



ACE FREHLEY
SPACEMAN
EONE

Ace Frehley is on a roll, and he’s ready to embark on his next musical journey with **Spaceman** – his third solo outing in four years. Amongst **Ace’s** post-KISS records, **Spaceman** might be the closest link to his widely acclaimed 1978 solo record, both in spirit and execution: namely, **Frehley** played all of the guitar parts on **Spaceman** (and most of the bass), while ongtime drummer **Anton Fig**, whose friendship with **Ace** began on that 1978 record, also appears on “Off My Back” and “Pursuit of Rock and Roll” (longtime collaborators Scot Coogan and Matt Starr also play drums on **Spaceman**). There’s also a thematic, almost biographical, thread running through the album of a long life in rock ‘n’ roll (though **Ace** claims it’s a coincidence).



SOULFLY
RITUAL
NUCLEAR BLAST

Both ancient and modern cultures rely heavily on rituals. From religious proceedings that date back millennia to daily 21st century routines such as checking social media, humanity gravitates towards ritualistic behavior for the appearance of order and a semblance of control over life’s chaos. Perhaps more than any other art form, ceremonious behavior defines heavy metal. Thousands of fans worship at the altar of a speaker or congregate in person for the sermon of a live show. Two decades into their storied career, **Soulfly** – featuring **Sepultura** legend, **Max Cavalera** – continues to engender near cultish zeal with each subsequent album and tour. In that sense, the group’s eleventh full-length, **Ritual**, lives up to the promise of its name with a metallic ceremony of the highest order.



OPETH
GARDEN OF THE TITANS: LIVE AT RED ROCKS
NUCLEAR BLAST

An unstoppable force for uniqueness amid a sea of generic swill, Swedish death metal titans, **Opeth**, have been setting the rulebook ablaze and plowing a uniquely progressive and exploratory furrow for nearly 25 years now. Formed in Stockholm in 1990, the band led by singer, guitarist and songwriter Mikael Åkerfeldt began life as maverick and honorary members of the then flourishing Swedish death metal scene, but from their earliest recordings onwards this band have neither conformed nor exhibited any desire to be restricted to a single genre. Recorded in May 2017 at Red Rocks Amphitheatre outside of Denver, CO, **Opeth’s** stunning new live collection, **Garden of the Titans**, is proof that 30 years into its career, the band has grown more powerful with time.



ROYAL TUSK
TUSK II
MUSCA/EONE

It’s been said that if you don’t stand for something, you’ll fall for anything. **Royal Tusk** dig in its heels, hold its ground, and fight with fury against the specter of its debut. These blue-collar troubadours from the Great White North are steadfast champions of the majesty of kickass riffs, meaty hooks, a thick bottom end, and loud guitars. This is music with meaning, sometimes even a message, that’s always built around a powerful vibe and uncompromising passion. **Royal Tusk** is a deeply soulful celebration, brimming with working class optimism and tempered by renegade realism. On their sophomore-slump-smashing **Royal Tusk II**, the group summons the energy of bygone era of rock music when bands weren’t content to merely reverse-engineer hit-making formulas to move units.



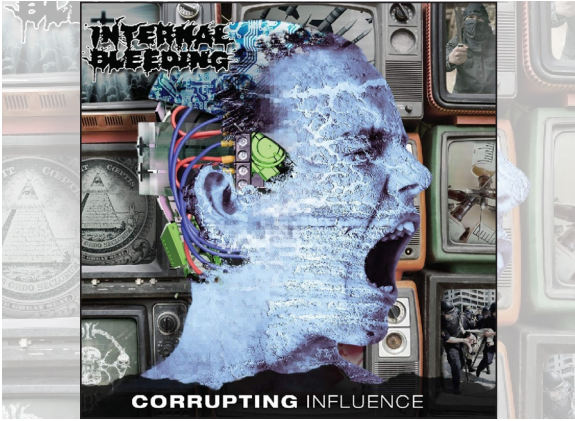
BEYOND CREATION
ALGORITHM
SEASON OF MIST

Beyond Creation formed in 2005 in Montreal, Canada but it wasn’t until 2010 that the band was ready to hit the stage with its original line-up consisting of Simon Girard, Kevin Chatré, Guyot BÉgin-Benoît and Dominic ‘Forest’ Lapointe. A year later, they self-released their debut full-length, **The Aura**. Since then, **Beyond Creation** has been known as one of the worldwide leaders in modern technical death metal. On its long-awaited new album, **Algorhythm**, where incredibly intricate and subtle guitar and bass work weave through a fierce percussive onslaught in a dizzying display of mastery and instrumental interplay. **Beyond Creation** are at the apex of modern death metal, and **Algorhythm** is a study in the forward motion of intelligent, progressive extremity.



