

OUR MASSIVE METALLIC FIRST ISSUE!

MAXIMUM METAL



KING FOWLEY

Shrieks from the Hearse

TALE OF THE TAPE

Halford vs Dickinson

JACOB HANSEN

Tales from the Jugular

WELCOME TO ROCKVILLE

LORELEY METALFEST

METAL MAIDENS

WATAIN

GHOST OF WAR

MIDNIGHT ETERNAL

A SOUND OF THUNDER

CRYSTAL EYES

15 PAGES OF REVIEWS

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MAXIMUM METAL

WELCOME TO OUR MASSIVE METALLIC FIRST ISSUE OR
MAYBE IT'S OUR METALLIC MASSIVE FIRST ISSUE...



Our shadows taller than our souls

On this day, we see clearly...

MAXIMUM METAL was started online in 2003 by a few guys who just wanted a forum for communicating about hard rock and heavy metal and we have raised our metal claws for the style ever since. Our mission was to be a comprehensive metal source and entertainment site for fellow fans such as ourselves with news, personal reviews, interviews with independent and major metal stars, columns, picture galleries, and our own exclusive features.

Our come-and-go-and-come-back-again staff of writers and photographers has been from various areas of the world—USA, Europe, Asia, etc., making us a global metal e-zine.

For eleven years, MAXIMUM METAL has been updated and modified for the metal community that has given, and still gives, so much to us. Now, after thousands of reviews, hundreds of interviews, dozens of columns, and a few humor pieces...

MAXIMUM METAL MAGAZINE has arrived!

It's the one you would have in your hands right now if you'd bothered to print it in a physical form. The same few guys from years ago sat down, in our own houses miles away, and said together online: "Let's do this damn thang!"

Maximum Metal magazine will basically contain recent postings from the website with occasional exclusive content. Honestly, we're shooting from the hip and don't know how many issues may come from this experiment. It may be this single issue or we may be looking back eleven years from now at an impressive stack of digital copies.

Sometimes you just have to throw away the map and take the road for the journey it leads you on instead of the final destination.

For our big first edition, we spoke with Erik Danielsson of the extreme band, **WATAIN**. We had a chance to interview guitarist Thane Farace from the band **GHOST OF WAR** about their denim and leather philosophy. We have a feature on renowned metal producer **JACOB HANSEN**. We have a couple of fun pages on vocal legends **ROB HALFORD** and **BRUCE DICKINSON** and a special magazine-only column from the metal thrashing madman **KING FOWLEY** called "Shrieks From the Hearse!" There's also write-ups with **MIDNIGHT ETERNAL**, **A SOUND OF THUNDER**, and **CRYSTAL EYES**. If you like reading reviews, we have them along with some killer live pics. We even put in some ads, but they're cool metal ads.

From us to you, the reader of Issue #1, a big metal horns up and thanks from us! We salute you!

--Eric Compton, Frank Hill, Troy Cole

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1 Year Ago **2013**

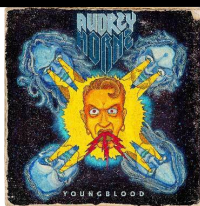
These are the albums that meant a lot to us one year ago and how they hold up today in terms of our own personal view as well as prominence within the metal community.



2013 was a great year for metal and I am sure I missed a great deal of it. Out of the whole year though I think the album that I consistently still play and hold in high regard is **Amorphis' "Circle"**. It was released in May of 2013 and was another stellar effort from a band that have created their own genre now. In recently listening to a young band called

Shores Of Null it is clearly evident that Amorphis have influenced so many bands young and old, new and seasoned. "Circle" is arguably the band's best record and a refulent reminder that they have not strayed far from their monumental mid-90s run. Professionally the album garnered "Best Album of 2013" by Metal Hammer and provoked a world tour that is still going 14 months later. —**Eric Compton**

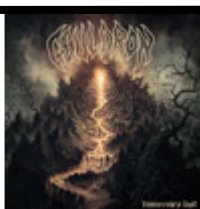
One release took my top spot at Year End and continued to get weekly rotation on my player—**Audrey Horne's "Youngblood"**. These extreme musicians made a nearly perfect, retro-sounding hard rock album without being too derivative. At a time when new releases come out and vie for my attention by the hour, Youngblood grew on me with each listen to the point that I'd put it in my All Time Album List. It seems simple at first, but over time and multiple listens, it's nuances really come out. —**Frank Hill**



