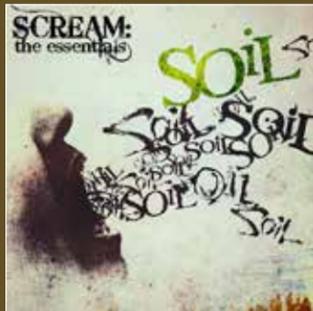


HEADBANGER'S WALL



ENSIFERUM
TWO PATHS
METAL BLADE

You can't talk about the true greats of folk metal without reverent mention of **Ensiferum**, and with *Two Paths* they once more affirm their place in the pantheons of the genre. Further building upon the thrilling metallic hybrid honed across six full-lengths, *Two Paths* is simultaneously the Finnish quintet's most epic and far-reaching collection and their most organic, which definitely sets it apart from the pack. Whether it's the breakneck, ultra-catchy thrashings of "For Those About To Fight For Metal" or "King Of Storms," the crunchy stomp of "I Will Never Kneel" or the surging thunder of the title track, they never fail to grip, and when they slow things down – as on the cinematic "Hail To The Victor" – they somehow manage to sound even bigger. Likewise, the grandiose, heroic themes that have always run through **Ensiferum's** records feature in the lyrics – the choices we make, and the consequences of these decisions.



SOIL
SCREAM: THE ESSENTIALS
PAVEMENT MUSIC

Chicago heavy dudes, **Soil**, are celebrating its band's twenty-year career with a new retrospective, *Scream: The Essentials*. This release will feature tracks from their humble beginnings, rise to fame, and also include alternate versions and mixes. The collection also features a brand-new track, a cover of the Spencer Davis Group's "Gimme Some Lovin'." Being primarily a rhythm-and-blues-based song, **Soil** took it upon themselves to add their own personal touch and bring the song into a modern 2017 hard rock element. Other songs exclusive to this release include an acoustic version of the song "Can You Heal Me" from the album *Re.de.fine*. This version was recorded at Dimebag Darrell's home studio in 2004 after **Soil** had completed a European tour with Damageplan. With the recent passing of Chris Cornell (an early influence on **Soil**), the band decided to pay homage and add their version of the classic Soundgarden song "Rusty Cage" to the compilation.



MYRKUR
MARERIDT
RELAPSE

Mareridt (translation: Nightmare) is the highly anticipated sophomore full-length from renowned Danish composer and multi-instrumentalist **Myrkrur**. Recorded between Copenhagen and Seattle with producer **Randall Dunn** (Marissa Nadler, Earth, Sunn O))), Boris, Wolves In The Throne Room), *Mareridt* is a rich juxtaposition of the dark and the light; the moon and the mother earth; the witch and the saint. **Myrkrur** explores deeper into the mysterious and the feminine with 11 tracks that further progress her visionary blend of metal with gorgeous, stirring melodies, dark folk passages, choral arrangements and superb, horrific beauty. Further taking **Myrkrur** to new artistic heights are lyrics in multiple languages, an unforgettable collaboration with **Chelsea Wolfe** and an array of special instrumentation including violin, mandola, folk drums, nyckelharpa (an ancient Swedish key harp), and Kulning (an ancient Scandinavian herding call). *Mareridt* is a profound manifestation of nightmares that demonstrates **Myrkrur** as one of the truly exceptional artists of our time.



WITH THE DEAD
LOVE FROM WITH THE DEAD
RISE ABOVE

Hell-bent on staking a further claim to be doom metal's most intense and remorseless practitioners, **With The Dead** return with their second album, *Love From With The Dead*. Comprising tracks recorded during two separate sessions with celebrated studio guru Jaime Gomez Arellano, the new material represents the first fruits of the band's recently retooled line-up. For those who flinched at the sheer, unforgiving brutality of **With The Dead's** first record, the songs on *Love From With The Dead* are liable to cause major emotional trauma. Darker, denser, more despondent and sickeningly heavy in numerous senses of the word, this is an album that re-establishes doom as a genre that embraces the extreme and not just some cozy, nostalgic reimagining of the early '70s. *Love From With The Dead* grimly extinguishes the light of hope and hammers home the hatred and futility that plagues our brief and brittle lives.

