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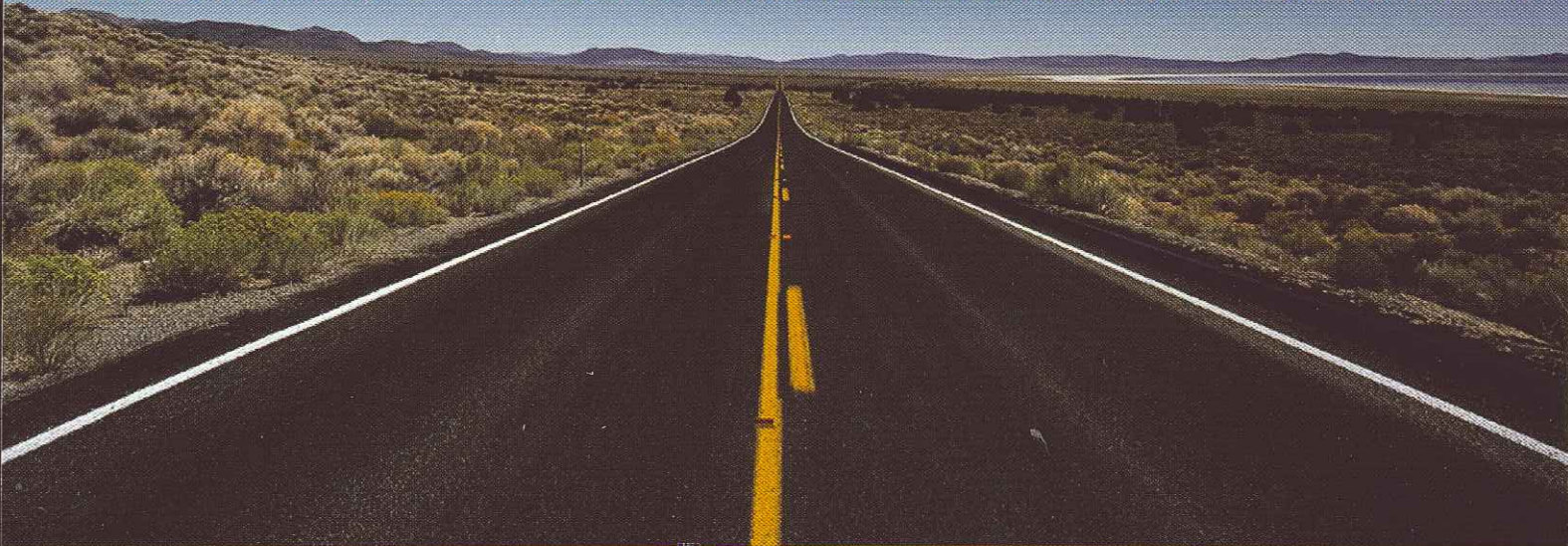


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Number 9

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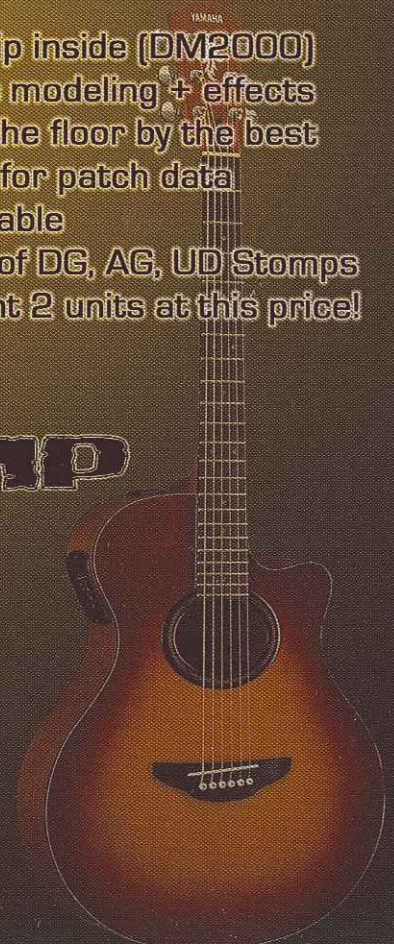
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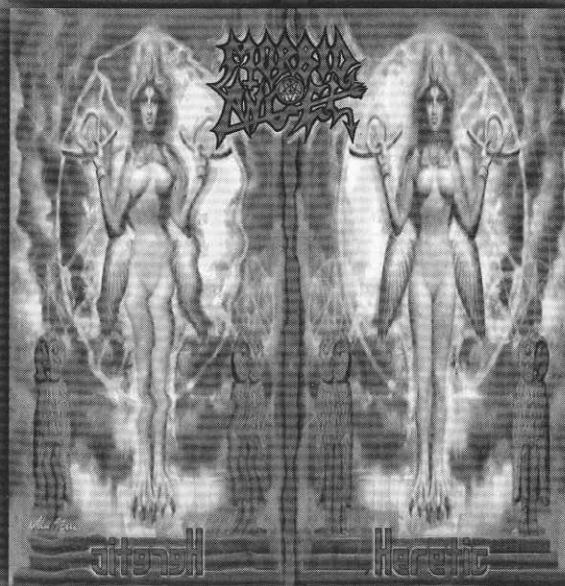
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Email: rodfe@fullcontactmag.com

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AGFA



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CONTRIBUTORS/STAFF

PRODUCTION MANAGER

RodFC

ADVERTISING/PROMOTIONS

RodFC

CONTRIBUTING WRITER

Aaron Lupton, Keith Carman, Brendan NBE, RodFC
Stephen Perry, Alex Distefano, Rian Turner

CONTRIBUTING ARTIST

Matt Punchgut, Trevor Brown

DESIGN/LAYOUT & CONSTRUCTION

Igor Malinac and RodFC

TRANSPORT

Transonic Freight Systems

PHOTOGRAPHY

RodFC

WEBSITE

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Metallica 58

Lamb of God 36

New England Metal Fest 30



FC9 THANKS LISTs

My mom for the tons of support and help, my wife Iku, & sister and the Nakafuji family for continued support, Keith Carman, Igor Malinac, Aaron "Double A" Lupton, Brendan NBE, Stephen Perry, Matty & Takeover Hosting, Rian Turner, Patrick Nichol, Chris Young @ Westcan Print Group, Kevin & Rob @ Transonic, Masur PR, Sylvia & all at MassConcerts, all our label, distro & ad friends, Da Moose, Reesh & 100 Demons, Adam & KSE, Brian & Shadows Fall, Kanako Morie @ EAT, Clint @ MVD, Bruce Skate the Planet, Kentax, Jamey Hatebreed & Jay Reason @ Stillborn, Matt Byrne, Andy and Ratboy, Vogel, MLED & Jaime, Trevor Brown, Ace Trump, Anthony Stephenson, Marc @ Speakeasy distribution, Alex Distefano, Zakk Wylde & Tim Bolin for the hookups, Kirk Hammett and Rob Trujillo for a great interview, Jet & Love and Hate Tattoo, Denise & Tyson @ Zodiac Media, Tom @ Fat Wreck, Grimlock, Pia Schachter, all our subscribers and supporters, Dave @ Timebomb Distribution, Mike Page, Allison Morris, Alan MacPherson @ Yamaha Canada, The Good @ ESP, Robert John @ Marshall, Jeff Long, John Grado, Shai Hulud, Trish @ D'Addario, Marco @ Props magazine, Ivy Scull @ Headroom.com, Arty @ Black Flys, Big Mike @ Vision street wear, David MacMillian @ Spitfire Canada, Jesse @ the 360 club, all those who've bought us beer, swagged us and helped in any way.

As always, this issue is dedicated to my father.

FULL CONTACT would also like to dedicate this issue to our good friend H. Paul Gill who passed away too young.

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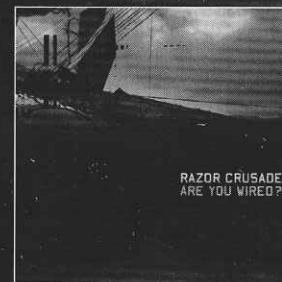
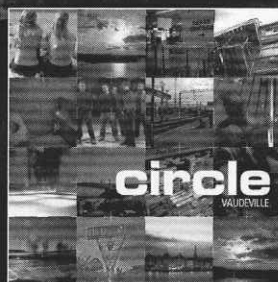
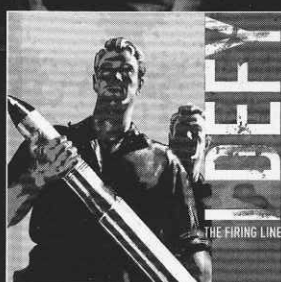
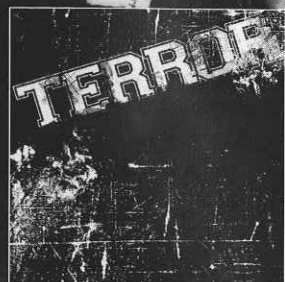
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News

Instead of running around to get news from our label friends just so it was old when it hit store shelves, we, ok, I decided to give you news from us here at FCHQ. Self centered? You bet! Hey, if I'm paying for this thing I might as well have some hookups to promo what we're doing here! Fuck! If you want label / advertiser news, check out the advertisers index and hit them up for the fresh info.

FC8

As we posted on the FC website, FC 8 had a run in with Motorhead's Lemmy Kilmister over the FC8 cover art by Joe Petagno. Lemmy's reputation for collection WW2 antiques is well known by anyone who is a fan and even those who aren't. Lemmy wasn't a fan of the artwork of FC8 and the image that was presented of him. We made it quite clear that we weren't out to cause him any grief. All's well so far, but the issue with the cover art has been limited to the first printing run only so hook up with a limited copy now!

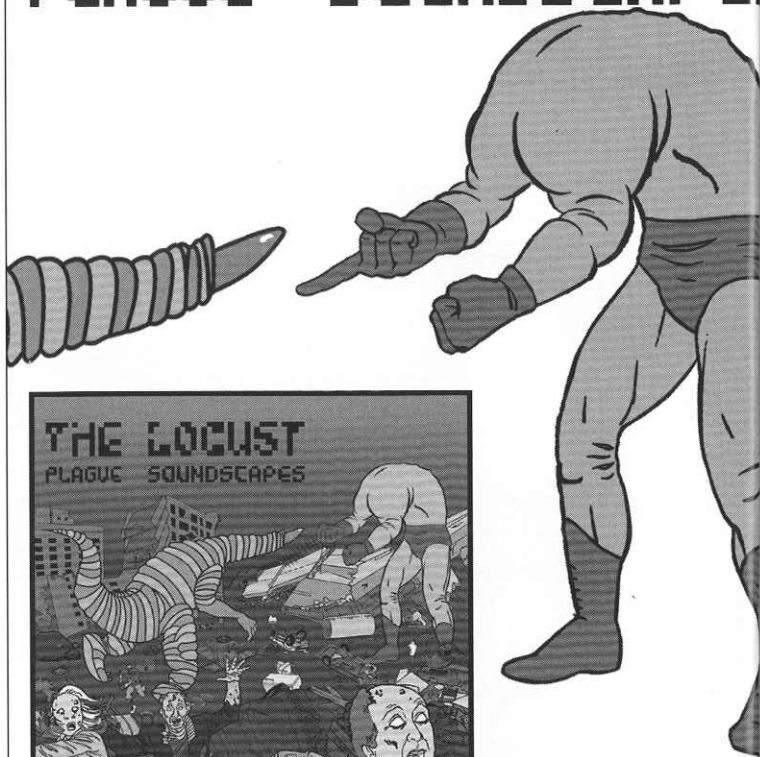
FC10

Will have the NYHC feature. Our tribute to the most notorious hardcore scene in the world. We will have a flyer section featuring old and hard to find flyers with some of NY's best bands from back in the day up to now. Interviews with bands from the beginning of the whole hardcore scene up till now, profiles on NY's tattoo shops, labels, promoters and clubs. This is going to be the real deal! If you want to submit photos, flyer art etc get in touch. Cover art is by NY artist Sean Taggart (Crumsuckers, AF...) You can also vote for the Top 5 NYHC albums of all time!!

Website

The FC website has long been a thorn in my site in terms of getting someone to update it and get it the way we wanted. Matt and Takeover Hosting is our guys and will keep the site improving and growing over the year. We will be adding more and more content and great things for visitors. We also have some new swag. Our first new shirts in about 3 years is here and our best yet. Shirts for everyone, and finally, halters for the girlies.

THE LOCUST PLAGUE SOUNDSCAPES



Epitaph

AN

Contests

We have a truckload of contests in the making for the rest of the year. We are working to get tons of great prizes from cds to guitars and more. Be sure to visit the site and see what's up for grabs.

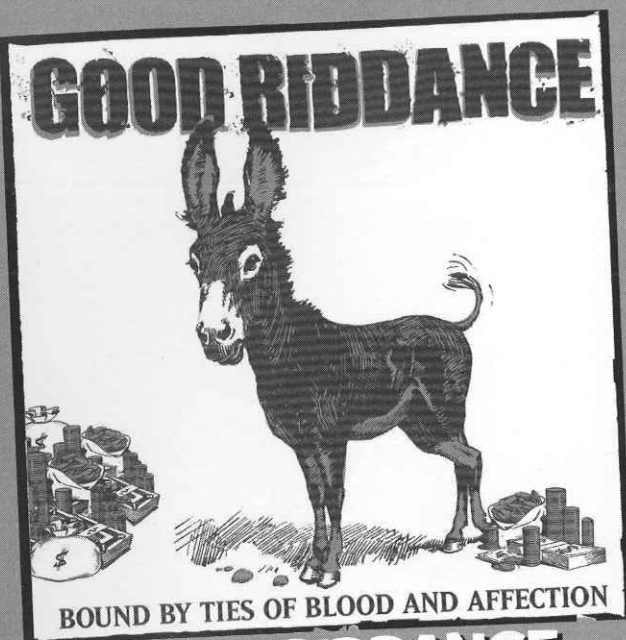
time goes by and things progress. Shows will feature 3 bands, a ton of free stuff from your favorite labels and maybe a big ticket item to be given away. As usual, visit the FC site for show details and what's up for grabs.

Future issues

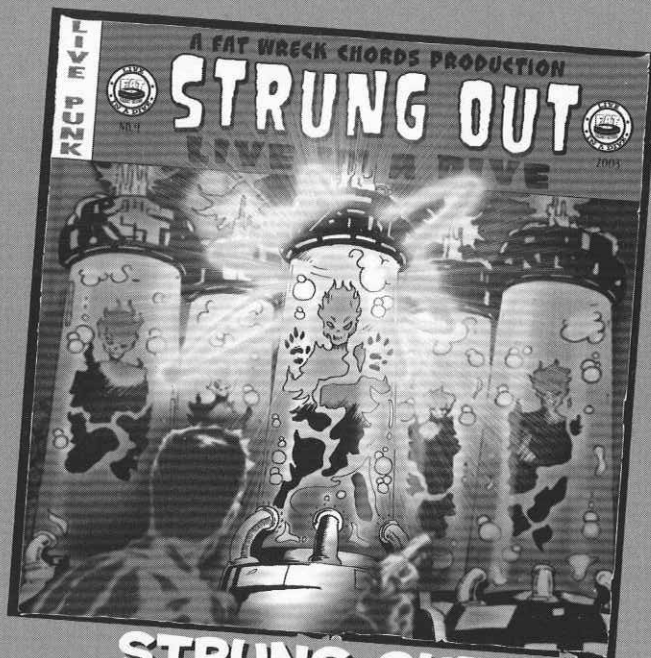
We are also working on a ton of interview, profiles and goodies for future issues and online. Here's some of the features/interviews we're working on:

F-minus, DI, Japanese hardcore scene profile, west coast hardcore profile, Blood Brothers, Asensino, Throwdown, Entombed, Godforbid and lots more

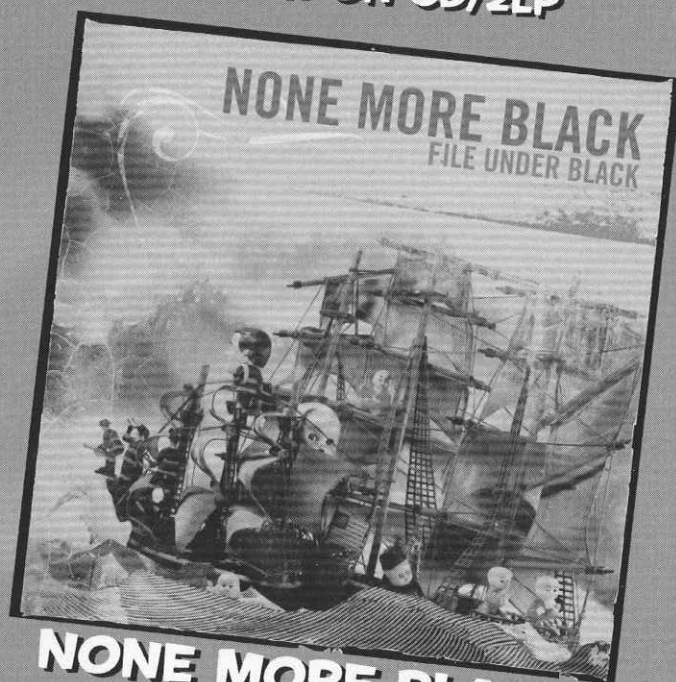
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CURSED

Toronto-bred hardcore outfit Cursed have been rippin' up the Canadian scene for some time now. And if you thought they looked somewhat familiar, you're not all wrong. Anyone with even a cursory knowledge of this beautifully extreme music should know these guys from somewhere. Full Contact's Stephe Perry took a moment to chew the fat with singer Chris.

Interview by Stephe Perry Elaine Robertson

FULL CONTACT: How did Cursed start? You initially started with members from Montreal and now you are based out of Southern Ontario. Why re-locate?

CHRIS: We started out when I was living in Montreal, intending to take a break from playing but not being very good at it. Radwan Mounneh (who sang in Ire and the Black Hand) played bass in the original line up. He and I lived there, Mike and Christian lived in Hamilton, so there was a lot of commuting and three-day practices at the beginning. Last year Radwan had to move back to Lebanon for personal reasons. I moved back to Toronto and our friend Tom (who played bass in At the Mercy/Our War) took over for Radwan. We just kept going from there.

FULL CONTACT: It seems like the new line-up is essentially the guts of the Swarm with Mike and Christian in this new line-up. How different are the Cursed from the Swarm in terms of music and ideology?

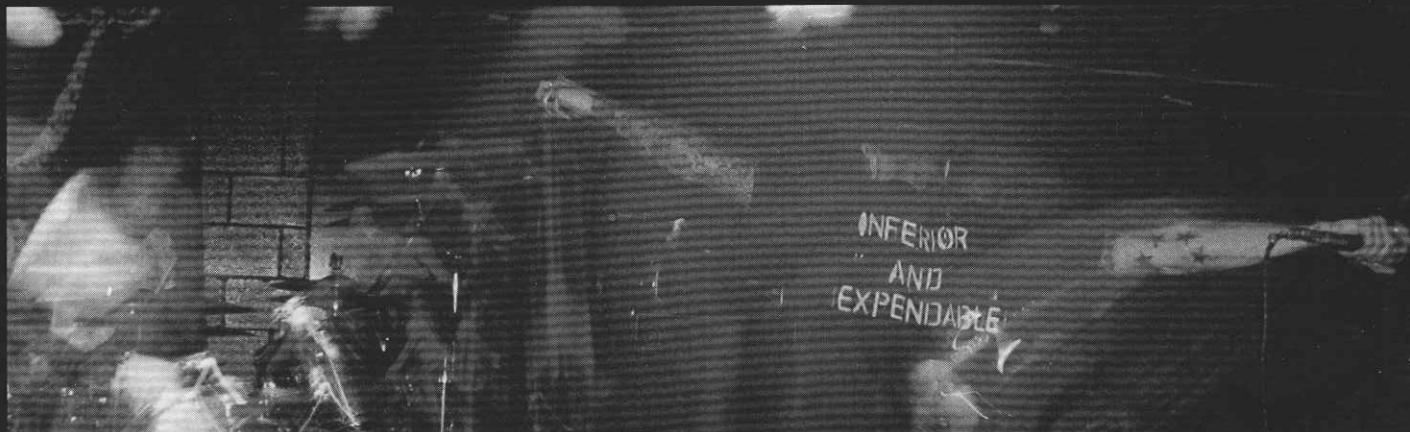
CHRIS: Essentially it is the guts of the Swarm. In fact Lou, who played bass in the Swarm, is roadie for us now, so it's a lot like old times. But in terms of ideology, it's entirely different for everyone. It's years later now and everyone has gone off in different personal directions after the Swarm even though we all kept playing music throughout that time. We don't speak for each others ideologies any more.

Obviously, growing up in 90's hardcore leaves you with some things that you can never really divorce from

your frame of mind, but being years later, our lifestyle politics aren't identical to what they were five or 10 years ago. Some of us are still straightedge and vegan, others aren't. And hardcore itself is something completely different than what it was idealistically, musically...functionally, so we don't owe hardcore any more consistency than it can keep up itself.

We are all old friends, with a history. We accept each others changes and evolutions, and we never set out to create some moral agenda or ethical assault force. No one can ever maintain something like that for long, because you can never account for the minds and changes of anyone but yourself. The Swarm kind of self-destructed under the pressure of unspoken, unintentional dogmatic restraints, and we started Cursed fresh with no such intentions. And we're better off for it.

Whatever I write about lyrically, I can only speak for. It's much of the same subject matter as ever: Questioning human conditions, moral majorities, and the illusion of authority....problems that never go out of date because they don't go away. With everything going on in the world and getting only more hopeless and fucked up, I could write forever. It's my only real means of blowing off steam. There is no shortage of negativity or frustration with the world of people. But as a whole, well - we're four separate minds. Ideologically, it's more important to us that we share a lust and need to make aggressive music that is emotionally and physically cathartic for us all to play. We're not out to save the world or save hardcore, but just to pick up where we left off and sink our



heads and lives into this in the context of the present. Musically, it shares the dark, apocalyptic, raw sound of the Swarm. I think that's going to be a trademark of anything we do, but we write, play and do everything with a lot more focus than we ever did back then, so it's an entirely different animal than the Swarm.

FULL CONTACT: What was the initial idea behind starting Cursed?

CHRIS: Venom meets Fight Club.

FULL CONTACT: Where does the name come from?

CHRIS: It's pretty straight-up. Cursed: Doomed. Fucked. Damned. Ill-Fated. Undone. It's funny because when really shitty things happen (like buying our third van in six months or breaking down in a blizzard really far from home—or breaking gear) we just kind of have to go "Well, what did we expect with a name like that?"

FULL CONTACT: What things are you writing about? Your lyrics seem to take on some of the same demons of nationalism and religion.

CHRIS: "1974" gets pretty close to home and it was something I always wanted to get out. It relates the story of the rape of a girl by a friend, resulting in a pregnancy and a life based on that act. Turns out it's something a lot more people than I expected could relate to, whether it's their own similar story or just realizing that we're all of the age where we could make the same stupid choices as every other generation if we don't keep a grip.

FULL CONTACT: Tell us about the new recording. What does it sound like? What has the response been to it? Who was involved in recording it and how is that significant?

CHRIS: Well, it's the longest we've ever taken and in a better studio than we had ever recorded in. We're used to cranking out two-day all-nighters, however they came out. This was really different. We did the One LP in five days at Chemical Sound in Toronto and mastered it first with Jon Drew at MMS (who had done a lot of the Swarm stuff) and then again at Peerless in the US. It sounds fucking loud, which is what we wanted. Chemical is mostly a rock studio, but it has amazing people, vintage equipment, good atmosphere and room tones. Dan Dunham from Shallow, ND helped us with tones and levels the first day. It was the first time they had done a hardcore record there, the first time we'd gone to a place like that and we were all really pleased with the end result. The response to it has been really good. Next time I think we'll end up spending twice that long in the same kind of place.

FULL CONTACT: Tell us about your plans for touring.

CHRIS: We go out in July and August, mostly east coast dates, and again in September, then to Europe in later fall/early winter. After that, we just keep going, city by city, ravaging the land. And what we can't fuck...we eat.

FULL CONTACT: What do you hope to accomplish as a band?

CHRIS: As many more years of evading the bullshit of adult life as possible and the catharsis that comes from playing your ass off...pretty much the same motivations as ever.

