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The Legacy of Classic Rock

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EDITORIAL TEAM





Echoes in the Dark

Welcome, brave souls, to the depths of our magazine, where the light fades and the sound of the electric guitar mingles with the echoes of the macabre. In this issue, we dive into a sonic abyss that awakens the darkest instincts and the most intense passions, a journey through the shadows of Heavy Metal.

In our pages, you'll find exclusive interviews with living legends and new icons of the scene. We speak with the band that has risen from the ashes, bringing with it a sound that defies the laws of life and death. They reveal their darkest secrets, their songwriting rituals, and the influences that led them to create anthems that resonate in the darkest nights. Don't miss the chilling confession of a guitarist who, in his quest for perfection, has made a pact with forces beyond human understanding. Plus, our reviews will take you on a blasting journey through the latest releases. Where each album is a portal to worlds where madness and beauty coexist. We'll introduce you to albums that defy reason, evoke visions of a dystopian future, and yet find beauty in chaos.

We're not just about music; adult entertainment also has a place in this dark realm. We explore the

intersection of eroticism and music. where heavy rhythms combine with provocative imagery, creating a sensorial experience that challenges the boundaries of desire and perversion. Here, lust becomes an art, and every note is a whisper inviting transgression.

In the movie section, we unearth films that have shaped the history of horror and metal. We'll analyze genre-defining classics, exploring how the aesthetics of horror have influenced the music we love. From bands that have composed horror soundtracks to films that have inspired entire albums, every frame is a tribute to the darkness that unites us. And don't forget our video game section, where adrenaline and terror intertwine. We review titles that not only challenge your skills but also immerse you in narratives that explore the darkest side of humanity. Games that make music an integral part of the experience, where every guitar riff can be the key to opening doors to the unknown.

So, grab your instruments and prepare your souls. This issue is a celebration of darkness, a tribute to those who dare to defy convention. Let Metal run through your veins and let music be your guide on this journey into the unknown. Join us on this trip, where life and death dance in a

single chord. Welcome to the darkness, where Rock never dies!

In the gloom of a world that often feels bleak and oppressive, Rock and Heavy Metal emerge as a beacon of rebellion and liberation, where electric guitars and pounding drums provide a soundtrack for those who dare to defy convention. From their origins, these musical styles have been intrinsically linked to a lifestyle that embraces darkness, yet celebrates victory over adversity. Picture a scene: a group of lost souls, each marked by their own battles, gathers in a dusty basement or a packed stadium. With long hair and worn leather jackets, these warriors of the night surrender to the music that resonates in their hearts. The lyrics, often steeped in macabre themes, explore death, betrayal, and heartbreak, but also serve as a vehicle for catharsis. In this sonic universe, pain and struggle are not only accepted, but celebrated. Here, in the shadows, lies the true spirit of Metal.

Icons of this lifestyle, from Ozzy Osbourne to Slaver, have forged their way through adversity, defying the expectations of a society that often marginalizes them. The image of the "rocker" may conjure visions of excess, decadence, and an air of fatalism, but behind every story of

downfall lies a tale of resurgence. Darkness may be a home, but it is also a starting point. Heavy Metal, with its potent blend of riffs and provocative lyrics, offers a refuge where the marginalized find belonging and strength.

The aesthetics of Rock are often associated with the grotesque: skulls, demons, and hellish landscapes. However, this macabre image is not only a celebration of darkness, but a way of confronting one's deepest fears. By embracing the sinister, followers of these genres find a strange form of empowerment. Death, in its essence, is not an end, but a transformation. In the lyrics of iconic songs, we are reminded that every fall is an opportunity to rise stronger.

It is in this contrast that the optimism of rock culture lies. The community that forms from this shared passion is a testament to the power of music to unite people. Concert nights are rituals where souls intertwine in a collective embrace, shedding social labels and finding genuine connection. In those moments of euphoria, darkness turns to light; the sense of belonging is absolute.

Despite the personal struggles, excesses, and tragedies that have marked the history of Rock and Metal, those who choose this path do so with the certainty that every day is a new opportunity to defy the

Editor's NOTE

shadows. Music becomes a mantra, a reminder that even in the darkest nights, there is always a dawn waiting for us. Perseverance becomes the anthem of those who have danced with death and emerged victorious.

Thus, the Heavy Metal lifestyle, though often shrouded in a macabre aura, is a testament to the resilience of the human spirit. In every thunderous chord, in every defiant shout, an echo of triumph can be heard. The shadows may be deep, but those who walk this path know that true power lies in the ability to stand up, to shout their truth, and to live intensely. In the dark abyss of existence, Rock and Heavy Metal offer a light, a reminder that, though life may be bleak, it is also glorious and full of possibilities, if you have a good soundtrack playing.





Band Interview



Airforce formed in 1986 with Chop Pitman and Tony Hatton, and was later joined by former Iron Maiden drummer Doug Sampson. What challenges did you face trying to establish yourself as a band at a time when the NWOBHM was giving way to glam and other genres?

Tony:

It was not as difficult as it might have been to establish Airforce, at least in the London metal scene, as Airforce was formed from the ashes of the NWOBHM Band EL-34 which Tony and Chop had been members of since 1979.

EL-34 lost both the vocalist and Drummer in 1986 & initially when Doug Sampson joined us, on recommendation from Chops mate Steve Harris, it was EL-34 that Doug joined.

When Doug's brother Sam also joined us as our vocalist we decided on a band name change, and that was when we officially became Airforce.

Doug, (you) played with Iron Maiden in their early days and recorded "The Soundhouse Tapes." How did that experience influence his (your) vision when starting Airforce?

Doug:

When I joined Maiden, we had visions of how the band should be.

When Airforce first formed we tried a few different styles, but when we got Airforce back together again in 2016 we decided to keep the music loyal to our NWOBHM roots that we knew so well.

And this is why we are not overly influenced by more modern-day bands.

With Doug coming from Iron Maiden and other members having experience in the scene, how have you handled the pressure of comparisons to iconic NWOBHM bands?

Chop:

Well to be honest we didn't have any problems as this kind of music is the only music we really enjoy playing.

Obviously, we might get compared to the iconic bands that came out of that era, i.e. Iron Maiden, Saxon etc, but we have never really thought about it too much.

We just write and play as though it is still very fresh & we enjoy every moment. We also think it's amazing to see people that were born well after the NWOBHM movement began, really enjoying this style of metal music.



Band Interview

What has the fan reception been like over the years, especially since your comeback in the last decade?

Tony:

The fan reception has been fantastic, since our 2016 reinvention.

Our fan base is constantly expanding across the Globe.

It would seem as though there has been a bit of a Chasm left for good original old school Heavy Metal, and Airforce seem to be helping to fill that space, especially as we are from the NWOBHM era, and in our heads are still there. How have you handled the changes in the music industry, from the days of vinyl to the streaming era?

Doug:

I prefer the situation now as we can reach a larger audience through streaming, internet and online Media exposure.

Before the internet and digital technology you could only rely on live gigs and record sales for exposure.

"Acts of Madness" was released on February 21, 2025. What inspired you to create this album, and what themes or emotions does it explore?

Tony:

"Acts of Madness" explores a variety of themes from the opening track "Among the Shadows" (a serial killer themed song from both the Killer and Victims perspective), through "Cursed Moon" (A Werewolf theme) and "Hacksaw Ridge" (A conscientious objector WWII song based on the Movie of the same name).

When we began putting all the songs together to create the album, we realised the madness the song themes were exploring.

