

RUKUS

RUKUSmag.com

20

QUESTIONS WITH

***Amber
Nichole***

Exclusive Coverage

**The Glitch Mob
Chuck Ragan**

GAMES REVIEWED

CHILD of LIGHT

**PLANTS vs. ZOMBIES
GARDEN
WARFARE**



Neon Trees
Pop Psychology



Atmosphere
Southsiders

R_S
May 2014

WINNING STARTS IN THE GARAGE

*All The Horsepower In The World Won't Get
You To The Finish Line If Your Electrical System
Is Not Up To The Job.*

*Stacey David Trusts Painless To Deliver
Professional Quality And American
Made Dependability Every Time.*



All New 2014 Catalog Online At:
painlessperformance.com

PAINLESS®
PERFORMANCE PRODUCTS

Find Your Dealer 800.54.WIRES

American Made



American Proud

FOR 24 YEARS

Tech Line 800.423.9696

6

Amber Nichole

May Cover Model

20 questions with Amber

Photography by Andrew Gates

Makeup & hair by Bioanca Robinson

14

All Access

The Latest Albums Reviewed

Albums Reviewed:

Neon Trees

Pop Psychology

By Silas Valentino

Atmosphere

Southsiders

By Jeremy Weeden

18

All Access Spotlight

Artists/Bands Featured:

Framing Hanley, Pixies and
Army of the Pharaohs

By Samuel Wendel

20

Live & Loud

Live Show Reviews

Featured Artists/Shows:

The Glitch Mob and Chuck Ragan
By Nicolas Bates and Dan Sinclair

24

Coming Up

Models To Keep An Eye On

Featured Models:

Crystal Mohammed
Huntington, NY

28

Game On

The Latest Games Reviewed

Games Reviewed:

Child of Light

By Jesse Seilhan

Plants VS. Zombies:

Garden Warfare

By Josh Schilling

On The Cover

Photo by Andrew Gates

Make-up & hair by Bioanca Robinson

This Page

Photo by Andrew Gates

Make-up & hair by Bioanca Robinson



Shoot. The Messenger.

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

 See it for yourself at TenbaTV.com



Available at:

Samy's Camera

www.samys.com | 800.321.4726

RUKUS[®]

EDITOR-IN-CHIEF

Andrew Gates

Live & Loud Editor

Nicolas Bates

All Access Editor

Silas Valentino

Games Editor

Jesse Seilhan

Art Director

Andrew Gates

All Access Contributors

Silas Valentino, Jeremy Weeden & Samuel Wendel

Live & Loud Contributors

Nicolas Bates & Dan Sinclair

Pit Pass Contributor

Andrew Gates

Game On Contributors

Jesse Seilhan & Josh Schilling

Contributing Photographers

Andrew Gates & Nicolas Bates

Contributing Videographers

Nate Olson & Adrien Delstanche

Contributing Make-up Artists

Bioanca Robinson

Contributing Hair Stylists

Bioanca Robinson

Advertising

Andrew Gates

advertise@RUKUSmag.com

Mailing Address

RUKUS MAGAZINE

11304 Chandler Blvd. #6131

North Hollywood, CA 91603

20 QUESTIONS

Get To Know Your Cover Model

Amber Nichole

Photography by Andrew Gates
Make-up & hair by Bioanca Robinson



Amber Nichole was born and raised in Denver, Colorado. Her ethnicity is a blend of German and Italian. Her first modeling gig was at age five for *Disney Channel's Mickey Mousersizing with Olivia Newton-John*. She moved to Las Vegas in 1996 with her family and gained a lot of recognition for not just modeling, but also; runway, magazine shoots, commercials and even had some featured roles in a few different movies. In 2013 Amber made her way out to Huntington Beach, California where she has been focusing more on acting and just landed a commercial shoot which takes place in Palm Springs this summer. Her goal is to work on a syndicated show or an on-camera host for a sports or entertainment channel. You can bet this won't be the last you've seen of this stunning bombshell.



20 QUESTIONS

Your Cover Model Cont'd



20 QUESTIONS

1.What's your Ethnicity?

I'm a mix of German and Italian.

2.What's your zodiac sign?

Sagittarius.

3.Where are you from originally?

Denver, Colorado

4.What did you like most about growing up in Denver, CO?

I am so thankful I grew up in a small suburb in Colorado because it kept me humble and down-to-earth. Also, it has all four seasons and so beautiful in the fall.

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

As a kid, I was always finding ways to break the rules and I was always good at testing boundaries, but no serious trouble. I think sneaking out of the house to party with the older kids was the most mischievous thing I did.

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

The craziest thing I've ever done is traveling to Iraq to visit the troops six different times where I was allowed to set off mortar and shoot a .50 caliber while in the air on a Black Hawk helicopter.

7.What's your favorite hobby and why?

My favorite hobby is actually quite vanilla. I love to draw with chalks with my boyfriends twin five year old kids.

