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IT'S LOUD - IT'S HARD

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AVAG



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Girl

Ryana &
Katarina

04 Editor's Note
IV Anniversary Issue!

05 SpotLight
Les Paul

12 Girl on Girl
Ryana & Katarina

23 That's Not What the Song is About
'Over Your Head' by Ferris Mudd

27 Naughty Lifestyles
Bree Mills. Writer, Producer & Director of Adult
Films & Video

43 Track-by-Track: Album Review
Flotsam and Jetsam's new album release, 'I Am
The Weapon' out September 13th

52 Vortex: Chapter XX
John "Jazzy" Romita - Revisited

58 Metalhead Movies
Beetlejuice Beetlejuice (2024)

67 Videogame Review
The Legend of Zelda - Echoes of Wisdom (2024)

77 Music Releases
The most recommended albums of Hard Rock &
Heavy Metal coming up this September.

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**MARGARITA
HEAD OF PROMOTION**



Welcome to our anniversary issue folks! This month we celebrate 4 years of happy marriage...just kidding, don't be scared!

As I was saying, we have lived many adventures and many changes, always with the purpose of renewing ourselves and being able to entertain you in the best way, helping you disconnect a little from the routine and boredom of adult life.

And in order to entertain you as you well deserve, Ryana and Katarina are already waiting for you, but be careful and don't get distracted because those curves are very dangerous.

Something that can't be missing in this celebration is good music and for that, we have selected a brutal 2024 album, "I Am the Weapon" by Flotsam and Jet-sam and I have the Track-by-Track ready to spin, like it's 1989.

It is an honor to introduce you to Bree

Mills, she is writer, producer and director of adult films & video, plus a very interesting, entertaining and pleasant human being, in exclusive interview for the Naughty Life-styles series.

As always, we have the recommendations of the most anticipated in terms of music, movies, video games and much more.

Thanks to each and every one of you for the support and love we always receive from you. I raise my glass to this being one of many more years together with you-all.

Don't forget to write us and share your ideas, opinions, criticisms. We take everything into account and it helps us continue moving forward.

Remember to follow us on our social media and share the MAG to continue reaching more metalheads around the world. On behalf of the entire team, thank you very much folks, we love you!

Marisol
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Guitar Leyend

LES ★ PAUL

Luthier & Inventor



Born Lester William Polsfuss (June 9, 1915 – August 12, 2009), better known as Les Paul. American country, blues and jazz guitarist, songwriter, luthier, and inventor.

He pioneered solid body electric guitars. The prototype of it, called the Log, is the basis of the famous Gibson Les Paul. He taught himself to play guitar and before dabbling in commercial music and jazz, he had already made a name for himself in country, along with his wife, the singer and also guitarist Mary Ford.

Paul is credited with many innovations in the field of recording. He experimented with overdubbing, delay, phasing and multitrack recording. His techniques, and his progressions on the fingerboard made him stand out from his contemporaries and have inspired many guitarists to this day.



He is one of the few artists who have a permanent exhibition in the Rock and Roll Hall of Fame. He is recognized as a key piece in the history of Rock and is the only one to be included at the same time in the National Inventors Hall of Fame in the United States.



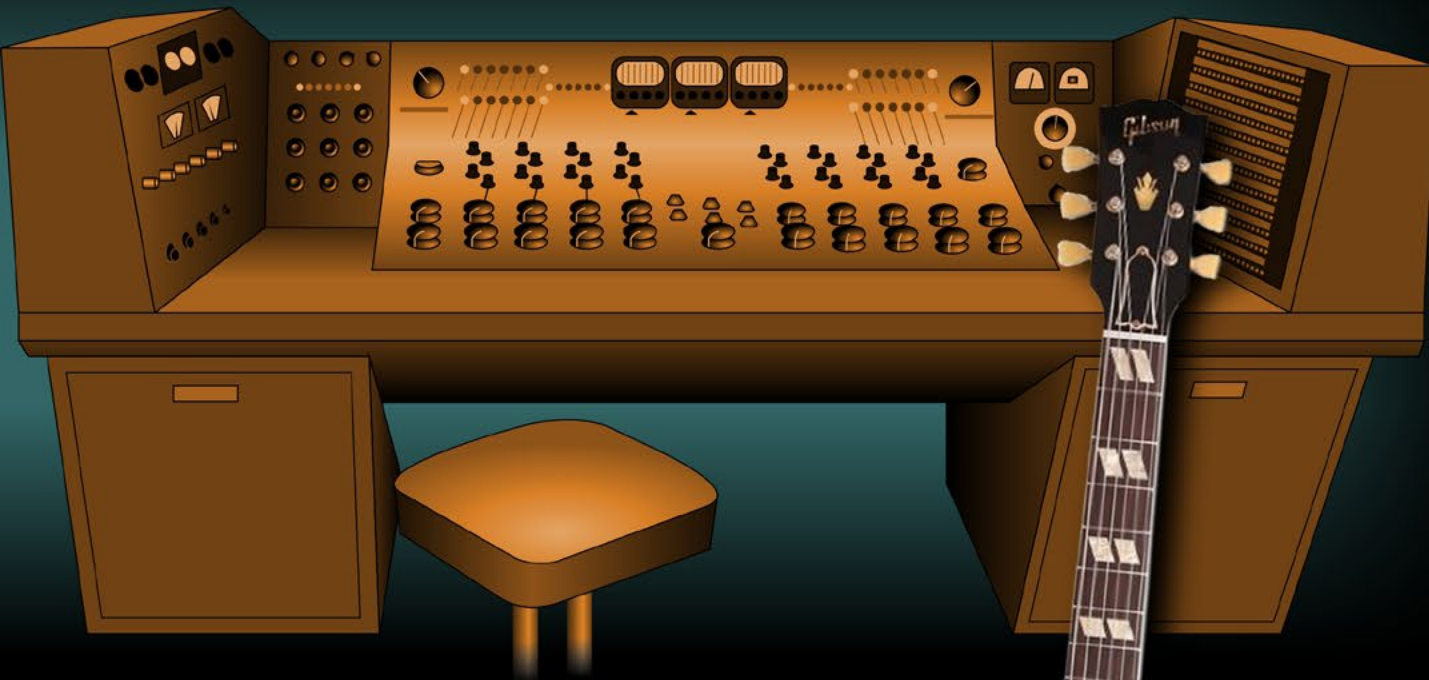
In 1934, after a successful country music career, Polsfuss moved to Chicago and began learning jazz, influenced by musicians such as Art Tatum. So, it is said that during the day he kept playing country, but at night, his alter ego, Les Paul, played jazz. He was also greatly influenced by Django Reinhardt, with whom he also became good friends.

In January '48, Les sustained multiple injuries, primarily to his right arm and elbow, in a near fatal car accident. The vehicle Mary Ford was driving, a Buick convertible, plunged 20 feet into a ravine due to accumulated snow on Highway 66 near Davenport, Oklahoma. The local doctors did not give hope to his right arm and gave him amputation as the only option.



In 1941, while rehearsing in the basement of his apartment, Paul was nearly electrocuted to death. He spent two years in recovery, during which he served as director for Chicago radio stations WJJD and WIND.

He was rushed to Los Angeles, where his arm was repositioned to a nearly 90-degree angle, allowing him to continue playing guitar. It took him a little over a year and a half to rehab.



In the 1940s, Les Paul turned his attention back to his old experiments and created a prototype solid-body guitar, known as "The Log", assembled at the Epiphone guitar factory, and based on a design of the same brand to preserve a pleasant aesthetic.

During this period, he had to work out problems caused by the type of instrument in question, such as feedback and sustain, which vary greatly from the hollow body model.

Paul experimented and recorded with those early models, until he got what he wanted. So, he approached the Gibson Guitar Corporation, which showed no interest in the new Les Paul models until, in 1950, Fender marketed its Esquire and the Broadcaster, predecessor of the Telecaster.