The album from last year that still is hanging on with immaculate staying power for me is **Bring Me The Horizon's "Sempiternal"**. This album was a mammoth release for BMTH. It catapulted them right into the eyes of the metal gods themselves. With songs like "Antivist", "Shadow Moses" and "Go To Hell, For Heaven's Sake", the album is packed full of

songs that will stand the test of time. The album won Kerrang's! "Best Album of the Year" and the band were named "Best British Band" during the same awards ceremony. This album is still incredibly viable over a year later and one that should be in anyone's play list. —**Greg Watson**

One album I find myself returning to from last year would be **Cauldron's "Tomorrow's Lost"**. I look forward to each album from this Toronto based trio as they continue to impress with each release. They take a traditional metal approach with their sound with a splash of 70's vibe and don't over polish it with the production. Cauldron is one of those few bands who captures the true essence of being in a garage band. One listen to "Born to Struggle" or "Summoned to Succumb" will prove my point with its addictive riffing, groove laden harmonies and the soothing vocals of Jason Decay. Couple that with the raging "Burning Fortune" or album opener "End of Time" and you have all you need. —**Troy Cole**



GIVE 'EM THE ACTS

What is the Maximum Metal staff listening to lately? It ain't always metal...

ERIC COMPTON:

Grave Digger - Return Of the Reaper
Old Crow Medicine Show - Remedy
Overkill - White Devil Armory
Fozzy - Do You Want To Start A War
Munroe, Ronny - Electric Wake

FRANK HILL:

Kobra and the Lotus - High Priestess
Judas Priest - Redeemer Of Souls
Overkill - White Devil Amory
Bloodwork - Pain Scale
Old Crow Medicine Show - Remedy

GREG WATSON:

Aphyxion - Earth Entangled
Diablery - Architect
Emperor - In the Nightside Eclipse 20th Anniversary
The Hell - Groovehammer
Ocean of Plague - Final Chapter

NATE TURPIN:

Wolves In the Throne Room - Celestite
Emperor - In the Nightside Eclipse
Gehenna - Unravel
Helms Alee - Weatherhead
Exit-13 - Just a Few More Hits

T. RAY VERTERAMO:

Ne Obliviscaris - And Plague Flowers The Kaleidoscope
Rammstein - Sensucht
Rob Zombie - The Sinister Urge
Marilyn Manson - Antichrist Superstar
Rick Wakeman - Journey To The Center of the Earth

TROY COLE:

The Dagger - The Dagger
Deathstars - The Perfect Cult
Overkill - White Devil Armory
Marty Friedman - Inferno
Eluveitie - Origins

2014



UNDER-RATED JUDAS PRIEST SONGS



JUDAS PRIEST has just released *Redeemer of Souls*. Here are some lesser-known songs we believe are also worth checking out.

ERIC COMPTON:

"**Hell Is Home**" is an under-rated song from *Demolition*. The album was critically panned and came at a time when few fans wanted to discuss a non-Halford fronted Priest era.

FRANK HILL:

"**Hell Patrol**" is the second song on the mammoth *Painkiller* release and the lyrics are super cheesy metal goodness. Rob ascends his vocals higher and higher at the end with "Chrome Masters... Steel Warriors... Soul Stealers... Ripping out hearts... They're Devil Dogs... The Hell Patrol!!!!" I belt it out with the metal claw high in the air! I may just change my WiFi signal to broadcast "THE HELL PATROL" so neighbors will know what's up!

GREG WATSON:

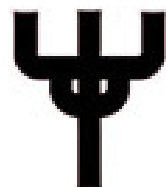
"**Cathedral Spires**" from *Jugulator*. I feel the Ripper era of Priest tends to be overlooked far too often. With the building intro and Ripper's haunted vocals this one just screams Priest to me. The riffs are aggressive and the solos are white hot. With rumbling lows and eardrum shattering highs, this is his finest vocal output.

T. RAY VERTERAMO:

"**Between the Hammer and the Anvil**" - *Painkiller*, 1990...If not their strongest, their most personal. Written to preserve metal's sad history as society's scapegoat. But, even the most hopeless can't help but feel inspired to hear the Metal God's assurance, "but there's no fear."

TROY COLE:

Rocka Rolla "**Run of the Mill**" - If you are like me you wrote off *Rocka Rolla* as a Priest album long ago and never revisited it. Thanks to a column just like this I was exposed to the epic "Run Of The Mill" that clocks in at over eight minutes long. This song is a winding journey of mellow grooves and short bursts of heaviness. It houses one of the most ominous riffs they have recorded and Halford closes out the song flexing those trademark high pitch vocals.



