

# RUKUS<sup>®</sup>

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# 20

QUESTIONS WITH

## *Carissa Rosario*

**Exclusive Coverage**  
**Edward Sharpe**  
**and**  
**Hot Water Music**

**A Green Machine**  
**Porsche 918 Spyder**

**GAME REVIEWED**  
**MAX PAYNE 3**

**DIABLO**

**ALBUM REVIEWS**

**B.O.B**

**Strange Clouds**



**RS**  
June 2012

**Garbage**

**Not Your Kind of People**



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# 20 QUESTIONS

Get To Know Your Cover Model

## *Carissa Rosario*

Photography by Andrew Gates  
Make-up by Gaby Ramos  
Hair by Al Ingram



Carissa Rosario was born in Massachusetts and is half-Puerto Rican and half-Greek. Carissa started modeling young, landing her first photoshoot at the tender age of ten. She traveled around the US competing in numerous pageants, taking home five titles. In October 2009, Carissa placed 2nd runner-up in the Miss Latina USA pageant. The skills she learned from the pageant circuit made her transition to a spokesmodel for the *American Dream Pageant* for three years a breeze. Her next big break came in Los Angeles hosting the Telemundo show *Como TV*, which she parlayed into work with other various Spanish networks as a host, dancer and model. Carissa can also be seen as the spokesmodel for Monster Energy Drink, Falken Tires, Aquacouture Swimwear, Hot Import Nights and as the face of Strada Wheels. Her star power just keeps rising and getting brighter along the way.







# 20 QUESTIONS

Your Cover Model Cont'd





# 20 QUESTIONS

**1. What's your Ethnicity?**

**Puerto Rican and Greek.**

**2. What's your zodiac sign?**

**Cancer.**

**3. Where are you from originally?**

**Boston, MA.**

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

**I loved the family life and having most of my family close by.**

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

**I was a good girl!**

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

**Bungee Jumping.**

**7. What brought you to LA?**

**Spanish television, and to pursue a career in singing and spokesmodeling.**

**8. What's your favorite hobby and why?**

**I love traveling and exploring new places.**

**9. What's your guilty pleasure?**

**Chocolate.**

**10. Who do you admire?**

**I admire anyone who is doing what they love to do.**

**11. What's one of your personal goals?**

**To be a successful recording artist. Also, to have my skincare line internationally, and be the face of a copy or product!**

**12. What do guys compliment you on the most?**

**My smile.**

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

**My eyes.**

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

**I don't have a least favorite.**

**15. What do you look for in a guy?**

**A guy who is smart, intelligent and a go-getter.**

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

**His character.**

**17. What turns you on?**

**A man who knows how to treat a woman!**

**18. What turns you off?**

**When a man has no class whatsoever.**

**19. What's your biggest pet peeve?**

**When someone talks with their mouth full.**

**20. Who's your celebrity pass?**

**I don't actually have one, yet! (laugh)**

**RM**



# PIT PASS

Get In The Driver's Seat

## A Killer Hybrid

By Nicolas Bates

High-end vehicle manufacturer Porsche has always led the way in high-performance innovation. With a company that participates so heavily in the highly competitive world of sports car racing, Porsche is easily able to adapt what it has learned on the racetrack to its street-legal vehicles. Recently, Porsche has confirmed the status of its 918 Spyder Hybrid from concept to production, and is promising customer orders to be fulfilled by the end of 2013. The Porsche 918 Spyder Hybrid is so much more than just another high-end vehicle from the well-known manufacturer—it is a highly technologically advanced look into the future of sports cars. Whether or not you're a fan of the open-cockpit stylings of the 918 Spyder, the car is worth more than a once-over.

As you may have noticed in the introduction to the 918 Spyder, it is indeed a hybrid. The car is bolted to a 4.6-liter V8, which musters 570 hp (the original pre-production car only had a 3.4-liter V8) and will be naturally aspirated. In addition to the V8, will be one electric motor mated to the rear axle (working either independently or in conjunction with the V8) and another electric motor to spin the front axle only (taking partly after the elusive Porsche 959, the 918 Spyder will also be all-wheel drive) for a combined total power output of near 770 hp. The 918 Spyder will be able to run solely on the electric motors and have a range of 15 miles while doing so, as well as a decent top speed of 93 mph.

As used in Le Mans and Formula One-style





## SPECS

### Porsche 918 Spyder

Price:	\$875,000+
Engine:	4.6L V8 w/two electric motors
Torque:	unknown
Horsepower:	770 hp
0-60 MPH:	Under 3.0 Secs.
Top Speed:	202 MPH
EST. MPG:	Up to 74 MPG
Available:	End of 2013



racecars, a brake-energy recovery system will be utilized to push the Porsche along further distances. Porsche is currently claiming that the 918 Spyder should be able to produce up to 74 mpg and will rocket from 0-60 in less than three seconds. And to top it off, Porsche is also claiming a top speed of 202 mph. All this, and you can still plug the car into any ol' home wall outlet. Now that's innovation!

To help the 918 Spyder achieve its best fuel efficiency (and hair-raising speeds), the car has been designed with a monocoque-style bodyshell made up of carbon-fiber-reinforced plastic, as well as magnesium and aluminum (to help with rigidity) to bring the car in for a total weight of 3,285 lb.

