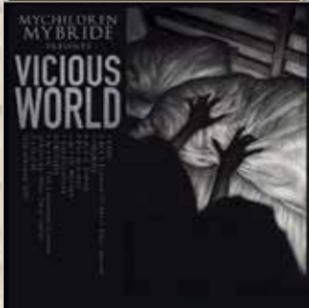


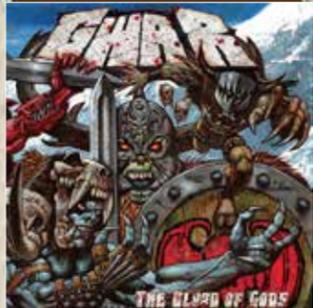
HEADBANGER'S WALL



MYCHILDREN MYBRIDE VICIOUS WORLD

METAL/ENTERTAINMENT ONE

While so many of their contemporaries cranked out disposable albums with forgettable repetitiveness, in an effort to meet the demands of the music industry, **MyChildren MyBride** entered into a willful creative hibernation instead. Like a creature that spins itself a cocoon to evolve into something bigger and bolder, **MyChildren MyBride** emerge with **Vicious World**. Stronger and reenergized like never before, **Vicious World** is equally energetic, driving, dramatic, and cinematic. Each song takes listeners on a moving journey from start to finish, with special care and attention to structure and meaning. Songs like "God of Nothing" and "The Endless" from their previous self-titled album were but the tip of the artistic iceberg, setting **MyChildren MyBride** toward the darker and more ambitious path that culminated with album four. The core duo of founding vocalist Matthew Hastings and longtime guitarist/songwriter Robert Bloomfield have successfully created a brand-new era of the band forged in ambitious artistry and deliberate focus.



GWAR THE BLOOD OF GODS

METAL BLADE

The Blood of Gods is nothing less than a sacred text chronicling the rise of humanity against their makers, and the massive battle between **GWAR** and the forces of all that is upright and wrong with the world. Along the way, the band challenges the sins of their great mistake, from politics, pollution, and organized religion, to fast food, and factory farming. Humans are shown as what they are: a parasitical disease that must be eradicated before they suck the planet dry. Meanwhile, Sleazy P. Martini, the crooked entrepreneur who discovered the Scumdogs, and has always envisioned them as a sort of horrific boy band, finally managed to convince the group to write a hit song called "I'll Be Your Monster." **The Blood of Gods** is the first **GWAR** album without the band's fallen leader, Oderus Urungus. Born of adversity, **The Blood of Gods** is a sonic scar. Death cannot kill **GWAR**. Nothing can!



NO WARNING TORTURE CULTURE

METAL/ENTERTAINMENT ONE

After nearly a decade away, **No Warning** return with **Torture Culture**, a third album that is as scrappy, self-assured, and unrelenting as it was once unthinkable improbable. **No Warning** is confrontational, uncompromising, and unapologetic, like the best in hardcore, metal, crossover, and thrash before them, all of which are elements that find their way into their too short but massively important discography. The new album is grimy, pulverizing, and antagonistic street punk in a mind-meld with menacing metalcore, comprised of towering riffage, blistering solos, and raw vocals. **No Warning** don't so much as borrow hooks from the past as they've studied the very essence of what's come before – from Bay Area thrash metal to New York Hardcore, from post-grunge melody to melancholy balladry and back again, all through their own lens of discontent, simmering on compliance and stark rage.



CANNIBAL CORPSE RED BEFORE BLACK

METAL BLADE

Many words come to mind when you hear the name **Cannibal Corpse**, but one truly defines the soon-to-be thirty-year death metal veterans: Unstoppable. Returning with their fourteenth full-length slab, the monstrous **Red Before Black**, serves to not only reiterate this but to once more raise the stakes, making it very clear who sets the standard when it comes to always compelling music that is equally brutal and complex. "We always try to make our music aggressive, but where an album like *A Skeletal Domain* was definitely aggressive, it has a targeted refinement that the new album doesn't. **Red Before Black** is as well-executed as anything we've done, but it has a rawness to it that we haven't had in a long time," asserts bassist **Alex Webster**. "And at the same time," Adds drummer **Paul Mazurkiewicz** "I think it's our most focused, tightest and catchiest record."

