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TOP TEN GIRLS OF 2012

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8MM

GAMES REVIEWED

CALL OF DUTY BLACK OPS II

HITMAN ABSOLUTION

THE WALKING DEAD



Bruno Mars
Unorthodox Jukebox



T.I.
Trouble Man

**FOUR YEAR
ANNIVERSARY
ISSUE!**

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January 2013

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TOP TEN GIRLS

The Reader's Choice

TOP TEN GIRLS OF 2012

A

As we leave one year behind and enter another we find ourself giving you the hardest part of your day, voting on some of the most beautiful girls around. After looking over all your votes we found your Top Ten picks for 2012. We also crown our 2012 RUKUS GIRL of the year. Congrats to everyone who made the cut. Enjoy your picks and thanks for your support!



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Claire Sinclair
Cover Model, October

Photograph by Andrew Gates
Make-up by Kimberly Hill
Hair by AJ Ingram

TOP TEN GIRLS
The Reader's Choice





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Rose Suiza
Featured Model, February

TOP TEN GIRLS
THE READER'S CHOICE





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Lily Figuera
Featured Model, September

TOP TEN GIRLS
The Reader's Choice





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Siray Kong
Cover Model, March

ALL ACCESS

The Latest Albums Reviewed

Finding His Identity

Written by Silas Valentino

Your girlfriend is going to love this record. *Unorthodox Jukebox* is aptly titled for it sways in and out of pop genres, all the while sucking in young women's aural capillaries. Mars, born Peter Gene Hernández, broke into our pop music scene in 2010 with hits like "Just the Way You Are" and "Grenade." *Unorthodox Jukebox* does its best to remedy the sophomore jinx, a feat in which it succeeds. Bruno Mars has broken out of the "Just the Way You Are" gentle, sweet song box, but now he's lost in orbit searching for his identity and place in this unforgiving galaxy of popular music.

Bruno Mars was a child musical prodigy born into a family of musicians and by age five he was performing and Elvis-impersonating. After paying his dues as an out of work musician living in Los Angeles, he was signed by Atlantic Records and released his major label debut *Doo-Wops & Hooligans* in 2010. From there he made girls across America croon to "Just the Way You Are" and infiltrated music video dispensaries (Youtube) with his odd ball "Grenade" video (It's the one where he hauls a piano through town). With a powerful boost from his debut, Mars went back to the studio and hooked up with mega producers such as Mark Ronson, Diplo and Jeff Bhasker. The finished product is an unconventional iPod shuffle of tracks that hop around styles as much as Lindsay Lohan hops around custody. The bubble pop magic is there courtesy of Bhasker, fresh off of producing fun!'s "We Are Young" and there's an electronic bounce supplied by Ronson and Diplo. Even though Mars is in the company of established producers, his solo game shines through and when it hits, it does so with the elegance of a glitter war with Rip Taylor.

The song that bought Mars at least three more years of stardom is lead single "Locked Out of Heaven." It has enough New Wave swagger to keep up a conversation with Sting and a chorus hook that would have Journey's Steve Perry turning up the radio. All while keeping it contemporary with an 808 synth kazoo-esk hook guaranteed to echo throughout your brain for the following week. "Locked Out of Heaven" is a killer pop song that puts the rest of the album on its shoulders. Two other tracks share similar qualities to it, "Young Girls" and "Gorilla," but they don't leave as lasting of an impression. From there Mars transcends genres and writes the best *Thriller* B-side never recorded, "Treasure," lights up a Reggae joint, "Show Me" and duets with Esperanza Spalding on a track that would make your grandparents doo-wop in the living room.

Unorthodox Jukebox is the first time Bruno Mars can make music as Peter Gene Hernández. After spending years abiding by record label rules and desires, Mars can finally make a record as himself. The result is promising but as a whole, it won't mark land. Though *Unorthodox Jukebox* has its tracks with waring selection buttons due to multiple plays, the jukebox persona limits his potential. Most Bruno Mars fans couldn't tell you what a jukebox is. Yet as long as he is surrounded by other musicians and has a recording studio at his demand, Mars will continue to spin out pop music until the little Elvis in him finally leaves Las Vegas.