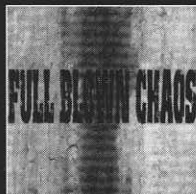
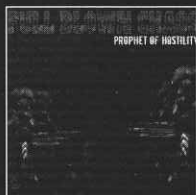
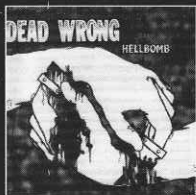
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Label Profile



STILLBORN RECORDS



Jamey "Hatebreed" Jasta has quickly become the guru of hardcore scene not only with his band (gee...guess which band, genius), but also with his label Stillborn Records which has slowly been growing and making some significant moves within the music industry.

Jasta's (and in effect, Hatebreed's) decision to part ways with Victory Records and release future albums (such as 2001's *Perseverance*) on Stillborn was a bold step in the right direction, enhanced only by a distribution deal with Universal Music—something short of genius. It's no wonder that the Stillborn/Universal deal is quickly becoming the blueprint for indie labels.

While Jasta won't share specific details as to how these deals went down, it's common knowledge that besides being a cunning businessman, he's also a tireless worker booking tours for Stillborn acts and striving to make them noticed in mainstream culture, something he always promised to do once the resources were at hand. So how did he hook up those great record deals for Hatebreed and Sworn Enemy?

"By working hard, selling lots of records and showing that we can market our records the D.I.Y. way without wasting tons of money like majors do," grunts Jasta knowingly. Anyone who has talked to him knows that he breathes the Hardcore mentality. He doesn't talk just to hear his own voice. "In the end they get the records in the stores and that's what we want, nothing more."

With constant talk of the industry losing millions in CD sales due to internet downloading and pirating (that little chrome disc you use to copy your buddy's album, sport!), one would imagine that Jasta would be worried about how to counteract the losses. Wrong. He simply takes a wait-and-see approach to the issue.

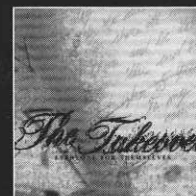
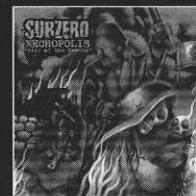
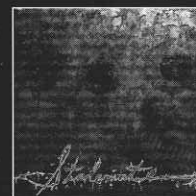
"I'm not sure how labels will counteract the effects. I have no idea really, but has anyone figured out the actual effects yet? I don't think girls really download a lot of CDs. Maybe that's why New Found Glory and The Used sell shitloads. Our last album was supposedly downloaded 80,000 times in the first week it was leaked and we still went on to sell well over 200,000 (Sound Scanned in the US). That ain't too shabby."

This doesn't take into consideration that internet stores seem to be the new way for the kids to buy CDs instead of hiking down to the local record store.

"Our web store does well as Trustkill and many others," relates Jasta. Sometimes it's easier than going to a bunch of different stores to find what you want. Most of the time you can get records weeks before street date from the labels themselves through special offers, so why not?"

Future plans for the label include a new Hatebreed album this fall, as well as releases from the likes of With Honor, Full Blown Chaos & The Takeover.

"We also have a number of different people working on the Stigma record which even I got to write a song for" boasts Jasta. "We're on the move now, so watch out."



For more information, visit www.stillbornrecords.com.



It went unbelievably well," says Dropkick Murphys frontman Al Barr about the writing of their latest album *Blackout* (Hellcat/Epitaph). With a band that has almost doubled in size (seven members at last count) over the past half-decade, one would imagine that maybe *Blackout* was more about dealing with issues than getting a few songs together.

"Not really," he laughs.

"It was really collaborative despite having so many people in the band. The same core of people did the majority of writing and I've been starting to get more involved so maybe someone would just have a piece or two to add to something, but it proved beneficial in the end. We're all contributing to some extent. Either way, we're about the live show. By the end of being in the studio we're ready to light ourselves on fire...we're just getting more comfortable with it."

Quite possibly the band's most mature effort to date, *Blackout* is a successful amalgamation of the folk and punk rock found on their last effort, 2000's *Sing Loud, Sing Proud*.

"Some people think this album is more folk, some say it's more punk," grunts Barr. "I don't agree either way. With a few listens, I think you begin to realize that it's not so cut and dried. With *Sing Loud*..., each song had a definite vibe. We've managed to blend ideas with *Blackout* more. When you tour with people constantly over three years, you finally start to understand how you all work...that comes out in the music. It sits better."

Of course, some of Barr's work was made a touch easier thanks to the Guthrie family who gave this collection of Celtic punks a shot at writing music for some of musician Woody Guthrie's unpublished works. The lyrics were all there, so it was simply a matter of tossing down a riff or two, right?

"No way! It was actually quite daunting...not one of those things where you go, 'Sure! No problem! I'll have that done right away.'" What

happened is that Guthrie's daughter got a hold of us because his grandson is a Dropkick fan, so they asked if we could write some music to accompany his lyrics!

How do you say no to joining the ranks of Billy Bragg and Wilco?"

Yes, it must almost be as difficult as signing on to the Warped Tour yet again. A featured act on this installment of the regular punk rock traveling show, the Dropkick Murphys defend the swelling backlash against its apparent "non-punkness."

"I don't understand the problem. You can judge everything on one aspect, but you only get out what you put in. It's easy to write something off for whatever reason, but who cares? It's all opinion anyways. Punk? It's not like it was 20 years ago. It was never supposed to be big, but it is what it is so let's move forward from there and get over it already! The days of watching Wattie from the Exploited pull a tab of acid out of his vomit so he didn't lose it...that's fuckin' punk, but it's not gonna happen. Those people that bitch...just shut up and don't come."

"It's like these fucking kids with their computers today," he continues, hot in his rant. "I'm scared of 'em! My wife knows how to use them...she tells me about these electronic mails I get. It's crazy. People tell me what's going on in the world. But then everyone gossips! You get these five kids that sit and talk, making themselves sound like an army; like bagpipes in the fog...they seem massive. They make a band think they're the most popular band in the world, but it's a few kids with no life 'cause they're on the fucking computer. If they had a life, they'd be out living it! How about trying to be in a band? See how that grabs ya! These people that judge your life and bitch... Oh, I gotta go...my mom just came in! Fuck right off!"

Dropkick Murphys

Interview by Keith Carman by RodFC



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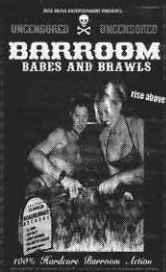
Bad Luck 13 Riot Extravaganza ③

Let the Riot Begin

(Homicidal productions)

Ahh, the return of Bad Luck 13. It's well known I love these guys. Not for just the freak show either. They belt out some great metal core in addition to beating the living shit out of everyone. Even with a few member changes, Bad Luck is still killer.

This video is pretty good in terms of footage, but even better in terms of production. I honestly thought this was going to be pretty unprofessionally produced, but this is a really well done video with some great editing a good flow and some funny bits to put things into perspective. If you're a fan of the band, it's a must. If you like to see people pound the shit out of each other, break EVERYTHING, pick this up. Unless yer scared!



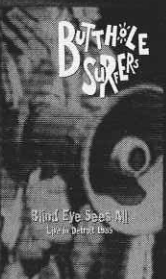
Fighting Mad ⑥

Barroom Babes and Brawls

Martial arts fights are sweet but nothing's rawer than a killer bar fight. Hell yeah! Having been in my share over the years I've seen some keepers. Lots on this DVD are killer. Lots of one

punch knockouts while others are a bit cheap, what with friends jumping in and suckering one guy. Seeing as it's on tape and not happening to me let's watch! Some of these guys can go pretty good while others throw punches like those girly basketball players. One of the best features of the DVD is the catfights. You heard me, catfight! Tits and ass are a plenty in this section, a must for those who like to add some sex with their violence. Very entertaining and a long watching rate. Buy!

(www.riseaboveentertainment.com)

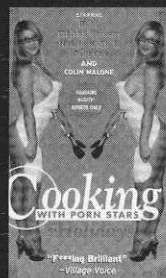


Butthole Surfers ②.5

"Blind Eye Sees All-Live in Detroit 1985"

The Buttholes used to be one of hardcore's most freaky bands that could actually play. Their peak was in the mid and late eighties when they made some of the strangest & most interesting music before running out of freak in the mid nineties. Old schoolers will appreciate this dvd and it would be a

good homework project for the tweens who don't know their ass from page 3 when it comes to hardcore pre Blink 182. (www.musicvideodistributors.com)



Cooking With Porn Stars 1&2 ①

For some reason I thought this might be a sweet DVD to see. Porn Stars cooking. Foods, porn, see where this is going? This DVD shows that porn stars are 2 things: 1) bad cooks and 2) boring. Host Colin Malone licks tits and chats up fake tittied porn girlyies while they "cook". Zero

production is not the problem here as much as how annoying these people can become. And fast! Good for those who are in desperate need of wank material, but boring for those of us looking for some creativity and fun. (www.musicvideodistributors.com)



Hong Kong Hardcore show 2000 ③

This is a must for those into the original 100 Demons. This is the show they did in HK just before Bruce left the band. This is one of the Demons most energetic shows with Bruce, Bubba & XXX joining in one the mayhem with bassist Steve Carp. Every Demons song makes it here along with the Negative Approach cover encore, which

unfortunately only consists of audio while the credits roll. The video also features, a song by each of the opening bands, none of which really impressed me. Buy online from www.fullcontactmag.com or www.godschild.com.hk bitch!



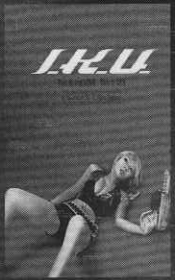
Eulogy/Alveran 2K3 ②.5

(Eulogy/Alveran)

This DVD was looking to be an absolute killer. Great editing, camera work and the best of what Eulogy/Alveran have to offer. What happened? Well, for each band they have a nice intro of live stuff which sounds killer, along with a little bit where the band intros themselves. Once they switch to the

live parts the great sound in the intro clips is switched with crappy thin and weak off the board sound. The DVD becomes a huge disappointment fast. Why in the fuck would they do this is a good question. The intro bits get you geared up for some sweet live versions of bands like Shattered Realm, just to end up sounding like shit. Someone was asleep at the switch on this one. Should be Go! But ends up being a 2.

DVD & VHS Reviews



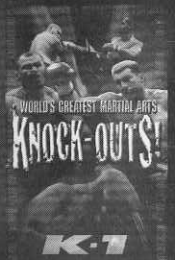
IKU (2)

"This is not Love This is Sex"

This is some interesting Japanese future porn. This thing has a budget and some great editing, film postproduction work on it to make it something more than just a mere porn. It's for those who don't mind sitting through a "plot" to get to the main reason for the dvd-porn. Too bad they do

that annoying pixelating of the finer female regions during the good stuff. Kind of defeats the whole idea of buying a porn DVD, no? This DVD shows that the Japanese still have a hold on some great porn concepts. Too bad they can't get around the stupid censorship laws and make it 100% Jporn.

(www.musicvideodistributors.com)



K-1-World Grand Prix Finals 2002 Tokyo Dome Japan (60')

Ah, nothing like some nice K-1 action to soothe the senses. Much like the title would suggest, this is the Grand Prix Finals from Tokyo. K-1 appeals to those more into the boxing, kickboxing enthusiasts whereas UFC is more for those into the mixed martial arts and ground fighting/grappling.

In the 2002 Finals you get some killer action from fighters like Hoost, Musahsi, Sefo, Aerts and 350-pound Bob Sapp. Without giving anything away, there's some great actions a few surprises (or disappointments depending on who you like). We got the VHS version so I have no idea what DVD goodies there are. Check all that is K-1 out at www.k-1usa.net



Meat Puppets (2)

These guys were big for a while in the late 80s and early 90s with their country punk stylings. I liked them for a while. Brothers XXX play big and small venues alike on this DVD including some record store shows that will be a favorite to die hard Meat Puppet fans. A simple DVD that shows the band playing and doing what

they do best—nothing more, nothing less.

(www.musicvideodistributors.com)



Peter and the Test Tube Babies (2.5)

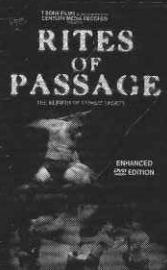
"Cattle and Bum"

(MVD)

This will appeal to the old folks like me who were big fans of the band way back in the 80's. Banned from almost every bar and country they played, these guys were the poster boys for real UK punk. Songs like Child Molester, Elvis is Dead and

Transvestite made them one of the funniest punk bands around. This DVD has some good live footage, 8mm tour footage (beer gardens/pubs of course) and everything a fan of the band would want.

(www.musicvideodistributors.com)



Rites of Passage (2.5)

The Rebirth of Combat Sports

Hell yeah! Tons of fighting! You get UFC, WVC fighters pounding the shit out of each other. A second disc with commercials, fighter profiles make this a keeper. This is one of those reviews that can only be summed up with "get this".

Great! (www.riseaboveentertainment.com)



Sucking The Life (2.5)

A rather short but sweet video featuring skaters Ed Templeton, Austin Stephens, Billy Marks and more. Tricks, tons of fireworks fights and general mayhem. Not over produced with lots of big named bands for the soundtrack makes this a standout from the common generic skate videos that are a dime a dozen.

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RESURRECTING THE ONE TRUE ME

built upon frustration

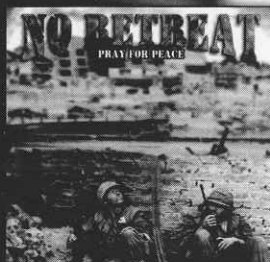


FEATURING ERIC KLINGER FROM PRO-PAIN
AND DEREK KOVACS FROM NO RETREAT.

Built Upon Frustration **RESURRECTED**

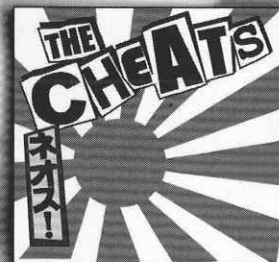
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TKO gear

by Keith Carman

Amp Reviews—Part 1

What makes a band incredibly cool? A million different answers spring forth from shoes to evil grins to the way they let the excess strings hang off their guitar like Steve Vai in a bad Alcatraz video.

Know what? You're all wrong. It's the amps. "Amps," you cry out with a hearty laugh. "Those things are a dime a dozen and all sound the same anyway! Who the hell cares about amps?"

Picture these classic rock scenarios: Jimi Hendrix at Berkeley, Slayer during the Seasons In The Abyss tour or any given evening with Motorhead and or pre-Halford confession Priest. What made those shows such awesome displays of power? The mile-high amps stacked and towering over the stage like they were going to blast out your eardrums, strip the paint off your house and give you a permanent orange afro.

In an effort to make you as cool as those indelibly ass-kickin' artists, we here at Full Contact have dug around the music stores and various catalogues, compiling what we feel is the perfect list of guitar and bass amplifiers that will accomplish said goal of aesthetic prowess...and maybe make you sound like you know what you're doing in the process!

Guitar Amps

(all prices are approximate and in Canadian funds):

Marshall JCM 2000

Head: \$1,650

Cabinet: \$950

The real amp for anyone having even a nodding acquaintance with primal, guttural rock n' roll, the JCM series has been powering virtually every band since Day One of the rock n' roll genesis (in religious terms, not the bad prog band). If you're looking for sheer power and hair-killing distortion, this is the way to go. Hell, even if you can't play a lick, you'll still look fashionable with these monsters surrounding the drum kit.

Basically, this line of Marshall amps go for brute force over minute detail. A crunch amp with little to no frills, the JCM generally features two channels (lead and clean—which can be beefed up with the right twiddling) and two modus: 1) ON. 2) LOUD. Incredibly heavy both sonically and per pound, these amps are the Timex of guitar gear. They take a licking and keep on ticking. Little to no maintenance and consistent delivery are their main selling points.

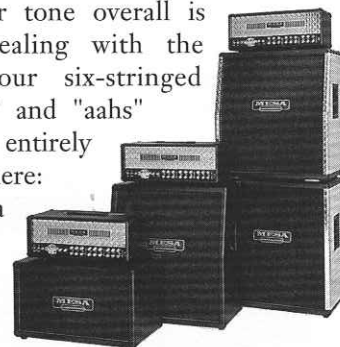
Mesa Boogie Dual Rectifier

Head: \$2,300

Cabinet: \$1,150

Possibly the most expensive production-line amp today, the Mesa Boogie Rectifier series are a Lexus to Marshall's Chevy. It's a bit sleeker, more attention is paid to subtle details and they deliver just as much bombast...with maybe a bit more of a boost here and there.

Featuring a ton of knobs to tweak and find your own sound and two channels, these babies are totally worth the price. A sharper tone overall is incredibly useful when dealing with the standard-fare amps of your six-stringed competition and the "oohs" and "aahs" you'll get from the crowd are entirely worth it. Let's be honest here: there's no wonder why when a band makes a few bones off t-shirt sales and gold albums, they instantly run like giddy school girls to Mesa. The extra dollars are worth the crisp sound and status.



Handbuilt in the USA

- Black Vinyl, Black Chassis, Polished Diamond Plate
- 100 Watts, Class A/B Power / 4x6L6, 5x12AX7, 2x5U4
- Bias Select Switch (6L6/EL34)
- 3 Fully Independent Channels with 8 modes (Channel 1=Clean or Pushed, Channel 2= Raw, Vintage High Gain or Modern High Gain, Channel 3=Raw, Vintage High Gain or Modern High Gain)
- Independent Gain, Bass, Mid, Treble, Presence and Master Controls per Channel
- Output Level Control (over all channels, when activated)
- Solo Level Control (over all channels, when activated)
- Rectifier Select Switch (Tube/Silicon Diodes)
- Bold/Spongy "Variac" Switch
- Assignable Parallel FX Loop w/Send & Mix Level Controls
- Slave Out with Level Control
- External Switching Jacks for Channels 1, 2, 3, Solo & FX Loop
- 5 Button Footswitch (Channel 1, Channel 2, Channel 3, Solo & FX loop)
- Slip Cover

Available as:

Head (Width 25 1/2")

Rivera Fandango Combo

\$2,350

If the word "warm" was ever used to describe a combo amp, then the Fandango should come with a serious burn warning tag. Although it looks rather miniscule sitting amongst the other combo amps on a stage, the striking 50's tweed-style décor and mind-blowing power from this little workhorse instantly set it ahead of the crowd.



Running little more than two 12"s, the Fandango still has the balls to force everyone sit up and take notice. Crunchy distortion and touch-sensitive knobs make for simplistic sound-fashioning and the rugged construction ensure that even after years of being tossed into various vans, this puppy will deliver. The amusing inclusion of coil-splitter-type push/pull knobs to enhance sound through fat/skinny, warm/sharp choices are fun although somewhat pointless when not in a rehearsal setting. Still, as far as versatility goes, Rivera is it.

Cabinet Material: American Maple Solid Core Plywood

- Cabinet covering: Beige and Palomino Cream Tolex®
- Grille Cloth Color: Tri-tone Blonde and Oxblood
- Cabinet Hardware: Chrome plated metal corners, Vintage style Leatherette padded handle and 2 side handles
- Dimensions: 27.25"x 19.5" x 12"
- Weight: 80 Pounds [100 watt model] / 73 Pounds [55 watt model]

Fender Stage 100DSP

Head: \$680

Cabinet: \$680



Reasonably priced due to Fender's relatively small share hold in the head/cabinet market, Fender's Stage 100 line is a steal with its classic Fender crispness on the clean channel and the ability to whip up a fuzzy fury when put to task. A new line featuring Line 6-inspired effects knobs (flange, chorus, etc...), the 100DSPs offer consistent deliver with their solid state electronics and reliable Fender construction.

Unfortunately, as we all know, Fender do have a tendency to kill off their head/cabinet selections before the last one on the line has been fully constructed, so caveat. Then again, since the things never seem to break down, why worry? When considering that a struggling artist can buy the full 100DSP package WITH effects for less than the price of any other company's cabinet alone...you gotta think about it. The advantages are endless: unique sound, that beautiful Fender clean channel, endless delivery AND CHEAP! Rock bands and screamo kids would do well to heed this advice.

Fender 100 DSP dyna-touch series, built-in effects (dsp), 100 watts, 12" celestion speaker, 3 channels: clean / bluesy / high gain, individual reverb controls, balanced line output, fx loop, 2-button footswitch included
StageTM 100 DSP

MODEL NAME: Stage 100 DSP

MODEL NUMBER: 22-67000-020 (120V, 60Hz) USA

SERIES: Dyna-Touch Plus™ Series

TYPE: Solid State

OUTPUT: 100 watts into 8 ohms, 160 watts into 4 ohms

OHMS: 8 ohms (4 ohms with Extension Speaker)

SPEAKERS: 1-12" Celestion® G12T-100/1887, 8 ohm Speaker, p/n 0054420000

CHANNELS: Three Selectable Channels (Normal, Drive and More Drive)

FEATURES: DSP Effects: Reverb, Delay, Chorus, Flange, Tremolo, Vibratone, Phaser, Dedicated Tone Controls for Normal and Drive Channels, Dedicated Reverb Control for Normal and Drive Channels, Effects Loop, Balanced XLR Line Out, 4-Button Footswitch for Channel Select, Drive Select and "More Drive" Select, Reverb On/Off, Effects On/Off, External Speaker Jack, Jewel Pilot Light

COVERING: Black Textured Vinyl with Silver Grille Cloth

WEIGHT: 42 lbs (19.1 kg)

DIMENSIONS: Height: 17.5" (45 cm)

Width: 22.4" (56.9 cm)

Depth: 10.2" (25.9 cm)

SHIPPING WEIGHT: 47 lbs

COVER: Uses Cover, p/n 0029888000, (Not Included)

ACCESSORIES: Comes with 4-Button Footswitch p/n 0057601000 for Channel Select, Drive Select and "More Drive" Select, Reverb On/Off, Effects On/Off

INTRODUCED: 7/2002

FOOTSWITCH: Uses 4-Button Footswitch p/n 0057601000 for Channel Select, Drive Select and "More Drive" Select, Reverb On/Off, Effects On/Off, US MSRP \$64.99

Line 6 Duoverb Combo

\$1,850

Powering two 12" subs, this 150-watt combo amp is pretty much everything most gigging musicians would need without the imposing look (and pain-in-the-ass hauling problems) of a full 4x12 cabinet. Lots of effects (Line 6 is infamous for their ability to turn any million-dollar rig's sound into a simple selection on their vast indicator knobs) are great for finding whatever sound you're looking for, but isn't quite full of appeal if you're in a room full of goons waiting to run the circle pit. Thankfully Line 6 counters this problem with a bevy of programmable banks that you can set with your favourite selections and then choose with the tap of your toe on a rugged footswitch.

All in all, the Duoverb feels more like a beefed-up version of the POD effects units: it's got so many knobs, buttons and choices, you feel like you're in the control room of Electric Lady studios...only this unit delivers through those chunky subs instead of a little headphone jack.

Consider this the perfect amp unit for any noodlers out there. With this many effects, you'll want to keep running back to the unit to see how that diminished minor 7th in the fourth verse will sound coming out of the Gibson-esque channel...and that's not something you'd imagine like, Carcass doing. Keep the grunting metal sheen for the boneheads and save these babies for you "prog-metallers."

Features:

- Vintage versatility: 16 essential amp models
- Award-winning Point-to-Point modeling technology
- Simultaneous dual amp capability
- Professional touring quality cabinet & chassis
- Powerful 100-watt stereo power amp
- Includes an amp I/II footswitch
- 4 programmable amp channel memories
- Dual XLR direct output



Bass Amps

Gallien-Kruger 700 RB

\$1,825

Generally speaking, Gallien-Kruger isn't your hardcore/metal kind of amplifier. They're the rocksteady provider for jazz dudes who job themselves out to bad rock bands for extra dough while they reinvent Miles Davis' Kind Of Blue. Still, after giving the 700 RB a punch, their profile might be due for an overhaul.

Blasting out the bum-rumbling notes via one 15" sub, this monster can't be ignored. It thunders away like Zeus forging thunderbolts on Mount Olympus while even you, the bass player are going, "Shit, this thing rocks." Middle of the road effects-wise, it offers up standard selections through high, mid, bass, presence...you get the idea. Overall, this is the amp you need if your guitarist(s) decide that their rig should be set on 11...turn this up to like, three and show what it's all about.



Fender 400 Pro

\$1,475

Like their guitar-pumping counterparts, Fender amps are always crisp, clean and reliable. They're not traditionally bombastic or used for Slayer-esque breakdowns, but the 400 Pro is decidedly able to handle such as task with its meaty tone and ear-shattering horn delivery.

