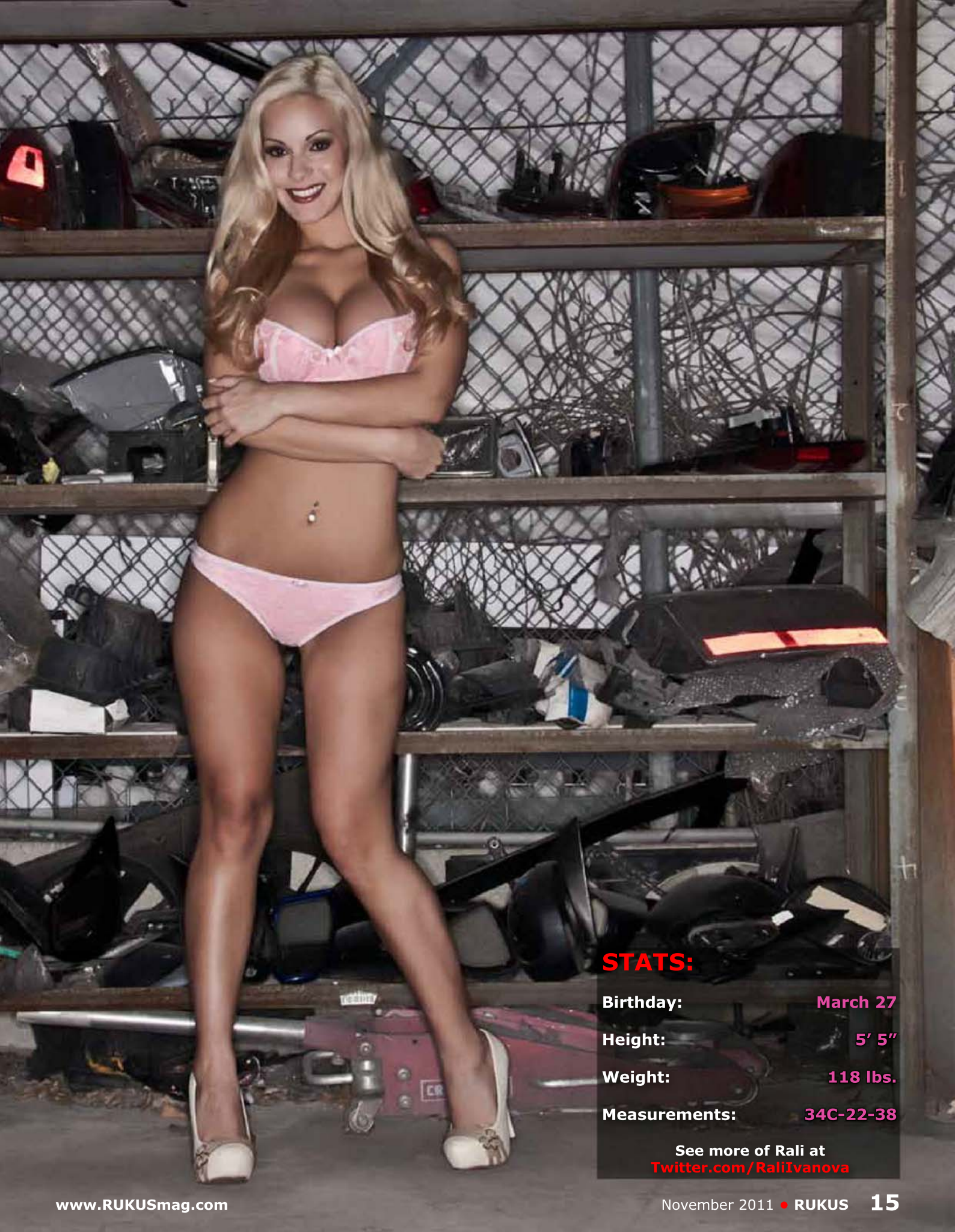


11481 Ventura Blvd.
Studio City, CA 91604
StudioAutoWorks@sbcGlobal.net



*It's just crazy
how much a scent
can turn me on.*





STATS:

Birthday: March 27

Height: 5' 5"

Weight: 118 lbs.

Measurements: 34C-22-38

See more of Rali at
[Twitter.com/RaliIvanova](https://twitter.com/RaliIvanova)

ALL ACCESS

The Latest Albums Reviewed



The Death Cometh

Photo by Prospect Park
Written by Katie J. Norris

5FDP is soaring to the top of the list of aggressive hard rock that can be played on the radio, mostly because their lyrics are clever enough to get their meaning across without resorting to a pointless war between artistic liberties and the FCC. Not to say there isn't ample usage of demonically-angry, detailed style of speech throughout the album, but it's not a mindless list of foul language leading to unconscious bitter issues inflicted onto others. Instead, it's a thoughtful, unapologetic, self-aware creation that covers worldly issues we can all relate to. 5FDP maintains a sense of balance and control in their music while unleashing themselves completely and taking risks. It's a refreshing form of heavy rock explosion that makes you feel purged instead of complained to.

Vocalist Ivan Moody has one of the most definable voices heard in rock n' roll. He has a beastly, rumbling growl that he doesn't overdo and only uses effectively in a few of the songs on this album. Another notable quality, besides his vocal endurance and his great power-belt, is his impeccable articulation. These attributes catch your ear from the first song to the last. The opening track bears the album title, "American Capitalist." In this title track, Moody references their previous album with, "War is the answer/like I told you before." Contrary to some opinions that this is lazy, recycled, filler writing, I think it happens to be a fun little quip from the band to their fans, especially because it also lies in the song that is this new album's title.

