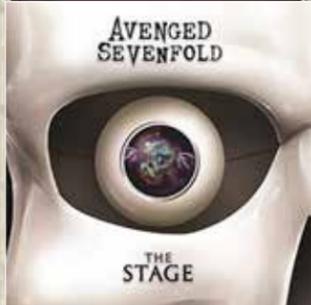


HEADBANGER'S WALL



AVENGED SEVENFOLD
THE STAGE
CAPITOL

Avenged Sevenfold have spent the last two decades becoming one of the most dangerous rock and roll bands on the planet – taking their particular strain of hard rock to some bold and darkly psychedelic new places. Their new album *Voltaic Oceans* represents many new changes: New drummer, new label, new adventures. Here the band has made their most aggressive music ever – embracing its deep love of heavy metal more than it ever has before. It's the sound of a band taking more risks than it ever has before – which is really saying something for a band that has gone into "Bat Country" as often as they have. But afraid of The Darkness Avenged Sevenfold are not. The word "voltaic" means to conjure electricity via some sort of chemical action – a galvanizing force. *Voltaic Oceans* implies dangerous new terrain. Enter at your own risk. You may never want to leave.



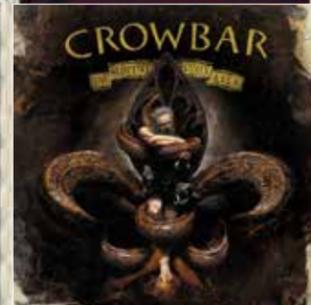
THE DILLINGER ESCAPE PLAN
ESCAPE PLAN
DISSOCIATION
COOKING VINYL

The Dillinger Escape Plan has been a juggernaut since their inception in 1997. With their appeal to music lovers of many varieties and tastes – and their unparalleled live performances – they have made an indelible mark on the world of rock music. And now, with *Dissociation*, the band's incredible run is coming to an end. The range that songs like "Symptom of Terminal Illness," "Low Feels Blvd" and "Honeysuckle" traverse challenged the band's ideas about even having a creative ceiling, and what was possible without losing their authenticity. "We really achieved some bewildering balances on all these songs," says bassist Liam Wilson. "These tracks represent us at our most scathing, most unhinged, most indestructible and simultaneously at our most focused and delicate; our most detached and yet most intimate... Most memorable and still defiantly experimental. We've always been a bit of everything and its opposite, and it's only more fully realized on *Dissociation*."



ANCIENTS
VOICE OF THE VOID
SEASON OF MIST

Vancouver's Ancients have no time to spare: No fillers, no hesitation – they are just pushing and pulling and banging those heads from start to finish. With their sophomore opus *Voice of the Void*, the Canadians are fulfilling all the glorious promises that 2013's *Heart of Oak* already made. In comparison to their critically acclaimed debut full-length, which already contained the musical equivalent of the warm flow, solid earthiness, and beautifully dark undertones of whisky matured in ancient oak casks within an intoxicating song-writing, the new songs have exponentially boosted the tasty formula unique to this band. Ancients have remarkably honed their composition skills and moved further into their very own musical territory: Those amazing vocal duels between the grim growling and clean singing, which have been brought to perfection, would alone support the constant tension and high dynamics of this record. Yet of course, a barrage of crunchy riffs as their instrumental counterpart maintains the proper balance.



CROWBAR
THE SERPENT ONLY LIES
EONE MUSIC

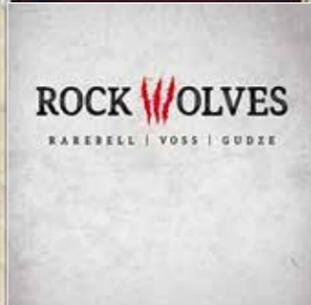
For nearly three decades, the name Crowbar has been synonymous with HEAVY. Since rising ominously from the swamplands of New Orleans in 1990, they've been hailed internationally as one of the world's foremost purveyors of crushing, melodic sludge. Crowbar's eleventh and latest album, *The Serpent Only Lies*, is both an affirmation of the band's staying power and a nod to their legacy. "To me, it's a fresh-sounding version of old school Crowbar," says vocalist, guitarist and mastermind Kirk Windstein. "I intentionally went back and listened to a lot of old Crowbar stuff, like the self-titled and *Broken Glass* albums, to get a feel for what my mindset was 20-plus years ago. I also went back and listened to the bands that influenced Crowbar in the beginning, like Trouble, Saint Vitus, Melvins, and the first Type O Negative record. So it was kinda me doing my homework."