8.What's your guilty pleasure?

McDonalds mocha frapp, chocolate dipped cones, and the Big Mac.

9.Who do you admire and why?

I admire my parents they are amazing, hard working and strong people and have taught me so very much about being kind and appreciating all of life's challenges and triumphs.

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

Animal cruelty, it's such an awful crime and

I would love to see stricter punishments for people caught doing such things.

11.What's one of your personal goals?

One of my personal goals is to live authentically true to myself and to hold myself accountable for all the choices I make and to be a positive influence in the lives of all the amazing people in my life.

12.What do guys compliment you on the most?

Most of the compliments I get are for my eyes, but honestly a compliment from my family or my man means the most.

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

My booty has to be my favorite body part because I have worked hard for it. But my flat stomach comes in a close second.

14.What do you look for in a guy?

A good sense of humor, tall, athletic, intelligent, a smart businessman, driven, plus he has to love to cuddle and be a great kisser...kissing is my favorite.

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

I notice eyes, teeth and I love a man with a nice six pack.

16.What's your ideal first date?

My ideal first date would be to stay home, cook dinner together, watch a movie in bed and of course cuddle.

17.What turns you on?

If a man smells good, it's an automatic turn-on and if he's a good kisser.

18.What turns you off?

Bad teeth, laziness and cockiness are my turn-offs.

19.What's your biggest pet peeve?

Biggest pet-peeve is people who walk around with a sense of entitlement as if people owe them something.

20.Who's your celebrity crush?

I would have to say Brad Pitt because he is such a great dad, companion and actor, those are all very intriguing traits. **RM**

20 QUESTIONS

Your Cover Model Cont'd



20 QUESTIONS

Your Cover Model Cont'd



20 QUESTIONS

Your Cover Model Cont'd

“If a man
smells
good, it's an
automatic
turn-on...”

20 QUESTIONS

Your Cover Model Cont'd



STATS:

Birthday: December 5

Height: 5'9"

Weight: 130lb

Measurements: 34D-25-35

See more of Amber at
[instagram.com/ufcambarnichole](https://www.instagram.com/ufcambarnichole)

ALL ACCESS

The Latest Albums Reviewed

Keep it Poppin'

Written by Silas Valentino

I've got to hand it to Neon Trees. This Provo, Utah mob of Mormons can write dance pop—and write it well. *Pop Psychology*, their third record, is a 40-minute Neapolitan shake filled with stadium-ready choruses, back beat bangers and Technicolor flare. Neon Trees lit up after their 2011 hit single “Everybody Talks” and that momentum propels *Pop Psychology* into dancehall credibility. Songwriter Tyler Glenn spills his heart and soul in the album’s lyrics while the music moves fast, drenched in its own pop sweat.

Opening the album is “Love in the 21st Century” which acts as a template for the rest of the record. Beginning with some dominant drums and crisp guitar riff, “Love in the 21st Century” sounds like the scene in the high school movie where the picked-on protagonist strikes back.

This spirit of personal pride and acceptance is prevalent throughout *Pop Psychology*, due to Glenn’s recent announcement that he’s gay. For most of his adult life Glenn hid his true self but after obtaining rock star status, he can finally express himself honestly. It’s the raw emotion that makes *Pop Psychology* an excellent pop record—that and some irresistibly catchy pop songs.

Lead single, and undeniable album highlight, “Sleeping with a Friend” starts off like the intro to an advertisement on Spotify. Not because it’s corny or weak, but because it’s a perfectly calculated song that seeps into your ear lobes and sets up shop. The verses are lead by a throbbing synthesizer riff and by the time the “I said ooh, you got me in the mood” chorus hook chimes in you’ve already surrendered your musical control. So many love songs are written from the Hallmark Card perspective but “Sleeping with a Friend” dares to challenge the formula by highlighting those awkward, yet common friends-with-benefits relationships.

The first five tracks of the album play out like an everlasting party but on “Unavoidable,” the tempo and mood shift to a slower, ballad feel. Glenn and drummer Elaine Bradley share vocal duties on the track and their duet works swimmingly as they sing about finding love in this modern technological age.

Final track “American Zero” has two computer-voice breakdowns and if you listen closely, you can hear remnants of “My Sharona” from the Knack. The biggest kick comes in at the 2:22 mark where some SNL-style saxophone comes blazing in and finished off the record.

Through the huge success of their earlier singles, Neon Trees served as openers for some major pop acts from three separate decades. They’ve toured with Duran Duran, The Killers and Taylor Swift, and their influences are scattered in *Pop Psychology*. The simple yet engaging lyrics a la Taylor Swift can be heard on “Unavoidable” with “It never makes much sense to me / But that’s okay / It’s like my love hate relationship with L.A.” And the wide-eyed glamour of Duran Duran and The Killers sizzle the first side of the album.