The experiments and modifications did not stop. Still in '62, Paul was innovating and improving his models: body, tuning mechanism, pickups, etc. He even designed the first "headless" guitars, meaning that the tuning mechanism was located under the bridge, and not at the end of the fingerboard.

Paul also experimented with multitrack recording, track speed, recording overdubs, and microphone placement. His results were surprising for his time, and he began to consider his recording techniques as important pieces of a musical production, just as much as the instruments themselves.

Les Paul used overlaid tracks, instead of parallels. Since he was young, he had experimented and created his own recording devices and instruments, using parts from his father's auto repair shop.



In 1949, he created a tape recorder where you could record a backing track, then play an accompaniment and record it on a second tape, without erasing the first backing recording, which was how commercial models worked.

In '52 he invented the 'Flange' effect, where a sound gets in and out in harmonic tones. His song "Mammy's Boogie" proves it.

He designed, together with Ross Snyder, the first eight-track recording console, which included vibrato effects and in-line equalization.

Les Paul passed away in August 2009 of complications from pneumonia, in New York. He was buried at Prairie Home Cemetery, in Waukesha, Wisconsin, USA. Musicians and important personalities within the musical environment have commented on the importance and how revolutionary Les Paul was for music in general, but mainly for Rock and Roll. He was a brilliant man and full of positive energy. His legacy stretches as far as the eye can see and beyond.



Awards And Honors

Apart from several Grammy Awards, for different songs throughout his career:

1960, Les Paul and Mary Ford received a star on the Hollywood Walk of Fame.

1983, Paul received a Grammy Trustees Award for lifetime achievement.

1988, He was inducted into the Rock and Roll Hall of Fame by guitarist Jeff Beck, who admitted, "I've copied more licks from Les Paul than I'd like to admit."

1990, Inducted into the Big Band & Jazz Hall of Fame.

1996, Inducted into the New Jersey Inventors Hall of Fame.

2001, He was honored with the Special Merit/Technical Grammy Award, which recognizes "individuals or institutions that have set the highest standards of excellence in the creative application of audio technology."

2004, He received an Emmy Lifetime Achievement Award in Engineering and a Lifetime Achievement in Music Education from the Wisconsin Foundation for School Music.

2005, Paul was inducted into the National Inventors Hall of Fame, for his development of the solid-body electric guitar.

2005, Inducted into the Songwriters Hall of Fame.

2007, He was given the National Medal of Arts from U.S. President George W. Bush.

In 2009, Paul was named one of the top ten electric guitarists of all time, by Time Magazine.



2010, Inducted into the New Jersey Hall of Fame.

2011, He was named the eighteenth greatest guitarist of all time by Rolling Stone Magazine.

2011, His name was added to the Nashville Walk of Fame.

Katarina

📍 Ukraina



FCK.FM

Girl

Ryana

📍 Ukraina



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Girl

We love metal as much as we love female beauty. Just as good music is art to our ears, so are the hot bodies and beautiful faces of the FCK.FM Girls before our eyes. Some with ravishing, tender, sensual, dominant, innocent, or naughty personalities. All different but on the same journey.

Today on our anniversary we have a beautiful pair that you can't miss. They are Ryana, who makes her second appearance at the MAG, and Katarina, premiering this month.



Folks, these girls exude sensuality from every one of their pores, and I know that you really enjoy girl on girl photoshoots so, you can find the uncensored gallery on our website or Patreon.

Throughout these four years we have seen beauties from all over the world parade through FCK.FM MAG, which makes us feel very proud and honored, because each girl is a worthy representative not only of metal and our brand, but also represents the metal girls of her own country and culture. Btw do you know who is your country's FCK.FM Girl?



I've always said that I love to see how the participation of girls within the metal scene grows, getting involved in music, fashion, art, etc. Proven once again that metal girls do it better.

The perfect combination does exist, and it's called Ryana and Katarina, I see this lethal pair and the only thing that comes to mind are naughty and wild things, and it's that their beautiful blonde and brunette hairs are a perfect mix, or what do you think?

If you still don't know all the FCK.FM Girls, I invite you to visit our galleries, where you can enjoy the Girls in all their splendor.

If you love heels, chains, latex, fishnet stockings, shiny and tight outfits etc. FCK.FM World is a place for you.

FCK.FM

Girl



VOLUME
HAIRSPRAY

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IT'S LOUD - IT'S HARD

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IT'S HARD

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IT'S HARD

Ryana

How did you get started in the world of modeling?

Just saw a casting call and decided that I need to try.

What inspires you and how do you feel about doing artistic nudes?

Being free and giving pleasure to people. I love it. It always have been fun, especially if that is captured in a beautiful way.

What is eroticism in your opinion?

Hard to answer. I think it's something about being proud of things u have. Not be afraid to show it. Feel sexy and powerful.

Who is your fashion icon to follow?

I dont really care much about fashion if be honest. I can see random people and be inspired buy their look

What are your future plans and projects?

I want to develop myself in videography and photography. Lets see how that goes.





FCK.FM
Girl

THAT'S NOT WHAT THE SONG IS ABOUT



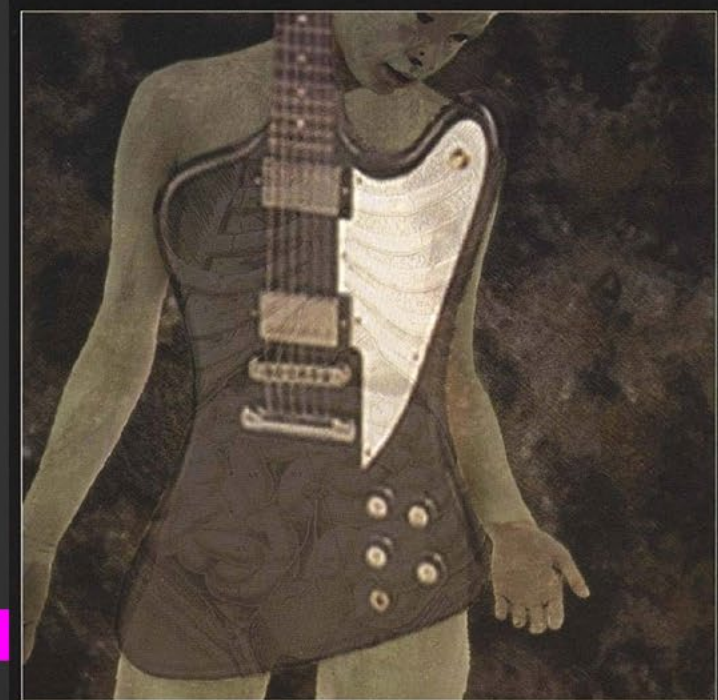
All of us who take music a little more seriously than the average and learn to read, play or perform it, tend to discover, in the music we like and listen to, the influences and similarities with previous albums and bands, with other musical genres and even other forms of art, such as painting and literature, and with all kinds of things that can give us a clue as to what the author is trying to express in said composition.

Sometimes a band can sound 'very similar' to Megadeth, or seem like an Iron Maiden 'copy', without this having to be a bad thing. Personally, I always let myself be carried away by what the band evokes and what their songs convey. If it's very similar to another good band, perfect, more of the same! As long as it's good, I won't complain. But in general, if the band tries too hard to be like another group or not to leave a certain genre or style, they tend to sound forced and that's when art is sacrificed for technique, which, in my opinion, is fatal.

It is precisely for this reason that it is so refreshing to listen to Ferris Mudd.

A band from somewhere in the woods of Alabama, in the United States, all the way back to 2006. The band has a very marked and very own style.

They don't sound like any other specific act, but in their songs, they have passages that conjure, suddenly, Genesis and Yes from 70 to 74, then Rush from 76 to 81, and then jump to King Crimson from the eighties and then return to a Supertramp of '79. Likewise, at times they evoke the same landscapes as Pink Floyd, Le Orme and Il Balletto di Bronzo (Italy).





