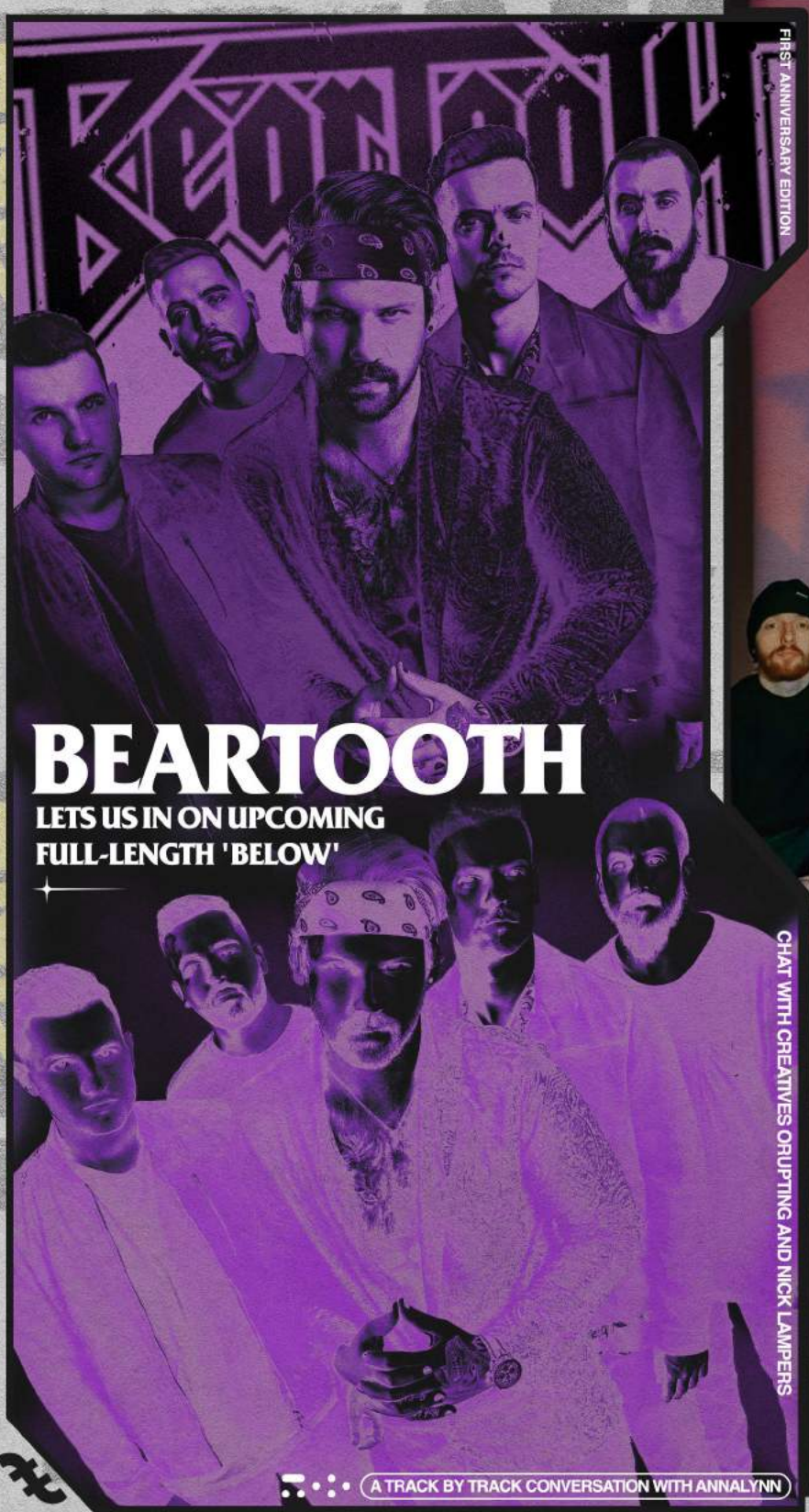


THE FINITE



BEARTOOTH
 LETS US IN ON UPCOMING
 FULL-LENGTH 'BELOW'

WHILE SHE SLEEPS
 TALKS 'SLEEPS SOCIETY'

CHAT WITH CREATIVES ORUPTING AND NICK LAMPERS

FIRST ANNIVERSARY EDITION

A TRACK BY TRACK CONVERSATION WITH ANNALYNN



WHILE SHE SLEEPS
 TALKS 'SLEEPS SOCIETY'

PLUS EXCLUSIVE INTERVIEWS WITH
 LOTUS EATER
 DREAMSHADE
 GALLEONS
 TRUESHOT
 AND MORE!

SCAN ME I'M WORKING

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FIRST ANNIVERSARY EDITION

editor's note

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What's poppin' punks?!

It's Finite Zine's first anniversary so we're right back at it again for a new issue! I know, I know, we've been gone for a while.. The Finite Zine and Finite Fam as a whole is our passion project, so even if we get exhausted sometimes, we will always come back because this will always have a place in our hearts. Side note, I fucking love writing these editor notes, it's like a diary and is therapeutic. Thanks for reading these too!

If you've been waiting for us, thank you for waiting, we're here and we have a lot in store for you. If you're new here, welcome to the Finite Zine! We hope you like it here as much as we like doing these.

Super stoked because we've got two metalcore royalties sharing our cover stories on this mega comeback issue: While She Sleeps and Beartooth! Find your next favorite bands and/or learn more about them in our In Depth section, we've got interviews with some madly brilliant bands and some of our personal picks with the likes of Lotus Eater, Dreamshade, Galleons, TrueShot, and many more! Did I mention we have album reviews, along with new features on this one too?! Well, we do, so dig in!

Happy anniversary to our baby, the Finite Zine! This is issue numero otso!



SCAN TO
CHAT W/ ME

Karen González

Karen González
Editor-in-Chief

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DREAMSHADE

FF: TELL US ABOUT YOUR NEWLY RELEASED RECORD 'A PALE BLUE DOT'. WHAT IS ITS THEME AND WHAT ARE ITS MAIN INSPIRATION/S LYRICALLY?

The title was obviously inspired by Carl Sagan's famous book "Pale Blue Dot". We were looking for something that contained the meaning of both the importance and the futility of life as we know it. A distant look at humanity and our planet as a whole. Everything that is important to us on earth is so insignificant out there in the Universe. In this new album people will find something new and unusual. I believe the mix of melody, heaviness and uplifting lyrics will grab the attention of different music scenes as it encompasses everything that has influenced us in the past and continues to inspire us in the present. I find that sometimes, despite the complexity of the way we write songs, the music and lyrics enter directly into you, giving you a full thrill and energy. Music and lyrics come from our experiences, personal reflections and our moods. Let's say that it is a need to communicate what we feel to other people and what better way than to do it through this powerful tool? I think it's a way to get to people's hearts and share experiences, a kind of reason to keep living life to the fullest and a safe place to always come back to when something goes wrong "in the world out there".

FF: UPON ITS RELEASE, 'A PALE BLUE DOT' HAS ALREADY MET WITH MUCH CRITICAL ACCLAIM. DID YOU EXPECT THE KIND OF RECEPTION IT RECEIVED WHEN YOU WERE STILL WRITING IT?

I honestly never thought about what people might say and what kind of reactions the new record might trigger. I remember that the writing process went smoothly, we had such clear ideas that the songs took shape quickly and immediately convinced us completely. I felt there was the right harmony and perfect chemistry between us during the recording sessions. It was certainly hard and tiring work but we enjoyed the moment without thinking about what would come next. For sure, receiving so much positive feedback made us really happy and made it clear that all the effort made sense.

FF: WHAT IS THE MOST SIGNIFICANT AND MEANINGFUL THING ABOUT 'A PALE BLUE DOT' FOR YOU?

In addition to the meaning behind the title and the importance of communicating our emotions to the public, it is an album that encompasses 15 years of career. A sound path that has characterized our sound over the years and is constantly evolving. It is having more awareness of still having something to say and express and new boundaries to reach. A confirmation of the fact that we are lucky enough to be able to use music to reach the soul of our fans and thus be part of their lives. I think this record kicked off a new chapter of Dreamshade with a new idea of making music and a stronger line up than ever.

FF: YOUR SOUND HAS A LOT OF ELEMENTS IN IT THAT MAKES IT UNIQUE. HOW WOULD YOU DESCRIBE YOUR SOUND AND HOW DO YOU FORM IT?

I think the new record is a great return. Something we have been looking for a long time. The way we wrote the new songs was an experience that took the band to the next level.

We have always enriched our music with everything we like without having limits. A constant search for sounds that distinguish us and make us feel fully satisfied with what we do. In fact, each song contains elements that the listener will be able to discover listen after listen. I find it really interesting to be able to offer music that doesn't stop only at the first listen but that every time surprises you and makes you want to listen again and immerse yourself in our sound. This makes our songs a constant astonishment.

FF: WITH THE RISE OF MANY ALTERNATIVE BANDS IN THE SCENE TODAY, WHAT DO YOU THINK MAKES DREAMSHADE DIFFERENT/STAND OUT FROM THE REST?

I believe that the evolution of our music has grown in step with us. Over the years we have learned to open up to other musical genres and learn from them. Always wanting to push ourselves further and the constant search for our own sound have made sure that our music matures from every point of view. We don't want to label ourselves and we always try to work in the most unique and recognizable way possible.

One really amazing thing about this project is being able, as a musician, to look back on all of our releases and be really proud of every song we've released. It is usually something very rare.

FF: ASIDE FROM THE SUCCESSFUL RECORD, WHAT ELSE CAN YOUR LISTENERS EXPECT FROM THE BAND IN THE NEAR FUTURE?

Who knows? I believe that the beauty of Dreamshade is precisely knowing how to surprise. We constantly want to grow and always take our music to the next level. We like to experiment, to make our sound richer and more unique. With each chapter we always want to push ourselves to the limit and go beyond all expectations. We want to surprise the listener and give him an ever greater and more exciting experience. We always look to the future as an opportunity to improve and seek more and more a sound that sets us apart from the rest. We are already working on some new material and are super excited. So stay tuned ;)



lotuseater

FF: CAN YOU TELL US A BIT OF THE HISTORY OF LOTUS EATER AND WHAT KIND OF MUSIC YOU MAKE?

Lotus Eater began in 2016 with our debut single, Crooked. 2017 saw the release of our self titled EP. In 2018 we released Branded and then announced signing to Hopeless Records with Break it in the same year. 2019 was the year of Social Hazard, our second EP. Late 2019 saw us release our stand alone single, Second To None. In 2020 we released Narco. As of right now, 2021 saw us announce our new beginning with Vermin.