Wrestling with the fallacies of fame can break a band before they even reach their largest stage. “Everybody Talks” could have been a Judas kiss for Neon Trees but instead, as heard in *Pop Psychology*, they prove that the dancing isn’t even close to being done.

Artist: Neon Trees

Album: Pop Psychology

Website: fameisdead.com

★★★★★

Label: Mercury, Island

Release Date: April 22, 2014

ALL ACCESS

The Album Reviews Cont'd



Rap Craftsman

Written by Jeremy Weeden

Underground hip-hop duo Atmosphere is back with their new album, *Southsiders*. The formula is still the same, Slug on the mic and Ant on the boards for their 8th studio album. With a nice blend of storytelling from Slug and well-crafted beats from Ant, the duo look to continue their underground run.

Southsiders begins with “Camera Thief” a well-produced song with no hook. Slugs looks back over his life and some of his regrets as he raps “I keep my dreams inside my dreams/And If I had a time machine/I’d probably use it like a vacuum and try to clean/It kinda seems, quite more than a handful of these regrets have been circumstantial.”

“Arthur’s Song” is about Slug’s alcohol addiction, the song’s first words are “sippin on that brown stuff,” and how he uses music to cope with it. He delves into his thoughts for the listener with lines like “Got love for my people that survive the blizzard/But it’s a flood of liquor on my side of the river/We face pain with pain/Everybody’s the same/Waiting caught in the rain/I guess that’s why I write about it/It help me wrap my head around it/No matter what the worlds tryna take from you/No matter what the world’s tryna make you prove/No matter what the world’s tryna say to you/You gotta write your way through.”

“I Love You Like a Brother” features a piano melody with a heavy bass line underneath it. Slug raps to his friends as the hook goes “I love you like a brother/Even though I’m not your brother/We all got a few flaws/But let’s try not to get too lost in the applause/I love you like a sister/Even though you’re not my sister/We all got a few flaws/But let’s try not to get too lost.”

“Southsiders,” the title track, features a rock-tinged beat with a guitar riff and a nice boom bap drum underneath it. Slug raps about the duo’s hometown of Minneapolis, Minnesota. “Bitter” is about Slug and Ant’s former friends who were jealous of the two’s success and became bitter and miserable because of it.

“Mrs. Interpret” is a shrewd song about Slug’s inability to communicate with the opposite sex. Over a jazz influenced beat he raps “And then she asked me if I caught a single thing she said/I involuntarily nodded my head/Honestly I did hear your actual voice/But the words blended in with the background noise/I must’ve got lost in my mind somehow/And now I’m too far behind to try and figure it out/The fact is I don’t know what you’re talking about/And I’m distracted by the gymnastics up in your mouth/Truthfully it’s not you, it’s me.”

Slug gives a heartfelt tribute to his fallen comrade, fellow Minnesota rapper Eyedea. Slug really opens his heart and the raw emotion behind his lyrics can be felt by the listener.

“Let Me Know That You Want It” is the closest thing on *Southsiders* to a radio single. The song features a catchy hook and upbeat production. Slug touches on his own mortality in the song with the lyrics like “Get a taste of your soul when you hold breath/We act like we got a whole lot of road left/So don’t mind if I drive with the top down/Let me know that you know what you want now.”

Things start to wind down with the melodic relaxing “Hell,” a clever catchy track about hell on earth. Slug raps “Hell’s not under the ground, hell’s all around/So either you didn’t know or you didn’t care/But I was in hell when you told me to go there.”

Southsiders is a good underground hip-hop album. Atmosphere has a formula that works, they stuck with it and the results are mostly pleasing. Longtime Atmosphere fans will definitely enjoy *Southsiders* and the duo’s laid back, stripped down style may be a fresh air to younger listeners.

Artist: Atmosphere

Album: Southsiders

Website: rhymesayers.com/atmosphere

★★★★☆

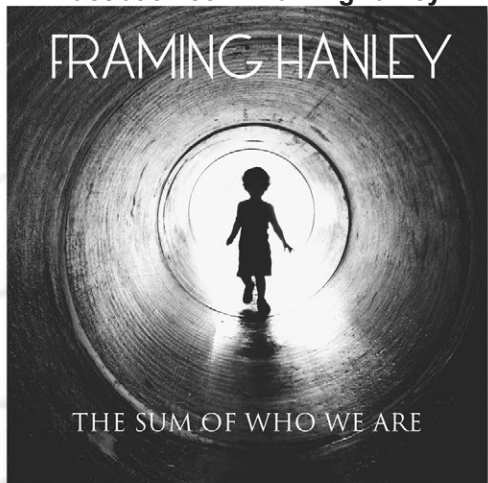
Label: Rhymesayers Entertainment

Release Date: May 6, 2014

ALL ACCESS SPOTLIGHT

Written by Samuel Wendel

Facebook.com/FramingHanley



Framing Hanley, *The Sum of Who We Are*

The Sum of Who We Are, the third studio effort from alternative rockers Framing Hanley, did not come into this world easily. It is the summation of a bassist's departure, the divorce from a record label, delayed releases and a Kickstarter campaign. All of which is reflected in the music. After weathering this tenuous journey along the path to existence, the band managed to bottle up some of this conflict into their music, which sounds like a cocktail made of angst and fury. Framing Hanley follow in the alternative rock vein made famous by bands like Creed, Hinder, and Shinedown.

