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20

QUESTIONS WITH

Lindsey Pelas

Exclusive Coverage

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AUGUST 8-10, 2014

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SNIPER ELITE III




Twista
Dark Horse



Judas Priest
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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 & Regina Pacheco

Contributing Hair Stylists

Bioanca Robinson & Regina Pacheco

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

Lindsey Pelas

Photography by Andrew Gates
Make-up & hair by Regina Pacheco



Lindsey Pelas is a twenty-three year old blonde, Southern belle who is a fresh-face to the industry this year. She grew up in a small farm-town in Louisiana called Loranger. After high school, she attended Louisiana State University where she received her bachelor's degree in History. Once a college graduate, she set her sights on modeling.

Lindsey's first modeling experience aside from local commercial and print modeling was with Playboy. In November, Lindsey casted with Playboy Plus in Dallas, TX. Two months later she shot her first three pictorials which would land her the title of Playboy's Cybergirl of the Month for May 2014. In April, she shot three more pictorials for Playboy.com.

Lately, Lindsey's popularity has seemed to take off. Social media and Playboy.com have given her a fan base she never thought she would have. "I attended an event in Montreal and there was a young aspiring model who asked me for a picture and said she was a fan. I was blown away that anyone from Canada even knew my name, it was so cool," said Lindsey. Currently, Lindsey is expanding her portfolio and travel experiences. She plans on working with new publications and making signing appearances. Lindsey hopes to be successful in this industry and she's well on her way to making this a reality.



20 QUESTIONS

Your Cover Model Cont'd



20 QUESTIONS

1. What's your Ethnicity?

My parents tell me I'm French and Italian, I'm not positive that's completely accurate, but I'll go with it.

2. What's your zodiac sign?

I am a Taurus. Super stubborn and driven, but very down-to-earth and genuine.

3. Where are you from originally?

I am originally from a small town in Louisiana called Loranger. It is a tiny little farm town where you know everyone by name, we didn't even have a McDonald's.

4. What did you like most about growing up in Loranger, LA?

One thing I liked the most about growing up in Loranger was that everyone there had a big heart. There was so much Southern hospitality and a sense of community. My best friends also lived on dairy farms and it was just such a fun and outdoorsy way of growing up. The scenery of a small Louisiana farm town is really beautiful.

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

The main mischief I got into while growing up was sneaking out. I loved sneaking out to parties with my friends and I was actually pretty good at it. I never got into any major trouble though, I'm not a rule breaker.

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

I can't tell you the craziest thing I've done, it's a little naughty. [smile] I did go to Vegas a couple weeks ago for the first time and I went completely by myself, that was pretty random, but I had the time of my life.

7. What's your favorite hobby and why?

I know it's cliché but I love to workout. I have so much fun being in the zone at the gym. My other favorite hobby is playing with my dog, Tosh. He is my bestie.

8. What's your guilty pleasure?

My guilty pleasures are Oreos, vodka and the Real Housewives. We all have our vice. [laugh]

9. Who do you admire and why?

I admire my parents a lot. They didn't come from much and they have made good lives for themselves and provided my siblings and I with lots of opportunity. My mom has a great heart and works incredibly hard and my dad is so smart and adventurous, I'm very thankful for them.

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

There is so much I would like to change, but I think toleration is the first step to world peace and

harmony. I would also really wish women were socially, economically and politically closer to being equal to men. We still have a lot of room to go in the world with women's rights and the issue isn't pressed enough. Some people still expect women to maintain very conservative, traditional roles, but I am not one of them.

11. What's one of your personal goals?

One of my personal goals is to find some direction in life. I'm a recent college graduate and I've been modeling. I would like to create some type of long term plan with my career.

12. What do guys compliment you on the most?

Well, guys love my boobs. They're natural triple D's so they get a lot of attention. Men also compliment my green eyes a lot.

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

I love my natural boobs. They're kind of my signature body part. I've been working really hard on building a strong butt though and I'm really proud of it these days! I can squat more than my body weight.

14. What do you look for in a guy?

Lately, I've been going for the geeky guy. I like a guy who's super smart, fun and not really into the drama. I like the guys who keep a low profile.

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

I feel like I notice height first. I love really tall guys, my last boyfriend was 6'7", height isn't a requirement though, just a plus.

16. What's your ideal first date?

My ideal first date is a man being in his element. Showing me something he's good at or taking me to one of his favorite places. I like to get to know my date and what he really likes.

17. What turns you on?

I am turned on by dirty talk and whispers. For some reason I'm also really turned on in the middle of the day. If a guy actually reads books for pleasure then I am probably in love.

18. What turns you off?

I am turned off by bad kissers, a lack of ambition and someone who is sloppy or drunk. I am also turned off by bad drivers and men who are unintelligent.

19. What's your biggest pet peeve?

My biggest pet peeve is being misunderstood. I am stereotyped a lot and it drives me crazy. Girls think I'm the "B" word and a lot of guys think I'm not very smart. I'm actually really smart and genuine and I surprise a lot of people. I hate being misjudged.

20. Who's your celebrity crush?

Right now my celebrity crush is Jason Sudeikis. it changes all the time, though. **RM**

20 QUESTIONS

Your Cover Model Cont'd



20 QUESTIONS
Your Cover Model Cont'd



20 QUESTIONS

Your Cover Model Cont'd



“I am turned on by dirty talk and whispers.”

20 QUESTIONS

Your Cover Model Cont'd



STATS:

Birthday:	May 19
Height:	5'3"
Weight:	110lb
Measurements:	32DDD-23-34

See more of Lindsey at
[instagram.com/lindseypelas](https://www.instagram.com/lindseypelas)

ALL ACCESS

The Latest Albums Reviewed

In The Money

Written by Jeremy Weeden

Chicago rapper Twista is back with his 9th studio album, *Dark Horse*. First hitting the mainstream music scene in 1997 via Do or Die's classic hit "Po Pim," Twista has had a long and varied career. From an underground career to a certified star with "Slow Jamz" and "Overnight Celebrity," Twista has traveled a path that most rappers only dream of. Part underground legend and part hit maker, Twista delivers it all and looks to continue that with *Dark Horse*.

The album begins with the title track, "Dark Horse" an ominous, eerie-sounding track that allows Twista to vent about being underrated as a rapper. He admits to being exasperated by it at times with the lyrics "Now recognizing me is an abomination/Speaking on the coldest and I'm not in the conversation/Overachiever, forever the underdog/I spit it but still omitted from every writer's congregation/When I ain't on the list with the mic splitters/Every once in a while I do be quite bitter."

The next track is the hard hitting "I Am Such a Mobsta" produced by The Legendary Traxster. Over a slow grooving and bass-heavy beat, Twista proclaims his *mobsta* status.

Dark Horse continues with the appropriately titled "Beast" which has Twista showing that he is indeed one with the mic dropping rhymes like "In the beginning there was Adam, A-T-O-M/I am the Higgs Boson, meaning that I was there way before him/I kick logic, science, astrological when I be spitting you a verse/Feel like you probably fucking with me, you the first."

Twista slows things down for the ladies over the next couple songs with "Getting Paper" featuring Dra Day and "It's Yours" featuring Tia London. "It's Yours" is the better of the two as it is produced by The Legendary Traxster, who also produced Twista's 1997 hit "Get it Wetter" and has that classic Twista sound to it.

