

HEADBANGER'S WALL



BLACK DAHLIA MURDER ABYSMAL METAL BLADE

The problem of dropping a record as career-defining as 2013's *Everblack* is that the bar is set so high following it up is a galling task. That **The Black Dahlia Murder's** response to such a challenge comes in the form of the devastating *Abysmal* serves to once again demonstrate why they are considered one of the most vital bands in contemporary death metal. "Once the record started to come together we knew it was going to be something special," states vocalist Trevor Strnad. "It's more urgent, it has more dynamics, it's a more emotive record, and it has a more raw, angry sound to it. It's still million mile-per-hour death metal, but when you invest so much thought and emotion into what you're creating you end up with a record that does stand out, and we can hold our heads up high and say yeah, this is our best work."



SCALE THE SUMMIT V PROSTHETIC

At this point in their career, it's almost easier to list the prog acts **Scale The Summit** haven't toured with than the ones they have. From legends like Dream Theater and Yes, to cult heroes such as Cynic and Devin Townsend, to modern trailblazers such as Periphery and BTBAM, to heavy experimentalists like Intronaut and Mastodon, the band has shared stages with a who's who of the genre's past, present and future. This mix of classic and contemporary, timeless and topical is also reflected in the instrumentalists' evocative sound, which is just as vital in today's post-post / anything-goes world of shuffled playlists as it would have been on the freeform rock radio playlists of the 1970s. The group's fifth album, *V*, sees the group further develop their colorful musical palettes.



BLESSTHEFALL TO THOSE LEFT BEHIND FEARLESS

blessthefall are back with their fourth album *To Those Left Behind*. "As a band we are constantly trying to outdo ourselves and take a step forward with each record," says lead vocalist Beau Bokan. "With this new album we've taken a giant f---ing leap forward and are at our absolute best as musicians and song writers. We're looking forward to seeing where this album will take us." While classic hard-hitting tracks like "Up In Flames" and "Against The Waves" provide seamless concoctions of heavy guitar riffs, and flawless screams – everything fans love about **blessthefall**. The band take it up a notch when tracks like "Dead Air" and "Condition // Comatose" showcase impeccable songwriting abilities and Bokan's powerful, bone-chilling vocals. The band once again worked with Joey Sturgis (Asking Alexandria, Of Mice & Men), who produced their 2013 album *Hollow Bodies*.



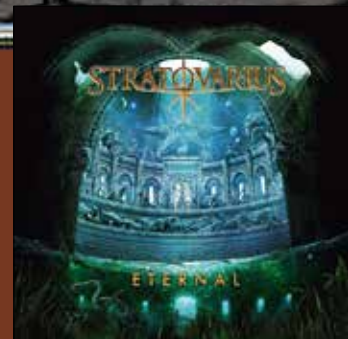
WINDHAND GRIEF'S INFERNAL FLOWER RELAPSE

Windhand are back with *Grief's Infernal Flower*, a multifaceted slab of thundering stoner doom that Noisy has called "doom metal's most anticipated album of the year." Produced by Jack Endino (Nirvana, High On Fire, Soundgarden), *Grief's Infernal Flower* is massive, heavy, and personal – a modern testament to the power of doom and stoner metal's legacies. Frontwoman Dorithia Cottrell firmly establishes herself as one of the best vocalists of the genre by perfectly balancing beauty with enormous power, and the twin-guitar attack of Garrett Morris and Asechiah Bogdan weaves together nine songs of perfect riffs and fuzzed-out bliss. That splendor is all tempered by the colossal rhythmic mastery of bassist Parker Chandler and drummer Ryan Wolfe, who serves as the backbone of the new record. The first two **Windhand** albums were underground classics, *Grief's Infernal Flower* stands to see **Windhand** cementing themselves as one of the premier metal bands of our time.



REFLECTIONS THE COLOR CLEAR EONE MUSIC

Reflections embody every bit of the dichotomy of the Twin Cities (Minneapolis, MN) from which they were spawned. Their music is pulverizing, their live show explosive, while their message is empowering and their offstage demeanor both optimistic and outgoing. **The Color Clear** also tackles some serious subject matter, as Jake Wolf recently told *Revolver*: "It wasn't until the process of writing and making **The Color Clear** that I was able to find myself again. A person that disappeared through years of physical, mental and emotional abuse, drug and alcohol addiction, more traumatizing events than I care to remember, and years of self harm." Sonically, **The Color Clear** demonstrates a knack for the merciless death-core onslaught of bands like Suicide Silence and All Shall Perish, the unrelenting bottom end crunch of the legendary Pantera and the esoteric / atmospheric trippy experimentalism of France's Gojira.



STRATOVARIUS ETERNAL EARMUSIC

Eternal is the fourth studio album by the Finnish symphonic metal originators, **Stratovarius**. The trilogy of albums *Polaris*, *Elysium*, and *Nemesis* were released close to each other as the consequence of the bands surging creative energy. The previous three albums by **Stratovarius** showcased the many talents of guitarist Mattias Kupianen (producer of all the albums, including *Eternal*), bassist Lauri Porra and, on the third of the three, Rolf Pilve, one of the best drummers of his generation. **Eternal** has been the longest album in the making from the band. "Since *Polaris* we have released a new studio album pretty much every two years" - reflects Jens Johansson - "but after *Nemesis*, we all decided to take a little bit of time off... Now we're all tanned and rested and it's about f***ing time to get back into the saddle."