Lead single "Criminal" fits perfectly into the post-grunge/alternative rock sound popularized by the aforementioned bands. With "Criminal" and the rest of the album, Framing Hanley succeed in creating music powered with forceful guitar riffs and soaring vocals — in short, it's music that sounds like the more metal-like, yet still commercially attractive, version of Pearl Jam that so many other groups have tried to goldmine since the late 90s and early 2000s. Standout tracks are "Forever Till the End" and "Unbreakable." As an whole, *The Sum of Who We Are* doesn't break any new musical ground, but it's still a spirited and well-crafted alternative rock album.

Pixies, *Indie Cindy*

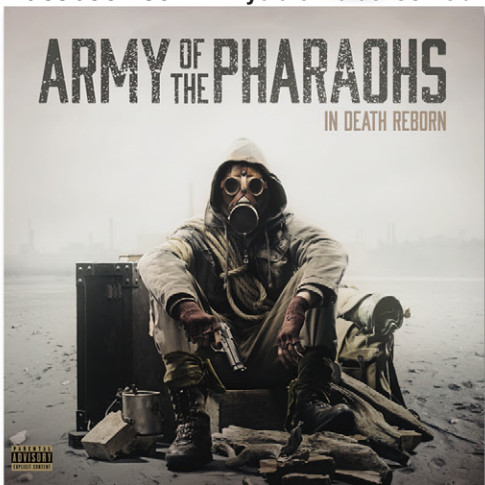
The album is still brand new, but it's already safe to say that *Indie Cindy*, the first full-length album from the legendary indie rockers the Pixies, does not reach the same great heights of its predecessors. But that doesn't mean it's bad — it's far from disappointing, featuring the same crusty guitars and Frank Black yowl that made the Pixies indie rock gods all those years ago. The problem is, that as a whole, *Indie Cindy* is not very cohesive. It's a collection of hit or miss songs and that makes it hard for it to compete with classic albums like *Surfer Rosa*, *Doolittle* or *Bossanova*.

But the album does feature bright spots like "Greens and Blues" and "Andro Queen," both of which sound like classic Pixies — but other parts of the album fall short of their potential. It doesn't have the same blazing inventiveness or feature the same raw power that the Pixies of old could unleash at the drop of a hat and seemed to shout "we're the Pixies and we're going to blow you out of the water!" Instead, it seems to say "we're the Pixies and we don't care what you think; we'll do what we want." And that's exactly what they've done.

Facebook.com/PixiesOfficial



Facebook.com/ArmyofthePharaohsOfficial



Army of the Pharaohs, *In Death Reborn*

After a four year absence, the indie-rap supergroup Army of the Pharaoh's return in an aggressive fashion with *In Death Reborn*, their fourth proper studio album. Led by Vinnie Paz and Esoteric, the group rarely takes their foot off the gas pedal with this release. The album on a whole flows by at a breakneck pace and rarely gives the listener a moment to breathe and reflect on the music. And that's what Army of the Pharaoh's want: propulsive, abrasive and in your face hip-hop music that dares you to blink. The wordplay is clever, and, as always, features references to ancient Egypt and other similarly themed content while also keeping one foot in the present.

The strongest part of the album is the diversity of voices featured. Each musician takes full advantage of his moment at the mic and the interplay created between the group members insulting or one-upping one another carries the album forward forcefully. The beats and samples are inventive, but not revolutionary — the best attribute *In Death Reborn* lays in the chemistry of its stars. As a whole, the album is workmanlike and worthy enough to stand by the Pharaoh's previous work. Standout tracks are "God Particle" and "Azrael."

Going Green

Has Never Looked So Good!

Enjoy RUKUS on your
iPad and iPhone!



Subscribe Now!

RUKUS MAG.COM

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



LIVE & LOUD

The Live Show Reviews

The Glitch Mob

Photo by Nicolas Bates

Written by Dan Sinclair

Droves of downtrodden Los Angeles Kings fans walked away from LA Live as I bravely fought past them en route to Club Nokia. Don't know why there were so upset. Guess they weren't aware The Glitch Mob is about to pump downtown full of bass? That's right, Club Nokia is sold out and packed from wall to wall with fans of (surprisingly) all ages twitching and sweating in untamable anticipation of LA's hottest electronic act. Well, it's hot as fuck in Club Nokia, so that may explain at least the sweating part. On stage, there is a giant tarp covering up the mysterious and special equipment that Glitch Mob will be using to perform this evening. Oh, shit. Okay, I'm twitching now, too. Come on, just pull up the tarp... I want to see what's under there! Come on, Glitch Mob!

