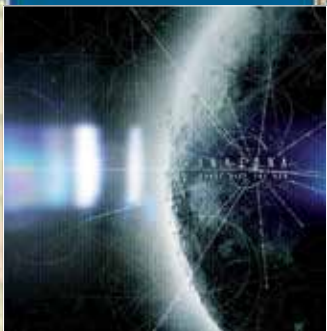


HEADBANGER'S WALL



INAEONA
FORCE RISE THE SUN
PROSTHETIC

The Boston-based trio **inAeona** — whose spellbinding sound effortlessly fuses spacey post-rock melodies with metallic-based industrial chords — is back with its Prosthetic Records debut, **Force Rise The Sun**. Described as having “the bombastic theatricality of Muse with the vastness of Russian Circles gently mixed with the ferocity of Helms Alee” (Bloody Disgusting), **inAeona** consists of vocalist/guitarist Bridge, bassist Dave and drummer James. Showcasing the trio’s unique coalescence of post-metal and industrial overtones with an atmospheric overlay, **Force Rise the Sun** features nine transfixing tracks portraying what Bridge describes as “a sad but beautiful love story of loss and change, of the universe and ourselves.” The album was self-recorded in the band’s hometown of Cambridge, Mass. before being sent to Seattle for mixing by Matt Bayles (Minus the Bear, Mastodon, Botch) at Red Room Recording and mastering at RFI with Ed Brooks (Mouth of The Architect, Yakuza).



FEAR FACTORY
GENEXUS
NUCLEAR BLAST

Fear Factory’s 9th studio album, **Genexus**, is a powerful return to form for one of the originators of “cyber-metal.” The title, **Genexus**, a hybrid of “genesis” and “nexus,” describes the next transition in human evolution as man moves forward to a “mechanical” state of being. Ray Kurzweil predicts that the Singularity will occur around 2045. **Genexus** is the term for that next evolutionary process. Where humans are machines, machines are human, and the differences are oblivious to the naked eye. This album is a record of thought patterns, psychology and struggles of the **Genexus** generation. The cognitive machine has arrived, and it wants autonomy from the industry that created it. This machine struggles, like every other human has throughout the course of history. This is the story of every one of us. Recorded with longtime collaborator Rhys Fulber (Frontline Assembly, Delerium) and Mike Plotnikoff (Red, Kelly Clarkson).



TERROR
THE TWENTY FIFTH HOUR
VICTORY

Disgusted with what was being presented and passed off as hardcore, **Terror** has reclaimed hardcore by playing the music in its most raw, honest and angry form. They acted without a producer, and cumulatively crafted new album, **The 25th Hour**, together. If it was too long, it was trimmed down. If it was too slow, it was sped up. If it had nothing to say, it was thrown away. Every song was deliberately manifested to exude the desperation, immediacy and passion of the early days of the band. It was mixed by Tom Soares, who had engineered or mixed some of hardcore’s most influential artists such as The Cro Mags, Agnostic Front, Sick of It All, and Killing Time. With the album now completed, **Terror** will go back to what they do best: Decimating all stages they come in contact with and spread their truth to all corners of the world.



SYMPHONY X
UNDERWORLD
NUCLEAR BLAST

According to Michel Romeo, **Underworld** – the new album from **Symphony X** – is not a concept album: “We try to find something to key in on and get the juices flowing, and here the goal was to find something a little dark but with emotional content. I started looking at Dante... So there’s the theme of going to hell and back for something or someone you care about.” **Underworld** draws on the themes from *Divine Comedy* most notably, Dante’s *Inferno*. As homage to Dante’s use of the number 3 and its multiples, the band utilizes this motif in its music either in a lyrical or melodic context. The first song on the album is a three syllable, three note melodic phrase, and in the verses there are three references to three songs on the band’s third album, *The Divine Wings Of Tragedy*. “There’s cool shit like this all over the record,” Romeo reports.