HEADBANGER'S WALL



KYLESA
EXHAUSTING FIRE
SEASON OF MIST

Exhausting Fire provides a crowning example of the positive output that comes at the hands of **Kyleesa's** incendiary and powerful yet nuanced and colorful framework. Following on the heels of the challenging *Ultraviolet* (2013) and keeping this band's tradition of artistic broad jumps that they have exhibited since forming in 2001, *Exhausting Fire* hurls even more rulebook pages out the tour van window. **Kyleesa** further explore and incorporate psychedelic rock, new wave, space-age twangy Americana, '80s goth and death rock into their pitch-thick DIY punk/metal roots. *Exhausting Fire* easily represents the most diverse, dynamic and fully-realized work of their discography. "No band sounds like us and we don't sound like any other band," concludes guitarist/vocalist **Laura Pleasants**. "After all these years of experimenting with different styles and sounds, we've really developed our own thing."



CHILDREN OF BODOM
I WORSHIP CHAOS
NUCLEAR BLAST

I Worship Chaos is the ninth studio album from Finnish metallers **Children Of Bodom**. Says **Children Of Bodom** guitarist/vocalist Alexi Laiho: "To me, it seems like *I Worship Chaos* has a lot darker vibe in it than the previous albums and so far everyone has told me that the songs are a lot catchier this time, which I'm definitely glad about. To sum it up, it's angry, dark and catchy as fuck. I think it's safe to say *I Worship Chaos* is **Children Of Bodom** reborn even more pissed off." *I Worship Chaos* was once again recorded at Helsinki, Finland's Danger Johnny Studios and was produced by **Children Of Bodom** and Mikko Karmila, who worked with the band on their earlier albums *Halo Of Blood*, *Hatebreeder*, *Follow The Reaper*, and *Hate Crew Deathroll*. It was mixed and mastered at Finnvox Studios in Helsinki, Finland.



QUEENSRYÛCHE
CONDITION HUMAN
CENTURY MEDIA

Against the formidable obstacles of an ever-changing cultural landscape, the rise and fall of various musical trends, and the near collapse of the record industry itself, **Queensrÿche** secured a triumphant legacy as one of hard rock's most respected and celebrated acts, selling 30 million albums around the world across a 30-plus-year career. At the height of their popularity they were the world's biggest Seattle band... Before Nirvana changed everything forever. Not that grunge could diminish **Queensrÿche's** formidable talents and a musical legacy that is still rightly celebrated today. **Queensrÿche's** much-anticipated new offering, *Condition Human*, sees vocalist Todd LaTorre deliver the performance of a lifetime on what is now his sophomore recording effort with the band. Produced by Zeuss (Rob Zombie, Hatebreed, Sanctuary) in the band's native Washington, *Condition Human* is a new mountain towering over many of the peaks and valleys of the hard rock landscape.



NEW YEAR'S DAY
MALEVOLENCE
CENTURY MEDIA

"*Malevolence* is the most personal album we have ever written to date," says **New Year's Day's** frontwoman Ash Costello. "More than ever you can really feel the blood and tears in these lyrics. It wasn't an easy process because it was so emotional but what came from it is honest and real. It's therapeutic and angry but still shows vulnerability. Our producer Erik Ron will always start an album by asking me 'what are you feeling right now?' to which I replied 'Pissed off.' I think anyone that has suffered through loss, betrayal, insecurity and abandonment will absolutely relate to it. For me, it felt so good to get everything I had been bottling up out and hopefully it helps others in the process."



SHINEDOWN
THREAT TO SURVIVAL
ATLANTIC

Shinedown is an American hard rock band from Jacksonville, Florida, formed in 2001 and founded by members Brent Smith (vocals), Brad Stewart (bass), Jasin Todd (guitar), and Barry Kerch (drums). A few lineup changes followed, and the band's current lineup consists of Smith and Kerch, the band's only two remaining original members, with guitarist Zach Myers, and bassist/pianist Eric Bass. *Threat To Survival* is the band's latest call to arms. "*Threat To Survival* refers to that primal instinct in all of us that determines how we respond to crisis and conflict — the idea of 'fight or flight' and the choices we make in any given situation," explains Brent Smith. "This album represents those deciding moments for us as a band. It's a collection of scenarios that made us who we are, and is, by far, the most autobiographical album we've created to date."



FIT FOR AN AUTOPSY
ABSOLUTE HOPE ABSOLUTE HELL
EONE MUSIC

Fit For An Autopsy guitarist and producer Will Putney summed up *Absolute Hope, Absolute Hell* — the follow-up to 2013's *Hellbound* — best, saying, "It's our new and fresh approach to aggressive music, not a half-hour of blast beats and breakdowns." "While some heavy music fans love cliché, there has to be something more to add depth, breadth, scope, and staying power, and **Fit For An Autopsy** used that as a guiding principle for *Absolute Hope, Absolute Hell*. During the writing process, the band expanded their musical horizons and had the confidence to know that they possessed the skills to do something both different and inspired. That may sound very conceptual and esoteric, but once you turn the knobs as far to the right as they will go for *Absolute Hope, Absolute Hell*, it will all become clearer."