Our original album working title was "Masters of Madness" but our Airforce crew member Chris Minter suggested "Acts of Madness" which we thought was better, so hence the Album Title.





What does Iron Maiden's cover of "Strange World" bring to the album, and why did you choose that song?

Tony:

Strange World was a Maiden song I liked a lot but I thought it would be open to a new arrangement.

We were constantly being asked if Airforce would cover an Iron Maiden Song.

Although we are Maiden fans and friends with Steve Harris, we and Doug in particular, had no intention in covering a Maiden song just for the sake of it. Doug had been there and now Airforce was the main focus.

If we could do a different take on a Maiden track, making it an Airforce track too, then maybe it would work.

I had an inkling that Strange World was a Maiden song that I believed could work as a cover song for Airforce.

Strange World required a different arrangement that would make it our own, and as Doug played on the original Soundhouse Tapes recording he had some ownership.

We tried it and you can hear the results, we believe it has worked well.

Dave Sullivan, an early Maiden member also played on our Airforce version.

You've mentioned that the album has roots in NWOBHM but sounds fresh. How did you achieve that blend?

Tony:

The fact that we love and are from the classic Rock and Metal era of the 1980's & 1990's.

We are fans of many of the Classic Bands from that era, Judas Priest, Accept, UFO, Iron Maiden, Saxon, Black Sabbath, Scorpions, Van Halen, etc, & these are our roots, but we also like to try and be a little bit contemporary too.

Although I also think, despite all those classic influences, Airforce we do have our own unique style and sound. A big part of the freshness of the new Airforce "Acts of Madness" album is down to the production by Jezz Coad, who we brought in after the tragic death of our friend and previous producer Pete Franklin.

Jezz had become a very successful producer since his early career and first working with Airforce in the 80's.

Jezz has since worked with bands like Simple Minds among others.

Doug Sampson - Drums



Band Interview

What can we expect from your live performances this year in terms of energy and setlist?

Chop:

You can always expect a great live show with Airforce and we will be showcasing tracks from "Acts of Madness" in a series of shows to be soon be announced for later in 2025.

You know you are watching a band in Airforce that thoroughly enjoys playing live and is keeping the flag flying for the NWOBHM scene.

What message would you like to leave your fans about the future of Airforce after "Acts of Madness"?

Chop:

Airforce are now working the follow up Album to "Acts of Madness". We do like to take our time in bringing out new Music as we do try to pick out the best tracks, from the many we work on.

Also, there are talks about Airforce going back to south America at some point this year to do a few more shows
Along with shows in the UK & Europe





Although Airforce has existed and performed live since 1986, the first full-length album was released in 2016.

To date, Airforce has released three studio albums, one live album, two EPs and one single, and their songs have also appeared on compilation releases.

The new album 'Act of Madness' (2025) was released on RPM/ROAR on February 21,2025, and represents Airforce at their best.

The band worked hard on this project to show you the essence of everything that Airforce has been for almost four decades. We would like to thank the guys for their time for us, and wish them nothing but good luck in keeping the flame of metal shining bright.

All article images by: Airforce







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What was your first metal concert, and how did it impact you?

As a teenager I attended a lot of local band concerts (almost every week). But the first truly significant show I was lucky enough to attend was a Marilyn Manson concert (one of my favorite musicians).

Do you have a metal band that inspires both your style and your life?

Hmm... it's hard to pinpoint just one band that influences my style. I think I can definitely point to Marilyn Manson, Korn, Type O Negative, Five Finger Death Punch and Metallica.



How do you combine your metal side with your gothic model angle?

I listen to absolutely different genres of rock music: from metal to gothic rock, from melodic deathcore to post-rock. Therefore, there is no conflict between my style and musical preferences.

What do you think about fusing metal with high fashion?

I think fashion is something temporary, something very fickle and changeable. And metal music is something eternal. I can't imagine Pantera ever going out of fashion haha (at least in my world).







Do you have a ritual before a shoot, walking a runway, or attending an event?

There is a ritual: I always tune in to a shoot or an event with the right music. After all, the right mood is half the success.

Do you have a piece of clothing or jewelry that's your personal amulet?

I don't get very attached to things. Something material can only have great meaning to me if it holds memories.

Have you ever thought about designing your own metal-inspired clothing line?

Actually, I think about it all the time. I would love to create a shoe line inspired by rock musicians. I am also thinking about my own horror-themed cosmetics line. I hope to be able to turn these dreams into reality someday.

Zodiac sign:

Taurus

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What appeals to you more: the raw energy of metal or its dark aesthetic?

I am a very emotional person, so my preferences can change depending on my mood (which can change several times a day). Sometimes I want to listen to something like "now I will show you fire motherf..ckers", and sometimes something tender like "love you to death".

Which metal legend would you most like to work with (either photo or video session)?

Oh... there are so many of them... First of all I thought that I would like to be the hero of a video of Motionless in White, In This Moment or Ice Nine Kills. I think my style goes well with their music.





LBUM REVIEW

Cradle of Filth's album, "The Screaming of the Valkyries," released on March 21, 2025, is apparently very good, based on a quick internet search.

Reviews highlight its blend of metal styles, memorable melodies, and the band's consistency. It is considered one of their most complete works since the 1990s, making it especially noteworthy for loyal fans.

The album has received positive reviews from various music publications, including Angry Metal Guy, Sputnikmusic, and Kerrang, among others.

Critics praise it for its natural evolution and its ability to maintain metal's gothic and black roots, with comments describing it as "one of the most complete and compelling since the 1990s" and "a great addition to their impressive catalog."

In addition to professional reviews, fans have also expressed positive opinions, especially on platforms like Reddit, where one user mentioned the album as a "hit" and changed their perspective on the band, highlighting tracks like "You Are My Nautilus" and "Malignant Perfection."

An interesting detail is the addition of new members, such as guitarist Donny Burbage and vocalist/keyboardist Zoe Marie Federoff, who have

brought renewed vigor and an operatic voice that stands out on tracks like "Non Omnis Moriar," something not expected from a Cradle of Filth album.

All of this, honestly, seems too good to be true. So, I took it upon myself to listen to and analyze the album and draw my own conclusions. Excuse me, internet, but you've already fooled me repeatedly. So, here we go!





Cradle of Filth, a pioneering British extreme metal band, recently released their fourteenth studio album, The Screaming of the Valkyries, via Napalm Records.

This release follows 2021's Existence Is Futile (recommended in issue 14 and reviewed in issue 16, December 2021 of FCK.FM MAG) and marks a turning point in the band's musical evolution, known for fusing elements of black, gothic, and sym-

phonic metal. Production was handled by Scott Atkins at Grindstone Studios in Suffolk, England, and the album features nine tracks that explore a variety of styles and emotions.

Reviews highlight the variety, with tracks ranging from traditional heavy metal to melancholic melodies and operatic atmospheres. For example, Napalm Records describes "You Are My Nautilus" as "the darkest song Iron Maiden nev-

er wrote", and "Ex Sanguine Draculae" as evocative of the 'Dusk and Her Embrace' era with imaginative new colors.

Compared to 2021's 'Existence Is Futile,' 'The Screaming of the Valkyries' seems to continue the recent stylistic direction, but with a more cinematic and melodic approach.

The band has explored every facet of their arsenal, including melancholic themes, memorable melodies, and references to previous works, making it accessible to both longtime fans and new listeners.

On the technical side of the album, produced by Scott Atkins, the mix is quite clean and crystalline. Each instrument is clearly distinguishable and shines or accentuates when it should. The result is a sound that, both individually and as a whole, captivates and truly conveys what each artist brings to the piece.