Jeremy Spencer drums with the rapidness of a machine gun and has a slick rhythmic precision that fits like a glove with Zoltan Bathory and Jason Hook's raging guitar skills. Bassist Chris Kael, brings it raw, real and ruthless. The beauty of it all is that the air of maturity in their reckless control makes their use of dynamics seem effortless. In "Remember Everything," Moody sings a ballad opening in the form of a letter to his parents that is emotional and without fear. And then it's right back to the hate machine with "Wicked Ways." By far, my favorite track on this album is the closing track, "100 Ways To Hate." After a growled list of all the things that could make someone hatefully angry because of the pain caused by another person, and not just over trivial annoyances, the three-chord chorus sings, "I hate you... and that's an



understatement/ I don't care/ anymore." Haven't we all felt that way at some point about something? It's the adult song version of screaming into your pillow and punching your sisters' doll.

There are quite a few remixes on *American Capitalist*. One of the tracks that have a few other remixes floating around the net is "Under And Over It." The remix that landed on the album for this song is a techno production that doesn't switch up any part of the song format to force uniqueness, but instead takes the pummeling rock tune and adds some futuristic, rippling-effect production that gives it an industrial feel which adds a new, interesting flavor to their sound. Another one of their songs that got a remix placement on the album is the slower ballad previously mentioned, "Remember Everything." Synth strings are added to this one along with some smooth production. By the time the guitar solo comes in, it sounds more reminiscent of an '80s rock ballad, which I can't really object to. The last remix on the album is for "100 Ways To Hate." The remix starts the song with the chorus and includes a military rhythm stomp/clap that Queen would have been all over.

Besides earning high respects from the hard rock community, 5FDP are starting to gain notoriety in commercial aspects as well. "Back For More" has been chosen to be included on the video game soundtrack of the new *Madden NFL '12*. Their album is full of singles and is sure to remain at the top of the charts waiting to be challenged. Five Finger Death Punch is currently on their "Share The Welt Tour" with All The Remains, Hatebreed and Rev Theory. 5FDP hopes to write and record their upcoming fourth album while on tour as well as shoot their live performances with the idea of creating a DVD. Go to their website to get tour tickets, purchase the album, and to keep up with future news.

Artist: Five Finger Death Punch

Album: American Capitalist

Website: <http://FiveFingerDeathPunch.com>

★★★★★

Label: Prospect Park

Release Date: September 13, 2011

ALL ACCESS

THE ALBUM REVIEWS CRASH



Once A Dream

Photo by RocNation
Written by Jeremy Weeden

Sometimes dreams do come true, and North Carolina's J. Cole is here to remind people of this via his debut album *Cole World: The Sideline Story*. J. Cole was a struggling underground artist trying to get his music heard when he unexpectedly received a phone call from an associate letting him know that someone was interested in his music. That someone happened to be none other than hip-hop legend and entertainment icon, Shawn "Jay-Z" Carter. J. Cole then became the first artist signed to Jay-Z's new record label, Roc Nation, in 2009.

J. Cole has since dropped the highly esteemed mixtapes *The Warm Up* and *Friday Night Lights* leading to anticipation of his first studio album, even without steady radio play in most markets. *The Sideline Story* is thus far getting J. Cole more radio play, as there are more friendly radio cuts than most have grown accustomed to hearing from him. This may disappoint a few fans, but J. Cole is likely to gain more fans than he loses with the added attention and radio play. Lead single "Can't Get Enough" follows the popular and oft-repeated formula for success with a Trey Songz-featured chorus, but its results cannot be argued as *The Sideline Story* came in at No. 1 on the Billboard Charts. *The Sideline Story* is not one of those instant classic debuts like *Reasonable Doubt*, *Get Rich or Die Trying*, or *College Dropout*, but it is a solid album that hopefully is a harbinger of things to come.

The Sideline Story is one of those albums where it seems as though the artist is struggling with the divergent paths of what they have been and what they want to become, or need to become to be a mainstream popular artist. J. Cole is at his finest, delivering driven, heartfelt, honest rhymes about his life and struggles. "Lights Please" and "Lost Ones" are good examples of this and are two of the better songs on the album. These songs come off in a more natural manner, and are the type of songs his long-time fans will be looking for. Other songs seem more forced, such as "Can't Get Enough," "Work Out" and the Jay-Z-assisted "Mr. Nice Watch," a song that seems it would have fit better on *Watch the Throne*. J. Cole handles most of the production on the album himself and also has only a few guest appearances, with the likes of Drake, Missy Elliot, Trey Songz and Jay-Z showing up.

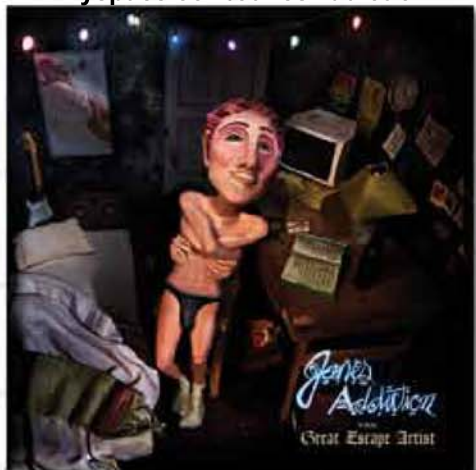
The Sideline Story is a good debut album, but it is not the classic many fans were anticipating or hoping for it to be. Sometimes hype can be a bad thing, as this album would be a better debut if J. Cole were not seen as the future of the funk, the next Kanye, 50 Cent-type or hip-hop superstar. A lot of hip-hop fans saw J. Cole as the future of the force and savior of hip-hop with his lyricism and skill. *The Sideline Story* shows J. Cole is not quite ready to be mentioned in that upper echelon of instantly great artists, but there are flashes on *The Sideline Story* that show he could possibly reach that level one day, possibly with a little more focus and direction. Only time will tell if he truly is Luke Skywalker or simply Anakin. Either way, J. Cole has true talent and will be a force to reckon with in hip-hop for years to come.