Still, one would imagine this to be used by the Billy Sheehans of the world. A built-in rack mount (on a combo amp! Ingenious!) is perfect for throwing in a tuner and never having to worry about lugging around pedals and all of that shit. Built with respectable Fender parts, you know it'll never die and it has that unforgettable styling of say, a 50's Ford: it's a bit dated but still timeless.

The 400 PRO pushes 350 watts at 4 Ω (500 watts at 2 Ω) out of two 10" cast frame Eminence speakers. Other features include a Five-band EQ (including a Three-band Semi-parametric EQ with Gain control and On/Off switch), an adjustable Compressor and an on-board Korg DTR-1000 rack mount tuner (120v

version only), which will be available for a limited time. It also has a Room Balance control (which compensates for extreme acoustics), an Enhance switch that emphasizes highs and lows, and a balanced XLR line out with a Pre/Post EQ switch.

24.75" H x 23" W x 17" D, 80 lbs.

SWR Goliath Cabinet

\$800

Now this is where we separate the men from the boys. Generally used by the biggest of the big bands, SWR's Goliath Cabinet is called so for a reason. It's a furious display of profound bass clef wisdom shot through some of the toughest speakers ever. Relatively light for a two-speaker setup, the Goliath is portable for the gigging musician without sacrificing sound quality.

One of few amps able to send out an earth-shattering low end signal while still retaining clarity in the high end, the Goliath is the perfect all-around unit. The tough chequered-metal screen is protective of your investment while still showing it off and just having the name SWR emblazoned across it will surely turn heads throughout the club.

The original SWR 4x10

The first full range speaker enclosure for bass featuring a high end tweeter. The cabinet that has inspired dozens of copies.

Impedance: 8 ohms

Power handling capacity: 400 Watts RMS

Finish: Black carpet with stack lock corners.

Construction: 3/4" 7 ply void free domestic maple or birch, marine grade plywood.

Internal Volume: 4.0 cubic feet

Port area: 20 square inches

Frequency response: -6dB @ 40Hz to 12kHz

Size: 23" W x 23" H x 18 1/2" D

Weight: 90 lbs.

Production Period: 1987 to 1990

Final Retail Price: \$999.00

Current Similar SWR Model: Goliath III



Ampeg 300-watt head

\$2,149

Best. Head. Ever. That's all one can say about this fucking thing. I've always suspected that Marshall never got into building bass amps because Ampeg has the scene so fucking covered. Ask any true rock or metal bassist what kind of amp they'd die for and you'll hear these five letters over and over again.

Listening to the awesome power of this fucking beast (It's got just as many watts pumping through it as most rehearsal P.A. systems), one can't argue a goddamn thing. It's got balls (it shook the foundation of our test room), the high end is impeccable, it's got the muscle to deliver the power within and it's...beautiful. If people could marry machines, Ampeg would be on the cover of *Bridal Monthly* indelibly.

Yorkville 2X12" Cabinet

\$500

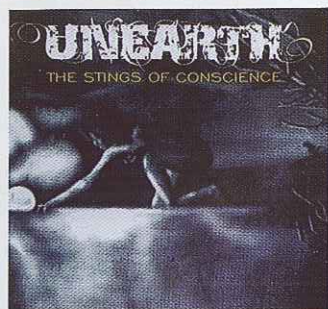
The underdog of all amplifiers, Yorkville cabinets are quite possibly the most enduring setups to date. Anyone who hasn't been in a band with some sort of Traynor (Traynor was sucked up by Yorkville many moons ago) PA or amplifier...well they just haven't been gigging! Considering that most of those amps are in perfect working condition and have lasted since 1966, well, you can see why these amps are heralded amongst those in the know.

Generally speaking, the Yorkville 2X12 cabinet is the perfect powerhouse for day-to-day giggers. The dudes that are tossing their gear in the station wagon for a wedding gig today and an opening slot for At The Gates tomorrow. Tuned to reach an all-around level, these systems are great for their reliability and consistent delivery over pin-drop sonic quality. They get the job done with minimal muss or fuss. Think WWII tank: It may be clunky and kinda fuzzy but man, will you ever mow down anyone in your way!



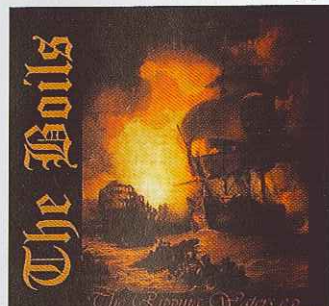
In part 2 of our amp reviews,
the Marshall Mode 4

WEAPONS OF MOSH DESTRUCTION!



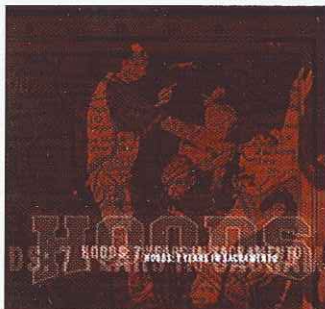
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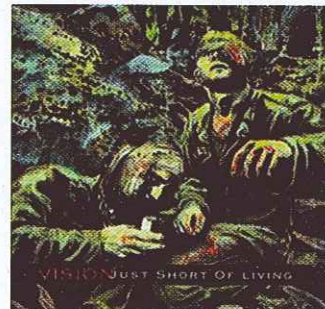
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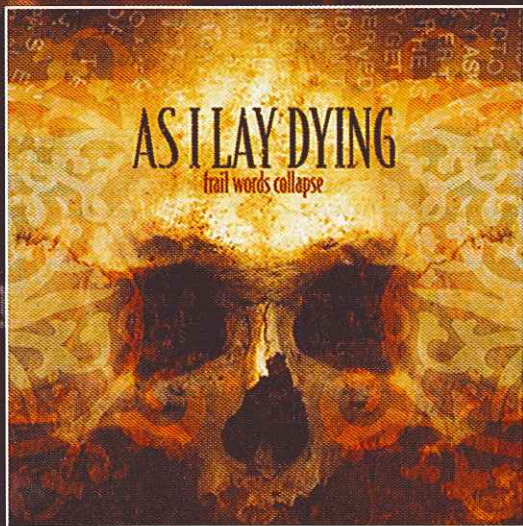
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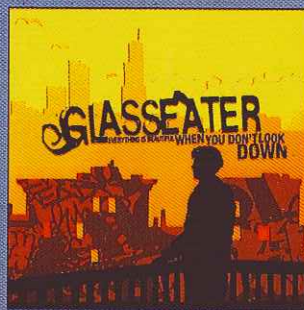
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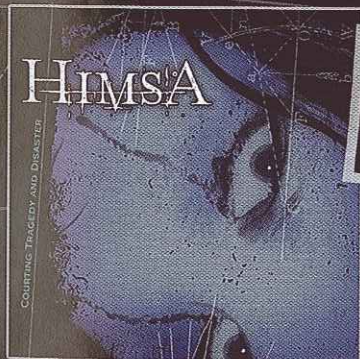


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HIMSA

COURTING TRAGEDY AND DISASTER



lamb of god



Produced by
Devin Townsend
(Strapping Young Lad)



"Hard to believe one band could have so many good ideas, ideas perfectly arranged into accessible yet hardly commercial music."
Brave Words & Bloody Knuckles (9/10)

ALSO AVAILABLE



CALIBAN
Shadow Hearts



CREMATORIUM
For All Our Sins...



SCREAMING AUDIO
Vol. 1

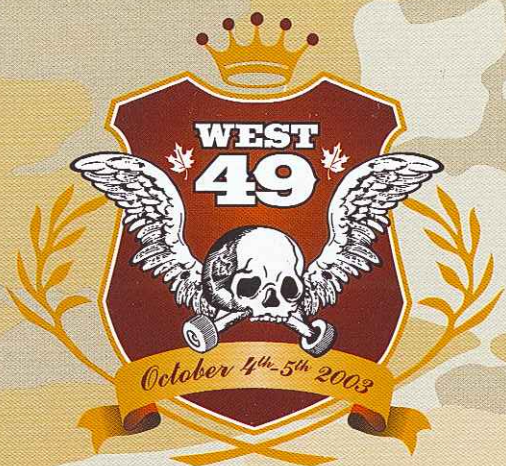
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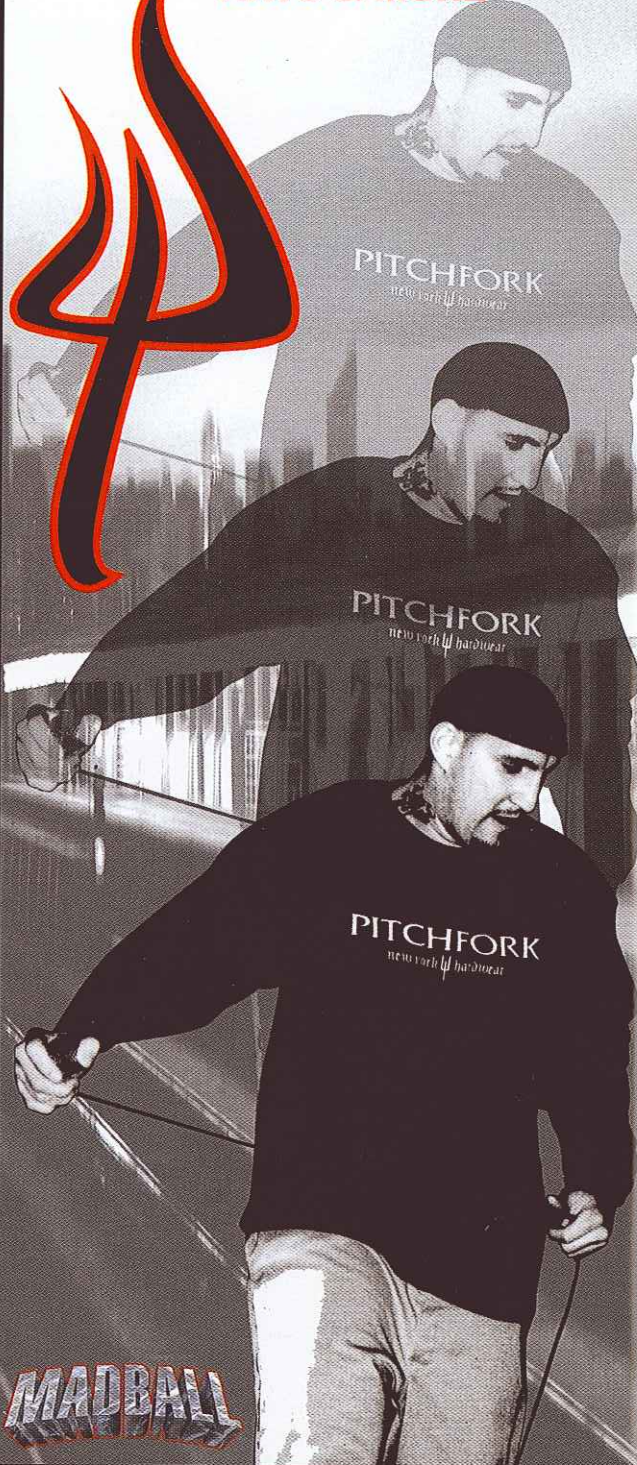
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Full Contact: Having just interviewed Joe Petagno about being an American now living outside the US for some time I liked his opinion on US perceptions of art etc. having lived in Japan for 10 years or so, does the uptight US / UK perceptions of art make you look at your homeland differently?

It's easier to see the state of the country from a position outside of it. This year will mark ten years living in Japan for me. So my perceptions of my home country have actually altered a lot over the years. At first it was refreshing merely being away from 'home' and, like a kid, not feeling I have to obey any rules. England, no longer the monster, looks more quaint and stupid (I'll be hated for saying this?). But it has in fact improved a great deal since I left it. The ridiculously Victorian puritanical laws regarding pornography, for instance, seem to have been eroded away. Finally they are slowly coming into line with the rest of Europe. As things have changed so much over the years, it doesn't even really feel like my home country any more. And neither does Japan. I have no strong attachments to any country. I've become denationalized and I can't say I'm not unhappy about this. I still much prefer to live in Japan than England though. Their receptiveness to the type of art I'm doing a major determining factor. Although ironically I mostly sell outside of Japan now.

Full Contact: Are Japanese people somewhat surprised that you are not a Japanese artist when they meet you?

Occasionally yes, some are surprised to discover I'm not Japanese. Not sure why? I guess it's unusual for a Western artist to remain in Japan for such an extended period of time. And, although my books are widely available, there isn't much media coverage on me (particularly in recent years). They must presume Trevor Brown is a pseudonym? In some ways I guess that is flattering. It's like being accepted? But actually, because of the Japanese interest in all things Western, it probably works more in your favor not being Japanese.

Full Contact: You said your wife has some influence on what you do and don't paint sometimes, what are the types of things she feels puts you in that gaijin bracket and why?

I wish there was a clearly defined list of do and don'ts! I think all the clichéd Japanese things like cherry blossom etc are obvious cringe-inducing 'no no's (not that I'm ever going to paint cherry blossom trees?!). The Western mimicking of the manga/anime drawing style also frowned upon. Which is actually not something that I'm into although, incomprehensibly to me, my art often seems to be described thus (by Westerners - perhaps purely because I'm

in Japan?). The other main offender is the embarrassing nipponophile use of Japanese kanji and katakana - especially when they've no idea what the characters actually mean. Prevalent among trendy designers. This similarly irks me. I guess my own biggest 'fault' is my fascination with and drawing of Japanese bondage (which my wife objects to mostly silently).

Full Contact: Has there ever been any run ins with censorship or the "law" because of what some people might find offensive? Here in Canada anything that people feel uncomfortable with looking at (esp. with kids) is quickly dismissed as "kiddie porn/smut" and brought before

TREVOR BROWN

the law. Why is Japan and Europe so different than places like Canada and do you worry at all about the new trend of censoring and politically correctness coming to your door?

Canadian customs do appear to be developing a notoriety to rival even England's famed over-zealousness. But there have been a few significant victories in Canadian courts re. 'kiddie smut'. The closest I came to a run in was when a collector of my work had his home raided by British Customs a couple of years ago. They made a big deal out of my stuff inferring that he must be a child molester to own it. After several months deliberation the case was finally dropped (i.e. they were perhaps legally unable to build a justifiable case?). Japanese Customs destroyed one hundred copies of my Temple of Blasphemy book that were being sent to me from the publishers in Italy. Even though there are far more explicit things legally available within Japan I cannot fight against decisions like that. It's just an occupational hazard?! Japan, under Western pressure, is also becoming much tighter about child pornography. It's no longer the 'safe haven' it was once regarded as. Naturally all this makes me nervous. But I stick within the laws and have no real desire to flaunt them.

Full Contact: Some artists feel they have to explain their artwork for people to understand/accept. Do you find this as a weakness?

Yes! I think the point of doing art is to put across something that cannot easily be explained in words. Personally I'm irritated by and cannot answer questions like "what is your art all about?".

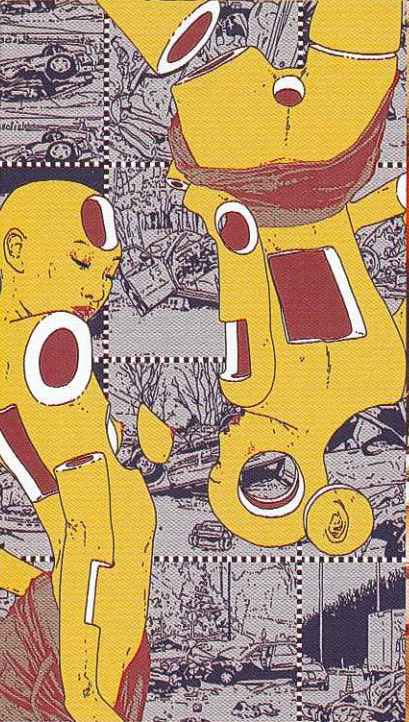
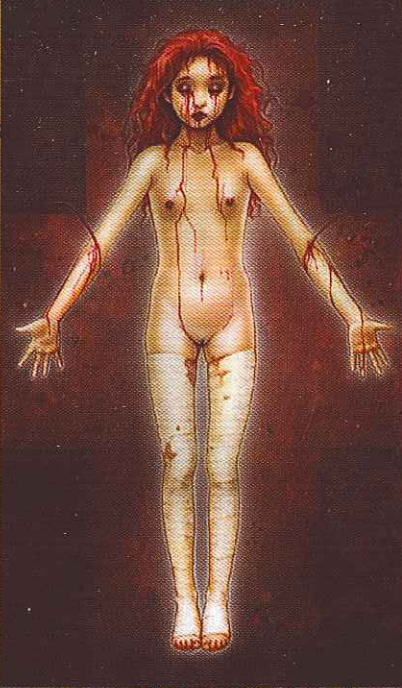
Full Contact: Being married to a Japanese woman myself and been to Japan for extended periods of time I can somewhat relate to some of your references of living in Japan. Do you find that it is easier to create in Japan because of the people's open-mindedness? Are you influenced by Japanese culture in general? Or just aspects?

It's definitely easier for me to create in Japan. In England there was a feeling of being stifled. I was doing SM type work and even showing that to SM magazines there was a sense of disapproval: "This is not what we want" (what they wanted was fashion not SM). So creativity was discouraged. Everything had to be watered down and made to conform. England was in recession under a strict conservative government. Escaping that coming to Japan of course felt like a release. My work got published in numerous magazines when I first came here. The freedom and open-mindedness was certainly nice but there does come a point where that takes on a feeling of indifference. It took several months before Japanese life really started to influence my work. That was when, under the encouragement of a couple of magazine editors, I hit upon the 'sinister innocence' theme and started doing all the doll stuff. I guess it is just aspects of Japanese culture that inspire me. Most obviously the Japanese preoccupation with cute. But, rather than take directly, I tend to meld together the Japanese influences (with other influences) and come out with my own response. I'm still very much a Westerner in Japan. I'm not one of those silly Japan obsessives who attempt to completely adopt the culture, start wearing kimonos, imitate Japanese customs etc. I still cannot even speak Japanese.

Full Contact: What are your goals in terms of getting your work seen and also future works/projects?

I'm self-motivated. I have no agent pushing my work and I don't even promote myself. There's no Trevor Brown master-plan. My future is largely determined by whatever falls my way. Naturally I'm always striving to move forward and onto bigger things. I have learned to say "no" to some projects if I feel it's not going to help me (even if I'm not exactly in a secure enough position to be able to do so). My own current project is the 'Li'l Miss Sticky Kiss' book. A series of oil paintings all featuring the same black eye doll character (as seen on the cover of this magazine). This has been willfully designed with future marketing potential in mind. Trevor Brown doll action figures have long been a dream of mine ...if only someone would proposition me to manufacture them! The book should be published later this year by Editions Treville in Japan.

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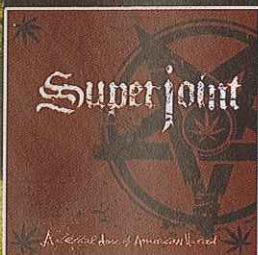
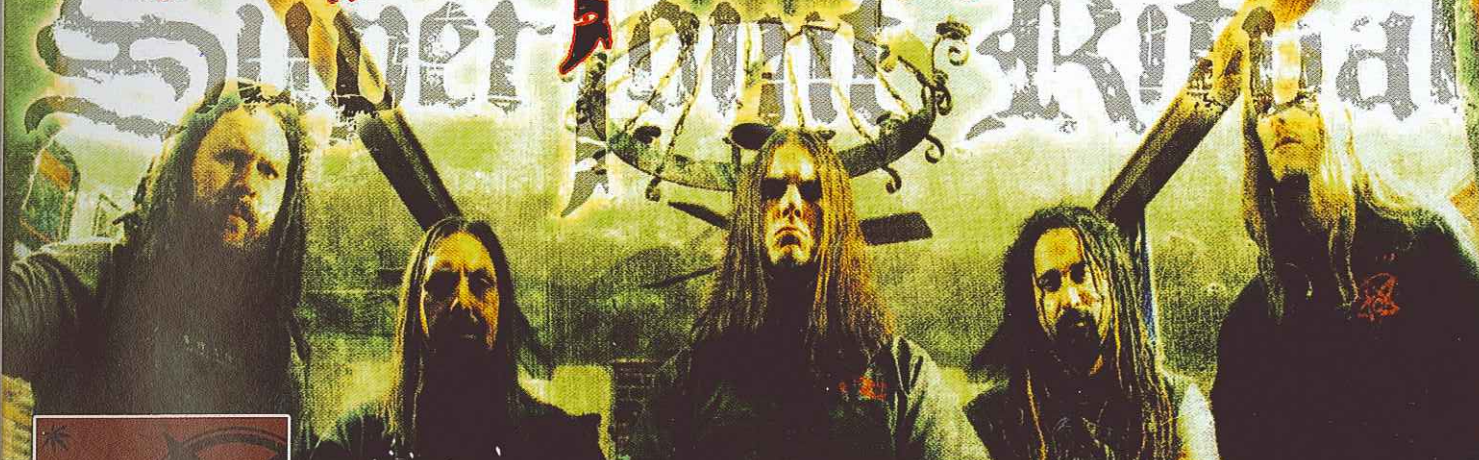
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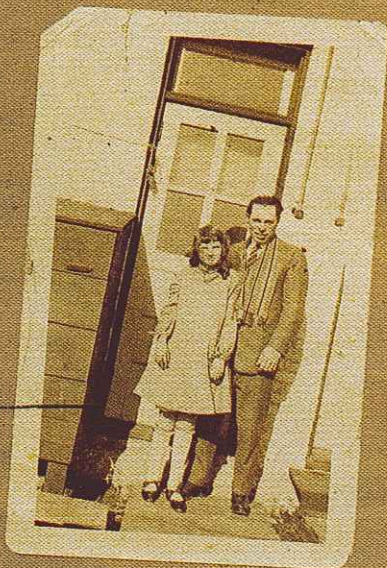
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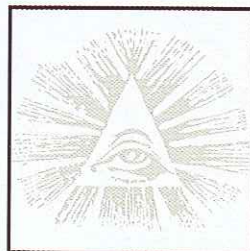
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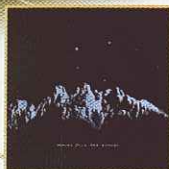
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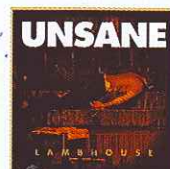
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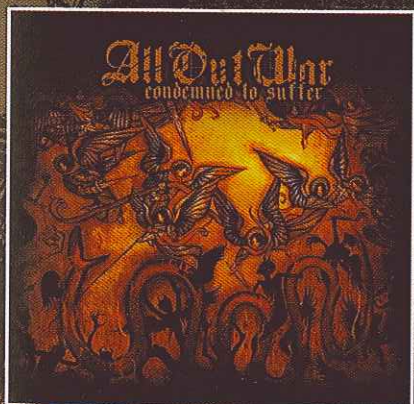
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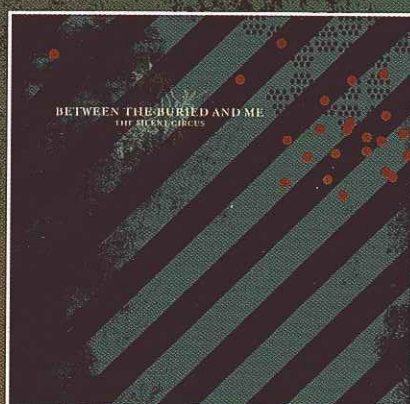
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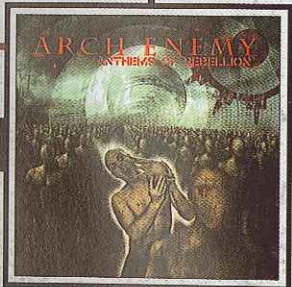
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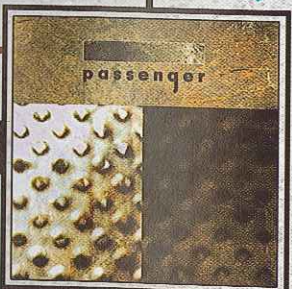
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FULL CONTACT HIT THE ROAD TO NEW ENGLAND TO GET YOU THE GOODS ON THE FEST'S STANDOUT BANDS WITH MINI INTERVIEWS THAT COVER WHAT'S UP AND WHAT YOU CAN EXPECT FROM SOME OF METAL AND HARDCORE'S BEST.

**FOR THOSE WHO WANT A REVIEW OF THE FEST GO TO
WWW.FULLCONTACTMAG.COM**

Over the last five years, the New England Metal Fest has established itself as the number one festival for both the metal and hardcore scenes to get their bands noticed. Held in Worcester, MA, the fest features a huge main stage and a small second stage with over (try and count 'em!) bands playing in a two-day span of time.