2017 • OCTOBER • 2017



WITH THE DEAD
LOVE FROM WITH THE DEAD
RISE ABOVE

One of the most consistently extreme bands on the Death/Black scene, **Belphegor**, crest their throne built of bones once again to uncompromisingly attack humanity, three years after their 2014 demonstration of brutality, *Conjuring the Dead*. *Totenritual* consists of nine compositions which, blow-by-blow, silence any doubts about the supremacy of these icons of the European scene. Merciless riff force, crunchy blasts in a dark setting – 24 years after their foundation, **Belphegor's** inventive creativity places them head and shoulders above the rest. Anyone looking for silence, beautiful melodies and a life-affirming aura will suffocate under the power of *Totenritual*. "It is the most brutally heavy offering we have consecrated thus far," Says **Belphegor** singer, guitarist and founder Helmuth Lehner. "The bass is like a panzer tank. Also, the rhythm guitars are utterly aggressive and obscure. You don't hear guitars like that anywhere with such a massively low tuning." Turn it up until you find the brown note!



CRADLE OF FILTH
CRYPTORIANA - THE SEDUCTIVENESS OF DECAY
NUCLEAR BLAST

Cryptoriana - The Seductiveness of Decay – the brand-new album from **Cradle of Filth** – is a monstrous tour-de-force of utterly distinctive but reassuringly destructive heavy fucking metal, laced with spectral disquiet but delivered with muscular aplomb. From the exhilarating melodrama of opening two-fisted salvo "Exquisite Torments Await" and "Heartbreak And Seance" onwards, *Cryptoriana* manifestly represents yet another wild expansion of the band's sonic manifesto across nine epic and elaborate new anti-hymns and a fervent blast through Canadian thrash legends Annihilator's ageless "Alison Hell." Then there's "Achingly Beautiful's" synapse-scorching holocaust of the heart, the flesh-ripping, thrash-driven grandeur of "Wester, Vespertine," and the pitch-black lysergic gargoyle attack of "You Will Know the Lion by His Claw." *Cryptoriana* is simply the most musically and visually startling record in **Cradle of Filth's** storied history; one that grittily upholds the band's tradition of conjuring warped narratives that linger long in the memory.



ARCHSPIRE
RELENTLESS MUTATION
SEASON OF MIST

Welcome to first class technical death metal madness. Machine gun vocals rattle remorselessly over a furious flurry of arpeggios, scales, and everything else that the two string wizards of **Archspire** can pick at break-finger speed out of their guitars. If this sounds hardly human at the level of technical execution, the Gatling-style hyper-drumming pushing these monstrous compositions forward is adding to the alien impression. The level of musicianship that **Archspire** offer, will leave even tech death fans drooling. Yet the outfit from Vancouver in British Columbia is bringing an important extra to the table, the rare ability to write great songs. *Relentless Mutation* is not just another compilation of outstanding musicianship, but the songs come with recognizable patterns that make sense in the greater conceptual framework of the album. And a clever use of contrasts leaves moments of clarity for the listener to take a breath and get ready for the next assault.

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HEADBANGER'S WALL



THE BLACK DAHLIA MURDER NIGHTBRINGERS

METAL BLADE

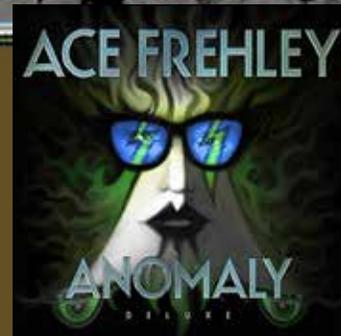
Rather than meticulously plan things out or stick rigidly to any kind of template, when it comes to writing, **The Black Dahlia Murder** prefer to let things happen organically. In the hands of guitarist Brian Eschbach – who co-founded the band with front-man Trevor Strnad in 2001 – and new recruit Brandon Ellis (Arsis, ex-Cannabis Corpse), *Nightbringers* is rich with dynamic riffs that are at once fresh and classic **The Black Dahlia Murder**, resulting in a collection that shifts through many moods and effortlessly incorporates various elements of extreme metal. While Strnad explores a variety of themes and ideas, they are united by the album's title, which embraces a tenet that has been central to **The Black Dahlia Murder**: "Death metal and nighttime are synonymous to me," Strnad explains. "Death metal is for free thinkers... and songs like the title track and "Kings Of The Nightworld" are about leading a legion of awakened minds into battle." Word.



