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20

QUESTIONS WITH

Natalie Eva Marie

Exclusive Coverage

**OUTSIDE
LANDS**
MUSIC FESTIVAL
AUGUST 10-12
GOLDEN GATE PARK SAN FRANCISCO, CA

THE
SUNSET STRIP
MUSIC FESTIVAL

Get Your Car Fix
THE 2012 DUB SHOW

GAMES REVIEWED

THE AMAZING
SPIDER-MAN
DARKSIDERS II



Rick Ross
God Forgives, I Don't



The Offspring
Days Go By

RS
September 2012

Going Green

Has Never Looked So Good!!!

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20 QUESTIONS

Get To Know Your Cover Model

Natalie Eva Marie

Photography by Andrew Gates
Make-up and hair by Alish Baijounas

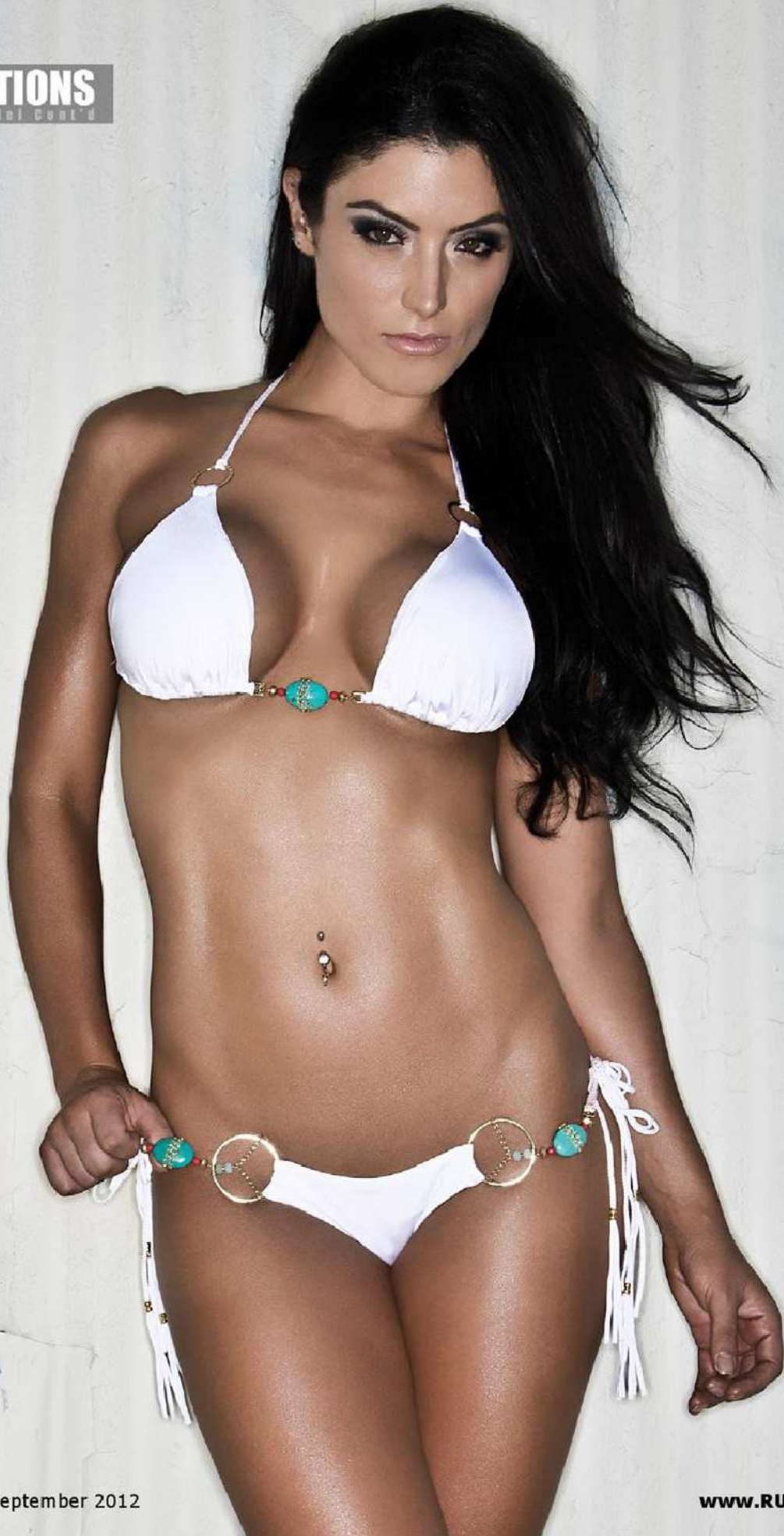
N

atalie Eva Marie grew up in Concord, California. This fabulously fit feline is a mix of Mexican and Italian. She was the youngest of four and the only girl, so she had to keep up with the boys, which gave her a competitive edge that she still possesses. As a youth she played soccer and still has a love for the game. Natalie never intended on becoming a model, but after attending an open call audition at LA fashion week for Affliction Clothing, she landed the gig and the rest is history. She also dabbles in acting and would like to pursue it further. She loves being in front of the camera and showing everyone what she's made of. Her journey has just begun, but we know she's got the goods to make anything possible. May the force be with you Natalie!



20 QUESTIONS

Your Cover Model Cool'd



20 QUESTIONS

1. What's your Ethnicity?

I am Mexican and Italian. My mother is Mexican and my father is Italian.

2. What's your zodiac sign?

I am a Virgo. I was born on September 19.

3. Where are you from originally?

I'm originally from the Bay area; born and raised in Concord, CA

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

Growing up in concord was great. I have three older brothers so they were super protective, but our neighborhood was like a huge family. Everyone had kids around the same age so we literally all grew up together and played together. Of course, all our parents were friends too. It was pretty amazing looking back on being able to go outside and play capture the flag, hide and seek, kick the can, etc. because we all lived so close. I really cherish that now that I am older—I wouldn't change it t all. Everybody knew everybody.

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

To be honest, my parents were very strict and I have three older brothers, so they all kind of had me on lock down. [laugh] Looking back I appreciate it, and plus, I really was focused on soccer.

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

One of the craziest things I have ever done was travel alone. I was in Cancun with friends and then I just decided, hey, why not go to Miami on the way back—and I did. It was amazing and I was solo. I would say it was pretty nuts because it was super spontaneous. I was alone and had nothing planned out.

7. What's your favorite hobby and why?

I love anything where it has me involved in competing, whether it's sports, board games or anything that brings out my competitive side.

8. What's your guilty pleasure?

Guilty pleasure for sure is food. My mom makes this amazing dish; it's called an enchilada casserole and it is delish...I also have a huge sweet tooth and love candy. I could eat hot tamales every day if I could. [laugh]

9. Who do you admire?

I admire both my parents very much. Everything they have is from them both working extremely hard, not only as individuals because they both came from not much, but building what they have together. My dad always told me, "You get what you put into something." That has always

stuck with me because it's so true. No matter what, you should give your all so that your're happy with the outcome.

10. If you could change one thing in the world what would it be and why?

If I could change one thing in the world it would be children's illness; like kid's cancer. No child should have to go through so much pain and have to pass before their parents. I feel like any disease is awful, but no parent should lose their child before they were even given a chance to really live. If people thought about situations like this there might be more kindness and love all around. Every moment should be cherished and shouldn't be taken for granted.

10. What's one of your personal goals?

One of my goals is to be successful in my career and make my parents proud.

11. What do guys compliment you on the most?

I mostly get compliments from guys on my eyes. I guess it's because they are hazel and change colors depending on what I'm wearing, my mood, etc. It's kind of crazy.