Artist: Bruno Mars

Album: Unorthodox Jukebox

Website: unorthodoxjukebox.com

★★★★☆

Label: Atlantic Records

Release Date: December 6, 2012



ALL ACCESS
The Album Reviews Cont'd



The King Lives

Photo by Matt Jones
Written by Jeremy Weeden

After two long years acclaimed Atlanta rapper T.I. returns to the music scene with his 8th studio album, *Trouble Man: Heavy is the Head*. This follow-up to 2010's *No Mercy* is sure to reemphasize the fact that despite all the newcomers and new styles to come out of Atlanta, T.I. is still the undisputed king.

On *Trouble Man*, T.I. seems much more sure of himself than he has on his past couple of albums. He was seemingly unsure of how to portray himself through his music with his ongoing legal troubles, as evidenced by the lackluster response to *No Mercy*. All of that behind him, T.I. immediately reasserts himself with the opening track, the soulful Marvin Gaye sampled "The Introduction" where T.I. reminds us just why they call him trouble man, and unlike on his last album, he is through saying sorry for it. He unrepentantly raps "Shit I am who I am, fresh up out of apologies/Sometimes I ain't get in trouble, trouble got in me/Guess it follows me but I stays on my hustle man." This song comprises T.I.'s troubles and issues in the past few years and how he has worked through them and come out on the other side.

On the very next track T.I. lets the listener know right away that he is back to his roots with the rowdy "G Season" featuring energetic young rapper Meek Mill. T.I. more than held his own against the youngster with blazing lines like "What can I say, another year, another case/Another sentence completed, I'm confident and conceited/I'm sucka free, sucka duck and so tell them suckas to beat it/Don't fuck with me, buster trust me your future will be deleted/Such a G, ain't no touching me/Luckily I defeated the odds."

On the next song, T.I. goes back to the trap with "Trap Back Jumpin'" and displays his rapid fire flow over a bass heavy DJ Toomp produced track. The chemistry is obviously still there between these two long time collaborators as this track is very reminiscent of *Trap Muzik* era T.I.. "Wildside" is a collaboration with Harlem's newest star A\$AP Rocky and finds the two rapping about the wild and crazy lives they have led. A\$AP Rocky lives up to the hype with hot lines like "From the land of the lead where they spit chrome/Where most kids never get to live long/Get their pistols, get pissed on/Pistol whipped and stripped, homey/Left for a minute and they switched on me/Caught them talking down, tryna bitch on me/And they snitch on me, ain't got shit on me/ So my guess is death is what they wish on me."

"Sorry" is a collaboration with legendary rapper Andre 3000 of Outkast. This song is worth listening to for Andre's verse alone as he gives the listener some insight into his personal life and the hold up on a new Outkast album with the lyrics "And this the type of shit that'll make you call your rap partner/ And say I'm sorry I'm awkward, my fault for fuckin up the tours/I hated all the attention so I ran from it/Fuck it if we did, but I hope we ain't lose no fans from it/I'm a grown-ass kid, you know I ain't never cared about no damn money/Why do we try so hard to be stars, just to dodge comments?"

Trouble Man also features R. Kelly on the soul cleansing "Could You Learn," Pink on the guitar tinged "Guns and Roses" a definite future single, as well as Cee Lo, Akon and Lil Wayne.

Trouble Man: Heavy is the Head is a fitting return for the King of the South, as T.I. has returned to the balance between street and radio music that helped make him a superstar in the first place. *Trouble Man* is an excellent album that is sure to keep T.I. on top and maintain his current status as the King.

Artist: T.I.