"Crisis" features fellow mid-western speed rapper Tech N9ne, and the result is just what one would imagine as the two trade rapid fire rhymes over a video game sounding beat. "Burnin" features Wiz Khalifa on the hook and Taylor Gang artist Berner. This song has good single potential with Wiz Khalifa's catchy hook "My car burnin/, my weed burnin/My bitch so bad, you touch her once she burn you/So much money I burn it."

"Me and You" is classic Twista as he spits over a heavy drum and organ laced beat. "Throwin my Money" is another potential single and reunites Twista with fellow Chicagoan R. Kelly. The song details the two at a strip club and the women that entice them to throw their money. "No Friend of Me" finds Twista teaming up with young Chicago rapper Chief Keef.

Dark Horse is a pretty good album overall. Twista does not reach the heights he has on some of his previous songs, but he also doesn't bottom out. The album may not garner Twista any new fans but his established fan base should be pleased with the album. *Dark Horse* proves that 20-plus years in, Twista still has something to offer the world.

Artist: Twista
Album: Dark Horse
Website: twista.com

★★★★☆

Label: RCA

Release Date: August 12, 2014



ALL ACCESS

The Album Reviews Cont'd



Still Screaming!

Written by Silas Valentino

Judas Priest has been preaching out of its gospel of metal for close to 45 years and, with *Redeemer of Souls*, 17 albums—let that settle in.

Two impressive qualities hover above the Priest: their ability to consistently produce metal records with heavy tenacity and their song titles. After hundreds of song titles Judas Priest can still crank out metalapocalyptic-sounding names. “Sword of Damocles,” “Redeemer of Souls,” “Metalizer;” if you took all the song titles and converted them into those one-worded refrigerator magnets, you’d be able to craft some excellent, doomsday sentences.

It’s been a long time since 1982’s *Screaming for Vengeance* and time has been a bitch on Rob Halford’s vocal chords yet that doesn’t prevent the “Metal God” from belting out some epic vocals. Matching Halford’s power is Judas Priest’s famous duel guitars that still sound like a blitzkrieg raining down on the Sunset Strip. Even though famed original guitarist K.K. Downing left the group in 2011, his replacement—Richie Faulkner—can keep up. Original bassist Ian Hill still acts as the general’s sword leading the charge and Scott Travis has been playing drums since before the Internet caught on making him and his explosive drumming a staple in the band.

2008’s widely acclaimed *Nostradamus* album featured synthesizers and multiple slowed down tracks. But it only takes 16 seconds into *Redeemer of Souls*’ album opener “Dragonaut” to shred away doubt that their first album in six years will be a shallow repeat. A lightning bolt strikes and in its ashes erupts a tasty guitar riff mirrored with a glowing lead guitar part that sounds like shooting laser gun that cannot be controlled. Halford soon comes in with a devilish greeting of “Welcome to my world of steel/ master of my domain.” He’s been on his throne for decades (ass-less chaps included) and it doesn’t appear as if Halford is getting up any time soon.

Midway through the record the Priest take a left turn into ballad territory with “Hell and Back” but remember this is still Judas Priest. So before you can try and wrestle your Zippo out of your Levi’s, the band blasts in and tears through their chorus with “Out of the fire and into the black/ We’ve been through it all/ We’ve been to hell and back.” Halford sounds damn serious as he sings about how the leather gets scoffed after years of use and if there’s one man in metal who’s had to persevere for being who he is, it’s Rob Halford. The leather comment is an all-too-nice touch.

The undisputed standout is the penultimate track “Battle Cry” where the duel guitars battle it out as if the loser has to endear the iron maiden. If you still need convincing that Judas Priest deserve a place in metal today, treat yourself to five minutes of thunderous trashing.

Usually when a band that’s past its heyday releases a new album fans look sideways relying on the past to justify the credibility. But that’s not the case for the Priest. Though things will never be as cutting edge as their once-dominating British steel, Judas Priest continue to prove their worthiness as they near their fiftieth year anniversary.

Artist: Judas Priest

Album: Redeemer of Souls

Website: judaspriest.com

★★★★★

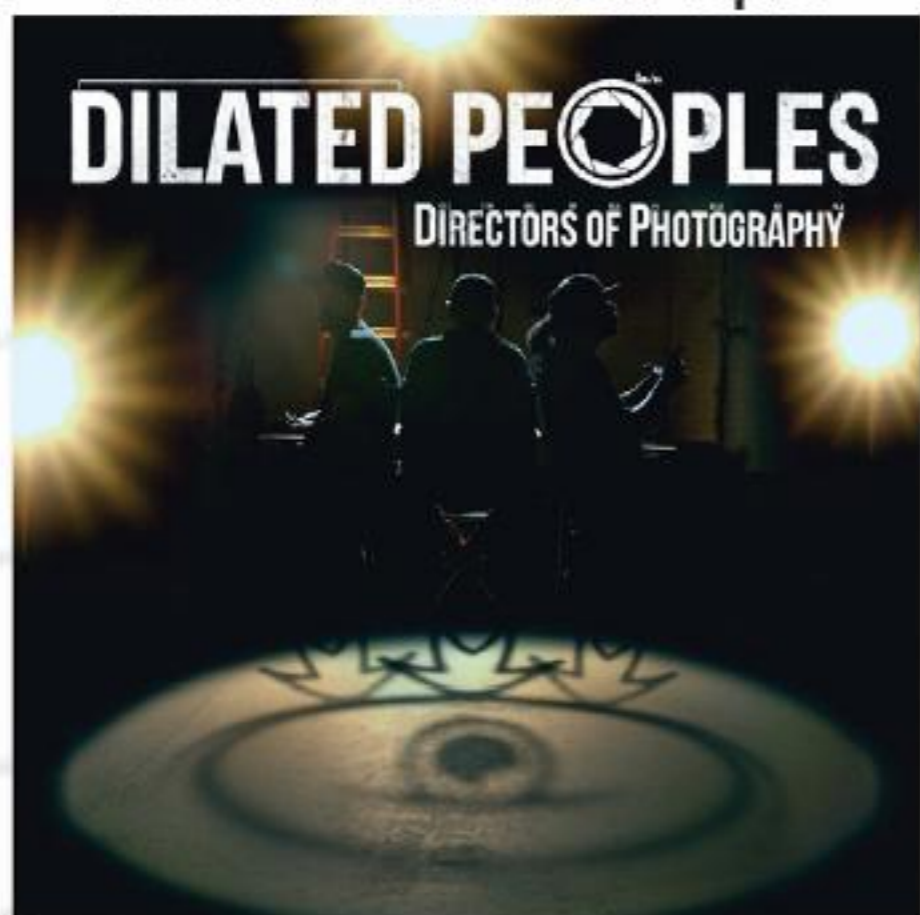
Label: Epic/Columbia

Release Date: July 8, 2014

ALL ACCESS SPOTLIGHT

Written by Samuel Wendel

Facebook.com/DilatedPeoples



Dilated Peoples, *Directors of Photography*

It's been eight years since hip-hop artists Evidence, DJ Babu, and Rakaa Iriscience, have collectively put out an album as Dilated Peoples, but they've been far from lazy in that span, producing various other projects—and it shows. There is no rust visible or audible on their return effort, entitled *Directors of Photography*. The entire LP sounds as good as anything they've put out—but that doesn't mean that it's a ambitious step forward.