From the only known recording of this band, the song 'Over Your Head' stands out. Eight minutes and twenty-six seconds of absolute perfection, in my opinion. While some other songs on the album may seem a little more in line with the North American band Kansas, 'Over Your Head' points more to the style of Eloy (Germany) or Pink Floyd.

A song full of nostalgia, which is increased by discovering that there is almost no information online about the amazing band, Ferris Mudd. There are no photos, live videos, other projects of its members... Nothing! Just some reviews of its eight songs, the cover image and three names that surely were not looking for recognition or glory, they simply wanted to make good music:

Steve Richard: lead vocals, lead guitar, synth, acoustic guitar.

Danny Dicus: bass, acoustic guitar, keyboards, backing vocals.

Lester Meredith: drums, percussion, keyboards, acoustic guitar, backing vocals.

Being only the third song on the album, it leaves us with a feeling of tranquility, that everything is going to be fine and the bad things are over.



THAT'S NOT WHAT THE SONG IS ABOUT

In its lyrics, each phrase has its counterpart and each idea is confronted, as in a mirror, with its reflection.

The quiet, but equally cool musical middle-part, gives you time to reflect, during an amazing guitar solo, leaving yourself in front of something similar to a mirror, where you might find your own reflection, or perhaps, something else...

And so, it gives rise to the second part of the narrative, which continues with the same tune, but we are no longer the same as when we started listening to the song. And, therefore, now the lyrics are a little more aggressive, and show us that the end is also the beginning, and the song ends as it had begun. By this I mean that I love listening to it over and over again on loop, and yet, that's not what the song is about.



Article images by Ferris Mudd, Iron Maiden, Megadeth, Genesis, Yes, Rush, King Crimson, Supertramp, Pink Floyd, Le Orme, Il Balletto di Bronzo, Kansas, Eloy, respectively.

Rich Embury's *retrograde*

Airing Sunday's Live @
www.starradiorocks.com



11:00am - 2:00pm	Pacific (UTC-7)
12:00pm - 3:00pm	Mountain (UTC-6)
12:00pm - 3:00pm	Central Standard (UTC-6/No DST)
1:00pm - 4:00pm	Central Daylight (UTC-5)
2:00pm - 5:00pm	Eastern (UTC-4)
3:00pm - 6:00pm	ART (UTC-3)
6:00pm - 9:00pm	GMT (UTC)
7:00pm - 10:00pm	BST (UTC+1)
8:00pm - 11:00pm	CET (UTC+2)
9:00pm - 12:00am	EET (UTC+2)
10:00pm - 2:00am	Gulf Standard (UTC+4)
(Mon) 5:00am - 8:00am	AEDT (UTC+11)

RICH EMBURY'S *POWER HOUR*

Airing Wednesday's (Thursday) Live @
www.KRFRradio.com



5:00pm	Pacific (UTC-7)
6:00pm	Mountain (UTC-6)
6:00pm	Central Standard (UTC-6/No DST)
7:00pm	Central Daylight (UTC-5)
8:00pm	Eastern (UTC-4)
9:00pm - 12:00am	ART (UTC-3)
(Thu) Midnight	GMT (UTC)
(Thu) 1:00am	BST (British Summer Time)
(Thu) 2:00am	CET (UTC+2)
(Thu) 3:00am	EET (UTC+3)
(Thu) 4:00am	Gulf Standard (UTC+4)
(Thu) 11:00am	AEDT (UTC+11)

Bree Mills

Exclusive
Interview

Adult Film & Video
Writer, Producer
& Director



NAUGHTY
LIFESTYLES



When did your interest in pornography originate? At what moment did you decide to start producing and directing erotic films?

I'm someone who, kind of, ended up in this industry... not necessarily intentionally, just sort of, like, on the lark.

I was working in mainstream marketing and communication and I grew up as a young professional at the beginning of the internet

so, I was specializing in e-commerce and online marketing and I was recruited to join an adult company called Gamma Entertainment, which is still the company I'm with to this day, and at the time, it was just after the big Financial collapse in 2008 and I thought, 'well, I'm open-minded, and "Adult" seems pretty 'Recession Proof', so, I'm going to go ahead and give it a chance'. I totally said yes to not really knowing the world that I was going to get myself into -and I say that, you know, without wanting to paint an ill picture

of the adult industry, in fact, I really knew nothing. I didn't have preconceived notions, I didn't think it was a horrible-awful place and I didn't really know what to expect. I didn't necessarily think it was like, a super big professional space either. I had no idea, I was super naive and, you know, my only knowledge of "Adult" prior to starting to work in "Adult" was ...your brother's magazines underneath his mattress and what you could rent to the back of a video store when you came of age -is kind of a joke- and what was

on Scrambled pay-per-view late at night. So, I did not have an extensive access to adult content. I really knew nothing about the production of it but, you know, I was really kind of interested from very early on, in working in the adult space with understanding how you can use pornography to connect with people's desires, especially, people who are willing to subscribe to a membership site to get content, because, when I started working in porn, in 2008, that was right around the introduction of free tube sites like



PornHub and YouPorn. There was a huge shift in access to adult content but not necessarily people paying for adult content. So, I was really interested in -and have been since- in like, the whole professional side of the adult business and what motivates people to, not only watch porn, but also to subscribe for it. That was where my interest originally stem from: purely kind of an evil marketer perspective!

When I decided to start producing and directing was also very much an organic journey. It wasn't something that, when I started working in adult I ever would have assumed that I would end up working in adult production. I come from the marketing and communication world, so, for the first five years I worked in adult, I was sitting in an office, looking at my computer, looking at a lot of other content created by different brands and performers that our company partnered with and learning a lot about the spectrum of adult content and porn and again, what motivated

people to not just watch porn but to subscribe to their favorite porn. In certain point in our company's history, we decided that, rather than having our business be in entirely focused on Partnerships with existing Brands and Studios, that we, ourselves, would start to try to build our own Studios and to acquire Studios, to start to own more of our own intellectual

property. At that time, I was working very closely with our president. I was looking for a new challenge. I, naively raised my hand and said: 'Hey! I love film and, I... you know, I'm organized and I'm a good writer and I would love to take this on', and that was like throwing myself head-first into the world of adult production. And I worked again from behind a desk for about the first year to year and a half working with producers to bring ideas to life and as I got to know more and more about the production process, I became more interested in learning and starting to do more of it myself. I was brought in by a number of producers who were really open to sharing their knowledge and their experience with me and giving me a space on their sets to come in and start like, working with actors or learning more of the 'behind the scenes' technical aspects of production.



And I found that I absolutely loved it and I particularly loved working with actors and I loved taking the passion that I have for my projects and having that be infectious having other people get really inspired and interested in working with me and that kind of flow-state that I was able to achieve with this group of people was really what motivated me to learn more and more, and take on more and more space and eventually, start writing, directing and producing full time.

What was your first experience filming an erotic film like?

I was working with some producers out in LA and I was very much 'behind the scenes'. I would send script ideas and kind of look at the numbers with them and be there kind of like the corporate partner to them in terms of what they were making, and every year there's a big convention in Las Vegas called the AVM's and for a good number of years, every-

body would just end up in Vegas during this Expo, and often times people would shoot content while they were out there because everybody was there and so, it was on one of those trips, where one of the producers that I was working with, was shooting a handful of scenes during that week. I was going to be in Vegas because of the Expo, so, they invited me to come and see the set. It was the first time I had ever been on an adult set. I was very-very nervous. I did not want anybody to think that I was -you know- like I just wanted to seem so like polite and professional as I could. I didn't want anybody to think I was like, leering at them or I was so nervous -you know- kind of like, walked in like this (makes a horse blinders gesture with her hands).

That day the crew was sort of equally nervous because it was the first time they were meeting me in person. It was the first time that I was coming to their set and they were

also kind of an up-and-coming group of people and so, unbeknownst to each of us, we were all nervous and when I got there all of the gear started like randomly not working, and so, like a light would die all of a sudden, you know, a battery wouldn't charge. All these technical issues started happening all throughout that day. And

we joke, years afterwards, and said that it was because that was like, the 'effect' of me being on set.