Album: *Trouble Man: Heavy is the Head*

Website: trapmuzik.com

★★★★★

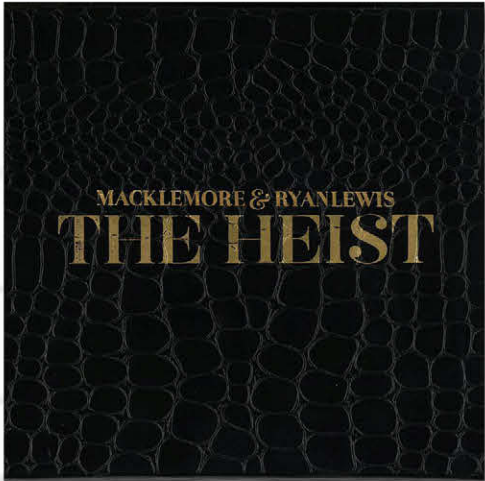
Label: Grand Hustle/Atlantic

Release Date: December 18, 2012

ALL ACCESS SPOTLIGHT

Written by Jonathan Hayes

Facebook.com/Macklemore



Macklemore & Ryan Lewis, *The Heist*

The Heist is the debut studio album from artist Macklemore and producer Ryan Lewis. Since 2000 Macklemore has been releasing music independently and has gained a huge fan base. The album's first official single was released in 2010 and after two years the album finally arrives.

Macklemore speaks a lot about struggles for everyone. Even songs like "Thrift Shop," the album's fifth single and biggest success speaks about real events and a subject many people might be familiar with. It's about working with what you have and making the best out of the situation. He's not ashamed to touch on sensitive subjects such as his prior drug addiction and homosexuality. The music video for the Mary Lambert assisted "Same Love" has over 12 million YouTube views. The song is an uplifting track that speaks about the true realities of homosexuality. It's refreshing to hear an artist like Macklemore on the rise prove that all rap music doesn't have to be about drugs, gangs, guns and profanity towards women. Beyond the singles, standouts include; "Neon Cathedral," "Jimmy Iovine," "Gold" and "Castle."

Wiz Khalifa, *O.N.I.F.C.*

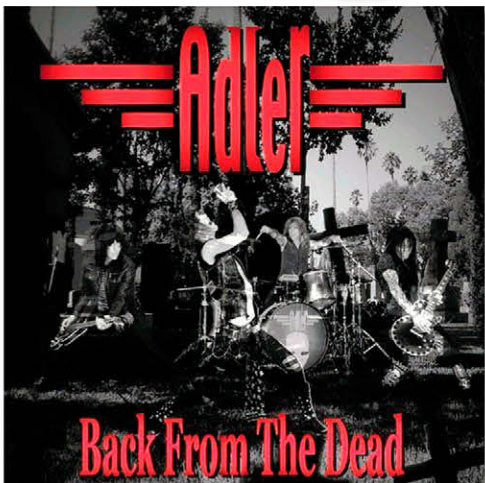
Wiz Khalifa seemed to have gained overnight success, however *O.N.I.F.C.* (*One Night in First Class*) serves as his fourth studio album (second with a major label). Most of us got an introduction to Wiz with 2010's "Black and Yellow" and in 2011 he released *Rolling Papers*, his first studio album with a major label, Atlantic Records. *O.N.I.F.C.* shows tremendous growth since *Rolling Papers*. You still get his smooth melodies, catchy choruses and solid beats, but his lyrics and subject matter have come to a different, more vulnerable place. He bluntly speaks his mind about money, women and his favorite pastime, weed.

By the time the album had been released only two official singles had been announced. However, amazingly, within the first two weeks of the album's release date, eight songs had cohesively been featured on billboards hot charts, including the Akon featured "Let it Go" which debuted at number 10 on the r&b/hip-hop charts. Wiz has easily gained a huge fan-base and this album definitely looks like a success. The standout tracks include; "Bluffin'," "Let it Go," "The Bluff," "Work Hard, Play Hard," "Up in It" and "Remember You".

Facebook.com/WizKhalifa



Facebook.com/StevenAdlerSite2



t, *Back From The Dead*

The band Adler is lead by former Guns N' Roses member Steven Adler, who sadly was booted from the band in the 90's due to heavy drug use. Also included in the band are guitarist Lonny Paul and singer/guitarist Jacob Bunton (former member of Lynam and Mars Electric). Steven Adler was featured alongside the cast of the fifth season of *Celebrity Rehab* with Dr. Drew for his drug addiction. He's since been hard at work on the new album *Back From The Dead*. *Back From The Dead*, which is the debut release from Adler, is an album he hopes will make him relevant again and get him out of the reality spotlight.

When you first listen to the album in entirety, you can't help but realize that this could be the album to actually regain his relevance. As long as Steven Adler can keep it together without any sudden relapse, surely everyone will be awaiting his next move. Album standouts include; "Another Version of the Truth" and "The One That You Hated." *Back from the Dead* is a definite must hear for any rock fan and even fans of Guns N' Roses.