Artist: J. Cole
Album: Cole World: The Sideline Story
Website: <http://www.jcolemusic.com>

★★★★☆
Label: Roc Nation/Columbia
Release Date: September 27, 2011

ALL ACCESS SPOTLIGHT

Myspace.com/JanesAddiction

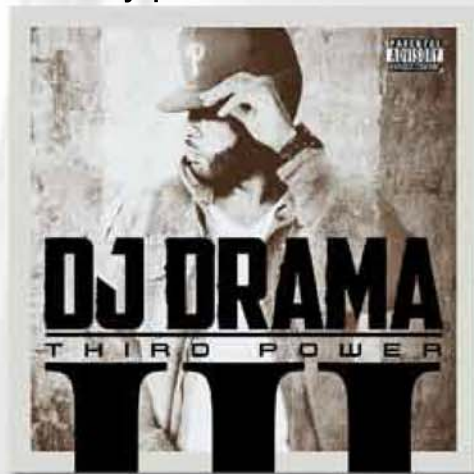


Written by Silas Valentino & Jeremy Weeden
Edited by Nicolas Bates

Jane's Addiction, *The Great Escape Artist*

Reforming a once-popular '90s grunge band has to be hard. After years of bickering with bandmates, Jane's Addiction reassembles to write their first record in years—but then a problem arises. How does a grunge band reinvent the sound they're so famous for? For Jane's Addiction, the answer was simple. They decided to move on and develop. *The Great Escape Artist* is fresh in present time, but echos the past. Perry Farrell, in an interview with Rolling Stone, explained, "As much as I want to appease fans and make Jane's fans love me, I just can't help myself from moving forward." To beef up their tone, the band enlisted multi-instrumentalist and TV on the Radio bassist, Dave Sitek. This move allowed Jane's classic approach to music making to be shaken up and redone. Standout track "Broken People" has a slick melody clashing with the hard-hitting force of Dave Navarro's guitar. "Words Right Out of My Mouth" lets Navarro be the guitar hero we loved from 1988. *The Great Escape Artist* won't fall under the greatest comeback of the year category, but it's exactly what Jane's Addiction needed to progress.

Myspace.com/DJdrama



DJ Drama, *Third Power*

Grand Hustle's official dj, DJ Drama, returns to the hip-hop scene with his third studio album, *Third Power*. DJ Drama has been one of the most influential people in hip-hop over the last few years. He helped Lil Wayne go from late '90s rap star to international icon with their Dedication mixtape series. DJ Drama also founded The Aphilliates Music Group along with DJ Cannon and DJ Sense. This, in addition to the Gangsta Grillz mixtape series, has made him one of the premier mixtape DJ's in the game, and as such, he can call upon favors from quite a few artists. This is ever-evident on *Third Power*. The lead single from the album "Oh My" features Wiz Khalifa, Fabolous and Roscoe Dash with production from Drumma Boy. This catchy club-banger is already climbing up the charts and marks DJ Drama's first appearance on the Billboard Hot 100. Other artists featured on the album include Pusha T, Chris Brown, Young Jeezy, Freeway, Meek Mill, J. Cole, Wale, B.o.B. and many others. Overall, *Third Power* does not measure up to DJ Drama's two previous albums, but it is good enough to garner a few repeat listens and has songs sure to play on the radio and in the clubs.

Myspace.com/VictorianHalls



Victorian Halls, *Charlatan*

The cover picture of Victoria Hall's debut album, *Charlatan*, can sum up their sound without using a thousand words. A masculine lion bites into a feminine antelope, spilling the antelope's Marge Simpson-esque neckless to the floor. It's fierce, dark and heavy but at the same time, we're talking about an illustrated lion and antelope. Victorian Halls are the bohemian crevasse between noise pop and emo-core. Their sound is both edgy but light. The band's Facebook page lays it out clearly: "[Victorian Halls] have an uncanny knack for constructing gleaming, crystalline, compact pop gems... and then going after them with an axe like Jack Nicholson." The Chicago four-piece come from the same town that spawned Emo giants Fall Out Boy, The Plain White Tees and THE ACADEMY IS... Victorian Halls are squeezing their way into a scenster's dance club with their big beats and even bigger hooks. Lead single "A Crush is a Crush" has a synth lead and a howl in the place of vocals from lead singer Sean Lenart. Fans of the recently broken up Panic! At the Disco can take their anger out while listening to Victorian Halls and feel a sense of tranquility. If you've been recently dumped but you're too hyper to be sad, *Charlatan* is the best musical remedy.



WE CAN MAKE YOUR STAR SHINE!

AWARD WINNING
ADR
FOLEY
DX MX FX EDITING
SOUND DESIGN
5.1 DUBBING
...and more!!



DIGITAL DREAMS SOUND STUDIOS

1308 WEST BURBANK BLVD
BURBANK, CALIFORNIA 91506
818-557-0130

email: post@digitaldreamssound.com
www.digitaldreamssound.com
www.myspace.com/digitaldreamssoundstudios

LIVE & LOUD

The Live Show Reviews

Anthrax

Photos by Andrew Gates

Written by Paul Lyons

There are concerts, and there are experiences. A concert can best be described as a formal affair, where performers stand on an elevated stage, and an audience sits or stands in a designated area to watch and listen to a performance. An experience, on the other hand, has little to do with the formal, and everything to do with the visceral. Such was the case on October 22nd, when legendary thrash-metal band Anthrax invaded Los Angeles with a ferocious concert at downtown's 2,300-person capacity venue, Club Nokia.

It's been 30 years since Anthrax first got together. Despite many lineup changes, the quintet has always stayed strong and alive. The great news is that the definitive Anthrax lineup is now back in place: Scott Ian on guitar, Frank Bello on bass, Charlie Benante on drums, Rob Caggiano on lead guitar and Joey Belladonna on lead vocals. Better still, Anthrax upped the ante this year by unleashing a brand new album called *Worship Music*, considered by many as their best album ever.

The lights went down at 10:20pm. The drone of "Worship" slowly crept in, warning the crowd about what was about to happen. Like lightning, Anthrax exploded on stage with a double-shot of *Worship Music* tracks: the barbaric "Earth on Hell" and the forceful throbbing sound of "Fight 'Em Till You Can't." The music pounded you in the face with its hard and fast rhythm, beating you into submission. It was wickedly awesome, and Anthrax was just warming up.