The 918 Spyder will be outfitted with four drive modes: E-Drive mode, where the car runs solely on electric power; Hybrid mode, where the car utilizes both electric and internal combustion power (depending on driving conditions and driver input); Sport Hybrid mode, which also utilizes both electric power and internal combustion power (but focuses more on performance and power to the rear wheels); and Race Hybrid mode, which focuses purely on performance, and offers electric power in the form of a push-to-pass button (E-Boost).

Currently, the 918 Spyder is capable of running a 7:30 second lap time at Nürburgring; a lap time quicker than the Porsche Carrera GT.

Although Porsche has confirmed it will sell the 918 Spyder for \$875,000 and only manufacture a limited run, the future can be seen with the development of this automobile. It's no longer about making the fastest car—it's about making the fastest and most efficient car. Just ask Porsche. **RM**





**20 QUESTIONS**  
Your Cover Model Cont'd

“I was a  
good girl!”



# 20 QUESTIONS

Your Cover Model cont'd



## STATS:

Birthday: June 28  
Height: 5' 6"  
Weight: 115 lbs.  
Measurements: 34D-24-36

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



# WORK IT OUT

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*Fitness Guru*  
**Amy  
Lynn  
Grover**

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## Nutritional Nugget

### Good Morning Summer Breakfast Shake

**Ingredients:**

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¼ avocado

½ cup raspberries

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½ tsp Matcha green tea powder (optional)

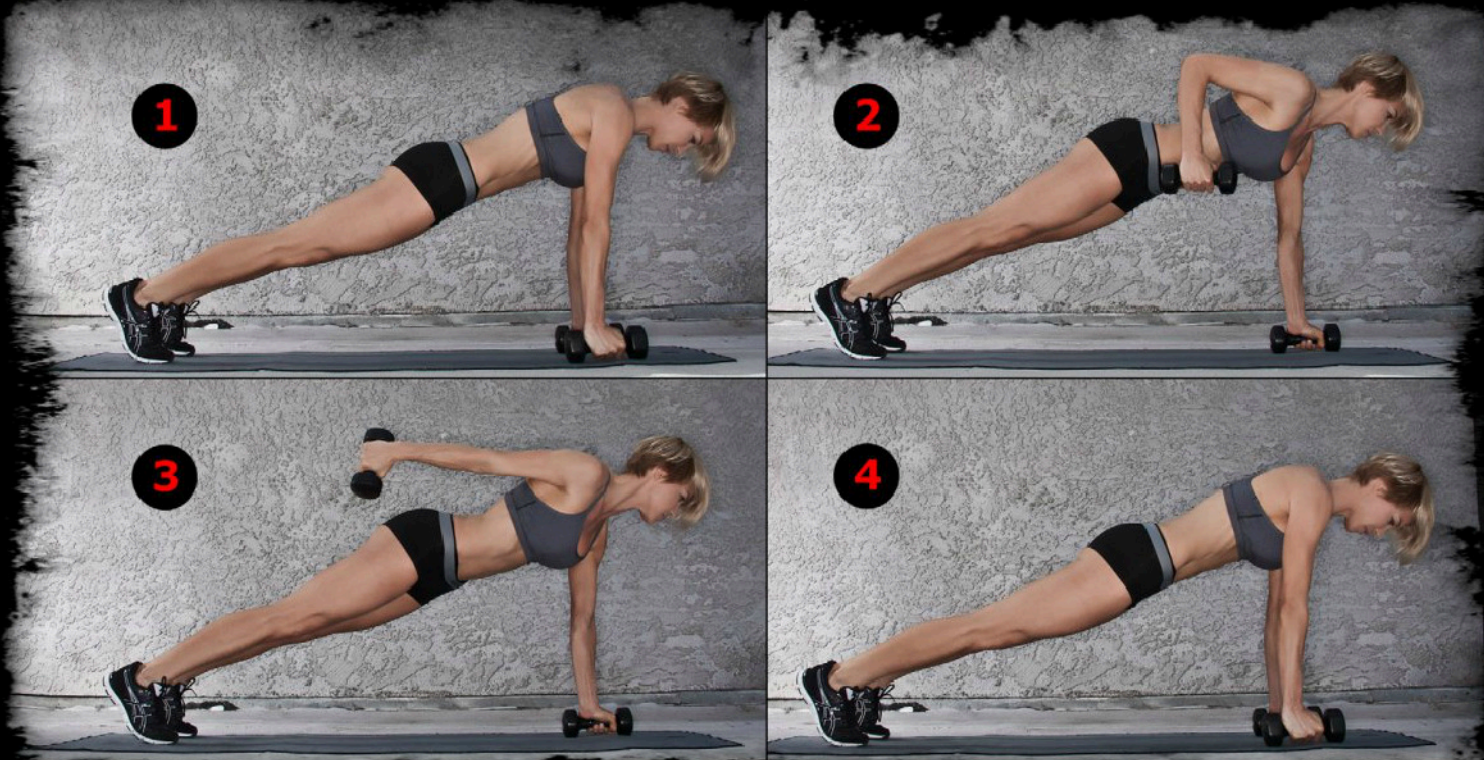
1 tbsp shelled hemp seeds (optional)