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TOP TEN GIRLS

THE MODEL'S CHOICE





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Jennifer Nukul
Cover Model, December

TOP TEN GIRLS
The Reader's Choice





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Natalie Eva Marie
Cover Model, September

TOP TEN GIRLS
The Reader's Choice





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Erika Medina
Cover Model, April

LIVE & LOUD

The Live Show Reviews

8MM

Photos by Nicolas Bates

Written by Dan Sinclair

The main attraction of this night's main act at the Roxy is 8MM's lead singer, Juliette Beavan, which she proved just as soon as the crimson curtain dropped. She stood proudly center stage, accepting all eyes on her and her glittery, sparkling red and black striped dress, which looked amazingly way too short to perform a rock show in. I can only imagine what any horny young man in the front row was feasting his eyes looking up at her. I just hope they are aware that her husband, Sean Beavan, is the dude playing lead guitar in the black cowboy hat and Johnny Cash-esque wardrobe only a few feet away. Did you know Sean has produced for the likes of Marilyn Manson, Nine Inch Nails, Guns N' Roses, Slayer, No Doubt, System of a Down, and Thrice? Well, you do now.

Through a smoky stage with various colored lights flashing everywhere, Juliette sways back and forth in sleek, sexy movement as she sings the night's first song, "Kin." The crowd loves it and applauds loudly once the song ends, and the gracious lead singer thanks them for "For coming out on a rainy night."

The spotlight falls on Juliette as she literally shines, and the rest of the band is draped in black while she sings "Around the Sun." She shakes her hips back and forth to husband Sean's guitar solo. Then it's his turn to take over the lead vocals on "The Weight of You," as he also manages some cool slide guitar in the process. For the end of the song, husband and wife sing together as Juliette really belts it out, "Damn my lips for calling you." With Sean at the helm, the newer songs from 8MM have a more country-ish, blues-ier sound, than the trippier, electronic rock songs I had heard from the band before. For the record, 8MM actually has a very ranging sound and can't really be labeled as any "type" of band.

Next, someone in the crowd shouts out what's on everybody's mind: "I like your dress!" Juliette acknowledges that, "It's shorter than I imagined," then she splits the vocals with Sean on the next song, "Between the Devil and Two Black Hearts." She's very impressed with the crowd's ability to sing along with the "Nah, nah, nah" parts, joking, "I was worried because New York had a lot of rhythm and this is our hometown." This, of course, referring to their recently completed east coast tour that just ended, and how receptive the fans had been.

After "You Brought the Fire," the band plays a few Christmas songs for the holiday season, starting off with "Christmas Time is Near." Even those who hate holiday songs had to admit this night that Christmas has never sounded so sexy. Juliette can carol all she wants any time of the year with that hypnotizing voice of hers.

The Christmas celebration continues with "Have Yourself a Merry Little Christmas" and "On a Silent Night" before Juliette says, "All right, enough of that," and the electronic arrangement and keyboard kick in for one of the crowd's favorite songs, "Liar." Once Sean's guitar part comes in, the performance turns in to one of the most energetic of the night.

For the new track "The One," Juliette runs her hand up and down Sean's chest while singing the "Oh, oh, oh" parts that actually sound like she's close to orgasm. Not kidding. Pretty brilliant song writing there.

The band closes the show with the very trippy, bass-heavy "Give It Up," which also happens to be this writer's choice for best 8MM song. Juliette plays some keyboard on this one as Sean jumps all over the stage, dancing around, rocking out much to the crowd's delight.

As the show ends, the band looks not weary, but satisfied. Despite a grueling road trip across the middle of America, the passionate road warriors appear genuinely happy to perform for those who love them most. 8MM is one of Los Angeles's own and L.A. is happy to have them back safe from the road to close out 2012 here at home. Here's to more 8MM for all in 2013—cheers!

Venue: Roxy Theater
Website: 8mmlovesyou.com

Date: December 14, 2011
City: West Hollywood, CA



Chris Price



Sean Beavan



Juliette Beavan



Beak Wing

TOP TEN GIRLS
The Reader's Choice





3

Elena Churikova
Cover Model, November

TOP TEN GIRLS
The Reader's Choice





2

Carissa Rosario
Cover Model, June



Congratulations Nikita Escobedo,
2012 RUKUS GIRL of the year.