TODAY IS THE DAY IN THE EYES OF GOD

THE END

"In 1999, I set out to make the fastest and most technical **Today Is The Day** record I could. The record was recorded in full three times, with the third version being the one we released. The second time we demo'd the album came out really great and could have been the released version. So, with this re-issue, the listener can hear the progression of the record being made. Brann Dailor's drumming and Bill Kelliher's bass playing was a perfect fit for this out-of-control album." So says **Today Is The Day** mastermind Steve Austin on his band's 1999 masterpiece, *In The Eyes of God*. In addition to Austin, **Today Is The Day** also featured future **Mastodon** members **Brann Dailor** and **Bill Kelliher** during the album sessions. Now the album has been lovingly reissued, remastered, and graced with a selection of never-before-heard demo tracks. You need this.



ACE FREHLEY ANOMALY DELUXE

E1

On the heels of the historic **KISS** Reunion Tours (spanning 400+ show from 1996 to through 2001) **Ace Frehley** began laboring over the material that would culminate in the 2009 release of *Anomaly* - the highest charting **Frehley** solo album since his self-titled debut in 1978 (which featured the only Top 20 **KISS** solo hit with "New York Groove"). *Allmusic* said **Anomaly** "surprised even longtime supporters with its forceful, confident performances and sharp songwriting" not to mention it's #27 debut on the Billboard Top 200. Out of print since 2010, *Anomaly Deluxe* returns to fill a major void in the **Frehley** catalog, newly remastered with 3 bonus songs, including 2 previously unreleased tracks for **KISS / Frehley**. Also available as a double-vinyl picture disc!



ALSO
ON SALE
ON
VINYL

THE CONTORTIONIST CLAIRVOYANT

E1

The Contortionist represents fearlessness in musical expression, designed to please artist as much as audience. This band makes progressive metal music, anchored in the heavy sounds that first drew the individual players to the stage, yet unmoored by convention or expectation. *Clairvoyant*, which reunited the band with producer **Jamie King** (*Between the Buried and Me*, *Through the Eyes of the Dead*), takes the best elements of **The Contortionist's** past and reshapes them as the band follows their individual creative muses toward the future. On *Clairvoyant*, the band's distinctive fingerprints remain, even as their atmospheric flourishes broaden to encompass ever-richer textures and mine the beauty of simplicity.



SONS OF TEXAS FORGED BY FORTITUDE

RAZOR AND TIE

There is nothing subtle about Texas. There is a reason why we use the term "Texas-sized" to describe anything in life that's exaggeratedly large, from posters, to bong hits, to jugs of beer. This boldness, naturally, extends to the Lone Star's musical exports, loud n' proud legendary artists like ZZ Top, Pantera, and Stevie Ray Vaughan, among many others. Now, firmly in that cocksure lineage, is a mighty bluesy metal band from McAllen, Texas aptly named, **Sons Of Texas**. "We're proud of being a Texas hard rock band, that's everything to us," affirms rhythm guitarist Jon Olivarez. "Texas is the biggest state, has a great history of football teams, and an astounding music legacy." Now, following two years of touring behind their debut album, *Baptized in the Rio Grande*, **Sons of Texas** returned to the studio earlier this year with producer Josh Wilbur to record their follow up, *Forged by Fortitude*.



AUGUST BURNS RED PHANTOM ANTHEM

FEARLESS/CONCORD

By personally aiming beyond your perceived potential, you can truly grow. That's been the case every time **August Burns Red** record an album, and it's quietly turned the Pennsylvania quintet into a Grammy Award-nominated heavy music torchbearer. When it came time to record their seventh full-length, *Phantom Anthem*, with longtime producers Carson Slovak and Grant McFarland, the game didn't change. The musicians put their heads down and rallied around the same shared goal, uncorking a barrage of infectious intensity. The group then proceeded to augment and amplify the touchstones of their signature style and *Phantom Anthem* is the winning result. The musical equivalent of a clenched fist haymaker, the grooves hit harder, the hooks blaze brighter, and the instrumentation ignites even more intricacy.