To mosh, or not to mosh, that is the question. For stuffed shirts like me, not so much, yet for many loose-limbed fans, moshing and bodysurfing at an Anthrax show is a must. On classic songs like "Caught in a Mosh," the pit area in front of the stage was in full-mosh swing. Men and women alike walked around in circles pushing and shoving each other in a rough, tribal bonding session. It was an incredible sight to behold.

Before performing their 1985 classic "Madhouse," Joey Belladonna yelled out "I'm lovin' this place, man. This is our first time here. We're back 30 years, man! Anthrax is alive motherfuckers!" Belladonna gave off a warm, friendly, appreciative vibe throughout the concert, and his vocals were fantastic. Scott Ian rocked loud and hard, giving everything he had to the music. Rob Caggiano's stoic presence was contrasted with his wicked and wild guitar solos. Frank Bello hung low and high as he prowled the stage with his deep bass playing. Charlie Benante was the unsung hero of the night, as he pounded out crazy-fast rhythms on his double-bass drums.

The moshers went wild when Anthrax broke out the 1987 *Among the Living* classic, "Indians." The pit area soon turned into a violent storm; a tornado of bodies crashing into each other. When the moshing got way out of control, Scott Ian stopped the band. One thought that perhaps he was going to ask the crowd to calm down, yet that would have been foolish (this was an Anthrax concert after all). Instead, Scott Ian applauded the moshers for how much they rocked! Unfortunately though, this would not be the last time Anthrax had to stop the show.

The encore began pleasantly enough with "Efnikufesin (N.F.L.)," yet when the band launched into "Metal Thrashing Mad" (from Anthrax's first album *Fistful of Metal*), Joey Belladonna was knocked over by a giant, 250-pound security guard. A fan somehow made his way onto the stage, and Belladonna gleefully walked over to greet him. The security guard mistook Belladonna for a stage-crasher, and tackled him hard and fast to the ground. The band stopped the song. Frank Bello was in a rage, and had to be held back as he screamed and yelled at the security men. Scott Ian was furious, and walked up to the microphone to publically blast the security people for not recognizing the fact that Joey Belladonna was in the band.

Belladonna eventually got up on his own, though he was in pain. A pro through-and-through, Belladonna suggested picking up "Metal Thrashing Mad" where they left off. Yet it was clear he needed a break, so they abandoned the song, and Belladonna went behind the drums to play percussion with Charlie Benante on a one-minute instrumental version of "Refuse/Resist," a 1993 song from Brazilian heavy-metal band Sepultura.

To close out the night, Anthrax sealed their domination over the crowd with another *Among the Living* classic: "I Am The Law"; a fitting song for the night. There was no doubt that Anthrax was judge, jury and executioner for the evening. The band slayed their new converts with pure metal mayhem, and reminded the old fans that they haven't lost any of their edge. As proven at Club Nokia, Anthrax is back in their prime and as heavy as they've ever been.

Venue: Club Nokia

Website: <http://Anthrax.com>

Date: October 22, 2011

City: Los Angeles, CA

Joey Belladonna



Scott Ian



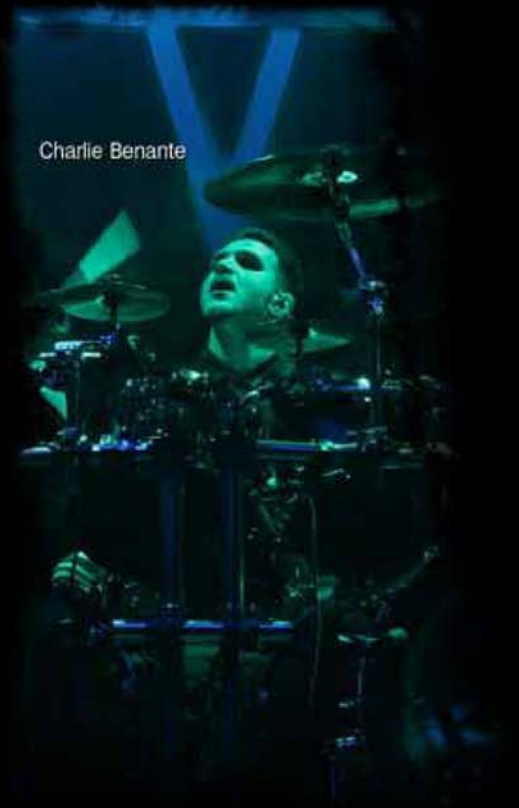
Frank Bello



Rob Caggiano



Charlie Benante



Lupe Fiasco

Photo by Nicolas Bates
Written by Katie J. Norris

The show opened at a high point with amazing backup singers, hot costumes and a full-on light show. It was a rock n' roll show/pop concert/hip-hop visual delight. They started at top energy with the hit single, "Words I Never Said." After a powerful vocal opening by the surprisingly talented female singers, Lupe hopped up on stage to rap out the first verse of the song. He was wearing black leather pants and a black shirt with "Occupy" in bold, white letters. He has always been known for his strong liberal political views and taking the side of the people. The shirt made for a popular choice, considering current events. Something else noteworthy about the beginning of the show was that it started right on time! For those of us frequent concert-goers who are used to waiting sometimes a half an hour or forty-five minutes for the headlining act to start, this act of respect did not go unnoticed.

Lupe Fiasco's band consisted of guitar, keyboards, drums, bass and an electric violin—not the normal hip-hop/rap star's performance set-up—and they were all incredible musicians. All the backup singers' vocals complemented each other perfectly creating an interesting harmony despite their distinctively unique voices. Lupe was a fantastic performer with high energy and sharp movements and has wonderful usage of musical dynamics in his songs. His rapping style was the only thing that didn't fluctuate between highs and lows. One of the male backup singers stepped forward with a solo which he performed into an auto-tuned live mic. This went great with the slick crispness of Lupe's speedy lyrics.