Our music style is known as 'Gloom Metal'. Our own genre so to speak.

FF: LAST MONTH, YOU RELEASED YOUR NEW SINGLE 'VERMIN', WHICH YOU HAVE ANNOUNCED AS THE "NEW BEGINNING". CAN YOU TELL US MORE ABOUT THIS TRACK? WHAT IS THE INSPIRATION BEHIND THE HAUNTING MUSIC VIDEO FOR IT?

Vermin is the 2nd single from our debut record that has yet to be announced. This song is pain, sorrow, anger and disappointment in an audiovisual format. Creating this song was as therapeutic as it was heartbreaking.

The video was created with the word 'disgusting' in our minds throughout. We wanted to take whoever watches the video to the same place we felt when we wrote the lyrics. We were disgusted by the racial abuse Cam (our drummer) had to go through and we wanted that emotion to be shown.

FF: WITH YOUR NEW RELEASES, DO YOU THINK YOU'VE FOUND YOUR TRUE SOUND OR IS CONSTANTLY EVOLVING IT PART OF THE BAND'S PLAN?

We will be constantly evolving and incorporating different noises and genres into our collective sound. We wouldn't want to restrict our writing in any way at all so in my eyes anything is on the cards, if that means revisiting some old stuff too then fuck it!

FF: HOW DOES THE CONCEPTUALIZATION PROCESS OF YOUR SONGWRITING AND BRANDING GO? WHAT IS SOMETHING YOU WANT YOUR LISTENERS TO GRASP AND FEEL WHEN THEY LISTEN TO LOTUS EATER?

All songs are different really some will start with a sound, an idea, a riff, or sometimes even an image or

illustration that inspires a thought. There's a fine line when writing for Lotus Eater between making the song sound big and heavy but also uncomfortably compact and almost claustrophobic, we think the same goes for the branding and in general we sit quite comfortably in the uncanny valley. When people listen to Lotus Eater we want them to feel like they can be themselves, if you're angry we want you to let it out, if you're happy we want you to enjoy the energy. If you're sad we want you to know that you're not alone and we've got you.

FF: WHAT'S YOUR PROUDEST MOMENT AS A BAND SO FAR? WHAT MOTIVATES YOU TO KEEP MAKING MUSIC?

Proudest moment so far was sitting down for the first time and listing to the new record we recorded front to back. It's a journey of so many emotions and we can't wait to be able to talk about it more.

We keep making music because of the support of the The Lotus Eater family, Gloom Worldwide. The band wouldn't be here without the people who support it and we will never ever forget that.

FF: WHAT'S YOUR ADVICE FOR ASPIRING MUSICIANS? WITH THE RISE OF MANY YOUNG HEAVY ACTS, WHAT DOES IT TAKE TO BREAK THROUGH IN TODAY'S SCENE?

We have seen so many small bands with amazing catchy and heavy tunes, but as soon as you look them up online after the show you see they've got a song, a video and a promo pic all captured on an iPhone, and it's such a shame to see great potential wasted like that, we guess the word of advice for that would be to maintain a level of professionalism on all aspects of the band and don't just focus on one. Also you should hire people to help, there are so many amazing professional photographers, videographers, producers out there that all wanna get involved as much as you do!

We also think the key is to have something different that no other band offers, it could be incredible production on your record, it could be genre breaking songwriting, it could be an amazing live show. But you need something big to grab attention otherwise it's far too easy to get lost in the sea of bands in the scene.

FF: How was To Octavia formed? What inspired you to be musicians and work as a group?

The band started with Lucas and Justin aspiring to create a band after playing Misery Business by Paramore on Guitar Hero; 'World Tour'. Molly joined after the original guitarist pulled out before a show, and they knew she played guitar so asked her to fill in. That night they asked her to be a permanent member! A few years later when Merry moved down from NSW and got to know the others, Justin brought Merry into the band and the rest is history! Our inspirations come from various backgrounds. From familial inspirations to famous artists such as Kurt Cobain, Paul McCartney, and Carlos Santana. These artists created the basis in which we aspired to be.

FF: Being a fairly young band in the scene, what the efforts you have been putting up to get your music out there?

Our producer, Chris Lalic, introduced us to a group of people within the Metal industry that really gave us the perfect foundations to get our music out in the scene. He taught us the steps and through networking, we got to where we are today. Lalic really helped us form the ground for us to jump into our own skin and show the industry what our capabilities were.

FF: How does the creative process work within the band? What is your song writing process like?

Fortunately, we are blessed that within the band, we are all talented songwriters. We have a very open process with writing, and we all contribute to the process in the studio. We each write and we all tweak and assist in each other's instruments, whether it be a lyrical line, a drum fill, or a tweak in a solo. We are all very grateful that we can come together like-minded and create something collaboratively.

FF: What motivates you to continue making music? What is the best thing about being in To Octavia?

The most driving factor in us continuing to create music is how the constant evolution of music excites us so immensely, and this pushes us to continue to be innovative and develop new sounds and feelings that can add to the vibrance and creativity within the metal scene. The fact that we get to do this, along with playing with our best friends, is just the cherry on top. We weren't just a bunch of people who wanted to play music for a living; we were a group of best mates who had a passion for music and wanted to create something that represented this.

FF: With the rise of many young bands in the scene today, what separates To Octavia from the rest?

We believe that our music consists of a variation of elements within music. We try to bring our backgrounds into action such as the Pop, Alternative Rock and Metal influences to develop our own scene. We want to bridge this gap between these genres to create a new platform within the industry.

FF: What's next for To Octavia? What is something your listeners can look forward to in the near future?

With our upcoming EP, we think it will surprise and engage new audiences. We decided to take a step outside of the typical Metal pathway and collaborate with a range of inspirations to develop a fresh take on the Metal sound. We think that our listeners can look forward to experiencing something we believe is a spin on an amalgamation of interesting and exciting artistic ideas and musical concepts.

TO OCTAVIA



SOCIAL MEDIA:



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Galleons

galleonsofficial
galleonsmusic

FF: HOW DID GALLEONS START AND DECIDED TO MAKE MUSIC AS A GROUP? WITH MEMBERS LIVING IN DIFFERENT COUNTRIES (RUSSIA & AUSTRALIA), HOW DO YOU USUALLY WRITE MUSIC TOGETHER AND MAKE IT WORK?

I used to do pretty amateur vocal covers on youtube back in 2015. Our guitarist, Max, came across my channel and decided to reach out to me to see if I'd be interested in doing some demos for tracks he'd written. Those tracks ended up becoming our debut EP 'Kodiak Soul', which was incredibly rough since I really had no idea what I was doing at that point. Our song 'A Wishing Well In A Town Of Disbelief' was the first track I'd ever written my own lyrics or melodies for. I've got no background in music theory or any formal vocal training at all, but I've always found that I learn best when applying myself to something and practically learning over time. We've been around since about 2015 working on music, but only really decided to start trying to write more long-form music, like albums, within the past two to three years. Before that it was kind of just figuring out what the band was and learning how to operate properly.

For writing music we mainly use a program called 'Guitar Pro' which allows us to tab out the entire song in MIDI format, from guitars to percussion. We can then hear everything come together much quicker than if we were to record a bunch of demo instruments separately and mix them. It basically allows us to hear a full song that's been written without even recording any instruments. After that I usually do a vocal demo to the midi file. All the melodies, drums and rhythms are in the song at that stage, so it's easy enough to sing to. That's become the norm for our writing process. It allows me to write demos really fast without having to wait for full instrumentals. After that we record demo instrumentals and then move onto full production with an engineer.

FF: HOW WOULD YOU DESCRIBE THE KIND OF MUSIC YOU MAKE? WHAT MAKES GALLEONS DIFFERENT FROM OTHER POST-HARDCORE BANDS TODAY?

Honestly I don't really care if people think we're different or not. I just want us to be able to make good music and for people to like it as much as we do, regardless of what blend of genres or styles it is. We mostly make music for ourselves and what we'd like to hear or make at any given time. Sure, we put it out in the world and we hope people like it, but it's first and foremost what we want to do and write before anything else. We basically just ask ourselves what sound we think we could try and do well, then go for it. I think we're probably pretty similar to a lot of other post-hardcore bands, and I wouldn't really know where to begin when being asked what could make us different, since that's not really up to us. That's up to the listener to decide on what unique part of our band they enjoy. Could be the vocals, could be the guitar, could be everything. You never know.

For me personally, I love how the guys [Max & Eugene, our guitarists] compose in general. Even if we decide to write to a certain theme, style, or emotion, their personality still comes through in their writing. On this latest album we tried to stick to a very big emotional theme sonically and I really wanted the two of them to work together instead of individually on songs, and for the most part that's what happened. I think the results will speak for themselves once the new album is finally out in the world. So if I had to choose one unique thing to pick, I'd say it would be our guy's versatility in writing and being able to blend pretty much any genre with either post-hardcore or rock. You'll definitely hear more of that in the future from us.

FF: TELL US MORE ABOUT YOUR UPCOMING SELF-TITLED ALBUM. WHAT IS ITS MAIN THEME AND WHAT HAVE BEEN THE INSPIRATION/S FOR IT?

People are probably going to wonder why this album is the one we chose to be our self-titled album. Personally, I wanted it to be called 'Galleons' because from the outset this album was visualised and intended to be a turning point for the band, where we focused one hundred percent of our efforts on working together in writing instead of individually, like on previous albums. This self-titled album was all about creating one unified idea and theme sonically, and seeing if we'd be able to pull that off as a band. Creating a cohesive album can be much harder than it sounds, especially with multiple writers and composers. Max led the thematic and emotional sound for the instrumentals, so Eugene was able to take that and apply it to his own writing. Our screaming vocalist Sergey actually wrote the instrumental for the last song on this album, called 'Casablanca'. It's a song that not only fits with the rest of the album but gives a more hopeful and brighter end to the 10 songs, being

that the 9 songs that come before it are much darker thematically. This album also includes a lot more personal lyrics from myself than what I'd usually write. I think this was kind of my first time venting and trying to reach some sort of catharsis through writing lyrics. I've never really done that before. I don't like to make things about myself any more than I need to. That's why a lot of my writing on Dream Machines and Metropolis is a lot more esoteric and somewhat nonsensical. It's because I like when I don't have to write about myself haha. But after so long things just bottle up and there began to be thoughts that I wanted to write about, so I did. As far as a team effort goes, I feel like each member finally got to play an equal role in the creation of one of our albums for the first time. I know I'm incredibly proud of the final result, and I hope the other guys think the same, therefore it's self-titled.