Unlike other fests, the NEMF runs on time and is very organized in every aspect. Having attended numerous fests, I've been given the run around and dealt with promoters who have no clue on being organized or getting things done. Plus the fact you'll rarely, if ever, hear horror stories from bands, labels or fans. This fest is set up to satisfy everyone.

Instead of doing the standard "show review" we here at Full Contact decided to give you some insight into what goes into the fest and some mini features with some of the fest's outstanding bands outlining their experience at the fest and what's going on with them. We hooked up with the NEMF founder Scott Lee and got the skinny on how the fest started and became the best festival in America today.

"The goal of the fest in the beginning was to bring the best bands from the

100 DEMONS

1) What's happening with the band in regards to a new cd? Who's recording it? Zeus?

It's been slow to start writing the new CD but things are starting to speed up now. We did some preproduction with Zeus and decided we needed a bit more time to get the new songs ready. Once the new Hatebreed is finished we will be heading back with Zeus to get this new CD out.

2) Who's writing the lyrics now?

Pete, our new singer is writing all the new lyrics. His words are not Bruce's because they have lived two different lives but they are pretty much in the vein of what 100 Demons are all about.

3) Who's the new guys (bass & vox)? Give us the history of them.

Pete Morcey is on vocals. He is the longtime frontman of U.S. Oi! legends Forced Reality. He is no stranger to singing heavy music. He has played in a band called Higher Force for years with members of 100 Demons and Hatebreed. Eric, the new bassist, has been in and out of CT hardcore bands for years and makes a great addition to the Demons.

4) What's up with GL? Hear you guys want off the label. Why? and is the new cd going to be w/ Stillborn?

We're basically trying to get ourselves a deal a bit closer to home. To have our label so far away from us does not fit our needs. We are not sure who will be putting out the new CD but there are some pretty good offers. We are definitely weighing our options now.

5) Do you regret signing with GL? I'd think a label overseas can't do as much as the guys at home?

See above answer

6) How's things w/ Bruce now? I hear that all's good between everyone again.

Yea, I spoke to Bruce recently. He's doing great. We all wish him the best.

7) How did you like the New England Metal fest? How was the reaction to the new shit?

The Metal Fest was incredible. We had a great time playing, people seemed to love the new stuff, we played 3 new songs and the reaction was great. It was a bloodbath when we played.

8) How's the new shit going to sound? More metal or the Demons we all know and love?

I think it is more metal than ever. The new stuff has classic Demons sounds but there is more of a technical edge to it, that does not mean the sound has been compromised. It is pretty brutal. I think people are going to be very surprised with what they hear.

9) You had Moose in the band for awhile, why did he leave the band? I heard he sounded pretty sweet?

Moose was not what the band was looking for in a vocalist. That is all I can say about that subject.

10) What's the goals for the band now that you're playing out and ready to drop some new shit on the kids?

We are ready, ready to record, ready to tour, ready to get our music all over the place. This is the tightest this band has ever been. The lineup works well together and everyone is intent on one thing and that is putting on a great show.

11) Anything you care to add?

Thanks for the interview. It's been awhile since the last record and it will be out soon. Thanks to everyone who stuck by us and we will be seeing you soon.

DARKEST HOUR

Interview by Aaron Lupton

Darkest Hour's set at the 2003 New England Metal Fest was unfortunately cut short (find out why for yourself), but this should not have been totally unexpected after hearing the band's latest Victory Records release, *Hidden Hands of a Sadist Nation*, an album that is somewhat...lengthy?

"The songs on the new album are definitely a lot longer," comments bassist Paul Bernette. "I guess we were having fun writing them and just didn't want them to end. We just kept going on and on...but we didn't realize it until much later," he laughs. Recorded all the way over in Gothenburg (home of your favourite metal and black metal bands), *Hidden Hands*...is a powerful epic. However, the band doubts that the album's increased playing time has much to do with their stint working in the breeding ground for such long-winded bands as *The Crown*, an act who donated their abilities to this release.

"We just went into the studio with an open mind and as it turned out, everyone was really cool and down to Earth. We videotaped everything and when we got home we watched it. It never really hit us what we had done until we watched this tape. But as cool as it was to be there hanging out with all these guys from the famous Swedish metal bands, I think the one thing we gained from the experience is that it now lends us more credibility."

Regardless of getting the chance to meet and record with all their heroes, Darkest Hour maintain that their music is primarily for fun, something which cannot be said of the majority of their metal influences whose reputation is to take themselves very, very, seriously. Still, despite a laidback approach, *Hidden Hands of a Sadist Nation* does have an edge that is somewhat, well, darker.

"It started out as just fun but then it became more serious because of certain things that are going on in the world. Our country is a bully," says singer John Henry. "We take shit seriously but not everything seriously"

But how seriously do their Swedish counterparts take Darkest Hour? "I think they do take us seriously," claims Bernette. "Maybe they talked shit behind our back but they seemed to be really into it. I think that when European audiences hear that we are from the US they expect us to sound like American death metal, you know, Florida style. But hey, we probably just sound like one of their local bands."

"NEMF has always been an awesome mix of the best hardcore and metal bands out there. It is extremely organized, sounds great and is an all-around great time. Every year there are different bands, always interesting, and everyone puts on a great show. In fact, I saw my favorite metal band for the first time ever play there, that was In Flames. We always have a bunch of our bands on there and they always floor the crowd. Bands like Eighteen Visions, Nörd, Most Precious Blood, Poison The Well, Bleeding Through, Walls Of Jericho, Throwdown, and more have all played in the past." - **Josh Trustkill, Trustkill Records**

GRIMLOCK

Interview by Aaron Lupton

The New England Metal fest marked the return of MA's own Grimlock who, before they broke up, were one of the area's most renowned bands. While many a banger was pleased with this instance, many were left wondering: What exactly caused the band to break up and reform later on?

"We had been a band since 1995 and toured every summer up 'till '99," explains bassist Matt XXX. "We just got a little burned out and had a few lineup changes along the way. Band chemistry just wasn't there anymore so we decided to part ways."

"Everyone pretty much went their own way but we still kept in touch with each other from time to time. After a little time off we realized that we really missed playing music and being involved with hardcore/heavy music in general, so we decided to give it another chance with a slight line-up adjustment. Now the band has a stable line-up that we feel will really prove to be the best yet."

Maybe the forces of God had something to do with it? Listening to the band's lyrics you can hear many religious references strewn throughout, something vocalist John Lock has no problem admitting to.

"They do have spiritual and religious overtones within them, but I try not to just base it on my beliefs in God. I try to write about the whole spectrum of reality as I know it: the good, the bad, the ugly and all in-betweens, especially the dark hidden truths that people don't want to talk about but think about all the time. The vast majority of people don't have the balls to achieve what they want in this life. They just point their fingers at me and talk trash. Truth is, I'm the one out here on a limb without any foundation and they can't stand the fact that I'm living the life they want or wish too. I laugh when some people think I'm writing these 'tough guy' lyrics. The bottom line is I want people to get into their own reality and be happy."

While the band was happy with the fans' reaction to their set at the NEMF, the band thinks that perhaps signage by the stage doors with the bands set times would have helped fans more aware of when they were playing.

"There's such a large amount of people at the show," points out Matt, "that you tend to not realize what time it is and it's almost not worth the effort to move once you get a good spot to view a band, especially because the sets of bands overlap, it makes it harder to catch all the bands on the show."

"We were pleased with the metalfest otherwise. We had a decent time slot, but next year we hope to be a little higher up on the ladder. Taking almost four years off can create quite a gap in a band's fan base, but I have to say that we have some of the most loyal people who come to see Grimlock. There were people singing our lyrics and having a good time, which was what we were hoping for. So we would like to thank them for showing us support. For those who had never seen us before, we just try to put on an energetic live show and hope that we are able to win over some new listeners and I feel we did that at the NEMF."

Grimlock will be recording their new CD at Zing Studios (Killswitch Engage, Unearth) for Life Sentence records with a tentative September release. Lock promises this album to be their best effort to date.

"Now that the core members of this band are in place, you can bet this will be the definitive Grimlock album! I've never really cared for our other stuff. Don't get me wrong, it's fun to play live but that's it. From an artistic standpoint they lack. You can be assured that 'Crusher' will kick ass! If you've never gotten what Grimlock was about, you will after you hear this shit! And this is a promise."

Visit www.lifesentencerecords.com or www.grimlock24.com for more details.

Grimlock is: John (Vocals), Matt (Bass), Jon (Guitar player from "Songs Of Self" CD), Dan (Guitar from "Crusades Of Reality" CD), and newest member Dave (Drums).

An exclusive interview with Superjoint Ritual guitarist Jimmy Bower By Alex Distefano

Believe it or not, heshers can be angry people with extreme personalities and extreme tastes in music too. Take Superjoint Ritual for example: forming nearly seven years ago near the murky Mississippi river in New Orleans, this is a band chock-full of extremities.

Featuring Jimmy Bower of Eyehategod and Crowbar, guitarist Kevin Bond, drummer Joe Fazzio, Hank Williams III on the bass, and the almighty Phil Anselmo on vocals, this is a band that has since its inception had a goal to take over the planet. With the release of their second album *A Lethal Dose Of American Hatred* though, that goal is coming to light. They're now garnering the attention of the mainstream media and press.

Put it this way: earlier this year when punk rock/metal legend Glenn Danzig had the idea to throw a festival with the darkest most extreme bands on the planet—all on on stage-known collectively as "The Blackest of the Black,"—it was obvious to him that Superjoint Ritual would be perfect.

"All I know is that Danzig personally wanted us to play the two shows in Arizona and in L.A., so we got a call," mutters Jimmy Bower from a cell phone in Boulder, Colorado.

The two shows went well and had a big turnout of fans, most of which turned out for Superjoint Ritual as reports indicate. Bower is slightly amused mentioning that it was the best opportunity for the quintet to debut a few new songs off of *A Lethal Dose Of American Hatred*.

"It was just killer man!" he coughs after taking the first hit off of a freshly rolled joint. "We had a great reaction from the crowd man! They just ate it up, though we only played two new songs, the crowd loved them!"

Superjoint Ritual originally set out to make angry, extreme music, with elements of 80s hardcore and punk along with sludgy, doomy, black metal creating a homogeneous and angry assault of music perfect for anyone into Slayer, Celtic Frost, the Minor Threat, or Black Flag. Apparently it's working fine and it's giving Bower a bit of a music lesson to boot.

"I love Celtic Frost, man, and Dark Throne a lot, but shit, I'm not too schooled in black metal," admits a stoned Bower. "But I do like a lot of bands out there. I love the Melvins man, they kick ass. As far as new bands, I think I can speak for all of my band when I say that we all like Burnt by the Sun, they're awesome. Lamb Of God is good too man, and we all take a liking to High on Fire. But basically we all share the same love for bands like Slayer and Black Flag, which to us are the classics," he assures. Bower picks up where he left off speaking of his taste for extreme music while taking time to pass the joint.

Superjoint Ritual's first album, *Use Once and Destroy*, a bombastic assault for heshers into punk, and metal was released in May of 2002. Fans quickly became hungry for new material, which was finally released in July. For those who haven't heard the material yet, what can they expect from a new album compared to *Use Once and Destroy*?

"Both albums are alike because we had new material to use, but we wrote around half of the new songs from scratch. See, the thing is that I love writing music for this band because we all just get together get wasted, have a good time, think Slayer and Black Flag and just have a blast during the song writing process," he confesses.

Lyrically, according to Bower, the new record is a bit more angry, pessimistic and vengeful. With the powerful writing style of Phil Anselmo, the lyrics reflect the world in which he eyes everyday.

"Hell man, Phil's lyrics in the new album are really negative. It's not like we're a political band at all, I mean fuck that shit, but there are a few songs in here about the state of the world. A lot of his shit is personal but there are a few songs about war, which is understandable. Overall, it's pissed off...that's for sure!"

Speaking of Phil Anselmo, one has to wonder how the remaining members of Superjoint Ritual react to critics who label them as just another side project of the Down and Pantera frontman. "It doesn't make us mad or anything," grunts Bower. "We don't get phased by it at all. We just wanna be accepted as a band that's out to keep it metal, we don't rap, have DJs, scratchers, or mixers in what we do, there is no hip-hop in what we do, none of that. We're just proud of metal, we're like a cross over band that mixes in some hardcore and punk into our metal as well."

With so much weed (the joint lasts through our entire conversation), it's no wonder that Bower is a mellow yet very charismatic guy to talk to, and seems like he's the life of the party. But, is it easy to live on the road without going overboard and indulging in the excess of the rock and roll lifestyle?

"As for partying to the excess, I have learned over the years how to balance it out and not go too crazy," Bower laughs out loud, coughing up smoke.

"That shit can really take its toll on you and shit like that gets really old, really fast. We all have had our days when we would go crazy, man. There ain't no denying that but shit, as for now, we just smoke tons of weed to mellow out, before during and after our shows."

HATE ETERNAL

While the New England Metal Fest may have meant different things for different bands—a chance for the younger bands to expose themselves to a large audience, a chance for genre-specific bands to expose themselves to audiences of differing tastes—there's no denying the importance of the fest for Hate Eternal front man Erik Rutan, formerly of death metal heavyweights Morbid Angel.

"The New England Fest was just an awesome show for us," the surprisingly friendly Rutan exclaims. "We worked with a great promoter that we were familiar with, and got to do some amazing press. I got to be interviewed by Rob Zombie and for Uranium, and now our video [for "Powers that Be"] is being played on Head Bangers Ball."

Hate Eternal is easily one of the most extreme acts to appear on MTV's recreation of the classic 80s metal video show. In fact, they are the only band representing death metal to appear thus far. "Our promotional guy is who really sets a lot of this stuff up for us," explains Rutan, "but I am really glad we did this show. We got into a van accident a while ago and things were looking pretty ugly. I cracked my vertebrae, and had to cancel a lot of shows. I am glad I didn't cancel playing the fest, because since then all this rad stuff has happened. When I am watching TV and I see Godsmack and Mudvayne, and then I see Hate Eternal, it's just amazing."

Just as Hate Eternal's spot on the NEMF brought good fortune, the band's presence on Headbanger's Ball was an eye-opening experience for Rutan. "I met Ian Robinson at MTV, so I thanked him for giving us a chance to appear on the show. Turns out he was a fan of Morbid Angel and he thanked me for making such great music. That's when it hits you. I've been making this music, extreme death metal music, for half my life. When things like this happen, that's when you realize that it's all worthwhile, and you can accomplish a lot by sticking to what you believe in."

Be on the lookout for Hate Eternal on two US tours later this year, opening for death metal veteran Deicide, then hardcore's biggest, Hatebreed! You have been warned.

MASTODON: UNDERGROUND METAL UNEARTHED

While the New England Metal Fest treated metal heads to some of heavy music's biggest names –the thrash metal perfection of the Haunted, the chaotic crushing power of Lamb of God, whatever the fuck Meshuggah are supposed to be doing – the second stage was reserved for some of metal's true unsung heroes, whose name in the metal community is just beginning to mean something, but whose musical contributions remain monumental. Appropriately, the small room which housed the second stage in Worcester, Mass.' Palladium was disturbingly packed all weekend long, with Atlanta's metal fusion heroes Mastodon attracting one of the larger mobs of the fest.

"I think we simply crushed them," says Mastodon bassist/vocalist Troy Sanders about the audience reaction at NEMF. "As we ventured through the clusterfuck of the New England Metal Fest, I felt truly a part of something huge. The place was a chaotic tank of metal going 100mph in every direction. I was extremely pleased with our performance, although we were just 'getting into it' as our short but sweet 20 minutes was up. The audience reaction was an inspiration, as we drew from their energetic, yet exhausting applause."

Venturing through strange places for the sake of metal is nothing new to the lads in Mastodon –the band just returned from a brief European tour, and is a veritable road machine. But given that they're from Atlanta, how could you blame them?

"We play Atlanta about once every third month or so. We just don't want to overdo it here. But we still pack every venue we play and have huge parties afterwards. So sweet."

Making their first appearance above the dark soil of the underground metal scene with 2001's *Lifesblood* ep on Relapse Records, Mastodon followed the next year with the hugely popular and musically challenging *Remission*, again on Relapse. As a result, the guys have virtually overnight become labeled as saviors of the underground metal scene, combining technical competency, crushing metal sounds, and a variety of musical influences.

"I think it's a mix of both past experiences and influences ranging from prog metal to classic country. We've all done many styles of music in the past and as we all collaborate together, the Mastodon sound emerges."

Despite all the hype however, Mastodon insist that they have what it takes to see it all through and continue to be taken seriously. "I think we have lived up to whatever hype anyone has ever given us, so I don't think it has effected us at all," Sanders says matter-of-factly.

On that note, the band has their work cut out for themselves. Right on the heels of their European tour, Mastodon will begin work on a new album to be released before the year's end. At the same time, numerous tour offers have emerged, and the band is biting. Sanders concludes, "Our plates are overstuffed at the moment, but we're all so fat and hungry that we can eat it all!" How metal.

Aaron Lupton

"The New England Metal Fest is definitely the best fest out there not only because they give great bands a shot at playing to a larger audience but they give credit where credit is due. They blend the genres well by offering something for everyone. They have everything from thrash, death, grind & black metal to emo metal & nu-metal and everything in between. I think Scott Lee & John Peters do a great job."

– Jamey Jasta, Hatebreed

SHADOWS FALL

Shadow's Fall: a band on the rise. Since the release of their latest metal masterpiece "Art of Balance" (Century Media) they've played show after show including the New England Metal festival and their first time at UK's legendary Donnington festival with metal gods Iron Maiden. With their first break from touring in quite awhile we caught up with vocalist Brian Fair and got his impressions of the bands experiences at the fests.

"The Metal Fest is definitely the best fest in the U.S. for like hardcore/metal bands. It means enough to us that we flew back early from our European tour to not miss it. We were home for only about 12 hours before we hit the stage after an 8-hour flight from Switzerland but it was worth it. The show was incredible, the crowd is always amazing and the lineup just gets better and better each year. It's really well run, the venue is suited perfectly and they don't stick a million "buy on" bands that you have to sit through all day before you get to the headliners. They actually have pretty solid lineup from beginning to end. That makes it the hard part is picking which bands you want to see with some bands playing at the same time."

"It was mind blowing," he continues in regards to their Donnington stint. "We've never experienced anything on that scale before. The closest was the Beast Feast fest in Japan, which was about 9000 people. At the time I thought that was the biggest thing ever. When we walked out on the stage at Donnington, it was early in the morning and there were still about 50,000 people there. By the end of the night when Maiden hit the stage there was 70,000 plus. To try and put that into perspective...I was so unprepared when I actually saw it. It totally blew us away. Plus with the crowd reaction we got was amazing. The sound of that many people responding back we got after a song

It was a thrill plus we got to share the stage with 2 of our original influences Iron Maiden the first day and Metallica the second hoped on stage and did a short set on the small stage with all old material. It was a metal dream come true. I even had to play it up after we played our first song I just had to do the "scream for me Donnington" to pat tribute to Bruce. It just had to be done. I got to be the first one to do it that day."

In regards to their recorded material though, while *Art of Balance* (INSERT RECORD LABEL HERE) is far from being old, fans are already asking for new material. It's hard to get too much of a good thing, it seems. Fair says the band is always working on ideas whenever they have some time between gigs.

"We've got the framework of a bunch of songs but unfortunately because of our touring schedule we haven't had time to sit down in a rehearsal space and really work on stuff. We'll throw some ideas down on a 4-track and I'll get a little tape of that we'll throw it around. Maybe in sound check try and jam out some stuff. We've been going non-stop and the longest break we've had in right now which is only two weeks and in those two weeks, we don't even want to think of playing. We just try and take out time to recover physically and get our personal lives back in order."

Basically, Fair says that September and October will be dedicated to new material. Taking some time off after the 2003 Ozzfest tour, they'll recoup and begin to really nail down a new record.

"I'd like us to be in the studio by the end of the year," he says. "Late December or early January, but we aren't going to force it. If it doesn't work out we're going to take our time. There's going to be high expectations for the follow-up of *Art of Balance* so we want to totally be comfortable with what we're doing."

While the progression from *Of One Blood* to *Art of Balance* was huge for any band, it's safe to say that Shadows Fall achieved it relatively seamlessly, which is why Fair expects the band to continue to progress naturally with this next release...as long as it's not forced.

"Whatever comes naturally will be fine with me. We understand what we do best and I think we'll never step out of that we're always going to be a thrash band, somewhat melodic with like really aggressive band. We're never going to lose that element. We're never going to take out the guitar solos or the technical side at the same time we're not going to keep repeating ourselves."

underground to one place for a weekend of exciting music and absolute craziness," says Lee. "I started the fest by seeing other festivals and I knew we could do it better and make it a really cool environment. One of the main reasons why it is the number one festival in the country is because of the whole vibe. We like to see everyone excited to be there and we try very hard to make everyone happy."

With a list of sponsors that grows exponentially each year, it's no wonder that NEMF is such a success. This year's repertoire of sponsors reads like a veritable who's-who of metal: Century Media, Dark Symphonies, Deep Send Records, Earache, Lost Disciple, Metal Blade, Nuclear Blast, Prosthetic Records, Red Rocket Records, Relapse Records, Trustkill, Ferret Style Records, Victory Records and

Willowtip Records. Newer sponsors this year include Revolver Magazine, BC Rich Guitars, Metal Maniacs Magazine, Full Contact Magazine, The Phoenix, Mazur PR, The Syndicate, Trustkill, Much Music, the undergroundscene.net and Unrestrained Magazine.

Lee credits the fest's success the support within the hardcore and metal communities.

"I would say we survive most definitely because of the unity in those scenes. The fans are the ones who build up this music and are the reason why we continue to put on this festival."

This year's show, held May 16 and 17 at the Palladium sold out over a week in advance and was documented by Trustkill for a future DVD release. Rob Zombie was on site interviewing bands for an episode of MTV 2's "Headbanger's Ball," as was Juliya, host of MuchMusic USA's "Uranium."

With the success of the NEMF, Lee and crew have decided to take the show on the road and do the same type of fest in New Jersey. Why?

"With the success with the one in Worcester, we thought it would be great to bring the same energy and amazing music to other areas in the country. The New Jersey Metal And Hardcore Fest will be held at Asbury Park's Convention Hall complex on Friday, November 14 and Saturday, November 15. It'll be insane!"

"It was very clear that the New England Metal and Hardcore Festival had grown in popularity over the past five years and needed the opportunity to go to markets outside of our New England home base," says Mass Concerts' John Peters. "We decided on New Jersey because of its strong metal music scene and it's close proximity to New York. Convention Hall was the perfect fit because of its history of hosting great acts like Pantera and Slayer."

The New Jersey Metal And Hardcore Fest will follow the same format as the annual New England festival but on a larger scale, as allowed by the larger size of the New Jersey venue.

While we can all agree the number of fests is becoming staggering, (especially poorly-run debacles), Lee feels that this festival is welcomed.

"I think that the heart and energy is there for what people are doing. In regards to being run properly or improperly, that is just how it goes. It is all trial and tribulation, and we all definitely make mistakes and success as we go along."

Visit www.NJMETALANDHARDCOREFEST.com for more details.

"The Worcester fest is always my favorite fest of the year. One thing that makes this fest so great is the booking. It's always the right mix of bands, from straight-up hardcore to straight-up metal, and everything worthwhile in between. The balance of bands ensures a healthy variety of fans and vendors from a label point of view, the NEMHF is a great place for your band to play since they're guaranteed to play for a diverse crowd, many of whom might not have heard the band before. Metal-hardcore, boys-girls, white-black, it's one big freaky melting pot. There are no pay-to-play bands wasting your time and your eardrums, which is nice too. Things tend to run on time and everyone has a blast. This spring will be my 3rd NEMHF working the earache table and I'm sure it will be another blissful haze of music and friendly faces." - **Curran Reynolds, Earache**

November 14 and 15
njmetalandhardcorefest.com



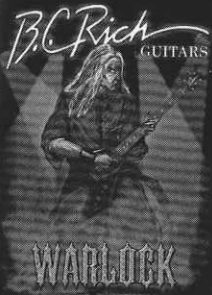
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"When I first started seeing the Kung fu shit in the pits, I didn't know what to think of it, it was totally new to me. Like, are these dudes fighting or what?" exclaims Mark Morton, guitar shredder for extreme music marauders Lamb of God. Like a lot of other bands pushing the limits of extreme music nowadays, Lamb of God's inspiring combination of grind guitar, thrash metal

The slippery slope of labeling Lamb of God's music is well founded, reaching back to the days when the band was known by a different, more infamous name. "When we were Burn the Priest, everybody said we were grindcore and I didn't know what that was either."