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

[laugh] It kind of goes with the question above. I would say my favorite body part is my eyes as well.

14. What do you look for in a guy?

In a man I look for ambition and drive; someone that is striving for more.

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

One of the first things I notice about a guy is how they carry themselves. Someone who carries themselves in a confident, non-cocky way is very attractive.

16. What's your ideal first date?

I'm pretty simple really, so an ideal first date for me is going out to a nice dinner and maybe a show, concert or movie—nothing too extreme.

17. What turns you on?

A turn on is a man that smells good. I love, love, love cologne, so that is a definite turn on.

18. What turns you off?

Bad breath—can't handle it at all. Don't really get how someone can't know they have bad breath. I know when mine is not on point. [laugh]

19. What's your biggest pet peeve?

My biggest pet peeve is when people chew with their mouth open and breath obnoxiously while eating. Drives me nuts and it's so unnecessary.

20. Who's your celebrity pass?

Ryan Gosling. He got me after seeing The Notebook. He is very sexy to me and has the sex appeal without seeming arrogant. I like that. **RM**

20 QUESTIONS

Your Cover Model Cont'd



20 QUESTIONS

Your Cover Model cont'd



20 QUESTIONS
Your Cover Model Cool's

“...I look for
ambition
and drive...”

20 QUESTIONS

Your Cover Model cont'd



STATS:

Birthday: September 19

Height: 5'8"

Weight: 126 lb

Measurements: 34C-25-36

See more of Jenn at
[Twitter.com/NatalieEvaMarie](https://twitter.com/NatalieEvaMarie)

PIT PASS

Get In The Driver's Seat

DUB *Exclusive Coverage*

Photos by Rupa Begum

Written by Andrew Gates

On August 26, 2012 the DUB show, sponsored by Monster Energy, rolled into the Los Angeles Convention Center and what a show it was. It had been a while since I last attended a DUB show and as soon as I stepped in the door I remembered what I was missing: beautiful girls, fat rides and, of course, the music. The atmosphere is always something to revel in. You can feel the testosterone in the air as you walk down the aisles and aisles of cars. These guys and gals put a ton of hours and dollars into making their cars these prized specimens. It's no wonder they get a day to celebrate this love for the automobile.

Not only does the DUB show help these individuals celebrate their love for cars, it also gives the patrons a chance to celebrate the love for the booth babes. There's something to be said about a beautiful girl posing next to or on top of a sick whip.

The DUB show also hosts a variety of music acts which we enjoyed hearing throughout the show. The only downfall that I saw was the scheduling of the music acts. We stayed the whole show to see the likes of Akon and then, late in to the evening, someone announces, "the show is over, please exit the building and remember this is a family venue. Thanks for coming." This was a huge disappointment and made we wonder why they hadn't put Akon on sooner, if in fact he was there to perform. I hope they work out the scheduling kinks to make it a more seamless experience for next year.

However, overall, the show was a great time and we'll be looking forward to next year. Until then, enjoy these photos from the show and picture me rollin'!









ALL ACCESS

The Latest Albums Reviewed

No Forgiveness

Written by Jeremy Weeden

Hip-hop's supersized superstar Rick Ross is back with his fifth studio album, *God Forgives, I Don't*. Over the past few years the Miami MC has made a meteoric rise to become one of the most popular rappers out. His Maybach Music Group label has seen signees Wale and Meek Mill rule the airwaves, and with Rick Ross being featured on songs by Nikki Minaj, DJ Khaled and Usher, it seems MMG is everywhere. Originally slated for release in December of 2011, *God Forgives, I Don't* was delayed due to Ross having a bout of seizures which allowed for some changes to the album—but it was definitely worth the wait. Gone are past weak filler songs like the Minaj-assisted “You the Boss,” and the result is a much more solid album. Rick Ross has obviously matured as an artist as he gets deeper in the music industry and the growth is evident on the album as Rick Ross seems to have found a comfortable place where he is able to express different sides of himself.

Rick Ross has become a staple of hip-hop radio by giving the people what they want to hear: catchy hooks and rhymes over good production. He stays true to that formula on *God Forgives, I Don't*, but also goes a little more in depth and has some offerings that fans of purer hip-hop will also enjoy. *God Forgives, I Don't* has good beats, good lyrics and is a pretty good all-around hip-hop album. Rick Ross has definitely taken steps as an artist and touches on more topics on this album. *God Forgives, I Don't* includes production from Just Blaze, Lex Luger, The J.U.S.T.I.C.E. League, Cool & Dre, Rico Love and other talented producers. In addition, the album also has an all-star lineup of guest appearances from Lil Wayne, Nicki Minaj, Drake, Nas, Usher, Dr. Dre, Jay-Z and, of course, his Maybach Music Group signees Meek Mill, Wale, Omarion and Stalley.

The album has many standout songs which will suit fans of different tastes. “3 Kings,” a highly anticipated song featuring hip-hop legends Dr. Dre and Jay-Z, is one of the best. This Jake One-produced banger finds the three MC's rapping about the life they used to live compared to the lives they lead now. As one would expect, Jay-Z steals the show with a free-form verse and lines like “I ran through that buck fifty Live Nation fronted me/They workin' on another deal, they talkin' two hundred fifty/I'm holdin out for three, two seventy-five and I just might agree/Ex D-boy used to park my Bimmer, now look at me I can park in my own arena.”

“Ashamed,” which samples Wilson Pickett's “Shameless,” is a soulful ride through Rick Ross's former life as he explains why he was a dope boy. Andre 3000 joins him on the 8-minute, laid-back track “Sixteen” for a lyrical journey down memory lane. Rick Ross holds his own against the legendary Outkast MC with jewels like “Rolling like Mick Jagger, the women just get badder/ All I see is the money, Cream, Eric Clapton.” For those who prefer the more rambunctious, rowdy Rick Ross, songs like “Hold Me Back,” “911” and “So Sophisticated” are sure to please as well as garner widespread radio and club play.

God Forgives, I Don't, strikes a good balance between songs that are straight bangers and songs that actually offer some food for thought. While Rick Ross is not trying to be Nas or Common, he is trying to open up a little more and at least talk about the other side of certain things like money and fame. *God Forgives, I Don't* is one of the best rap albums of the year and sure to keep Rick Ross in heavy rotation.

Artist: Rick Ross

Album: *God Forgives, I Don't*

Website: godforgivesidont.com

★★★★★

Label: Def Jam

Release Date: July 31, 2012



ALL ACCESS
The Album Reviews Cont'd



Days Gone By?

Written by Dan Sinclair

In case you forgot about them, the longtime punk rockers from the OC, The Offspring, are back with their ninth studio album, *Days Go By*. The album was produced by Bob Rock (Aerosmith, Bon Jovi, Metallica) and is the first one to feature brand new drummer Pete Parada who joined the band after the departure of longtime percussion man Adam "Atom" Willard. But fear not, Dexter Holland, Greg K. and Noodles are all still with the band and are rocking out on every track of the new album.

Out of the first few songs, "The Future Is Now," "Secrets From the Underground" and "Turning Into You," are all somewhat distracting. This is because they sound a little too familiar. And while this may be something that is expected from a band that has been around a long time, the difference here is these songs don't sound familiar because of The Offspring's past, they all sound very similar to songs done by other punk rock bands over the past decade or so. In fact, "Turning Into You" sounds too reminiscent of Rise Against's "Ready to Fall." None of these songs are bad, but it's hard to appreciate a song when you feel like you've already heard the same song performed better by another band (and it's not a cover song).