CATTLE DECAPITATION
THE ANTHROPOCENE
EXTINCTION
METAL BLADE

In 2012, **Cattle Decapitation** shocked the metal world with what was revered by fans and haters alike as their best album to date, *Monolith Of Inhumanity*. Now the band is back with its magnum opus with **The Anthropocene Extinction**. Whereas *Monolith Of Inhumanity* dealt with what could become of the earth had humans continued their present course, with **The Anthropocene Extinction** we have been transported forward to man’s last gasp. The birds and aquatic wildlife of the Pacific Ocean are mistaking the vast amounts of man-made plastic items for food, ingesting it and are dying in large numbers, rotting where they fall and exposing to the world what is happening to the ecosystems of the earth’s oceans. The breakdown of the earth’s ecosystems has begun long ago due to human interaction as well as the domino effect that will surely seal the fate for our species: **The Anthropocene Extinction**. Happy Listening!

2015 • AUGUST • 2015



YÜTH FOREVER
FREUDIAN SLIP
PROSTHETIC

Fusing aggressive hardcore with their self-branded “noisy street metal” to form “some of the heaviest breakdowns and catchiest grooves the genre has ever seen” (New-Transcendence), the Illinois-based quintet **Yüth Forever** unleashes a sound like no other – an extreme no wave thrash executed with pinpoint accuracy, digital vomit spots, inhuman blastbeats, searing feedback and, apocalyptic screaming, electronic diversions, walls of noise, and, when you least expect it, deceptively comforting ambient breakdowns. Self-described as the most heartfelt and definitive **Yüth Forever** release to date, **Freudian Slip** was originally self-released in November. Since then, the album has maintained a consistent presence on iTunes’ Top Metal Albums chart. The group has supported the release by embarking on a coast-to-coast tour with fellow Illinois-based metallists Barrier that included a stop at Texas’ annual South By So What?! festival. **Freudian Slip** is some future shit... And you NEED IT!!! Highly, highly recommended!



BLACK FAST
TERMS OF SURRENDER
EONE MUSIC

Speed demons and hell-raisers, take heed! Circle-pitting, beer drinking, hair-swinging, spider-fingered goodness, that’s the name of the game for **Black Fast**, America’s newest neo-classic riff masters. **Black Fast** has the musical chops to move seamlessly between the progressive licks of Voivod and the scorched-earth devastation of vintage Megadeth with reckless abandon and a bleak but empowered vibe as wrought by the Midwest. Both guitarist Trevor Johanson and bassist Ryan Thompson have jazz degrees. Drummer Ross Burnett has been playing since kindergarten while Akin knew he wanted to be in a metal band very early in life. Creating a modern twist on the energetic riffs of metal’s glory days, **Terms of Surrender** harnesses the spirit of their metal forefathers, whether exploring hand-cramp-inducing riffs or blazing through straightforward thrash. **Black Fast’s** songs have a hungry ferocity reminiscent of the Bay Area thrash scene, which hasn’t been this raw or hyper-charged in decades.



RAISE HELL
WRITTEN IN BLOOD
BLACK LODGE

Swedish thrash metal band, **Raise Hell**, is back with a new and highly anticipated album, **Written In Blood!** This time, featuring a brand new line-up (featuring former Destruction drummer, Sven Voorman) and an extremely powerful collection of songs, **Written in Blood** has an awesome mix of thrashing, screaming vocals with ripping guitar riffs and pounding drums as heard in “Dr. Death,” “Six Feet Under,” and “We Arise.” These, combined with the heavier, more melodic songs like “A Blackened Resurrection,” “The Bell Of The Reaper,” and “In Cold Blood,” gives the album another dimension. **Written In Blood** is the hardest and fastest **Raise Hell** record yet! Exploding with energy, no one within earshot will survive unscathed!



LAMB OF GOD
VII: STURM UND DRANG
EPIC

Lamb Of God have been blazing mercilessly away at the forefront of heavy music for the last 15 years, upholding metal’s intrinsic values of honesty, intensity and creativity while also daring to push boundaries and think outside the heavy box. **Lamb Of God’s** seventh album, this was never going to be an upbeat affair: Vocalist Randy Blythe’s trials and tribulations in the Czech Republic - wherein he stood accused of causing intentional bodily harm to a fan and faced a lengthy prison sentence - momentarily threatened both his freedom and the future of his band. Eventually acquitted on all charges, Randy has spoken at length on his experiences – and while it would be inaccurate to state that **VII: Sturm und Drang** represents the story of those dark days, it haunts every word and note via songs dealing with mankind’s ability to weather the most brutal storms in the ongoing quest for peace and happiness.

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