Presents:

LBUM REVIEW

Track listing:

1. "To Live Deliciously"	5:32
2. "Demagoguery"	6:16
3. "The Trinity of Shadows"	6:22
4. "Non Omnis Moriar"	5:05
5. "White Hellebore"	5:04
6. "You Are My Nautilus"	7:39
7. "Malignant Perfection"	6:45
8. "Ex Sanguine Draculae"	7:09
9. "When Misery Was a Stranger"	6:21

Total length: 56:13







Line Up:

Dani Filth - Vocals
Donny Burbage - Guitar
Marek 'Ashok' Šmerda - Guitar
Daniel Firth - Bass
Martin Skaroupka - Drums
Zoe Marie Federoff - Female Vocals & Keyboards

Additional personnel:

Scott Atkins - production, engineering, mixing, mastering Roberto Diaz - artwork

LBUM REVIEW

Personally, I feel it's very easy for these types of bands (extreme metal and fast tempos) to fall into the trap of saturating sounds and creating too much noise, which prevents a proper appreciation of the music. This is not at all the case with 'The Screaming of the Valkyries.'

Here, each instrument is easy to appreciate and distinguish from the others, despite the speed of each song. Musically, the album combines elements of black metal, gothic metal, and symphonic metal, maintaining the essence of Cradle of Filth, but exploring and playing with thrashy riffs and headbanging action, some baroque elements, especially on the keyboards, and a strong power metal influence.

Another addition is the use of operatic singing, thanks to the inclusion of new keyboardist and

female vocalist Zoe Marie Federoff. The album also has its atmospheric side and even a rather doomy piece.

The album clocks in at around 55 minutes, but it's so varied, solid, and visceral that the band easily manages to hold our attention throughout the entire album.

The band, formed in 1991, has remained relevant for over three

decades, and this album reflects their ability to evolve while staying true to their gothic and black metal roots.

The lyrics explore themes of horror, dark romance, and apocalyptic existentialism, with a touch of unbridled revelry.



Zoë Marie Federoff-Šmerda -Female Vocals and Keyboards



The album definitely lives up to expectations and overcomes some preconceptions about the band. Also, personally, I feel that the band doesn't sound forced to play as fast, as hard, and as heavy as they can. If the song calls for something more melodic or even a quiet passage, the instrumentation allows it to breathe without becoming a simplistic song.

Throughout the album, there are some great changes in tempo and atmosphere, depending on the lyrics or the overall composition. Obviously, the style remains strong and brutal, but without making it exaggerated,

much less to the point of ridicule, which is what many bands in the genre end up doing, trying to sound tougher or more satanic than the rest.

I've always admired that Cradle of Filth, in addition to taking great care of the band's aesthetic, pays special attention to the most important aspect: the music.

This is definitely my favorite Cradle of Filth album, as it feels freer and more sincere. I feel like they really developed each of the tracks, staying true to their style, but letting each song evolve without pretensions or trying to impose conditions. I love the dual-guitar arrangements, the new female vocals, and also finding what one looks for when listening to a Cradle of Filth album: excellent dark music.

Of course, they earn Maxy's Seal of Approval for Awesome Heavy Metal Music, because in conclusion, the album and its online reviews aren't too good to be true. In truth, it's quite good and 100% recommended.



Donny Burbage - Guitars





What inspired you to pursue a career in the adult film industry?

During Covid pandemic and working as an advice nurse, I became very interested in finding another career and stream of income. My first few scenes went viral and generated a lot of income and I left nursing. The rest was history. Great decision.

What were some of the initial obstacles you faced when starting to work in the industry?

I didn't face too many honestly. Everything went so well but very fast. Main thing was to keep a professional mind and keep my finances in order as I was now independent verses white collar as an RN.



How has your personal life transformed since you began working in adult videos?

Oh my, let's just say I can't go outside without being noticed. It's a gift and a curse, I always have to look good even if going to the grocery store lol.

Can you share how your family has responded to your decision to work in the adult film industry?

It took some understanding and time but they never really judged me. They know I've been successful prior and make pretty good decisions. Now, they just accept my career and we are really close.







How do you handle the stigma associated with 'doing porn'?

Ignore it, understand some folks are just ignorant. I try not to engage. However sometimes it just takes an educated response to those who are negative about porn performers to change their mindset.

What advice would you offer to someone who is considering entering the adult film industry?

Do your research, make sure you are ready to be in this lifestyle and industry and don't quit your day job until you are financially free to do so. Stay healthy inside and out.





You already told us what inspired you to make such a significant career change from being a registered nurse and fashion designer to the adult film industry, but how do you think your previous experiences influence your work in adult films?

I know anatomy pretty well, lol. I love wardrobe and cosplay and you can definitely see my fashion sense in my scenes.







You launched your own studio in 2022. Can you tell us about the types of projects you are interested in producing and how this venture allows you to express your creativity differently than working with larger production companies?

I just wanted to create a space which was themed and colorful. Porn friendly and accessible to creators in general which they can be comfortable and have a cool spot to create. I am interested in so many types of productions, not just porn but also safe for work. I also had the support of porn companies, brazzers was one of my main bookings at my house studio in Las Vegas.

In 2023, you organized a charity event on International Women's Day to benefit the Free Expression Coalition and industry performers in need. What motivated you to get involved in this cause, and what do you hope to achieve with these types of initiatives?

Me being a woman and being approached about the opportunity was what gave me interest. I love being feminine and woman must lift each other up! When you see others pushing positivity, it is contagious.





Paper Lady

How did the name Paper Lady come about and what does it mean to you as a band?

Alli- I was thinking about paper boys, like boys who would deliver the newspaper, and thought about how nobody ever talks about the paper ladies. It was just something offhand and silly at first, but I think overtime we have come to reference "Paper Lady" as an entity that is summoned when we play a show. I portray her physically, but she is brought about by all of us.

Rowan- It sounds so esoteric to me. I like to picture paper lady as some old spirit that we tap into.

Alex- To me, i think of it as a woman in white (paper), kind of connecting with the Idle Fate album cover, just a woman in bright white with her face being a white light.

What does each of you bring to the band's creative process?

Alli- As the primary songwriter of the band, I tend to initiate a lot of the songs. I think my strong suit is poetry and world-building. Rowan is really great at understanding where I'm coming from creatively, and

is amazing at translating the energy of my lyrics into sonic compositions. There is no other drummer in the world like Alex. He really brings each song to life, and is always impressing me with his intuitive approach to music.

Rowan- I think Alli is really the visionary. She's the driving force of the whole thing, plus she's a great shot caller. Alex always keeps things hitting, he's probably the most attentive drummer I've ever seen, he listens to what everyone's doing and plays to it well. I think he's the glue for everything, every idea makes sense once he's playing. I like to think I help in arranging things and creating atmosphere.

Alex- Alli is really the driving force in the creative process by creating melodies, chords, and lyrics. Rowan also contributes a lot with guitar parts/riffs and adding a lot of atmosphere to the tracks that make them feel the way they feel, soothing and cosmic. As for myself, I add the rhythm and heartbeat to the songs, I like to first listen to what everyone else is playing then create a drum groove that works well with the rest of song as well as creating different grooves for different sections of songs.





What are some of the musical or artistic influences that have shaped your style?

Alli- I've always been very inspired by lots of 90s dream pop, gothic rock, shoegaze, and indie rock. Some of my favorite bands are Broadcast, Cranes, The Sundays, Helvetia, and Krill. I also love ambient artists Grouper and Susumu Yokota. I think most of these genres share a similar atmospheric/dreamy element that really resonates with me, and finds its way into our music. I find inspiration in nature and abstract visual art as well. Hilma Af Klint was my favorite painter.