Mixed in there is the single "Days Go By," which is a great example of The Offspring at their best. It's a catchy, memorable song with words that will make us feel us nostalgic without ever feeling like we heard them before. After all, "Those days go by and we all start again." "Hurting As One" fits along well in this same suit a few tracks later.

"All I Have Left Is You" is a very cool, mellow track that is a much better example of the way The Offspring should be going in their progression. Though it's much different in sound, it's good, catchy and seems to fit alongside anything else they've done without missing a beat.

"Cruising California" is a decent example where The Offspring do a good job with the novelty songs that are designed to attack the pop charts without sounding as annoying as "Pretty Fly (for a White Guy)," but then you hear "OC Guns" and it is the exact opposite, making you wonder if maybe these types of songs are getting old and should be removed altogether.

However, The Offspring finish pretty strong with the better-than-decent "Dirty Magic," the catchy-enough-without-becoming-annoying "I Wanna Secret Family (With You)" and the kick-ass, heavier, faster "Dividing by Zero" all coming in a row. The closing track of "Slim Pickens Does the Right Thing and Rides the Bomb to Hell" may actually be the best song on the album, with highlights of all the things The Offspring have always done right, complete with a chant of "Dance, fucker, dance, let the motherfucker burn!"

The biggest disappointment of *Days Go By* is the mixed results of the new directions the band attempts. The imitation of styles already done better by other modern-day bands fail, while the mellow and memorable "All I Have Left" hits its mark. And while there are some great, true Offspring-sounding songs like the title track and the one with the super long name, the novelty tracks quickly grow tired and will make even the most hardcore Offspring fan feel like he or she's gotta get away. Get it? All in all, there are some good tracks on here and even a few great ones. But, as a whole, the album *Days Go By* falls well short of the high standards set for a band that has been successful for such a long time.

Artist: The Offspring
Album: Days Go By
Website: Offspring.com

★★★★☆

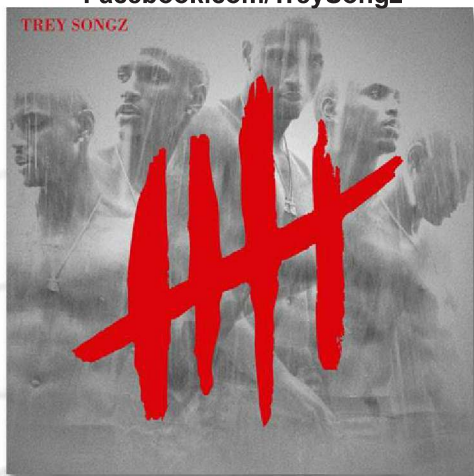
Label: Columbia

Release Date: June 22, 2012

ALL ACCESS SPOTLIGHT

Written by Daniel Sinclair, Jeremy Weeden and Nicolas Bates

Facebook.com/TreySongz



Trey Songz, *Chapter V*

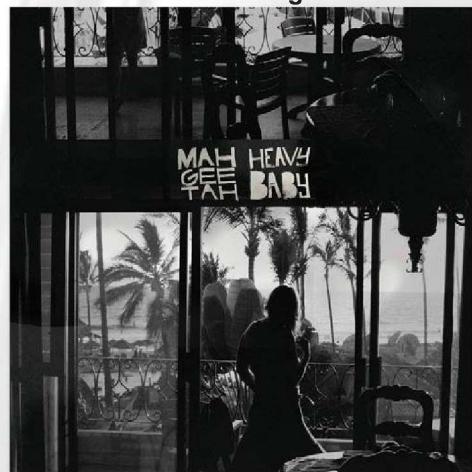
Chapter V is the highly anticipated fifth studio album from r&b superstar Trey Songz and the follow up to his 2010 album, *Passion, Pain & Pleasure*. Songz has a tried-and-true formula and he does not stray from it much on *Chapter V*. The first single from the project, "Heart Attack," produced by longtime Usher collaborator, hit-maker Rico Love, is a highlight. With hard-hitting drums and wavering synth sounds, Songz sings passionately about a love he cannot bring himself to leave: "In too deep, can't think about giving it up/But I never knew, love would feel like a heart attack/It's killing me, swear I never cried so much/Cause I never knew love would hurt this bad..." Other standout songs are the smooth "Pretty Girls Lie," "Bad Decisions," "Dive In" and "Playing Hard." The album does not have many obvious missteps but one is the TI-assisted "2 Reasons," in which the two artists crudely suggest they only came to the club for the bitches and the drinks. Overall, *Chapter V* sees Trey Songz evolving slowly into a more mature artist, as the album is a solid, consistent effort that will definitely please fans of the r&b star.

Mahgeetah, *Heavy Baby*

Since Mahgeetah lists My Morning Jacket as one of the bands they like on their official website, I think it's pretty safe to say that they took their name from MMJ song of the same title. *Heavy Baby* is the impressive debut album from the indie rock band from San Francisco, though the first thing one may notice upon hearing the record is that the music is not, in fact, heavy at all. Though there are some cool guitar riffs and distortion along the way, the sound is a very mellow, bluesy, yet sometimes poppy, mesh of indie meets '60s and '70s classic rock.

This a record to put on in the background if you've got a fire going and are knocking back a few beers or passing a joint with your closest of close friends, illustrated greatly right off the bat with the soothing opening track, "Proud Blood." The next three tracks follow suit and maintain that slow, steady feel, but it's the catchy song number five, "Someday (I Swear)," that is the best of the bunch and the one you'll be singing the next day. Such a shame that it's also the album's shortest at two minutes and forty-seven seconds. The rest of *Heavy Baby* develops the same way and holds the same feeling introduced from the start and never gives up. All in all, this record is one that won't fail any true indie music fan's ears and is a promise of great things to come from Mahgeetah.

Facebook.com/MahgeetahMusic



Balmorhea.tumblr.com



Balmorhea, *Stranger*

Balmorhea (pronounced bal-more-ay) is a six-piece instrumental band from Austin, TX. Although their sound as a whole can be described as instrumental light rock, it truly wouldn't do them any real justice. Balmorhea have been releasing albums pretty consistently since 2007, and have really honed in on who they want to be and how they want to sound. *Stranger* is an album that stays within its own box, but you sure will be thrown all around that box—with light, instrumental rock, that is.

I could describe certain attributes to certain tracks; however, there would just be no point. Balmorhea somehow are able to create 10 tracks on *Stranger* that aren't entirely different from each other, yet are nowhere near the same either. To help explain this, I suppose I could explain the instruments Balmorhea use to create their airy, wafting tracks. Within *Stranger* you will hear piano, banjo, acoustic and electric guitar, cello, bass, drums and a violin. Now, there isn't exactly an easy way to tell when you will hear what, and that is what is great about *Stranger*. Although you will be able to easily pick up on the light mood created by the album (and the fact that it doesn't alter any), you will never be able to guess what instruments you will be hearing or in what succession on any given track. If you dig Explosions in the Sky and Mum, take a chance on *Stranger* by Balmorhea.



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Exclusive Coverage

THE SUNSET STRIP MUSIC FESTIVAL

Photos by Nicolas Bates
Written by Dan Sinclair



The Sunset Strip is home to some of the most legendary rock and roll venues in American history—such as the Viper Room, Whisky-a-Go-Go, The Roxy—and once a year the city of West Hollywood shuts down the street in front of these classic rock locations and creates one epic music festival. This year was no exception, with three stages outside and all the clubs featuring live shows all day and night. There was more than enough music for all ears in attendance.