FF: YOU'RE FEATURING SEVERAL NOTABLE VOCALISTS IN THE SCENE WITH THE LIKES OF GARRET RAPP, PHIL BAYER, AND TOBIAS RISCH. HOW DID WRITING AND COLLABORATING WITH THEM GO? WHAT MADE YOU WANT TO TEAM UP WITH THEM?

A lot of the time when you're planning featured vocalists, it never goes the way you first envision it. In a good way, I mean. So many unexpected things happen on the road to producing an album. We've worked on this self-titled album since before our last album, Metropolis, was even officially released in Jan 2020. Back in January 2020 I didn't even know Phil or Tobias on a personal level, only as musician's who I'd listened to. It was pretty much just luck that Phil and I got to talking and became good friends. He got in touch with me to talk about something completely unrelated to music, so at first I had no idea he was the previous vocalist for Time, The Valuator. I didn't realise it until our second or third conversation when he mentioned it haha. I'd been (and still am) a big fan of his work in Time, The Valuator and of his voice in general, so it was really lucky that we ended up talking. That was sometime in mid to late 2020 I believe. Like I said, unexpected things just happen while making an album, so since I already loved his voice and wanted to work with him on something, we made that happen. Tobias just happened to be a friend of Phil's and was also available to work on a track with us at the time. I love Tobias' work in ALAZKA, so it was just luck again that Phil happened to be mates with him and was able to put in a good word for us. He honestly went above and beyond on the track we worked on together. From screaming to singing, he nailed every part we asked of him. Things just kind of took on their own life from that point.

Garret's feature was really the only one we had somewhat planned out. We knew we wanted a featured vocalist from that "rise-core" era of bands in around 2008-2015, since that's kind of the inspiration for the album, but we were having a hard time deciding on who. I was just cycling through my playlist while at work and The Color Morale came on so I just proposed that we see if Garret would be available. The Color Morale was, and continues to be, one of my favourite bands of all time. And like many others, the band and Garret's music helped me deal with a lot of my own thoughts and emotions when I was a bit younger. It's a little strange to work with a person you've listened to for so many years but never interacted with. It feels a bit surreal haha. It's incredibly gratifying as well, though, especially since Garret is just such a genuine and down to earth dude to work with. It was an absolute pleasure and as a fan of his for so long, it was amazing to hear him singing something I had written. I personally hope I get the chance to work with him again on something in the future.

FF: WHAT'S NEXT FOR THE BAND? WHAT ELSE CAN YOUR LISTENERS EXPECT FROM YOU IN THE NEAR FUTURE?

While writing this self-titled album, we were already about 10 demos into writing our fourth album, which will again sound different to this album. It'll have more of that jazzy and chaotic quality we had in our previous albums, but tempered with the lessons we've learned from this one. It'll probably also have quite a bit of genre blending, catchy hooks and math-core inspired stuff from what we've written so far. I think for us it's all about making our more underground and weird musical influences into more coherent compositions. Kind of making the sweet and sour elements of our music play off each other, if you get me. I think this self-titled album has more of a sweet and melancholy vibe than any of our other work, but for future stuff it'll be about playing with that balance and seeing what interesting results come out of it. I'd probably just say expect things to get weirder but catchier at the same time.



FF: When and how did Black Coast begin? Who/what are your main inspirations that made you start a band?

We are Black Coast, are a 5-piece metal band forged in the fiery depths of Stoke-on-Trent. We basically formed from two local bands that had run their course and wanted to take a band to the next level.

The early inspirations for us were bands like Dead Harts, Stray from the path, malevolence etc, but our sound has grown and changed, taking influence from nu-metal tinged bands like P.O.D, Korn, Deftones.

FF: How does the creative process work within the band? How do you write songs?

It usually starts with Joe or Scott writing riffs or full songs, bringing them to practice and we just jam them and flesh them out. Charlie will then add his lyrics to the music or sometimes we will write specific progressions based on a vocal melody. It tends to be a very organic, live-driven process.

FF: What do you think are the most important qualities a band has to have to be successful in the metal community? What are the efforts you've been doing to get more noticed?

Patience, persistence and honesty. If you're only in a band to "make it" or just to say that you're in a band then you'll never be successful in the end because people will see through the bullshit. Being true to your music and believing in it will keep you going through the shit. We've just allowed ourselves the time to grow and mature as a band and not been afraid to try out new things with the new music.

FF: A few years from now, where do you see the band is going? What are your main goals?

Forward. Our main goals are to just keep moving forward and progressing as a band. To keep writing good music, playing shows and enjoying every opportunity we get.

FF: Tell us about your highly received recent release "Paradise". What is the story behind it?

Paradise is about questioning myself - Why did I think being a certain way, a way that destroyed myself should be celebrated? Things in life do that to everyone at some point and dependant how people deal with them is how they move forwards. I honestly almost revelled in this state for so long, thinking the way that I was being was okay when it was just making me lose everything around me slowly but surely. The song is a question and reflection on trying to break out of these mindsets and realising what you actually have got in front of you. You are a person, you are real, you're not the only one like this and if you choose to you can change the parts that want to break you.

FF: What can we expect from Black Coast this year?

A lot more new music and hopefully a few more shows once COVID decides to chill.

SOCIAL MEDIA:

f t i @blackcoastuk

TRUESHOT



FF: YOU RECENTLY RELEASED YOUR LATEST SINGLE "DEADBEAT LULLABY", WHAT WAS THE INSPIRATION BEHIND THIS NEW SONG?

There are a couple of inspirations for this track!

Lyrically, I (Richard, the vocalist), wrote it about my relationship with my father. When I was 10 years old, he entered into a new relationship and slowly but surely, abandoned his role as my dad. So, it's a track where I am addressing that, my feelings about it growing up, and now, 18 years later, I do forgive him, though our relationship is forever changed, but I don't forget about what happened.

Instrumentally, we wanted to reflect the message, but we also enjoy going in numerous directions, but still in the "metalcore" realm. We are releasing singles and we want each one to be its own entity and accclimate the listener into not knowing what to expect from track to track, at least sonically.

FF: WHAT'S THE MOST CHALLENGING PART OF WRITING AND RECORDING SONGS ESPECIALLY DURING THIS PANDEMIC STILL ONGOING? WHAT KEEPS YOU MOTIVATED?

In all honesty, nothing, really. When the pandemic initially hit, we stayed away from one another for about a month, and then, at Adam's house, a "socially-distanced" vocal booth was built to record our track, 'Find Me, I'm Missing'.

What keeps us motivated is all of our internal desire to do something special with TrueShot. We aren't 20 year old kids anymore. We all have lived some life and want to invest in something that we feel, at the end of the day, defines who we are as people.

We are giving music a "true shot", if you will. Ha!

FF: WITH LIVE SHOWS BEING POSTPONED, WHAT KEEPS TRUESHOT BUSY?

So much! We are always busy. In addition to constantly working on music in some way, shape or form, we do reaction videos on our YouTube channel, live stream on Twitch, I host a podcast for us, 'The TrueShot Guest Spot', and we also have a Patreon, too, and interact with our community there!

FF: WHAT IS THE TAKEAWAY YOU WANT PEOPLE TO GRASP WITH YOUR MUSIC AND LYRICS?

I'd say what I aim for lyrically is just writing about myself and my life experiences, or about experiences of those close to me. That's just what I prefer to write about. With that, I hope it comes across as relatable and people can identify with the message and take a mental note of "wow, I guess I'm not the only one". Whether it's growing up without parents, parents addicted to substances, pursuing your dreams when life allows you, too, I just hope it can be as relatable as possible and help be a catalyst for building relationships with those who support us. Musically, Adam is just an incredible guitar player and his skills will definitely translate with another section of fans who are more so into music theory and guitar-related conversations.

FF: WOULD YOU SAY THAT YOUR SOUND HAS DEVELOPED/CHANGED SINCE YOUR FIRST EP RELEASE BACK IN 2019?

It has massively. As most bands will say, when you first get into a group with people who don't really know, it's always tough to find that groove initially. I think, from the EP on, we've really started to find a common ground with what our interests are. For example, Adam's favorite bands are August Burns Red and ERRA, Derek (bass) is also a massive ERRA fan, but also enjoys stuff like shoegaze and lo-fi. For me, I really like the heavy, groovy stuff, such as EMMURE, Left to Suffer, Alpha Wolf. But we also both really love bands such as As I Lay Dying, Polaris, Spiritbox and Brand of Sacrifice. So, we kind of (without even thinking of it), start with commonalities, and as a song progresses add those unique flavors of our own personal interests to tracks.

FF: LASTLY, WHAT CAN WE EXPECT FROM TRUESHOT IN THE NEAR FUTURE?

You can expect content, even outside of music. We upload videos daily on our YouTube channel, we stream on Twitch on Monday and Saturday evenings, new podcasts each Tuesday and of course, more music, music videos and whenever we are allowed again—SHOWS!

FF: HOW HAS YOUR JOURNEY BEEN FROM DROWN IN SULPHUR INTO BEING REBORN AS DEFAMED? WHAT HAVE BEEN THE BEST AND WORST THINGS ABOUT IT?

It has been hard. We put a lot of hard work in Drown In Sulphur (recording, music videos, merchandise, ideas etc), and at the beginning we were wondering if we were ready to start all over again. Luckily, a lot of people who worked with us when we were DIS helped us and everything became easier.

We quickly found great companions and we can say that now we have more connection between each other, this stimulates our artistic process much more than before. There is trust, confidence, respect and love. We found ourselves in a much better place and we can't ask for anything else. Now we're a solid band, and everything's going better than we could ever expect.

FF: IS THE SOUND YOU HAVE RIGHT NOW SOMETHING YOU'RE CONTENT WITH OR ARE YOU STILL OPEN TO DISCOVERING A DIFFERENT ONE?

We don't like to define our music with just one musical genre. The nice thing about being in Defamed is knowing how varied and broad our musical culture is. Some of us don't even listen to metal. We're proud of our work and sound, but obviously we will always try to put something new in our tracks, to give us and give you something you'll never be bored with.

FF: WALK US THROUGH THE CREATIVE PROCESS OF WRITING YOUR DEBUT EP 'AEON'. WHAT WERE ITS MAIN THEME/S AND INSPIRATION?

We have always tried to keep deathcore as the main genre of the project - like with Drown in Sulphur - but implementing something darker, personal and more energetic this time. Generally the songs are written by Simone and Max. We write our ideas and share them with the other guys. Then, it's Norman's turn to add the drums. As soon as we see that everything goes smoothly, Joshua adds the bass line, drastically improving the songs.

Lastly, when there is the "green light" from everyone, Mattia and Simone take care of the vocal lines. The lyrics are written by Mattia and Simone. They have different writing

styles. Simone often writes about how existence can be ended, using a lot of abstract elements. Mattia prefers to write about something more personal, using a lot of similitudes, basically there's not a specific theme for "Aeon", we just wrote what we had in mind!