Rowan- I really love ambient music. I usually get up in the mornings and listen to the pearl by Brian Eno or some ambient playlist and I think that informs the way I approach guitar a lot I love to try and create an environment for the songs to live in and I think it comes from that

Alex- I think i grab influence from all different kinds of artists and genres. I really love the drumming in the band Clifford, another Boston local. I also really like Yussef Dayes' drumming which incorporates really interesting grooves over ambient jazz.

Are there any recurring themes in your work?

Alli- Themes of nature and loss definitely tend to be reoccurring for us. Often when writing songs, I use elements of nature to illustrate my feelings. I feel most spiritually intact when I'm in the forest or near the ocean, and I think that being there physically (or putting myself there with my imagination) when writing, makes it easier for me to face my feelings openly. There's also some inspiration from old folklore and mythology.

Rowan- Lyrically I think it's very introspective. There's a lot of internal battling going on. Instru-

mentally I think I always just view us playing as a primal emotional release especially in songs like Joe modern and Violet

Alex- There is a very common theme across some of our songs of feeling the need to scream as well as being delicate and pretty.

If you could cast a "musical spell" on your audience, what effect would you like it to have?

Alli- Oh this is a great question. Maybe for everyone to be completely unfiltered for an hour? I wouldn't want it to be forever because that could get really intense, but I love radical honesty.

Rowan- I'd like to cast a spell so they don't hear me messing up all the time.

Alex- I'd like to cast a spell that makes each audience member tell 10 of their friends about us. Or for them to scream back at us.



How do you balance the chaotic energy of "freak folk" with the ethereal atmosphere of "dream rock"?

Alli- We haven't really let ourselves get caught up in thinking about it too much. Writing is a very organic experience for us and we try to match the sonic arrangement to the emotion of the lyrics/melody a lot of the time. I think it all goes back to our influences too, and just wanting to do everything we love all at once.

Rowan- I think it's song by song and kind of an unconscious thing. We never really are like "oh this one's gonna be a freak folk song" it's usually just intuition of what the song needs.

Alex- In a live set we'll switch back and forth a lot between soft and hard to give a good balance to the set. Sometimes we even mix those extremes in one song; Static for example, or Amaranth.

What does it mean to you to be part of the indie scene at a time when the genre is so vibrant and diverse?

Alli- It's such a beautiful time to be part of the DIY scene. There's more music out there than ever, and "indie" has became such a massive umbrella term for so much music. The northeast is especially great because a lot of the states are so close together, so we've come to know a lot of the scenes in places surrounding Boston as well through touring. Especially love what our friends in Trophy Wife, Laveda, Her New Knife, and Clifford are doing. It's very inspiring to be around so many talented people.

Rowan- it's so special. I've always loved indie rock and grew up wanting to be a part of something like this. Everyone I know is doing something that feels really different and inspiring. I think we all take influence from each other and run with it.

Alex- It feels incredible.

Many of our friends in the
Northeast are also in the
indie scene and it feels
amazing to all be in the
same scene together at
the same time. It's like a
little community.

Have you had any strange or magical encounters on tour that have influenced your music?

Alex- In the middle of one of our tours, we had a little retreat to a secluded cabin in the catskills of new york where we wrote the song Silt. I feel that the environment we were in had a very big part in influencing how the song came about.

Alli- I have to agree with Alex, staying at the cabin felt very magical. There was one day when we had all split up to go work on our parts seperately, and I was sitting at the bottom of this little waterfall on the property. I wrote the lyrics for Silt, the first single off of our upcoming album,

and by the time I was finished, I was surrounded by hundred of little slugs. They had all gathered around me while I was writing. It felt like they were giving me approval on the song.



Paper Lady

Rowan- one time I think we stayed in an Airbnb everyone said was haunted, I slept through it though.

What are your plans for the future? Are there any albums, tours, or special projects on the horizon?

Alex- Our debut LP "Idle Fate" is releasing May 9th, and we will be touring the album in June!

Alli- Our next single "Joe Modern" comes out April 11th, along with a music video by our friends in Digital Awareness. You can follow us everywhere @paprlady to keep up to date on what we are up to!

For someone who has never heard of you, which Paper Lady song would you recommend as an introduction, and why?

Alli- 'Five of Swords!' I think it's a fun introduction into the world of Paper Lady. I think it's a song that would get someone excited to hear more.

Rowan- I would recommend 'Static', I think it represents a lot of the moods in our music well

Alex- I would probably say 'Absentee', because that was the first Paper Lady song I heard (before I was in the band) and I think it's a perfect way to start experiencing the project. Then listen to 'Silt'.

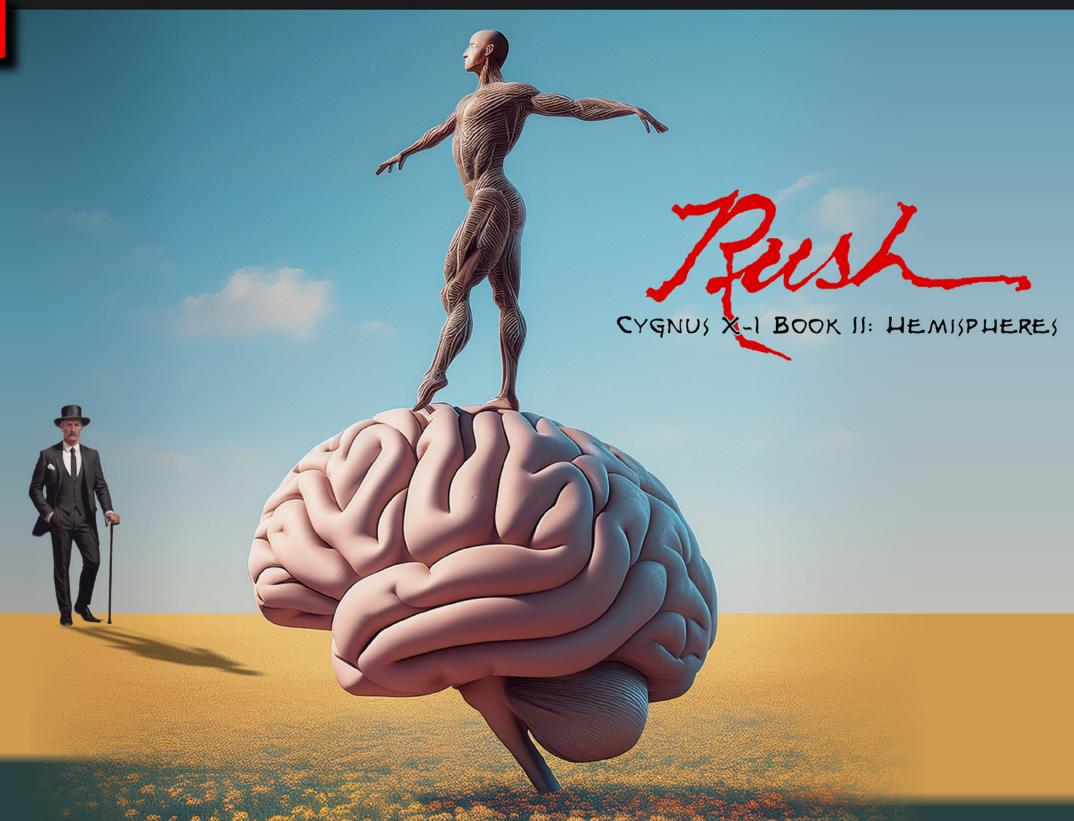


Photos 2, 3 and 4, by Renee Newman.