So, I would say like the first experience was nerve-wracking, but kind of... it was funny because we broke the ice, in a comely fashion, because everything went wrong.

What do 'castings' consist of, at what point do you decide that a certain person can film or not?

At ADULT TIME, we almost entirely work with performers who are already established within the studio or professional production side of our industry, so we don't recruit amateurs. We aren't looking for People's First scenes, we're very-very much looking to work with people who are professional and have some experience under their belt and are of course there for the right reasons and that's the guy that we go for. So, there's a network of performers who are either with an established agency that we work with who represents them or their independent talent but their self-representing and you know have a good you know track record within the industry in a good track record of working with us.

That's, you know, usually the community that we focus all of our castings upon like I said we don't do amateur castings or first-time castings, we certainly don't go try to actively recruit people and you

know it's really we have different opportunities we do not do go see so we don't do you may have heard of those that kind of like auditions if we are going to meet somebody for the first time we always like to do that in a professional set environment so for example if someone were to reach out to us really-really wanting to work for us we may elect to choose them as a non-sex cameo role very small role in an upcoming production because that allows us to meet them to see them work and see their work ethic obviously to get a chance to get to know each other but it's all done in the spirit of an existing project and they have a role to play and you know it's kind of the best way to get a sense of our types of Productions are a good fit for them and if they're a good fit for our Productions so we will you know typically do that first way to meet somebody or you know it's a case of you know the right time in the right project so we base we base our castings very much around the projects each we have a whole bunch of different you know series and Brands and one-off projects that we produce at ADULT TIME and so we'll look at what projects do we have what are the casting needs of those characters and then based on that we'll go out and we'll have a database so we'll go through our database and we'll, you know, kind

of identify potential targets to book via ourselves or one of our established producers that we work with, so it can definitely be sometimes someone's first booking with us. The spirit is, we don't do go-sees or auditions, we cast people for roles and the best way is to reach out to us and get in our database, for future considerations.

What is the most fun thing about working in an erotic film production company?

Well, for me, especially in ADULT TIME, we're really a company that is built in the spirit of marrying creativity with insights and recommendations that we pull from our data. So, ADULT TIME is an all-inclusive streaming platform. We offer all kinds of different content for a wide variety of different audience segments, and that gives us a lot of insight into -within each of those segments- what they like and what they don't.



We kind of leverage those insights to inspire or influence our creativity. But we've always been a super forward-thinking, creatively-driven, in terms of our writing, our producers, directors and editors, which are key part of our arsenal.

So, you can read between the tea leaves and the data is good, I definitely drive with the creativity and I think the creative spark is the most fun thing about working for our company. It has allowed us to be pretty ground-breaking over the years in different ways. It also gives people who want to work with us, the confidence to approach us with ideas. We can't green-light everything, but we certainly can take on more 'unique' projects, because we do have the benefit of a larger, more flexible platform to release them on, so, yeah. It's fun to be creative!

What do you think of the so called 'short professional life' of girls compared to the longer working span-life of male actors?

I don't know if... you know, I'll say, I think that might be a bit of an outdated concept at this point. I think, overall, in

terms of just the population of performers, there are more female than male performers coming into the industry. So, by just the nature in the differences in volume, you are gonna see a larger number of female performers that come in, recognize that it's not for them or it's only then for a short period of time and move on with their lives. It's not an industry for everybody, and it's not something that you should enter into lightly. It is a commitment. It is a professional occupation as well. It's not like a party, you know, or like a flash in the pants. For people that really want to treat

this like a career, and take it seriously, there are opportunities, especially in today's day and age, for female-iden-

tifying performers to have good careers from when they come in, through however long they want to stay. There is an age, a body type, a niche for everybody.

For male performers, I think, it's a bit harder to stick

around than it is for a good female performer, because it is the kind of occupation where, if you are a male performer, you can't fake anything, you know, there's a genuine physicality that MUST happen as the baseline for your performance to be effective and there's also a lot more scrutiny, you know, a lot more rights on the day. Often times, producers are

can be quite a lot of risk.

I think that the reason that there's a smaller group of performers that make up the majority of the scenes that you see is because they've been able to prove themselves and their reliability and dependability and also, that their co-stars enjoy working with them too. That's a much harder ceiling to break for a male performer. So, it might be fewer, but it might seem to be longer, but I think it's harder to get into the male performer pool.

What are your authorial traits? When you watch a Bree Mills movie, what will you find?

I approach my work as a

I approach my work as a

filmmaker treating it as a living-breathing organism. What I'm interested in now, is gonna lead me to what I'll be interested in the future and I try to go with the flow, with my instincts, as they evolve over time. And I like to give in to the journey of being creative. I have tried a lot of different things over the years, but if you were to boil down the three genres that I find resonate the most with my fans, its: Serious, Sad and Shocking.

So, I'm not a very funny filmmaker. I've done some comedies, but I think overall that I'm more motivated and interested in serious, thought provoking and transgressive subject matter, so, I tend to gravitate towards that tone. I think that as you don't see that often that tone in Adult, as compared to some lighter fare, that has helped me to stand out, to a degree by delving into serious subject matter and by, you know, that being kind of what drives me often times that subject matter isn't always, you know,



happy or lighthearted and I think that sex and sexuality I really believe sex and sexuality are fascinating subjects they're also really complicated subjects and they're not always you're not always pleasurable on the surface so I don't like to only focus on one aspect of sexuality exploration I like to really look at it holistically, explored as a way of sort of healing and psyche deep diving so sometimes it's sad. Sometimes people cry and I do. I just do find that more interesting to work in as a sort of a tone and a subject and I have always been a bit of a shit disturbing so, I do like to put things in people's faces, you know, in terms of subjects, in terms of images, in terms of moments that they're never going to forget.

I definitely do like -there's a certain element of shock to the work that I do and have always done, and I think the most successful stuff that I've done has been stuff that has gotten under people's skin and does make them think, but whenever I go a bit too far, like whenever it gets shocking for shocking sake, like if I ever get to the point where the work it's not just the work that is shocking, makes people think, but I'm trying to make it that, then I find I've gone too far so, there's that kind of balance of letting something resonate with people in a way that might make them a little uncomfortable but like that it sticks with them

then kind of trying to be a like a shock jock that way, but I think people do, they're going to go into my movie expecting that, they're probably never going to forget it and I like that, that's a good compliment.

Who is porn cinema directed to, according to your experience?

I was originally kind of interested in the adult space because I was fascinated by the consumption behaviors of people who not only watched but people who were willing to buy into their porn because of the fact that porn has become a commodity product in many ways due to it's like super easy access online

I'm definitely someone who believes it's important to target the content we make for adult consumers not mass Market anybody who stumbles upon it on the internet. I really love having my content behind a paywall, especially the content that is not safe for work, that is explicit, because I want to motivate adults to want to subscribe to watch the content and that's who my content is directed at, but because I'm a lousy pornographer, I always call myself that, I love making films and again, I think sex and sexuality are really important subject matters and those don't necessarily, that subject matter or like aspects of that filmmaking don't all have to be buried and exist behind the paywall. I always make art versions of my films because I think they should

stand on their own as films for anybody who wants to watch them, you know, and any targeted adults who want to come behind the paywall to watch the explicit content can do that and be motivated through subscribing to our platform.

I like being able to try to tackle, like, the broader, more General subjects of sex and sexuality, but really focus in target the adult content itself to adults who give a shit about their porn, who are willing to pay for their porn and who want to come in and watch a high-quality version of it on our website in a legitimate way.

What limits do you impose when filming?