FF: EVEN AFTER THE FACT THAT DEFAMED HAD TO BEGIN AGAIN FROM SCRATCH AS A GROUP, 'AEON' HAS BEEN WELL RECEIVED AND HAD MUCH CRITICAL ACCLAIM. WAS THIS RECEPTION SOMETHING YOU'VE ANTICIPATED?

If we have to be honest, as soon as we finished recording the EP with our friend and producer Federico Ascari, we realised that the result was what we had hoped for. We knew it was something that would be appreciated but not this much. We want to thank again all our fans for the support they are showing us and the positive feedback we are receiving. We are tremendously grateful.

FF: ULTIMATELY, WHAT IS YOUR GOAL AS A BAND?

The first thing we would like to do, is to have the opportunity to get on stage and play live, as soon as this pandemic ends. This is our very first goal. Also, we can't wait to finally get to meet our fans live; this aspect is very important to us, we always like to meet new people, make new friends and spend a nice evening together, eating and drinking.

FF: WHAT DO YOU HAVE TO SAY TO YOUR SUPPORTERS, NEW AND OLD, THUS FAR? WHAT IS SOMETHING THEY CAN ALL LOOK FORWARD TO?

What can we say? We want to thank every single person for all your lovely support. We are really proud of our work and we really look forward to meeting you all as soon as possible. We really wouldn't be here without you and we can't wait to bring you more music.



WEAREDEFAMED

CATPUKE



FF: Congratulations on the release of your EP 'K.T.M.'. Can you tell us more about the inspiration and the recording process of this EP?

Thank you so much! We're very happy with people's response to KTM. The songs we made for the EP are products of the environment and political climate of the country. It came naturally to write about the issues that we were facing daily—gender discrimination, class oppression, government neglect, impunity. It wasn't really something that we explicitly planned, and it wasn't something we sought after. We had all this rage and sadness and anxiety that we wanted to translate to music, and looking at the root of it all, it all came down to those ails of our communities. We first released the demo of "Pulse" in 2018*, and we only met up and finished the other songs after a year or so. We didn't really pressure ourselves to follow a strict timeline when writing the songs, but once we had enough, we just decided to record. The process was tough but mostly fun because we worked with friends (This is Where I Make Music and Kuwago Nights) who really understood how we wanted the songs to be.

FF: Catpuke is one of the bands that has strong political stands and are not afraid of expressing them. How do you deal with people who do not agree with you? How do you make use of your music and platform to spread awareness with what's going on in the world?

Before we comment on any issues, it matters that we know what each of us feels. This gives us a better perspective on how we can address disagreements in a manner that are objective and grounded. We try to write songs that truly matter to us. In a way that makes our politics personal to us as well. When we released 'Eat the Rich' a few months in the first lockdown, we all felt that putting the song out there was timely and relevant still a year after the pandemic started. It's a song that echoes our collective frustration in the system and how the pandemic is being dealt with by the current administration.

FF: Are there any artists you look forward to performing and/or collaborating with?

We admire a lot of musicians in our circle, and collaborating and performing with our friends is definitely something we always think about. We often play with Choke Cocol, and we feel like our energies and genres will work really well together. If Tiger Pussy reunites, we would like to experience playing with them. We also really love BLKD and Calix, and collaborating with them would be amazing, and just to put it out there, imagine: c a t p u k e ft. Kathleen Hanna. [cries]

FF: What are the efforts you have been putting up to get your music out there?

Aside from writing politically-charged songs, we try to participate in communities and events that share our sentiments and ideals. Playing them to an audience that cares or has the interest to get involved and become more aware makes all of the effort we give worth it. We've also been recently a part of a podcast interview and select zines in and out of the Philippines.

SOCIAL MEDIA:

[f](#) [t](#) [i](#) [catpukeph](#)



FF: What is your ultimate goal for the band? What drives you to continue being in this band?

We don't have any sort of "grand plans" if that's what you're asking, but we would definitely want to reach more people with our music, and hopefully play more shows in a post-covid or post-vaccine world— maybe even go on a little tour if all goes well. Other than that, as cliché as it sounds, we just love creating and playing music. What drives us to be in this band is that we believe that some things are important to tackle. As long as there's something that we can yell about and we have the platform to raise awareness and arouse our listeners to stand against oppressors, we'll be here.

FF: Lastly, what can your listeners expect from Catpuke in the near future?

We're working on several demos at the moment. Actually, we were supposed to record a new song just before the new lockdowns were announced so that was a bummer but that's alright because it's giving us a little more time to refine the material we have. We have enough demos for an EP and if things progress at this pace, who knows maybe we'll be ready to produce a full-length by next year but that's something the band will still need to discuss since we want our catalogue to be cohesive and for each release to have its own sound.



IMMERSE

FF: HOW DO YOU FORM YOUR SOUND? HOW DOES THE CREATIVE PROCESS IN THE BAND GO?

So our sound comes from all the bands we love and our diverse taste in music, we have so much inspiration from bands like Good Charlotte, Architects, The Story So Far, Let's Live and we sort of just mashed it all together to create IMMERSE. We write by Tim laying down the basic song, it might be like a catchy chorus rhythm or maybe a riff and then it sort of bounces back and forward between the band until it's an almost finished product. Then I come in and start laying down melodies and lyrics I think will work, sometimes I might write 2 different sets of lyrics for the same song until I find the right one.

FF: TELL US ABOUT YOUR NEWEST ALBUM 'THE WEIGHT THAT HOLDS ME HERE'. CAN YOU LET US IN ON SOME OF THE INSPIRATIONS YOU TRIED TO CONVEY LYRICALLY?

'The Weight That Holds Me Here' is a collection of experiences, It tells stories from my life and also my personal experience with depression, love, and the state of the current world. This Album lyrically is me and my way of talking to people as I was never good at portraying my emotions and how I feel.

FF: IT IS KNOWN THAT YOUR NEW RECORD IS VERY PERSONAL AND SENTIMENTAL TO THE BAND. WHAT IS THE TAKEAWAY YOU WANT YOUR AUDIENCE TO GRASP WHEN THEY LISTEN TO IT?

I hope people listen to this album and feel like they know us. I want them to know that its ok to not always be ok and that there is always someone there to help.

FF: WHAT'S THE STORY BEHIND THE COVER ARTWORK OF 'THE WEIGHT THAT HOLDS ME HERE' AND HOW DOES IT RELATE TO THE MESSAGE OF THE ALBUM?

The album artwork is representing someone holding on for life, this matches the title 'The Weight That Holds Me Here' as that is meant to represent all the things that ground you in life and keep you here.

FF: ASIDE FROM THE NEW ALBUM, IS THERE ANYTHING ELSE YOUR LISTENERS CAN LOOK FORWARD TO IN THE NEAR FUTURE?

Lots of shows! We are booking as many as we can and hopefully we will return to Europe with the new album.

FF: LASTLY, ANY ADVICE TO ALL ASPIRING MUSICIANS WHO WANT TO START A BAND? WHAT ARE THE MOST IMPORTANT QUALITIES TO HAVE IN A GROUP?

Keep pushing and always try to make yourself better. its important that you work hard and push your sound to the limit but its also important to never lose the fun.



FRAGMENTS

TRANSCENDING DUALITY



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FF: COULD YOU TELL US A SHORT STORY ABOUT WHEN AND HOW DID YOU START DOING GRAPHIC DESIGN? WHAT MADE YOU WANT TO PURSUE IT AS A CAREER?

Back in 2012 I was really into photography. I'd use Photoshop to edit my photos and manipulate things into them. After getting used to all of the tools and such - I started venturing into fan edits for my favorite bands. Around 2016 I became friends with a lot of local bands and started to make promotional art (flyers, headers, etc.) for them. I did that up until around 2019 where I then decided to make an Instagram for all of my work. I started to get into merch design and would just post things for fun not thinking anything of it. Around January of 2020, someone hit me up and wanted to buy one of the designs I had made for a shirt. I was in shock because I never really thought of making money from it. When I saw that my work was getting good enough to sell, I realized that I wanted to do this for a living and started grinding even more to build up a portfolio. A year later, I've gained a ton of clients and now have my dream job.

FF: AS AN ARTIST, WHERE DO YOU USUALLY DRAW INSPIRATION FROM YOUR DESIGNS? BOOKS? MUSIC?

Vintage band merch and streetwear

FF: HOW WOULD YOU DESCRIBE YOUR ART STYLE?

Old school grunge with a modern twist

FF: WHAT DOES IT TAKE FOR A DESIGNER TO HAVE THEIR GRAPHIC WORK BREAK THROUGH IN THIS DAY AND AGE? HOW DO YOU MARKET YOUR WORK TO POTENTIAL CLIENTS?

Consistency and standing out amongst the rest. It's hard because in designing everything has pretty much already been done, but when you find your style, it'll become a lot easier.

FF: WHAT IS THE BEST ADVICE YOU COULD GIVE TO ASPIRING DESIGNERS? HOW DO YOU DEAL WITH CREATIVE BLOCKS?

KEEP. GRINDING. Make something everyday no matter how big or small the project may be. Work with smaller bands/artists/companies to get your foot in the door and build relationships. Don't compare your success to others'. Ask yourself why you're getting into designing. As nice as money is, if that's all you're after - you'll get burned out fast. Design because you love it. Being true to yourself and your work is most important.

If I'm ever at a standstill and absolutely can't think of anything to design, I'll simply take a break to clear my head. When I'm ready to take a project back on, scrolling through art accounts on social media and looking at merch sites always help a ton.

FF: WHAT'S BEEN KEEPING YOU BUSY DURING THIS PANDEMIC? WHAT'S IN STORE FOR YOU IN THE NEAR FUTURE?

A lot of my time has gone into experimenting with new art styles. When I'm not embedded in Photoshop - I'm playing video games or hanging in Discord with my friends.

My hope for the future is to start up my own clothing brand and make a YouTube channel to teach others everything I know about designing and the industry from my experience thus far. I also want to start up a podcast for graphic designers. May be fun to let off some steam and hang with fellow artists in the process.





Photo by Katy Meininger

NICK LAMBERS

photographer

FF: WHEN DID YOU START TAKING PHOTOS AND AT WHAT POINT DID YOU KNOW THAT YOU WANTED TO DO MUSIC PHOTOGRAPHY OR PHOTOGRAPHY IN GENERAL?

I was given my first camera when I was 18 years old, as a graduation present for graduating high school. I am a 3rd generation photographer, and I had grown up around cameras all my life. My father would show me his camera and the pictures he was taking, and his dad (My grandpa) would show me his slides from Europe in the 50's and 60's when I was very young. I had always had a sentimental childhood surrounded with photography. I loved it.