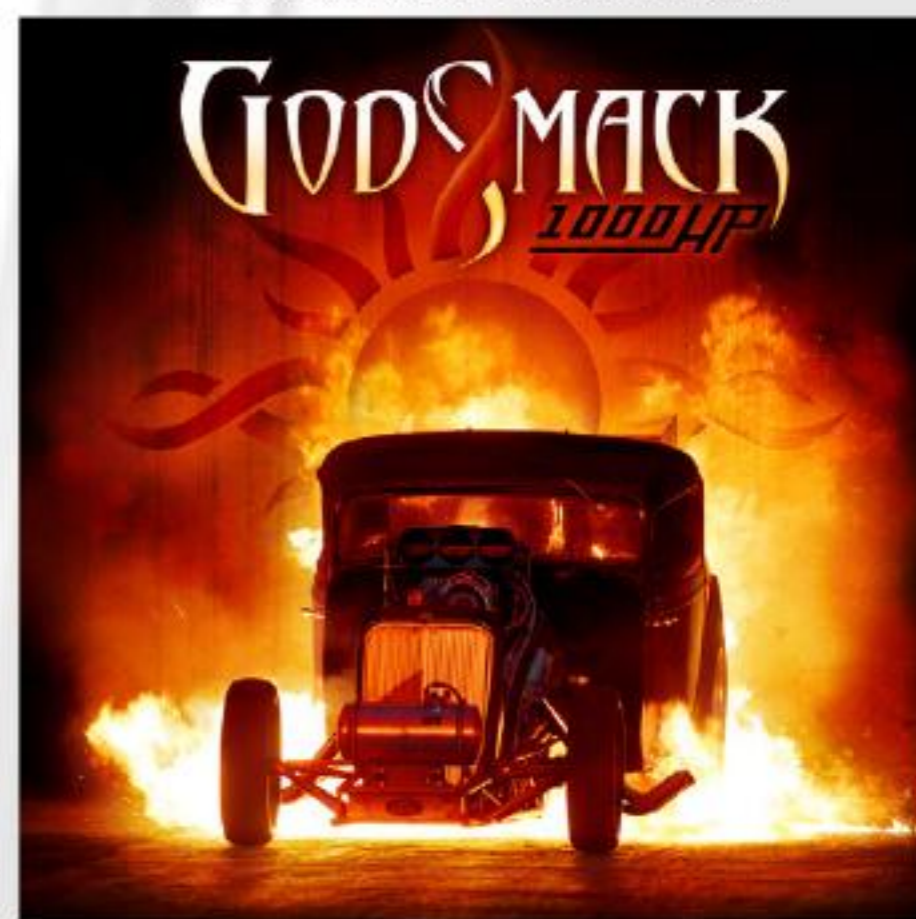
Photography stays true to the group's underground aesthetic, showing that if the members of Dilated Peoples have been listening to hip-hop and rap music over the last eight years, they're clearly not that impressed. *Photography* is a well-orchestrated and slickly-produced album of hip-hop that wouldn't sound out of place next to CunninLynguists, Jurassic 5 or mid 2000s Talib Kweli. In short, it the latest effort from Dilated Peoples sounds like it would be at home if it was released 10 years ago—but that's not necessarily a bad thing, rather *Directors of Photography* is a refreshing reminder of how much music has changed in the last decade. Standout tracks are "Good as Gone" and "Let Your Thoughts Fly Away."

Godsmack, *1000hp*

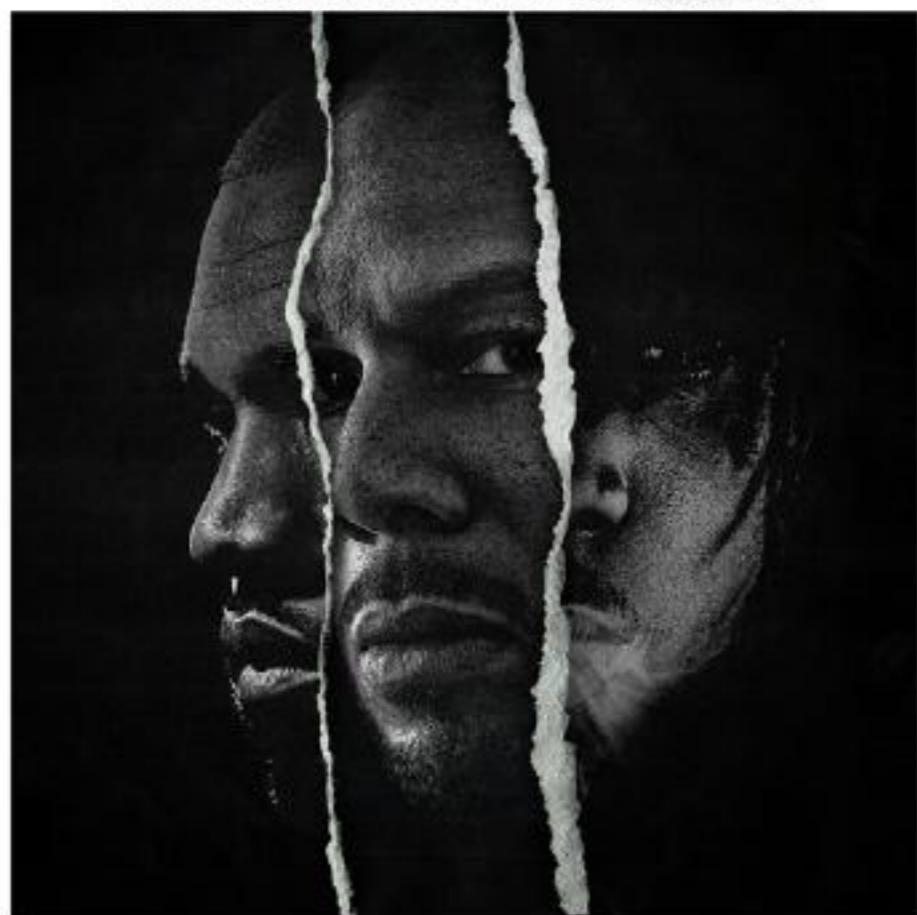
Godsmack has never been known for subtly and the group's latest album, entitled *1000hp*, does little to dispel that notion. It is unabashedly an attempt at a back-to-basics album, eschewing the mainstream success of its last album, 2010's gold-selling *The Oracle*, in favor of pounding and aggressive alternative metal with lyrics like "Time to rewind back to 1995 when we were nothing." But just because the subject matter of the album's lyrics are obsessed with returning to a simpler time, musically *1000hp* is still smacks of classic Godsmack, with pummeling and aggressive riffs seemingly intent on being played at ear shattering decibels only.

Just like the chugging guitar riffs that power nearly every song, Godsmack isn't trying to pull any tricks or outsmart the listener, providing polished and uncomplicated alternative metal that should please longtime fans. The only exception from the aforementioned is "Something Different," where Godsmack takes its pedal of the metal and waxes introspective. Standouts are "What's Next" a heavy cut that deals bluntly with mortality and "Generation Day," which provides a fortune cookie commentary on how technology is effecting our society.

Facebook.com/Godsmack



Facebook.com/ThinkCommon



Common, *Nobody's Smiling*

With nine studio albums to his name, Common is by no means an underground hip-hop artist, but with his 10th LP—entitled *Nobody's Smiling*—the Chicago native goes back to his roots musically and emotionally. *Nobody's Smiling* could be called a concept album, as the majority of it focuses on his hometown and the issues that plague it—violence, high-crime rates, etc. And while the album cover has Common's name and face emblazoned across it, a decent portion of the LP is devoted to giving rising hip-hop and rap artists a shot in the limelight.