After the fourth song, the stage went black for a set change and the crowd couldn't hold back the "Lupe! Lupe!" chant. There was something for everyone at this show and the audience was pumped. Lupe came back on stage under a blue spotlight with an eerie opening that morphed into "Go, Go Gadget Flow." Lupe requested audience participation in singing the lyrics "...best city in the whole wide world." He performed hits that span throughout his career, some of which included "Shining Down," "Kick Push," "Superstar," "Dumb It Down" and "Out Of My Head." The last of which, he brought on a young friend—a five year old boy—to open the song by singing the chorus. The kid's performance was priceless and a little too good for his age. For the song "Til I Get There," just like the studio recorded version, was a mash-up of light pop-piano with theatrical rap over top as if the two genres always belonged together. Indeed, it was a happy, snappy tune that had us all boppin' along. This transitioned to a disco funk-beat for the Kanye West song Lupe was featured on, "Touch The Sky."

A fun break from the playlists of songs was a classical-style piano interlude that transitioned and clamored into an experimental, atonal, industrial jam and back again, to the direction of Lupe. He added in the eclectic background chorus and wound everything back into another hip-hop song. "Scream" and "Break the Chain" followed, featuring a killer shredding solo on the electric violin. For the big finale, it was nothing else but "The Show Goes On," a smash performance that featured everyone on stage at the same time. Lupe promoted acts of humanity to the audience in asking them to "support local homeless shelters! Support local food pantries! He ended his break from the music with "All day, all week, Occupy Wall St." Almost immediately after that little insight into who Lupe is as a person, members of the band, with Lupe's help, Lupe super-soaked the audience with water, much to everyone's amusement.

Judging alone, by the volume of the crowd's cheers and chants throughout the entirety of the show, it was obvious Lupe Fiasco's set was well received and everyone there felt they got more than their money's worth. These days, there are many mainstream hip-hop acts out there that are a mere cookie cutter version of the radio acts that preceded them. Lupe Fiasco is definitely not one of those acts. From his amazing stage presence, to his amazingly talented band and backup singers, to his thoughts on humanity, Lupe Fiasco is a one of a kind act.

Venue: The Palladium
Website: <http://LupeFiasco.com>

Date: October 10, 2011
City: Hollywood, CA



Lupe Fiasco

LIVE & LOUD
LIVE SHOW REVIEWS CONT'D

The Naked and Famous

Photos by Nicolas Bates
Written by Paul Lyons

Appearing before a sold-out crowd, the band appeared fully clothed and ready to go. Had they not been standing on stage, it's unlikely that anyone in the audience would know exactly who they were. That said, The Naked and Famous were still able to live up to the bold, tongue-in-cheek spirit implied in the band's name by performing a powerful 65-minute set at Hollywood's Music Box theater on October 17th.

Hailing from Auckland, New Zealand, The Naked and Famous first came on the scene in 2008, where they released two EPs: *This Machine* and *No Light*. In 2010, the quintet released their debut album, *Passive Me, Aggressive You*, an inspired collection that included the band's first hit single, "Young Blood." The Naked and Famous sound can best be described as dance-pop music, mixed with a rock and roll edge.

By 10:40pm, the Music Box was packed to the gills. There was very little room to move inside the theater. Soon the lights went down, and there they were. They appeared young, healthy and perhaps a little bit shy, yet The Naked and Famous were full of energy, and committed themselves to each and every song.

Opening with the delicate keyboards sound of "The Ends," the band soon launched into their robust barnburner, "A Wolf in Geek's Clothing." Without so much of a breath, The Naked And Famous quickly moved on to "Punching in a Dream," "Spank," and then "The Sun." Keyboardist, vocalist and guitarist Thom Powers lead the band like a pro, going from one song to the other like clockwork. Jesse Wood pounded the drums with raw power and machine-like precision. Bassist David Beadle would sway to and fro towards the back of the stage. Aaron Short would hold steady on his keyboards, and lead female vocalist Alisa Xayalith kept herself at bay. With her hair planted firmly in front of her face for the majority of the show, Xayalith played timid with her body, yet was free and forthcoming with her strong vocals.

Neither Thom Powers nor Alisa Xayalith spoke much to the crowd that night; they preferred to keep their focus primarily on the music. The two singers also choose not to hog the spotlight from their bandmates (when does that ever happen?). For the most part, Powers and Xayalith stayed close to their keyboards, rarely letting their presence stand out from the band as a whole.

After performing "Bells" and "Frayed," Thom Powers introduced the upbeat, dance track "All of This" as the first song The Naked and Famous played when they first formed, all those years ago. Like many songs that evening, the band infused "All of This" with a strength and excitement not found on the original recording. The crowd picked up on this right away—some danced and even sang along to the song word-for-word.

However, for the most part the packed crowd offered little in the way of enthusiasm for what was happening on stage. Before playing "Young Blood," the final song of the evening, Thom Powers remarked, "You're a bit quiet this time around." He then invited the audience to sing along to the song's catchy chorus of "yeah-ee, yeah-ee, yeah-ee, yeah!" Fortunately, the audience happily complied, coming to life for the first time all evening. It's a shame that The Naked and Famous did not make more of an effort earlier to engage the crowd, yet all's well that ends well, and The Naked and Famous had done well. They're young and innocent enough to still approach their music (and their audience) with a sense of joy, naiveté, experimentation and wonder. Perhaps they could use a little more education when it comes to live performance, yet that does not take away from the great things the band has to offer. They may not have conquered the world yet, but don't worry, The Naked and Famous are just getting started...

