

HEADBANGER'S WALL



CARACH ANGREN
DANCE AND LAUGH
AMONGST THE ROTTEN
SEASON OF MIST

The Dutch masters of horror are back with their most flamboyant album so far. On *Dance and Laugh amongst the Rotten*, **Carach Angren** are painting musical pictures that easily combine the grandiose depth of a Rembrandt with Van Gogh's maelstrom of whirling colors and the utter madness of Bosch. This lusciously seductive *danse macabre* will drag you in and never let go. **Carach Angren** have employed all the sonic colors on their palette to dazzling effect. Their trademark whipping guitars are weaving harsh melodies and sinister soundscapes, which are beautifully contrasted by opulent keyboards and majestic orchestrations. With *Dance and Laugh amongst the Rotten*, **Carach Angren** are returning to "pure" storytelling with episodes that are centered on a girl playing a little too long with her Ouija board. The Dutchmen have pushed their unashamedly theatrical style to a new intense height. Drop the needle and unleash these radiant ghosts into your home...



ICED EARTH
INCORRUPTIBLE
CENTURY MEDIA

After nearly three dedicated decades, guitarist/songwriter Jon Schaffer, drummer Brent Smedley, vocalist Stu Block, bassist Luke Appleton, and new guitarist Jake Dreyer have assembled the fiercest **Iced Earth** record since its 1996 milestone *The Dark Saga* and 1998's chart-blazer *Something Wicked This Way Comes*. Titled *Incorruptible*, **Iced Earth's** twelfth record is inspired not by things political but by things personal. Since *Plagues of Babylon* landed in 2014 to heaps of praise and chart-topping success, Schaffer and team have weathered proverbial storms. Management shake-ups, Schaffer's well-publicized and very serious neck surgery – he's since fully recovered – and lineup shifts all played positively into *Incorruptible*. Certainly, after 27 years of releasing albums and 666 minutes – or thereabouts – **Iced Earth** show no signs of slowing down. Songs like "Clear the Way," "Black Flag," "Raven Wing," "Ghost Dance (Awaken the Ancestors)" and "Great Heathen Army" are destined for the halls of heavy metal greatness. In fact, *Incorruptible* is special – a contemporary classic!



CKY
THE PHOENIX
METAL/E1

Once upon a time, **CKY** burned it all down, with a raucous, anarchic, hard rock sound soaked in the skate-punk culture that birthed them and a hard-partying lifestyle onstage and off that decimated relationships and reputations in its wake. Now, **CKY** rises from the ashes of the aftermath with *The Phoenix*, a bold mission statement that hoists the flag high for big, raw, authentic, earth shaking rock n' roll, liberated from useless pretense. *The Phoenix* touches on anger, revenge, good versus evil, desperation, recovery, growth, knowledge, survival, enemies, friends, and more. There's heavy, dark, signature **CKY** grooves, "fun shit," "fancy shit," driving and almost danceable stuff, big melodies, total ear candy, immense diversity... There are even parts that sound like maybe Quincy Jones was given the keys to Rancho De La Luna and just ran amok with the dudes in **CKY**.



TOMBS
THE GREAT ANNIHILATION
METAL BLADE

The Grand Annihilation, **Tombs'** fourth full-length, is the most epic, ambitious, emotionally and tonally varied of the band's career. Following up 2014's full-length, *Savage Gold*, Mike Hill had his work cut out for him, acknowledging that it was "the closest we came to realizing what I thought the band should sound like." Showcasing a more brutal, extreme side of the band, it hit home hard, and saw them being embraced by ever bigger crowds. When it came time to track the new record Hill once again enlisted Erik Rutan, whose production discography includes seminal releases from Cannibal Corpse, Soilent Green, and his own Hate Eternal. *The Grand Annihilation's* rich yet unfussy production ensures every song comes to life as if caught in the moment of its creation, crackling with energy and emotion and standing them apart from the plethora of bands with overly compressed, polished – and ultimately muted – additions to their catalogs.



DYING FETUS
WRONG ONE TO FUCK WITH
RELAPSE

Self-reliance and musical integrity are the two principles to which **Dying Fetus** have always lived by. Formed in 1991, during the height of the death metal explosion, **Dying Fetus** have matured into one of the premiere extreme death metal / grindcore acts to emerge from the massive global metal underground. The band is recognized worldwide as a prime example of songwriting perfection across seven studio albums, combining an innovative mix of technical virtuosity and catchy song structures to create the ultimate blend of death metal, hardcore and grind. Now **Dying Fetus** raise the bar once again with their first new material in over 5 years, *Wrong One To Fuck With*. The seasoned veterans manage to further stretch their creative and technical boundaries – and cement their legacy – across 10 complex tracks of pulverizing death metal, filled with more dynamic intricacies, brutal breakdowns and varied vocal patterns than ever before.