Common is characteristically solid throughout with a loose but suave delivery, but it's these guest stars who steal the show. The single "Kingdom" (feat. Vince Staples) is arguably the best track to be added to Common's catalogue in a long while, and it's Staples' appearance at the mic that powers it. Similarly, "Speak My Piece" and "Diamonds" both feature Big Sean and he makes the most of his appearances; but letting other artists steal his thunder might be the point of "Nobody's Smiling." Common is an established hip-hop star with hit songs and fame to his name and now he's using it to create insightful—but not preachy—commentary on the turbid atmosphere that produced him—and to give young musicians a chance to follow in his footsteps.

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Exclusive Coverage

GOLDEN GATE PARK SAN FRANCISCO **OUTSIDE LANDS**

MUSIC • FOOD • WINE • BEER • ART

AUGUST 8-10, 2014

Photos by Nicolas Bates
Written by Dan Sinclair



That's right, kids, it's summertime again. And that means only one thing—music festivals! And while many may choose to dehydrate and burn to a crisp out in the desert for Coachella, RUKUS Magazine instead treks up north a few hours to the wonderful city of San Francisco for Outside Lands! And what's not to love about three days of nonstop music on multiple stages in the picturesque Golden Gate Park? Oh, and that's not even it. There's a tent where Lewis Black and Aisha Tyler are doing the comedy thing. Then there's all the reasons in the world to massage your taste buds and fill your belly with Beer Lands, Wine Lands, Cheese Lands and Choco Lands—not to mention all the other food trucks and stands featuring the best food in the Bay Area. There's beautiful (if not slightly crazy) people all over the place singing, dancing and/or passing out. There's even Porta Potties, and who doesn't love a good Porta Potty, huh?

Outside Lands 2014 was quite the success on many levels. You don't even have to take my word for it. Just go ask the estimated 200,000-plus music lovers that stopped by over the weekend. No. On second thought, don't ask them. DO take my word for it. Actually take all my words for it. Here they come now...

ARTIST: Kanye West
WEB SITE: <http://www.kanyewest.com/>
DATE: Friday August 8, 2014

As thousands gather around the Lands End stage for Mr. Kanye West, one thing is very clear to the writer: there are a lot of fucking people here at Outside Lands this year! Seriously. The crowd stands shoulder-to-shoulder from as close to the stage as security will allow all the way back to the food booths, which are a good football field's length away. And that's with Artic Monkeys playing at the other end of the festival at the same time. Looks like double the people than were here last year. But then again, I'm a writer so I don't do maths.

Yeezus himself comes out alone to kick off the show with "Black Skinhead." Simultaneously a drunk dude shoves his way through the crowd with a big smile on his face because being an asshole is hilarious. Everyone else bops their heads and raps along, "For my theme song, my leather black jeans on/My by any means on/Pardon I'm getting my scream on." Even the fat guy wearing a suit jacket with no shirt knows the words, his bulbous gut shaking in time to the steady beat. Next the crowd does the Ric Flair "Woo!" on "I Don't Like."

The usually talkative Kanye seems extra dedicated to his craft this evening, barely saying a word at all in between songs through "Mercy" and "Cold." But he makes sure everyone chants "Clique, clique, clique" for the next song as joints are getting passed by me left and right. And the songs just keep coming as Kanye tells us he has to "Get my money right" on "Can't Tell Me Nothing."

Then it's "New Slaves," which, of course, has my favorite line, "There's leaders and there's followers, but I'd rather be a dick than a swallower."

After the crowd-pleasing "Power," Kanye teases us with a little bit of "Blood on the Leaves." He explains it's actually the song he's closing with but wants everyone to practice forming circles. He's not super clear on it, but he wants everyone to mosh when the song kicks in. He tries it a couple times, and then goes, "All right, stop that shit!" And promises it will be back at the end of the show.

Not sure how they felt about the circles, but the crowd definitely got back into the swing of things when "Stronger" came on next. Then Kanye slows it down to play "Runaway" and actually is pretty funny as he just goes on and on, rambling with autotuned vocals. Then he does a little bit of Rihanna's "Diamonds" and asks all how they could be so "Heartless," before getting to the song featuring one of the best beats of all time in "Jesus Walks." Outside Lands goes nuts. Think what you want about Kanye West away from the music, but doing this kick-ass one-man show, he proves for once and all he is a certifiable rock star.

Yeezus finishes off the night with "All Falls Down," "Touch the Sky," "All of the Lights," "Good Life" and "Bound 2" before finally getting to the aforementioned "Blood on the Leaves." Not a bad way to start the weekend, Mr. West. Not bad at all, sir.



Kanye West



Capital Cities

ARTIST: Capital Cities

WEB SITE: capitalcitiesmusic.com

DATE: August 9, 2014

Capital Cities makes RUKUS history for being the very first band I've covered at the Twin Peaks stage. And there's a very nice-sized crowd in front of said stage for the pop duo out of Los Angeles. The band was founded by the former jingle-writing partners Ryan Merchant and Sebu Simonian, who apparently met on Craigslist. But today here in Golden Gate Park they are joined by their touring mates—namely Manny Quintero on bass, Spencer Ludwig on trumpet, Nick Merwin on guitar and drummer Channing Holmes. All members of the band are decked out in their matching Capital Cities jackets, making them appear to be somewhere between a '50s gang with instruments or a really hip bowling team.

And Ludwig's kick-ass trumpet is on full display right from the start with the ultra-catchy "Kangaroo Court." And maybe that's what separates Capital Cities from the other poppy electronic acts: the fun horns blowing along with the beats. Ludwig steps to the front of the stage and does his thing as the crowd dances and sings, "Shut up, shut up, shut, up/Sit up, sit up, sit up/It's a kangaroo court." It's everybody's favorite Cities song not called "Safe and Sound," and it's a dance party on the grass in front of the Twin Peaks stage.

After thanking the fans for dancing along, the band goes right into "Origami" where Merchant and Simonian tease the crowd in the funkiest way possible that they, "Stole your diamonds and gold, what are you gonna do about it?" Just dance. That's what they do about it. After that, Ludwig leads the way into "Chartreuse," where we find out just how the guys like to be colored.

Merchant asks, "We want to dance. You want to dance with us?" Um, pretty sure they do since they've been dancing the whole time, sir. That's when he explains that he wants to teach everyone the Capital Cities Shuffle if they don't already know it. I didn't know it and the best way I could describe it is synchronized clapping and spinning. Some of the more adventurous concert-goers attempt it among the crowded lawn during "Center Stage," and "There's a good time, there's a good time." And the end, the band is grateful. "Thanks for the dance, guys."

Apparently “Farrah Fawcett Hair” is “a song about all the good things in life, like Nutella.” After that, Cities performs a cover combo for the ages combining the Bee Gees’ “Stayin’ Alive” and Weezer’s “The Sweater Song.” The dance party keeps going through “Love Away,” “I Sold My Bed, but Not My Stereo” and “One Minute More,” before Capital Cities closes with the one everyone was waiting for the whole set. Everyone sings along, “I can lift you up/I can show you what you want to see and take you where you want to be.” The horn sounds and everyone leaves feeling “Safe and Sound.”



Death Cab for Cutie

ARTIST: Death Cab for Cutie

WEB SITE: <http://www.deathcabforcutie.com/>

DATE: August 9, 2014

Because your favorite online magazine live music coverage writer loves you, he braved the thousands and thousands of people all walking in various directions to travel the length of the festival all the way from Twin Peaks to the main stage at Lands End just for YOU. No need to thank me. It’s just what I do. And why did I brave the masses this evening? No, it wasn’t just to get back to the nicer bathrooms by the media tent, it was also to cover your favorite band to ever come from Bellingham, Washington, Death Cab for Cutie.