Venue: Music Box

Website: <http://TheNakedAndFamous.com>

Date: October 17, 2011

City: Hollywood, CA



Alisa Xayalith

Thorn Powers

LIVE & LOUD
LIVE SHOW REVIEWS CONT'D

Pepper

Photos by Nicolas Bates

Written by Katie J. Norris

Club Nokia is a one-room venue with the bar in the back, merchandise set up on the left, the stage as the main focus at the back of the room, and an open, wood dance floor. In combination with the venue set up and the audience's attitude and clothing style, it was relatively reminiscent of a high school dance. This show brought in a younger crowd and everyone was milling about within their clicks stationed all over the floor. As the night went on and the beer cups emptied, the room felt a little more "unchaperoned." As soon as Pepper took the stage, dance competitions promptly ignited and the clicks began branching out. Lighted Chinese paper lamps dotted the stage behind the three-member band that had started jamming out a poppy reggae/rock tune. The club instantly transformed into a chill, SoCal summer-eve party. Pepper's performance style would have almost reflected the roots Kingston Yard reggae style if it weren't for the overpowering Hawaiian flavor of the young band. Pepper has island reggae at its soul, but their outfits are one thing that completely abandons them from the rasta vibe. White boys wearing clean t-shirts, jeans and baseball caps isn't exactly true ragamuffin attire, but it fits great with the Cali rock theme they ascribe to. Its heavy metal meets reggae meets garage band, and, therefore, they are playing to the perfect audience.

Bass player/vocalist Bret Bollinger was incredibly fun to watch. He had a theatrical inflection when he sang that gave him a commanding presence on stage. Guitarist/vocalist Kaleo Wassman was impressive with his vocal quality as well. They sang and played as good live as in any of their albums. But when it came to visuals, their bare stage and casual costume choice left the audience with no real surprises to keep up the hype, which was kind of a shame. Oh wait, I suppose I forgot to mention drummer, Yesod Williams, taking off his shirt and doing a full-on belly dance—despite the rest of the bands' protests. After the crowds' cheers and lots of laughter, Bollinger spoke into the mic, "This is our profession because of you." Keep sippin' those beers on stage guys, I think we just got started!

Pepper played many songs from their *Kona Town* album—considered one of their greatest releases—including "Face Plant," "Stone Love," "Tradewinds" and "Ho's" to name a few. They also played more recent hits, "Wake Up" and "Mirror." On stage these guys have humble personalities with great senses of humor who love to party. They even invited the entire crowd to join them at the bar across the street after the show. I must admit, they are the perfect party band. After some guitar shredding solos, they segued into "Blackout," a song from their album *Pink Crustaceans* and *Good Vibrations*. This was the crowd participant, heavy metal meets summer-Cali reggae party song of the night. Everyone was shouting the rhythmic chorus of "Black." "Out." Pepper followed with a bow and a stage exit, and came back on for a three song encore, the last of which had everyone's hands in the air waving from here to there. It was a high-energy show that ended in satisfaction.

Venue: Club Nokia

Website: <http://PepperLive.com>

Date: October 09, 2011

City: Los Angeles, CA

Yesod Williams



Kaleo Wassman



Bret Bollinger



LIVE & LOUD
LIVE SHOW REVIEWS CONT'D

Exclusive Interview: Anthrax's Charlie Benante

Photo by Matthew Rodgers
Written by Michelle Oberg



Talking with one of the "Big Four" is not an easy feat, most notably due to the madness that ensues whilst attempting a conversation with the band as they're traveling between shows. This interview took two phone calls to complete as, while mid-interview, the band packed up their bags, causing a puzzle theory of how to fit the luggage in the van.

Bigger now than they were 30 years ago, Anthrax fans have had children and those children have had children, expanding their following tenfold (note: it's an expression, don't quote the growing brood). But the music hasn't changed and society is embracing those times as if they never left. In the age of indie and alt rock, metal has made its way back into our hearts and,

ahem, ripped out our souls. Anthrax's latest album, *Worship Music*, has a sound reminiscent to the dominant '80s genre, but truly is the album fans have waited-since their conception-to hear. RUKUS caught up with Charlie Benante, the hand and foot power behind Anthrax, who had some interesting dialogue to share. Here is his story...

RUKUS MAGAZINE: *Worship Music* is definitely a breath of fresh air but it's been 8 years since an album release. Why did you opt to wait so long?

CHARLIE BENANTE: We didn't want to wait so long but it was just circumstances beyond our control that we had to wait so long. There were a lot of things that went into those 8 years that held it up. As of last year, around this time, that's when the record really started to take shape again and it was 100% going into it. That's when everybody really started to get excited again about the record.

RM: Is that typical for instrumentals, vocals and production?

CB: We were still crafting songs and we didn't go into a studio and record all at once again. I did some stuff in November and January and then it just went from there. It took quite a bit of time to get it to where it needed to be, you know?

RM: It's definitely one of your best yet, so I can't argue. The album was half done with instrumentals before Joey came into record the lyrics. Who wrote the lyrics?

CB: Thank you. See, that's why it took so long. Scott [Ian] wrote most of the lyrics on the record.

RM: Where there any unsettling feelings knowing that half the album was completed with instrumentals before vocals took shape?

CB: [When] Joey started to sing, that's when we knew how great the songs were or were going to be. We thought the record was really good and then it all came to sound like it did today. Joey's vocals are just awesome.

RM: The first track on the record really captures what you're about to step into for the album. Whose idea was this?

CB: It's a little intro I put together. It was my idea.

RM: What are the voices saying?

CB: [laughs] What voices?

NOTE: At this point in time is where we lost each other due to the luggage debacle. But a super apologetic Benante asked to call back in 10 minutes. That is exactly what happened...

RM: Are we settled in now?
CB: Yes, so sorry about that!

RM: That's okay, life of a rock star. This album seems to embrace more of an emotional side, how has that changed from the past 30 years?

CB: Most of our stuff [and] our lyrics have been on the serious side of things but our whole philosophy of the whole thing is we want to have fun. We want people to have fun, we want people to come to our show and leave in a fucking bag. We want them to sleep on, "now I feel good."

RM: Thirty years is a long time. You have fans from the beginning and now younger fans. How is the interaction between such a vast age difference in your audience?