Photos 1 and 5 from the "Static" music video by Melanie Drew Chambers









"Cygnus X-1 Book II: Hemispheres" is one of Rush's most iconic works and is featured on their 1978 album "Hemispheres."

This track is a continuation of "Cygnus X-1 Book I: The Voyage," which appears on their previous album, "A Farewell to Kings," from 1977.

"Hemispheres" is a cosmic and philosophical journey. Throughout the song, references to mythologies and philosophical concepts are made, adding intellectual depth to the work.

The narrative is rich and complex, inviting listeners to reflect on their own existence and balance.

Musically, "Cygnus X-1 Book II" is a progressive rock masterpiece. The song features time changes and an unconventional structure, combining melodic sections with more aggressive and technical passages.

The song begins with a gentle introduction, which quickly transforms into more intense and dramatic sections.

The song has been influential in the development of progressive rock and has left a lasting mark on rock music in general.

"Cygnus X-1 Book II: Hemispheres" is

and ability to combine profound lyrics

with complex instrumentation.

a testament to Rush's musical virtuosity

The entire "Hemispheres" album addresses themes of duality and balance, and this song in particular stands as a highlight, not only for its musical complexity but also for its rich narrative. In the context of Rush's discography, "Cygnus X-1 Book II" is a clear example of how the band manages to intertwine music and philosophy, creating a listening experience that transcends mere entertainment.

The instrumental skill of the members of Rush is remarkable, with a shifting focus on Alex Lifeson's guitar, Geddy Lee's bass, and Neil Peart's drums, creating an immersive atmosphere that complements the lyrical narrative.

This musical journey reflects the protagonist's journey, with crescendos that evoke emotions and moments of calm that allow for introspection.







Since I started listening to music on my own terms, quite young actually, I've always been captivated by the emotionality and the shifting moods these three Canadians handled with such mastery.

Even before I understood what their lyrics were saying, before I learned English, I could already imagine what their lyrics were about, thanks to how expressive their interpretations were. Each one is telling their part of the story, they're reading to us.

Each one contributes important details and accents to the piece. Nothing is left to chance, and there are no accidental effects or sounds. In Rush, everything is carefully thought out, planned, and calculated to achieve the best effect on us, the listeners, but also on them, who have so much fun playing it.

I think one from listen
Music (and fun for the p
the person w
loved Alex Life
dedication to h
how much fun h
stage. He looks
chief.

The full album cone
of the best rock albu

I think one of the main things I learned from listening to Rush is precisely this. Music (and art in general) should be fun for the person who makes it and for the person who admires it. I've always loved Alex Lifeson for his talent and his dedication to his instrument, but also for how much fun he's obviously having on stage. He looks like a kid getting into mischief.

The full album consistently appears on lists of the best rock albums, especially in the progressive genre, along with 'Moving Pictures' and '2112'. Although I personally don't mind this that much, it's on my list of best albums and the ones I love to listen to in full, and that's enough for me. It's one of those works of art that every time you listen to it, you understand and learn something new, like a René Magritte painting or a Jacques Bergier book. I feel like you never really finish listening to, admiring, or reading it.





The tour that followed the album was also a huge success, strengthening its fan base and its reputation as one of the best live bands of the era.

During the "Hemispheres" era, Rush not only continued its upward trajectory but also pushed the boundaries of its music and lyrics, leaving an indelible mark on the history of progressive rock.

The iconic Canadian progressive rock band is known for its musical complexity and technical virtuosity. The key aspects of their musical ensemble and style are, I believe, each member and their dominance over their instruments.

Geddy Lee: Lead vocalist, bassist, and keyboardist. His bass playing style is distinctive, often utilizing fingerstyle and slap techniques, and his voice has a unique, high range. He also incorporates synthesizers and other keyboards on several songs.

Alex Lifeson: Lead guitarist. Lifeson is known for his innovative use of the electric guitar, combining complex chords with melodic riffs and technical solos. His style ranges from progressive rock to classical, with lots of jazz influences.

Neil Peart: Drummer and principal lyricist. Peart is considered one of the greatest drummers in rock history. His style is technical and precise, utilizing a variety of complex rhythms and polyrhythmic patterns, as well as an extensive drum kit that includes timpani and other percussion instruments.

Regarding composition and arrangements, the band is known for composing complex structures: Rush's songs often feature unconventional structures, with time changes and unusual time signatures (e.g., 7/8 or 5/4). This allows them to create dynamic, contrasting sections.

Another aspect is the conceptual lyrics: Peart's lyrics are profound and often address philosophical, scientific, and fantastical themes. Many of their songs are part of concept albums, where the narrative unfolds over multiple tracks.

Genre Fusion: Rush combines elements of progressive rock, hard rock, jazz, and classical music. This is reflected in their use of complex arrangements and

the incorporation of different musical styles into their compositions. They use a wide range of sound effects and production techniques, from distorted electric guitars to soft keyboard passages. This allows them to create a dense and rich sound that evolves with each album. You could call it a multifacetted sound.

An important part of the whole Rush's sound is, in my opinion, derived from

improvisation and virtuosity. Extended Solos: Rush's live performances often include extended solos and improvised sections, allowing each member to showcase their virtuosity. Interaction between the musicians is key, creating a sense of camaraderie and complicity onstage.

Individual Technique: Each member has a high level of

technical skill.
The combination of Lifeson's complex guitar riffs, Lee's intricate bass lines, and Peart's elaborate percussion results in a unique musical ensemble.

Regarding the tech stuff in production and recording processes, Rush was always top notch. Technical Innovations: Throughout their career, Rush embraced new technologies and record-

ing techniques that allowed them to experiment with their sound. This includes the use of synthesizers on albums like "2112" and "Moving Pictures," which allowed them to expand their sonic palette.

Rush's musical ensemble is an example of virtuosity and creativity, characterized by the complexity of their compositions, the technical skill of their members, and an innovative approach to musical production. Their legacy endures as one of the most influential in progressive rock and beyond. Despite being a relatively short album for a progressive rock record, with a total running time of approximately 36 minutes, each song is rich in content and complexity, making for an intense listening experience.

This song is little more than just three funny guys from canada having fun, but what a trio! And, you know, either way, That's Not What the Song is About.









Vergvoktre



His unique style has influenced many emerging artists and contributed to the popularity of dark aesthetics in contemporary art.