2017 • JULY • 2017



ORIGIN
UNPARALLELED
UNIVERSE
NUCLEAR BLAST

For 20 years, **Origin** has engaged a full-blown sensory assault of tight, taut, and technical death metal amplified by flashes of grindcore and groove. However, 2017's *Unparalleled Universe* sees the quartet strengthen that blueprint with a handful of surprises. "It feels like an **Origin** album, but it's unparalleled to what you might expect if you haven't heard us for 10 or 15 years," says guitarist/vocalist Paul Ryan. "You could say there are some twists in the plot musically." Opener "Infinitesimal To The Infinite" gallops forward on a steamrolling rush of riffage as Jason Keyser's screams take hold. "Invariance Under Transformation" tempers a trudging, doomy groove with a dark hiss and brutal stomp and the dynamic. "Cascading Failures and Diminishing Returns" bludgeons and burns, while "Accident And Error" barrels ahead on a double bass air raid with smart bomb precise sweeping arpeggios. Recorded by longtime collaborator and engineer Rob Rebeck (Tech N9ne).



GOATWHORE
VENGEFUL ASCENSION
METAL BLADE

Goatwhore's seventh full-length, *Ascension*, is a sonic manifestation of war, chaos, desolation, and emotional conflict. While hardly a concept record in the traditional sense, *Vengeful Ascension* loosely revolves around Lucifer serving not as a fiendish, all-destroying demon but rather an emancipator or guiding light. It's a theme of struggle and transcendence derived from John Milton's *Paradise Lost* epic, and one that has appeared, whether directly or indirectly, within **Goatwhore** works of the past. *Vengeful Ascension* serves as the soundtrack to that Luciferian rise straight off with the combative, ritualistic drum onslaught of opening hymn, "Forsaken." Wholly immersive, each track is alarmingly palpable in subject and corresponding execution. The tense, clandestine battery of "Chaos Arcane," based on HP Lovecraft's book *Nyarlatothep* – a story which attempts to recount the inexplicable sense of fear in expectancy of an unknown evil – conveys that sensation of impending doom through sound in a way only **Goatwhore** can.



M.O.D.
BUSTED, BROKE & AMERICAN
MRI

With song titles like "You're a Fucking Dick," "Busted, Broke & American," and "All Out of Bubblegum," you would think that **M.O.D.** – shorthand for **Method of Destruction** – and their founder and fearless leader Billy Milano aren't masking their intentions on their new album. In fact, it would be a logical assumption that Milano and Co. are putting their unabashed and unedited thoughts and feelings out there for all to see and hear with their new album *Busted, Broke, and American* – self-righteous and politically correct social justice warriors be damned. As to be expected, *Busted, Broke & American* is fast, its furious, and it makes no apologies. It also mixes hardcore, punk rock, and thrash – and the result is a thoroughly combustible collection of songs.



RIVER BLACK
RIVER BLACK
SEASON OF MIST

River Black deliver the musical equivalent to a diamond-tipped drill to bore breathing-holes into the crusty rusted armor-plating of the metal-genre to let some fresh air into the all too often stale scene. Their powerful self-titled debut album impresses with undiluted aggression, precisely executed and dead on target. Based on an intimate knowledge of thrash metal history, the Americans have found a modern answer to this classic style, incorporating suitable elements of death, hardcore, and other influences. The expertise that **River Black** demonstrate in craft and talent does not come out of the blue. Guitarist John Adubato and drummer David Witte (Municipal Waste) formed their new creative outlet after the dissolution of Burnt By The Sun. To complete their dream team, Witte and Adubato recruited fellow Revocation bassist Brett Bamberger and former Burnt By The Sun collaborator Mike Olender for vocal duties. The result speaks for itself.



BROKEN HOPE
MUTILATED AND ASSIMILATED
CENTURY MEDIA

Chicago's masters of death fuckin' metal, **Broken Hope**, return with their seventh studio album *Mutilated and Assimilated* – a horrifyingly brutal yet catchy sonic massacre produced by Scott Creekmore and featuring cover artwork by Wes Benscoter (Bloodbath, Kreator, Slayer, Hypocrisy). *Mutilated and Assimilated* marks a notable step up from its predecessor uniting guttural vocals, devastating blast beats, bowel-ripping grooves, catchy riffs and highly melodic leads which fully showcase the band's technical superiority. Guitarist Jeremy Wagner owns the personal collection of the late Jeff Hanneman (Slayer). "I've never felt this inspired before," says Wagner. "The album has my strongest riffage to date, it also has [vocalist Damian] Leski riffage on a few songs, it has my best friends on it, and in a crazy twist, I used Jeff Hanneman's guitars to write the album with and used them to track with in honor of his influence on myself AND the world of metal."

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