1 dropper liquid vanilla crème rtevia (optional)

4 ice cubes

**Directions:** Toss everything in your high-powered blender and blend to your desired consistency.

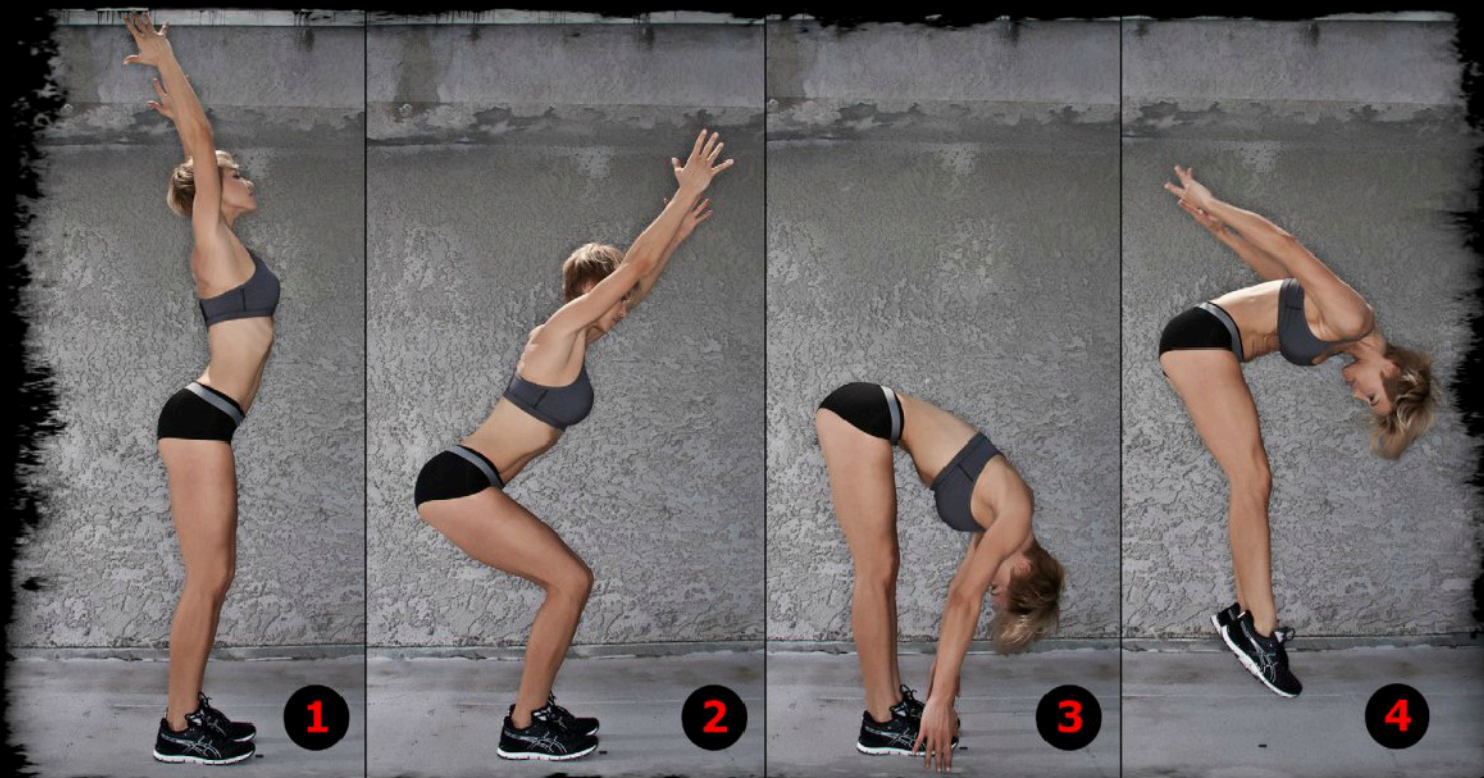




**Renegade Rows with Tricep Extention**

**Works: core, shoulders, back, triceps, and legs**

1. Start in plank position (hands planted flat directly under shoulders, belly tight, heels pressing back).
2. Engage your core and your back to row your right arm up (elbow at 90°).
3. Extend straight behind you (tricep extension), back to 90°, then place back onto floor. Repeat on the other arm for 1 rep. Repeat 10x for 1 set.



**Swing Squat Release**

**Works: core, hamstrings, quads and glutes**

1. With feet shoulder-width apart, enter into a very low squat with hand up in line with ears; hold for three-second count.
2. Fold forward, jump upside down in one fluid movement, land back in squat with hands in line with ears and press up to standing position for 1 rep. Repeat 20x for 1 set.



# ALL ACCESS

The Latest Albums Reviewed

## A New Adventure

Written by Jeremy Weeden

*Strange Clouds*, the second album by Grand Hustle rapper B.o.B., is meant to showcase the rapper's unique skills to appeal to different fan bases. The "Airplanes" and "Nothing on You" hit maker has already struck gold again on *Strange Clouds* with the hit single "So Good." B.o.B. obviously has a knack for delivering pop songs intended to rule the airwaves, but he got his start as an underground rapper making mix tapes. Many original fans of B.o.B. were not sure how to feel about the pop turn on the rapper's debut album, *The Adventures of Bobby Ray*. Some thought he was selling out in order to appeal to a broader audience. This album, B.o.B. would like to show fans he is more than just a bubblegum pop factory, and that he also maintains the eclecticism that makes him who he is.