Vergvoktre has also gained recognition

on social media platforms, where he

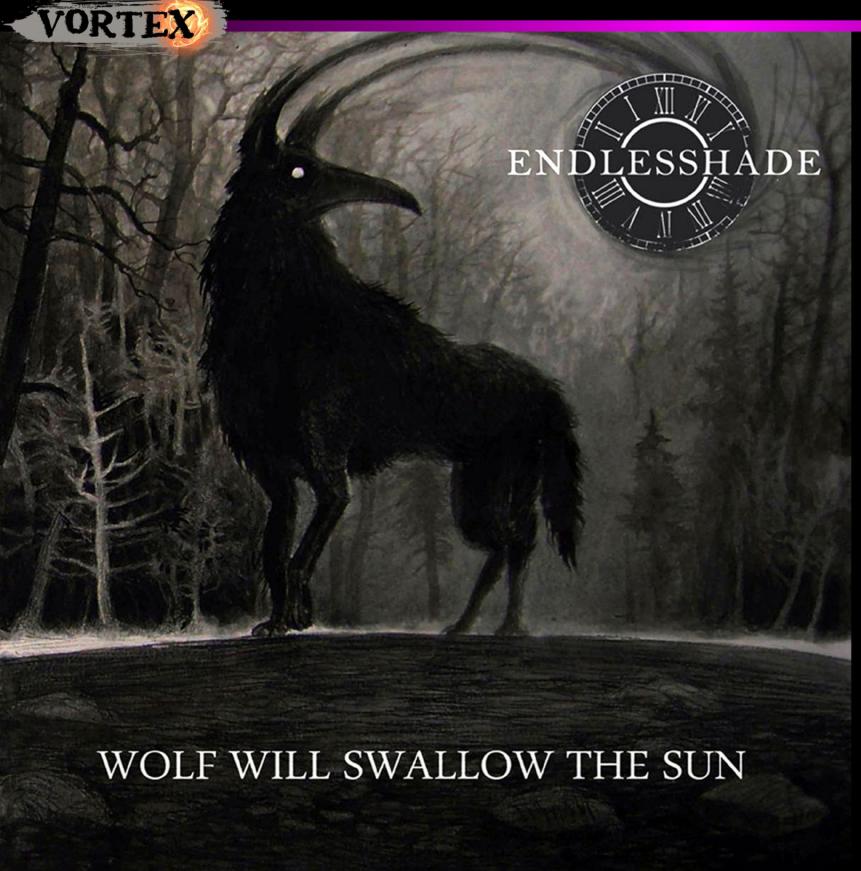
shares his work and connects with a

community of art-loving followers.



He is an artist who stands out for his creativity and ability to capture the duality of the beautiful and the unsettling, making him an interesting figure in today's art scene.

His work is not only visually striking but also invites viewers to explore deeper and more complex themes through his work.



Here's a short list of Metal albums where Vergvoktre has been credited as either Artwork, Cover artist or Illustrator.

Band	Album	Release
Endlesshade	Wolf Will Swallow the Sun	2015
Northern Plague	Scorn the Idle	2017
Throaat	Reflections in Darkness	2017
Zifir	Kingdom of Nothingness	2017
Burial Hordes	ανατος αιωνιος (The Termination Thesis)	2018
Famyne	Famyne	2018
Krahnholm	Granting Death	2018
Ocean of Grief	Nightfall's Lament	2018
Palace of Worms	Amalgamation of the Opposites (Split)	2018
Even Vast	Warped Existence	2019
Fallen Prophets	Eternal Void of Desolation (EP)	2019
Uhtcearu	Madness & Creation	2019
Grief Eater	Grief Eater	2020
Iskalde Morket	Metaphysics of Mass Murder (Single)	2020
Iskalde Morket	Metaphysics of Mass Murder	2020
LowMist	Supreme Nature	2020
Zifir	Demoniac Ethics	2020
Dantalion	Time to Pass Away	2021
Deathcode Society	Unlightenment	2023
Dugout	On the Brink of Extinction	2023







<< I wouldn't say that this solitude is tormenting but vice versa it's an integral part that can be comparable with the air. The solitude is a true home.>>

-Vergvoktre



Vergvoktre, a Russian illustrator and painter, is recognized for his dark, gothic artistic style, which seems to focus on disturbing and surreal imagery. His works, often compared to those of Polish artist Zdzisław Beksiński, convey a nightmarish and uneasy feeling.

He primarily uses charcoal, ink, and paint to create illustrations depicting hellish scenes or similar locations, with a focus on the macabre and ambiguous.

For example, his drawings suggest an atmosphere steeped in mystery and unease. His art seems to explore the darkest corners of the subconscious, leaving a lasting impression on the viewer.



An unexpected detail is that, despite his visual impact, there is very little information online about Vergvoktre, adding an air of mystery to his persona and work, which could be part of his artistic appeal.

Vergvoktre uses a variety of media, including charcoal, ink, and paint, to bring his visions to life. According to descriptions, his charcoal drawings are particularly notable for their ability to convey dark and shadowy textures, while his use of ink and paint adds depth to the ghostly imagery.

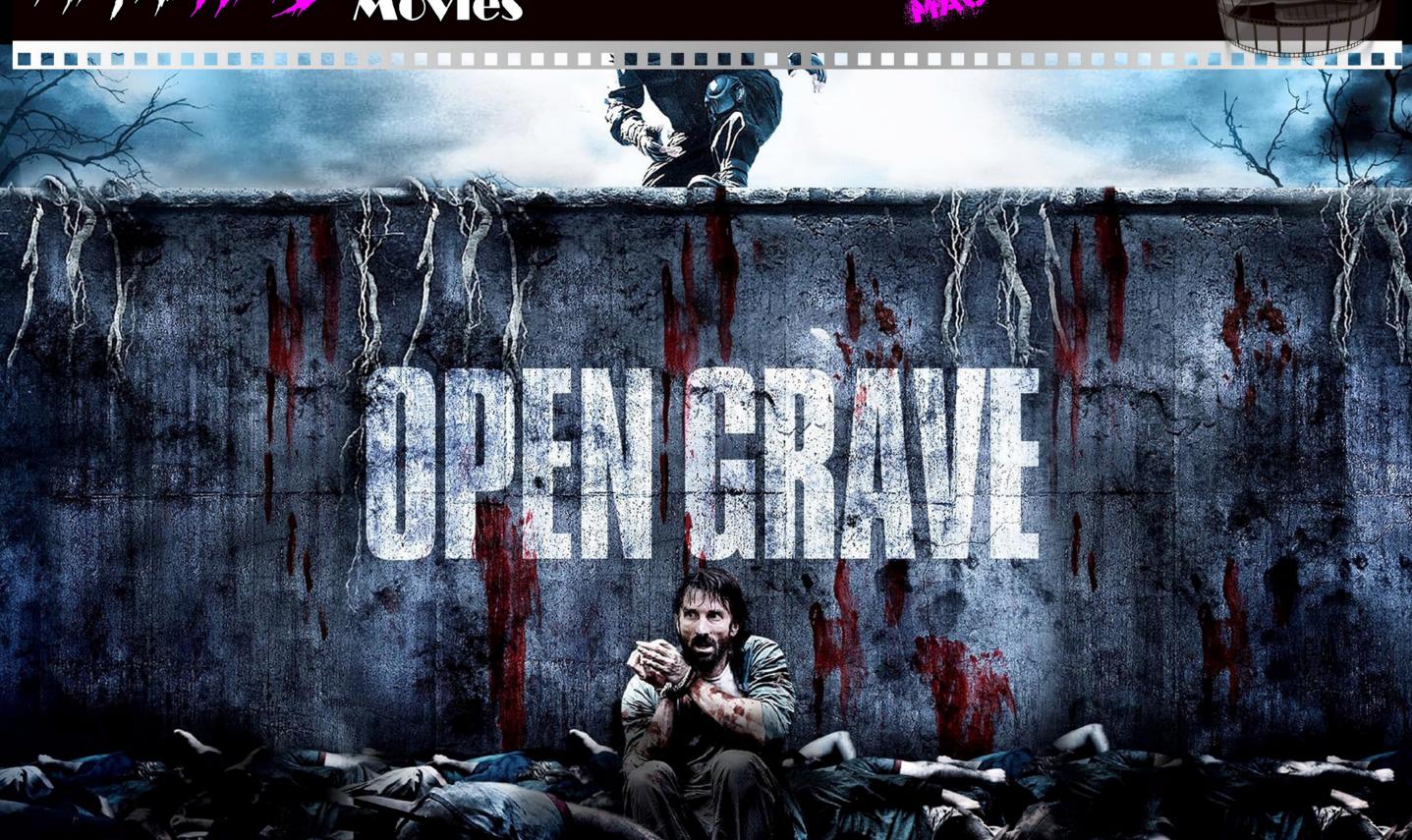
One specific example mentions that he creates "ghostly images of hell or a place close to hell," suggesting a focus on creating dense and oppressive atmospheres.