It was an extremely warm Saturday, but there were spots to grab shade, and some vendors were even kind enough to provide free drinks (thank you, Whole Foods, as I helped myself to at least four free lemonades outside your food truck). The festival organization at times was a bit suspect as not a single band was able to start on time at Stage West due to the SSMF staff's inability to get things set up quick enough, but the good thing is that once the bands got on, they all kicked enough ass to keep the sunburned, sweaty fans from lingering on how long they waited for each set to start.



Bad Religion

Bad Religion has been doing this punk rock thing for a long time, but show no signs of slowing down any time soon. And if you don't know how to get the most out of a Bad Religion show, follow this little bit of advice: keep your eyes on lead singer Greg Graffin. Sure, the man has aged and looks more like a guy who sells real estate and coaches his kids' baseball teams on the weekends than a longtime frontman for a politically charged, punk rock band, but he still knows how to entertain. You see, the other members have aged and don't do much but play their instruments and sing along, but Greg continues to make some of the funniest and ironic gestures as he belts out lyrics about religion, government and the fate of the human race. Some of his best expressions include: "Hey, buddy, we're friends," "You're in trouble, young lady," "Who me?" "Fuck you (with a smile)" and "Are you sure, dude, that doesn't seem right to me."

Most likely because of the location, they start off with "Los Angeles is Burning," before doing "Social Suicide" and the memorable single "21st Century Digital Boy." Somewhere along the lines, longtime (though sometimes off and on) guitar man Mr. Brett falls down and Graffin pretends to stomp on him, not missing a beat as he continues to sing every lyric in time. Even non-fans of the ultra-catchy, heavily guitar-driven punk rock beauty of Bad Religion, couldn't help but have a good time at the show as the band interacts with the crowd more than any other act throughout the day.

Graffin messes up the order of "M" and "F" in SSMF but recovers with, "Oh, it's SSMF? SS, mother fucker! Oh wait, that sounds horrible." He also states that he's "dating himself" by remembering The Key Club as Gazzari's, to which Mr. Brett replies, "I date myself every night." Graffin begs us to wave to our friends in the helicopters spying on us from above. Mr. Brett claims that sunglasses being passed around are his and would like them returned to the stage immediately. The crowd obliges and he dons the glasses before a shoe gets flung near his head. He catches it with his left hand while still strumming his guitar with his right. The crowd loves it and he tosses the shoe back and finishes the song.

Much of the crowd sings along with the songs they love, such as "You Are (the Government)," "Recipe for Hate," "We're Only Going to Die," "A Walk," "New Dark Ages," "Generator" and "Sorrow," but the best songs of the night come near the end. The crowd erupts and everyone is moving for "American Jesus" and "Fuck Armageddon." Griffin tells everyone they are going to do one more and then head to Pasadena to finish the new album. They close on "Infected" and it's their best song of the night. They give the crowd more than they could possibly ask for by packing 23 full songs into their short set and no one seems the least bit disappointed. Bring on the new album!



Black Label Society

If there were any doubts that the main draw of a Black Label Society show wasn't Ozzy Osbourne's long-time lead guitar man Zakk Wylde, those doubts were mercilessly smashed with a sledge hammer as the giant beast of a man took front stage shredding his black and white X-shaped guitar and donning a giant Native-American headdress to the opening song "Crazy Horse." Not only is Zakk the main focus of this show, he knows it and he wants you to know it, too. One could only notice the skulls that hung from his microphone. He stepped up on the amps and posed like a god periodically throughout every song. He fist pumped while he continued to play, expecting clapping from the crowd, and if they didn't get loud enough, he would shout out things along the lines of, "Let's go, motherfuckers!" He even took a good 10-15 minutes of the set to shred a solo, doing half of it on the right side of the stage and the other half on the left to make sure each and every fan was able to witness the awesomeness that is Zakk Wylde... well, going wild.

The rest of the band enjoyed Zakk's enthusiasm too, each wearing his own version of the same combo of sleeveless jean jacket with the band's name on the back (with ridiculous amounts of chains) and black jeans—except drummer Chad Szeliga, who chose to remain topless for entire set. They moved around the stage and interacted with the crowd as they played "Funeral Bell" and "Bleed for Me" before a small mosh pit broke out for "Demise of Sanity." I had a hard time taking my eye off the slam dancing as an impressive girl—who couldn't have been over five feet tall or weighed more than 100 lb.—wore a mouth guard and banged pretty hardcore with the big boys. She meant fucking business and I think it scared the shit out of even some of the toughest, tattooed and/or pierced metal dudes in there.

The real highlight came on the very last song of the set when the Doors' guitarist Robby Krieger appeared for a cover of "Roadhouse Blues." The 66-year-old, bright-white-haired, beanpole-skinny rock legend wasted little time really getting into the song and hopped up on the closest amp. Bassist John DeServio took over vocal responsibilities as Mr. Wylde took great joy in playing up close and personal with Krieger as if their two guitars made love in front of us all. It was quite the collaboration and I'm sure at least one of the crowd's balding dudes with long, gray hair dressed in black made a mess in his pants—if not one, then all did.



Dead Sara

With apologies to bassist Chris Null and drummer Sean Friday, Los Angeles's own Dead Sara is all about the ladies. Those ladies which I speak of are none other than the two women that started the band: Emily Armstrong and Siouxsie Medley. And it's not just because both are hot-ass chick rockers (even though they are), it's because Medley plays a mean lead guitar and Armstrong has more energy and stage presence than any other frontman in the biz.

Emily starts things off slow and sings over Siouxsie's soft guitar: "This song is not for you, it's for everything I wish to be." "Sorry for It All" is a good a place as any to start to show off the range of these two wonderfully talented women. And before long, the softness hardens and Emily's belting out the "oh-oh-oh's," Siouxsie's rocking her axe and the crowd is moving back and forth in approval.

They don't slow down as Emily belts out the vocals, dances and headbangs all over the stage during parts of "Test of My Patience" and "Lemon Scent," with her loudest and wildest scream coming on "Blue Was the Feeling for You." And even though Siouxsie's guitar didn't behave properly (as it refused to stay tuned at times), she never got overwhelmed and took care of it with ease any time it acted up, never letting the audience know she was having any trouble at all. One fan even yelled out that he loved the petite-but-striking guitar goddess and she responded with a smile and an, "I love you too." That lucky bastard...

They finished the set with their beautifully-crafted single "Weatherman," during which Armstrong climbed atop the tallest of stacked amplifiers on the stage and stood high above her band on stage. She yelled out a powerful, "Los Angeles!" and kicked her legs in the air before she came plummeting back down to earth. She arose completely unscathed and continued to rock. Needless to say, the crowd went nuts. She rewarded the loyal fans by finishing the show up close and personal in the media pit.

Though their set was only five songs and the shortest of the day for the bands on SSMF's west stage, it was surely one of the most memorable and, by far, the one with the most energy.

And please know this, rock stars everywhere: no matter how cool you think you are, Emily and Siouxsie are more bad-ass than you.



The Offspring

The Offspring's frontman, Dexter Holland, took stage with no more than some spiky bleach-blond hair and a "HI" before picking up his guitar and yelling, "Yah, Yah, Yah, Yah, Yah!" into the microphone. It was all the sea of a crowd—who had doubled, maybe even tripled in size at this point—needed, as they sang along to "All I Want."

Everyone seemed ready to burst, but not many seemed sure how to at that particular moment. Many of the fans that had just arrived hadn't been there for much of the day, nor did they appear as if they attend concerts regularly. They seem cautious, afraid to express how much they love catchy punk rock by dancing. That all changes as soon as The Offspring kick into "Come Out and Play." And while I wish someone could have kept them separated, there is no use—the mosh pit is huge and getting bigger and even the little guys too afraid to get in the pit are having no problem jumping around and singing along, not caring even for a second who they are bumping into or knocking down in the process.