"Bombs Away," *Strange Clouds* opening track, is a definite step in that direction. The beat is more hip-hop while the chorus is a pop singer's dream. B.o.B.'s clever use of lyrics like, "Creation needs a devil and the devil needs an advocate/and I ain't too big into duality, but you don't know the half of me" start the album off with a duality of its own that will continue throughout the album. The addition of Morgan Freeman at the end definitely makes this one of the more creative tracks on the album. B.o.B. has also set the stage for the album's direction with the two singles already released from the album, the aforementioned "So Good" and the title track "Strange Clouds." "So Good" is a very pop-oriented single in the vein of "Airplanes" and "Nothing on You" that you probably have heard a million times by now. It is played in commercials and all over the radio. This catchy tune will appeal to newer fans of B.o.B. and help to guarantee he is commercially successful again with this album. "Strange Clouds," the album's other current single, features hip-hop superstar Lil Wayne and is a more traditional hip-hop track. This bass-heavy banger finds the two southern MCs trading witty lyrics as B.o.B. attempts to build a bridge to his past with a track that even his most ardent of critics should enjoy.

On almost every song on the album one can just about immediately tell what audience B.o.B. had in mind while working on *Strange Clouds*. Songs like "So Hard to Breathe" and "Both of Us" were clearly cut with those who prefer pop in mind. The beats on these songs are lighter pop-oriented tracks with easy to sing-along choruses that the radio will gobble up. Other tracks like "Arena" feat. Chris Brown & T.I. and the conquering sounding "Play for Keeps" are obviously meant to appease the hip-hop heads.

"Where Are You," the last track on the regular version of *Strange Clouds*, finds B.o.B. facing the same kind of demons faced by his rap brethren Drake and Kanye West (amongst others): the pitfalls of fame and balancing who you used to be with who you are becoming. The first verse asks, "Whatever happened to Bobby Ray, he used to be here for us/ Then he got famous and left all of his fans in the dust/We never hear from you, you're constantly changing/And your relatives always miss you at family occasions." The second verse addresses B.o.B. and says, "With your shades on, we can't even see you/ Is that what happens, when somebody makes it off of rapping/They taste the fame and change likes it just automatic/Where's the integrity? You on that other shit/You don't even sound the same, I liked your other shit." Although he hasn't fully figured out the answers to either of those issues, B.o.B. acknowledges he has changed some in the third verse by rapping, "I watched my whole life change in a couple of years/Who woulda ever thought I woulda caught the world by the ears/I swear, this shit is so much bigger than I had figured."

*Strange Clouds* is an artistic-inspired effort from an individual who is obviously still coming into his own. B.o.B. is not your typical rapper and has never tried to come off as such (even when he was Bobby Ray he was always diverse). *Strange Clouds* leans more toward the pop side of the spectrum but there is enough of a hip-hop slant to it that will allow the album to appeal to hip-hop heads as well. *Strange Clouds* is a creative, fun album that has something for everyone and may help narrow the stylistic gap between Bobby Ray and B.o.B.

**Artist:** B.o.B

**Album:** Strange Clouds

**Website:** BoBatI.com

★★★★☆

**Label:** Grand Hustle

**Release Date:** May 1, 2012







**ALL ACCESS**  
The Album Reviews Cont'd





# My Kind of Garbage

Written by Dan Sinclair

*Not Your Kind of People* is the seventh studio album from the Madison, Wisconsin-based, alt-electronic-pop band Garbage. It's their first album since they went on an "indefinite hiatus" seven years ago and is also their first album released independently on their own label, Stunvolume. All should not worry: singer Shirley Manson, the guitarist/electronic guys Duke Erikson and Steve Marker, as well as mega-producer and percussionist Butch Vig are all heavily featured on the record.

What better way to start off a new Garbage record than with the single "Automatic Systematic Habit"? It's got that familiar, aggressive, layered electronic mash-up under the angry, yet melodic vocal samplings of the sexy, Scottish Manson. It's poppy and catchy but still feels like it rocks anyway. It's very reminiscent of some of those old hit singles of theirs but still manages to feel new (not like recycled garbage.... ha...ha). Caution: if you hear this song, you will sing it the rest of the day.

The next two tracks, "Big Bright World" and "Blood for Poppies," keep the album going strong in the same vein, with each song with a little more electric guitar than the first and both sounding as if they would fit just as well here and now as they would have back in 1995. "Don't know why they're calling on the radio/They know I'm here just out of sight." Perhaps that's why this album was made? Shirley felt she wanted to prove she was still here? Well I, for one, am glad she is.

The song "Control" follows but isn't quite as memorable as its predecessors, as it feels just a little too familiar; but then the album shifts gears a little with its title track, "Not Your Kind of People." It's the first true slow song on the album, but as mellow as it is, it is also really beautifully trippy. At times it almost feels like a Beatles song, then at times it just feels like you need acid to truly appreciate it. It may be because of its different tempo, but this song is a real standout track—one of the most memorable on the album, in fact.

