

HEADBANGER'S WALL



SHATTERED SUN THE EVOLUTION OF ANGER

VICTORY

"We almost burned this band to the ground internally," admits **Shattered Sun** singer Marcos Leal. Guitarist Daniel Trejo decided to leave the band in late 2015, just as the band's demons came out to haunt them before creating *The Evolution Of Anger*. "Between all the things we have done over the years, things came to the surface and we didn't even know if we were going to have a record," Leal continues. "Once Daniel came back into the fold, the first song he showed me was 'Burn it Down,' a perfect reflection of what occurred within **Shattered Sun**. "It instantly clicked, I added my lyrical exorcism and told him we have to fight harder than ever. We aren't guaranteed so many shots at this, and it took us almost breaking up to understand that." Drummer Robert Garza adds, succinctly: "I channeled those emotions into every damn time I smacked those drums."



RINGS OF SATURN ULU ULLA

NUCLEAR BLAST

Formed in 2009 as a studio project, California based **Rings Of Saturn** is the brainchild of Lucas Mann. This self-dictated "Alien death core" band self-released their first full-length album entitled *Embryonic Anomaly* in late 2009, and has been terrorizing earthlings with their intense measures of technicality is something that **Rings Of Saturn** excel in. The band is now arriving back on the scene with their fourth full length studio album *Ulu Ulla*. "The album name, *Ulu Ulla*, means 'Time Immemorial' in Sumerian Cuneiform," says Mann. "*Ulu Ulla* is the fourth installment of the **Rings of Saturn** story where the aliens who battled and conquered the gods and demons of the Lugal Ki En album, transcend space and time to accidentally uncover an ancient incomprehensible entity that threatens the very fabric of universal existence. The entity can be seen emerging from the center of the album art."



SHAMAN'S HARVEST RED HANDS BLACK DEEDS

MASCOT

Missouri rockers **Shaman's Harvest** are back with their sixth album, *Red Hands Black Deeds*. "*Red Hands, Black Deeds* touches upon the darker nature inside all of us," says singer Nathan Hunt. "The whole record has a contrast and push and pull tension - a juxtaposition of good and bad or questioning what is right and wrong. The record ended up having a concept, though we weren't intending it to." The new album was produced with was produced by Keith Armstrong, who has previously worked with Halestorm, Black Stone Cherry, Defones, My Chemical Romance, Bruce Springsteen, Shinedown and Bob Seger, and is well-known for his analogue approach to production. "We didn't want to use anything digital," says bassist Matt Fisher. "So to get certain effects, we made stuff. For instance, we used an old rotary telephone implanted into microphones for the outro of 'Scavengers.'" Keith helped us think outside the box."



BLOODCLOT UP IN ARMS

METAL BLADE

At its purest, there is little that can match the visceral thrill and empowering spirit of hardcore. As front-man of New York City hardcore kings Cro-Mags, this is something John Joseph knows very well, and with *Up In Arms*, he and his **Bloodclot** compatriots deliver a furious collection that hits hard on every level. The results reflect the roots and passions of the individual members. Danzig/Murphy's Law guitarist Todd Youth was the first piece of the puzzle. Having been friends with Queens Of The Stone Age and Danzig powerhouse drummer Joey Castillo for three decades, the two musicians had long admired each other's work, and their collaboration has been a long time coming. Following Castillo's suggestion of bringing in Nick Oliveri (Queens Of The Stone Age/The Dwarves) to handle bass duties, the lineup was complete. The songs that comprise *Up In Arms* manifested after the quartet plugged in and let the music speak for them.



WAGE WAR DEADWEIGHT

FEARLESS

If you think that you've already heard it all when it comes to heavy music, you just haven't heard **Wage War**. The group formed in Ocala, FL in 2013 and instantly started playing all over the area, quickly getting signed to Fearless Records the old-fashioned way: By sending a song to the label. From there the group linked up with the production team of **Andrew Wade** (Neck Deep, Motionless in White) and A Day to Remember vocalist **Jeremy McKinnon** who produced their 2015 debut *Blueprints* and returned for follow-up *Deadweight*. Songs like "Stitch" and "Don't Let Me Fade Away" display an aggression and explosiveness that **Wage War** has only hinted at in the past while lyrically, *Deadweight* sees the band exploring both personal and political issues in a way that's as raw and honest as the music that support



MARTY FRIEDMAN WALL OF SOUND

PROSTHETIC RECORDS

Marty Friedman has sold over 10 million albums with the multi-platinum band Megadeth. He has also a dedicated following for his own solo albums which stylistically range from orchestral soundtrack style music to furious aggressive rock, with the common thread being **Marty's** unique and tasty sense of melody. *Wall Of Sound*, the much anticipated follow up to 2014's *Inferno*. 11 bombastic tracks featuring a diverse group of guests: Jinxx (Black Veil Brides), Shiv Mehra (Deatheaven) and Jorgen Munkeby (Shining). *Wall Of Sound* explores, expands and destroys any conventional notions of instrumental music. "This time it's even more ambitious than [*Inferno*] was," he says. "A bit more dense, and, with any luck, more exciting." *Wall of Sound* was recorded in part at Dave Grohl's Studio 606 in California with engineer Paul Fig (Alice In Chains, Rush, Defones).