Ben Gibbard and the boys take the stage without much ado and go right into the full instrumental lead-in for “I Will Possess Your Heart” off of the band’s chart-topping album *Narrow Stairs*. Sure, Death Cab for Cutie doesn’t lead the live music world in stage presence or showmanship, but playing your songs in the full entire way they were supposed to be heard always counts for something.

After the loyal fans cheers, Gibbard announces, “We’re Death Cab for Cutie from Seattle, Washington.” For the record, the distance between Bellingham (the place where Gibbard started the band back in 1997 with Chris Walla, Nick Harmer and Nathan Good at Western Washington University) and Seattle is about 89 miles... so I guess that’s close enough. They then play “Crooked Teeth” off of 2005’s *Plans* and then go all the way back to 2001’s *The Photo Album* with “We Laugh Indoors” (aka the one where Gibbard tells Guinevere he loved her over and over again).

Then it’s over to 2003’s *Transatlanticism* for the mellow lullaby “Title and Registration.” As I look around the crowd, I notice there isn’t much movement, which is odd here at the biggest stage at Outside Lands. But that’s just Death Cab’s sound. It’s certainly more soothing than rocking. Not much dancing or jumping around, just a bunch of fans satisfied to bop their heads and gently sing along to the songs they like.

Death Cab for Cutie's last studio album was *Codes and Keys* back in 2011, and they finally get around to playing the first track of the night off of it in "Doors Unlocked and Open." Then they go back to *Narrow Doors* for "Long Division" and "Grapevine Fires" back to back, before playing 2011's title track "Codes and Keys."

When the acoustic "I Will Follow You into the Dark" starts up, several guys put their arms around their gals as they both sway back and forth. Some dude says, "I forgot how many songs they had." Well, sir, eight studio albums over almost seventeen years will do that.

And there's even more songs than that. Next is "You Are a Tourist" and then "The New Year." Then Death Cab for Cutie finishes the set strongly with the two best songs of the night in "Cath..." and, of course, "Soul Meets Body." Gibbard thanks everyone and the band leaves, but look for them to come back soon with a new album!



Tom Petty and The Heartbreakers

younger brother Mike's. He sang it all the time. Tom did us both a favor, playing them back to back for what quite possibly was this writer's greatest and most emotional concert-going experience in his life. Miss you, Mikey.

Next up, the band travels back to 1985 for "Spike" off of *Southern Accent*. After that, Tom asks, "How about these Heartbreakers?" He gives props to his longtime back before it's Traveling Wilburys time and we get to hear "Tweeter and the Monkey Man."

Then Tom asks, "Are you having fun out there?" I'm gonna assume the loud screams in response were not meant to represent the word "no." "U Get Me High" and "Rebels" are next before The Heartbreakers pay tribute to the Bay Area's own Grateful Dead with a cover of "Friend of the Devil."

ARTIST: Tom Petty and the Heartbreakers

WEB SITE: <http://www.tompetty.com/>

DATE: August 9, 2014

Loyal RUKUS readers remember that Tom Petty and those guys that break hearts played an up-close-and-personal thing at the Fonda, where they explored their entire catalogue. While it was one an important show in this writer's rock and roll history, the one complaint from him was that Tom and the boys didn't play many of the hits. Well, this time they did.

The set kicked off with a cover of the Byrds' "So You Want to Be a Rock 'n Roll Star," but then it's time for "Last Dance with Mary Jane." The crowd comes alive, much more active than an hour before for Death Cab for Cutie's set. Tom plays the harmonica and kills it on guitar alongside the great Mike Campbell.

"Oh, baby, we're in San Francisco in the park!" The crowd erupts as we all love to be reminded where we are. "We're gonna have a good time tonight." The crowd cheers again because they know they are. The new album is called *Hypnotic Eye* and the band plays the lead track from it "American Dream Plan B" next. Then Tom plays a song that needs no introduction, leading us all "Into the Great Wide Open." It's a very mellow version of the song and it sounds fucking awesome. The new song "Forgotten Man" follows that.

Then things get magical. "I Won't Back Down" has always been my favorite Petty song. It's one I've often referred to as my theme song. "Free Fallin'" was my

younger brother Mike's. He sang it all the time. Tom did us both a favor, playing them back to back for what quite possibly was this writer's greatest and most emotional concert-going experience in his life. Miss you, Mikey.

People are screaming and dancing and jumping around. It's a fucking party late night here in Golden Gate Park and the songs just keep coming and Tom Petty keeps rocking. "Learning to Fly," "Shadow People," "I Should Have Known It." The fans don't want it to, but the set comes to an end anyway with "Refugee" and "Runnin' Down a Dream."

No one moves when the band leave the stage, they keep cheering and screaming right until they come back and rock out an encore with "You Wreck Me" and, of course, "American Girl." When the night ends, it's clear that even though they may have been older than many of the acts here at Outside Lands, Tom Petty and the Heartbreakers just played the best set of the weekend.

ARTIST: The Bots
WEB SITE: www.thebotsband.com
DATE: August 10, 2014

If you don't know The Bots, know that brothers Mikaiah and Anaiah Lei recorded their first album at ages 15 and 12 respectively, and that was only about five years ago, so both are still pretty young. But that hasn't stopped the duo from self-producing more albums and touring the fucking world! Their new album *Pink Palms* drops in October and this writer can't wait.

Mikaiah comes out strapped with his guitar, while younger brother Anaiah takes his place behind the drums. Mikaiah, obviously *Pink Palms*-excited, is decked out in all pink with a full jumpsuit and matching Chucks on his feet. He also adorned a headdress similar to a keffiyeh. Anaiah's wardrobe is more chill: shorts and T-shirt. He's also the quiet one. He won't say a word to us the entire show. Talking is his older brother's job. "We're from California. We're gonna play some tunes for you. Hopefully, you'll dig it."

It's a small crowd here at the Panhandle stage as the first live act of the day gets started. They are the lucky ones. Those not present are the ones that missed out. During the first song, Makaiah apologized that they were having "Some technical difficulties," but no one seemed to mind as the brothers rocked out in that energetic noisy-garagey-punky-rock-n-rolly way that they do. Some girl even yelled out, "I love you, Makaiah!" To which The Bots frontman replied, "Thank you. All right, let me fix this real quick." Yes, no time for love until the levels are right and these fans get the best Bots they can.

After that, things get louder with the song "Won." It shifts from heavy to slow and funky and then fucking loud again and the small crowd sounds louder than they are in appreciation. Makaiah is all over the place swinging his guitar around, banging his head, screaming and singing into his mic, but it's funny to hear his even-toned calming voice when he speaks (pretty chill for such a crazy punk rocker). Anaiah, on the other hand, is just the constant professional banging away without much ado.

Some of the set's highlights were the groovy, tonal-shifting "Dinosaurs," the trippy, chill, then rocking "Side Effects" and the bad-ass punk rockers "And All I Really Want" and "Plastic Jacket."

Towards the end of the set Makaiah says, "Thanks for coming out and watching," and removed the headdress from his head. The Bots close with the fantastic "5:17," and the crowd really gets into it. They finish big, dragging out the end of the song over and over again, and it warms the heart to see the two brothers smile at each other as they play. It's almost as if they're back in their parents' basement and not at one of the biggest festivals in the country. And that's how you can tell these young bucks will go far: not only are they good at what they do...they also fucking love doing it.