From there it gets a little bumpy for a couple of tracks. The disappointing "Felt" fails to live up to the expectations the poppy, punky guitar gives us at the beginning. "I Hate Love" seems to sum up the overall album's theme between the breakups and the anger over some more pleasant, mellow sounds. "Sugar" isn't bad, but it feels more like filler recycled off an old Garbage album more so any other song on the album.

But luckily the album doesn't give up like most albums tend to do around track nine. "Battle in Me" jolts some electricity back in the system with its heavier guitar and Butch Vig's aggressive percussion. "Man on Fire" has the best guitar-driven anger on the album with an almost White Stripes feel to it.

The album ends with a nice dichotomy to the opening track with the super-mellow "Beloved Freak." While the first is angry toward the past, the last is hopeful to the future and a nice reminder that we all go through this crazy shit when it comes to relationships.

Garbage has returned to prove they're my kind of people with quite an impressive album. *Not Your Kind of People* is the kind of album you can listen to straight through as even the weaker songs fit in well enough with the sound that you don't notice they're not as good. Even people that never really liked Garbage or were just being born in the '90s will still be able to get into the beautiful mix of electronic resonances, guitars, bass, beats and Shirley Manson. No one will be leaving *this* Garbage by the side of the curb.

**Artist:** Garbage

**Album:** Not Your Kind of People

**Website:** [Garbage.com](http://Garbage.com)

★★★★★

**Label:** Stunvolume

**Release Date:** May 22, 2012



# ALL ACCESS SPOTLIGHT

Written by Silas Valentino

[Facebook.com/HotWaterMusic](https://www.facebook.com/HotWaterMusic)



## Hot Water Music, *Exister*

Florida rockers Hot Water Music have recently released their first record with new material since their hiatus. After taking a few years off, the band has returned energized and ready to satisfy any listener with a thirst for rock. *Exister* is a solid, straight-shooter rock album loaded with heavy rock artillery and aggression. For most of the last decade, Hot Water Music have been on the back burner, all the while slowly heating up. With *Exister*, reaching the boiling point has never sounded so good.

Hot Water Music's name comes from the Charles Bukowski book of the same name. Known for his male antics, drinking and lust for women, the spirit of Bukowski emanates through *Exister*—as well as the smell of cheap liquor. Singer Chuck Ragan has the voice of an angel; the kind of angel that fell from grace and could smoke Don Drapper under the table. His raspy howls bring out the aggression in Hot Water Music while also signifying their sound. "Drag My Body" begins with an a cappella Ragan singing, "I got my heart in a beautiful mess." Through his sea-salt vocals, you can hear the pain as well as the redemption. Later in the song, bassist Jason Black shines with a groove that could make Mike Watt nod in approval.

## The Cult, *Choice of Weapon*

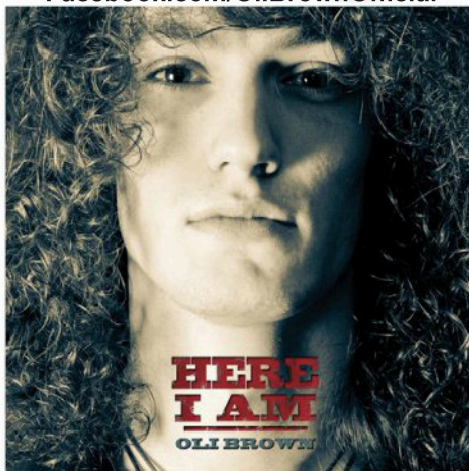
The album cover of The Cult's ninth album, *Choice of Weapon*, depicts a sinister-looking fellow dressed in native attire. The cover is dark and intriguing, much like the music of The Cult. The band had moderate success in the 1980s, and since then have gone through a few breaks and changes. Today, they're back and sounding tighter than ever. It's been 17 years since "She Sells Sanctuary" made you turn up the radio, but time has ultimately ripened The Cult.

*Choice of Weapon* is produced by two of heavy rock's biggest juggernauts, Bob Rock and Chris Gross. The two producers honed in on The Cult's strengths and the result is a record full of heavy rock and quasi-mysticism. Tracks such as "The Wolf" and "For the Animals" are quick reminders to any Cult fan who hasn't had a glass of the Kool-Aid in years. "The Wolf" is reminiscent of the band's early hits while "For the Animals" is a pounding rocker that echoes The Stooges' "I'm Your Dog," but with a tasty piano hook. Countless numbers of classic bands have recently released records with new material but they tend to sound dusty and rushed. *Choice of Weapon* is a breath of fresh air and can stand up against any classic Cult record.

[Facebook.com/OfficialCult](https://www.facebook.com/OfficialCult)



[Facebook.com/OliBrownOfficial](https://www.facebook.com/OliBrownOfficial)



## Oli Brown, *Here I Am*

British blues guitarist Oli Brown has been performing and recording music for most of his life. His first crush was a Hendrix album and the dalliance soon grew into a full love affair. Brown has been gaining heat for the last few years and now he's released his third record, *Here I Am*. The album has shades of confidence as well as youthful naïveté. Brown is just one young Brit with six strings and some frets, but that doesn't stop him from supplying easy-to-digest blues.