Indeed, the name Burn the Priest is just as big a part of the band's

YEAR OF THE LAMB

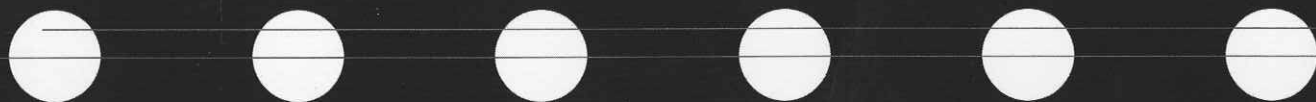
Lamb of God get set to fuck hardcore and metal up beyond comprehension

hooks, and hardcore punishment has found legions of fans with a variety of musical preferences. Only for Lamb of God, they really don't understand why.

"We always think we're playing thrash metal, but I guess it's open to interpretation.... It's really interesting that the hardcore scene has taken us in. Our musical influences are all over the place, but none of us were ever really into hardcore.... I am just happy for anyone who has been reached by our music."

legacy as the intensity of their dark, chaotic metal, as reaffirmed by Morton's response regarding the name. "The name change happened about three years ago and it's been in every interview since. We just didn't feel the name reflected where we were headed musically and intellectually. At the time it was a tough decision, but in hindsight it was the correct one."

While Lamb of God may be confused by their music's ability to cross genres, they are pleased by it, and recognize the need for less division



between music scenes. "Hardcore and metal are influencing each other now more than ever, so there's a lot of crossover at shows, but there shouldn't be any tension." In fact, Morton sees heavy music as any other form of art, whose appeal should be broad ranging. "My favorite painter is Hieronymus Bosch. If some 80-year-old rich lady is digging on a Bosch painting, I'm not going to get mad about it. I'm going to think it's cool that two totally different people are moved by the same work."

Currently the band is looking forward to the release of a new full-length album, titled *As Palaces Burn*, with an estimated street date of May 6, 2003. While the band's previous effort, *New American Gospel* was noted for its incredibly dark lyrics, even for metal, the new album will tackle more concrete issues and current events. "There's an inescapable feeling of doom all over the world these days. It's really quite fascinating," says Morton, pondering the album's lyrical inspiration.

Although the album will tackle key issues, no doubt revealing Lamb

of God's own viewpoints and opinions, Morton insists the band takes anything but a preachy, self-righteous approach in their songwriting. "We try to stay somewhat ambiguous with our symbolism and presentation. It makes things a little more interesting than ramming your personal beliefs or interpretations down people's throats."

Fans can look forward to a much more sophisticated side of Lamb of God's metal destruction on *As Palaces Burn*, as the band promises more intricate guitar work, more interplay between instruments, and a more song oriented approach on the whole. "It's a huge step forward for us," Morton promises.

In other Lamb of God news, fans can look forward the band's upcoming spring 2003 bill that will see a crossover of hardcore and metal bands mixing it up on stage. "Nobody will pay to play, everyone will get to sell shit, and no one will feel like they can't express their opinions or concerns with the way things are being handled. We think that's how it should be."



Music Reviews

by: Rod F.C., Keith Carman, Aaron Lupton, Stephen Perry, Brendan NBE

Ratings: (0) crap! (1) burn a friends. (2) some good bits. (3) worth the cash. (60) A must have.



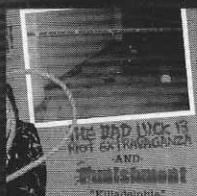
Austerity Program

Terra Nova EP

(Hydra Head)

(3)

The patience-testing program is more like it. A strange blend of Godheadsilo and Fugazi's more explorative moments, this band has some pretty hectic music going on. A bit of noisecore, some industrial Ministry-type drumming and grinding guitars are interesting and totally artsy when laid over the bombastic bass guitar and pounding drums, but unfortunately every song clocks in at over seven minutes and you're sick of the whole affair by the third track. You just want to rock the fuck out but they're too busy finding the bottom of the absence in sonic structure. I foresee a tour with Today Is The Day...-Keith Carman



Bad Luck 13

(60)

I love the Bad Luck 13. Always have. While they may be mellowing out and toning down the live show so they can actually pay out, the music is still fucking brutal. That vocal style and the Bad Luck sound, make them sound like a dangerous band to see live. A ton of energy, anger and violence has made this band a big favorite of mine for along time. They have stayed basically the same from release to release without sounding like they are just rewriting songs. Hell yeah! Punishment are in the same vein as Bad Luck soundwise and are a great band to have the split with. Powerful and reckless enough to keep up with Bad Luck without sounding too much the same!-RFC



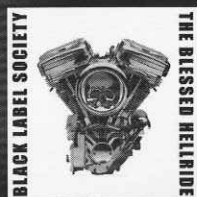
Bitchin'

The Night Life, The Tight Style

(No Idea)

(2)

It's funny to see chick bands, 'cause in real rock n' roll drummers are totally made fun of for being the dumb one who can't play a real instrument. Look at Animal from The Muppets: case in point. But for some reason, chick bands just can't seem to find chicks that play drums...what does this say about chick rock? You make the call. So, ignoring the fact that without a man (yet again!), these girls would be screwed, they're pretty upbeat, bouncy and aggressive pop music with a punk twist. Something Fat Wreck Chords would probably support.-Keith Carman



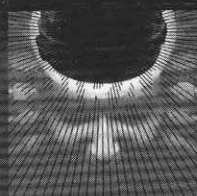
Black Label Society

The Blessed Hellride

(Spitfire Records)

(60)

The premier rock guitarist of our generation returns with one of his finest outings to date. While it takes forever for some bands to release new albums, Zakk Wylde is in the groove and just cranks 'em out one after another. He has raised the bar yet again. The Blessed Hellride is chock full of juicy riffs with his signature pinch harmonics and loads of jaw dropping solos that will have you in awe. Zakk's sounds sound more and more Ozzy-like on each album. Speaking of Ozzy, he makes a guest appearance on the album's first single, "Stillborn." There is a great mix of songs on this record from the opening up-tempo rocker "Stoned & Drunk" to the mellow title track to the piano driven closer "Dead Meadows." How can you go wrong?-Brendan NBE



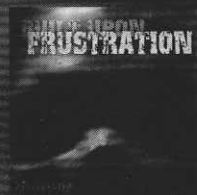
Blood Has Been Shed

Spirals

(Ferret)

(60)

I'll admit from the start I've never been a fan of this band. I've found their music to be too slick in terms of production, lacking in emotion and intensity and had little to no good effect on me. Spirals seem to have broken the circle of boredom with this band. They have that Candiria/Messuggah sound to them with the prog. metal/mathcore sound, which is tuff to sell to old hardcore geezers like me. Vocalist Howard Jones switches from a great guttural scream to almost faith No More/Mike Patton style singing that is done in small amounts and timed well enough that it isn't annoying. Tempo changes come at the right time and the intensity is there enough to keep you interested. Production is also better on this recording giving the bands sound a multi dimensional aspect that wasn't there in past recordings. Intense, interesting and skilled.-RFC



Built Upon Frustration

Resurrected

(Da' Core)

(60)

Things keep looking up for good ole Pittsburgh these days. First we get rid of Kordell and now we have BUF. Metalcore with some strong Meruader influences, riffage and breakdown a plenty make this a surprise gem out of a pile of horseshit cds I've received over the last year. These guys do metalcore good with tuff lyrics, enough hooks and breakdowns to cover the bases.-RFC



The Business

Hardcore Hooligan

(BYO records)

(2.5)

This is going to be tough. I like Oi! And "street punk in small doses and even more if they are a real old school Oi! Band. The Business are definitely a legendary band but a cd of songs in tribute of soccer? (football to the Euros). It's like songs to watch paint dry to as far as I'm concerned. At any rate, the Business are one of the genres kings so no doubt any hooligans of the "sport" will love this cd. Bouncy, agro filled anthems to make your backstreet running or soccer playing times that much more enjoyable. Umm, on yer bike!-RFC

Caliban
Shadow Hearts (Prosthetic) **3**

I missed these guys' set at the New England Hardcore Fest in May, and after listening to the album I have to admit I've been kicking myself for doing so. These guys play some seriously sick thrash metal and cross it over with total Hatebreed-style breakdowns. The vocalist sounds like he's coughing up blood, and the music shifts between thrash and hardcore seamlessly. It's not all heaviness though, as Caliban throw in some sweet melodies and melodic vocals, that while unnecessary, don't take away from the music either.—Aaron Lupton



Callenish Circle
My Passion // Your Pain (Metal Blade Records) **60+**

Ever since The Haunted's popularity blew to unforeseen heights, us metal reviewers have been bombarded by the like of Dew Scented, Carnal Forge, and Corporation 187. But hey, why complain? Following the formula of pure aggression and speed seems to be working for all, and Metal Blade have decided to get in on the action with Callenish Circle. Total Swedish thrash with lots of hardcore crossover potential. This baby comes at us with a perfect 10 tracks of speed metal supremacy, plus a bonus cover by some band called Pestilence, and CD-Rom bonus material. It's nice to have a genre us close-minded metal heads can depend on for once.—Aaron Lupton



Carnal Forge
The More You Suffer (Century Media) **3**

If you were expecting a radical shift in direction from Carnal Forge, think again. The Swedish thrashers are back and as crushing as ever. It's like their album title says, these guys are all about musical punishment, and here's 12 more tracks to kick your ass. Of course if you are among those who feel Carnal Forge are nothing more than a lesser stab at the sound The Haunted perfected, you won't be won over by The More You Suffer - these guys are still the underdogs of the genre. But if you're only concerned with a nice piece of obliterating metal to help wake you up in the morning, you can't go wrong with this addition to the CF library.—Aaron Lupton



Cease 2 Exist
5 song demo 2003 **2.5**

NY's Cease 2 Exist are in the vein of Bulldoze with their slow chunky breakdowns with hoarse vocals. While sounding good with a limited demo production, they would benefit greatly with some solid production. Great for fans of the slow mind bending breakdown.—RFC



Cradle of Filth
Damnation and a Day (Sony Music) **60+**

Yeah, yeah, Cradle of Filth is the first black metal band to make it to a major label. And we all know the sell-out is inevitable once a band like Cradle goes to the majors right? Wrong. The label change has made little difference in terms of the band's intensity, and Damnation and a Day has turned out to be one of the band's finest efforts. True, they don't sound much like their black metal heritage any longer, but their songwriting is far more interesting than anything black metal produced anyway, and this certainly shows on the new album. Every song twists and turns through a variety of parts, as lead shrieker Dani spills his guts about the fallen angels and a rebellion in heaven. If you lost interest in the band as their popularity grew, this album won't change your mind any, but true believers are definitely in for a treat on Damnation.—Aaron Lupton



Consumed
Pistols At Dawn (BYO) **2.5**

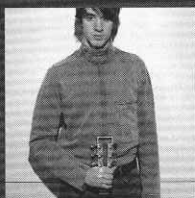
Apparently getting dumped by Fat was the best thing that ever happened to Consumed, 'cause this is the first album of theirs in ages that isn't just a big ball of shit. Somewhat depressed and angry, Pistols At Dawn is a melancholy affair that still has its moments of bouncy pop/punk. The occasional metal riffing spliced in here adds a bit of mystique. Now all they need to do is get a singer that's not a complete turd. This dude tries so hard to sound like Johnny Rotten that all I want to do is smash his face in with a brick. If it weren't for him, this band would have an awesome Strung Out thing going on...only cooler.—Keith Carman



Contaminated 5.0
Relapse Records Music Sampler 2003 (Relapse Records) **3**

Relapse Records, arguable the best metal label in the market offers their 5th music sample in their Contaminated series of compilations. It doesn't look like anything here is previously unreleased, but you still get 45 tracks of extreme music destruction, from the likes of The Dillinger Escape Plan, Suffocation, and Contrastic. Plus the artwork rules and a cool fold-out catalogue is included. What can you say; Relapse knows how to promote themselves.—Aaron Lupton



**Criteria***In Garde*

(Initial)

1

Pretty Boys Make Bad Music: the story of Criteria. This is what happens when bands like Dashboard Confessional come out. All of the neighboring Paul Frank kids think it would be cool to "be a rocker," and subsequently make this abominable indie rock. Fuck, I'd rather hear that Sloan were doing some sort of early years tour than deal with artiste shit like this where kids make up poetry about getting dumped and write one-note guitar riffs to suit.—Keith Carman

**Cryptopsy***None So Live*

(Century Media)

3

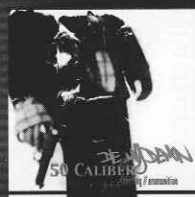
Cryptopsy is the most extreme death metal band of all time, there is no doubt about that, but how well do such extremities translate to a live disc? Pretty well as a matter of fact. This CD was recorded in the band's hometown of Montreal in June 2002 and is listeners' first chance at hearing new vocalist Martin Lacroix on an official recording. Personally I never thought the vocals were an important part of Cryptopsy's delivery, but for what it's worth, Lacroix's vocals stand out as slightly more powerful than his predecessors in Lord Worm and Mike De Salvo. The disc features 12 tracks, including the intro and a lengthy drum solo (which I thought were reserved for Kiss concerts) and focus primarily on the band's second album, None So Vile, hence the album's name. As expected, this is nothing essential, but a nice novelty item for fans regardless.—Aaron Lupton

**Death Before Dishonor/Nourish the Flame***Taking It Back*

(Spook City Records)

3

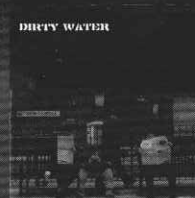
This is a split where both bands are in the same vein of core. In this case metallic core (DBD the more metalcore of the 2) with a fair amount of breakdowns mixed with fast tempo core. Lyrically DBD are more in the thug vein and NTF more your standard scene related core lyrics. Both bands are pretty sweet on this split for those who can't get enough of a good thing. Good production that has a nice raw sound without being too over produced like too many bands these days.—RFC

**Die...My Demon/****50 caliber***Splitting Ammunition*

(Filled With Hate)

2.5

DMD hail from Belgium and 50 Caliber from the UK both are heavily influenced by Madball style NYHC. Both pull it off better than a lot of bands across the pond but nothing can replace the real deal. Nice tempo changes with some good breakdowns both bands are very listenable despite the fact the vocals aren't mixed very well. Given a better mix and doing eps on their own these bands could catch on. As a split both bands are possibly too much the same to be listened to in one sit, but as far as splits go, not bad at all.—RFC

**Dirty Water***Dirty Water*

Street Anthem Records

3.5

Dirty Water hail from Boston and features ex-members of the Ducky Boys. As a big Ducky Boys fan, I was psyched to hear this. It didn't disappoint. Dirty Water kind of picks up where the Ducky Boys left off, but leans more toward straight up rock 'n roll rather than punk. Killer vocals and great hooks make this a very enjoyable record. —BrendanNBE

**Dixie Witch***One Bird, Two Stones*

(Small Stone Records)

3

Dixie Witch often get lumped in with the whole stoner rock genre, but I think they have a lot more to offer than most of those bands. While I find most of that genre boring and incredibly limited, these guys combine that Sabbath sound with a healthy dose of Southern rock, making for a record of great songs that are diverse enough to hold your attention for the duration. Well done.—BrendanNBE

**18 Visions***Vanity*

(Trustkill)

0

Have you ever wondered what would happen if N-Sync's little brothers got to run wild in Hot Topic for a "punk rock" makeover? Neither have I. How this shit gets lumped in with hardcore is beyond me. What do real hardcore bands like AF, WarZone, Madball, Cold As Life or Hatebreed have in common with this? Nothing. Bands like this represent everything that went wrong with hardcore and punk rock. I don't know which I hate more: these gay mallcore boy bands or the stupid fucking kids that keep buying their records and encourage them to make more. This is more of the same pathetic style over substance garbage that they have become known for over the past few years. Killer, bro.—BrendanNBE

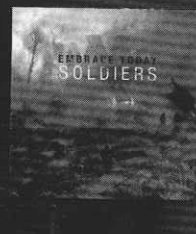
Embrace Today

Soldiers

2.5

(Deathwish)

Straightedge. A somewhat dirty word in hardcore again after a zillion anti-meat, anti-booze, anti-fun anthems by squeaky clean 16 year olds worldwide. Embrace Today take things in a slightly different direction from the cookie cutter chugga-chugga Earth Crisis made famous in the 90's. Soldiers is a more fast, less metalcore style of straightedge that is a nice change from the boring, worn model used by a zillion bands. That change doesn't make this cd something totally new and fresh and in fact after a few listens loses its impact rather quickly. In the end, straightedge is what it is and its popularity largely depends on if the trend comes back into favor with the bandwagon hopping kids in the scene today. This cd has a lot of intensity, emotion and speed and lyrically aren't the wet blankets & killjoys too many straightedge bands tend to be.-RFC



The Exploited

Fuck The System (Spitfire)

1

Oh god! Looking at this cd you can see that someone is trying to cash in on the new popularity of "punk" these days. Old Geezer Wattie has made the trademarked Mohawk into beautiful braids and spend too many hours on Playstation by looking at those bulging eyes. Oh, sorry, that's punk as well! He stole that from that other "punk" geezer John Lydon. The Exploited are famous for their "punks Not Dead" title, and while punk might not be dead, it certainly smells funny. Cliché song titles, played according to the punk handbook. This cd has better production than any of their old stuff but good production can't make this band relevant.-RFC



Firebird

No. 3

3

(SPV Records)

Bill Steer of Carcass fame returns with the third album from his rock trio, Firebird. Fans of the first two records will not be disappointed. No. 3 is chock full of more great '70s style riffing, bringing to mind the likes of Led Zeppelin, Grand Funk and Bad Company. If classic rock is your thing, Firebird will deliver the goods in spades. The only complaint I have with this record is the cover art. One of the gayest covers ever. What were you thinking?-BrendanNBE



Fury Of Five

Telling It Like It Is!!!!

3

(Inner Rage Records)

This is the remastered 96 ep that is long gone remastered and repackaged. The Fury are a band you either love or hate, but best keep your thoughts to yourself should you not be a fan. Many a reviewer have had their lives threatened for bad reviews (they've actually followed through on a few people). Thankfully I need not worry about hiding in the basement with Solomon Rushdie. This ep is a must for the fans of the Fury's early stuff, which is lyrically a lot better than some of their later stuff and we won't even mention the Boxcutter stuff. 3 songs are remastered and for whatever reason the 4th, a bonus isn't. Big mistake as that is probably one of the best songs on this ep. Oh well I'm sure there's a good reason. Anyway, this is a must for the fans of the Fury & early Biohazard. Solid, tuff and not as over the top cheese as their later releases.-RFC



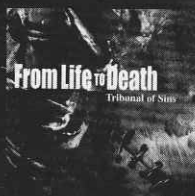
From Life To Death

Tribunal of Sins

2.5

(Diehard)

Remember when Slayer was actually fucking cool? And then Sepultura came in and blew them out of the water with this pounding aggression that unfortunately became the standard for nu metal (come on...you can instantly trace the family tree of nu metal to Sepultura's Roots album.)? Well, if FLTD got a singer that actually sounded cool instead of like he's trying to dislodge his last customer's wad, they would be on the path to destroying some serious metalcore big names. Their searing riffs and angry drum beats are stunning and totally awe-inspiring. Oh well...-Keith Carman



Goatwhore

(Rotten Records)

3

Featuring ex -Acid Bath guitarist Sammy Duet and Soilent Green frontman Dan Falgoust Goatwhore are the closest thing to original 80's thrash you're going to hear from anyone these days. While the European hairfarmers have taken a good thing like thrash and added keyboards, Goaty have stayed true and kept thrash the way it was meant to be: hard, fast and guttural. This cd has Goaty develop their sound to incorporate an early Celtic Frost sound (Into the Pandemonium) with melodic parts and that classic CF guitar sound making this cd a bit more inviting to listen to than their last full throttle thrash attack. When all's said and done, this is a great pure 80's thrash cd that while borrowing a bit from the past, can still stand on its own as a great cd for true metalheads. Death to keyboards!-RFC



GOATWHORE

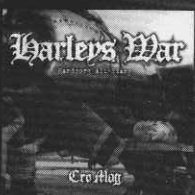
Harley's War

Cro Mag

2.5

(Loud Fast Recordings)

Hot on the heels of the latest Cro-Mags breakup, Harley Flanagan has released his first solo CD dubbed Harley's War, consisting of new material and some material from 1981-83. Packed full of guest spots from members of AF, The Business, WarZone and more, this album gives you 7 brand new tracks of fast punky hardcore, not unlike the material on Revenge, sans the polished production. Also included are 4 demo tracks from his pre-Cro-Mag days, including early versions of "Do Unto Others" and "Don't Tread on Me," and a live Stimulators track from 1981. While the sound quality of the demos and live tracks aren't that great, it's cool to hear. Not bad.-BrendanNBE





The Hellacopters

By the Grace of God

(Polar/Universal Records)

(60)

Although bands such as the Hives have gotten more pub on this side of the Atlantic, The Hellacopters are the premier Scandinavian rock band. Their sound brings to mind bands such as Kiss, MC5, Social Distortion and the Rolling Stones, but they sound anything but retro. These guys flat out rock and they are one of the few bands that get better and better with each release. By the Grace of God is no exception. This album is packed full of hits. Every song on this is great with the standouts being "Down on Freestreet," "Carry Me Home" and "It's Good But It Just Ain't Right." I hope they can finally get their due in America and that Universal US or another large label will pick up this record and give it the support it should have. If there's any justice, these guys will be huge.—BrendanNBE



Helicopter Helicopter

Wild Dogs With X-Ray Eyes

(Initial)

(3)

When I heard the opening song of this album, I thought that fucking annoying Spacehog band was back together again but had come up with a super-lame name to mislead us. Then I realized that it wasn't that fucking annoying Spacehog band...it was an even lamer band that was IN LOVE with that fucking annoying Spacehog band! Holy fuck! Pop to the nth degree, this band is so radio-friendly, I'm surprised they aren't in Top 40 rotation as you read this. The worst part? I LIKE IT! What the fuck is wrong with me? This slacker bullshit is usually the first thing I would tear apart like a hooker's asshole on payday, but I can't bring myself to it! They're just so...groovy. I quit.—Keith Carman



If Hope Dies

Siege Equipment For Spiritual Decline

(Diehard)

(2)

If this band dies...we won't have too much to worry about. Their tepid attempt at one-upping screamo is pretty sick at best. Like, imagine if you were driving a school bus and you ran over a squirrel. The squirrel is long enough that its head doesn't get crushed under the wheels, but its body is a pancake. You look in the rear view mirror and it's all twitching and squeaking while blood spills out across the dusty road. Knowing your love for furry animals, you just have to put the thing out of its misery, even though it means taking a life. This mid-tempo, pseudo-melodic "hardcore" with cookie monster lyrics is that squirrel's testicles: flat, useless and waiting to die.