HEADBANGER'S WALL



REX BROWN SMOKE ON THIS...

E1

Rex Brown wields a six-string guitar as confidently as he wore the bass in **Pantera** and **Down**. His engaging voice crackles with easygoing spirit and truth-telling power. It's a crunchy drawl that's down-to-earth, grippingly relatable, charmingly welcoming, and gritty, somewhere between the achingly resonant spiritual shamanism of Tom Waits and the instantly recognizable everyman AM radio vibes of Tom Petty and The Heartbreakers. After a season away to gather his wits about him, rediscover his own roots, and assemble a group of players ready to help him execute his vision for the days ahead, **Rex Brown** re-emerges with a semi-truck's worth of rock n' roll tunes as honest and sincere as they come. *Smoke on This* is the sound of the man's own truth, forthright and ego-free. As he likes to say, "You're only as good as your word and your word better be good." And so is this album.



ACCEPT THE RISE OF CHAOS

NUCLEAR BLAST

The Rise of Chaos finds **Accept** continuing the destructive streak they began with producer Andy Sneap in 2010. With the straight forward opening track "Die By The Sword": Galloping drums, lightning guitars and **Accept's** trademark choir instantly silence any doubt as to whether they're still the top dog when it comes to top-notch Teutonic metal. Second track «Hole In The Head» leaves no time to breathe, before the title track kick-starts and tries to pummel its way through the listener's ear canal. After consuming the "Koolaid" shake, "No Regrets" keeps heads banging with its speedy guitar solos, which concludes the first half of the record. "Analog Man" rings in the second part, telling the story of the world increasing digitization. "Worlds Colliding," marks the album's most thoughtful song, swiftly followed by the fastest banger "Carry The Weight." After 45 minutes, the closer, "Race To Extinction," lets the record fade out fittingly.



OCEANS ATE ALASKA HIKARI

FEALES/CONCORD

Uniting boundaries between multiple genres in modern metal, **Oceans Ate Alaska** — Chris Turner [Drums], James Kennedy [Guitar], Mike Stanton [Bass], Adam Zykiewicz [Guitar], and Jake Noakes [Vocals] — made waves during 2015 with their full-length debut *Last Isles*. Fusing unpredictable polyrhythms and a sporadic partnering of melodic and dissonant passages, Rock Sound and Revolver both pegged **Oceans Ate Alaska** as a "Band to Watch," while they landed on Alternative Press's "100 Bands You Need To Know" list and covered HM Magazine, The Birmingham, UK, technical metal quintet's second full-length album, *Hikari*, translates to "Light" in English and represents their current mindset, illuminating major strides in the group's sonic vocabulary. Following a lyrical and musical theme rooted in Samurai mythology, the 11-track album blends traditional Japanese instruments with **Oceans Ate Alaska's** dynamic flare. Ultimately, *Hikari* means both a new "light" for **Oceans Ate Alaska** and heavy music at large.



SOUL REMNANTS OUROBOROS

E1

Hailing from the outskirts of Boston, MA, **Soul Remnants** is a death metal quintet making a name for itself in the underground scene. The group began to form in 2003 with Thomas Preziosi on guitar and Mitch Fletcher on vocals. They aimed to combine the raw intensity of American death metal with Scandinavian black metal. A concept album revolving around a futuristic, dystopian war amongst all mankind, *Ouroboros* is the band's most ambitious recording to date. "An insane amount of hard work and passion was poured into the creation of this record and we wouldn't have it any other way," says the band. "*Ouroboros* is as versatile as it is volatile. Flowing seamlessly from track to track it runs the gamut from extreme technicality to filth ridden grooves, with plenty of other surprises to offer." It is more dynamic than its predecessors, while still maintaining the uniquely crushing style that **Soul Remnants** have cultivated over their careers.



DED MIS-AN-THROPE

SURETONE

With roots in the hardcore scene and a desire to share honest music with a "f-k you" attitude, Phoenix, AZ's **DED** are ready to make their mark. Cateela says, "We give you *Mis-An-Thrope*, an album born zero years in the making. We started these songs with the intention of creating heavy, violent, diverse, aggressive, catchy, groovy, universal, thought provoking, challenging, visceral music that would be fulfilling to us as music listeners ourselves." He continues, "These songs were made with zero concern of who would ever hear them or if anyone would 'like' them. We created purely selfishly and honestly to please our own senses and pallets. This is the exact band and album that we wanted to hear ourselves from a band that didn't exist until we created it. You will hear many sounds, influences, vibes, tempos, styles, etc... We hope you enjoy our debut album but at the same time — we're OK if you don't."