The Bots



Spoon

ARTIST: Spoon

WEB SITE: www.spoontheband.com

DATE: August 10, 2014

Did you know Austin, Texas's Spoon is old enough to legally drink? No, not the individual members of Spoon, but the actual band itself. Yes, these lads have been making the ladies swoon with their catchy rock lullabies since 1993. Fast forward 21 years and we have Spoon taking the main stage at Outside Lands 2014 with lead singer Britt Daniel, drummer Jim Eno, bassist Rob Pope and Eric Harvey and Alex Fischel on various guitars, percussions and keyboards.

Among various other reasons I'm sure, Spoon is also in town to promote their brand spanking new album *They Want My Soul*, and that's where things get started with some bluesy guitar for "Knock Knock Knock," which is apparently what Daniel hears every day... according to his own lyrics anyway. This is about the time I notice fans tossing beach balls around. Goddamn it. Let me just take this opportunity to say STOP IT. Nobody wants to worry about playing ball when they're trying to enjoy their favorite bands playing live. Just fucking knock it off with the beach balls, dicks! Okay, back to the show.

Rocking his striped shirt and sunglasses, Daniel thanks the crowd before the bass intro for "Don't You Evah" off of 2007's *Ga Ga Ga Ga Ga Ga Ga Ga Ga Ga... Sorry*. I just like typing "Ga." Drop a few of them off the end there to get the actual album name. The pace picks up on the peppier "Small Stakes," the opening track from *Kill the Moonlight* way back in 2002. The crowd is grateful for the choice and begin to dance and...

Goddamn it! The beach balls are back again! Up on the large video screens on either side of the stage, they're actually showing the crowd bouncing the stupid balls around instead of Spoon performing. Come on, Outside Lands! Get your shit together!

And what is Spoon doing? Well, Britt Daniel is shaking a maraca as the band plays "Who Makes Your Money." Then it's time for their song with the coolest name, "The Beast and Dragon, Adored."

They remind the crowd that they just put out a new album and play the funky, rhythmic "Inside Out," hailing

from it. Then Daniel asks the crowd if they know any old songs. Much to their delight, the band goes right into "You Got Yr. Cherry Bomb."

All sing along, dancing on the lawn. All is right in the Spoon world. This continues through the set with "Rent I Pay," "Outlier," "I Turn My Camera On," "Don't Make Me a Target," "I Summon You," "The Underdog," and "Got Nuffin" to close it all out. There is a small group clapping for an encore near the stage after Spoon leaves the stage, but they should know by now that's only for the headliners. What I'd like to ask Spoon is if they have any knives. Why? So I could go pop all those goddamn beach balls.



The Flaming Lips

ARTIST: The Flaming Lips

WEB SITE: www.flaminglips.com

DATE: August 10, 2014

Some bands put a great effort into entertaining the crowd during a live performance... and then there's The Flaming Lips. They're in a fucking league of their own. Even before the show gets started, the stage looks overcrowded. Aside from the musical instruments and equipment, there is also a giant box full of what just look like snakes hanging from above the stage, which I will later come to learn are just all sorts of funky lights that will flash and shine and flicker throughout the evening. There are also sorts of machines that look like they shoot all sorts of shit out of them.

Frontman Wayne Coyne stands barefooted checking the mics wearing... uh, what the fuck is he wearing? A body suit painted to look like what Wayne would look like without skin? All muscle and tissue from the neck down for Mr. Coyne. Don't worry. There's a silver cod piece over the love muscle.

As things look like they're going to get started, out walk a giant mushroom next to a giant rainbow. They set up right behind the set of mini grass hills on the stage. Coyne gets things started, "This is fucking cool! Festival in the park!" The crowd seems to think so, too, as they cheer for festivals in the park and the word "fuck." Coyne

continues, "Let it be said, Oklahoma City wouldn't let us play when we first started out, but San Francisco was one of the first cities to ever let us play. I'm proud to be back!"

Things get started with "The Abandoned Hospital Ship" as people pop their heads out of the mini grass hills, waving to the crowd. It's funny to watch the looks on the faces of the people wearing the funky costumes trying to look enthused the whole song. They continue to do so through "Yoshimi Battles the Pink Robots, Pt. 1." Coyne throws flowers.

The rainbow and mushroom leave, but The Lips are joined by the sun and two butterflies wearing crowns. Coyne shouts, "Oh, fuck! The sun is here!" He then hugs them all as the band plays "The Golden Path." After that Mr. Sun and the butterflies leave and those lights I was talking about earlier start flashing from that rig above for "Feeling Yourself Disintegrate." Then two aliens and a star come out to dance to "Race for the Prize."

Coyne follows the aliens off stage, returning in a giant plastic bubble singing "Vein of Stars." He then rolls his bubble out into the crowd all the way to the sound booth where he finishes the song. The band also plays "Look... the Sun Is Rising," "Do You Realize?" and a cover of "Lucy in the Sky with Diamonds."

Say what you will about The Flaming Lips, nobody puts more effort into making sure fans get a real show. Anyone know where I can get one of those giant bubbles by the way?

ARTIST: The Killers

WEB SITE: www.thekillersmusic.com

DATE: August 10, 2014

Outside Lands 2014 was a lot of fun, but all good things must come to an end because that was how some idiot designed life. Things could certainly end worse than The Killers though, and as the last show of the weekend, I look back and see that this is by far the biggest crowd for a single set. I guess it has to be as unlike the previous two nights, there's no alternative on the other side of the park. This is it. This is the end. And fucking everyone is here.

Brandon Flowers comes out on stage alongside guitar man Dave Keuning, bassist Mark Stoermer and drummer Ronnie Vannucci, Jr., and the crowd goes nuts. They are ready for one more show.

The Killers kick it off with the hit single "Mr. Brightside," and Outside Lands loses its shit. They're going crazy in the crowd jumping up and down and singing along. Flowers assures them, "It was only a kiss, San Francisco!" Some asshole tosses his beer in the air, dousing me and everyone else nearby, encouraging me once again to start thinking about just when I'm heading back to the media tent.

Flowers takes off his leather jacket somewhere between the oh-oh-ohs and the light show for "Spaceman." The spotlight goes on Vannucci 's drumming, donning a "Fuck Cancer" T-shirt for "The Way It Was." Flowers says, "They call us The Killers by way of Las Vegas!" During "Smile Like You Mean It," Flowers plays some keyboard and then asks the crowd to give it up for Keuning's guitar skills. Yellow lights pour out deep into the massive crowd for "Bling." Flowers moves around the stage, emphatically performing for his fans—he's quite the showman. Oh, yeah, he's from Vegas, duh. After "Human," The Killers play another real crowd favorite in "Somebody Told Me."

Flowers asks the crowd how they're doing. "We love the Bay area. It's given us so much: the Golden Gate Bridge, the 49ers, Uncle Jesse, Rice-A-Roni." The Killers then cover CCR's "Bad Moon Rising" to honor the Bay area. Then they play "For Reasons Unknown," "From Here on Out" and "A Dustland Fairytale," before honoring the Bay area again with a cover of Otis Redding's "(Sittin' On) The Dock of the Bay."

Flowers and Keuning stand atop the amps together for "Read My Mind." The Killers then play "Runaways," before closing the set out with "All These Things That I've Done." The crowd joins Flowers in singing "I've got a soul, but not I'm not a soldier" until the band leaves stage.