Well, I think my general approach is one: I'm very specific about who I cast for my own projects. I almost always write projects with people specifically in mind for characters and I do not write dialogue scripts. I write story treatments and then I work with those actors to develop the actual Dialogue on set together. So, I have to be very specific about who I work with and I also like to write characters that are kind of in certain ways a mirror of who I've picked to play them, because I feel like it will deliver a more kind of compelling and realistic performance in the end, so, that's always like, that's something that's a part of my process. I work with a small number of crews, who are all equally passionate filmmakers and over

the years I've worked with who've grown to become quite accomplished directors behind the scenes. We'll still get together and work on projects and I love that feeling that kind of comradery that comes from having a troop. I did a lot of theater growing up and that was my favorite thing, you know, getting this to work really hard with this group of people all equally passionate for a period of time and make this piece of art together.

I love that and that's how I try to run my sets when I'm directing, and who I choose to work with is co-producers and crews I, you know, 'Porn Done Differently' is our Mantra at ADULT TIME and that's to really hold ourselves to a very high standard when it comes to ethics and professionalism on how we run our sets. we do not shoot any piece of explicit content without everybody sitting down for a consent meeting where we really go over everybody's do's and don'ts and make sure we stick within the do's and that we have -everybody's got kind of clear understanding and there's a clear communication running throughout the day about anything to do with the day, so, that's a big part of what the limits that I impose and I like to keep things organized as well, so, you know you're going to get on set with me and you know that the story and the character has thought in it and was most likely written for you. You're going to be working with a group of really

impassioned professionals who are really aiming to ensure the day is fun, but also like, conducted in a very professional manner, and that it's going to be an efficient day.

Over the years I have had the fortune of having time as a luxury. Not every producer does. It's something that I kind of insist on. I want us to do a good job and it's going to take us 'this' amount of time. I'm not going to try to squeeze it and I try to be respectful of everybody's time and it's gonna lead to a better product.



What is your favorite story that you have filmed and why?

Ooh, that's a tough one! It's funny, I started making content in the lesbian genre. That was where I started. I've actually since, made content for pretty much every main kind of sexual orientation or gender preference. I've made gay content, trans, straight, lots of straight content, you know, lots of content that's for lesbians... but when I think about my favorites, they do all tend to go back to the lesbian genre, which is the genre I started in.

'Teenage Lesbian' which is a biopic that I made actually about my coming out experience in 2019, that's a really special one, I think. That's probably the best piece of work that I've ever done as a whole. A series called 'Girl Core' which was a vignette series that was kind of a love letter to the 1980s and a 'Lesbian Pulp Fiction'. That one, just speaking of time, had the luxury to really like, focus in on those episodes and I feel they're representative of some of my best work and there was a series that I also started that was called 'True Lesbian' which was a vignette series inspired by like realistic depictions of lesbian sexuality apart from some of the more kind of 'male gaze trophy depictions' of lesbian sexuality and that one you know as well there's a few early episodes of that series that I feel

really-really just, you know, I love and adore and I figure some of my best cinematic work. Lastly, I don't think I would be anywhere without the development of the 'Pure Tattoo Studio' that's still kind of arguably the most successful Studio that I have seen and it really kind of was the Catalyst for everything that I've done in my career since, and that was me really leaning into the serious, sad and shocking to full effect, but it's also where I learned the most about filmmaking, so, that one's like really special that that's the whole brand and specially the first kind of year worth of production are really important to me because I learned so much during that time.

What directors or films would you recommend to those who are interested in erotic cinema?

Right now, there's a lot of really like within the adult space there's a lot of really interesting filmmakers that are working so it's a good time to tune in and see what what's being done, you know, you got Erica Lust who's a real Pioneer in the industry and

les Cinema. Casey Calvert who is someone I've worked very closely with award-winning director and she brings a really unique vision to her films and the way that she captures sexuality.

Siouxsie Q and Michael Vegas are another directing duo who I have worked very closely with, over the years, who are not only one of the main crews that I work with when I'm directing but also have made some incredible art on their own as well and have a very unique kind of view on capturing sexuality, which is quite interesting and very sexually fluid.

I think Kayden Kross, from Vixen Media Group, just is an amazing

filmmaker. She has done some really-really cool shit over the years.

I like seeing what's coming out of Wicked Pictures as well, which is a really well-known Studio that my parent company acquired a few years ago but just like, amazing stuff coming out from that team and all its directors bringing kind of a good breath of fresh air into that iconic brand.

Yeah, there's a lot going on I mean I'm probably I'm probably missing some names but yeah lots of plenty of stuff within the adult space that's very cool very worth checking out.

Ricky Greenwood, obviously, he sorts of won all the things last few years and has done some really cool stuff. He's a real filmmaker who is kind of like me, didn't come from inside the business but you know kind of came into it with full force and does great stuff.

I always take a lot of inspiration from outside the industry. When I'm looking even at like influences for erotica a lot of the stuff that's coming out in modern horror, I find super inspiring, right now

especially companies like 824 and Neon so, yeah, I would check out their work too.

The sex business has always been seen as something 'murky' from the outside. What is your opinion on this?

It's a real shame because, like I said when I started in this business, I had no understanding of what porn was apart from maybe thinking it was like guys in trench coats and back alleys like kind of a typical... assuming that, that it must be very corrupt and very exploitative.

The reality is that it's a pretty small community of really hard-working people who all kind of want to lift each other up and see, just make stuff together and to survive and thrive together. Honestly, we're off and like kind of call ourselves The Island of Misfit Toys, but it's some of the most compassionate intelligent Savvy people I've ever met have been in this industry and it's such a shame that that porn, the p word, has such a negative connotation on it where it completely... people hear that and they kind of completely forget the notion that there's people involved in making this content.

Like, everybody watches porn, whether you admit it or not you've likely watched it or know somebody that's watched it but so few people take a time to like recognize



'oh there's people that are actually like really working hard to make this right' like they think that it's very easy, they think that, you know, you show up, you fuck and then... you party, right? It's not! We're doing everything that our mainstream counterparts in television and film and commercial production are doing, we're just doing it at like a fraction of the budget with all of the stigma and getting the platforms anytime somebody catches wind of us, right? So, I wish people would understand that if you just looked at it objectively and look to the people involved in it, that would maybe change your



perspective about the content itself.

And also like, you know, there's so much sex in all kinds of mainstream media. I've been rewatching Game of Thrones with my wife cuz she never seen it. I mean, that's like a full-on porno and like they're doing stuff there that makes me blush, right? So, like, it's just kind of a horrible double standard.

Which celebrities, from outside the adult industry (men and women), would you like to direct in a porn production?

Oh, I don't know. I don't know. I'll tell you what, I like working with people that I know, because, like I said, I secretly write characters based on people and in that respect, I don't really know very many celebrities, so, I don't think I would be in a good position to answer.

Where do you see the future of the adult business, especially from a technological perspective?

Certainly, the development of AI over the coming years is going to be a game changer on one hand. I think in many ways it's going

to be a great amplification of the creative talent that's working in our industry. You can use it as a tool and its very effective tool. I use AI regularly to help me with my pre-production tasks and even developing some story ideas.

It's good in that sense, in sort of like supporting and amplifying human beings who are creative. There's obviously the whole generative side of AI which is a much more of a black box and certainly something that has a lot of possibilities but also a lot of like, risks and liabilities associated with it, so, I think navigating that evolution is going to be interesting for our industry.

I think as long as the human beings behind the chatbots or behind the generative images and videos are able to maintain that element of, kind of creative direction and creative control and identity as well as ownership over any digital likeness or any generative creations, I think that's going to be kind of the key to navigating and that speaks for you know all of it, all of entertainment, all of media, it's not just limited to Adult.

I think the other thing that certainly from a technological but also from like a socio-political aspect is going to impact the industry in the coming years are just rethinks around access and distribution of online content. We're seeing many age verification laws go into place

across the United States, across the world. I think we're 20-25 years into being an online first civilization, society, certainly Western society and there's a there's a certain amount of reflection and adjustments regarding how to access content, certain kinds of content, certainly adult content. It is happening and it's going to continue to shape and evolve and certainly there's going to be a lot of techs involved, in terms of like, overseeing that evolution in terms of access.