Our wish is granted as several dudes come out and kneel before the magnificent tarp and then soon lift it to the rafters revealing the three mixing stations and the giant drum-like pods behind them. Shortly thereafter, the Mob themselves — Edward Ma aka editT, Justin Boreta aka Boreta and Josh Mayer aka OOah — take their places as Club Nokia erupts in screams and other loud expressions of joy and, dare I say it, ecstasy.

And boom! Lights start flashing, crazy images shooting out from the big television screen behind the Mob and the fucking music starts. It's a cornucopia of sounds that, by themselves, you may not necessarily think they'd ever go together, but somehow and someday The Glitch Mob blends them up and puts them to a beat with a shit load of bass masterfully.

There is an engine of some sorts burning on the screen on stage and there are a lot of fists pumping from the fans on the floor below. Among those fans are they young gentlemen who I'd like to imagine got a ride from the 'rents all the way from somewhere deep in the O.C. to come see their favorite mob of the glitching type. One is the older brother there with his friend and the littlest member of the group is the little brother, the tagalong. At first I felt bad for the little tagalong with big glasses who big brother and friend of big brother seem to have to babysit. I mean, poor kid just wants to see some live music and feel like one of the cool kids, just happy to be hanging out with his big brother whom he looks up to. But then when the show starts, I see this little kid is annoying as fuck, and hope the big brother would just kick him in the throat. He won't sit still, and it's not because he's just so into the music he needs to dance.

But as for the rest of the crowd, they are treated to quite a show with The Glitch Mob looking more like an unpainted version of the Blue Man Group than your typical DJ. They play a very large selection from *Love, Death & Immortality*, and definitely do not forget many of their fan faves, mixing in a healthy dose of tunes from *Drink the Sea* as well. They move, they dance, they mix, they bang the drums, they bring the fucking bass, and they get Club Nokia on their feet, jumping up and down and moving back and forth. Every time you think that the place just couldn't get any crazier, The Glitch Mob drops and even bigger bass break down and the dance floor turns into an all-out rave.

The show is non-stop energy, and the Glitchies (yes, I just coined a new term for The Glitch Mob faithful) seem to have gotten everything they came looking for. The Glitch Mob is big and not just in Los Angeles. They have been touring the entire world for two years straight. Their latest album *Love, Death & Immortality* continues to climb the charts, and the Glitchies hope that rise continues. I'm fine with that, but my greater wish is that one of them punches that little kid in his face. But that's mostly because I'm an awful person. Mostly.

Venue: Club Nokia

Website: theglitchmob.com

Date: May 10, 2014

City: Los Angeles, CA



Boreta



Ooah



eDIT



Chuck Ragan

Photo by Nicolas Bates
Written by Dan Sinclair

First it was Hot Water Music's reunion tour kicking off at the Satellite, then it was the last stop on 2013's punky-folk Revival Tour at Miracle Mile's El Rey. This year, RUKUS keeps up with the man with one of the most memorable, passionate voices on the fucking planet, as Mr. Chuck Ragan returns, backed by his dedicated Camaraderie live from The Fonda Theatre in Hollywood.

After some delicious pre-Chuck food and beers at Blue Palms, this writer headed inside to catch the end of The White Buffalo's set and cannot say I was not impressed. Especially since the man closed his set with "The Pilot."

And I wasn't the only one impressed. When Chuck Ragan takes stage, the first thing he does is ask everyone to give it up for White Buffalo. That's Chuck Ragan at his very essence; he's not only a great songwriter with unforgettable vocal chords, he's also a humble man who is thankful for every single fan he's ever had. I got the chance to meet Chuck when he did a free show at Amoeba Records a couple months ago, and I can say without a doubt, the man's about as genuine as they come.

Chuck stands alone playing "Fixin' to Die" before he even introduces himself. "I'm Chuck Ragan and it's an honor to be here this evening." And believe me when I say for Chuck, the word "honor" is no exaggeration (even though most of the crowd would agree that *they* are the ones that are honored).

For "Between the Lines" Chuck is joined by the band, most notably his long-time collaborators Jon Gaunt on fiddle and Joe Ginsberg on stand-up bass. Those two instruments combined with the raspy, bold, earth-shattering vocals are what fans know the Chuck Ragan sound to be. The crowd claps and dances along.

This tour supports Chuck's new record, *Till Midnight*, his fourth studio album. And after "The Trench," Chuck lets the grateful fans know that he and Camaraderie would like to play a few songs off it, kicking it off with the song that kicks off the new record, "Something May Catch Fire." And while his bandmates are all on-point with their respectable tools, it's Chuck's vocals that, as always, prove to be the most dominant instrument, and the one that everyone is there to hear. There's just something so moving about his love for music, which comes through with every word he bellows out.