The Offspring try out a few of their new songs including "Days Go By," "Dividing by Zero" and "Slim Pickens Does the Right Thing and Rides the Bomb to Hell," but none seem to have the same impact as the first two songs and it isn't until they play "Bad Habit" that the crowd goes insane again. They go so insane... that... this... writer... can't....

Sorry, I had to move to a spot where I could reach my notepad and not have to fight off assholes. Back to "Bad Habit": Dexter asks us if we're going to sing along to the part that we all loved to scream out as teenagers and, of course, we do. "Drivers are rude/Such attitude/When I show my piece/Complaints cease/Something's odd/Feel like I'm God/You stupid, dumb shit, goddamn motherfucker!"

The crowd loves it and sings along to every single song they play from the great "Gotta Get Away," "You're Gonna Go Far, Kid," "Want You Bad," "The Kids Aren't All Right" and the closer "Self Esteem" to the awful and annoying "Pretty Fly (for a White Guy)," "Hit That" and "Why Don't You Get a Job?" But even the crap songs sound great as the music is loud and the '90s punk rockers are precise. The SSMF crowd eats up every second of it, even begging for more at the end of the 19-song set, but that's all they get because we still have one more band to go!



Marilyn Manson

The sun had already set at the Sunset Music Festival, and with the sky now pitch black and matching the black curtain hanging over the stage, the thousands and thousands now in attendance are ready for this year's headlining act: the controversial, yet always entertaining Marilyn Manson. A couple of drunk frat boys even try to start a "Mar-i-lyn" chant, but it doesn't catch on. But before the crowd can get too impatient, the sounds of bells and a creepy voice singing, "La la la," can be heard and shadows can be seen walking the stage. Then there's bass, then some drums. The curtain drops but nothing can be seen as the fog machine has gone wild and only a giant cloud of smoke is visible. The music is loud and Marilyn starts singing the lyrics for "Hey, Cruel World..." and all are entertained.

When we are able to see again, we can make out that Marilyn is dressed in a full-black leather suit—but quickly loses the jacket to reveal a sleeveless vest. Who can blame him? The sun has gone down but it's still hot as shit here on the strip. Marilyn informs us all that Los Angeles is a place he now calls home because he's "a wanted sex offender in most other states." And he also lets us know that, "Just because the charges were dropped, doesn't mean I didn't do it, motherfuckers."

During "Disposable Teens," Marilyn flexes his right arm every time he screams, but what's more memorable to me is the fact that the "Yeah, yeah, yeah, yeah, yeah" is prerecorded and not sung live by anyone on stage. He sprays the crowd with his very own fog machine (or something like that) during "The Love Song," much to the crowd's delight.

He announces that the next song is off their new record but, "I'm not trying to promote it or anything. In fact, I don't want you to buy our new record. I want you to steal it and blame it on someone else...this song is called "No Reflection" because I have none." During this song, Marilyn uses a microphone connected to a large blade. He stabs himself with it and balances it on his arm, before tossing it into the crowd. Before going into "The Dope Show," Marilyn warns all: "Don't do drugs. I'm serious, kids, don't do drugs." But then he makes it more clear by saying, "Don't do my drugs."

Though there are plenty of true Marilyn Manson fans at the performance, the majority of the crowd is not familiar with most of his work, with their heaviest enthusiasm coming during his famous covers of Depeche Mode's "Personal Jesus" and The Eurythmics' "Sweet Dreams (Are Made of These)." But none of this affects the performance. Marilyn and the boys deliver with a full set full of loud music, high-tech special effects and a great sampling of the singer's unique singing style and sense of humor and no one can complain.

And just when the crowd thinks they've seen it all, Marilyn is joined by The Doors' Robby Krieger and Ray Manzarek—quite a way to end an amazing day of live music on the street where many of the biggest rock acts got their start.

RM

Exclusive Coverage

OUTSIDE LANDS

MUSIC
FOOD
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AUGUST
10-12
2012

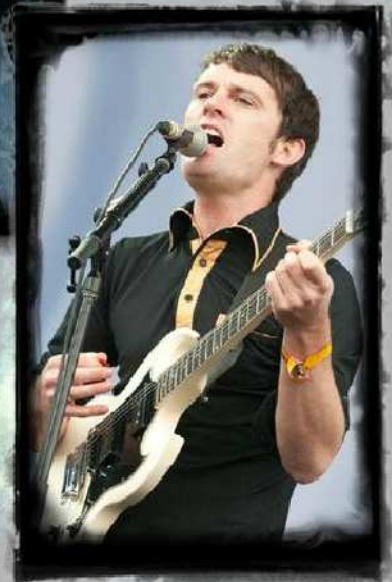
GOLDEN GATE PARK

SAN FRANCISCO, CA

Photos by Nicolas Bates
Written by Katie J. Norris



A long weekend full of headlining acts, comedy shows, unique food and chilly, foggy San Francisco atmosphere are always to be expected at Golden Gate Park's Outside Lands festival. This year, we found there was always something to do and the location plans for vendors, stages and facility locations were impressively well designed. Everything was in a location that made sense for everything else around it. There was not one performer who didn't appreciate the opportunity to be there. And the audience was fully aware they were lucky enough to be a part of the sold out weekend festivities. Despite the masses of people, the food and the freedom to roam, there was hardly any trash anywhere. The crowd was mature and there was no drama for the weekend. The main stage was the place to be, for sure, but the more intimate stages were not to be avoided for fear of missing something amazing. As usual, Outside Lands was amazing!



Franz Ferdinand

The Scottish band is well known for their attention to the visually artistic details, and their set coincided with their passion for imagery. There was a huge black and white early modern art-style backdrop, and out in front were stacked, shimmering gold amps in perfect rows. The set looked reminiscent of a 1950/1960s TV show that might have been debuting a guest artist. Even some of their guitars had 1950s style. The sound mix was fantastic, with every guitar lick articulated and understandable lyrics. Stage presence was another noteworthy attribute by front man Alex Kapranos. And drummer Paul Thomson fits in nicely exercising high energy with skill in a suave button-down striped shirt.

Franz Ferdinand played a mixed bag of their tunes from their three released albums, from "Do You Want To" to "Take Me Out." Strange, warped effects resonated out of the shimmering amps and raised tension all the way to a complete break of silence. Just then, Kapranos begins an interesting live rendition of "Can't Stop Feeling" off their 2009 album, *Tonight: Franz Ferdinand*. There were ear-catching complicated rhythms on a few of the songs, most noticeably on "This Fire." To bring it all to an entertaining height, they closed with an absolutely amazing drum solo! Every band member took a pair of drum sticks and they all played a different rhythm within a single time signature on the same drum set, creating a sickly complex syncopation that was captivating to watch and mind blowing to hear.



Nora Jones

The not-so-hard-rock set of Nora Jones is still worth mentioning as part of this festival, not just because she's a nine-time Grammy Award winner and has a career spanning over a decade, but also because her audience massed into the thousands and she was the off-beat thrill for a lot ticket holders. She opened the stage with a long intro into "Say Goodbye," off her new album *Little Broken Hearts*—released just months ago. She followed that with "It's Gonna Be" and the acclaimed hit, "Chasing Pirates" off her previous album *The Fall*.

The sound on the second largest stage was incredibly crisp and gave the impression of a really big private concert. She still has those famous jazzy undertones, but her new songs showcase her surprisingly solid pop belt-outs during their more dramatic sections. She continued her set with some more selections from her new album, including "She's 22" and "All a Dream." It's clear her sound has definitely transitioned a bit over the years. She still takes her time with her milky notes, but there's a fusion vibe laced on top with the new tunes.