CB: The audience has changed of course. We get dads and kids coming to the shows now, which to me is great. I used to hear people say "I'm not going to listen to the music my dad listens to" but somewhere along the line the generation gap closed. People who are listening to the four bands, meaning us, Metallica, Slayer and Megadeath, are all in their '40s or older. Some of this music is very timeless and it just translates over where some music just stops. There's a time and place for it and it never transcends. It's pretty cool how history repeats itself. Everything goes through cycles, whether it was the '70s or '80s, it'll make it into the next generation.

RM: We couldn't agree more. Speaking of the "Big Four," what was your experience like touring with everyone?

CB: It was great. We're all pretty close now. Just the other night we played San Francisco and Kirk [Hammett] and Kerry [King] came down. It's a good vibe. I think it helped to repair some fractured relationships, and as a heavy metal fan, it's just given so many great memories. I just saw this show that blew me away and only these four bands can do it. It's crazy.

RM: Is there any truth to drummers getting all the chicks?

CB: The truth is out there!

RM: Most of you have side projects going on. Which comes first and how do you balance the time between bands and not creating sounds that replicate each other?

CB: That's the thing that excites me the most. creating something that I often have myself saying, "I can't believe no one has thought of this riff before, and how did it happen to come into my head?" But, I really just enjoy sitting down and playing the guitar. If an amazing song or riff or whatever comes out of it after playing for an hour or two that's exactly what I want.

RM: What is the most disappointing show you've ever been to?

CB: I don't know, that's difficult because I try and find something in a show that gives me some sort of reward. Nothing comes to mind that was the worst.

RM: Let's flip it. What's your favorite show you've ever played?

CB: If I have to take it as far as the event of the show and the overall emotion to the show, I would have to say Yankee Stadium that we played back in September. It had a lot of emotional value to it; I wouldn't say it's the most rewarding from my playing technically wise. It's like a pitcher going in to pitch: some days he goes in and he has it and other times he doesn't. I often equate music and sports, I don't know why but I do it. If I could go in and pitch a no hitter, that's great!

RM: You've had a lot of members come and go. What's the most difficult part about letting someone go from a band?

CB: When they cry...

RM: That happens?

CB: Yeah, and I just have to be strong and tell them, "Look, you suck," and then they cry some more and then I hang up. [Laughs] I'm just fucking with you. The hardest part for me is when they're out of the band. I don't want things to change. Years ago, we were much younger and I guess our immaturity sometimes got the better of us, and you know when you're young, you don't want to hear about anything; you want to do what you think it should be. After different experiences you come to decide let's try not to make a change unless you exhausted every other thing. I don't want any more changes though, I want to keep it as is.

RM: What has been your craziest fan experience?

CB: It happened a couple of times, but this one fan came to a show with a tattoo of me on his arm and I was just like, "WOAH." That was kind of weird. But then again, I look at that from the inside looking out, but on the outside looking in, I have a Beatles tattoo, so I don't know what that says. It's probably the greatest form of flattery you could ever experience though.

For more info and tour dates on Anthrax check them out at www.anthrax.com.

RM

COMING UP...

Models To Keep An Eye On

PALOMA LOZANO

Photography by Andrew Gates
Make-up & hair by Cynthia Lauran

P

Paloma Lozano was born and raised in Orange County, CA. Her exotic looks are a mix of her Egyptian and Mexican heritage. While growing up in California, her interests were dance, cheerleading and the performing arts. She found a love for performing on stage and being the center of attention. Although she was raised by a single mother, Paloma used this as motivation as her mother pushed her in the right direction. When Paloma turned 18 she began pursuing her goals in the entertainment industry. Although she is quite new to the scene, she knows how to hit those marks, and at the tender age of 19 worked along side such acts as Ne-yo, Pitbull, Lloyd Banks, Bobby Brackins and Kid Ink as a video girl. She's still setting goals and knocking them down as she pursues the ultimate goal of becoming an actress. This exotic beauty has a lot to offer and we're sure you'll be seeing her for many years to come.







THE STATS

Birthday:
May 18

Zodiac Sign:
Taurus

Measurements:
32B-24-35

Height:
5' 6"

Weight:
110 lb.

Ethnicity:
**Egyptian and
half Mexican.**

Hometown:
Tustin, CA

Turn Ons:
**When a guy knows
how to dance. I think
it's so sexy!**

Turn Offs:
Bad Hygiene.

Guilty Pleasure:
CHOCOLATE.

Pet Peeves:
**When people pretend
to be something
they're not.**

Celebrity Pass:
**I think Rob Kardashian
is very handsome.**

See more of Paloma at
[Twitter.com/MsPalomaLozano](https://twitter.com/MsPalomaLozano)

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



DEBBIE SATH

Photography by Andrew Gates
Make-up & hair by Crystal Tran



Debbie Sath was born and raised in Melbourne, Australia. As a teen she was big on dancing. She was part of a hip-hop dance crew and at the time never thought about modeling—her goals at that time were to have a career in banking and finance. By chance, a friend of Debbie's asked her to help out on a photo shoot. This opportunity opened her eyes to the world of modeling and ignited a spark inside her. From that day forward her new passion was modeling and being successful at it. Since that happy accident called fate grabbed hold of Debbie, she has been published in numerous men's magazines internationally. Her career seems to keep growing and with her personality, this little firecracker is sure to make a name for herself. She's got more work coming in the following months so keep an eye out, you know we will.





THE STATS

Birthday:
July 15

Zodiac Sign:
Cancer

Measurements:
32D-24-31

Height:
5' 2"

Weight:
90 lb.