"Non Typical" gets everyone moving as it's the song that may allow Chuck to break into the mainstream with its peppy, yet strong punk-esque rhythm and soothing melody along with the memorable chorus: "Well, I need you like I need all my blood and my breath/Swallow the sentimental truth/And it'll never be 'as good as it gets.'"

Chuck goes right on thanking the crowd for every single song through "Whistleblower's Song" and "Rotterdam." He even dedicates "Nothing Left to Prove" to the tour's bus driver Greg Walker before playing "Let It Rain" off *Gold Country*.

Around the time the Camaraderie plays "Gave My Heart Out," a group of very drunk frat-like morons start moshing into one another because apparently that's what you do at folk-rock show nowadays.

Chuck dedicates "The Boat" to his original indie label Side One Dummy, and it's one of the best versions this writer has ever heard of the most recognizable Ragan song. It's mellower and more lullaby-ish than the original with plenty of Gaunt's famous fiddle.

Producer Christopher Thorn dons a cowboy hat and an electric guitar to help out on "Bedroll Lullaby," and Dave Hause sneaks on stage to do some backup vocals for "Revved." Chuck gives it up for each and every man up there (besides himself) during "Right as Rain" and "Meet You in the Middle."

Chuck closes the set with "California Burritos" because how could he not? This is California and we all love burritos. But not as much as we love the line "I can't stand for nothing when standing up is all I know."

For the encore, Chuck comes out alone and thanks all the fans for all their support over the years. And since it happens to be the 20th anniversary of Hot Water Music, he serves up an amazing solo rendition of "Drag My Body" before closing it out with the rest of the band with "For Broken Ears."

As expected, Chuck is grateful for each and every person there at the Fonda that night (probably even the drunk douche bags farting and slam-dancing into each other). Do yourself a favor, if Chuck comes to your town, go see him (even if the show goes till midnight).

Venue: The Fonda
Website: chuckraganmusic.com

Date: May 9, 2014
City: Los Angeles, CA



Chuck Ragan



Todd Beene



Jon Gaunt



David Hidalgo Jr.



Joe Ginsberg

COMING UP

Models To Keep An Eye On

Crystal Mohammed

Photography by Andrew Gates
Make-up & hair by Bioanca Robinson



Crystal Mohammed comes to us from New York, but is originally from Trinidad and Tobago. Her modeling career started at the age of twelve when her mother signed her up for some modeling and acting classes. A lot of her experience early on was in music videos and fashion shows. Most recently she has been modeling for various magazines and *The Artie Lange Show* on Direct TV. She also loves traveling when she's not busy with school. In the future Crystal would like to have her own line of sexy lingerie. Let's hope she's the one modeling that sexy lingerie because as you can see she's nice on the eyes.



COMING UP

Models To Keep An Eye On Cont'd





THE STATS

Birthday:
August 14

Zodiac Sign:
Leo

Measurements:
32C-22-34

Height:
5'4"

Weight:
90lb

Ethnicity:
Trinidadian.

Hometown:
Huntington, NY

Turn Ons:

Things that turns me on is a sense of confidence with a great sense of humor, there is nothing sexier than that to me.

Turn Offs:

What turns me off is a loud mouth guy who brags about what material things he has and what his income is, I hate that.

Ideal first date:

My ideal first date is having a great dinner, with a beautiful view and a great conversation. That conversation would allow us to get to know each other a little and see if a follow up date is in the plan.

Guilty Pleasure:

Sitting down with a pan of freshly baked brownies, iced with nutella and covered with whipcream and just devouring it, in only one sitting. [laugh]

Pet Peeves:

My biggest pet peeve and I hate this more than anything, is when people gargle and hold up spit, it's so nasty. I can literally throw up at in that moment

Celebrity Pass:

My celebrity crush is Justin Timberlake. I have been in love with him since he was in the *Mickey Mouse Club* and then in 'N sync. I can honestly say, I would pass out if I ever met him. I love that man.

See more of Crystal at
[instagram.com/Seductionslittlesecret](https://www.instagram.com/Seductionslittlesecret)

GAME ON

The Latest Games Reviewed

Step Into The Light

Written by Jesse Seilhan

JRPGs are a bit of a lost art form, with Western developers mostly picking up where their Eastern brethren left off. Games like *South Park: The Stick of Truth* show that the genre can still work, but Ubisoft decided to create a new IP and give the classic turn-based formula a shot with their game *Child of Light*. The first thing you'll notice is the amazing art style. Instead of picking ultra-detailed graphical representation or tons of animation tricks, the game is fluid and smooth in a way that most games never attempt. Sticking to 2D with some 3D backgrounds makes the game feel like a dream it takes place in, especially with the wide variety of colors and enemy types. Everything seems so deliberate, which gives *Child of Light* an edge in a saturated fantasy market.