Jones is joined by the thousands of fans facing her when she begins her next song, "Come Away With Me." It's a battle between half the audience wanting to hear her perform it and the other half of the audience celebrating by turning to the one they came with and singing to them. It was a semi-weird pseudo-Valentine's day

moment. She continued the favorites with "Sunrise Sunrise," "Black," which she wrote with Danger Mouse, and "Turn Me On." She closed the show with a solo piano accompaniment, which she played at her own pace, and sang her silky "Don't Know Why." To catch Nora Jones' new album goodies, including a new music video and her live performances on Leno, check out her website.

A smiling, smartly-dressed Regina Spektor walked on stage with an excited wave to the thousands in the field. She walked to the mic, picked it up, and sang an interesting a capella song as a sound check. She said a very gracious "Thank you" afterward and walked over to the upright piano. Spektor played "On the Radio," performing some fancy cross-overs on the proud looking Steinway and featuring some crafty syncopation from the cellist. For her next song, "Small Town Moon," Spektor took her time with the starts and stops between lines until the first chorus, for which the stand-up bass player still somehow followed perfectly.

Regina Spektor is very expressive with her hands, which is nice since she's at a piano the whole time. She played "Blue Lips" featuring her very complex piano arrangement, and after, removes her black-buttoned jacket, revealing a bright red shirt matching her lipstick pallet. The in-power color choice really works, too. She is flawless on her piano playing, not missing one tricky key, and her confidence is captivating. During "Patron Saint," the drummer actually gets to showcase some of his skill and Spektor shows us a wider vocal range. She continues with "How," a song with a terrific build that plays a tug of war with legato and upbeat timing. The solo piano octaves played at the breaks keep the energy moving, creating an interesting dynamic for this tune.

Spektor gets the crowd moving as she picks up the pace for "Eet,"—beat boxing portions of the song—and "Dance Anthem of the 80's." She played a roots reggae beat, bubble and all, for "Ne Me Quitte Pas." Then Spektor looks at the audience with a coy, knowing smile, turns to her piano and plays the familiar intro to her most popular tune, "Fidelity." The crowd cheered and sang along dancing back and forth to the light, poppy rhythm.



Regina Spektor



Metallica

The main stage was altered with a catwalk that extended far into the audience and made a full loop back to the stage. As one of the “big four,” Metallica still lives up to their big credits with a show-stopping act. Taking no time to subtly integrate the new performance area, James Hetfield and Kirk Hammett were on the far stretches of the catwalk by bar three of the intro, creating an incredible visual that made them look as if they were walking on the crowd. It seemed as if the production was carefully designed around the time of day of their set. The sun was just setting during the walking-on-air visual and then dusk turned to darkness right at the time when the pyrotechnics made their debut.

Hetfield sings into a retro-style red and black mic, which is a noticeably fitting detail for this act. His vocals are raw, clean and powerful, and his effortless stage presence shows the experience of his extensive career. The sound mix is perfect and all the guitar action is a non-stop workout. There is just no sign these guys could ever slow down. They started in with their endless list of hits, beginning with “Memory Remains” off their seventh album, *ReLoad*. The heat from the pyrotechnic effects of vertical flame throwers on either side of the stage could be felt a hundred rows back in the audience. It was a nice blast of warmth from the thickening San Fran fog rolling in. After a few classic songs, Hetfield prefaces the second part of the set with saying, “Metallica has been around a long time—thirty years. SF likes their music heavy. So I’m gonna give it to you HEEAAVVVEEEEEYYYY!” They attacked their instruments with hard rock chords as they launched into “Sad But True.”

They dropped the vibe down to smoother level, but still with metal undertones sneaking through the cracks (obviously) until it took over and brought Hetfield to a heavy metal growl. They continued the breakdown into the opening of “Enter Sandman” and then went on to hit after hit. They seemed to just play and play, and it was all great stuff! Despite being around since the ‘80s, Metallica still sounds current enough to blend in and stand out as a remarkable heavy metal band. And their audience is not a few fans trickling through from their heyday, but many people, from old to young.

Gun shot effects blast and light up the stage, and fireworks take off into the sky. As the smoke starts to clear, lasers shoot beams above and into the crowd from the stage as a sweet guitar solo plays to bring it all together for the beginning of the song, “One.” The audio/visual treat was a perfect end to Day 2 of the festival.



Stevie Wonder

Stevie through the list of a lifetime of amazing songs: "Overjoyed," "I Just Called to Say I Love You," "Isn't She Lovely" and many others. Wonder even performed the John Lennon song "Imagine" that he covered at the Atlanta Olympics Closing Ceremony. It was a beautiful set to bring the whole festival together near the end of the last day.

The overall breakout band of 2012 opened with songs from their new album, *Some Nights*, saving the radio singles, and then played a few off their previous album, *Aim and Ignite*, which included the reggae-styled "At Least I'm Not As Sad (As I Used To Be)." Emily Moore, one of their touring musicians, stands out as the bright, sweet girl who can get groovy on keyboard, guitar, saxophone and vocals. Jack Antonoff keeps it chill drumming in bare feet and utilizes dramatic snare hits to go with the theatrical pop style. Andrew Dost goes wild on the guitar looks as if he aches to play a more heavy style of rock. And Nate Ruess is just what the album represents, singing with that spark of uniqueness in his voice.

Dost drops his guitar and grabs a second pair of drum sticks to double up with Antonoff for the driving beat of "I Feel Alive," an anthem you can really dance to. Next came the awaited live performance of the overplayed but still enjoyable song, "We Are Young." Ruess almost fell through the song, performing it with what felt like a lower energy than the other tunes. It certainly wasn't a step above as might be expected for the megahit song of the set. But the audience got to sing, so it appeased the masses enough. The next tune began with a trumpet solo for a lengthy instrumental introduction to Rolling Stones cover, "You Can't Always Get What You Want." The solo gave the band a chance to jam together and Ruess a chance to finally catch his breath and bring back the energy to the show. Fun. closed with their newest single, "Some Nights," featuring an a capella opening, a war-march drum beat and a melodic chorus of "oh's" that the crowd enjoyed immensely.



Fun.

The legend himself let his band open with a jam session before he walked on stage with his keytar. He played an instrumental solo and then transitioned into a medley of a few of his biggest hits. He took a pause after the collection of classic tunes, and preached a Sunday message of love, prayer and Obama. He continued to play and sing—just as you would expect he might—with great passion and skill for "Higher Ground" and a Michael Jackson cover he's known to do, "The Way You Make Me Feel." His rendition of the Jackson song was fantastically his own while remaining an honorary number to the late, great king of pop. Lighters sparkled throughout the audience in support.

Stevie Wonder has always been known to be an activist for political causes. And there at the festival he was still making his opinions and statements very much a part of this act. Almost every song he did had an introductory speech lending the tune to become a musical campaign for his support of peace between nations, faith in God and the Democratic election.

The audience got a treat because they got to hear every Stevie Wonder song that was ever a hit...performed by Stevie Wonder! The audience consisted of all types of different people—old and young. It was a very unifying set as everyone sang together with

This was a visibly splendid set. Back-up dancers in tuxedo dresses with gold pom-poms performed some club-dancing choreography with stone-straight facial expressions. It made for an interesting picture when Santigold came out and moved like a star in a black and white striped dress with neon yellow glasses that matched the neon yellow ruffles on the inside of the dancers' skirts. After a few opening numbers, Santigold sang "L.E.S Artistes" and "Lights Out," two of her first singles. The crowd went nuts and the dancers started incorporating hammer props into their routines.