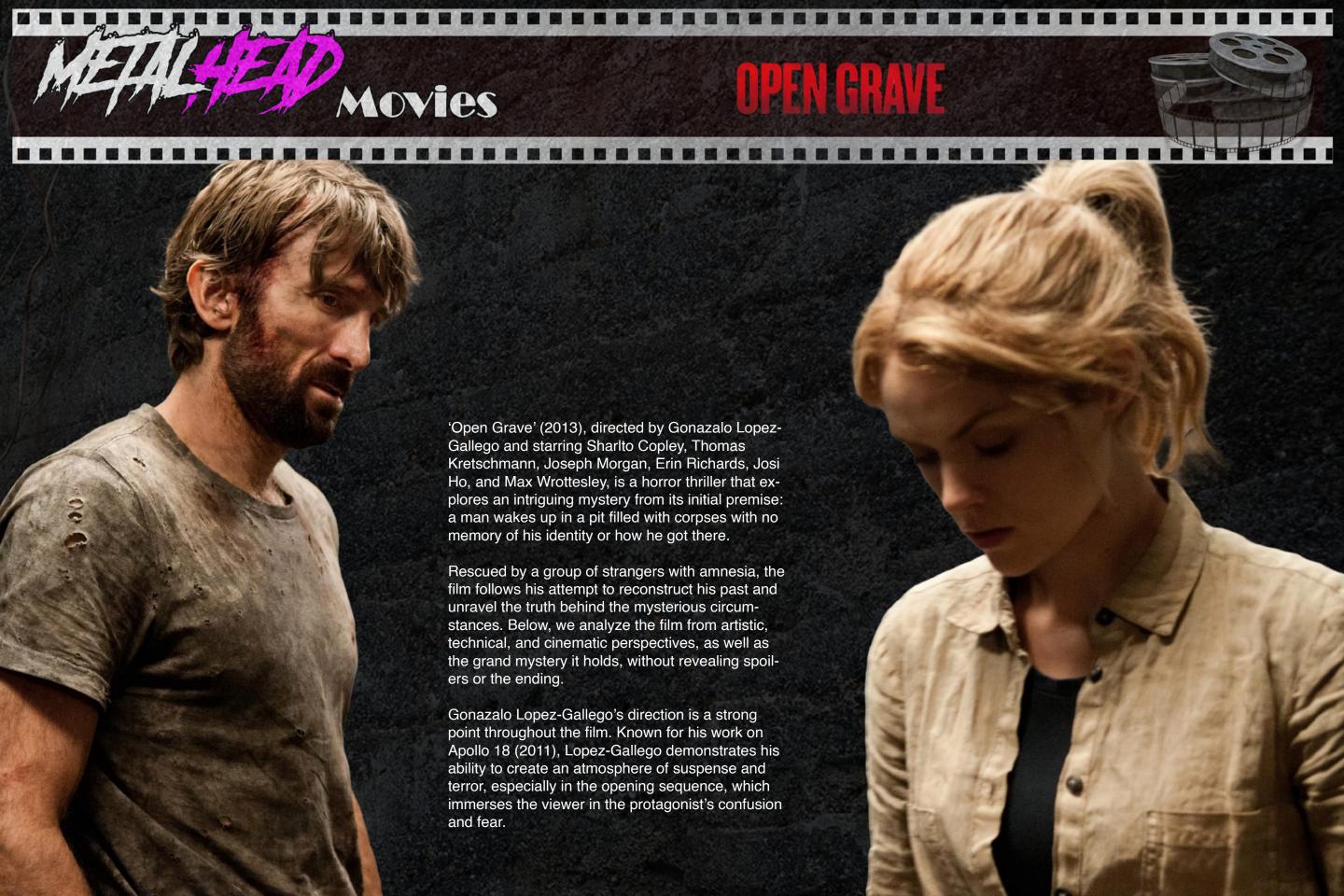




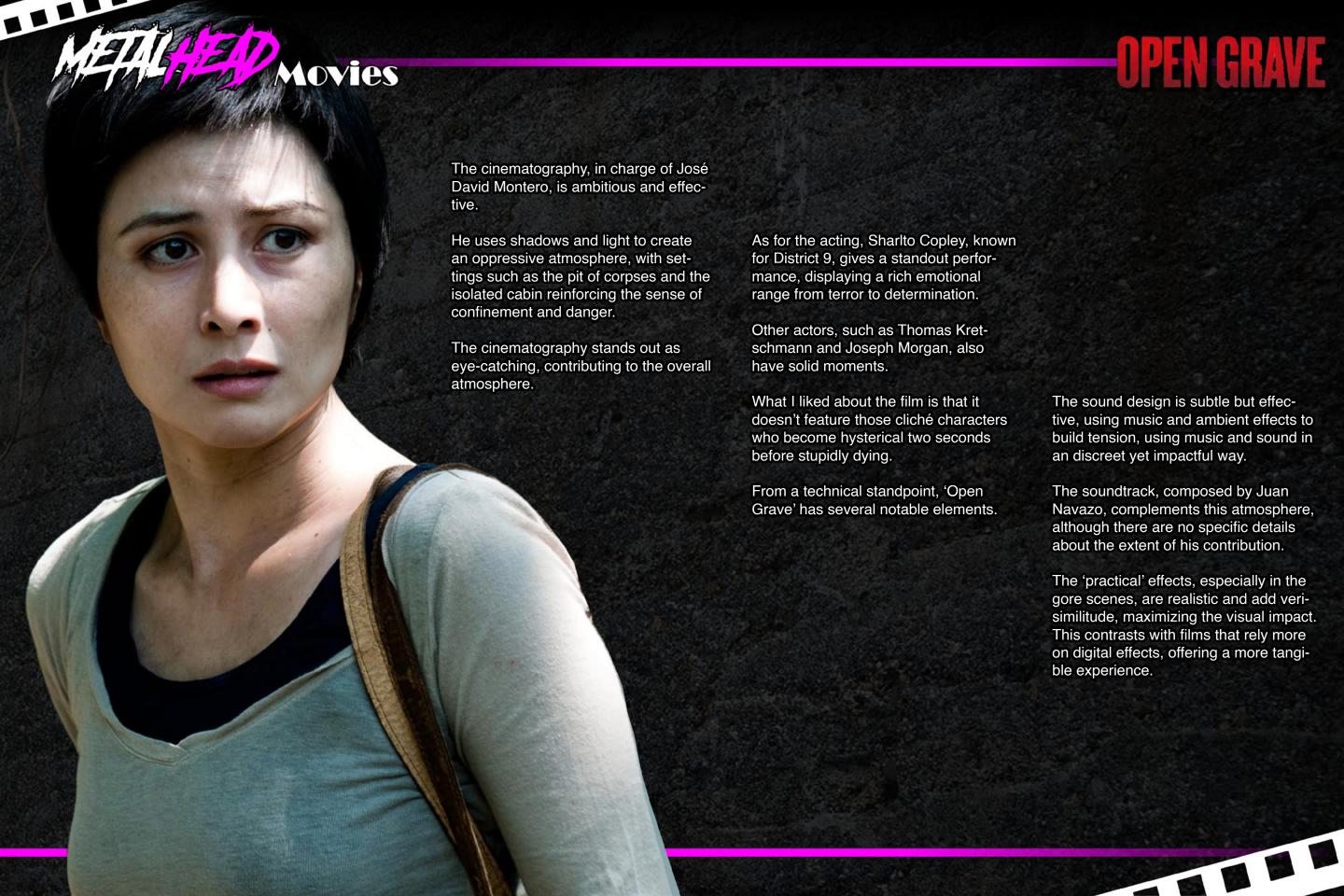














OPEN GRAVE

The film was shot in Hungary, which likely facilitated the creation of these oppressive, natural settings.