You play as Aurora, the daughter of an Austrian Duke, who has contracted some sort of illness that has put her into a deep sleep. While in this daze, the young lady awakes in a dreamworld named Lemuria, which has fallen into darkness do to the evil Dark Queen Umbra. Aurora is a pretty awesome protagonist, as the game never really treats her like a little kid. Similar to the way Peter Pan takes charge of a world where he is outnumbered and underage, Aurora always strives to find her way home and never flinches in the face of danger. Even better, the party members you collect along the way all have unique personalities and help flesh out the story even further. Because the player knows so little about this dream world, it is up to the dialogue between characters to fill in some of the smaller details. The only potential hiccup here is that the all of the writing is in a rhyme structure, which can get a little repetitive over time. Luckily, you can skip any and all of it if you find this to be more than boring over the 10 hours it will take to beat the game.

The combat is where this game really shines, as the Active Time Battle system found in classic *Final Fantasy* games is the main fighting mechanic. Your party lines up on one side and the opponents on the other, all of which are represented on a horizontal bar along the bottom. Each character's icon moves at a different speed, ultimately hitting the end of the bar, allowing you (or the enemy) to make an action, be it an attack, potion, or spell. The extra wrinkle shows up when you make a move before the enemy has a chance to execute their maneuver, thereby knocking them back down the bar and interrupting their attack. All the standard RPG buffs and debuffs apply like haste and slow, but finding the rhythm between attacking, defending, and keeping your enemies from doing the same always makes each battle an active event, not something you can just pound one button to get through. The skill tree makes each player proficient in a few skills, giving you more strategy to take into each battle, boss or not. The ability to rotate party members on the fly also means that you'll never have a trial run where you realize that you needed two mages instead of your bruisers.

While *Child of Light* might not instantly appeal to everyone, especially the Call of Duty or Madden crowd, it has a layer of depth, charm, and design that few games have shown over the past few months. While it's early in the year, it is going to be hard-pressed to knock this game off of a few Top 10 lists come December. Good on Ubisoft for attempting something new and taking a risk that works 99% of the time, giving fans of a dusty genre something worth spending time in during the "dead time" of gaming.