—Keith Carman



In Control

The Truth Hurts

(Indecision)

(60)

Sometimes a band releases a cd that has a cover that represents the bands sound perfectly. Being old as dirt, this cd cover reminded me of the 86-88 CA skate core that bands like Attitude Adjustment did so well back in the day. Now, In Control don't just rehash the sound, but they update that style of core I and many old folks like me loved. Emotional with a slight metallic sound without being real crossover, tons of tension, nice grooves and dance parts (not so much breakdowns). These guys go from skatecore to melodic Rancid styled punk without sounding like they are trying to cover 6 different styles of core to fit in. I love this cds old school sound and how they've taken a great genre of core and gave it new life.—RFC



It's All Gone To Hell

War Journal

(Vendetta Records)

(60)

Ohhh, this is sweet! Nice fast metallic core with some nice breakdowns. Reminds me of a US Stampin' Ground right down to the vocal style. I love SG so these guys are a instant a hit for me. Solid all around and quite a surprise from a small label.—RFC



Kalibas/Rune

Split ep

(Relapse Records)

(2.5)

Rochester, New York's Kalibas do the grind/tech thing and do it well, with a large dose humor injected. With song titles like "Cyanideology" and "Track Marks on a Beer Rag," you get the picture. While grind isn't usually my thing, these guys write songs that are quick and to the point, and thus are able to hold your attention. They are also very entertaining live. Rune, on the other hand, are boring as fuck. They combine death metal and grind, with the average song length exceeding five minutes. Each song seems to go on forever. The production on these tracks also leaves a lot to be desired. Oh well, one out of two ain't bad.—BrendanNBE



Kid Gorgeous

This Feeling Gets Old

(Uprising)

(60)

While I think the band name is totally gay I must say I was surprised I liked this cd. Much in the vein of the ETID sound, KG rocks it out with some nice mathcore riffs. Pus they add some bits to lighten up the mood including a hardcore beatbox thing at the end which while won't win comedy awards, shows that the band doesn't take the music sooo seriously. No dead spots, nice energy and I could listen to it more than once in a day.—RFC

Labrat*Ruining it for Everyone***(60)**

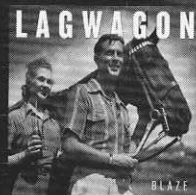
(Century Media)

Century Media take another stab at the "extreme" genre with Labrat, who fit in nicely with the Dillinger Escape Plan/Cryptopsy style of extreme hardcore and metal, while managing to sound something like Lamb of God at the same time. It's good to hear bands that don't waste time on any subtleties and instead concentrate on as many ways to brutalize listeners in a single song as possible. It's more or less pure metal, and the Dillinger Escape Plan sound is particularly prevalent at times, but the band is more listenable than they are technical, which might mean some great things are in store for this band. —Aaron Lupton

**Lagwagon***Blaze***(3)**

(Fat Wreck Chords)

Speaking of bands that put out the same album time and again...welcome to Lagwagon's latest. Sometimes I swear listening to these bands is like reading the newest edition of The Encyclopedia Britannica...what's really gonna fucking change over a year? Thankfully, these guys seem to have realized this important little detail, because Blaze really is a unique album for them. While it still retains a lot of their trademark vibe, one can't help but feel how this is a darker album. Where past albums have relied on a humorous, upbeat vibe, Blaze seems to have depression hanging over it. The fun, bounciness is hidden behind a veil of malcontent. Maybe it's the old age; maybe it's general disinterest in life. Who cares? —Keith Carman

**Lamb of God***As the Palaces Burn***(3)**

(Prosthetic Records)

Lamb of God are truly one of the most brutal metal bands going today. From beginning to end, As the Palaces Burn is unrelenting. The production is much improved from the first record, but is still lacking a bit of bottom end. The songwriting has continued to develop and the band sounds tighter than ever, but I think they have yet to capture the power of this band on a recording. These guys destroy live and once they can capture that on an album, they will be unstoppable. —BrendanNBE

**Metallica***St. Anger***(1.5)**

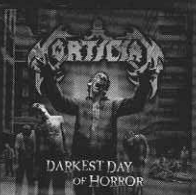
(Elektra Records)

After listening to all the advance hype leading up to this release, saying it was a return to their thrash roots with songs reminiscent of Ride the Lightning and ...And Justice for All, I was somewhat interested to finally hear this. The first thing that stands out is how bad this recording sounds. Bob Rock must have been asleep at the board for this one. Shame on you, Bob. You've let me down. I've heard garbage cans that sound better than Lars' snare drum. Jesus. The songs do harken back to the Justice days in terms of length, with most songs in the 6-8 minute range. The difference, however, is the Justice material had an epic feel to it while these songs just feel, well... long. Which reminds me... where in the hell are the solos? NO GUITAR SOLOS! Not one. Are you fucking kidding me? This is Metallica, right? Err... Well? Anyway, eight-minute songs are boring with no solos to break up the monotony. While there are some cool parts in every song, the songs are way too repetitive and just go on way too long after they've made their point. They did include a DVD of them playing all these songs live in their studio, which was a nice extra. It actually sounds better than the record. Go figure. —BrendanNBE

**Mortician***Darkest Day of Horror***(60)**

(Relapse Records)

There was once a time when I couldn't stand listening to Mortician, but I still considered myself a fan just because of the artwork, the song titles, and the song intros—all inspired by various horror and gore movies. Still, the music was so ridiculously heavy and programmed that it was virtually unlistenable. Luckily for me, Darkest Day of Horror has found new ways for improvement, incorporating actual time changes and songwriting on top of the drum machine, grinding guitars, and belched vocals. Once again, Wes Benscoter has contributed some awesome Italian horror inspired artwork, clips from a variety of giallos and horror films are used and over all a nice spooky atmosphere is created despite all the death metal chaos. —Aaron Lupton

**The Mushroom River Band***Simsalabim***(3.5)**

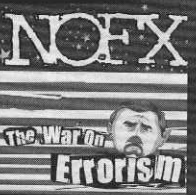
(Meteor City Records)

These Swedish rockers feature ex-Spiritual Beggars singer Spice and sound like a cross between Black Sabbath and Motorhead. Total balls out heavy rock. Those that have heard the Beggars material know just how killer Spice's vocals are. One of the best rock voices going today. Similar at times to his former band, MRB's sound is more stripped down, straight ahead rock. Simsalabim is a little bit faster than the first record, but is still packed full of all the great riffs and powerful hooks you would expect. A great cd from beginning to end that leaves you wanting more. —BrendanNBE

**NOFX***The War on Errorism***(3)**

(Fat Wreck)

While NOFX aren't nearly as clever as they might have been back in the day, they are still a pioneer band that have spawned a zillion copycat bands who've probably made more money than them. They are still a band that can write some great songs and relevant lyrics when they wat. Like most full lengths these days there are some hits and some misses. Overall it's one of their better releases over the last few years. —RFC



**None More Black***File Under Black*

(Fat)

(2)

Awww...isn't that cute? This little pop/punk band saw Spinal Tap and decided to name their band after one of the funnier scenes. Gee, how fucking original is that? Not quite as original as this "angry" hardcore-influenced pop/punk that comes dribbling out of your speakers like a case of leaky-anus. Ever seen that clear snot that comes out of your anus when you're sick? It's all gooey and slimy and kinda scary because you're normally only used to seeing brown stuff come out of there. Then this ectoplasm belts forth in a wet fart and you're utterly horrified. I liken listening to NMB to that instant when you realize your fart came with shrapnel...-Keith Carman

**No Retreat***Pray for War*

(Da'Core)

(3)

The return of PA's hardest means a solid diet of breakdowns and ton'o'chugga-chugga with throaty vocals uttering threats and the like. A few changes soundwise since their first release but nothing to scare off the loyal NR fans. Out To Win Jr. My likey.-RFC

**Opeth***Damnation*

(Koch Records)

(60)

Recorded at the same time as Deliverance, this is Opeth's first record to fully explore their mellower side only hinted at on previous releases and it's nothing short of incredible. Damnation incorporates a healthy dose of prog and folk rock, in addition to a lot of Opeth's other non-metal influences and sees the band's already strong songwriting taken to a whole new level. The songs are somber and hauntingly beautiful, with tasteful use of mellotron and keyboard along with some of Mike Åkerfeldt's best vocal performances ever. Each track really stands out on its own. I just hope they do more records like this in the future.-BrendanNBE

**Pelican***S/T EP*

(Hydra Head)

(3)

The United States are finally getting those Kittens and Shallow, North Dakota albums that Sonic Unyon put out about a decade ago, or so Pelican would have you believe. Those guttural bands have the same dissonant vibes and truly crushing guitar pace as explored on this Pelican album. Unfortunately something got lost in the translation though, 'cause this band thinks that 12-minute epics of sonic bravado are an entirely good thing. Doom-laden riffs are super cool and the absence of a singer is kinda neat, as it lets the metallic riffs are able to shine brightly. I just wish they would learn the meaning of the word "self-censorship."-Keith Carman

**Plan of Attack***No Future*

(Organized Crime Records)

(3)

Says on the one sheet this is for fans of Judge. That's a powerful comparison that I thought really didn't fit. That doesn't mean I don't like it. Old school style hardcore with enough crossover to make me listen. Straight up old fashioned core that is a nice change after a ton of over produced metal bands passing themselves off as core. 17 songs and some video footage from their release party. Overall pretty nice for those who like their core without the Mesa Boogie sound.-RFC

**Poison the Well***You Come Before You*

(Velvet Hammer/Atlantic)

(0)

Often times when a band makes the jump to a major label, fans and critics are ready to point their finger at any little change the band makes as selling out. Fortunately for Poison the Well, they sucked hard to begin with, so that wasn't an issue. You Come Before You is full of all the screamo, boy band bullshit of their previous work, with a bit more of a third-rate Deftones feel at times. Just awful. Please, someone put this band out of their misery.-BrendanNBE

**Radon***We Bare All*

(No Idea)

(60)

Maintaining a degree of raw power with their slightly catchy lyrics and delivery, Radon is one impressive fucking band. Imagine if like, the Dead Kennedys weren't a bunch of fuckin' tossers who couldn't keep their immature attitudes in check...and didn't whine about bullshit politics constantly. Basically it would be the perfect mix of hardcore attitude with pop/punk's infectious capabilities as delivered by an indie outfit...does that even make sense? Whatever...just listen to it.-Keith Carman

Sentenced

The Cold White Light
(Century Media)

3

Sentenced returns with another dosage of their patented brand of suicide rock. They pick up the tempo a bit this time and have brought back some of the solos and guitar work of the Down and Frozen albums. Not a bad thing at all. Their sound reminds me of Black Album era Metallica crossed with the Babylon Whores. Standout tracks include "Neverlasting," "Excuse Me While I Kill Myself" and "Cross My Heart and Hope to Die."—BrendanNBE

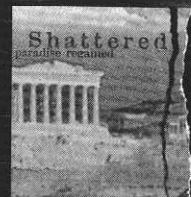


Shattered

Paradise Regained (Filled With Hate)

2

These dudes are big fans of Biohazard metal/rap and it shows with this 4 song ep. Good thing for them they decided to sound like early Biohazard than the crap they put out after Urban Discipline. While the production could have been a tad better in terms of the overall mix, this is a cd that appeal to the early 90's metalcore fans. Lyrically they go for that old tuff guy threat style which has had its day. If these guys could develop their own sound and make the lyrics more intelligent they'd catch on. Overall, not bad.—RFC



Sick Of It All

Life on the Ropes
(Fat Wreck)

2.5

After their last lackluster studio release, Yours Truly a few years ago, one hoped a few lessons were learned. The one thing, edit down your songs and put the best ones on the cd instead of everything you have. Life on the Ropes is a huge improvement over the last effort in the fact that they stick to what they do best for the most part. Understandably bands want to expand their sound over the years and no one can blame them, but SOIA have a singer that is basically a one trick pony style wise so they are limited to how far they can stray from straight up NYHC. Keith Kaputo he ain't. The boys brought in John Joseph for a guest spot on the Paper Tiger track and songs like Butting Heads, Kept in Check are standard SOIA style NYHC while Take Control attempts to be more melodic. Why they don't have Craig Ahead do more vocals is beyond me. Built To Last was the bands last solid cd from top to bottom in every aspect this is as close as they've got since.—RFC



Slapshot

Greatest Hits, Slashes and Crosschecks
(Bridge 9 Records)

2.5

As the title suggests, this is a greatest hits collection with songs spanning their entire career being rerecorded for this release. It comes with a cool booklet with a bunch of photos and a detailed history of the band and also some live video footage. What I don't like about it is the song selection. Only half of the material is taken from their first three albums, which in my opinion, was Slapshot in their prime. While some of the post Sudden Death Overtime material is ok, it is by no means better than the songs that were left off. The other thing I don't like is the lack of solos in the rerecorded versions of some of the songs. The solos were classic and are sorely missed. The only song that has a solo is "What's at Stake" and it's horrible. Very disappointing. All in all, this is worth picking up if you're a diehard fan, but if I'm going to break out some Slapshot, I'll throw on the originals.—BrendanNBE



Soilwork

Figure Number Five
(Nuclear Blast)

60+

As far as these fucking synth-metal bands are concerned, Soilwork is pretty much the reigning champion (outdone only by the In Flames) bunch of Swedish clods. I still find it incredibly amusing to watch those dorks with their Roland keyboards rockin' out and headbanging while trying not to hit the black keys. Whatever... Figure Number Five seems to feature a bit more of a rockin' vibe than some previous albums and it works in spades. The harmonies are infectious and because the band holds back on the metallic reins a bit, the chicks will love it.—Keith Carman

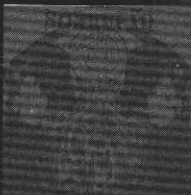


Sour Vein

Will To Mangle
(Southern Lord)

3

Twisting the pace and grit of stoner metal with the sheen of Type O Negative, Sour Vein sound like a Black Sabbath experiment gone dreadfully wrong. While that sounds horrible, it's actually their biggest selling point. Powerful and crunchy, they're almost like a lethargic Venom, packed with evil and bad recording levels. Instantly adorable for their tenable teenage crush on Satan, you have to love 'em while you light up the incense and break out a few J's. Dude...I'm sooo trippin' on the occult!—Keith Carman



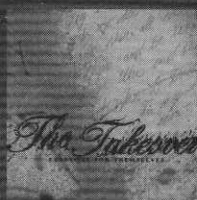
Sulaco

S/T
(Relapse Records)

60+

If tech metal is your thing, Sulaco is your fix. Boasting current and former members of Lethargy, Within and Kalibas, Sulaco's chops are impeccable. Their riffing is reminiscent at times of Lethargy, courtesy of guitarist extraordinaire Erik Burke. While many bands sound like they are writing for the sole purpose of being technical, Burke has a knack for writing riffs that are extremely technical, yet catchy at the same time. The rhythm section of bassist Lon Hackett and drummer Chris Golding is as tight as any you will hear. Only four songs, this ep goes by quickly, giving you only a small taste of the great potential of this band. Brutal.—BrendanNBE



**The Takeover***Everyone For Themselves*
(Stillborn)**(2.5)**

One of the first real releases on Jamey Jasta (Hatebreed)'s label, The Takeover is exactly what one would expect: hardcore. New-ish hardcore with that screeching kind of delivery instead of the old school grunt and grumble. A little slower than one would anticipate, The Takeover pride themselves on letting the full fury of their detuned riffs ring out and take you by the short and curly ones. Still, any way you slice it, one of Jasta's buddies is obviously in this band and that's why they're here. It doesn't necessarily they're doing something totally awesome or incredibly horrible either. It's just same old, same old.—Keith Carman

**The Heavils***S/T*
(Metal Blade)**(2)**

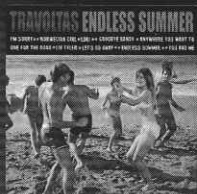
There's something about this band that reminds of Pantera. Maybe it's their over use of guitar trickery...maybe it's the singer and his incredibly annoying tone...I don't know. All I know, is that while I was listening to this album, I was thinking about how poorly Metal Blade seems to be doing these days. At one point in time, they were like hocking Slayer and shit. Now they have this band with an entirely dorky name and forgettable songs that I can't be bothered to write about. Guess it's back to the steel mill for those boys...—Keith Carman

**Through The Discipline***Demo 2003*

(Self released)

(3)

3 songs from Nys Through The Discipline who for whatever reason remind me of bands like Neglect but with a tad more metal and better production. Musically these guys rock your sorry ass. Nice riffage, breakdowns and overall gets you moving. Lyrically I think they could stand to improve to a stronger and smoother style, but hey, with breakdowns like this who cares? Nice demo, can't wait to hear more!—RFC

**Travoltas***Endless Summer*

(Fastmusic)

(GO!)

They wrote a song about Liv Tyler for fuck's sake! Like that bulimic bitch really needs more attention! It's lucky for these guys that they've actually got the saccharine pop/punk with sweet harmonies and melodies down pat, or I'd have to say something really nasty about them. I imagine that Blink-182 really do wish they were the Travoltas with the fun vibe and the crisp production...even the lack of bullshit fart songs. These guys don't have to act like fuckin' losers to stay popular. They just write kick-ass songs with a million fucking barbs...it's like a musical burr: one trip through the Travoltas field and you're pulling that shit out of your brain for hours.—Keith Carman

**Ultimate Fakebook***Before We Spark*

(Initial)

(2)

You know when a band can be compared to Jimmy Eat World, that there is a drastic problem with their fucking taste circuits. Well, they aren't exactly THAT emo...one would have to lean a bit closer to the garage-pop of the early and mid 1990's. With current pop/punk production of course! Shit, now that I read that, I wish they WERE more like Jimmy Eat World. At least they'd be somewhere near the current state of rock n' roll. Strong poppy songs aren't overly infectious but have enough grit to be tasteful and slightly catchy. Then again, gonorrhea is tasteful and slightly catchy too...—Keith Carman

**With Honor***S/T*

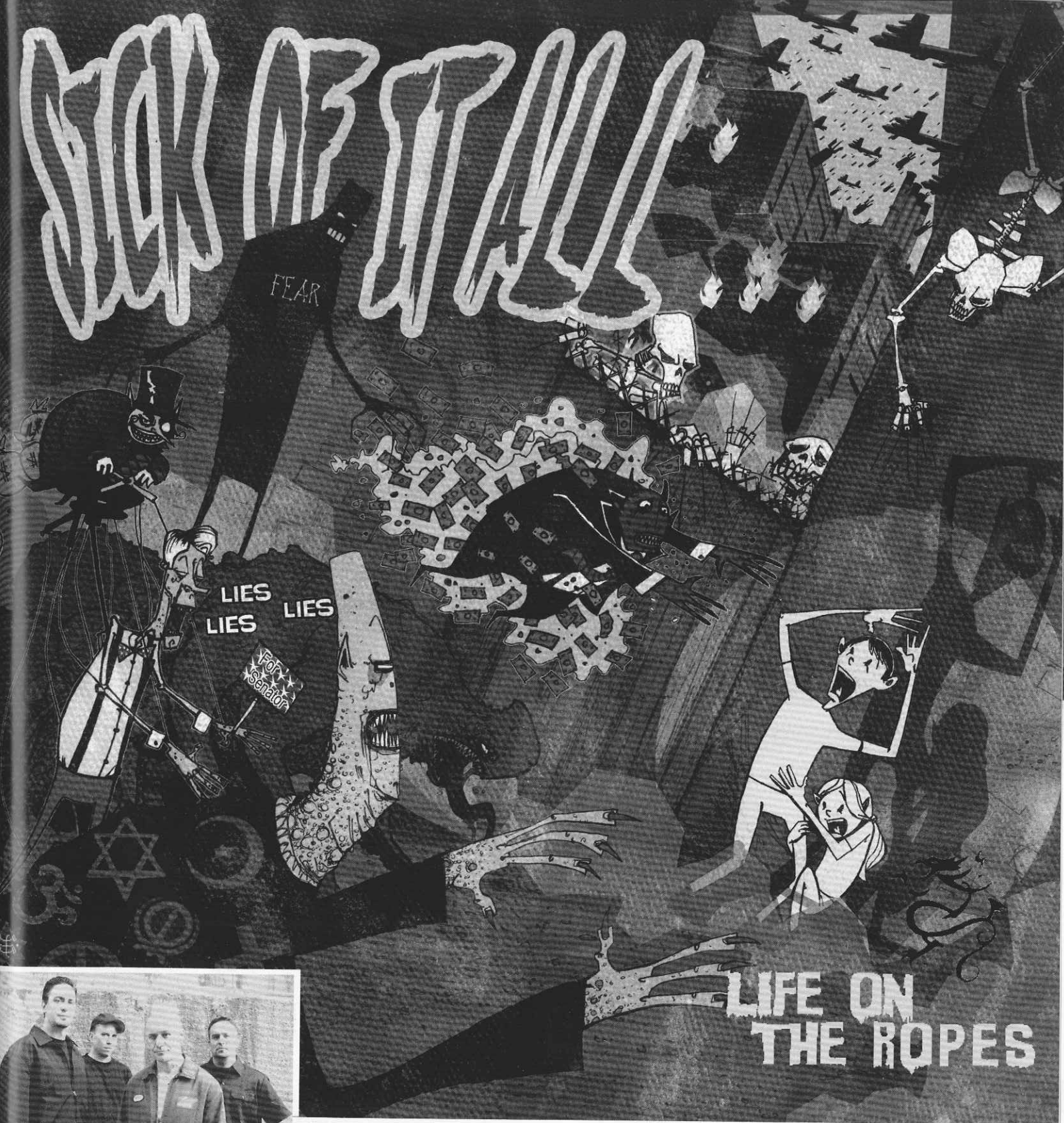
(Stillborn)

(GO!)

4 songs of melodic hardcore mixed with some seriously nice dance parts that really grew on me. With all the death vocals mixed with that annoying sing songy horseshit which is becoming very old very fast these guys take melodies and core to a new level. 1 part core with 1 part melodies and 1 part youth crew make this a cd that gives everyone something without being too formulaistic. Killer!—RFC


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SICK OF IT ALL



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The hottest news for Crown fans at the moment is no doubt the return of original vocalist Johan, who will make his official homecoming on the band's new album *Possessed 13*, currently set for US release on Oct 7th and being recorded at Sweden's famed Studio Fredman.

But how did this dastardly deal with the devil come to develop?

Actually, it was pretty simple, comments Tervonen. I met Jonas at a pub and asked him Are you interested in joining the band? He said I'm always interested in joining the band. I called him up the day after to see if it was more than bullshit drunk talk, but he was into it and so were we. I guess after living a year without the band made him realize what he loves doing; what he was meant to do. It's the classic thing; you never miss it until it's gone ya know.... Now Johan is VERY dedicated to the band and gives fuckin' 100% all the time. The beast is back!

For casual fans not in the know, Jonas left the band in 2001 after deciding that the touring life was just too much to deal with on top of working full time in a factory. He was soon replaced by Tomas Lindberg of the infamous At the Gates, but after Tomas split due to personal differences with the band, the search was on for a replacement. They didn't have to look far.

Musically..... Johan sings better, (with) more variation and personally, Johan is a nicer guy to be around with. Tomas did write more lyrics than Johan had ever done, but now after his break due to temporary insanity, he has started to write shitloads of lyrics. Not for *Possessed 13* but for the future. The five of us have a very strong bond, and I guess it's just impossible that the Crown can exist without THE Royal Five.

For old-school death metal fans, *Possessed 13* is somewhat of a nostalgic name. It summons up memories of the days of denim and leather, large vinyl collections, and

records that contain satanic messages when played backwards.

The name has to do with the timing, explains Tervonen. We have existed for 13 years and the album will include 13 songs. And to balance it up to a Death Metal level, we decided to use the word *Possessed*. You could say we have been possessed to our Death Metal mission for 13 years. Old school indeed.

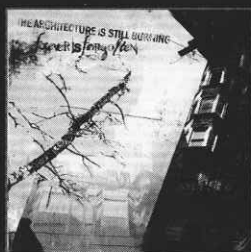
Despite all the memories of the good old days, The Crown's approach to metal is anything but regressive. One of the standout features of the band is main songwriter Magnus' lyrics, whose simple message of Satanism and anarchy (i.e. do what you want with your life) gives the band far more relevancy than the majority of the contemporaries. Tervonen agrees. I think his lyrics are VERY unique. The man is very creative and never censors himself to fit a certain style. And I honestly can't say that there's another person writing the same style as him. His style of writing definitely gives the songs that little extra...you know.

The lyrics for at least one track on *Possessed 13* will be outsourced however, as *Deliverance* was written by Andreas Bergh. Maybe he's not a super famous dude he's ex-Swordmaster & Deathstars, but he writes beautifully... Actually not so different from Magnus' style.

The concept of guest musicians should be familiar to the Crown, as just recently they've lent their talents to the U.S.' own answer to Swedish metal, Darkest Hour. Darkest Hour are EXCELLENT dudes and a killer live act. We just might share a bus with them again....I visited them only once while they were recording at Fredman. I had shitloads to do during that period. We all visited them of course and Marcus even recorded a solo for their album.

Expect nothing less than world domination from the Crown in the year ahead. We've got Scandinavia in September, the US in October, Europe in November and hopefully Asia too. You have been warned!!!

THE CROWN



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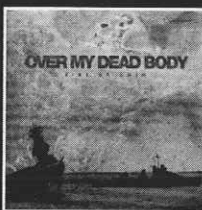
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EVERY TIME I DIE

Interview by Rian Turner | by Rod FC

On the eve of the release of *Hot Damn!* (Ferret Music), *Full Contact* got the chance to check out *Every Time I Die* in Hollywood. We sat down with singer Keith Buckley for a chat about everything from cocaine habits to why *Hot Damn!* just might be “the best album ever.”

Literally, it's a lot more linear than anything I've written. It's a lot less recursive. It's not as all over the place as it's been. It's a lot more structured. I think the songwriting has progressed to the point where we're not experimenting with things, then putting them in a test market and seeing how people react to it so we know what to do next. This is the next step. It's not tough-guy at all, it's not emo; it's a lot of light-hearted party music. Hopefully, if anybody gets one thing out of it, it'll be a good party CD that you can just have fun listening to and have fun watching us play it.