I had played guitar since I was 9 years old, so my love for music and photography were bound to collide eventually. The first concert I remember photographing was the Music City Mayhem Awards in Nashville at the Rutledge, I was immediately hooked. I was a freshmen in college in music city and there were plenty of concerts to practice on. Soon when I was in my own band, I started photographing the bands that we played with and met a lot of great people.

FF: LET'S DO A LITTLE GEAR TALK. WHAT ARE YOUR MUST-HAVES FOR CONCERT PHOTOGRAPHY AS WELL AS STREET AND PORTRAITS?

I started photographing concerts with a canon t3i, Then a canon 6d, then a 6dmkii, 5dmkiii, and now I use a Sony a7iii. The Sony by far has the most dynamic range, and best low light performance. Its eye tracking and auto focus is phenomenal as well, and makes it so I can compose the image and be continuously focusing at the same time. I couldn't do that with any canon, but I have not use their new canon r6 and r5 yet. The Sony a7iii is the same camera I would use for a street. However, for portraits I would use my Sony a7r4. The higher pixel count on the a7r4 makes it worse for low light so I would not use it for concerts. However, for portraits the higher pixel count makes it easier to zoom in and makes better for more meticulous editing and commercial re-touching. My a7r4 is my main camera for product, E-commerce, ad & Commercial work which is what I have been mostly doing since Concerts have stopped due to Covid.



FF: HOW DO YOU POSITION YOURSELF IN A SHOW? DO YOU CARE ABOUT BLOCKING THE VIEW? DO YOU GET CLOSE WITH THE BAND DURING A LIVE PERFORMANCE?

When I am in the Photo pit I am constantly Moving. I generally take the first song to study the movements of the musicians and see how they are interacting with the crowd and others. I do this while I am also taking photos, just this is what I am thinking in the back of my mind. If a guitarist likes to jump, then I will pay particular attention to them so I can time a shot right. Usually if I have to shoot at slower speeds, I wait for the second they'd reach their peak in the air. This is when their legs are moving the slowest and would make for the sharpest possible image. If you get it when they are still jumping up, or coming back down it is more likely to be blurry. Another general rule I follow is if their guitar is right handed, I am on their left in the pit, and visa versa. I only do this because I like the composition best from this angle, it's a personal preference. Other than that, every venue is different. You eventually come up with your own routine, as you develop your workflow. I have a different routine with almost every different venue I have photographed in, but eventually you see the similarities in each venue and it's easier to troubleshoot, and know where to go to get the good angles that you or the band you are working for prefer. But there is no secret formula, you have to put yourself out there and eventually figure out what works best for YOU. No shortcuts.

The ONLY time I do not care about getting in other people's way, is when the band personally hires me. I apologize if this sounds arrogant. But the photographer that is hired by the band, is the most important photographer at that show. That is my opinion, but I am firm with it. If you see a photographer that is probably hired by the band, you need to make sure you make their job easier and respect their space and give them room to move. I have been on both sides of this, and one of the first things I try to do is identify the band's photographer, so I can be sure to give them space, and respect their work flow. One thing I have done, is if I am photographing a bigger band I'll be sure to follow their instagram and see what touring photographer is with them. That way at the actual show I know who I am looking for. Otherwise, I try to stay out of everyone's way as much as I can. DO NOT hold your camera up above your head, if you are in front of the Photo pit and you have photographers behind you. Do it behind everyone, it looks amateur and it'll make people not like you. It's just a matter of respect, let everyone have a chance of getting some good images, don't make it more difficult by being negligent of the other creators there.

I do sometimes get close to the band, however I usually only get on stage with the band if I have asked them ahead of time at their Merch table or something. Because usually I try to keep the stage to the band themselves, or their personal photographer, that is if I am not their personal photographer.

FF: WHAT TIPS CAN YOU OFFER TO BEGINNER PHOTOGRAPHERS SPECIFICALLY WITH REGARDS TO CONCERT LIGHTING?

I could offer advice all day, but for the sake of this specific question let me start with this. You need to understand the concept of white balance. I always shoot at tungsten white balance, which is 3000K. This will give you more accurate skin tones under certain kinds of stage lights. You need to learn to shoot in fully manual. Concert lighting is so dynamic that now auto setting can do you good like it could in other situations. To start if you're a absolute beginner, understand the concepts of Shutter Speeds, Aperture, and ISO, and then learn your gear! And ALWAYS shoot RAW. Never shoot Jpeg. Raw files will allow you the most room to edit your images. In concert photography there is just no other way to do it. My last advice, if the lighting is just too horrible, shoot in B&W if all else fails. I have done that many times. And one more thing, upgrade your lens before your camera. In Concert photography, you NEED a lens that is at the very least a F/2.8, or faster like a F/1.4 or F/1.2. For this, Prime Lenses are usually some of the best Glass to photograph concerts with because they are some of the sharpest glass in general, and their F-stop is so fast it lets you shoot at faster shutter speeds, and get sharper images in low light as a result.



FF: YOU HAVE ALREADY WORKED WITH SOME OF THE BIGGEST BANDS IN MICHIGAN. ARE THERE ANY OTHER ARTISTS YOU ARE LOOKING FORWARD TO WORKING WITH AND/OR COLLABORATING WITH?

To be honest, I am just eager to work in music again, no matter who it is. I had planned on doing a documentary project on all the local bands in Michigan but the covid hit. And I need to really emphasize how much talent is in South Eastern Michigan Everywhere. I mean the musicians here are GREAT. I have worked with Of Virtue, and have photographed Boys of Fall and Plutarch. In a perfect world what I would be interested in doing is working with some producers, and other studios, or even some labels. I think from there, more connections with other bands can follow.

FF: LASTLY, WHAT MOTIVATES YOU TO CONTINUE TAKING PICTURES?

Sometimes, I don't know. I didn't wake up and profoundly decide I would do this for the rest of my life. I just knew that if I were to do something, it'd have to be something that I love. I love Content Creation, and I love music. These times with covid have really challenged me in ways I didn't anticipate. Only because in 1 day my whole plan for the year was over with.

The main thing I think that keeps me taking pictures is the constant need and longing to hold onto something that is always slipping away. It's a feeling I can't define, and I don't even know what it is that is slipping away, it's just a feeling. The little moments that make us who we are, that hint at our humanity, and humility. Our passion and love for one another and interests. All these things come into contact with each other, but we don't see it. Either because it is gone too soon, or we are moving too fast to remember to look for these things. But as a photographer you slow down and you see these little moments others don't and you get to eternalize it in a photograph to see and reflect on for the rest of your time. I mean, isn't that amazing? All I want to do is to be a part of it. Photography makes me feel like I am.



FF: WHAT KIND OF TOOLS DO YOU USE FOR POST-PROCESSING? CAN YOU EXPLAIN YOUR WORK FLOW?

I exclusively the adobe suite, Particularly adobe Light for concerts. I use photoshop if there is more special effects, or graphic design in mind. As far as my work flow, I have custom presets that I have made that I tend to use for all of my concert photograph. I have them for download on my website here: <https://www.ctmediaproductions.com/presets>

My concert presets are named after Renegade Fest Which was the first concert I made and used these presets on in post. All of my concert images are edited using these presets. I realize this might seem lazy to some, however it speeds up my workflow and I still edit each image individually to make sure they look their best. Using presets is not just slapping it on there and do nothing afterwards.



SOCIAL MEDIA



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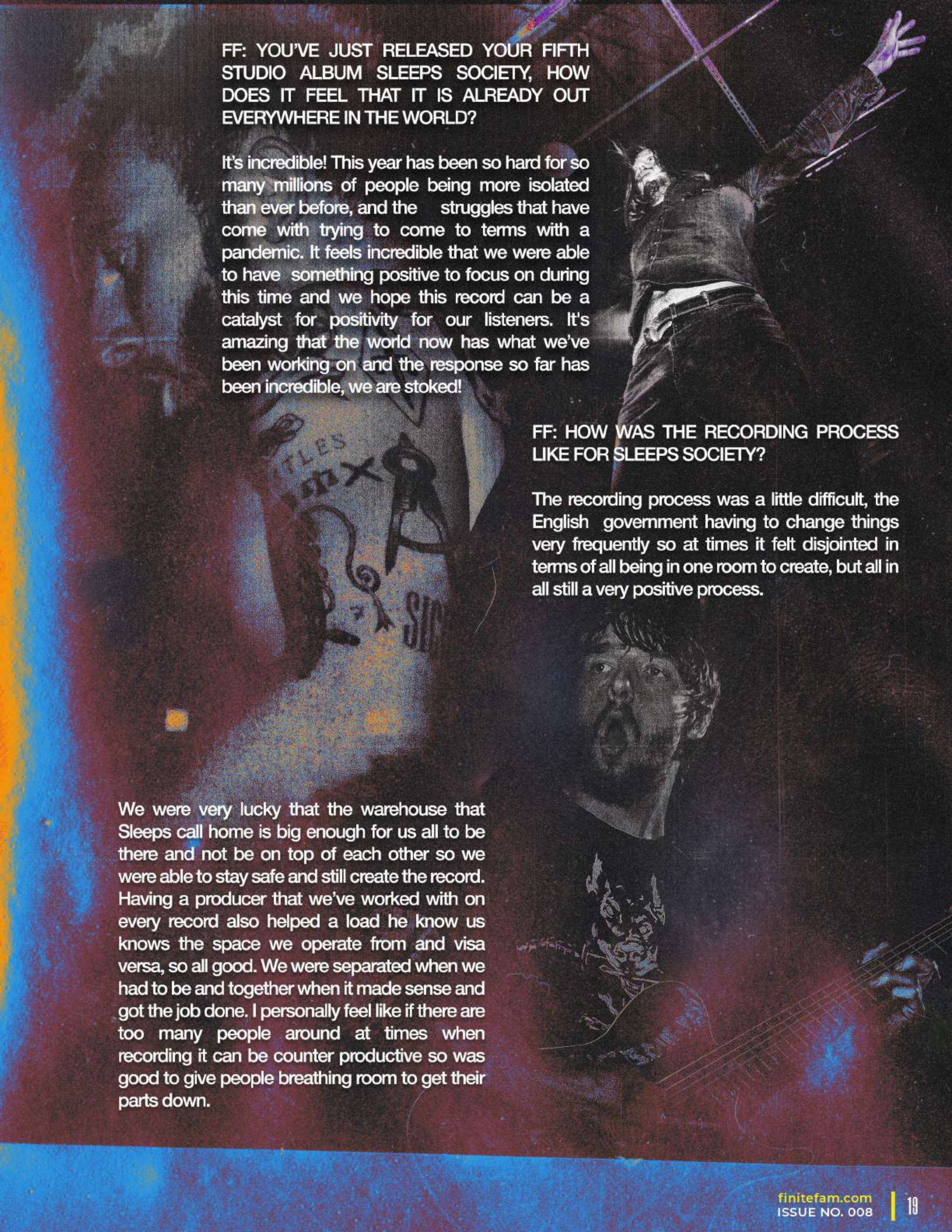


WELCOME TO
SLEEPS SOCIETY!