What would be your advice to young talents who want to start in the industry?

I think it's the best possible time to get into this industry, honestly. There are many ways. Everybody should take their time to really vet weather being an adult performer is the right decision for you, not just for your present tense but for your future as well, and there's many opportunities to do that.

There are content platforms where you can create your own content and you can learn about how to be an independent content creator, both in terms of the production of it but also in terms of the legalities and the administrative side of it and the customer interaction side and whether you want to work just with yourself or whether you want to work with somebody else. It's the best possible education in terms of whether this business and this pro-

fession is right for you.

Definitely making sure that you always stick to your own boundaries and your own timeline, you don't let anybody pressure you. You don't let anybody tell you have to do things a certain way, having a clear understanding of your own self even if that's going to kind of evolve as you explore and try things for that is really-really important, and making your own content is really the best way to get an understanding and a confidence in that and then making sure that there's lots of opportunities to network in our industry but making sure that you know you meet with the right organizations and the right support groups and you kind of surround yourself with like, kind of good peers and mentors in the spaces opposed to those that might not be so positive.

That's another really important thing to do and there's lots of organizations providing access to therapy and Mental Health Resources. I would get to know those organizations, you are gonna get to meet good folks from within these organizations too, help you on your way!

<I think that's about it guys. I hope I didn't talk everyone's ear off too much and, yeah, thank you so much for listening to me and including me in this piece.>

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TRACK BY TRACK

**MUSIC
RELEASES**
Presentation

This Month's New Album Release:
I am the Weapon



FLOTSAM AND JETSAM

FCK.FM
IT'S LOUD - IT'S HARD



Eric "AK" Knutson (Vocals)
Steve Conley (Guitar)
Michael Gilbert (Guitar)
Bill Bodily (Bass)
Ken K Mary (Drums)

Flotsam and Jetsam I Am The Weapon

1. A New Kind of Hero
2. Primal
3. I Am The Weapon
4. Burned My Bridges
5. The Head of the Snake
6. Beneath the Shadows
7. Gates of Hell
8. Cold Steel Lights
9. Kings of the Underworld
10. Running Through the Fire
11. Black Wings

1

A New Kind of Hero (4:51)

Powerful and catchy. From the start you can tell that you are in front of a great album. A New Kind of Hero is an intense and fast song, with classic elements of the band. The melody of the voice is always on par with the music in terms of quality and interpretation, this is one of the heaviest and most aggressive songs on the album. What a way to start!

Thrash at full blast. That's always been my impression of F&S since the eighties, and forty or so years later, they definitely don't disappoint.

2

Primal (3:54)

We continue with the good taste in our ears from the previous song. The first time I heard 'Primal' the range of Eric "AK" Knutson's voice reminded me a lot of Bruce Dickinson, especially in The Mandrake Project. Again, technically perfect in their execution.

Each instrument fills the full spectrum that is required and there is no room for waste or anything less than powerful old-school Thrash Metal.

3

I Am The Weapon (3:18)

As aggressive as a herd of angry buffalo in heat, "I Am The Weapon" is defiant in its name alone, I love Eric "AK" Knutson's performance, showing how versatile his voice can be, here in particular it sounds very rough but always giving the perfect intensity.

Right now, I'm wondering if Ken K Mary (Drums) will use clones in the live shows? He must be in great physical condition. The guitar solo segment is breathtaking. I simply loved it. I can feel the fury and all that Thrash energy entering my veins and invading my whole body.

4

Burned My Bridges (4:15)

So far, I see a lot of dedication and effort from the band, which we -fans- greatly appreciate. Every note, every arrangement, has been meticulously put together, I love it when music creates feelings within you and Burned My Bridges is definitely one of those songs that makes you feel the whole musical journey.

This is a slightly more melodic song, but equally strong and heavy. The use of double bass drums stands out, as in the previous songs. Both the guitars and the voice make a bit more arrangements and melodies.

Arriving at the guitar solo, which on this occasion turns towards the epic and melodic a bit more.



5

The Head of the Snake (4:42)

I love the band's ensemble. I love how they perform and how each one takes ownership of their instrument giving us a lesson in how Metal should sound. Technically, 'The Head of the Snake' has very good points: the guitars are always perfect, Steve Conley and Michael Gilbert undoubtedly make a great Guitar duo, always backed up by the solid rhythm section of William Bodily (Bass) and Ken Mary (Drums).

6

Beneath the Shadows (4:16)

With a playful voice, catchy riffs and seemingly calmer drums, this song has a great taste. Always keeping the touch and style of F&J, I can already see myself on Halloween night casting spells and incantations to the tune of Beneath the Shadows, I love it! This kind of sound and riffs can't come from anywhere other than an original band from the beginnings of Thrash Metal.

7

Gates of Hell (3:59)

The song has a great start, and a great rhythm. It is rough and has courage, the solos and riffs are passionate and catchy, extremely enjoyable, a very good dive that leaves you wanting more, and metalheads always want more, but don't worry, when you get to the end you will have more.



8

Cold Steel Lights (3:56)

This song literally forces you to headbang, so get ready, because you won't be able to resist the charms of Cold Steel Lights, I'm happy to say that in 2024, good Metal is still being made. Perfect transitions, majestic solos, what a way to handle tempo! A real display of talent and skill.



9

Kings of the Underworld (4:01)

When I first heard the beginning of the song, precisely when the voice comes in, for a moment it brought to mind 'Psycho Surgery' by Tourniquet, likewise I continue finding certain similarities in the timbres of Eric "AK" and Dickinson. Personally, I focus too much on the voice, because it is, as I mentioned on some occasion, my favorite instrument, so I love to analyze the voices of the singers that I admire, of course the music is not far behind, we are facing an agile and high voltage melody. The changes and the speed in time are superbly done.

10

Running Through the Fire (4:54)

Everything sounds in its place, everything happens at its moment and everyone stands out on their instrument, direct and catchy verses, all cemented on a solid and memorable rhythmic base. The middle section, calm and with clean guitars, takes us to a familiar place. 'Running through the fire' is a song about fighting your way out of the hole you're in. A war song. An internal struggle, and getting out no matter what.

11

Black Wings (5:20)

I like the title, I like the beginning, its melody is epic and mysterious, full of remarkable moments, a direct and precise song where they can show off their skill as musicians and shine at all times. Without a doubt a magnificent ending to a great album.