TESTAMENT
BROTHERHOOD OF THE SNAKE
NUCLEAR BLAST

For over three decades, Testament has consistently delivered unadulterated, unbridled, and unbreakable metal in its purest form without compromise or any signs of slowing down. Over the course of seminal releases ranging from *The Legacy* and *Practice What You Preach* to *The Gathering* and *The Formation Of Damnation*, which won "Best Album" at Metal Hammer's 2008 Golden Gods Awards, the group's sales exceeded 14 million worldwide with 2 million in the U.S. alone. However, in 2016, Testament return with more teeth than ever on *Brotherhood Of The Snake*. "The first record is always classic because you form the band, you're totally into it," explains guitarist Eric Peterson. "Then, you get signed and end up in a cycle. We took some time to do *Brotherhood Of The Snake*, and it shows. Different influences came in. We haven't had this many thrash tracks since *The Legacy*. It's a new era."

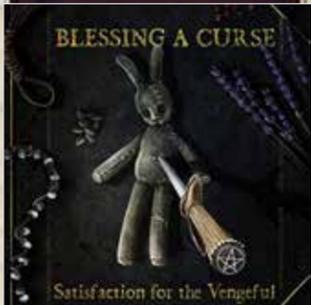
2016 • NOVEMBER • 2016



ROCK WOLVES
RAREBELL | VOSS | GUDZE

ROCK WOLVES
ROCK WOLVES
STEAMHAMMER/SPV

No doubt about it, Rock Wolves leave no questions unanswered and certainly nothing to be desired. The band name alone is an unmistakable indication of the journey that this new all-star trio has embarked on: classic rock music, melodic, powerful, contemporary, diverse, with just the right degree of toughness and a sure feel for gritty hooks. This band knows how these things are done, because thanks to Herman Rarebell, Michael Voss and Stephan "Gudze" Hinz, Rock Wolves consists of three of the most renowned rock musicians of the past forty years. Musically as well as lyrically, their mission is straightforward, featuring great emotions but also clear words on current events. Featuring members of Scorpions, Mad Max, and Cassanova, you can rest assured that Rock Wolves know that Rock and Roll fun is a serious business – and they're damn good at what they do. They don't make 'em like this anymore. Crank it!



BLESSING A CURSE

BLESSING A CURSE
SATISFACTION FOR THE VENGEFUL
SMART PUNK RECORDS

Blessing A Curse is a hard rock band from Orlando, Florida with a sound made up of intricate riffs, progressive drums, electronic production, eerie as well as appealing/intense vocals, and an eclectic style of screaming. They have made a mark with catchy melodies not usually combined with their heavier style. Though they project a primarily vindictive persona, they show a strong motivation for growth. Blessing a Curse is sure to leave the listener needing more as "Caving In" – the first single from their new album, *Satisfaction for the Vengeful*, lays bare. "Caving In" emulates the feeling of knowing an anxiety attack is coming but you can't escape," vocalist Josh Singer told Revolver about the song. "You know that where you are isn't where you want to be, but there's nothing you can do about it and you feel like you're being swallowed alive." Indeed, *Satisfaction for the Vengeful* will consume you fully.



DARK TRANQUILLITY
ATOMA
CENTURY MEDIA

Twenty years since *Dark Tranquillity* burst onto the metal scene with *Skydancer*, the Gothenburg quintet prepares to release studio album number ten. *Atoma* is the sound of perseverance. It's also proof of the band's ability to reinvent itself and stay relevant. This record is quintessential *Dark Tranquillity* while giving a fresh spin to the trademark sound. *Atoma* was recorded at Rogue Music in Gothenburg, the studio owned by D.T. keyboardist Martin Brändström. Mixing duties were handled by David Castillo, known for his work with bands such as Katatonia, Opeth and Candlemass. The striking cover artwork was once again created by the band's guitarist Niklas Sundin. A limited edition double CD features the songs "The Absolute" and "Time Out of Place" that showcase a very different side of the band. Recorded and mixed by Anders Lagerfors at Nacksving studios, these tracks are among the darkest and most brooding ever from the band.