The thousands and thousands cheer until The Killers return for an encore of a rendition of "Shot at the Night" and the super funky bass of "Jenny Was a Friend of Mine" and the last song of Outside Lands 2014, "When I Was Young."

Flowers encourages all to "Tell all your friends!" And that's why I'm telling you about it, friends.







Exclusive Interview: (Hed)p.e.'s
Jahred Gomes

by Jesse Selhan



(Hed)p.e.

Few bands escaped the tumultuous 1990's alive. SoCal's (hed)p.e. did so by playing to their strengths and never allowing genres and buzzwords to define their raucous sound. Blending a verity of musical loves, lead singer Jared Gomes cemented himself as a vocal force to be reckoned with, singing, screaming, and crooning with the best of them. I had a chance to talk with Gomes about the band's history, their stellar new album, and how quickly fans can turn.

RUKUS MAGAZINE: I'm going to start with the legacy question: How does it feel to be 20 years into your music career?

JAHRED GOMES: Wow, what a great question to open up with. I feel so blessed, you know. I just can't believe, obviously I've got a legion of new fans who were maybe not even born when I started. Jesus, the character arc from '94 to 2014 is massive. I feel really blessed, because I've seen them come and go and I'm still able to put food on the table with this music thing, so I'm lucky.

RM: When you started out, the term "rap rock" was a positive label that was attached to you, but not so much anymore. I doubt you guys classify yourselves in that way...

JG: You would have never heard me say "Oh, we're a rap rock band!" When (Hed)p.e. first got together, there was no rap in it. And then I went to some show with the Beastie Boys, Rage Against the Machine, X, and I was on mushrooms and after that show, I was like "I think I'm going to try and rap a little bit." So after that I started writing rhymes, but I grew up, obviously, before there even was rap. I was mostly into rock and roll and heavy metal as a kid. So I only started rapping late in my life and then, to be called rap rock, I didn't appreciate, only because I enjoyed singing so much, so to me that term took away from the fact that "Hey, this dude can sing!"

RM: Your new album *Evolution* sounds more mature than prior releases, more focused and methodical. What was your vision for the album?

JG: Yea, that's definitely what it is. So many of the (Hed)p.e. albums, vocally, are like...how many guys are singing on this album, because it doesn't sound like the same guy? So on this album, I'm going to fucking make sure I sound like the same

guy throughout the album. And my use of anything hip-hop was very subtle, you know, I wasn't interested in the old "Rap on the verse, yell on the chorus" shit. I just wanted to make any hip-hop influences just kind of be very subtle.

So the album was thought through pretty well and conceptualized musically for sure. Then my guitar player (Jaxon Bengtson) just came with the beautiful magic, amazing riffs. Dark, groovy riffs. So I'm well aware of my ability to completely ruin a good song with my shitty vocals, right? So I'm like these are some really good fucking riffs, I'm not going to fuck this one up. I took two years to do the vocals, but I'm fucking loving it. I'm a self-loathing artist, normally I can't even listen to my albums because I'm like "What the fuck was I thinking?" This one, I have to admit, I put it in and of course I'm scared to hit play, but when I do hit play, I actually fucking like it.

RM: Jaxon absolutely fucking slays it on this album. How has it been working with him for so long now?

JG: It's a work of art. In talking to him, he kind of had the same approach I did in the way that, and this is kind of his words so I'm paraphrasing, but before he would write this type of song and this type of song. On this one, it was like let's write all of these songs that have a similar foundation or theory. That's what he did musically, and what I did vocally, and people are resonating with it and so am I.

RM: Personally, I got into your band after *Broke* was released, which was like a soundtrack to my high school years. How do you feel about that record looking back? It might not be your favorite...

JG: I'm not mad at that album, you know, I like that album. It's okay. Uh...it's an okay album. I was a definitely an amateur in my approach, vocally, but lots of people like it so it's more up to other people to say. In my perspective, there is some good stuff on it. For me, I can not be objective because I'm always trying to improve. Then there's the whole...I'm not even the same guy I was. That guy was like trying to be a pimp and on all kinds of drugs and chasing strippers and all kinds of dirty shit. Now I'm trying to be a father and a husband. Not an easy transition, but one worth fighting for. And that's reflected on the album. Like you said, there is a certain maturity and seriousness, that's because, as a man, I'm seeking a life that's built more on integrity than just narcissism and pleasing my wants.

RM: That's probably why you've stuck around. If you look at the bands that were big when you guys started, very few of them exist anymore. I think that's because they try and recapture those same feelings, year over year. They are 36 talking about getting girls even though they have two kids and a wife at home. How do you even believe them?

JG: (laughs) Dude, that's hilarious. You know, that's good for you to say, in your position as a journalist, and I would agree with you. For me, yea, I have to let the music reflect where I'm at personally or else it's not...I have to be excited about the music or else I can't get on stage and fake it, you know? I've always got to be writing about whatever I'm passionate about within those moments of the album being written.

RM: After you announced your sobriety, did you get any weird backlash from fans that associated you with a drug culture?

JG: Yea. There's this culture around hardcore music that's a bit nihilistic that just wants to say "Fuck you" and "Fuck this" and "Fuck the government" and "Fuck Obama" and "Fuck everything." Those people, as soon as you don't go along with their "Fuck the world" thing, they go "What happened to you?" You can't please everyone all the time. I was surprised, yea, because when I really came to the crossroads in my life and had to detox for awhile, yea, some people like turn marijuana into their religion. They go "What do you mean you're not smoking weed?" You know, it's like get the fuck out of here.

People are always trading one mind-control thing for another. They think they are so liberated when they trade in their belief in the government for somehow violently destroying the government. That's just another mind-control thing. I kind of back away from that stuff, it's scary to me.

RM: On the positive side, did you start to feel any physical healing or differences in your singing ability?

JG: Oh yea. I'm on a big time health kick: I'm juicing vegetables, running, just taking care of myself. The vocals I do now are way more hardcore than in the *Broke* days. Just in terms of physicality and deliverance, it's on another level from those days. But, you know, it's something that I do and it's worth doing, it's still a physical thing. I don't drink on the road, ever. I just don't drink on the road anymore. I don't do any of those drugs, dude, Jesus, I used to do all the pharmaceuticals, the powders, all that. I'm not proud of it, at all, it's just a fact. So I'm not doing any of that, so I'm a family man now. But when I'm on stage, I still feel pretty hardcore.

RM: *Evolution* ends with a couple of reggae jams. Could you see the band doing an all-reggae album?

JG: No, not a (Hed)p.e. album. I wouldn't do a (Hed)p.e. all reggae album, but I would do an all reggae album under a different name. For (Hed)p.e., the bread and butter and foundation is rock and roll. In different shapes and forms, but I would not put out a whole reggae joint. At our live shows, we've been closing with reggae and roots, so I want to do that on the album, since we're doing it at the shows. Now that I've introduced that, it may just go off and be its own thing. But I'm not sure yet.

RM: Last question: If this is the *Evolution* of (Hed)p.e., what are you evolving into?

JG: Evolving into a galactic man, as opposed to just an Earthling.

RM

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QUESTIONS WITH
HIROMI



COMING UP

Models To Keep An Eye On

Lulu Ngo

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

L

ulu Ngo is originally from Vietnam/Vinh Long and grew up in Thailand, although she currently resides in Portland, Oregon. Lulu is a mix of Vietnamese, Chinese and Indonesian. Originally, she had a number of photographers asking her to shoot with them so she figured she would give it a try and she's since grown to love it. Lulu has done some print and calendar work and hopes to expand her portfolio. She loves going to the gym, dancing, playing golf, racquetball and ping-pong. In her daily life Lulu likes to experiment in the kitchen, trying out new recipes and making new dishes. She also likes designing her own bikinis and dresses in her spare time. Lulu has big plans for her career and doesn't plan to stop even after she's reached her goal.