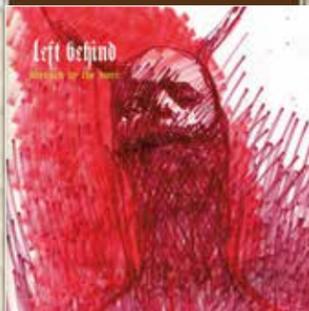


THROUGH THE EYES OF THE DEAD DISOMUS

METAL/ENTERTAINMENT ONE

Revered as one of the groups that pioneered the aggressive and abrasive mixture of death metal and hardcore, East Coast-based **Through the Eyes of the Dead** triumphantly return with **Disomus**, the long anticipated follow up to 2010's *Skepsis*. **Disomus** is the medical term describing an abnormal fetus with two bodies but one head. The album's subject matter includes the tale of a man buried alive by a cult ("Obitural"), a dark magician's creation of a malignant entity via sacrificial killing ("Haruspex"), underworld spirits doomed to roam the earth ("Dismal"), the Styx River of Greek myth ("Vortices in the Stygian Maelstrom"), the themes of the *Alien/Prometheus* film franchise ("Teras," alternately named for an abnormal fetus with two heads and one body), and the real life tragedy discovered by Danny Rodriguez – a Chicago police officer, when called upon to check on the well-being of an elderly person who lived alone ("Till Solace, She'll Haunt").

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LEFT BEHIND BLESSSED BY THE BURN

UNBEATEN RECORDS

West Virginia's **Left Behind** follow-up their wave-making 2016 debut *Seeing Hell*, which found the group augmenting their brand of hardcore with sludge and thrash influences, with their second album **Blessed by the Burn**. The record is ushered in by the heavy as hell lead single "Tough Love" which the band says reflects, "[vocalist] Zach's mental state after his girlfriend's death and the anger he had towards her father, who had physically and emotionally abused her throughout her life and up until the night before her death." Says *Dead Rhetoric* "The burly, macho aggression of hardcore seethes through **Left Behind** and it pairs exceedingly well with more extreme elements. Chunks of death 'n roll (think mid-period Entombed) and sludgy doom riffing (think Crowbar) find their way into the music, which never lacks for a viscous and utterly heavy tone."



10 YEARS (HOW TO LIVE) AS GHOSTS

MASCOT RECORDS

Sometimes when band members reunite, it's as if no time has passed and nothing has changed. That couldn't be further from the truth for **10 Years**. And, that's a good thing. When guitarist/drummer Brian Vodinh and guitarist Matt Wanland returned to the alt-metal/post-grunge band for their eighth album, *(How To Live) As Ghosts*, they burst through their comfort zones to create something new. With Grammy Award-winning producer Nick Raskulinecz (Alice in Chains, Deftones, Ghost, Mastodon) behind the boards, **10 Years** was able to create their most dynamic and multi-dimensional record to date. Raskulinecz also encouraged the band to strip away some of the vocal production they've grown accustomed to in order to reveal a more intimate side. "In the past, I've written a lot of songs that were pretty ambiguous," says singer Jesse Hasek. "But on this record, I'm more comfortable being direct and talking about things that are important to me."



NARCOTIC WASTELAND DELIRIUM TREMENS

MRI

Delirium Tremens is the new album from **Narcotic Wasteland** – the full-time project of former **Nile** frontman **Dallas Toler-Wade**. **Delirium Tremens** shines a spotlight on negative human behavior, again inspired by – but not entirely based on – our country's addiction epidemic. Loosely inspired by the unstable drug culture present in the band's stomping grounds of Fayetteville, North Carolina, **Delirium Tremens** traverses an atmosphere of instability and toxicity that audibly manifests as a gritty, unrelenting, pulverizing extreme metal storm. "The topic of drug use and death is still present, but we are also branching off a bit to talk about venomous human behavior, self-reflection, and big pharmaceutical companies ruining lives for big profits," continues Dallas. On **Delirium Tremens**, **Narcotic Wasteland** manages to create challenging music without losing a sense of meaning and vital emotional connection with the listener.



TRIVIUM THE SIN AND THE SENTENCE

ROADRUNNER

Recorded with producer Josh Wilbur (Lamb of God, Gojira) at Santa Ana, CA's Hybrid Studios, **The Sin and the Sentence** finds Orlando, FL's **Trivium** – Matt Heafy (lead vocals, lead guitar), Corey Beaulieu (guitar, vocals), Paolo Gregoletto (bass) and Alex Bent (drums) – returning with their first new music since their celebrated 2015 LP, *Silence in the Snow*. The new LP balances the band's heavy and melodic elements like never before and also features their first recordings with new drummer Bent who joined the fold in 2016. The collection is ushered in by the incendiary title track single "The Sin And The Sentence" and equally as crushing follow-up "The Heart From Your Hate." "Trivium have come roaring back," declares Loudwire. "The Sin And The Sentence combines a truck-load of classic **Trivium** dynamics to create something fresh."