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SEP-29	PORTLAND, OR, WONDER BALLROOM	OCT-24	CHARLOTTE, NC, THE PILLMORE
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OCT-06	WINNIPEG, MB, THE GARRICK	OCT-31	DETROIT, MI, ROYAL OAK
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I was granted the opportunity to cover "Welcome to Rockville" in Jacksonville, FL back in April. The two day festival offered a great line-up of artists, some that I was very familiar with and others not so much. Day two of the festival started early with Gettysburg, Pennsylvania's **GHOST OF WAR**. During a weekend showcasing over forty bands of modern hard rock and metalcore, Ghost of War stood out as truly unique due to their straight laced traditional approach. I could hear influences ranging from Metal Church to Exodus during the band's performance. A few days after the festival I was able to talk with guitarist **THANE FARACE** about the band's denim and leather philosophy and his experience with Ghost of War and other notable acts on the east coast.

EC – Thane, congratulations on the performance at "Welcome to Rockville". I know it is sometimes difficult to gain crowds that early in the day. I can say that after the first few notes the crowd started migrating to the stage. What did you think of the turnout and response to the band's performance?

TF- It was awesome! We were very humbled by the response we got playing our brand of "old school" metal. With all the modern bands growling and screaming we took a chance and played what we love and it seems to have worked!

EC – The thing that really peaked my curiosity from the beginning was the band's name. I saw it listed on the line-up sheet but didn't realize you guys are from Gettysburg, PA. The band's name and city obviously correlate with each other. Tell me a little bit about why you chose the name Ghost of War and what it means to you living in such an important place in American history.

TF- Well you hit the nail on the head! I have always loved Gettysburg. I remember going on tours through the battlefields as a child. Our drummer Jim Mathis is actually a big civil war buff and has done many civil war re-enactments. The man is a walking encyclopedia of the civil war. With all of us having played in so many bands over the years we wanted to create something unique, special and very marketable. I have never seen any popular bands come out of Gettysburg, so maybe we can be that band. Many people claim to

see "ghosts" on the battlefields and I have personally felt some pretty wild vibes on the battlefields and at the Cashtown Inn where confederate general A.P. Hill had his hospital above the Mason Dixon line. The Cashtown Inn is only three miles from where I live in the Appalachian Mountains. It's also where the movie Gettysburg was filmed.

EC – From a patriotic standpoint I really liked Ronnie Peterson's (vocalist) introduction for "Absolute Nothing" at "Welcome to Rockville". The flag that he brought out had some significance. Can you tell us what the history was with that particular flag?

TF - The flag was given to Ronnie by a lifelong friend of his, Navy chief Joseph Conway, who at the time was stationed in Afghanistan on the ten year anniversary of the 9/11 attacks. The flag was flown at a ceremony to commemorate the anniversary of all the wonderful people we lost on that fateful day. A

certificate was presented to Ronnie along with the very flag we used at "Welcome To Rockville" in his son RJ's name as a token of appreciation for all the loyalty and dedication and support we show for our troops. As a reminder of how great our nation is and how sometimes war and sacrifice is needed for our freedom. Never take it for granted!

EC – How did Ghost of War form? Were you guys friends at the time and had the same interests or in other bands together?

TF - Ronnie Peterson's band Schindlers Fist used to open for Beyond the Scar a lot and I always thought "God that guy can sing". In 2008, I formed a Dio tribute band with him called Holy Hell. We came out blazing, headlining some of the mid Atlantic's best clubs. Then the tragic death of Ronnie James Dio made us not want to continue with Holy Hell. We didn't want to make money off of our hero.

"The tragic death of Ronnie James Dio made us not want to continue with Holy Hell. We didn't want to make money off of our hero."



So the only answer since Ronnie and I liked playing together so much was to create Ghost of War. Gary Daniels, bass player, was in Ronnie's previous band and comes from the death metal realm playing in bands such as Dwelling Madness, Psychotegen and Pessimist. Jim Mathis, drummer, comes from a long line of bands as well including the area's most popular southern rock band, The Boot Hill Band, and a popular Pantera tribute band. Jim and I live very close together in PA and we connected on all of the right levels. The rest is history!

EC – "Only Death Is Real" is the band's debut album and was released in 2012. It is your first recording as a band and obviously breaking new ground. What was the general consensus of what you wanted the album to sound like early on and are you pleased with the end result?

TF – "Only Death Is Real" is writing from the ages. The music I wrote for it spans over twenty-five years and the lyrics were written by Ronnie while his mother laid on her death bed. She revealed many things to him as she was dying and if you listen to the song



Ghost of War at "Welcome to Rockville"

"Beautiful Lies" you will hear some very touching lyrics coming truly from the heart. Ronnie still tears up sometimes when he sings that song. With the cohesiveness of all four band members influences, ranging from traditional metal, southern rock, 70s classic rock and even death metal, all combined, we feel we came up with something truly unique.