IN FLAMES
BATTLES
ELEVEN SEVEN MUSIC

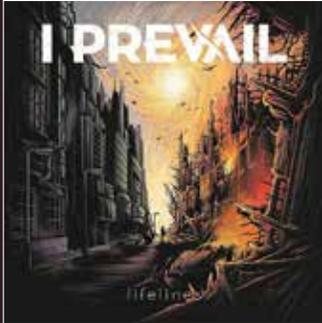
Formed in Gothenburg, Sweden in 1990, In Flames is world-renown as one of the forefathers of Melodic Death Metal. With 11 studio albums released, countless successful tours around the globe, millions of records sold and a massive fanbase worldwide, In Flames has proven to be an unstoppable force in heavy music. From the first opus in 1994 entitled "Lunar Strain" to the previous release "Siren Charms" (2014), In Flames has risen to great heights in music history. The melodies, the harmonies and the lyrics that characterize In Flames' signature sound have evolved throughout the years proving that In Flames is so much more than their former self, as their new album, *Battles*, proves again and again. In Flames is a band that fans around the world can rely on, inspiring their fans, the Jesterheads, to live by the phrase, "In Flames We Trust".



SEEKER
LOSS
VICTORY

The old adage "everything is bigger in Texas" rings true for Dallas wrecking crew Seeker. Having made an indelible imprint in the metal underworld since forming in 2011, they are back with their new noise, titled *Loss*. Taking the most venomous ingredients of metal, Seeker's art is best described as loud, pissed, chaotic heavy metal, fitting of their mantra "aggressive non-conformity above all else." Seeker released the album *Unloved* in 2013, and since then vocalist Bryce Lucien went through some calamitous times between the releases, which would become *Loss*. With Lucien now picking up the bass and guitarist Andy Torres and drummer Alex Curry added to the mix, *Loss* shows the emotions exacerbating from a slow knife cutting to a limb severing chainsaw. "I wanted everything about the album to be faster, darker, more evil, more raw, and way more honest than anything I have ever done," says Lucien. Mission accomplished.

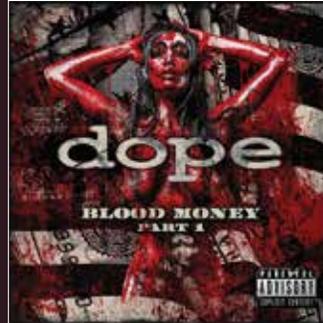
HEADBANGER'S WALL



I PREVAIL LIFELINES

FEARLESS

In early 2016, **I Prevail** retreated to Wall of Sound Studios in the small and secluded town of Riley, Michigan to work with trusted producers B.J. Perry and John Pregler. With nearly two years on the road under their collective belt, the group had fully realized their style, merging entrancing hooks and a powerful and pummeling sonic backdrop. "On the EP, we were all getting to know each others style," says Brian Burkheiser. "We spent a year working on it without ever launching publicly. We wanted to make the best impression possible. Then when we put it out, we spent the next year-and-a-half doing everything we could to promote it. Writing *Lifelines* was such a different experience. We had so much more time to grow together and really had a clear vision for the sound we wanted to create on the album."



DOPE BLOOD MONEY PART 1

EONE MUSIC

As we approach the 20th anniversary of Woodstock '99 one can hear the Nu Metal revival fast approaching – it sounds like the swishing of a million pairs of JNCOs. It also sounds a lot like **Dope** who, along with the likes of Slipknot, Coal Chamber, Mulvane, Fear Factory, Soil, Static X, Mushroomhead, and the like, perfectly synthesized the sounds of disaffected youth by blending hard rock with hip hop, industrial music, and a distinct lack of subtlety. *Blood Money Pt. 1* is the first half of a brand new song cycle by **Dope's** recently reunited original line-up: Edsel Dope, Acey Slade, Virus and Racci Shay. Those looking for nihilism porn will find themselves like a Juggalo in a Faygo factory. You've got three years to grow out your cornrows. See you in the mud.



FIT FOR A KING DEATHGRIP

SOLID STATE

In November of 2015, four days before **Fit For A King** was set to play a show in Paris, a music venue in the city was violently gunned down by terrorists. The attacks bred a frightened and brittle community, one left mourning the lives of 128 concert goers. It was egregious and horrific, and it tore into the refuge that music fosters. To **Fit For A King**, it pissed them off. "We were in Germany during the attacks... I couldn't stop thinking about how fragile life is, and how deeply death affects you," says the band's lead vocalist, Ryan Kirby. He spent the remainder of the tour—with other members Jared Easterling and Tuck O'leary—writing what would turn into *Deathgrip*, a record that represents not only the inescapable nature of death. Musically, the record is just as provoking -- with a sound similar to past releases *Descendants* and *Creation/Destruction*.