ANTISECT THE RISING OF THE LIGHTS

RISE ABOVE

Thirty-two years on from the release of **Antiseptic's** brutally prescient *Out From The Void* seven-inch, the now revitalized band are reborn in flames of glory on their brand new full-length LP, **The Rising Of The Lights**: a startling and absorbing return to action from a band whose inner flame has never stopped blazing. Far from being a docile repeat of past glories, the new **Antiseptic** material takes the furious spirit of their early recordings and recasts them in viciously contemporary sonic steel. The end result is an album that thrums and crackles with the electrifying intensity of the anarcho-punk era while packing the kind of jaw-shattering punch that fans of modern heavy music demand. With scabrous, mantra-like grooves and numerous moments of refined but unsettling electronic ambience, songs like epic opener "Spirit-Level" and the monstrous, pitch-black "Welcome To The New Dark Ages" acknowledge both past and present, reveling in the enlightening power of untamed noise.

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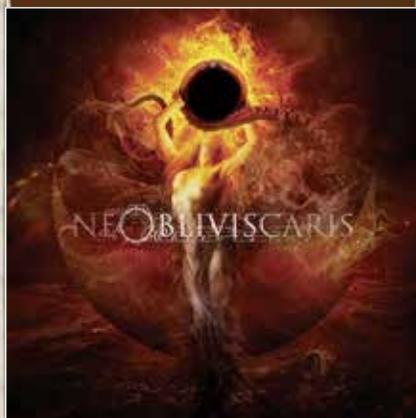
HEADBANGER'S WALL



ENSLAVED E

NUCLEAR BLAST

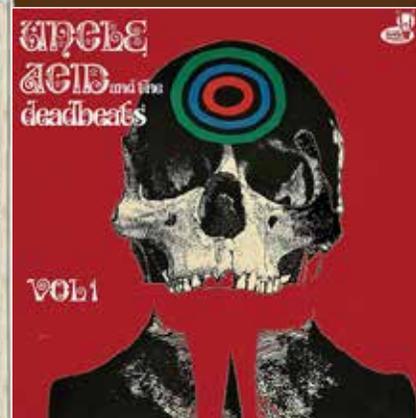
Norway's iconic **Enslaved** reign supreme as one of the most dependable components in extreme metals indestructible backbone. Despite rarely pausing to take a breath – not just as a result of their hectic touring schedule, but also due to numerous extracurricular projects – Ivar Bjørnson and his comrades have somehow managed to piece together yet another full-length milestone in the shape of their fourteenth studio effort, the elegantly titled **E**. An album full of revelatory moments, spine-tingling dynamics and exquisite but alien atmospheres, it showcases a refreshed **Enslaved** line-up via songs that take the band into unprecedented territory. From the grandiose, weather-beaten riff-scapes of 11-minute opener "Storm Son" to the wild, psychedelic frontier squall of "Sacred Horse" and the muscular, sax-powered shoegaze barrage of monstrous closer "Hiindsigt," **E** is both a typically bold and fearless statement from this most inventive of modern metal bands.



NE OBLIVISCARIS URN

SEASON OF MIST

Ne Obliviscaris' third album, **Urn**, is bound to be a career defining moment. The Australian extreme prog shooting stars have honed and re-balanced the key elements of their unique sound to a razor sharp musical edge. The dynamic entwining of fierce growls and emotive clean vocals, the contrast between devastating et intricate guitar riffs and thundering drums against an unleashed violin and gorgeous string parts as well as the perfect blending of epic progressive and intense extreme metal forms of expression are all marking a new peak in the steep rise of the band. The six tracks see the forward-thinking band hone their unique and expansive style that blends the best of both the extreme and the progressive sides of metal. Epic cuts like "Intra Venus" and "Libera (Part's I and II)" exude power, grace, and the confidence of a band at their absolute best.



UNCLE ACID & THE DEADBEATS VOL 1

RISE ABOVE

Originally released in 2010, **Vol 1** was the first efforts of unknown songwriter, Kevin Starrs. It took several months to shift all 30 CD-R copies. Recorded on a tight budget and with little knowledge or regard for conventional recording techniques, the chaotic results speak for themselves. Distorted vocals, out of tune harmonies, ragged musicianship and everything pushed to the red. The clatter of mic stands falling over mid performance, the rustling of lyric papers, the missed key changes and flubbed lines. Everything you would want to avoid is here. Self-funded, self-recorded and self-released to a fanfare of silence, **Vol 1** was a true D.I.Y. effort from start to finish. With its mix of budget horror lyrics, Everly Brothers obsessed harmonies, downer rock riffs, overly long guitar solos and bizarre high-pitched vocals, **Vol 1** had very limited appeal outside a small group of underground fanatics. Of course, now, it's a cult classic.