WITHIN DESTRUCTION
DEATHWISH
UNIQUE LEADER

Since the release of their debut album **Void**, **Within Destruction** have fast gathered a legion of dedicated fans as they continue to straddle the worlds of death metal, deathcore, tech and of course...slam. Slam’s all over the place. Don’t even get us started on the brutality of the vocals: Imagine falling through a wind turbine and you’re close! Back with a vengeance with the relentlessly heavy new offering, **Deathwish**, and armed with jaw dropping art and a savage mix from Will Putney (Thy Art, Fit For An Autopsy), **Within Destruction** are on the brink of dropping some serious hammers on the world of heavy music. Bring out the crime scene tape and start marking out your chalk lines in the pit.



INTERNAL BLEEDING
CORRUPTING INFLUENCE
UNIQUE LEADER

Pioneering New York death metal legends **Internal Bleeding** return with their devastatingly heavy sixth full length album, **Corrupting Influence**. Featuring all of the raw, crushing, groove heavy aggression that fans have come to expect from the group, the album also sees **Internal Bleeding** pushing themselves and the sound that they helped create in new and unexpected ways. Founding guitarist Chris Pervelis exclaims, “**Corrupting Influence** is filled with all of the gut twisting heaviness and groove you’d expect from us, but there’s also plenty of unexpected twists that take a listener to places we’ve never gone before. Additionally, the production is right where it should be – heavy as fuck, organic and live sounding.”



BLOODBATH
THE ARROW OF SATAN IS DRAWN
PEACEVILLE

Formed in 1998 with a mutual fascination for horror and the glory days of death metal from classic bands such as Entombed, Morbid Angel, Cancer and Autopsy, **Bloodbath** has remained a leading light of extreme metal since their **Breeding Death** EP was unleashed back in 2000, and a formidable force for over 15 years, further cemented by their previous opus, **Grand Morbid Funeral**. **The Arrow Of Satan Is Drawn** finds the band stepping into even darker waters – exploring the boundaries of extremity, mixing in the best of death, thrash and black metal to create a perfect storm of chaos, delivered with the same ferocious HM-2 buzzsaw sound and relentless riff assault mastered over the years, combined with themes of the occult and pure horror.



THE OCEAN
PHANEROZOIC I: PALAEOZOIC
METAL BLADE RECORDS

Since 2001, the Berlin-based musician collective **The Ocean Collective** have released 7 critically acclaimed albums. With an ever-changing lineup of various musicians and visual artists, the group have become well known for their immense, mind-expanding presence. **Ocean’s** new album – two volumes to be separately released in 2018 and 2020 respectively – is titled **Phanerozoic**. Conceptually and musically, **Phanerozoic** is the missing link between the albums **Precambrian** and **Heliocentric / Anthropocentric**. Guitarist and primary songwriter Robin Staps penned **Phanerozoic** as he did its predecessors, in seclusion in a house by the ocean. The first volume of the double album **Phanerozoic** is made up of bleak and heavy songs (analog synths merging with the heavy guitars) boiled down to the essential core of its musical ideas.



HACAVITZ
NEX NIHIL
MORBUND RECORDS

One of the underground’s best-kept secrets, Mexico’s **Hacavitz** have been pursuing an intense and challenging vision of death metal for nearly 15 years. Having released albums on such labels as Moribund and Dark Descent, **Hacavitz** returns to more underground-rooted auspices with **Nex Nihil**. Here, the power-trio explore supremely blackened textures and more epic song structures, culminating in the unforgettable 11-minute whirlwind “Relentless Sleep.” Where so many cheap carbon-copies get so much attention under the banner of “death metal,” it is often that the true mavericks get unjustly overlooked – but **Nex Nihil** is an album that, upon embrace, you’ll never let go. Blabbermouth.net calls **Nex Nihil** “extreme metal supremacy” and that it “finds the band reclaiming its edge and unhinged spirit.”