

# HEADBANGERS WALL



## GHOST BATH MOONLOVER

NUCLEAR BLAST

**Ghost Bath** began in October of 2013 with the release of their self-titled EP on Solitude Productions (China). This was followed by their debut LP titled, *Funeral*, which was released on Pest Productions (China) in June of 2014. *Moonlover*, their latest LP was produced by Josh Schroeder and Nameless and mixed by Josh Schroeder. Says *Black Metal and Brews*: "...with the release of *Moonlover* it's apparent that **Ghost Bath** has broadened its horizons while honing in on a truly tragic, beautiful sound that still retains a heavy focus on its bleaker roots... **Ghost Bath** favors deliberate, precise melodies that kick through their unique mixture of black metal. [...] The vocals retain the tortured, Burzum-esque howl that evokes the depressive black metal comparisons, yet they are mixed thoroughly into the songs rather than standing against them. The harmony **Ghost Bath** has found within itself and its collective set of sounds is what makes *Moonlover* such a memorable album."



## INTER ARMA PARADISE GALLOWES

RELAPSE

After already having taken forward-thinking extreme music to unprecedented heights over the course of their short but propulsive career, Richmond's **Inter Arma** are back with another opus of epic proportions. Like the band's previous works, the new album *Paradise Gallows* is direct and foreboding while maintaining a nuanced, artful perspective. **Inter Arma's** signature palette of dissonant high-end and abyssal low-end has been augmented with swathes of thick, impressionistic melody that lend *Paradise Gallows* a truly biblical sense of scale, both lyrically and in terms of the album's sonic content. Harsh and acoustic passages (including the band's first-ever foray into clean vocals) spar with complex rhythmic structures across nine sweeping tracks over 71 minutes of expansive, progressive heaviness. Dense, funereal, and richly evocative, *Paradise Gallows* is a vibrant blend of doom, post-metal, sludge, avant-garde, black and death metal, and is a singular and powerful new addition to the band's already monumental discography.



## THE SCHOENBERG AUTOMATON

APUS

EONE MUSIC

**The Schoenberg Automaton (TSA)** is both a mouthful and an earful of mind-bending technical death metal. With a sound that's unmistakable yet hard to pin down, **TSA** made a big impact on the Australian metal scene with a debut EP in 2011 that generated a lot of hype for the critically acclaimed release of *Vela* in 2013. **TSA** have built a reputation as a ferocious and calculated live act, performing alongside several world-class notaries including Animals as Leaders, Between the Buried and Me, and Born Of Osiris. Says *Metal Injection*: "While the technical death metal sound the band has developed aided by mathcore and mechanized grooves influences continues on *Apus*... It's the sequel we always crave as fans but rarely get. Meaning it doesn't sound like a reread, it's a record that sees the band as stronger songwriters who indulge in even more of the experimental and progressive elements previously showcased on *Vela*."



## SILENT PLANET EVERYTHING WAS SOUND

SOLID STATE RECORDS

Humanity has always had a therapeutic relationship with music. Its ability to shatter man-made walls, create a platform for expression, and illuminate perspectives, has helped ground some and liberate others. Music—when breathed into with intention, intellect, and purpose—can restore and unify. If you need an example, listen to **Silent Planet's** newest album, *Everything Was Sound*, which marries a sophisticated metalcore sound with the quiet voice of the alienated. The band's vocalist, Garret Russell, walks us out of their first album's story and straight into this one: a metaphorical prison housing society's misunderstood. The panopticon (both a psychological concept and a physical space) is a many roomed, doorless prison equipped with one, concealed guard. Without the ability to see where the guard is looking, the construct effectively controls each inmate's behavior. Russell uses this theory (designed by philosopher and social theorist Jeremy Bentham) to represent the societal imprisonment culture places on the mentally wounded.



## SPELLCASTER NIGHT HIDES THE WORLD

PROSTHETIC

Hailing from the rain-soaked streets of Portland, OR, the classic heavy metal quintet **Spellcaster** have carved out a name for themselves with passionate diligence – both on and off the road – since 2009. To date, the group has performed alongside the likes of Night Demon, Exmortus, Gypsyhawk, Skull Fist, Sanctuary, Satan, Hrax, Cryptic Slaughter, Anvil, Cauldron, Holy Grail, Slough Feg, Warbringer, Lord Dying and many more. Currently consisting of members Tyler Loney (vocals), Cory Boyd (guitars), Bryce VanHoosen (guitars), Gabe Franco (bass), and Colin Vranizan (drums), the group, whose music Metal Assault compliments as "built on the foundations of speed, shred and melody," are back with *Night Hides The World*. **Spellcaster** wear their influences on the sleeves ripped from their battle vests. *Night Hides The World* illustrates this, giving rise to a modern, mature take on the classic genre of heavy metal.