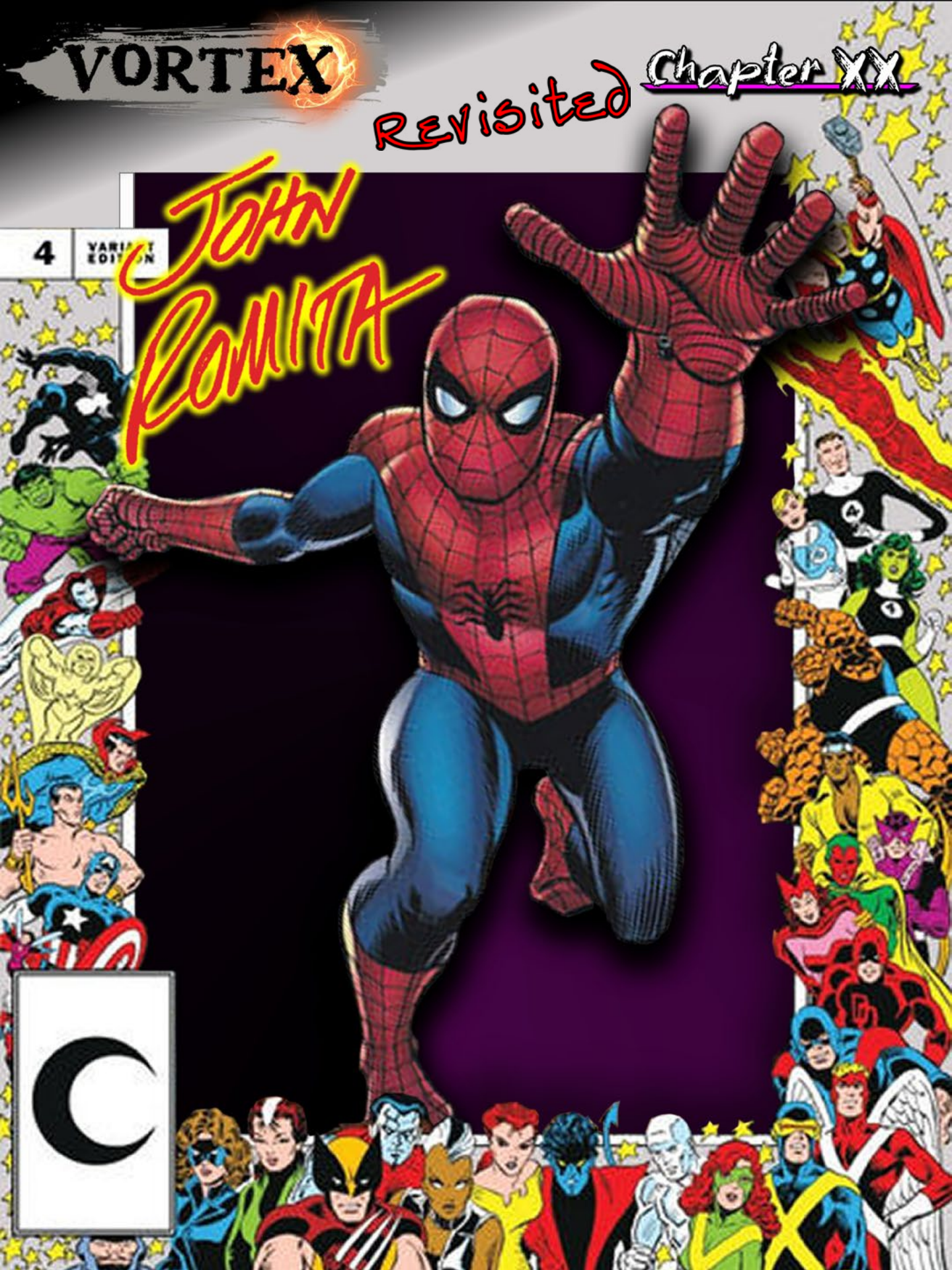
Of course, there are times when a piece or passage is a bit 'outside' of what we're used to hearing from F&J, but they're always true to their style and essence. The vocal work is top-notch. The guitar duet is genius and totally harmonizing, and all of this is made possible by the well-grounded and strong rhythm section. This is Flotsam & Jetsam in 2024 and I wouldn't want it any other way.

So, I give them the Maxy's Seal of Approval for Awesome Heavy Metal Music.



All Pictures by Shane Eckart, provided by Flotsam and Jetsam, except when otherwise indicated.

JOHN ROMITA



A Very Friendly Neighbor

John Victor Romita Sr, also known as Jazzy, was a comic book artist recognized for his work for Marvel Comics, primarily on 'The Amazing Spider-Man' and co-creating characters such as Mary Jane Watson, The Punisher, Wolverine, Luke Cage, among others.

Born in 1930, by 1949 he began working for Timley Comics, which would later be called Atlas Comics, where Romita drew horror, war and romance comics, and also, in the early fifties, did his first work on superheroes, a revival of Captain America.

He was the father of John Romita Jr., also a comic book artist, and was married to longtime Marvel traffic manager Virginia Romita.



The Amazing ...



He then began working exclusively for DC Comics, from '58 to '65, where he was the artist for many of their romance comics.

It was during this time that Romita perfected his ability to draw beautiful women, for which he would later become well known.



In 1965 he returned to Atlas, which by then had changed its name again, this time, to Marvel Comics.



... Jazzy Romita!!!

He began drawing Daredevil comics and, in 1966, when Steve Ditko left the company, writer Stan Lee chose Romita as the new artist for 'The Amazing Spider-Man' which became the best-selling comic in all of Marvel.

In 1973, Romita was appointed Art Director and from that moment on, his influence extended to all aesthetic areas of Marvel Comics, during the 1970s and 1980s.



All that great work over more than three decades has resulted in the incredible budget that today is used in film productions,

video games, toys and general merchandise of comic book characters and superheroes.



VORTEX

John
Romita

Here's a Small List... ...of Most of His Works.

For Marvel Comics:

- All-True Crime
- Astonishing
- Battle Action
- Battle Ground
- Battlefront
- Black Knight
- Captain America
- Caught
- Combat
- Commando Adventures
- Cowboy Action
- Crime Cases Comics
- Crime Exposed
- Daredevil
- Doctor Strange
- Droids
- Fantastic Four
- Frontier Western
- Gunsmoke Western
- Jungle Action
- Kid Colt Outlaw
- Kingpin
- Love Romances
- Marvel Tales
- Mystic
- Questprobe

Ringo Kid

- Savage Tales
- Strange Tales
- Tales of Suspense
- Tales to Astonish
- The Amazing Spider-Man
- The Avengers
- The Incredible Hulk
- The Tomb of Dracula
- Ultimate Spider-Man
- Vampire Tales
- X-Men: Uncanny

And 'Superman vs. the Amazing Spider-Man' in a 1976 excellent crossover series.



For DC Comics:

- Falling in Love
- Girls' Love Stories
- Girls' Romances
- Heart Throbs
- Secret Hearts
- Super Spectacular
- Young Love
- Young Romance



Romita just passed away on June 12, 2023, at the age of 93. He will be greatly missed.

METAL HEAD MOVIES



METAL HEAD MOVIES



Release Date: 6 Sep 2024

Rating: PG-13

Run time: 1h 44m

Genres: Comedy, Fantasy, Horror

Country of Origin: USA

Language: English

Director: Tim Burton

Writers: Alfred Gough,
Miles Millar, Seth Grahame-Smith

Starring:

Michael Keaton, Winona Ryder, Catherine
O'Hara, Jenna Ortega, Justin Theroux, Wil-
lem Dafoe, Monica Bellucci, Danny DeVito

Music: Danny Elfman

Cinematography: Haris Zambarloukos

Editing: Jay Prychidny

Production Companies: Plan B Entertain-
ment, The Geffen Company, Tim Burton
Productions



METAL HEAD MOVIES

I guess we've all seen the original 1988 film, 'Beetle-juice', at least once. We all know the eccentric and quirky super ghost and the result of his hyperactive imagination, after saying his name three times. Personally, I've always liked the movie and I even remember watching the cartoons, which were also funny, although aimed at a younger audience.

Personally, I've been interested since I heard that, in order to agree to make the sequel, the director, Tim Burton, whom I admire for his character design and filmography in general, demanded that the same actor, Michael Keaton, play the mythical ghost. That's what I would call 'owning the character'.

Keaton is one of those actors who gives a unique and brilliant touch to the characters he plays, so no one else could do it the same as him, much less, better. Such is the case of the Batman saga, which started off on the right foot and went into decline as the lead actor kept changing.





Winona Ryder is also back to play the adult version of her original character, Lydia Deetz, who is now a mother.

Also returning is Canadian actress Catherine O'Hara, who, apart from playing Lydia's mother in the first Beetlejuice film, also voiced the character

of Sally in *The Nightmare Before Christmas*. And also, from the same group of talented filmmakers, we have the brilliant Danny Elfman, once again in charge of the music.

The nostalgia, and all these dedicated and professional personalities make me want

to see it even more. It opens on September 6, so mark your calendars.

There is still very little information online, but it doesn't seem like it will disappoint fans who have been waiting for the return of Beetlejuice to the big screen for more than thirty

years. Of course, the participation of Willem Dafoe and Monica Bellucci also tip the balance in favor of a great sequel.