WHILE SHE SLEEPS

ONE OF THE SILVER LININGS OF THIS YEAR SO FAR IS METALCORE POWERHOUSE WHILE SHE SLEEPS' FIFTH STUDIO RECORD BLESSING OUR EARS FOR THE PAST MONTH. 'SLEEPS SOCIETY' IS AN ELECTRIC, NECK-BREAKING, INVENTIVE ASSEMBLAGE WHICH FINDS THE SHEFFIELD METALLERS WITH A MORE POLISHED YET INTRICATE SOUND. AN ALBUM THAT FANS WOULD STILL BE TALKING ABOUT FOR THE NEXT FEW YEARS.

FOR ONE OF OUR COVER STORIES, WE RECENTLY HAD THE PLEASURE TO CHAT WITH WHILE SHE SLEEPS FRONTMAN LOZ TAYLOR, CHECK IT OUT HERE!



FF: YOU'VE JUST RELEASED YOUR FIFTH STUDIO ALBUM SLEEPS SOCIETY, HOW DOES IT FEEL THAT IT IS ALREADY OUT EVERYWHERE IN THE WORLD?

It's incredible! This year has been so hard for so many millions of people being more isolated than ever before, and the struggles that have come with trying to come to terms with a pandemic. It feels incredible that we were able to have something positive to focus on during this time and we hope this record can be a catalyst for positivity for our listeners. It's amazing that the world now has what we've been working on and the response so far has been incredible, we are stoked!

FF: HOW WAS THE RECORDING PROCESS LIKE FOR SLEEPS SOCIETY?

The recording process was a little difficult, the English government having to change things very frequently so at times it felt disjointed in terms of all being in one room to create, but all in all still a very positive process.

We were very lucky that the warehouse that Sleeps call home is big enough for us all to be there and not be on top of each other so we were able to stay safe and still create the record. Having a producer that we've worked with on every record also helped a load he know us knows the space we operate from and visa versa, so all good. We were separated when we had to be and together when it made sense and got the job done. I personally feel like if there are too many people around at times when recording it can be counter productive so was good to give people breathing room to get their parts down.



FF: CAN YOU TELL US MORE ABOUT THE CONCEPTUALISATION OF THE NEW ALBUM? WHAT ARE ITS MAIN LYRICAL INSPIRATION/S AND THEME/S?

Initially we set out with this campaign to highlight some of the fractures that are appearing in the music industry, we feel it's getting harder and harder for established underground artists to continue to make a career out of what they create, which is a crazy shame, it's something that worries us immensely not only for ourselves but also for up and coming artists. With streaming being at 95 % of all music digested now, it leaves a huge void in the revenue stream for artists. When we think that this hole, over a decade ago was filled with everyone buying physical music, it begs the question how does the future look for the underground genres of Punk metal, rock, hardcore, grunge ect, that are often the life blood of a country's music scene? We have set up the Sleeps Society to counterbalance this. Sleeps Society is run through Patreon and gives the fans out there who care about While She Sleeps as much as we do a place where they support us directly without other outside bodies getting their greasy mitts in the honey pot so to speak. In return for the Sleeps Society subscription that directly supports this band, we offer a tonne of benefits for our fans to enjoy. It's simple really but also crucial for the future of our band and we feel it's a model that can be used to help balance the whole made by the loss of physical sales, but also a way we can interact on a more personal level with our fanbase that have peace of mind that they are supporting and sustain Sleeps in this way.

We can't thank our fans enough for being open to move with us in this way, and digest what we have to say time and time again, it takes both band and fanbase to succeed and our fans know without them we are nothing. A lot of bands say they have the best fans, our fanbase is truly incredible.

Aside from this record speaks about, not letting others drag you down, own self worth, & belief, society, positivity and positive outlooks of fucked up situations, mental well-being, unity, community all the things we believe thrive in the genres we surround ourselves with. We believe this record can be a positive source of listening to help drive you through dark times but also promote positives.

If you are not a genre snob and are open to music we feel there is sorting in this record for everyone.

FF: WHAT ARE THE MAIN TAKEAWAY/S YOU WANT YOUR LISTENERS TO HAVE WITH SLEEPS SOCIETY?

We hope that our listeners find positivity in this record, and a resistance not be ground down. As a band we have a lot to say but the main things we want to have both through our fanbase & live shows is unity.

I think what we want our listeners to take from this record is that it's ok not to feel ok amongst other messages and we all go through the shit at times, you're not alone in this, positivity, unity and community, are all things this band prides itself on and we hope to share our music with like minded people.


This is a family not a fanbase.

THIS IS
A FAMILY

FF: WHILE SHE SLEEPS IS ONE OF THE MOST SUCCESSFUL METALCORE BANDS FROM THE UK. WHAT DO YOU THINK ARE THE QUALITIES OF THE BAND THAT HAS GOT YOU TO BE WHERE YOU ARE RIGHT NOW?

While She Sleeps has always had a very punk rock DIY ethic to how we operate, and I think it's this that will see this band prevail. I believe that if we weren't prepared to dig deep and respond the changes of the music industry over the last 10 years, we may have been crushed by a number of things by now, but we always dig deep and we have the passion to drive this band to its full potential as well as a solid worldwide fanbase.

I believe perseverance and wicked songs is what got us here, not to mention the good looks of the lead singer. Hahahaha!



FF: OVER THE YEARS OF BEING TOGETHER, IS THERE ANYTHING YOU COULD HAVE DONE DIFFERENTLY IN THE BAND? IF YOU COULD GIVE ADVICE TO YOUR YOUNGER SELVES, WHAT WOULD YOU SAY?

For me personally I would tell myself that alcohol is not the answer and to look after my voice hahaha! A world of pain and 3 throat surgeries later I would have to say this, we all love to party hard and enjoy our life on the road who wouldn't but at times it's almost cost us this band. It can be difficult to kick when you're constantly surrounded by it, but I'm finally learning to enjoy life, without being hungover every day of my life or drinking to hide my true feelings. Also I would tell myself that no one in business is your friend, watch out for snakes, they're everywhere.

FF: ONE OF THE BEST THINGS WITH WHILE SHE SLEEPS DURING THIS PERIOD IS YOU'VE STARTED YOUR PATREON WHEREIN FANS CAN GAIN ACCESS TO EXCLUSIVE PERKS AND RECEIVE AN INSIGHT AND EVEN GIVE INPUT INTO THE RECORDING PROCESS OF THE ALBUM. HOW DID YOU COME UP WITH THIS IDEA?

This idea was born for our YOU ARE WE album campaign. We learnt a lot from funding this record through pledge and I think this was the catalyst for where we're at now. We learnt that management and labels aren't everything, and at times can definitely hinder the band. We also learnt that people gave a fuck about Sleeps and wanted us to succeed and create new music for years to come; a truly amazing feeling! This is really where I think the Sleeps Society was born, we need a way to make the You Are We campaign an ongoing venture and one that could counterbalance flaws of this industry, but the main thing was being able to create an interdependence between fans and band. it's amazing that it's proving to be a success....

A very positive way for us to move forward. I would urge other artists to consider this, and move Patreon from being a side hustle to being the forefront of a campaign.

FF: FROM BEING IN A TOURING BAND FOR YEARS NOW AND HAVING A GOOD AMOUNT OF SUCCESS IN THE INDUSTRY, IS THERE ANYTHING ELSE YOU'D LIKE FOR WHILE SHE SLEEPS TO ACHIEVE? WHAT ARE YOUR BIGGEST GOALS FOR THE BAND?

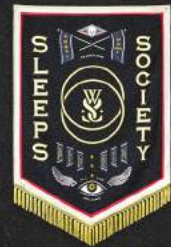
Honestly I just want for us to continue. The 14 year old me would have probably passed out or had a nose bleed if you'd have told me where I am right now!! I am so proud of the 5 guys in this band, the lads always continue to humble me with the work ethic, it's amazing to see.

If we can continue this until we're old and too fucked to tour I'll be happy!

FF: LASTLY, ANY MESSAGE TO YOUR FANS IN THE PHILIPPINES WHO ARE VERY EAGER TO SEE YOU PERFORM LIVE?

Thank you to any supporters out there we love you! We will try our best to come and play for you ASAP! Keep listening & spreading the word of While She Sleeps!!!!

SLEEPS SOCIETY OUT NOW!!!



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PHOTOS BY
BAND PHOTO: MARCIA RICHARDS & GILÉS SMITH
LIVE PHOTOS: NIKO CEZAR





st. wolf

TLKDN

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STAGE**

BEARTOOTH

When looking through every heavy music junkie's list of most anticipated albums of 2021, metalcore veterans Beartooth's upcoming fourth full-length is surely something that people would not dare miss; as fans had waited about three years since 'Disease'. 'Below', the new offering from the band, promises hard-hitting bangers, and masterful instrumentation combined with some of the darkest lyricism the band has ever written.

As we prepare to get our minds blown by the release of their new record in June, we had the opportunity to ask Beartooth frontman himself Caleb Shomo about all things 'Below'!