Santigold screamed, "You're ready to dance!" The band played some hot beats while the crowd jumped around, and then she performed her brand new hit "The Keepers" from her new album, *Master of My Make-Believe*. The band playing behind her was all in white with red symbols and white top hats on their heads. She continued the familiar chart toppers with "Creator" and invited people from the audience to come on stage and dance. The back-up dancers did a costume change and were decked out in army green short-sleeve onesies with a unique pattern. Odd horse effects grew increasingly louder within the mix of the music until a moment later when a large, human operated horse came dancing on stage. The horse did a choreographed dance with the girls. The whole thing was pretty badass, to be honest. Santigold joined them in her new costume change—a black dress that matched the girls. The guys in the band were now in white with gold leis around their necks. Santigold continued the show with "Disparate Youth," "Freak Like Me" and "Starstruck." Again, she brought two new girls from the audience on stage and gave them a whole side of the stage to freestyle on. She closed with "Big Mouth" and the drums went crazy! The rhythm section was a force to be reckoned with and caught everyone's ear as they were dancing away.



Santigold

Walking up towards the far end of the festival, to the Twin Peaks stage where Skrillex was scheduled to play, a theatrical set design comes more and more consciously into view until it is obvious that a giant alien space ship has landed on stage. Mysterious low lighting keeps it mostly in shadows. The backdrop is one big clock counting down to zero with minutes, seconds and milliseconds displayed.



Skrillex

There is a steady techno line playing as the background soundtrack. At one minute fifty-nine seconds left on the clock, the growing melodic synth beat triggers the addition of a glowing red light beaming onto the ship. Skrillex suddenly appears within the ship and helps the crowd count down with the video screen from ten seconds on. Light sticks were held up all through the audience, transforming the then darkened forest and field into a dance party. But they are nothing compared to the light show on stage, the video screen and the smoke guns that launched when the count finally reached zero.

The show had begun. Video images of Santa Claus, labyrinth mazes, transformer-type robot machines and liquid metal took over the entire back wall of the stage. There were smooth overlaps from one great electronic song to the next with a clever remix in between. He changed it up when he cut the music and played the a cappella line, "out in the streets, they call it murder!" which launched a reggae/dub step techno/breakdown that had everyone jumping. The ceiling of the stage was striped with red, gold and green beams of light, and the whole vibe had everyone feeling warm and groovy on the chilly evening. Being in the far corner of the park, the whole thing felt like a secret dance party. The show was very well thought out, set up and executed. What a phenomenal set to end the weekend.

RM

COMING UP

Models To Keep An Eye On

Lily Figuera

Photography by Andrew Gates
Make-up & hair by Mieko Ito

L

ily Figuera was originally born in the Philippines, but moved to the United States when she was very young. Her family first moved to San Diego, but ended up settling in a small town about four hours away called Delano. Although Lily never really liked living in Delano (since it was very small and everyone knew everyone), she made the most of it. While growing up in Delano she had her eyes set on being an import car model since she was a fan of the culture, girls and cars. After graduating high school she immediately moved back to San Diego, CA. Just before turning 21, she was offered her own website where she could model. She accepted the offer and has been doing this for the past three years. Although Lily loves modelling, she also has an interest in becoming a nurse in the near future. We hope this is the case and if it is, you know we'll be there for our regular check-ups!



COMING UP

Models To Keep An Eye On Cont. 1





THE STATS

Birthday:

April 13

Zodiac Sign:

Aries

Measurements:

32C-24-32

Height:

5'0"

Weight:

95 lb.

Ethnicity:

Filipino

Hometown:

Delano, CA

Turn Ons:

What turns me on is the sexy smirk look. It's hard to explain, but it's the sexier version of the blue steel look! [laugh]

Turn Offs:

B.O., bad breath, arrogance and being disrespectful.

Ideal first date:

If it were during the day, it would be just a typical, nice lunch and maybe ice cream after. If it were at night, then it would be a nice dinner and wine.

Guilty Pleasure:

I love chocolate malted crunch. If I am mad or sad that's what makes me happy! [laugh]

Pet Peeves:

When the dishes are not done. I hate having dirty dishes laying in the sink.

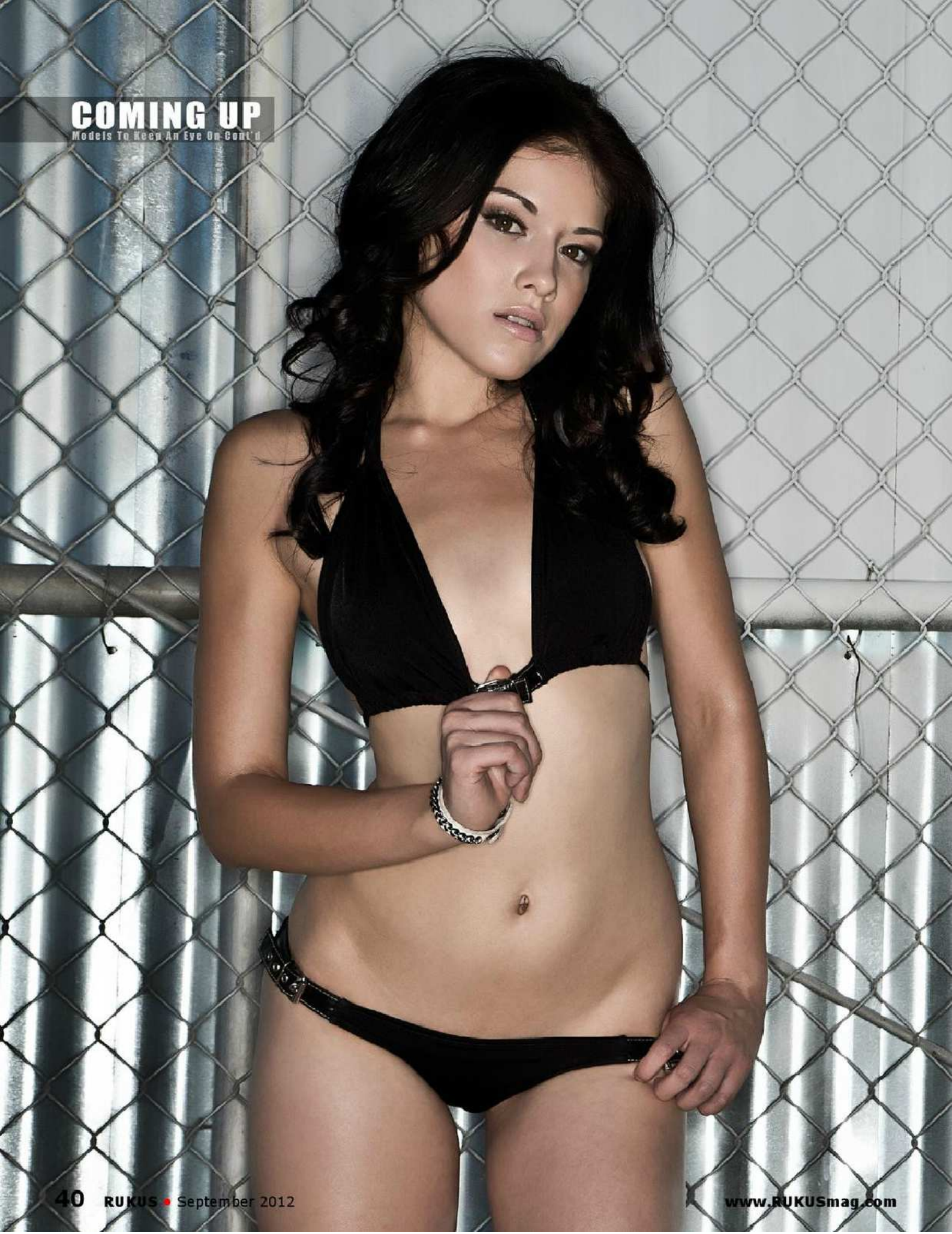
Celebrity Pass:

Ryan Philippe. I used to have a huge crush on him until I heard he cheated on Reese Witherspoon.