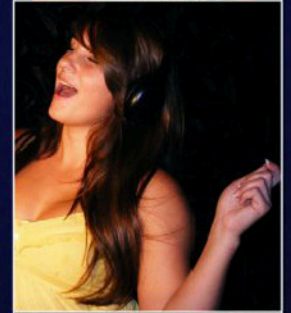
*Here I Am* begins with its title track, a testament to self-confidence and aplomb. The track thumps along until it hits its chorus where Brown's melody takes over. It's not an overpowering blues song that kicks the chair back from under you, but embodies the spirit of the genre. Standout track "Mr. Wilson" tells the tale of an unfaithful family man and his downward spiral. Brown tells the story with the swagger of a crossroad bluesman and the music style of an old Joe Perry lick. Brown is a young, white Englander and he knows it. *Here I Am* doesn't try to be anything else besides Oli Brown and in an industry of clones and remakes, that sounds soothing.





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# LIVE & LOUD

## The Live Show Reviews

### Edward Sharpe and the Magnetic Zeros

Photos by Nicolas Bates  
Written by Dan Sinclair

The guy next to me is the biggest Edward Sharpe and the Magnetic Zeros fan and has early on apologized to me, for he'll be singing along to every song. I, of course, tell him that no apology is necessary, as this is a concert after all. But as I scan the thousands of others in attendance tonight on this beautiful May evening at the Greek Theatre, I wonder how many others share his enthusiasm. Much of the crowd is dressed their best, looking more like they're ready for the clubs in West Hollywood than a live music venue. They seem more concerned with chugging \$12 beers and tagging themselves on Facebook than dancing or singing. But among the hundreds of colognes and perfumes in the air, a distinct smell of marijuana rises. Looks like my friend will not be dancing alone, as the hippies will surely join him.

The band takes stage, much to the crowd's delight, playing their guitars, basses, violins, accordions, organs, keyboards, triangles, horns and drums. Whistling is heard and the fans to my left start going crazy as frontman Alex Ebert walks down the aisle next to me, dressed in a white suit and t-shirt, slowly making his way to the stage.

After the intro chant of, "Sing a song! Sing a song!" the band starts off with "40-Day Dream." My friend to the left is not alone as everyone sings along. "Ah-aaaaah, it's the magical mystery kind!" Alex thanks us for singing along: "You guys make the motherfucking world sing." He then apologizes to a certain member of the audience for his language with, "Sorry, I know my mom's here right now."

But Alex is not the only one with family members in attendance. Jade Castrinos, the other singer dressed in all white, says, "Dad, I can't see you but I know you're out there and I love you," before trading her tambourine in for an acoustic guitar. With the spotlight on her, she then belts out "Fiya Wata." When the rest of the band kicks in, I start to notice that although there are so many instruments being played, I can only hear bass, guitar and drums. Check the levels, Greek Theatre.

Kids arrive in the row directly behind me during "Man on Fire." The little girl screams, "Daddy, I want water!" while Daddy ignores her and jokes about traffic. With the funky green stuff in the air, I wonder how long it will take for the little girl to start craving snacks instead. Alex goes back into the crowd and dances with some lucky girl in the middle section as hundreds of others form a circle around them and clap along. "I'm a man on fire walking down your street. Want the whole damn world come and dance with me."

The next song they play is "Janglin'," which is the best use of "mmm-bop" since Hanson. I'm happy to hear some xylophone before Alex stops the music to check out the super moon in the sky. "Check out the moon! Wow!" We all say, "Wow," though, in all honesty, from my seat the moon doesn't look too super — it's pretty far away and small. Maybe a few more whiffs of the air there, and I would've gotten it.

Some of the other highlights were when guitar player Christian Letts took the lead in the ultra-mellow "Child" and the seventies-sounding "Mayla." At one point there was a 20-minute long jam session which I'm not sure was three songs or just one long one. How the fuck did I end up at a Phish show? Luckily, they followed up the jam session with their hit single "Home," which brought the crowd back to life, effecting the same level of energy not felt since the first song.

By the end of the show, I was impressed that super fan lived up to his promise and sang along to every song with a huge satisfied smile permanently resting on his grill. He, along with all the real Edward Sharpe fans, got what they came to see. And by the looks of the vomit on the ground, the rest of the others got their fill (and Facebook pics) as well.

**Venue:** Greek Theatre  
**Website:** [EdwardSharpeAndTheMagneticZeros.com](http://EdwardSharpeAndTheMagneticZeros.com)

**Date:** May 4, 2012  
**City:** Los Angeles, CA





Alex Ebert



Seth Ford



Jade Castrinos



Mark Noseworthy



Josh Collazo



Christian Letts



# Hot Water Music

Photos by Nicolas Bates  
Written by Dan Sinclair

May 13, 2006 was a sad day in the punk rock world: the day Hot Water Music officially disbanded. In the meantime, we were left with watered-down, radio-friendly pop punk acts to annoy our ear drums as we could only dream of better times. But now, over six years later, I stand among hundreds of anxious fans staring at the Satellite's empty stage in eager anticipation of Hot Water Music's return.