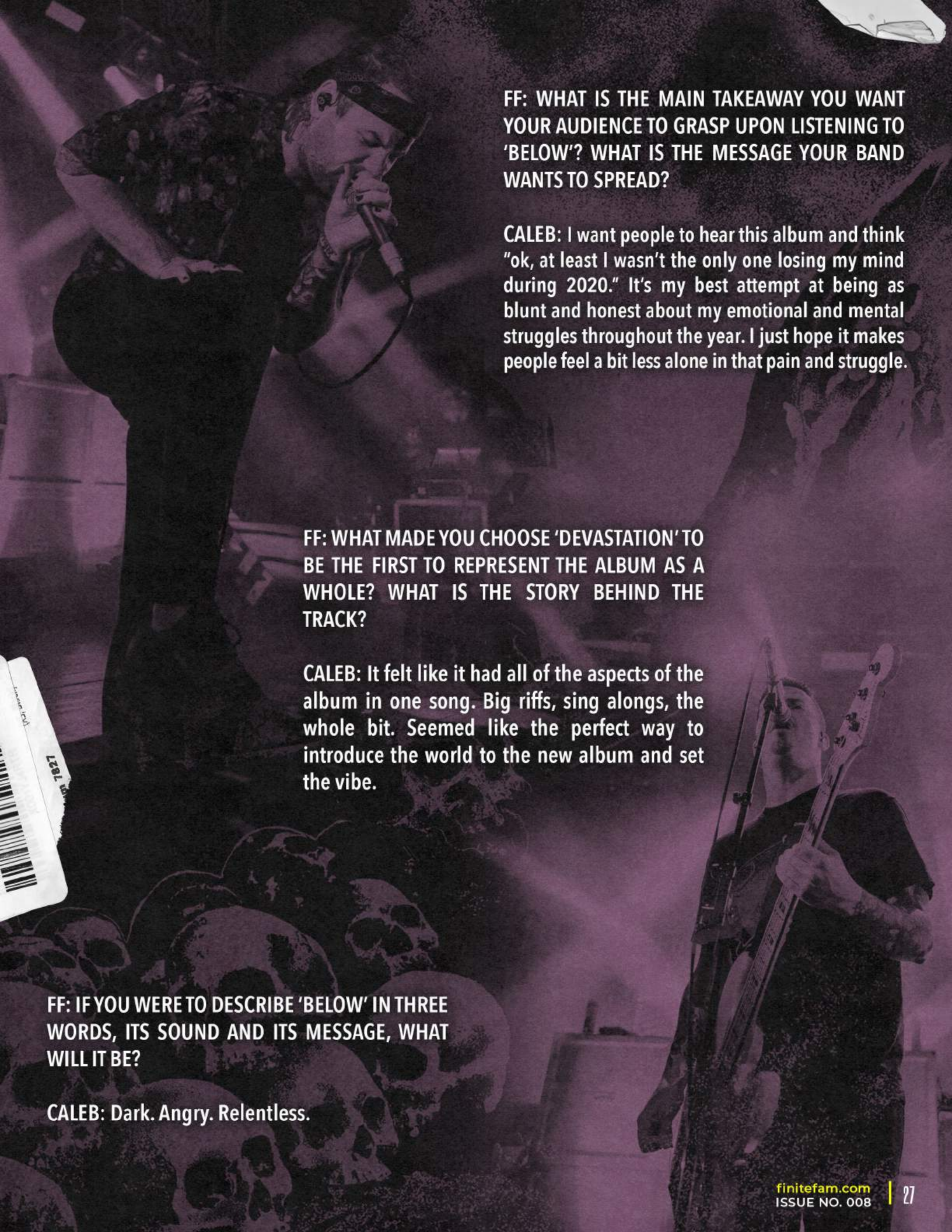
FF: WALK US THROUGH YOUR HIGHLY ANTICIPATED NEW ALBUM 'BELOW'. WHAT IS THE THEME BEHIND IT AND WHAT IS IT INSPIRED BY?

CALEB: This album is a snapshot of my mental state throughout the pandemic. Being in a basement writing and recording songs has always been an essential part of Beartooth albums, but when there wasn't a choice to even leave the house it made things very tense. I had to rely on myself and trust all my choices. It made for a very difficult experience but it was incredibly gratifying.

FF: GOING INTO THIS RECORD, I HAVE NOTICED THAT THE FLAWLESS COMBINATION OF MELODIC, CATCHY, AND HEAVY ARE MORE NOTABLY HEARD. WHAT WAS THE CREATIVE MINDSET BEHIND WRITING THIS ALBUM? WAS THE PROCESS DIFFERENT COMPARED TO WRITING YOUR PAST MATERIAL?

CALEB: Most of the instrumentation was written on tours in various green rooms with the live setting in mind, which was a first for me. Traditionally I only write music at home, but the addition of a mobile studio opened up a lot of creative doors. The lyrics were almost exclusively written at home during the pandemic and lockdowns. It created a lot of tension between the music and lyrics.





FF: WHAT IS THE MAIN TAKEAWAY YOU WANT YOUR AUDIENCE TO GRASP UPON LISTENING TO 'BELOW'? WHAT IS THE MESSAGE YOUR BAND WANTS TO SPREAD?

CALEB: I want people to hear this album and think "ok, at least I wasn't the only one losing my mind during 2020." It's my best attempt at being as blunt and honest about my emotional and mental struggles throughout the year. I just hope it makes people feel a bit less alone in that pain and struggle.

FF: WHAT MADE YOU CHOOSE 'DEVASTATION' TO BE THE FIRST TO REPRESENT THE ALBUM AS A WHOLE? WHAT IS THE STORY BEHIND THE TRACK?

CALEB: It felt like it had all of the aspects of the album in one song. Big riffs, sing alongs, the whole bit. Seemed like the perfect way to introduce the world to the new album and set the vibe.

FF: IF YOU WERE TO DESCRIBE 'BELOW' IN THREE WORDS, ITS SOUND AND ITS MESSAGE, WHAT WILL IT BE?

CALEB: Dark. Angry. Relentless.


FF: IN TERMS OF THE ALBUM ARTWORK, IT DEPICTS A NOSTALGIC 80S/90S METAL FEEL INTO IT. WHAT WAS THE STORY BEHIND ITS CONCEPT AND HOW IS IT RELATED TO THE THEME OF THE ALBUM ITSELF?

CALEB: The album was heavily influenced by heavy metal and old doom metal so we thought a proper metal cover was fitting. TNSN DVSN worked with us to bring the art to a perfect place and capture the sound in a visual sense. There's a lot more coming involving visual art and concepts with this album, just give it time.

FF: WHAT WOULD YOU SAY IS YOUR FAVOURITE TRACK FROM THE ALBUM AND WHY?

CALEB: For me "The Last Riff" takes the cake. The song means a lot to me for so many reasons. Even though there's no lyrics I feel like it captured the emotion of lockdown and my personal feelings better than words ever could.

BELOW
June 25th
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"I just hope it makes people feel a bit less alone in that pain and struggle."

FF: IT MUST'VE BEEN EXTRA CHALLENGING FINISHING AN ALBUM DURING THIS TIME OF BEING IN A WORLDWIDE PANDEMIC, WHAT HAVE BEEN THE TRIALS YOU'VE FACED AS A BAND WITH WRITING 'BELOW'?

CALEB: The isolation was a huge hurdle to jump. It made for a tough environment to trust, but I had to push through it all I could. I learned to trust my decisions and push myself to try things I never would have in any other situation.

FF: ASIDE FROM THE BRAND NEW SMASHING ALBUM, WHAT ELSE CAN YOUR LISTENERS EXPECT FROM BEARTOOTH IN THE NEAR FUTURE?

CALEB: Hopefully we will be back on the road soon! That's the main thing we're hoping for. We miss rocking out more than anything and I know when we get back to it we will be sending it 110% every night.

Photos: Johann Ramos
& Arne Cardinals

Socials: @beartoothband
beartoothband.com

WUZZA

COLLECTIVE



SAVE OUR PLANET

"We live in a culture where people are more offended by 'swear' words and middle fingers than they are by famine, warfare and the destruction of our environment."



MADE BY CREATIVES FOR CREATIVES

Promote Music

There are PLENTY of books, courses, and other materials out there about music marketing, and we won't pretend to be experts on it as we are still constantly learning, but since part of our passion is helping out aspiring musicians and young bands, we figured we'd share to you some of the promotional strategies we do to get our bands' music out there, and hopefully you find it useful!

Utilize your social media

In the age of social media, it is easier to reach your target audience, so make sure you have consistent content, engage with your listeners while trying to reach new ones. There's so much you can do for content and it varies on what you want to do, but some examples would be: Cover videos, Guitar playthroughs, Funny skits or TikToks, Unreleased song teasers, etc.

Beat the algorithms, learn what time/s it is right for you to post. Learn your audience, pay attention to what kind of content they want, consider their suggestions/comments, and follow through. Invest in running some ads on your new releases. Making connections is key, so meet people from around the world who are in the industry or are interested in your type of music--and what's a great and inexpensive way to meet people from around the world? That's right, through SOCIAL MEDIA!

Build a list of media outlets to submit to

Take note of music media blogs, radio stations, magazines, podcasts, and websites that post music similar to your genre and are more likely to publish your kind of music, i.e. Loudwire, New Fury Media, Metal Injection, Unite Asia, Finite Fam (hehe), etc. Don't just go for the big dog media sites, the ones with smaller following can still help because PR IS PR!

Send in a creative yet professionally written press kit when promoting a new release to your list. Remember that not all of them will respond and/or offer to broadcast your stuff, but some will; there is no harm in trying, and sometimes you just have to ASK!

Keep a great team

Whether it's hiring a publicist, social media manager, graphic designer, and general artist manager, or just making sure members of your band have individual tasks to aid in marketing, surround yourself with a strong team you trust and have great chemistry with, and people you believe will get you good opportunities, content, and branding. Be hands-on with your marketing.

Invest in everything that will help you make good music

At the end of the day, even if you take time to market your music, your career won't set off if you have low quality music. Hire a music producer you trust. Practice and master your craft. Invest in great instruments and equipment. Don't settle for adequate or fine, aim for "very good".

Even if you make a lot of connections in the industry or know a lot of people, these won't be enough to break through. You've got to make bangers. You've got to make music that people will care about.

ANNALYNN

'A CONVERSATION WITH EVIL'

STORY BEHIND THE ALBUM COVER:

WE STARTED OUT BY SPECIFYING THE ART DIRECTION, WHICH WE TRIED TO MAKE THEM DIFFERENT FOR EACH ALBUM. FOR THIS ALBUM, WE TOOK THE INSPIRATION FROM THE CONCEPTS OF EVERY SONG, THE DEPRESSION AND GRIEVE, AND TURNED THEM INTO THE OIL PAINTING ARTWORK WITH ROUGH BRUSH STROKE, DULL COLOR TONE AND POST-APOCALYPTIC OBJECTS / COMPOSITIONS. THE ARTWORK REFLECTS THE IMPERFECT AND FAULTY OF HUMAN.

ALBUM CONCEPT:

WE'VE LEARNED FROM OUR LAST EP AND USED THE EXPERIENCES TO FILL THE GAP THAT WE WERE MISSING AND TAKE THIS ALBUM A HUGE STEP FORWARD, SONICALLY AND EMOTIONALLY. WE ALSO WANTED TO TRY SOME NEW THINGS THAT WE'VE NEVER DONE BEFORE. IT WAS KIND OF A BIG CHALLENGE FOR US. YOU PROBABLY WOULD THINK SOME SONGS SOUND SOFTER, BUT ACTUALLY IN THE PROCESS OF MAKING THEM, THE EMOTIONS AND ALL THE MEANINGS THAT WE PUT IN ARE SO MUCH HEAVIER THAN THE MUSIC ITSELF.