FULL CONTACT: Before the album was released, Ferret released two songs on an e-card: one sounded like a logical progression from *Last Night In Town*, but the other had a strong rock 'n' roll vibe. Listening to the record, the rock presence is definitely strong throughout. How'd that sound find its way into the mix?

KEITH BUCKLEY: We've been listening to that stuff all along and felt like now's the time for it to appear in our music. We felt like we shouldn't deny our influences in lieu of what we think hardcore or metal kids would approve of. We're big fans of rock and roll music ranging from Pantera to The Rolling Stones—it's all rock and roll to us. A lot of it has to do with the attitude of it all. It's something that's been influencing us greatly, especially while writing this album. It was time to do away with all the preconceptions of what our band is supposed to sound like and to just do what we wanted to do.

FULL CONTACT: Speaking of rock and roll, metal, hardcore and all that fun stuff, what is it about contemporary music culture that would make a band want to call themselves a “metal” band or a “punk” band rather than a “hardcore” band or a “rock and roll” band? Particularly now, with so many self-proclaimed “hardcore” bands sounding like straight-up metal bands?

KEITH BUCKLEY: I think bands are afraid to commit to one thing in case they have tendencies that lend toward other categories and they don't want to get grouped into one. Then again, that's just as poisonous as saying, “We're a rock and roll band,” and not being a good rock and roll band. Or saying, “We're a metal band,” and not being a good metal band. Then the kids say, “No, you're not a metal band.” Black Label Society is a good metal band. Entombed is a good metal band. When you commit yourself to something like that, you have a tablet you're going to be compared to, so I think some people are afraid they're going to fall short. People might be afraid that their attitude and the music don't match up and people are going to delegate the band to whatever they feel is more appropriate. If you don't subscribe to any of that and just let yourself float, then you're more apt to get picked out of the air by some kids who are going to put you in a category. I think categorization is really dangerous, especially for bands to categorize themselves. If people want to call us a metal band, that's fine. If kids want to say we're hardcore, that's fine. If kids want to call us rock, that's fine. It's not going to change the way we write our music. We're not running for President of the Rock And Roll Club, we're not shaking hands or kissing babies, so we'll just do what we gotta do.



FULL CONTACT: Any idea where the ETID sound might progress from here?

KEITH BUCKLEY: I have no idea. I don't have any say in the way the music writing goes—that's their department. Little time signatures and changes, maybe I'll have suggestions. As far as what those guys are influenced by and what they write, I find it's best to let them do what they want. They don't steer me in any directions with my lyrics, so I know better than to suggest that they sound more like this or less like that. I have no idea what they're thinking for the next record. But with the inclusion of more rock and roll...that's the stuff I love. That's the stuff I love to hear and that's the stuff I love to play, so I'm really happy that they lent themselves to that influence.

FULL CONTACT: What's been your favorite ETID-related rumor to date?

KEITH BUCKLEY: There was a rumor going around Buffalo that ever since we left for tour, I'd become a coke junkie. I went home after tour and me and my friends went out to the bar. There was this girl there—she was like the untouchable, angelic. The most sought after girl in Buffalo. She's just out of reach for any guy, but she always goes to the bars. So I'm at the bar that night and she came over to talk to me, for some reason. She's like, "You used to live down the street from me, right?" I said, "Yeah." Then she asked me why I moved. I told her that my landlord was really sketchy and that he had a really bad coke problem. She's like, "He did coke? That must've been really good for you then." I was like, "You've got to be kidding me." This girl I've never met before in my life has heard this stuff about me and that was her grounds to come up and talk to me. I thought it was fucking hilarious. I just shook my head and walked away. All my friends were laughing hysterically. But you know, if that's as bad as it's going to get, that's fine with me.

FULL CONTACT: I wish I had the money to afford a coke habit.

KEITH BUCKLEY: Yeah, really. If I could afford a coke habit, I would not smell like a zombie all the time.

EVERY TIME I DIE

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Back Back Headphones by Rod F.C.

No matter what your reason for buying headphones, the number one goal when buying a set of cans is and always will be (drum roll): quality. Headphones are great because they allow you to hear things in the recording your speakers or system can't deliver. That being said, a crappy system playing a crappy recording isn't going to sound much better with expensive high end headphones.

When purchasing headphones, most people look at them as little more than mere accessories and don't put as much thought into their purchase as they should. Headphones should be thought of as what they are: speakers for your head.

When you go and buy speakers for your home or car, naturally you listen to them first; cranking metal, playing acoustic bits, generally seeing how they sound playing your style of music. The same approach should be used with headphones.

Like most things in life, you get what you pay for. You can go with a popular brand of can say Sony for instance and pay around \$100 for a decent set of cans. If you were to look around a bit more you'd find a set of Grado's that not only sound a hell of a lot better, but also have great advantages such as replaceable pads and chords. Doesn't sound like much, but trust me after blowing a good wad of your hard earned cash on some cans and a year later the pads are worn out you'll know the pain.

See, most people would assume that the pads on all headphones could be replaced. Not true. Hey maybe you don't mind buying a complete set of cans every year. I, for one, want to get the best set in terms of sound and longevity. Some cans allow you to replace almost every part of the product. While this may be overkill for some, it's better safe than sorry. Murphy's Law plays a big factor in life and should be considered when buying anything. Just try and picture yourself trying to rewire the phones after your cat has chewed through them while you sleep. Been there, not fun.

A set of rather mid-priced Grado's, The SR-125 model are not only comparable in price with "known" brand names, but also deliver some of the best sound in that price range. How? Simple: companies like Grado are a smaller family brand specializing only in headphones.

When purchasing a set of cans, it's bet to go to a store that has a complete selection of phones that you are allowed to test out. Bring a few of your favorite CDs to test them with, 'cause nothing is worse than trying to test cans or speakers with the stores new Cher CD.

That's no help to anyone.

A good store will allow you to do your testing and answer your questions. If a store is trying to push a certain brand name on you, be suspicious. Good salesmen will point out the qualities of a certain brand of cans that may suite your type of music and importantly, your system. Some headphones require a higher end system to deliver the optimum performance. Headphone amplifiers are also another product you can consider. It in the end it comes down to three things:

- 1) sound
- 2) comfort
- 3) price.

Try to consider each element before even stepping into the store and getting blind-sided, please.

The type of headphone is important as well. If your goal is to block out surrounding noise without disturb people close by, a closed headphone is what you need. If you are just into listening to your favorite CDs on phones, an open headphone is your best choice. While there are great choices in both types of phones, once again it comes down to personal choice.

We have included some samples of what are considered the best headphones/headphone & amp combos for your purchasing dollar for your consideration.

Super high end phones require your system to be "balanced." Put it this way: if you don't know what a "balanced system" is, forget it altogether. The average person isn't going to have a balanced system or pay that kind of money (approx \$4K, not counting the source which is another \$3-6K) to have a balanced system, so we'll skip over that.

We asked Ivy Scull from Headroom.com what they would recommend to our readership based on what info we supplied.

"I would recommend a more moderately priced package, such as the Little More Power Premium package with the Sennheiser 600 headphones. Our Little More Power is an excellent value and is at the 'top' of that line of products (part of the appeal of the 'Little' headphone amp is that you can start with a basic unit and upgrade it in a number of ways).

A Little More Power Premium, with Senn 600's and good-quality Dimarzio Interconnects is around \$1000. The only other thing they would need is some sort of source (basically anything of decent quality) and they would have a bitchin' headphone system."

Of all the selling ploys manufactures like to use to make their product seem higher-end than it is ("Digital Reference" is just one), gold plated tips is probably the most popular "upgrade." Is there any benefit to gold plated tips?

"Some say yes, some say no, explains Scull. I think most audiophiles would agree that it's typically a good idea to go with gold-plated because it really doesn't cost much more (chances are that if you are paying a lot more for a cable with gold plated tips, it's not the tips but the other components in the cable, such as wires, that are warranting the price hike). They are known not to oxidize and wear less over time, therefore creating the best connection possible."

Back To the balanced system thing...with the talk about a balanced system, we wondered if it was possible for the average person to balance their system themselves at home with whatever equipment they have.

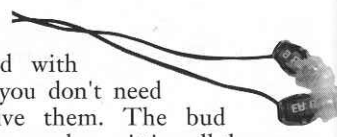
"Not without knowing a lot about electronics, explains Ivy. "Balanced systems seem to be more common in the speaker world, although still unusual. You have to have a balanced source, meaning right and left channels are totally separated when leaving the source (CD player, turntable...). PLUS you need a balanced amp and special wiring on the headphone cables which would need to be ordered from us or someone else who provides them. In a nutshell, I wouldn't encourage your readers to venture too far down this road without a good amount of education."

Now let's get into some can reviews, shall we?

Etymotic ER6 (\$129)

These are good with walkmans since you don't need an amp to drive them. The bud earphones are like ear plugs, sitting all the way in your ears, so the feel a little strange at first but most people get used to them after a few hours of listening. Isolation is excellent, you wouldn't believe how indispensable these little babies become once someone is used to having them on the morning train ride, the business trip or just mowing the lawn.

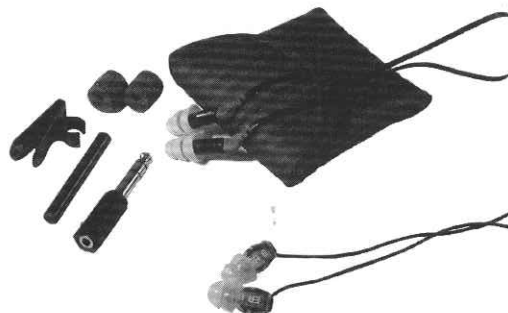
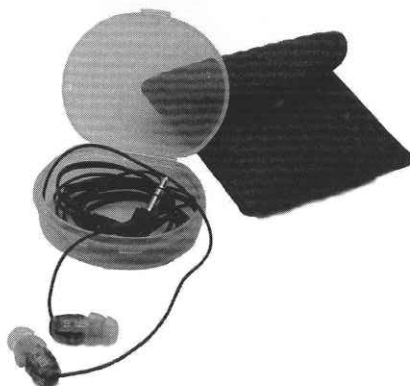
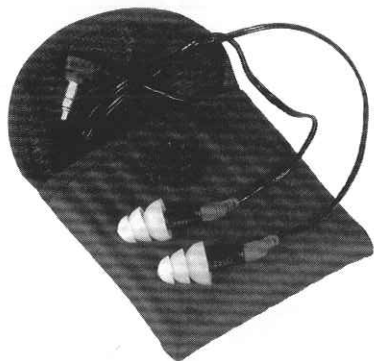
Same goes for their bigger and better brother, the ER4S. I am totally addicted to these buds, they sound SO sweet and also offer 23-25dB of isolation. The ER4S are \$269, and require an amp to drive them. ER4S are really the ultimate solution if you are looking for top-of-the-line sound quality!



Grado RS1 (\$695.00)

These are good with walkmans since you don't need an amp to drive them. The bud earphones are like ear plugs, sitting all the way in your ears, so they feel a little strange at first but most people get used to them after a few hours of listening. Isolation is excellent, you wouldn't believe how indispensable these little babies become once someone is used to having them on the morning train ride, the business trip or just mowing the lawn.

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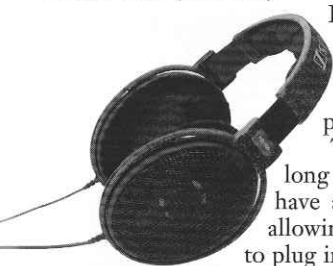
Features:

Vented diaphragm
Wooden air chamber
UHPLC copper voice coil wire
UHPLC copper connecting cord

Transducer type: dynamic
Operating principle: open air
Frequency response: 12-30
SPL 1mV: 98
Normal impedance: 32ohms

Driver matched db .05 featuring handcrafted Mahogany earpieces made using an intricate curing process, Grado has been able to optimize the tonal quality. The RS1 uses dynamic transducers in an open-air configuration, the cups being open-backed. The result is a smooth, coherent sound with detailed dynamics. Frequency response ranges from 12-30 kHz and the drivers are matched to 0.05dB. Weighing 9oz, the headphones are an example of the wonder of Mother Nature with a gorgeous, honey-colored look.

Grado RS2 (\$495.00)



If you're looking for the RS1 sound in a less expensive package, the RS2s are for you. They show such a striking resemblance to the RS1 in look and sound, they could be called a younger sibling. The RS2 deliver a highly detailed musical presentation, showing off tight bass with liquid highs and mids. They are moderately comfortable, and can be made more so by bending the headband a bit. They work very well directly out of a portable player, but they reach their potential when used with an amp.

The RS2s are well-constructed, with drivers matched to .05db and voice coils made of Grado's ultra-high purity, long crystal, oxygen-free copper as well. The RS2 earpieces are also made of mahogany for a sophisticated look. They have a flexible, leather-covered headband and metal height adjusters that connect the earpieces to the headband, allowing up and down adjustment plus 360 degree rotation. The RS2 come terminated to a 1/4-inch plug—if you need to plug into a minijack on your source, you'll need a 1/4"-to-mini adapter.

Features:

Vented diaphragm
Wooden air chamber
UHPLC copper voice coil wire
UHPLC copper connecting cord

Transducer type: dynamic
Operating principle: open air
Frequency response: 14-28
SPL 1mV: 98
Normal impedance: 32ohms
Driver matched db: .05

The newest edition to the Grado family, the RS2 is the little brother of the RS1. The characteristics of the RS2 remain the same as its distinguished big brother, with the hand crafted mahogany, but there is a smaller wooden air chamber. Although a miniature version of the RS1, they still maintain an overall sound that is pure Grado, warm harmonic color, full bodied vocals, excellent dynamics and ultra smooth top end. These truly are audiophiles dream.

Sennheiser HD 600 (\$449.00)

The ultimate in sound, comfort and style, the Sennheiser HD 600s are our favorite recommendation for all-around listening. They produce open, airy, electrostatic-type detail, with tight bass and articulate highs and mids.

The HD 600s have soft velour ear cups and extra-cushy, sectional padding on the underside of the headband—very comfy. The bales and headband are made of carbon fiber with stainless steel grills on the earpieces to help eliminate resonance. At 300 Ohms, an amp is definitely needed to get the most out of the HD 600. The cord is straight and attaches to both earpieces—it's also easily replaceable (in fact, we offer cable upgrades for the HD 600—see the "Cables" section of the site). They come terminated to a mini and include a 1/4-inch adapter.

SR225s (\$195.00)

Our favorite of the Grado line, the SR225s are simply the best headphones for the Rock n' Roller. A member of Grado's Prestige Series, they maintain a good balance between highs and lows. Combining definition and detail with a tight bass, they render music with good, clean punch! The SR225 can work with a portable player, but we recommend use with an amp. Some people say they're a bit uncomfortable; we think they're just fine if you bend the headband around.

The SR225s are well-constructed, with drivers matched to .05db and voice coils made of Grado's ultra-high purity, long crystal, oxygen-free copper. They have a flexible headband and metal height adjusters that connect the earpieces to the headband, allowing up and down adjustment plus 360 degree rotation. This feature is ideal for laying the headphones down flat. The straight connecting cable attaches to both earpieces, and comes terminated to a 1/4 inch plug—if you need to plug into a minijack on your source, you'll need a 1/4"-to-mini adapter.

Features:

Vented diaphragm
Non Resonant air chamber
UHPLC copper voice coil wire
Standard copper connecting cord

Transducer type: dynamic
Operating principle: open air
Frequency response: 20-22
SPL 1mV: 98
Normal impedance: 32ohms
Driver matched db: .05



SR80s



SR125s



SR325s



SR225s

Features are the same as the SR125 but, this Headphone has an increased air flow by 50% which is achieved through an improved rear metal screen and closer matched drivers. The result is an enlarged soundstage achieved from closer driver tolerances, while the improved rear screen frees the headphone from colorations.

All prices in USD.

Specs and product descriptions taken from the Grado,Headphone.com websites.

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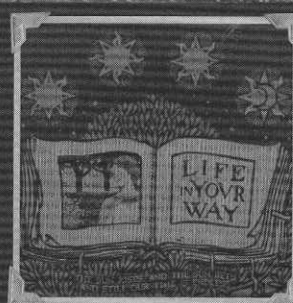
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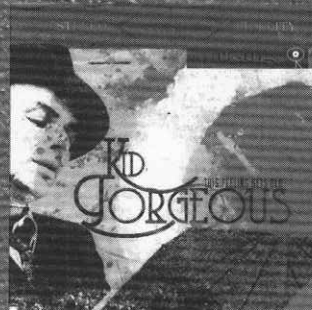
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"The Sedition"

Brutal bone crushing hardcore fury from ex members of Figure 4, supercharged with politically explosive lyrics and graced by guest appearances from members of activist punk bands Propaghandi, and Pressure.
CD

KID GORGEOUS



"This Feeling Gets Old"

Frenzied metal chaos layered over crushing rock grooves. Features members of Every Time I Die and Buried Alive/Despair.
CD



MAXIMUM RNR

Tell us about the band-your basic history, influences, crazy "how we met" stories.

"Well, we were all getting it on at a bath house and in the middle of this wicked daisy chain, we found out that everyone played an instrument! Seriously...Maximum RNR all met through the Toronto circuit. The rhythm section (bassist Mike Sydney and drummer Mike Childs) were together in various bands for years and met up with me when they were looking to add fresh blood to their group at the time. I simultaneously met the other guitarist (Keith Maurik) and we hit it off bitching about how nobody plays music for music's sake anymore. We decided to start the loudest, most powerful bands we could. Louis Durand is actually our second singer. I met him one drunken night at a local bar. We split beer and organized our plot to take over the world!"

Interview & by RodFC

I've heard some pretty incredible stories of long weekend drives to play shows on the east and west coasts. How do you pull these off, is it worth it and how do you go to work the next day?

"When your heart and soul are into playing your instrument for anyone and everyone, no drive is too big. We did once manage to pack a tour of Eastern Canada into a long weekend and while it was rough at times, we loved every second of it! It's totally worth it when you consider that you're getting to meet some awesome people, you're playing your fucking instrument and people are actually into it. Some days are pretty hard though. We've had to drive straight from a gig in some crazy city to work...a weekend of shows and drinking and carousing and you're off to work straight out of the van in your sweaty clothes from two days before. It sounds shitty, but it's the best feeling ever."

When listening to your 7" I was reminded of bands like Rocket From The Crypt, Supersuckers and some old hardcore bands. Do you see yourselves as being in that genre of music and what exactly is it? Rock, punk, garage??

"Maximum RNR are pretty much an amalgam of those genres. With the massive array of influences we bring into the band, we're kind of surprised that it sounds like anything coherent at all! We've got your 70's metalhead listening to Diamond Head and fuckin' Budgie, the old school punker, the hardcore boy, a prog rocker and a punk rock n' roller. Our tastes all tie up in a massive adoration for the Hellacopters and the Supersuckers, so you even mentioning them in the same sentence as us is orgasmic."

What do you guys sing about (if anything)?

"Listening to Louis banter about, sometimes I wonder the same thing! Louis writes all of the lyrics and they're pretty much observations on life. His own experiences, his ambitions and that typical emo crap. He does like to spin a cool rock n roll yarn here and there though with songs about stealing your chick or just driving away and leaving everything behind."

What's more important in your band having something to say or just rocking out with your cock out?

"Rock out with your cock out! Some of us are politically minded but we leave that for the debate squad. Rock n roll is for fun. It's the place you go to forget your troubles, not have them shoved in your face."

Have you toured outside Canada yet? If so, where and what was it like?

"Maximum RNR have yet to cross the fucking border. It's not like we're criminals or anything, but it's no small feat to drag five buttheads, gear and merchandise across a border that's sealed up tighter than a nun's asshole soaked in lye. We'll get there though...there's only so many times you can play fucking Saskatoon!"

What's coming up for the band? Any new releases etc?

"We've just put out the second of our 7"/CD single trilogy. We're wicked audiophiles (read: music geeks), so we love the vinyl. But we didn't want to make the same mistake virtually every other band does. You're an unknown band and you blow all of your time, money and songs on this 12-track CD that sounds great but no one buys, or they stop listening after the first three songs. And since you've put all of your eggs in that basket, you have to sit on the album for two years before you have the songs and cash to record another release. We figured we'd just let the people who were into it sit and wait for a full-length...they'll be hungry for it by then."

MRNR is by far the hairiest band I've seen in a while. What's with the out of control beards and stuff?

"Beard rock, baby! After the obsession with crisply trimmed punk rockers and hardcore boys, the dirty element of rock was like, gone! We figured that it was time to LOOK like the trucker/bikers we SOUND like. Besides, it scares people. We got pulled over on our last tour because someone thought our rhythm guitarist was a terrorist...his long beard and sunglasses scared them."

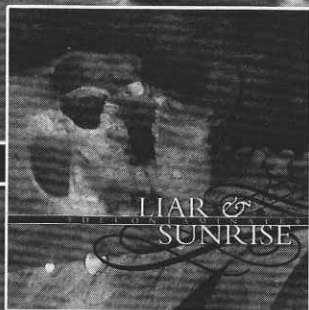
What's wrong with music and the industry these days anyway?

"People don't listen. They hear and they see, but they don't listen. When you've got a handful of bands that are pouring out their heart and soul onto record and they sound great, but aren't totally commercially viable, no one cares. It's sad. If Barry White had tried to start a career today, he'd be laughed off the charts! "Sorry...too fat!" People need to get back to paying attention to music for the BANDS. Not the genre or the look...the fucking music!"

Final thoughts etc.

I think I just did that. Full Contact rules!

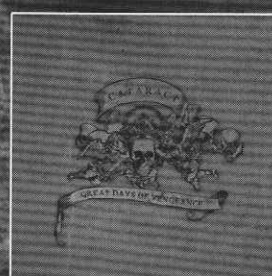
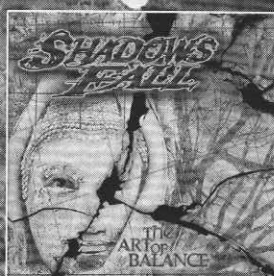
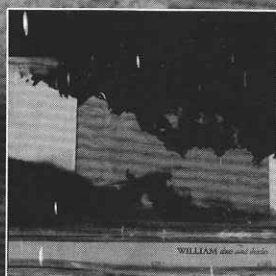
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Welcome Home, assholes! In case you've been living under a rock, here's a bit of news for you: 80s thrash pioneers Metallica are making headlines once again with their latest studio album *St. Anger*. Coming off the heels of a tumultuous time (the roller coaster ride through the Napster disaster, singer James Hetfield's rehab stint and the split with bassist Jason Newstead), most expected this album to be the demise for our metal heroes.

They're here to prove you wrong.

St. Anger (part ...And Justice For All, part *Garage Days, Rerevisited* production—or lack thereof) is a strategic move to win back disgruntled fans. Frustrated with the flaccid 90's albums *Load* and *Reload*, they want their hard-hitting rock band back.

Lead guitarist Kirk Hammett disagrees though. *St. Anger* isn't about moving back to the Dark Side.

"(St. Anger) was never intended to touch on anything in the past," he explains. "Metallica, over our career has been very forward thinking and very progressive in our approach to music. If our sound harkens to the past is only because there's elements on this album are just similar to elements we used in the 80s."

"We arrived at this sound in an organic way. When we started writing songs we were just writing music you know we didn't really have any sort of agenda or direction. We didn't sit down and talk about it, not until we got in the room and started playing. 25 songs afterward, we wrote a couple of songs that were fast and we were all kind of shocked because it felt fun and refreshing to play that way and we're all very comfortable with playing that way...again!"

"That way" as Hammett describes it, is full-on Metallica: trademarked guitar crunch, growling Hetfield vocals, insane Hammett soloing and the blitzkrieg drumming of jabber-jaw drummer Lars Ulrich. You know, the sound they lost shortly after the black

album?

"In the 90s, we weren't that comfortable playing fast because we'd done five albums fast, thrashy stuff and to have done albums six and seven that same way would have been hard for us. That's why those albums sound the way they do. They're a reaction to the first five albums, but we needed to do albums six and seven the way they're done so we can come back to it for album number eight and be refreshing and exciting again."

Hammett compares the switch between album sounds to something we can all relate to: Food. "It's like you stop eating pancakes 'cause you're just sick of it and now two years later you have pancakes again and you're, 'Oh damn, they taste pretty damn good. I haven't had them for

along time!”