The band takes the stage but says nothing; they just pick up their instruments to pick up where they left off all those years ago. Chuck strums his guitar and sings, "I need a remedy of diesel and dust, something I can taste with the things I can trust." The band joins in to rock the place and the crowd goes nuts. They're jumping all over the place—it must feel good to hear the familiar, deep, raspy voice bellowing out an old familiar song in "Remedy." There's some hardcore thrashing around up front but even those on the edge of the pit are moving back and forth and singing along at the top of their lungs.

After that, the band goes directly into "Mainline," which is the opening track to *Exister*, their first studio album in over eight years. It's fairly obvious that most of those in attendance aren't as familiar with this song as the first, but they're into it all the same. This, after all, is the *Exister* release tour. Can't play *only* the old stuff. Got to try these new ones live, too.

Chuck is very grateful to everyone who comes out as he can tell that these are *old* fans here in the Silverlake club—not newbies who first heard of the band when SPIN magazine streamed the new record on their website. He announces the song "Trusty Chords," and the same enthusiasm that started with the first song returns to the crowd as everyone sings to that line that almost every music fan can relate to: "I hate this place but I love these chords." After that comes "Jack of All Trades" from 2001's *A Flight and a Crash*. The crowd gets its loudest as they scream their favorite part, "Or, but fucker, yeah, you'll get yours."

They try another new one out on us in "Drown in It," before returning to another old one off of *A Flight and a Crash* in "Old Rules." If you're not paying attention, you may forget that behind those gritty, dueling vocals of Chuck and Chris is one of the smoothest, yet most complex rhythm sections in punk. Former jazz musicians Jason Black and George Rebelo man the bass and drums respectively...and make this whole thing work so well.

"Our Own Way," off *No Division*, is great to drink a beer to but I have no beer so I just enjoy the amazing bass line and listen to everyone sing along. "Who gives a fuck what anybody says?/We live it up until we're dead." The bass is even more off-the-hook on "Drag My Body," which is the first new song everyone seems to know the words to.

Crowd surfing starts as well as some stage diving as the band puts all they have into "A Flight and a Crash," "Giver" and "The Traps." One of the crowd's favorites, "Rooftops," has the fans showing no sign of slowing down.

Chants for "Turnstile" come and Chuck assures everyone it's coming, but not before they play "State of Grace" and "Wayfarer." Chuck thanks everyone for showing up, letting the fans know that *they* are the reason that Hot Water Music even exists. He rewards us with everyone's favorite, "Turnstile," before the show ends. The encore features "Paper Thin," "It's Hard to Know," "Manual" and a Bouncing Souls cover, "True Believer."

A couple fans try to cheer on more music but most just stand around. Perhaps they're still in disbelief of what they just witnessed, dance and sung to over the past hour and a half. Hot Water Music has returned to the music world and still rocks as hard as they ever did. Here's to hoping they stick around.

**Venue:** The Satellite  
**Website:** [HotWaterMusic.com](http://HotWaterMusic.com)

**Date:** May 24, 2012  
**City:** Los Angeles, CA





George Rebelo



Jason Black



Chuck Ragan



Chris Wollard



# COMING UP

Models To Keep An Eye On

# ELA

# PASION

Photography by Andrew Gates  
Make-up & hair by Inara Akin



la Pasion gets her looks from her Filipino heritage. Although she was born in Quezon City, Philippines, Ela immigrated to the United States when she was just seven years old. As a young girl she excelled at mostly everything she was interested in: singing, dancing, piano and sewing. As a kid Ela never dreamt of being a model, but as fate may have it, she decided to participate in a modeling contest about two years ago and what do you know...she won! Her new-found love for modeling was born with the announcement of her victory. Although her modeling career is just getting started, we are predicting big things from this 5' 1" spitfire. Keep an eye on this one as she climbs the ladder to success.







# COMING UP

Models To Keep An Eye On Cont'd







## THE STATS

**Birthday:**  
May 6

**Zodiac Sign:**  
Taurus

**Measurements:**  
32D-23-34

**Height:**  
5' 1"

**Weight:**  
100 lb.

**Ethnicity:**  
Filipino

**Hometown:**  
Los Angeles, CA

**Turn Ons:**  
Dubstep Music.

**Turn Offs:**  
Cockiness; it's unattractive.

**Guilty Pleasure:**  
Chocolate. I am a chocolate fiend and I've got to be careful because I'd get fat off that stuff.

**Pet Peeves:**  
What really bothers me is when I'm having a text conversation with someone and they are answering with close-ended statements. It makes me feel like I'm the only one interested in talking.

**Celebrity Pass:**  
I'm always changing my mind, but right now it's Jon Hamm because I'm obsessed with the TV show *Mad Men*.

See more of Ela at  
[MissElaPasion.com](http://MissElaPasion.com)



# GAME ON

The Latest Games Reviewed

## Payne in the Ass

Written by Jesse Seilhan

It seems like sequels are filling up gamers' time in 2012, but with some franchises being dusted off by new developers with a winning track record, more of the same is not necessarily a bad thing. Take Rockstar: they took a mediocre Western game from the PS2 era and turned it into *Red Dead Redemption*, one of the best games of the past decade and did it with flair all their own. With *Max Payne*, we have another shooter from the same era of RDR's predecessor, but with a more beloved titular character and a benchmark for great gameplay. *Max Payne* was a hard-and-fast shooter, built for speed and fueled by a bullet-time mechanic never-before-seen in a game. Rockstar has done a great job in preserving the character and gameplay, but made some slight changes to bring the game up to cultural standards.