COMING UP

Models To Keep An Eye On Cont'd





THE STATS

Birthday:
October 6

Zodiac Sign:
Libra

Measurements:
32DDD-24-34

Height:
5'3"

Weight:
115lb

Ethnicity:
I'm Vietnamese, Chinese and a quarter of Indonesian.

Hometown:
Vietnam/Vinh Long

Turn Ons:
My biggest turn on is an outgoing and positive attitude type of guy that can carry a good conversation and knows how to treat a lady.

Turn Offs:
What turns me off is a judgmental guy who has a negative attitude and farts on the first date.

Ideal first date:
My ideal first date is dinner. Call me old school but I like to just sit down and get to know the guy and see if we have any chemistry and see if we like the same food.

Guilty Pleasure:
My guilty pleasure is eating spicy Thai food at night when I'm finished with the gym.

Pet Peeves:
My biggest pet peeve is when some one is pretending or says that they have this and that and have nothing going on for themselves.

Celebrity Pass:
Paul Walker, R.I.P., he was my biggest celebrity crush since Fast and Furious. I myself like cars and a guy that can drive a fast car and have a big passion for it just gets me. I think he was so handsome, tall, tanned and those piercing blue eyes. He was also a really good actor and seemed down to earth.

See more of Lulu at
[instagram.com/lulungo](https://www.instagram.com/lulungo)

GAME ON

The Latest Games Reviewed

Bloody Good Time

Written by Jesse Sellhan

Sniping gets a lot of grief in the online gaming community. Some see it as the ultimate display of patience and skill, using a single long-range weapon as an extension of justice and punishment. Others view it as a cheap tactic that removes the player from all harm and allows campers to pad their stats without getting their hands dirty. Wherever you fall along that scale, it's tough to deny the truly harsh conditions real snipers during the 20th century and prior endured. Few games attempt to tackle the plight of real snipers, but the Sniper Elite series has always filled that gap by making realistic and difficult games that put you into the scope of a World War II sniper. With Sniper Elite III, the landscape is Africa, the enemy are Nazis, and you have to win the war one bullet at a time.

This might be stating the obvious, but this game is not a Call of Duty clone. It's a third-person shooter that mainly has you wielding a sniper rifle, although you can take out a variety of pistols and machine guns for when the going gets tough. Those are always a last resort, as this game is best when played like a Metal Gear Solid or Splinter Cell entry, using stealth and calculated planning to achieve silent victory. These are old, noisy weapons that make a ruckus when fired, so the game allows you to create distractions that mask the rifle fire, like setting off generators or causing explosions elsewhere that sync up with your shot. When heard, the hunt begins, as the enemy starts moving in on your position. Using mines and other explosives as traps helps create both massive death and a handy diversion, as the enemy won't see your cross-map bullseye coming while his friend is exploding elsewhere.

The game features a fairly lengthy single-player campaign, with expansive levels that can take more than an hour each to complete, depending on how meticulous you are. There are tons of collectibles strewn across Africa, from vintage playing cards to weapon upgrades. Your kit can be modified and the rifle itself can be swapped, upgraded, and customized to your liking after earning various improvements. Having a well-balanced loadout, with both explosives and medical supplies, is key to taking down some of the tougher missions, such as destroying a tank or two. A highlight was breaking a POW out of a fortress that then had to be completely cleared before he could walk away safely. The last portion of that level had a ton of explosions, letting you rain hell down upon the courtyard without any danger of being noticed.

The best part of this game, depending on how bloodthirsty you are, is the gratuitous amount of x-ray used when a bullet pierces the enemy. Skulls, spleens, lungs, hearts, and even testicals explode in a collage of blood, bone, sinew, and pain as the game slows to a crawl to show off every excruciating detail. It's something straight out of Mortal Kombat, but the sheer force and repetition of each killshot makes it some of the most brutal entertainment seen all year. If you can stand watching that level of extreme violence, have a bit of patience for slower games, and enjoy a good romp through World War II history, there really isn't a better game for you. While you don't get to fly any jets, punch any robots, or call in a nuclear strike, Sniper Elite III is still a fun shooter worth its weight in lead.

Game Title: Sniper Elite III

Producer: 505 Games

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

Website: sniperelite3.com

★★★★☆

Ratings: Mature

Genre: Third-Person Shooter

Release Date: July 1, 2014



SNIPER ELITE III

GAME ON SPOTLIGHT

Written by Josh Schilling



Assassin's Creed Unity

From the same developer as Far Cry 4 comes the next Assassin's Creed game. My God, there have been so many Assassin's Creed games. If you count iOS, Nintendo DS, PSP and Facebook titles, the count comes to 16. Oh wait...they just announced Assassin's Creed Rogue, an upcoming title that satiates previous-gen console owners due out this November, so the count is now 17 Assassins Creed games since 2007. Call of Duty developers are like "Damn!" Assassin's Creed Unity is (was) the newest entry to the franchise, and takes place in a rather spectacularly rendered revolution-era France. The gameplay style will be similar to the previous games, with third-person stealth, melee combat, climbing around, and assassinations. New additions to this title include the location, of course, plus the availability of multi-player co-op. Now you and up to three of your buddies get to parkour around together and wipe out hordes of clueless soldiers. The one thing that has always impressed me about these games is the interesting eras they take place in, and I'm sure this game will include some kind of interaction with Marie-Antoinette, Robespierre and Louis XVI's head. Other than that, I'm sure you can expect more of the same.

Far Cry 4

Arriving on the same day as Dragon Age: Inquisition is Far Cry 4. I tend to complain a little about the lack of originality in video games, but with this title, it is looking like you are going to be able to do and see things that have not been done as much before. Violence will be at a premium in this first-person, open-world game with a vast array of weapons and guns available, but have you ever been able to use those weapons while riding an elephant? How about guiding that elephant to step on someone's head? Or jumping from a gyrocopter, gliding with a wingsuit and then stabbing someone in a tuk-tuk with a kukri-style blade? The location is also pretty original as it takes place high up in the Himalayas and will also feature co-op as well as player vs. player fights. Far Cry has always been about over-the-top action while surviving in interesting locales, and this title will fit in just nicely with that formula. Mix in some next-gen technology with that and you have a chance for a fantastic game that could easily stand out among the other titles set to release this holiday season.



Dragon Age: Inquisition

Bioware is back. The highly acclaimed developers of Mass Effect and Knights of the Old Republic are dipping back into their fantasy IP with a third installment to the Dragon Age series. This game will be much more open-world than before, and will see a fusion between the RPG elements of Dragon Age: Origins, and the revamped combat style of Dragon Age II. Like their most popular titles, an emphasis will be made on the story, and the player's choices will severely impact the world as a whole, but the action is much more global as well. Bioware is promising tactical-style battles while conquering enemy territory, and you will also get a chance to play as one of the first openly gay males in video game history, although I don't think that is entirely correct as I'm pretty sure I was able to play as Legolas in some Lord of the Rings game. Swords, mystical creatures, and magic are a common component in video games, and there are quite a few titles in the future that will feature these classic fantasy elements. This game will rise to the top of the fray if Bioware can tap into their nerdy roots and produce a game with a story that has the types of twists and turns that made their past games so fantastic.

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