So, how did it come about that St. Anger managed to mix the long-windedness of ...And Justice with the Not Very Produced By Metallica quality of Garage Days...? Thank your good friend ProTools, friends. Creating songs by jamming incessantly and “blending” parts together, the computer software was instrumental in keeping the “live” vibe consistent with this release.

“Pro Tools were pretty important to the finished product of this album” admits Hammett. “You know, if there’s anything with St. Anger, there’s no production. That’s the type of production: no production. That was just something we wanted to preserve, the sound of us playing together in a room without making it sound bigger or larger than it was. We didn’t want it to sound there was more than just four guys. You can get all that effect from production and polishing it up we just wanted it to be honest and sound like four guys playing in a room and that’s what it is. It was a big chance for us to take, but a chance we felt was worth taking because we wee into it, totally into it so we just went for it.”

Debating at Number One around the world, “going for it” seemed to work just fine. Still, when listening to St. Anger, one can’t help but wonder why Metallica didn’t wait until they had bass master Rob Trujillo in the fold before writing and recording the CD instead of going ahead with producer/friend Bob Rock (Rock is heard on the album proper while Trujillo is their now-full-time bassist, only seen on the album’s accompanying DVD).

“We had already decided that Bob was going to play bass on the album (because) we had a good working relationship and chemistry with Bob. He’s been our bro for the last 10-12 years and we were comfortable enough with that to go with that. We were about 10 songs or 11 songs and Bob had already played bass on them when Rob came into the band. We were putting the touches on the last songs. I think it’s a good balance: you have the CD with Bob rock bass, the DVD with Rob on it. It gives people a first hand glimpse of what Rob is about.”

Fans of Trujillo are most likely more upset than he is himself. He’s carried on for years as a hired gun with the likes of Ozzy Osbourne, Black Label Society and Jerry Cantrell.

“For me having Bob on the album is really important because in the last two

years the journey the guys have been through has been pretty dynamic and Bob’s been such a part of that,” says Trujillo. “He’s been the forth horseman for those two years, the ups and downs and he was in some ways the guru. He helped write the song and when I hear St Anger I don’t listen to it, as I should have been on it, I listen to it the same as Ride the Lightning, Master of Puppets or anything that any previous bass players may have done. He (Rock) to me, was a previous bass player, for a short time and I think he did a great job. He’s an engineer and a magnificent musician as well. He’s very musical. There’s nothing wrong with anything he did, in my book. I mean, I’m a fan.”

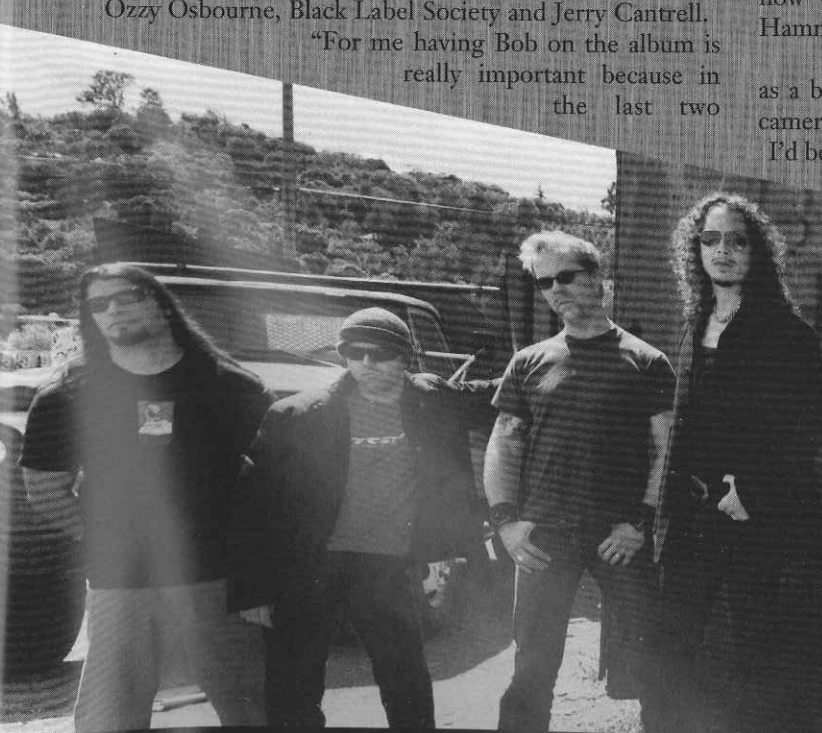
Like most diehard fans, Trujillo is stoked about the future; what they will create once Trujillo has had a chance to settle into his new role.

“St Anger, for me is very exciting because its going to be the launch pad for what’s going to happen a couple of years from now when we do create an album together,” beams Trujillo. Hammett readily agrees.

“That’s going to be big! We learned some of these songs as a band for the first time and five minutes later we’d call the cameraman, ‘OK guys time to film.’

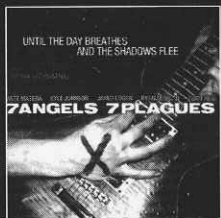
I’d be writing on my notes, after this riff, comes this riff, you can see the notes on the lyric sheets,” he laughs. “There are times when we’re rocking out and others when we were looking at each other like, ‘What’s next?’ But that’s good. It’s a great dynamic I think that a lot of people are afraid to show.”

“A lot of bands want to always put out the “best” all the time. That’s fine if you’re into that. There’s a lot to say about being imperfect in a character where imperfection reigns. We were kind of shooting for that angle after being perfectionists for decades you know we’ve kind of gone the other way and it’s working for us. The sky’s the limit for the future. That’s what’s really great about being in Metallica at this point in time. It’s incredible because we were far away from that three or four years ago. We’d never thought in these terms. Now it’s like a new beginning.”



Redux

remastered—repackaged—re-released

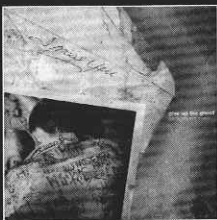


**7 Angels
7 Plagues**
*Until The Day
Breathes
and the Shadows
Flee*
(Uprising)

Damn! Sometimes I feel so left out on some bands. I think the band is decent enough, but to re-release their early shit already?? Apparently there's huge outcry of rabid & Angels fans who just didn't get enough of their early shit, so here it's all over again. So relax you bastards! I'm here nor there on these guys, but fuck, what do I know?—RFC

③

Ratings: ①crap! ①burn a friends. ②some good bits. ③worth the cash. ⑥①A must have.



**Give Up The
Ghost**
Background Music
(EVR)
This is the
release of the
band formerly

known as American Nightmare before they had to change their name. Don't blame the band or label for this mess. The cd was pulled before the band/label could really get the sales it deserved. For those of you who have the first pressing, I guess it's collectable and you can rip off some kid for \$50 or something. Dick! Great band and great cd.—RFC

③



**Striking
Distance**
*The Bleeding
Starts Here*
(Reflections
records)

I swear I can't keep track of these re-release cds coming out these days. Lots of bands are good but not great are getting cds with old demos, compilation racks and other crap put out on new cd with some nice packaging. This is has tracks from the bands 99 release on Vicious Circle records, demos for their Thorp & Youngblood releases. There are also covers of Minor Threat and Void. If you want all the bands stuff without hunting down everything, this is the cd to get.—RFC

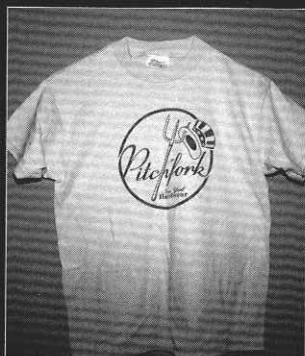
②.5



NEXT ISSUE
FULL CONTACT X
NYHC TRIBUTE

INTERVIEWS WITH MADBALL, AGNOSTIC FRONT, MURPHYS LAW,
CRO-MAGS, SUBZERO, FULL BLOWN CHAOS,
FLYER ART & MORE!!

Swag



Fresh out of Queens, NYC, comes Pitchfork Hardwear. Born in 2003, and on the rise fast, Pitchfork is a clothing line that combines the styles of Hardcore, Metal, Skater, and Hip Hop. Pitchfork-NY Hardwear was started by two guys from New York who are no strangers to the scenes for which it is geared. LD (Hip Hop Producer /DJ) and Warren Lee (Stage Manager/Guitar Technician) are two longtime friends who decided that it was time to step it up, and come with a clothing line that is sure to take over. Both have worked for bands such as Agnostic Front, Madball, Hatebreed, Meshuggah, H2O, Pulse Ultra, Sick of it All, Hazen St., Biohazard, and Clutch. With their connections to the scenes, and their dedication to the music, Pitchfork will surely be blowing up in 2003 and the years to come.

The pricing online is 13 dollars for the t-shirts for the guys and girls. The hats, hoodies, and jackets will be up in august some time. We also are sold on tour with Madball and Hatebreed. The stores that we are sold at vary in price. We are going to be adding a lot of stores in the near future. Right now we have them at NYHC tattoo (127 Stanton St. -NYC) Sacred Heart tattoo in Oakland (707 Broadway - Oakland) Red Rocket records in Massachusetts (531 main St.- Indian Orchard -Mass.) Artists Representing Pitchfork: Agnostic Front, Biohazard, Clutch, Danny Diablo, End of the Weak, Full Blown Chaos, H2O, Hatebreed, Hazen St., Madball, Slaine, Sworn Enemy, The Distance, Vietnam, And More...



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Zakk Wylde



Interview &  by RodFC

It took days...weeks...months of phone calls and empty threats, but we here at Full Contact finally did it! After tireless hours of annoyance, we were granted the opportunity to interview Black Label Society leader/Ozzy Osbourne band guitar hero Zakk Wylde. And now you reap the rewards, you little piggies!

Strolling up to the massive bus, we're informed by the label-type that Wylde can be well, unique. It's all true. Once we set foot on the bus, Wylde lives up to his name by ranting endlessly on the sad state of music and the industry today.

Unlike most, ok all, rock stars though, Wylde is in no hurry to get the interview started/over with. A gracious host, Wylde offers up a brew and some hilarious insights on Fred Durst and Britney Spears. To say there's a dislike here is the understatement of the decade. It's very easy to establish that Wylde is all about loyalty, family, commitment and integrity. As we chat, an hour rushes by (we're given 1/2 hr) and we haven't even started the interview, which has tour manager Tom Bolin "gripping" as Wylde calls it. Add to that the fact that "mom" (Sharon Osbourne) is going to be at the show and it's understandable that not just Bolin, but everyone will be "gripping" tonight.

A few more jokes pas by and Bolin finally presses Wylde to get to the interview. Like flipping a switch, Wylde goes from full rant into "interview mode." It's obvious that he doesn't take the interview process too seriously as he asks what "gay question" is to start. It's all in good fun and after awhile Wylde begins to give some half serious answers to our "gay" questions.

Discussing the Metallica/Ozzy bassist swap (longtime Ozzy bassist Robert Trujillo left the family to join the reborn Metallica and was replaced by former Metallica bassist Jason Newsted), Wylde is quick to give his new band mate a solid reference.

"He's basically the best drug dealer we've had in the band ever," he quips. "Amazing bass player, beautiful guy, but when it comes to selling drugs and getting the job done, he's the man." Wylde smirks.

"Hopefully we'll do a record. He's a beautiful guy and bass player. Obviously we miss Robert. I love him to death, he's in BLS. But Jason throws down every fucking night. When its time to answer the fucking bell, this guy shows up. I love the guy so everything's fucking cool"

A new record, huh? Recalling the last Ozzy effort, Wylde was less than impressed, slagging everyone who had anything to do with it. In terms of a new Ozzy CD, one wonders if Wylde will find himself trying to give songs written by outsiders the magic of his mastery or if this time around he'll be involved in the writing process.

"I'm just hoping the guy shows up in the studio so I can smash his fucking skull in. Some of these songwriters (changing from rant to sarcastic mode)...someday I'd love to be a "professional songwriter."

"I'm just hoping Britney Spears and Fred Durst and those other fucking scum bags show up and hopefully we can work on the 'songwriting process.' If you want to make the most pissed off violent Ozzy record ever that's the way it's gotta be. I'm hoping all these cunts show up to help make this happen."

Switching gears, we note that somehow Wylde has been able to record yet another Black Label Society CD *Blessed Hellride* even with his heavy touring schedule, movie appearances and family time. So what is the meaning behind the *Blessed Hellride*, we ask.

"(The *Blessed Hellride*)," a half serious Wylde explains, "is when my wife mounts my cock and says, 'sweetie, you're in for a ride, baby!' Whether she's riding forward or backwards it doesn't matter...I'm still smackin' her ass. That's the basic meaning behind *Blessed Hellride*. Next gay question."

Blessed Hellride is the first CD in which Osbourne makes a guest vocal appearance, a long time coming for most and a mystery as to why it took so long for it to happen. Why?

"He's dead! He's dead! He's been dead for 3 years!!"

"I never want to bother him to sing on my piss-ass record. You know his schedule is out of control," Claims Wyldie.

"Actually, my wife hooked that up. Sharon (Osbourne) asked her, 'Why doesn't Zakk have Ozzy perform on any of his records?' What more can this fucking records. Plus I want to make it on my own. I don't want to bother him because of his TV show and all this other bullshit. I said to my wife, 'Listen tough guy, if you have such a hard-on for this shit, you call Sharon and Ozzy and you fucking make it happen.' Next thing you know, I'm Tuesday. I just said, 'You fucking motherfucker!'"

"The best was that he just got there and asked, 'What the fuck am I singing on this thing?' That's the way he is. I go, 'Ozzy, it's just a pre-chorus and chorus. Just double my vocals.' Usually when he does vocals, he's not around. I walked in the control room afterwards and he's like (in perfect Ozzy impersonation), 'Is that good enough?' I said, 'Oz, of course, it's slamming.' 'Good,' says Oz. 'Is there any beer in here?' Is the Pope Catholic? Of course there is. 'Then what are you waiting for, asshole? Get me a fucking beer!' He's my dad and he'll always be my dad, no matter what happens. I'll always be here."

With all the touring miles Wyldie racks up each year, there are also the inevitable ton of bands he gets to see as well. Full Contact asked him if there were any bands he was high on these days? "Shadows Fall," grunts Wyldie sans-hesitation. "The guitar players in that fucking band are good and they're good kids. They're really good. I hope they do really well. That's about it. Show-wise? Marilyn Manson. It's fucking insane. I'm good friends with John the guitar player. John's a beautiful guy and a great guitar player."

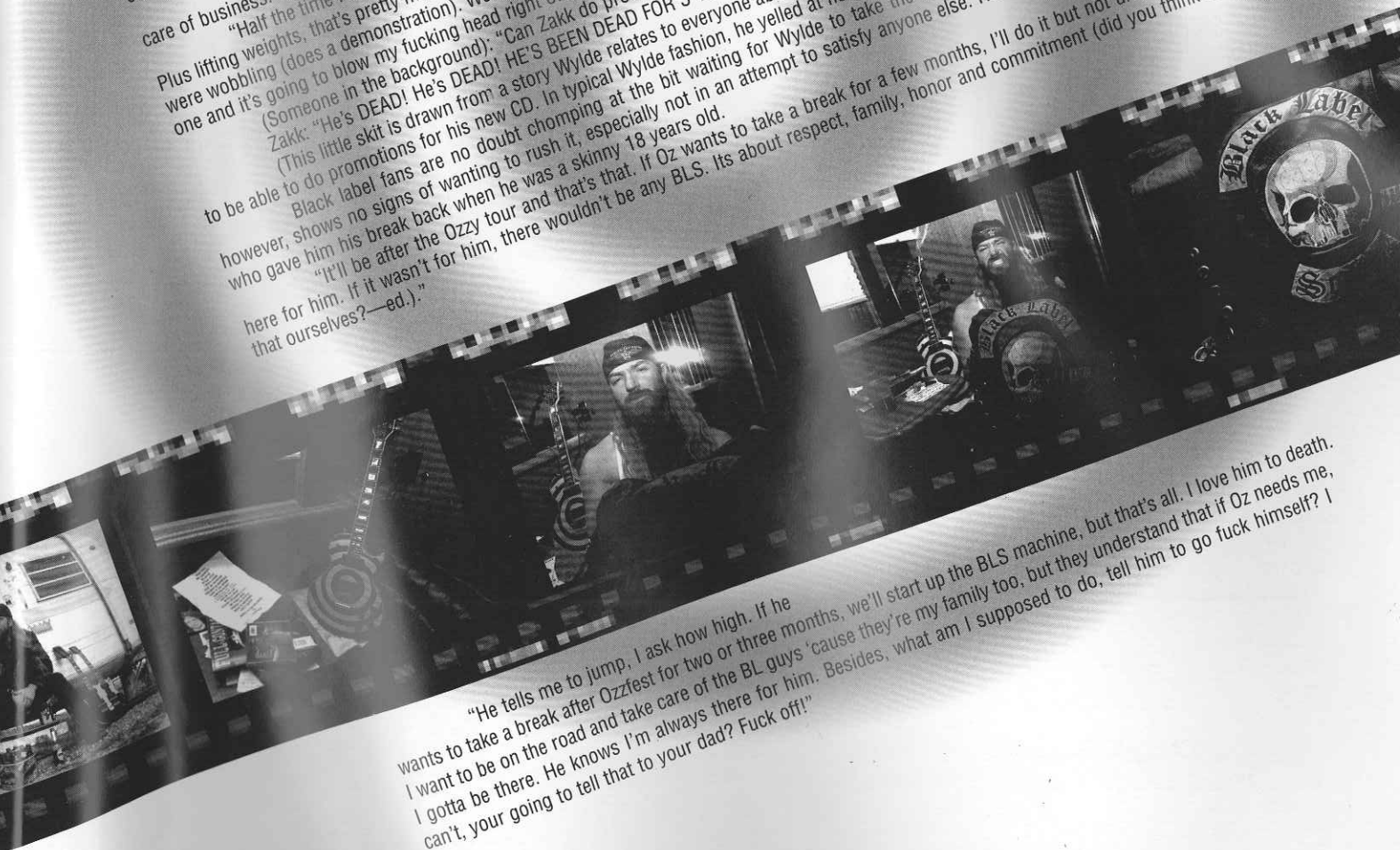
While Wyldie does encounter many bands though, as with most acts on the road, down time is largely spent away from the stage taking care of business. Wyldie fills us in on what occupies most of his free time while on tour, sending everyone on the bus into hysterics. "Half the time I don't have time to see anything. I'm either lying down jerking off, having phone sex with the wife or playing a Les Paul. Plus lifting weights, that's pretty much my whole life. I'll tell ya, I whacked off about seven times the other day. I got on stage and I swear my legs were wobbling (does a demonstration). We've got awesome porn on the bus. I'm going to die... never mind an overdose, I'm going to be blowing one and it's going to blow my fucking head right off! Not a fucking shotgun blast, but my own cock's going to take me out!"

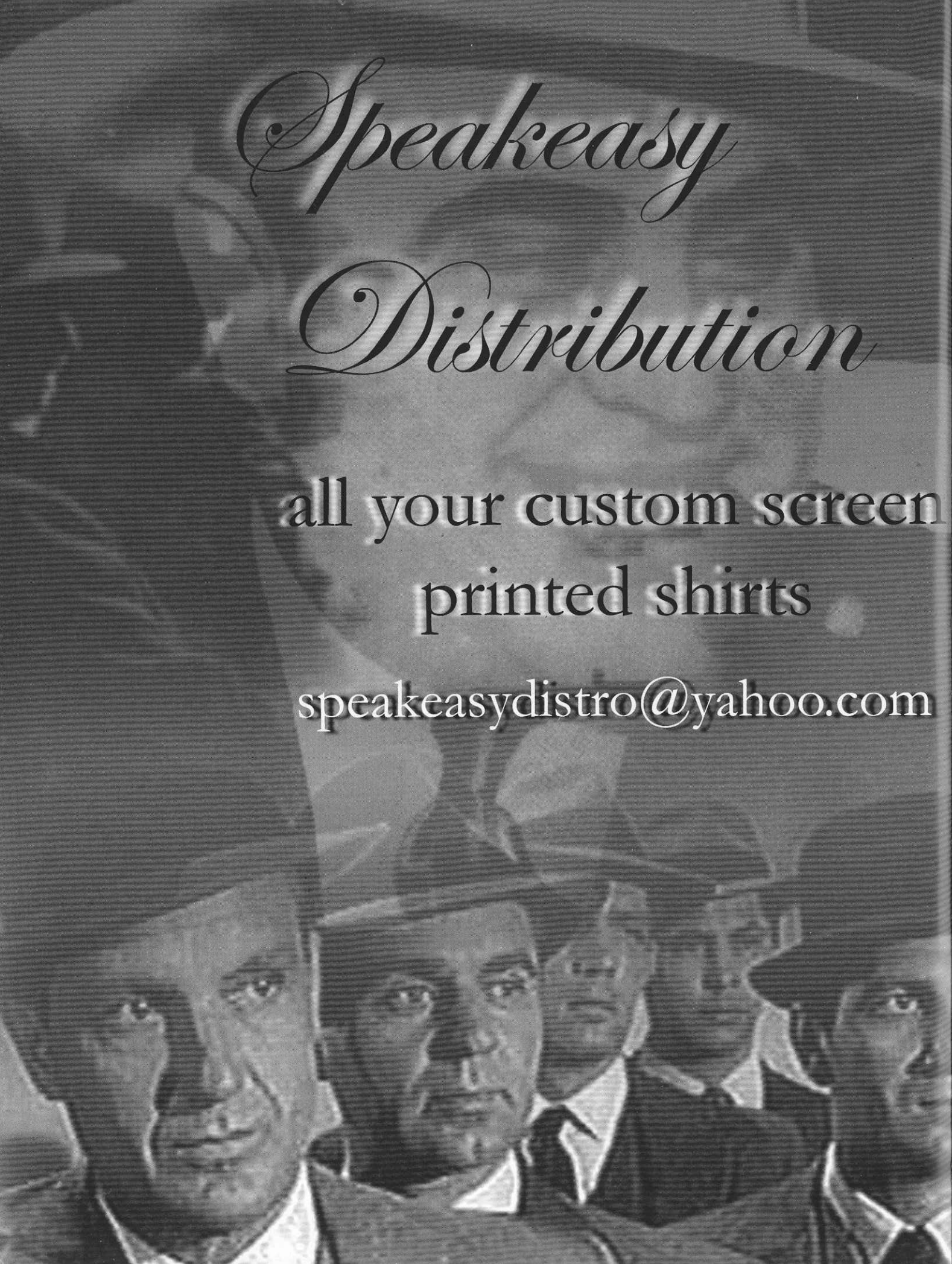
(Someone in the background): "Can Zakk do promotion?"
Zakk: "He's DEAD! He's DEAD! HE'S BEEN DEAD FOR 3 YEARS!!"
(This little skit is drawn from a story Wyldie relates to everyone about how a label rep openly wondered why Jimi Hendrix wasn't going to be able to do promotions for his new CD. In typical Wyldie fashion, he yelled at her. "He's fucking dead, you stupid bitch!")

Black label fans are no doubt chomping at the bit waiting for Wyldie to take the band on the road in support of ... Hellride. Wyldie however, shows no signs of wanting to rush it, especially not in an attempt to satisfy anyone else. His loyalties are strong and true to the man who gave him his break back when he was a skinny 18 years old.

"It'll be after the Ozzy tour and that's that. If Oz wants to take a break for a few months, I'll do it but not until then. I always gotta be here for him. If it wasn't for him, there wouldn't be any BLS. It's about respect, family, honor and commitment (did you think we came up with that ourselves?—ed.)."

"He tells me to jump, I ask how high. If he wants to take a break after Ozzfest for two or three months, we'll start up the BLS machine, but that's all. I love him to death. I want to be on the road and take care of the BL-guys 'cause they're my family too, but they understand that if Oz needs me, I gotta be there. He knows I'm always there for him. Besides, what am I supposed to do, tell him to go fuck himself? I can't, your going to tell that to your dad? Fuck off!"





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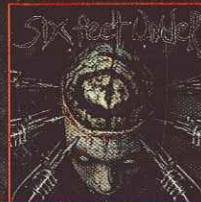
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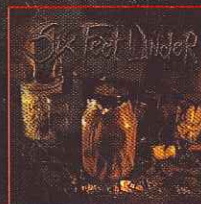
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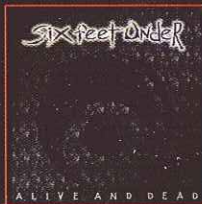


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Alive & Dead



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