Game Title: *Child of Light*

Producer: Ubisoft

Platform: PC, PS3, PS4, Xbox One, Xbox 360, WiiU

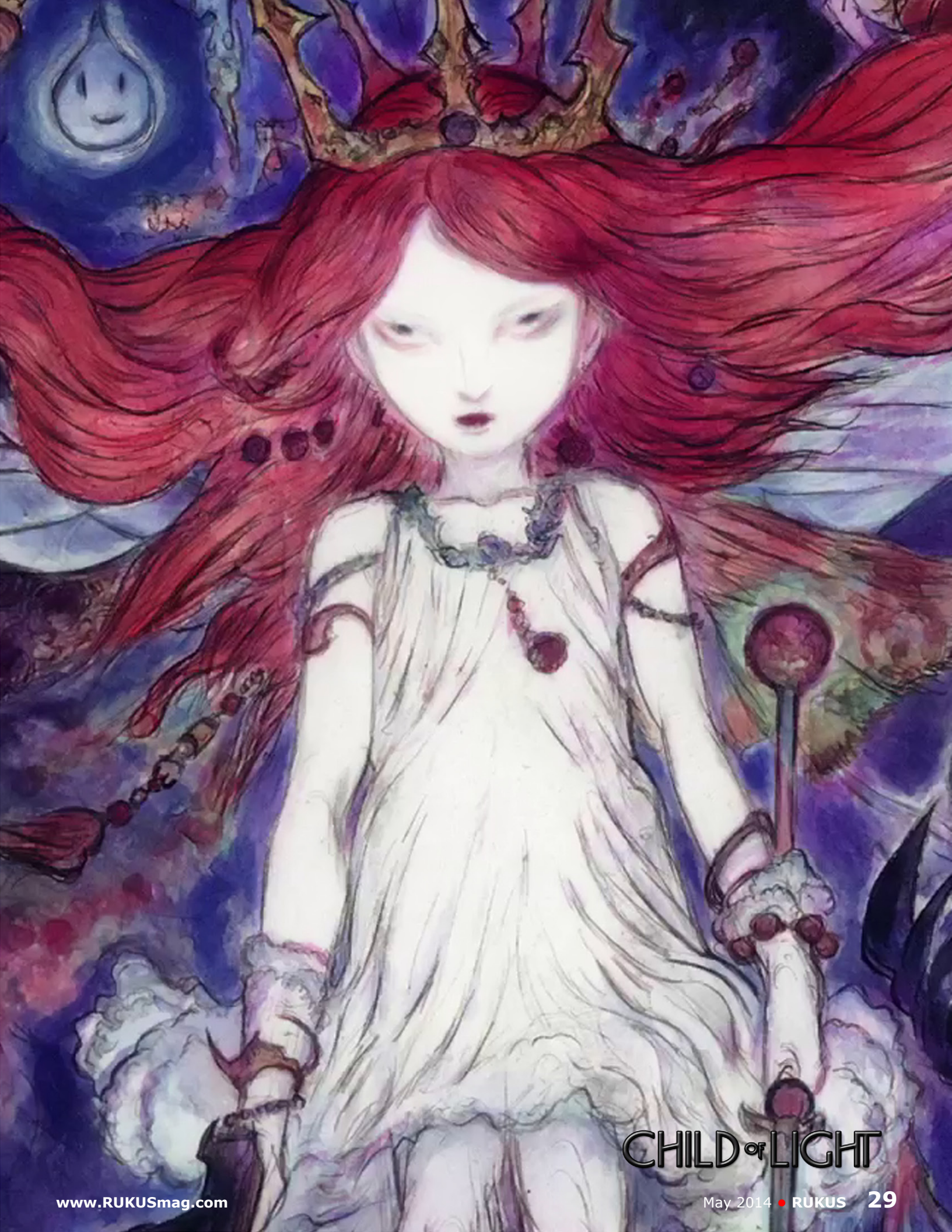
Website: childoflight.ubi.com

★★★★★

Ratings: E+

Genre: RPG

Release Date: April 29, 2014



CHILD of LIGHT

GAME ON
The Game Reviews Cont'd



PLANTS vs. ZOMBIES
GARDEN
WARFARE

Give Peas a Chance

Written by Josh Schilling

Everyone has played the original Plants vs. Zombies, right? The pseudo-tower defense type game with cute, funny plants protecting a house from cute, funny zombies that you can play on just about any electronic device short of a Fitbit? Well if you haven't, you should, because it's great. Based on the success of PvZ, the highly trusted developers at PopCap have made a sort-of sequel to that game that goes far beyond anywhere that they have gone before...into the thinly populated realm of multiplayer shooting games. You can't fall down in your local game retailer without knocking over at least a half-dozen other online shooting games, so it's a pretty gutsy move to hop into this genre when the majority of your fan base is happy flapping unhappy birds on tablets.

The result of this gamble is Plants vs. Zombies: Garden Warfare, a shooter that definitely doesn't take itself too seriously. Harkening back to the cartoonish fun of Team Fortress 2, this game relies on humor and simple gameplay, rather than trying to be an intricate, fast-twitched prestige-fest. You select one of four classes from each of the titular teams and all of the characters are unique in their own way. There are the well-known soldier types, snipers, tanks and medics, but the depiction of the classes is what makes this game fun. The characters are mostly pulled from the original PvZ, and they will be familiar to those who have played it, but instead of a two-dimensional defense game, you now can run around as a Pea Shooter, a football-uniform clad zombie All Star, or any of the other classes in a third-person, three-dimensional map. Add that into a classic-form multiplayer gameplay mix, and you get a much needed respite from the military titles that dominate the genre.

While PvZ:GW is an online only game, it offers a couple of different styles to add some variety. The first is a horde-like match where you and up to three other players play as the plants in co-op mode, protecting your garden from waves of undead. The second is team-based multiplayer where you switch between plants or zombies after each round. There are a few different styles of multiplayer, including deathmatch, a bomb-protection mode, and probably the best selection, a stage based match called "Gardens and Graveyards," where the zombies advance area by area while the plants defend. This variation captures the flavor of the original PvZ, and you can summon extra zombies on offense, or set up turret-like plants on defense in order to aide you and your brethren. After completing any match, you earn currency to unlock packs of cards that include quite a few different rewards. This is where you can win different varieties of the helper plants or zombies, as well as different character skins and weapon choices. Leveling up the characters is also fun, in that it's not based on generic stats, but by completing specific tasks that are optional. All in all this game keeps it simple, which lets you just sit back, relax and have some fun.

Even with the quality of the styling of this game, it would fail miserably if the mechanics were crappy. This isn't the case, as the animations are crisp, the maps are pretty well thought out, and even offer varieties of their own. The "Gardens and Graveyards" match offers different ways of completing the game depending on the map, and PopCap has promised free DLC that could add even more.

This game is genius in that it appeals to a wide range of people, from the hardcore shooter that wants a comedic variation, to the casual gamer that wants to "step up" to online play. PvZ:GW is a wonderful palate cleanser between the more intense titles, and offers up good, clean fun despite the massive piles of dead plants and zombies.

Game Title: Plants VS. Zombies: Garden Warfare

Producer: Electronic Arts

Platform: Xbox One, Xbox 360, PC

Website: pvzgardenwarfare.com

★★★★★

Ratings: E10

Genre: Third-Person Shooter

Release Date: January 25, 2014 / June 24th, 2014 (PC)



Digital subscriptions at

RUKUS
MAG.COM