Ethnicity:
Cambodian

Hometown:
Melbourne, Australia

Turn Ons:
**When a guy can
massage me for long
hours without stopping.**

Turn Offs:
**When a guy says no...me
no likey the word no.**

Guilty Pleasure:
**I have a weakness for
chocolate!**

Pet Peeves:
**When I am being
introduced to someone
and they don't say hi or
smile back.**

Celebrity Pass:
**Nick carter from the
Backstreet Boys.**

See more of Debbie at
[Twitter.com/DebbieSath](https://twitter.com/DebbieSath)

GAME ON

The Latest Games Reviewed

Shoot to Thrill

Written by Jesse Seilhan

It has been seven years since id Software released *Doom 3* and divided shooter fans right down the middle between “*Doom* rocks” and “*Doom* sucks.” The legacy of the creators of *Doom*, *Quake*, and *Wolfenstein* has left an impression on all gamers, but whether it was negative or positive might reflect your excitement for *RAGE*, the team’s first big shooter this generation. *RAGE* gives first-person shooter fans plenty to like, with over-the-top characters, maddeningly fun enemies to slaughter, and a varied enough landscape to decrease boredom over the game’s short, but significant, campaign. The decision to deliver all of this in a package that runs at a super smooth 60 frames per second is the cherry on top, giving every shotgun blast and *Mad Max*-style racing sequence that much more pop and polish. But sometimes the focus on graphics and performance can take away from the substance.

RAGE has about as much readable in-game fiction as *Doom* did, that is to say, none. If your Elder Scrolls-induced OCD kicks in and you find yourself clicking on every file cabinet in hopes for scraps of paper that somehow make you better at boxing, pause the game and take a break. Realize that the backdrop is there only to hide the next batch of excellently organized AI attack squads and that this is a wonderful thing. We do not need this studio to revolutionize the first-person shooter, because they already did that. Once is enough, and their ability to recognize that a myriad of good games have been out since their last shooter and use their strengths to reinforce their brand of action is superb. It would be nice if 75% of missions did not fall under the “You need X, but you have to do Y for it” category. Although, if you already have the item in your inventory before taking on the mission, it auto-finishes and instantly rewards you. *RAGE* intelligently mixes quest strategies and mini-games from titles like *Fallout* and *Red Dead Redemption*, but sticks to straight up shooting dudes after you accept any quest.

The A.I. is the best part of this game, as each type of enemy has a different attack style, for both the shooting and driving segments. The trade-off of creating new art is that you have less time to create more gameplay. The long development time ensured that not only would the graphics be top notch, but that the gameplay would be responsive, intelligent, and fun. Any reservations you might have about this game should wash away once you face the first boss or mini-boss. This team knows how to make group encounters, boss fights, clever puzzles, and fast-paced action and *RAGE* shines in all of those aspects. Add in realistic character animations, co-op gameplay, good voice acting and you’ve got the making of one excellent title. With a bit more polish and variety, *RAGE* could have been the next *Borderlands* or *Fallout*, but instead is the next game in a lineage of excellent titles from id Software. A sequel might allow the team to develop the story further, create even larger areas to traverse, and potentially create a franchise worth making for years and years to come.

RAGE

PRODUCER: Bethesda Softworks

PLATFORM: Xbox 360, PS3, PC

Website: <http://www.rage.com>

★★★★☆

RATINGS: Mature

GENRE: First-person shooter

RELEASE DATE: October 4, 2011



FACE

GAME ON
The Game Reviews CONT'D



BATTLEFIELD 3

Major Letdown

Written by Heather Spears

What do you get when you mix a great multiplayer game with one of the most appalling single player campaigns to date? *Battlefield 3*. As most of the world should know by now, *Battlefield 3* has finally come and with so much hype about the newest first-person shooter, I expected better. Despite the outstanding graphics and awesome multiplayer, the game has too many flaws to count. Like most gamers, I anticipated the release of a game promoted as much as *Battlefield 3*, however the advertisements turned out to make this game flat out overrated.

Multiplayer would be the only reason to buy *Battlefield 3*. An online experience like this will keep gamers playing for months to come; still this experience comes with a cost. I regret to inform you that along with the sought-after multiplayer experience brings glitches, microphone mess-ups, separation from your friends, and, worse of all, a price. Do not bother to play *Battlefield 3* if you planned on renting or buying a pre-owned copy as each game comes with an online pass code to allow one profile to access the multiplayer and co-op game types. This means you can forget about playing on multiple accounts or bringing the game to a friend's house to play. Servers may cost money, but implementing a pass system is seemingly selfish to the gamers who rent or buy used copies of games. On top of having to pay to play for any sort of multiplayer, on the day *Battlefield 3* was released, the online servers were down. Because the servers were down, EA apologized and asked people to revert to the single player campaign. I was frustrated that I had to stop playing multiplayer but even more disappointed once I found out what campaign mode offered.

The story starts off interestingly enough, with a dramatic scene of your character running through a subway car with a broken handcuff on one wrist; suddenly his pursuit is ended by an unknown enemy. The screen goes black and your character is set in an interrogation room and recalls back to prior events in his life; a storyline that seems all too familiar. The campaign then goes off into its own little world leaving the player confused as to what is going on. The campaign had no direction; it was unclear and felt impersonal. Parts of the story were seemingly left out, parts misplaced and on multiple occasions I was forced to restart a checkpoint or even a whole level in hopes of clearing up glitches. There were times when I was shooting at an enemy and all the sudden they would disappear. I was lost, confused, and disappointed with the single player outcome.

Overall, *Battlefield 3* appears unfinished. The game seems rushed and under-developed compared to others on the market. Multiplayer was great, but with the constant shutdown of the servers and unforgivable glitches, I cannot advise anyone to put a penny down on this game. I would ask gamers to rent the game in order to get a feel of their opinion; but why bother when you are restricted in which areas you can access? Could EA have included a two-day online pass for those who want to test the game before buying? Not every game is as advertised, so save your money for a military-themed first-person shooter that we can trust to live up to its name.

Battlefield 3

PRODUCER: Electronic Arts

PLATFORM: Microsoft Windows, PlayStation 3, Xbox 360, iSO

Website: <http://www.battlefield.com/battlefield3>

★★★★★

RATINGS: Mature

GENRE: First-person shooter

RELEASE DATE: October 25, 2011



For Advertising Rates Visit

RUKUS
MAG.COM