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Nikita Esco
Featured Model, April

GAME ON

The Latest Games Reviewed

Heart of Darkness

Written by Jesse Seilhan

Call of Duty has become the biggest juggernaut in gaming history, year after year, by providing red-blooded Americans the power fantasy they so deeply crave. You often take over the role of some elite military personality in a struggle to save the world from nuclear bombs, bio-terrorism, or some other semi-Bond villain plot. With *Black Ops II*, players enter a world with two time-lines: one with the first game's hero during the 1980's Cold War struggle and then you get to take over as his son for the neo-futuristic cyber-warfare plot that takes place in 2025. This leads to player choice, something unique to this episode of Call of Duty, as players get branching paths and multiple endings depending on how they chose to play the game. Throw in an impressive soundtrack (with a theme song composed by Trent Reznor of Nine Inch Nails) and top-of-the-line graphics, and you have the making of what should be the final *Black Ops* game of this generation.

As impressive as the freedom of choice is, if shooting people in the face didn't feel correct, then all that creativity would be for naught. Luckily, the guns feel great and even better than Treyarch's prior output. The variety of weapons gets a nice boost with the futuristic storyline, so newer weapons have the ability to see through walls or fire more laser-esque ammunition. Players also get to play with some new toys, such as unmanned drones, hacked turrets, and the CLAW: a large dog-like robot equipped with flamethrowers, machine guns, and a grenade launcher. These new units mostly get used in the all-new Strike Force missions: objective-based missions that let the player control multiple units, bouncing back and forth between them to either hold chokepoints, escort important targets, or take over enemy strongholds. These missions break up the main game quite nicely and also factor into the multiple endings, if players choose to complete them or not.

As a game, *Black Ops II* is probably the most efficient entry produced yet. However, as far as gameplay is concerned, two big things keep this from being a classic. The first is agency. There are dozens of sections in the game where you are not in control of your character. The game pushes you along, doing complex moves for you that you'd rather perform, but instead the game does everything for you, sets you up in front of a target, and only asks you to hit one single button. Secondly, this an extremely violent game, beyond what any first-person shooter has done so gratuitously since *Soldier of Fortune*. There is a level where you take over the main enemy, wielding a machete, and simply hack your way through 100 people as the screen gets covered in blood and guts and you see every gory detail in high-definition. The Call of Duty franchise has gone from being about the horrors of war to the glory of war. Violence is a want, not a need, but luckily the zombies and multiplayer mode offers a more toned-down version of these massacres. Also, while I appreciate the variety of gameplay experiences, this game attempts to do a ton of cool stuff: surveillance, driving missions, drone control, time-traveling. The problem is that none of those things are fleshed out enough to make them memorable.

Game Title: Call of Duty: Black Ops II

Producer: Activision

Platform: Xbox 360, PS3, Wii U, PC

Website: callofduty.com

★★★★★

Ratings: Mature

Genre: First-Person Shooter

Release Date: November 13, 2012



CALL OF DUTY
BLACK OPS II

GAME ON

The Game Reviews COND'T'D



HITMAN
ABSOLUTION

Contract Killer

Written by Jesse Seilhan

Stealth games had a bit of resurgence in 2012, with great titles coming small and large, in the form of *Mark of the Nina*, *Far Cry 3*, and *Dishonored*. While all of these are relatively new entries into the stealth universe, *Hitman* has been killing fools since the year 2000 and Danish developers IO are back with potentially their most polished game yet. *Hitman: Absolution* is the combination of every great idea they have had over a decade's worth of *Hitman* work, especially when it comes to level building, graphical power, and replay value. For those sick of *Assassin's Creed's* yearly phoned-in sequel and want more variety than almost any stealth game I've ever played, then this is the game for you. You fulfill the revenge-fueled vendetta of Agent 47, a professional hitman and all-around nice guy. You kill, you disguise, you infiltrate, and you complete the hit, all while feeling like a total badass.