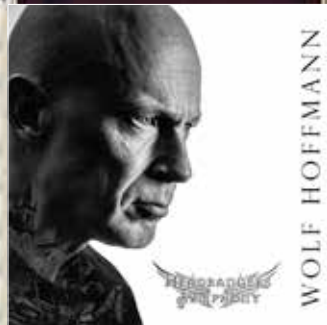
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## FATES WARNING THEORIES OF FLIGHT

INSIDE OUT MUSIC

**Fates Warning** has enjoyed a reputation as one of the true pioneers of progressive metal. Having sold over one million albums worldwide, the band have influenced other key progressive metal bands on their way up such as Dream Theater and Queensryche. Formed in Connecticut back in 1983, **Fates Warning** started life as a traditional heavy metal band with the release of their debut album *Night On Bröcken*. By 1986, the band had truly become a progressive metal band with their album *Awaken The Guardian*. **Fates Warning** have continued to evolve in this genre right up to the present with *Theories of Flight*. "There's a loose theme running through a lot of the lyrics," says guitarist and main composer Jim Matheos. "**Ray [Alder, vocals]** and I are often writing about various uprooting, escapes... Flights. So I was immediately drawn to that phrase as being a better description of what some of the songs are about."



## WOLF HOFFMANN HEADBANGERS SYMPHONY

NUCLEAR BLAST

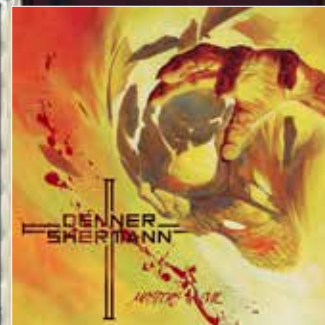
**Wolf Hoffmann** has a passion. His life-long love and dedication to heavy metal music is documented in dozens of albums spanning four decades with his long time heavy metal band **Accept**. But beyond heavy metal, **Wolf** has an incessant craving for the classics, yes, the ones written decades and centuries ago. Classical music has always been an influence - albeit limited - on **Accept's** Teutonic approach to rock and heavy metal. However, it wasn't until 1997 that **Hoffmann** finally had the chance to fully explore and fulfill this interest by recording his first astounding solo album *Classical* a record filled with his rock guitar driven interpretations of some of classical music's most loved compositions. Fast-forward to 2016: **Hoffmann** has once again taken time out from **ACCEPT** to complete the long awaited follow-up to *Classical* - *Headbangers Symphony*. It's truly a bold statement by a genuine musician who simply refused to rest on his laurels and continues to push and challenge himself.



## AVATAR FEATHERS & FLESH

EONE MUSIC

Swedish metallers **Avatar** are back with *Feathers and Flesh* – the band's highly anticipated follow-up to 2014's *Hail The Apocalypse*. The aim is set higher, further and deeper than ever before for **Avatar**. Not only is this concept album their most extensive work to date, showing the widest range of any of their albums, it also contains a story too extensive for any booklet, so they made a book – a fully illustrated 60-page, 109-verse poem hardcover book. The music is as always, rooted in the extreme, with plenty of melodic sensibility and a lust for experimentation. There is a love for intense double bass drumming, riffing and shredding of timeless dimensions alongside rough edges, slow grooves and epic storytelling for the ages. The idea is that as the band digs deeper, the fists will be held up higher. The end result is a modern metal album with all the ruthlessness and power one could ask for handled with a loving songwriter's hand.



## DENNER/SHERMANN MASTERS OF EVIL

METAL BLADE

Twin guitar legends of **Mercyful Fate** – Michael **Denner** & Hank **Shermann** – have completed the mixing and mastering of their new **Denner / Sherman** full-length album, *Masters Of Evil*. *Masters Of Evil* contains 8 new **Denner / Sherman** tracks that continue right where the EP left off, with songs that cover the entire gamut of heavy metal nuances and take the listener down a mysterious path where tales of dark, supernatural fantasies are told, transporting you to places that can only be found in the most vivid, blood curdling nightmares. *Masters Of Evil* is fully loaded to satisfy the old fans with just what they would expect – and also injected with menacing, sinister, new surprises that could only come from the sonic DNA of **Denner / Sherman**. "This new record really shows how the five of us have grown as a band and bonded as songwriters," says **Denner**. "It contains the kind of compositions I believe our fans would expect from us."



## WHITECHAPEL MARK OF THE BLADE

METAL BLADE

"The theme of *Mark of the Blade* is a celebration of **Whitechapel** being together for ten years and the fans that support us no matter what," states vocalist Phil Bozeman, and after just one exposure to the record's 11 riveting tracks, a more fitting tribute is unimaginable. Pushing their sound forward with each successive release, the sextet have never allowed anyone outside of their ranks to dictate or influence the music they write. *Mark of the Blade* finds **Whitechapel** venturing into previously unexplored territory, both sonically and lyrically. "It's the most dynamic record we've done, in the sense that one song can be very aggressive while the next one will be softer and sentimental," says guitarist Alex Wade. "I think it's great that we have opened up our sound to just write and play whatever we think sounds good."

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