We wrote what we wanted on this record not what we thought others wanted us to write to "fit the mold". When it came time to record, we called upon the best engineer/producer we knew, Drew Mazurek. He helped us bring our vision to life and overall it's everything we dreamed of and then some.

EC – This album includes two cover tunes. The first one is track seven, "Fire", originally recorded by The Crazy World of Arthur Brown in 1968. That particular song really stands out on this record and helps diversify the sound a bit. Why did you choose to do that song?

TF - Our drummer Jim came to me one day at practice and told me his dad, Tom Mathis, had introduced him to the original 1960's version of "Fire" and said we should remake it. Jim and I watched it on Youtube and I ran with the ball keeping it true to its original structure. Then Jim and I got together and metalized it quite a bit.

EC – Well I've got to ask about a new album. The debut was great, it was a perfect introduction to a band that I think is important for US traditional metal, but better things are coming I'm sure. What is planned for a new album? Any songs written, recording time set aside, what's the scoop on a new Ghost of War album?

TF- Oh yeah! It's definitely in the works. I have the music for about seven or eight songs worked up and Ronnie has the lyrics done for three of the new songs. We are continuing to pound out the "old school" feel and the record is tentatively going to be called "Parade of Human Suffering". We are leaving no stone unturned for this sophomore release. We are very proud of what we are coming up with. I can see the recording starting late 2014 with a summer/fall 2015 release. Metal!

EC – As always it is a pleasure to chat with you. I am really excited to see where Ghost of War take it from here. You guys are working hard, spreading the metal and so involved with "friends and family" through social media and the shows. I wish you the absolute best of luck and please keep us informed on all the band's happenings.

TF - Like I said before you all are our "friends and family". Thanks for all you do!

Read the full GoW interview at MaximumMetal.com

--ERIC COMPTON

Link: www.ghostofwararmy.com

Link: www.facebook.com/ghostofwararmy

Link: www.twitter.com/ghostofwararmy

Link: www.reverbnation.com/ghostofwararmy

Link: www.cdbaby.com/cd/ghostofwar

"We prefer to call our ever growing Ghost Of War Army 'FRIENDS and FAMILY' instead of 'FANS'"

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- 9/27 - ORLANDO, FL - HAVEN LOUNGE
- 9/28 - TAMPA, FL - THE ORPHEUM



Midnight Eternal



The Greek mythos of the "Phoenix" rising from the ashes is a fair analogy to use when describing the formation of Midnight Eternal.

The New York/New Jersey symphonic band originally formed with the intention of writing two songs in March of 2014. Two members of Operatika, Richard Fischer and Boris Zaks, joined forces with Daniel Prestup (Spider Rockets) and Mike LePond (Symphony X) for the recording. The group soon acquired the talents of **Raine Hilai** as vocalist based on her work with theater and her solo endeavor. The plans of two songs quickly evolved into the formation of a full band.

The group's first recordings, "When Love and Faith Collide" and "Masquerade of Lies", are evidence that the band have gelled together and convey that chemistry to the studio.

"We wanted to start with a bang and go for the songs that would define our sound and lay a foundation for the upcoming songs of

our first album. We had a great time putting the pieces together and recording each instrument in such a short time. We were all

"We wanted to start with a bang and go for the songs that would define our sound and lay a foundation for the upcoming songs of our first album."

very excited and eager to put these songs out to showcase our sound and let the metal community know that we are out there and ready for the prime time", explained Hilai.

Fans may recognize the name Mika Jussila. The famed Finnish engineer has worked with Nightwish, Children of Bodom and Eluveitie in the past. Jussila provided his talents to mix and master the band's two songs.

"Mika had mastered some of Operatika's songs and we were very impressed with the

sound. It was a no brainer for us to reach out to the man who has worked with so many heavyweights in the genre."

Hilai elaborated on a full-length album to follow the two available singles.

"If all goes as planned, we should be ready to begin the recording this Fall. Currently, we are in the middle of the writing and recording the pre-production tracks of the new material."