Hitman is a game designer's worst nightmare. After creating both the stealth and action mechanics, environments must be built to house dozens to thousands of characters, all while allowing multiple traps, hiding spots, and interactive opportunities for the player. Some missions do this better than others, offering various ways to get your assassination on, while others force players down extremely narrow points that often require gunfire to solve. The balance is acceptable, however, as unloading a few clips is fulfilling after being sneaky for a long time. The ability to instantly replay a level and try out one of the other valid methods makes *Absolution* a rewarding experience. Each attempt to solve the puzzle from different angles opens up new dialogue, disguises, and unique moments that would be impossible to experience in a single playthrough. *Hitman* offers a sandbox full of sadistic surprises all manipulated in infinite ways by the user.

The story goes down some pretty twisted paths, but it should when you control the world's most stylish killer. The voice acting, particularly from Keith Carradine and Powers Boothe, give *Hitman* the type of presentation prior releases never even came close to achieving. The narrative is a bit hokey, but it is the story your particular brand of Agent 47 creates throughout his campaign of carnage that really matters. The graphics are beautiful, as is the engine's ability to handle hundreds of characters on screen at once. A few of the levels that have you hiding within hundreds of fully animated and lifelike NPCs is stunning. The game offers zero multiplayer, but you can create "contracts" wherein you play through a level, choose your mark and choice of murder, then send it to your friends and see if they can replicate your carnage. Think of it like the most violent version of HORSE possible. Throw in a lengthy single-player campaign and more weapons than a Cartel gun runner, and you have the making of a fantastic title. Really, the only flaws lie within some of the more punishing missions that you nearly have to cheat your way through, and a disguise system that fails to truly disguise your character. None of that should keep any gamer that enjoys a challenge away from this excellent game.

Game Title: Hitman: Absolution

Producer: Square-Enix

Platform: Xbox 360, PS3, PC

Website: hitman.com

★★★★★

Ratings: Mature

Genre: Third-Person Action

Release Date: November 13, 2012

GAME ON
The Game Reviews COND'T'D



THE WALKING DEAD

Walking Tall

Written by Josh Schilling

It is somewhat outlandish to believe the following true statement: a game that was derived from a comic book and was released exclusively as downloadable serialized episodes, is currently being hailed by numerous reputable sources as the Game of the Year for 2012. Yes, you read that right, and after finishing this game and letting the experience of it sink in, I have to whole-heartedly agree.

Walking Dead is a game based around a zombie apocalypse that doesn't focus on the many joyful ways of combining weapons to disassemble the monsters by various means. Instead, it is a story driven game that focuses on your decisions, and lets you feel the repercussions of the choices that you make. This is a difficult game, but not in a trying-to-hold-off-hordes-of-enemies-in-a-dilapidated-Russian-carnival kind of way. It is difficult in the way that it stirs emotions as you experience the result of your actions. Character's lives are in your hands (literally at times) and the zombies, while pertinent, serve more as a backdrop to the more interesting human stories. This type of game should serve as another huge question mark as to how a game like this could be so successful, but it is the quality of the overall story and the unique presentation that propels this game to its justifiably high standing.

This is a game that is very simple in its structure. Other than a few harrowing bouts of button mashing, you are challenged with making dialogue choices or finding items around an area to figure out how to advance the story. You take on the role of Lee Everett, a convicted murderer, who escapes out of a zombie-induced car wreck that thrusts him like a newborn baby into a newly undead world. From there, the story moves quickly, even including a couple of cameos from established *Walking Dead* characters, but the focus is on Lee and his friendship with a little girl named Clementine. In a world ruled by the dead, they are forced to finally begin living.

I read the comic before I watched the T.V. show, and I watched the show before I played this game, so I have been bludgeoned with the core notion of the *Walking Dead* story that the living people are the scariest part of that world. The difference with the game is that with the comic and the show, I *understood* the central concept. In playing the game, it could have been that the story was well crafted, or that by playing any game, intrinsically you are more involved, but what resulted was that for the first time I truly *felt* the *Walking Dead* story. This is a game that wears you like a coat and will make you want to talk with other people who have played it. It is not the best game I have ever played, but it is definitely one of the most memorable.

Game Title: The Walking Dead

Producer: Telltale Games

Platform: Xbox360, PS3, PC

Website: telltalegames.com/walkingdead

★★★★★

Ratings: Mature

Genre: Story-Based Adventure

Release Date: December 11, 2012



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