

HEADBANGER'S WALL



HOLY GRAIL TIMES OF PRIDE AND PERIL PROSTHETIC

Like many of the legendary bands whose influences they wear on their tattered sleeves, **Holy Grail** made an immediate impact when they exploded onto the metal scene in 2009. Here were five immortal men who fought to kill, armed with an infectious sound – a mix of classic heavy metal and modern sensibilities – sure to win over even the most jaded of cynics. As if on cue, metal media around the world swooned immediately. Now the Los Angeles-based quartet – whose epic anthems have been performed live alongside some of the genre's top names, including Anthrax, Exodus, Amon Amarth, Dragonforce and High On Fire, among others – are back with their third album, *Times of Pride and Peril*. The highly-anticipated follow-up to 2013's "Ride the Void," *Times of Pride and Peril* was recorded earlier this year with Grammy Award-winning producer John Spiker (Tenacious D, Filter) and encompasses the rise and fall of an empire – showcasing a history of triumphs and defeats via the group's quintessential shreddery.



ROTTING CHRIST RITUALS SEASON OF MIST

For almost 30 years, **Rotting Christ** have traced a trail for the black metal genre to follow. From their primitive early material through to 2012's epic *Kata Ton Daimona Eaytoy*, their pioneering spirit has been a flame of inspiration in an increasingly reductive genre. Now the renowned band return with new album *Rituals*, a diverse collection of new songs influenced by rites and myths from all around the globe. Says frontman **Sakis Tolis**: "It is not an easy task to pick only one song to represent a whole album as diverse as this, but as it has to suffice for the time being, the choice fell on 'Eithe Kyrie', which translates as 'Come Lord' and was influenced by the tragic ancient Greek poet **Euripides** and more specifically his creation 'Balkais'. This pure bacchanalian play refers to the coming of the new god. The ritualistic atmosphere of this historical theatre drama influenced us lyrically as well as musically." *Rituals* highlights their unique power and magic, and is the darkest and most personal-sounding **Rotting Christ** album to date.



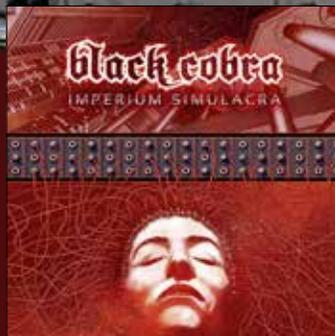
ANTHRAX FOR ALL KINGS MEGAFORCE

Over its 35-year career, **Anthrax** has been a pioneering band with its unique style, sound and heavy brand of thrash metal. The band has sold in excess of 10-million units, received multiple Gold and Platinum certifications, six Grammy nominations and a host of other accolades. From the race and genre barriers **Anthrax** helped break down in 1988 when they collaborated with Public Enemy on "Bring The Noise," to becoming a card-carrying member of The Big Four - with Metallica, Slayer and Megadeth - as one of the four bands that defined the speed/thrash metal genre, to being the first metal band to have its music heard on Mars when NASA played "Got The Time" to wake up the Mars Rover, **Anthrax** continues to demonstrate it's just all about the music. Says Scott Ian of the band's latest, *For All Kings*: "It's just the most metal record we have made in a long, long time! It's a very heavy fucking record, and that's what we wanted to achieve."



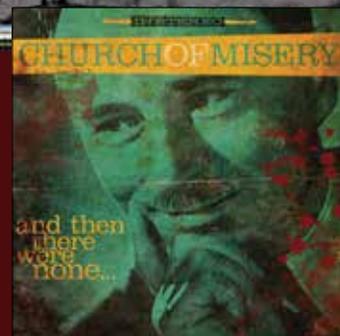
REDEMPTION THE ART OF LOSS METAL BLADE

The last time progressive metal super-group **Redemption** wowed fans and critics alike with their fifth album, *This Mortal Coil*, NASA had found the possibility of water on Mars and the world's population officially hit seven billion. These landmark events aren't directly relevant to *This Mortal Coil*, but they're just as heavy as the album's concept, which involved **Redemption** guitarist/keyboardist Nick van Dyk and his cancer scare. Now, five years later, the Los Angeles band has returned with the much-anticipated follow-up, *The Art of Loss*. Musically, *The Art of Loss* follows its predecessor, insofar as **Redemption** continue to expertly play melody against aggression, without losing sight of what a good song needs: hooks and dynamics. But their newest work finds composition, musicianship and production taken up another notch, with an array of songs ranging from hard-hitting blasts of melodic metal to the 23-minute epic "At Day's End".



BLACK COBRA IMPERIUM SIMULACRA SEASON OF MIST

San Francisco's **Black Cobra** were formed in 2001 by guitarist and vocalist Jason Landrian (ex-Acid King, -16, Gamma). The duo exploded from the underground with their scathing take on hardcore-fueled sludge metal. After the release of 4 well-received full lengths, **Black Cobra** have leveled venues across the United States and internationally alongside such cult acts as High On Fire, Weedeater, Pelican, The Sword, Yob, Sleep, Torche, Kyuss Lives and more. Now **Black Cobra** return with *Imperium Simulacra*, their first new album in four years. *Imperium Simulacra* is a beast of an album crushing all in its path under a landslide of low-end riffage and unstoppable drum assault. As deadly new songs "Challenger Deep," "The Messenger," "Eye Among the Blind," and the title track prove, **Black Cobra** is back with a vengeance and *Imperium Simulacra* is a rampaging conquest by volume.



CHURCH OF MISERY AND THEN THERE WERE NONE RISE ABOVE

For the last two decades, **Church Of Misery** has saved off only the finest in uncompromising doom. The revered Japanese masters are lifelong practitioners of the genre, honoring and extrapolating upon the Sabbathian legacy from which all detuned life springs forth. In 2014, **Church Of Misery** bassist and mastermind Tatsu Mikami was forced to assemble a new lineup for the band's follow-up to 2013's *Thy Kingdom Scum*. His chosen few reside on American soil: Blood Farmers guitarist Dave "Deproved" Szulkin, Earhrilde drummer Eric Little (ex-Internal Void) and Repulsion frontman (and former Cathedral bassist) Scott Carlson on vocals. It's this iteration of **Church Of Misery** that powers the project's sixth album, *And Then There Were None* – a blood-soaked trip through homicidal hell, with songs inspired by killers both infamous and obscure. The award for Best Song Title goes to: "Murderfreak Blues."