Starring:

Michael Keaton, Winona Ryder, Catherine O'Hara, Jenna Ortega, Justin Theroux, Willem Dafoe, Monica Bellucci, Danny DeVito



Another thing I liked is that the production assured that they were not going to try to adapt the characters to modern times and thus avoid offending any group or minority. If you go to see Beetlejuice, you already know that his number one hobby is offending everyone who crosses his path, especially those who have said his name three times.

As soon as it is released in my country, I will be giving you a more detailed review on our social media. Don't forget to let us know your comments and complaints, as long as you don't complain about me. That's all for now. I'll see you at the movies!

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THE LEGEND OF
ZELDA
Echoes of Wisdom

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IT'S LOUD - IT'S HARD

“The Legend of Zelda: Echoes of Wisdom” is one of the great surprises that Nintendo has prepared for fans of this saga, it will

be released for Nintendo Switch on September 26. The images published by Nintendo show some great graphics, very much in the

style of “Link’s Awakening” from 2019, a remake of the classic 1993 video game that captivated an entire generation on Game Boy.





The Legend of Zelda is undoubtedly one of the most successful franchises in the history of video games, so something super amazing, very interesting and that of course fans love is the fact that the Japanese company will launch a new model of the console “Nintendo Switch Lite Hyrule Edition” to match the video game. Without a doubt a great tribute to the veteran and great Zelda saga. It should be noted that it will also be released on September 26.

“This time, Link has disappeared. Now it’s Princess Zelda’s turn to take on the role of main character,” said Eiji Aonuma, producer of the Zelda saga, in a video published by Nintendo.

That’s right, for the first time after 38 years of seeing her mysteriously disappear or being kidnapped, now it will be her who will launch into the adventure to save the kingdom, so get ready to personify the princess of Hyrule.





In the video game trailer, we see Link in a classic scene, that is, rescuing the princess who is trapped in a kind of magic crystal. Up to this point everything seems to follow its normal course,

but being that 'As brave as you are, that does not make you immortal', this time things will not be easy for our hero.

From one moment to the

next and without being able to do much, we see how Link is absorbed by mysterious dimensional cracks that will extend throughout Hyrule, also absorbing a large part of its inhabitants.

Just before being completely absorbed, Link directs an arrow towards the crystal prison where the princess was being held captive and she manages to escape just in time.



Tech Specs

Publisher: Nintendo
Producer: Eiji Aonuma
Series: The Legend of Zelda
Platform: Nintendo Switch
Release: September 26, 2024
Mode: Single Player
Genre: Action, Adventure
Editor: Nintendo

Now Zelda will have to take care of her people, defend herself from danger and rescue Link, embarking on a long and exciting journey in order to return peace to Hyrule.

But the princess will not be completely alone, as she will meet a fairy called Tri who will accompany her throughout her adventure. Tri will teach her how to use a magic staff with which she can create 'echoes', which Eiji Aonuma describes as "replicas of things

found in the environment." You can practically make replicas of absolutely everything you see: objects, elements and even enemies (who will obviously fight in your favor). Something super cool is that you can use them at any time, even in combat, it all depends on your creativity.

"We have created a game in which each player will live a different experience"
-Eiji Aonuma.



UNCENSORED



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MUSIC RELEASES

September's Most Recommended



Blitzkrieg

Album: Blitzkrieg
Genre: Heavy Metal, NWOBHM
Label: Mighty
Country: UK
Release Date: September 6



Flotsam And Jetsam

Album: I Am The Weapon
Genre: Thrash, Speed Metal
Label: AFM
Country: USA
Release Date: September 13



Satan

Album: Songs In Crimson
Genre: Heavy Metal
Label: Metal Blade
Country: United Kingdom
Release Date: September 13

August's Most Recommended



Stryper

Album: When We Were Kings
Genre: Heavy Metal, Hard Rock
Label: Frontiers
Country: USA
Release Date: September 13



Victory

Album: Circle Of Life
Genre: Heavy Metal/Hard Rock
Label: AFM
Country: Germany
Release Date: September 13



Eradicator

Album: The Paradox
Genre: Thrash Metal
Label: Metalville
Country: Germany
Release Date: September 20

August's Most Recommended



Glacial Tomb

Album: Lightless Expanse
Genre: Sludge, Death, Black Metal
Label: Prosthetic
Country: USA
Release Date: September 20



Nightwish

Album: Yesterwynde
Genre: Symphonic Metal
Label: Nuclear Blast
Country: Finland
Release Date: September 20



Sweet

Album: Full Circle
Genre: Metalville
Label: Hard Rock
Country: UK
Release Date: September 20

September's Most Recommended



Serious Black

Album: Rise Of Akhenaton
Genre: Power Metal
Label: AFM
Country: International
Release Date: September 27



The Black Dahlia Murder

Album: Servitude
Genre: Melodic Death Metal
Label: Metal Blade
Country: USA
Release Date: September 27



Turbokill

Album: Champion
Genre: Heavy Metal
Label: Steamhammer/SPV
Country: Germany
Release Date: September 27

Upcoming Album List: September 2024

September 6, 2024

Blitzkrieg - Blitzkrieg (Mighty)
The Cold Stares - The Southern (Mascot)
Jordan Rudess - Permission To Fly (InsideOut)
Pure Reason Revolution - Coming Up To Consciousness (InsideOut)

September 13, 2024

Crobot - Obsidian (Megaforce)
Dale Crover - Glossolalia (Joyful Noise)
Flotsam And Jetsam - I Am The Weapon (AFM)
The Jesus Lizard - Rack (Ipecac)
Satan - Songs In Crimson (Metal Blade)
Stryper - When We Were Kings (Frontiers)
Victory - Circle Of Life (AFM)
Wolfbrigade - Life Knife Death (Metal Blade)

Upcoming Album List: September 2024

September 20, 2024

Brant Bjork Trio - Once Upon A Time In The Desert (Duna)
 Charlotte Wessels - The Obsession (Napalm)
 Defiled - Horror Beyond Horror (Season Of Mist)
 Eclipse - Megalomanium II (Frontiers)
 Eradicator - The Paradox (Metalville)
 Glacial Tomb - Lightless Expanse (Prosthetic)
 Kanonenfieber - Die Urkatastrophe (Century Media)
 Mork - Syv (Peaceville)
 Nightwish - Yesterwynde (Nuclear Blast)
 Seether - The Surface Seems So Far (Fantasy)
 Sweet - Full Circle (Metalville)
 Unto Others - Never, Neverland (Century Media)
 Vision Divine - Blood And Angels' Tears (Scarlet)

September 27, 2024

Bewitcher - Spell Shock (Century Media)
 Psychlona - Warped Vision (Magnetic Eye)
 Richie Kotzen - Nomad (BMG)
 Ripped To Shreds - Sanshi (Relapse)
 Serious Black - Rise Of Akhenaton (AFM)
 The Black Dahlia Murder - Servitude (Metal Blade)
 Turbokill - Champion (Steamhammer/SPV)

DJ ZORN






BEHIND THE SCENES

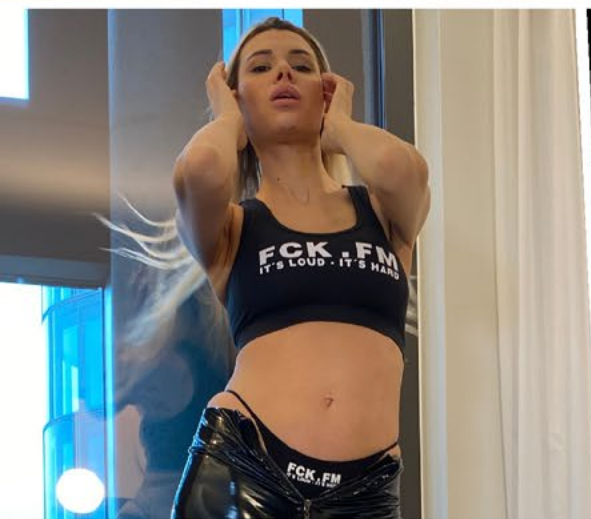


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Kessy



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