See more of Lily at
twitter.com/lilyfiguera

COMING UP

Models To Keep An Eye On Cont'd



Dominique Turiano

Photography by Andrew Gates
Make-up and hair by Mieko Ito
Swimwear by Skinny Dip

Dominique Turiano is a model and go-go dancer. She's a mix of Filipino and Italian. Originally from Riverside, CA, she moved to Los Angeles to further her career in modeling and dancing. Dominique has been in the game for the past nine years, racking up the experience in a variety of fields. She first got started throwing house parties and club events at UC Riverside, which led to the development of her very own production company called FingerPOP. Ever since she attended her first rave—Electric Daisy Festival, back in 2008—it sparked a fire inside of her. She became heavily involved a few years later and can now be seen performing at nightclubs, music festivals, on TV shows and promo modeling. This girl gives true meaning to the word motivated. We're expecting big things from her.

COMING UP

Models To Keep An Eye On Cont'd





THE STATS

Birthday:
June 15

Zodiac Sign:
Gemini

Measurements:
32C-24-33

Height:
5'2"

Weight:
101 lb.

Ethnicity:
Filipino and Italian

Hometown:
Riverside, CA

Turn Ons:
Back muscles and personal style.

Turn Offs:
Cockiness and arrogance.

Ideal first date:
In my business I get to work crazy, awesome events and meet so many great people in different entertainment ventures so I'm not really picky when it comes to first dates. My ideal first date would have to be an ultimate surprise, something I've never done before.

Guilty Pleasure:
Gummy candies are my guilty pleasure! There is no resisting.

Pet Peeves:
Jealousy.

Celebrity Pass:
Johnny Depp.

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

GAME ON

The Latest Games Reviewed

AMAZING MOVIE GAME?

Written by Josh Schilling

I will admit that it was difficult throwing this disk into my console. I'm not a humungous super-hero fan and especially not a fan of video games based on movies. Has there ever been a good one? If there has been a good video game/movie tie-in, it has been as rare as finding an "Action Comic" lining the bottom of a litter box; it just doesn't happen that often. So with some trepidation, and after sitting through FIVE company intro videos, (you know, like the Paramount mountain clip you see before watching a movie,) I hit start and watched/played the opening scene.

A neat thing about this game is that it doesn't try to recreate the movie, it takes place as an epilogue, and so you're actively curious and engaged in the story line. I enjoyed the overall plot, and it was much more than the ham-handed, simple story that I was expecting. The actual game-play was very reminiscent of *Batman: Arkham Asylum*, with the attack/block/special move combo linking that made that game so fun. The difference is that the mechanics of *Batman* were super smooth. I always felt in control when dispatching a slew of baddies in the Gotham madhouse and I had a sense of accomplishment when the last one of the bunch inevitably fell in a slo-mo ball of pain. In *Spiderman*, the controls are a bit choppy and the slowing of the game play in between punches or counters is lacking, so it doesn't give you the chance to feel like you are in control of the fight. While the hand-to-hand in *Batman* has order, the fighting in *Spiderman* can feel chaotic.

I will say that if you loved shooting pigeons in Liberty City, or blowing up everything on the island of Panau, you will probably love chasing down the floating comic book pages that inhabit the open-world Manhattan. There are quite a few different types of collectibles in this game, and at least when you find some stuff you are rewarded with unlocked comic books that can be viewed when you're resting from collecting more comic book pages.

Overall, the game is okay. It's not great, although it tries to be at times and I'll give it credit for that. Unfortunately, I played the *Batman* games and loved those, so it's hard not to compare *The Amazing Spiderman* to that franchise, especially when it borrows so liberally from it. *The Amazing Spiderman* is truly a cross between *Batman: Arkham City* and *Prototype*, without all that originality stuff, but as a movie-tie in game, it really does stand out as a fun game to play. Will I keep this game and proudly show it to my grandchildren in 25 years? Definitely not, but I am looking forward to jumping on and collecting those last 500 comic pages I need to get the "On the Fly" Achievement.

Game Title: The Amazing Spider-Man

Producer: Activision

Platform: Xbox360, PS3, PC, Wii, 3DS, DS, iOS, Android

Website: theamazingspidermangame.com

★★★★★

Ratings: Teen

Genre: Action/Adventure

Release Date: June 26, 2012



THE AMAZING
SPIDER-MAN

GAME ON
The Game Reviews CONT'D



DARKSIDERS II

Death Becomes You

Written by Jesse Sellhan

Let's get the easy stuff out of the way: *Darksiders II* is a hell of a lot like a whole slew of classic games. *Zelda*, *God of War*, *Portal*, and dozens of other storied franchises have had the best chunks ripped off like a Christmas ham and stuffed into a new package. Luckily, the glaze poured upon these delicious morsels brings the whole meal together in a solid manner, giving gamers another reason to dive back into the unholy world of *Darksiders*. In the previous title, War was the main character and he fought in a battle between angels and demons, ultimately hung out to dry by a mysterious council for forsaking all of mankind. Cut to the near future, and his brother in arms, Death, is now looking to redeem his horseman companion and attempt to save humanity at the same time.

After opening with a lush green forest, I was afraid that the world would be too bright and cheery for a character named Death, but the scenery flips ten hours in and feels way more at home with a myriad of skulls, skeletons, and ghosts. The graphics are sharp, but the Xbox version did suffer from the occasional hiccup and slowdown reared its ugly head during some of the most frantic battles. The game offers some pretty awesome scripted cut scenes, including conclusions to boss fights that most developers would force players to Quick Time Event their way through. Beyond the graphics, the gameplay has a brand new dynamic that games like *Diablo* uses to keep players coming back for more: the loot grind. Players can spend hours customizing loadouts, comparing weapon stats, and even feeding weaker items into specialty tools of destruction in order to maximize damage and other vital stats. It gives players more connection with their warrior and control over equipment that strengthens their style of play.

The controls are well crafted, even with the myriad of contraptions the developers throw at the player. At first, the hookshot equivalent known as the Deathgrip was wonky and hard to understand the exact timing involved. Eventually, as more puzzles, dungeons, and enemies incorporated this tool into their wicked ways, predicting where one can and cannot use such an item became much easier. The traversal is more of a star than the combat, and far more challenging. After my first dozen hours in, I had nearly 50 deaths, 49 of which occurred while running, jumping, or climbing while only a single foe had defeated me in combat. Stats like these are available for all who appreciate the minutia of their experience and there are even hit counters attached to enemies showing how much health they have left, making giant numbers pour out of skulls like coins out of a hot slot machine as each blade pierces their skin. The bosses have a tendency to be gigantic and difficult, something I appreciated during my nearly 20-hour experience. The story had some plot pieces I was not thrilled with, mostly involving killing three things before finding three things after talking to three guys, but the rule of three plagues almost all narratives. All in all, *Darksiders II* is superior to its predecessor in almost every way and should hopefully keep THQ afloat long enough to make another proper sequel.

Game Title: Darksiders II

Producer: THQ

Platform: PS3, Windows, and Xbox 360

Website: Darksiders.com

★★★★★

Ratings: Mature

Genre: Action-Adventure

Release Date: August 14, 2012



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