Like all of Rockstar's products, *Max Payne 3* feels a lot like playing a movie. This works fantastic when the action is manic but gratifying, the dialogue is funny and smart, and the story is engaging and engrossing. Just like a bad film, however, some off-timed events and sluggish parts can turn this otherwise gem into a labor of love. With a depressing and morbid narrative, bordering on pitiful and priceless, Max Payne is one of the best/worst anti-heroes of all time. The writing is top notch, although half of it is in Portuguese, which I wish I understood after hearing hours of it via various cutscenes and death rattles. The controls are a beast that some may find hard to wrangle. The player is given three choices, from free aim to a lock-on helping hand, with a blend of the two in between for those more accustomed to slight hand-holding in today's games. The game features a high level of difficulty underscored by a low level of forgiveness. You will die and you will curse.

The graphics are beyond gorgeous, combing a shine and detail usually saved for motion pictures. While some of the character models end up looking a little cut-and-paste, I would chock that up to the sheer number of corpses you see over your ten-hour journey. The setting is equally impressive, as Brazil offers a visual theme not seen in very many games, contrasting its desperate favelas and hoity-toity high-rent districts. While the main plot has some obvious twists and turns, the way Max fits in is anything but obvious, especially when his layered and depressing psyche take over in the form of narrative quips and sad soliloquies. He gets in a bit more trouble than in his prior titles, and instead of handling them in his prior comic book nature, he now seems to always be jumping away from more explosions than Bruce Willis in every *Die Hard* flick. The multiplayer is also more addicting as all of the pills Max chugs combined. Besides the various *Call of Duty* perk system, which all games have become slaves to, the shootouts and sense of mortality raises even the toughest player's heart rate. With just a few well-placed shots equaling death, the online portion of this game feels more like a third-person *Counterstrike* than a bullet-time charged divefest. While not the best Rockstar game, nor even the best Max Payne game, it is still head-and-shoulders above most of what has been released over the past few years and is a must-play for fans of hard-boiled noir.

**Game Title:** Max Payne 3  
**Producer:** Rockstar  
**Platform:** PS3, Xbox, and PC  
**Website:** MaxPayne.com

★★★★★  
**Ratings:** Mature  
**Genre:** Shooter  
**Release Date:** May 15, 2012





ROCKSTAR GAMES PRESENTS

# MAX PAYNE 3



**GAME ON**  
The Game Reviews COND'T'D



**DIABLO**



# Devil's Return

Written by Jesse Seilhan

*Diablo*. There are few words in the gamer language that are more powerful. *Diablo* has stood the test of time by staying a benchmark of success while building a legacy with each passing title and subsequent gap between titles. The first two games took players on a journey through medieval settings and pit them against unspeakable foes with intensely dangerous and diabolical powers. Since then, Blizzard has staked its claim with the *World of Warcraft* franchise and is finally ready to unleash an all-new loot grind unto the world. Seeing as how it sold 3.5 million copies on the first day, it looks like the world is ready, but was Blizzard?

The gameplay revolves around an OCD-fueled piñata mechanic where players click multicolored demons until various prizes and gold spill forth from their mortal wounds. Given the random nature of said spoils, the hours can rack up quickly while trying to obtain that sword or necklace with one fancy attribute that you just have to have. The simplistic controls offer an easy entry for novices to become acquainted with, but the mix and matching of various powers allows veterans to get the specialized character they can obsess over. Not so simple is the difficulty curve, which swings from paltry and pathetic to mind-numbingly troublesome from one level to the next. Normal mode offers little-to-no challenge and is mostly a primer for the game's mechanics and systems because once Nightmare, Hell, or Inferno mode begins, the time for learning is over and the time for pain is nigh.

Four-player co-op in the game is of the "drop in/drop out" variety, allowing players to seamlessly play alone or with others with a click of the mouse, something you will be quite good at after playing many hours of *D3*. If playing with others is not your bag, the game does offer various A.I. companion characters to help out on your journey to defeat the dark lords that reside within the game's various environments. Those areas are spread across four acts, taking at least a dozen hours to complete, but doing so would make little sense. I spent a good 20 hours until I saw the credits roll because I replayed the first two acts before venturing forward, simply to help out buddies in trouble or attempt to grab some better loot than I did on my prior run. The trend-setting graphics and sound set new benchmarks for CG video cutscenes and help propel you between these large acts. Tying this universe and gameplay together is an engrossing storytelling that only Blizzard can create, weaving mystical plots through one another over a few dozen hours. There are aspects to *Diablo III* that have nothing to do with the game but must be taken into account before a purchase, such as the "always on" internet policy, meaning that even a single-player experience requires constant connection and also means the pitfalls of the internet such as lag and disconnections are a built-in reality. If you can ignore that singular choice Blizzard has made, then you will be left with one of the finest games to hit any platform since its predecessor was released. If you own a PC that can run this game, it needs to be run.

**Game Title:** Diablo III  
**Producer:** Blizzard  
**Platform:** PC  
**Website:** Diablo3.com

★★★★★  
**Ratings:** Mature  
**Genre:** RPG  
**Release Date:** May 15, 2012





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