THE MESSAGE WE WANT TO CONVEY IS THAT THE SOUND DOESN'T ALWAYS DEFY THE HEAVINESS OF MUSIC, BUT IT'S ABOUT THE EMOTION AND MEANING BEHIND IT. THE CONCEPT OF THIS ALBUM IS ABOUT LIVING WITH GRIEVANCE AND DISAPPOINTMENT IN YOUR LIFE; TO BE ABLE TO LIVE WITH THESE THINGS, ONE HAS TO FORCE THEMSELVES TO TALK TO THE EVIL INSIDE THE HEAD, SO THAT'S HOW IT BECAME THE NAME OF THIS ALBUM 'A CONVERSATION WITH EVIL'



TRACK NAME: A CONVERSATION WITH EVIL

Starting to question yourself: "Would God consider a flawed one like me a human?"

We wanted to make a connection between this track and the last track of the album (An evil aftermath). Actually, this is the last track that we finished because we wanted to conclude all the messages into this track as an introduction of what you are going to hear in this album.

We used to write heavy intro tracks, but we wanted to try something new for this album with sadness and depression that we've experienced.

TRACK NAME: CLOSER TO THE EDGE

"When your feeling falls deep down to the bottom and it's about to explode, has the person you consider an important one ever considered you the same?"

The music part conveys the same message with the lyrics. For those who want to unleash the furious or whatever inside their minds that drive them nuts, this track fits them well. There are parts you can enjoy, there are also heavy parts, catchy hook and modern metalcore riffs. You can hear Chords Tension Harmony in the hook and Pentatonic Melody building strong emotions before the Guitar solo hit your face.

Variety of drum grooves are also the highlight for the track, bounce beat to blast beat before the breakdown tears everything with 32 notes double bass drum straight right to your ears.

TRACK NAME: SCARS AND WOUNDS

"I have nothing left but wounds and emptiness. Stop stabbing me with silence."

We've taken the inspiration from the track 'Home' with the task of how to make this track easy to digest, enjoyable but still rock hard. In the same time, the feeling we've put into, the chord progression and ambient melody are all filled with melancholy and sadness, which we meant to make them contrast.

TRACK NAME: DAMAGE CONTROL

"When life is suffering, When no choice is also a choice. It's time to cut it loose before things get worst."

Since we grew up with Nu Metal, it will always somehow stick with us. That's why we wrote this song with that feeling. The drum groove is fully shaded with Nu Metal style with a tint of Metalcore, while the guitar riffs and chord progression are Modern Metalcore style but still you will find a heavy enjoyable breakdown.

We added Synthesizer sound to make this track more interesting. And last but not least, the highlight of this song has to be 'Masato', the vocalist of 'Coldrain' a top tier Loud Rock band from Japan, who provided distinctive vocals and completed the song as we wanted it to be.

TRACK NAME: LEVELING GOD

"Some people are playing God and judging others. Is it the right thing to do?"

This track is like a sequel to the EP Deceiver / Believer where we take the idea, emotion and feeling from it and expand further. For the instruments part, we followed the footsteps of the tracks like 'Finish him', '10 dimes', 'Deceiver Believer' with Low tunes sound from 8 and 9 strings guitar along with Whammy effect plus the diminished chords that give Dissonant Sound. All together you get a crazy nervous breakdown track. The down tempo part in the end finishes this track aggressively as the message to challenge the mighty one above.

TRACK NAME: DISCONNECTED

"When our heart is shattered into pieces, that's enough. When someone who we look up to never care about us, then we should cut loose."

If you like the heaviness like 'Deceiver / Believer' and 'Holy Gravity' you probably like this track. There are Hardcore elements in it, it's heavy and fast blends with Electronic Beat that gives you 'The Prodigy' vibe, but the hook part is still catchy. Guitar and Bass riffs reminds you of New School Hardcore with Whammy effect pops up along the song creating creepy atmosphere. Drum in fast tempo, complex fill-in and breakdown but also complicated. This one was made for you, Metal Head.

TRACK NAME: HOLY GRAVITY

"Gravity, the force that brings everything down to the ground, as a comparison to obstacle, pressure and expectation that we face. Will we surrender to it or stand up and move forward?"

Most of our songs have a breakdown part in the middle, so we tried a different way this time, just going full blast from the beginning to the end non-stop. Just the last part of the song that we put the Breakdown to it and let our guest, 'CJ McMahon' of Thy Art Is Murder, the world famous Deathcore band, to fill the gap. We added the heaviness to the sound by using 8 and 9 strings guitar to provide a 'Low tunes' sound. Horror film fans will probably love this track by the ambient sound we used. So if you are a fan of Low tunes Metalcore and Deathcore, this is your ride.

TRACK NAME: HOME

"When you feel hopeless, eventually every one of you will find something to hold on to and keep you move forward, probably your friend, lover, family or even a thing."

'Home' was the starting point in finding our new direction and perspective and it made us go beyond our limits. As you see, we've tried new vocal techniques, including rapping. Also the guitar riffs are not complicated at all but still maintain the heaviness. There's also clean guitar that supports and makes the vocals part outstanding. Bass and drum also keep a low profile here but focus on grooving. With the idea of keeping the song simple leads to the making of the songs like 'Scars and Wounds' and 'An evil aftermath'

The Nu Metal esque in this track is of course the outcome of growing up with the Nu Metal era with the mixing of modern Metal sound. And what makes the track perfect is the appearance of 'UrboyTJ' one of the most outstanding rappers in Thailand, who contributes such a unique rhyme in the song.

TRACK NAME: AN EVIL AFTERMATH

"We are all human. We are not perfect, we make mistakes."

The concept was to make the ending track that is simple but full of emotions but still heavy. We added the woman chorus and designed it to alternate with the main vocals to relate with the art concept of the album cover. So it sounds like you are talking with the sound in your head.

What is so special and challenging about this track is the string orchestra sound that we've never tried before. And when it blends with the synthesizer sound, it creates the modern sound to the song. We've put so many layers in this track, more than any others songs that we've ever made. That's why this track is the conclusion of this album.

FINITE FAM REVIEWS



Nausea Starve

Review by: James D. Clark

I adore it when I can stumble across small bands that can deliver a huge punch, effectively learning how to punch up to their competition in an effort to break through the veil of obscurity that traps them. Australia has long been a breeding ground for this kind of talent and Melbourne's own Starve prove to be the newest challenger to take on what sometimes feels like a herculean task for young bands.

Combining the ridiculously groovy riffage of the Nu Metalcore trend but utilizing a vocal delivery that borderlines deathcore capabilities, Starve are a band shooting to rise out of obscurity on the heels of napalm and wrath alone.

Easily in contention for best EP of 2021, "Nausea" is packed with such high energy that it spills out into becoming pure pit fuel. Aided by the likes of features by Zach Hatfield (Left Behind) and Jack Bergin (Void of Vision), Starve carve their own path here.

For fans of: Alpha Wolf, Deadvectors, 156/Silence

Favorite Tracks: Sour Times, No One Cares, Cobra Effect

SCORE: 

An Unexpected Reality Gatecreeper

Review by Ali Aldaba

Last January, Gatecreeper, a death metal band from the USA, surprised their fans by releasing a new eight-track EP, "An Unexpected Reality", without any promotions or teasers. Their brand of death metal minimizes progressive and technical elements in favor of more aggressive elements. It bears similarities to those of Swedish death metal bands due to hardcore punk influences such as d-beats. Interestingly, almost all the songs on the EP are short bursts of unrestrained fury, except for one gargantuan beast of a track ("Emptiness").

Three major strengths can be found within the EP. First, the sound of the drums in the mix is brutal because it is neither compressed nor synthetic. Second, the band members prove that their music can express not only rage, but misery as well. And third is the performance of the vocalist sounding consistently furious and tormented as he uses different styles of harsh vocals.

Unfortunately, weaknesses can be found on the EP as well. Some of the songs are just way too short to be completely enjoyed. Listeners deserve to violently bang their heads for a slightly longer time. Despite these flaws, it is still highly recommended to experienced extreme music fans who enjoy listening to the pessimistic and aggressive side of death metal. However, it is not recommended as a starting point to people who want to get into the band. Listeners who are not familiar with the band might find the song lengths way too unusual. Instead, their previously released studio albums, "Sonoran Deprivation" and "Deserted", are much more recommended as starting points.

For fans of: Entombed, Dismember, Frowning

Favorite Tracks: Sick of Being Sober, Imposter Syndrome, Amputation, Emptiness



SCORE: 

FINITE FAM REVIEWS



SUCKAPUNCH You Me At Six

Review by: Alekss Bljnnikovs

After sharpening their edges and diving into the deep world of experimentation with VI, the Surrey-based alternative rock powerhouse have returned with a vengeance and just released their most eclectic and experimental album to date. SUCKAPUNCH holds up to its name as a fierce statement of band's never-ending ambition and a middle finger to everyone who has counted them out in the past.

Filled with dozens of grooves, hooks for days and energy off the charts, it flawlessly defies all genre boundaries and draws a variety of influences from R&B, dance, hip-hop and electronic flourishes. All of it while retaining the band's signature edge and delivering it all in a hectic and masterfully crafted package, sealed with angst, poise, firepower and undeniable swagger.

British rock is thriving like never before and You Me At Six are here to stay, once again establishing themselves as some of the most remarkable, ambitious and successful modern acts there is to offer.

For fans of: Mayday Parade, DON BROCO, The Prodigy

Favorite Tracks: Nice To Me, Glasgow, WYDRN

SCORE: 

Kill Grid Enforced

Review by James D. Clark

Ever since Power Trip had blown open the hardcore scene with the newly revitalized style of crossover thrash, bands young and old alike have been clamoring to recreate that power in their own style. Many have tried to reach that pedestal, and yet few have come as far as Enforced has.

Kill Grid is only the sophomore album of the Richmond thrashers and yet this band has already developed a fully realized and mature sound that is as much of an homage to thrash legends of old as it is them creating their own pedestal to stand on despite being such a young, small presence themselves.

A vitriolic mix of some of the fastest technical thrash and teeth-breaking hardcore, Enforced have delivered one of the first real gems of 2021 from a band that not many know about upon their release. With their solos and riffs alone, this band is more than capable of being a future metal star of speed and power.

For fans of: Judicary, Power Trip, Slayer

Favorite Tracks: Hemorrhage, Kill Grid, Malignance

Review by: James D. Clark



SCORE: 

SETSAIL

05.11.21
ART & TRAGEDY
MIXED TOGETHER

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