The mystery unfolds through flashbacks and clues, keeping the viewer intrigued.





EXPEDITION





Year by Year She Erases Us Once a year, the Paintress wakes and paints upon her monolith. Paints her cursed number. And everyone of that age turns to smoke and fades away.

Year by year, that number ticks down and more of us are erased.

Tomorrow she'll wake and paint "33."

And tomorrow we depart on our final mission - Destroy the Paintress, so she can never paint death again.

We are Expedition 33.

CHARACTERS

Lune:

The daughter of prominent researchers, Lune has a deep thirst for knowledge and has sacrificed everything to complete her parents' work. Her one goal is to unravel the mystery of the Paintress.

Entrusted with charting a path for the Expedition, Lune feels keenly the weight of responsibility and the stakes involved. She cannot and will not allow the Expedition to fail.

Clair Obscur: Expedition 33 is a ground-breaking turn-based RPG with unique real-time mechanics, making battles more immersive and addictive than ever. Explore a fantasy world inspired by Belle Époque France in which you battle devastating enemies.

Reactive Turn-based Content In this evolution of JRPGs, real-time actions enhance the heart of turn-based combat. Craft unique builds for your Expeditioners that fit your playstyle via gear, stats, skills, and character synergies. Open an active dimension in combat - dodge, parry, and counter in real time, chain combos by mastering attack rhythms, and target enemy weak points using a free aim system.





Tomorrow Comes With only one year left to live, join Gustave, Maelle, and their fellow Expeditioners as they embark upon a desperate quest to break the Paintress' cycle of death.

Follow the trail of previous expeditions and discover their fate. Get to know the members of Expedition 33 as they learn to work together against impossible odds.

A Hauntingly Beautiful World Explore an enchanting realm populated by surreal adversaries.

Wander through breathtaking landscapes, from the Island of Visages to the Forgotten Battlefield, discovering secrets and hidden quests along the way.

Find allies of fortune in creatures of legend and recruit special companions, access new travel methods and discover secret areas in the World Map.

CHARACTERS

Maelle:

Orphaned at age 3, Maelle has never felt at home in Lumière. She has difficulty connecting with and trusting others, but has come to appreciate her foster brother Gustave.

At 16 years of age, Maelle is significantly younger than the other Expeditioners. Unlike them, she views the Expedition as her chance to explore the world beyond Lumière and finally forge her own destiny.





Available in:













Clair Obscur: Expedition 33

Developer: Sandfall Interactive **Publisher:** Kepler Interactive **Composer:** Lorein Testard **Engine:** Unreal Engine 5 Release: April 24, 2025 **Mode:** Single-player

Genre:

Role-playing, Story Rich, JRPG, Fantasy,

Action RPG, 3D **Platforms:**

XBox, Playstation, PC





CHARACTERS

Gustave:

Gustave grew up feeling suffocated by the Paintress' constant presence over Lumière.

As an engineer, he has dedicated his life to the city's defence and agricultural systems, striving to protect and provide for his people.

Now, as an Expeditioner, he devotes his final year of life to defeating the Paintress and reclaiming a future for Lumière's children.

Experience the debut game from Sandfall Interactive, fully realized in Unreal Engine 5 with stunning graphics and a heartbreaking soundtrack.

April 24, 2025





April's Most Recommended



Benediction

Album: Ravage Of Empires

Genre: Death Metal Label: Nuclear Blast

Country: UK

Release

Date: April 4



Frantic Amber

Album: Death Becomes Her Genre: Melodic, Death Metal

Label: Rock Of Angels

Country: Sweden

Release

Date: April 4



L.A. Guns

Album: Leopard Skin Genre: Hard Rock

Label: Cleopatra

Country: USA

Release

Date: April 4

April's Most Recommended



Warfield

Album: With The Old Breed

Genre: Black Metal Label: Napalm Country: México

Release

Date: April 4



Epica

Album: Aspiral

Genre: Symphonic Metal Label: Reigning Phoenix Ountry: Netherlands

Country: Release

Date: April 11



Lik

Album: Necro

Genre: Death Metal Label: Metal Blade Country: Sweden

Release

Date: April 18



April's Most Recommended



Russ Ballard

Album: Songs From The Warehouse/The Hits Rewired

Genre: Rock, Hard Rock

Label: Frontiers

Country: UK

Release

Date: April 18

H.E.A.T.

Album: Welcome To The Future

Genre: Hard Rock
Label: earMusic
Country: Sweden

Release

Date: April 25

Phantom



Album: Tyrants Of Wrath
Genre: Thrash/Speed Metal

Label: High Roller Country: México

Release

Date: April 25

April's Most Recommended



Sacred Steel

Album: Ritual Supremacy

Genre: Power Metal
Label: Rock Of Angels

Country: Germany

Release

Date: April 25





Upcoming Album List: April 2025

April 4, 2025

Benediction - Ravage Of Empires (Nuclear Blast)
Frantic Amber - Death Becomes Her (Rock Of Angels)
L.A. Guns - Leopard Skin (Cleopatra)
Lo-Pan - Get Well Soon (Magnetic Eye)
Warfield - With The Old Breed (Napalm)

April 11, 2025

Elvenking - Reader Of The Runes - Luna (Reaper)

Epica - Aspiral (Reigning Phoenix)

In The Woods... - Otra (Prophecy)

Messa - The Spin (Metal Blade)

Ryoji Shinomoto - Children Of Bushido (Napalm)

Teen Mortgage - Devil Ultrasonic Dream (Roadrunner)

Valhalore - Beyond The Stars (Rock Of Angels)

Ye Banished Privateers - 'Til The Sea Shall Give Up Her Dead (Napalm)

Upcoming Album List: April 2025

April 18, 2025

Ancient Death - Ego Dissolution (Profound Lore)

Cirkus Prütz - Manifesto (Metalville)

Iron Lung - Adapting // Crawling (Iron Lung)

Laurenne/Louhimo - Falling Through Stars (Frontiers)

Lik - Necro (Metal Blade)

Russ Ballard - Songs From The Warehouse/The Hits Rewired (Frontiers)

Tribunal - In Penitence And Ruin (20 Buck Spin)

April 25, 2025

Cadaver - Hymns Of Misanthropy (Listenable)

Cancer - Inverted World (Peaceville)

Conan - Violence Dimension (Heavy Psych Sounds)

Deserted Fear - Veins Of Fire (Testimony)

Ghost - Skeleta (Loma Vista)

Harem Scarem - Chasing Euphoria (Frontiers)

H.E.A.T. - Welcome To The Future (earMusic)

Liv Kristine - Amor Vincit Omnia (Metalville)

Machine Head - Unatoned (Nuclear Blast)

Phantom - Tyrants Of Wrath (High Roller)

Sacred Steel - Ritual Supremacy (Rock Of Angels)

Wednesday 13 - Mid Death Crisis (Napalm)













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