--**Greg Watson** and **Eric Compton**

Link: www.midnighteternal.com

Link: www.facebook.com/MidnightEternal

Link: twitter.com/MidnightEternal

Link: [Youtube--midnighteternalmusic](https://www.youtube.com/channel/UCmidnighteternalmusic)

Tales From The Jugular

Spotlight on Jacob Hansen

After twenty-five years of metal one can start to hear little nuances and threads of similarity within the music. It can be country of origin, band members or writing. Often I hear an un-researched band for the first time and instantly pick the region, drummer or a familiar singer correctly. While all of those are certain indicators or familiar patterns that often run from album to band to genre, none define a sound more than production. That has been the one mainstay through the last decade that I tend to look for. It can be the sound of the guitars, the clarity of the snare or the double bass and the producer is the guy who makes that sound.

I was playing the new Primal Fear record last night and about forty seconds into track one I pegged Jacob Hansen as producer. It was identifiable because Hansen normally demands speed. He has "triggered" double bass and his snare

sound has no echo. The whole production is extremely dry and crisp and lent Primal Fear one of their best sounding albums to date. It pains me when I read reviews that don't mention production or producer. That is the key to how it all sounds. Does it come across lively or studio? Is it polished and sterile or loose and dirty? Often if I don't know the particular genre of an unknown band the producer's name will normally nail it. Producers tend to work the same genres.

I love lists and I thought it would be fitting to list a few producers that are relevant in today's scene. These could be seasoned veterans or some new guys that are starting to show up. I've also added some notable works for these producers and a few key characteristics of their sound. These will be rotating columns from our writers with about one to two producers posted each month. This will spotlight the producer and studio and also provide some more links so you can delve into it.

info@jacobhansen.com

Studio - Jailhouse Studios, Denmark

Notable Works:

Mercenary - "11 Dreams", "Architect Of Lies", "Metamorphosis", "Through Our Darkest Days"

Volbeat - "Rock The Rebel/Meet The Devil", "Guitar Gangsters & Cadillac Blood", "Outlaw Gentlemen & Shady Ladies"

Pretty Maids - "Pandemonium", "Motherland"

Destruction - "Thrash Anthems"

Hatesphere - "Hatesphere"

Aborted - "Global Flatline"

Primal Fear - "Delivering The Black"



Years: 20+

Style:

Early in his career Hansen worked a great deal with more aggressive bands like Hatesphere, Ancient, Aborted and Onslaught. Over the last ten years his style has been associated with a variety of genres. His name has probably been promoted more with the famed efforts of Volbeat. He has worked closely with the Danish band on their studio albums as well as the live record. It is interesting to see his touch on so many facets of recording. He is obviously known as a producer but works on mastering, mixing and engineering. Hansen has contributed as a musician in the studio and assisted with song arrangements and placement.

Characteristics:

- Dry and crisp sounds overall
- Faster rhythm guitar
- Vocals and leads somewhat low in the mix
- No echo on snare drum
- Cymbals crystal clear
- Triggered double bass/machine like

Forecast:

Hansen normally does about six to ten albums a year. We should see his name on the new Pyramaze and the debut from The Vision Ablaze this year.

-- Eric Compton

A SEMI-ENTERTAINING MAGAZINE

· KF ·

NO. 1

TERRIFYING FIRST ISSUE!

upthe
tombstones

October
31

6.66¢

SHRIEKS

FROM THE

HEARSE!

FEATURING



King Fowley



He is heavy metal's Moses. He broke into the business in 1985 and put his thrash-death hybrid Deceased on the map as one of the first signings by Relapse Records back in 1991.

Throughout his nearly thirty year career, both with Deceased and true metal stalwarts October 31, few have surpassed this man's extensive knowledge of bands, albums and pop culture. He is the living, breathing, walking, talking icon of horror, metal and rock and roll. He is KING FOWLEY and this is his SHRIEKS FROM THE HEARSE!

BLACK ALICE

Endangered Species
(1983 Street Tunes)

- 1 Wings of Leather, Wings of Steel
- 2 Psycho
- 3 Hell Has No Fury
- 4 Like Rock 'N Roll
- 5 Blade of Slaughter
- 6 In the Hall of the Ancient Kings
- 7 Roll the Dice
- 8 Running Hot, Running Wild
- 9 Rat-Catcher's Eyes
- 9 Power Crazy
- 10 No Warning



LINE UP

- Vince Linardi (B)
- Joe Demasi (D)
- Jamie Page (G)
- Rob Hartley (V)

Black Alice was a cool Nazareth type band from Western Australia. I remember their debut, "Endangered Species", all over the place in the 80s. Every record store in America seemed to have this one, but it never really caught on. I remember buying the record at The Penguin Feather for \$11.99. The album came out in 1983 and this was really the one big thing they did. "Endangered Species" had a really cool driving hard rock sound with gritty vocals and a beer drinking "rowdy biker" type vibe to it. "No Warning" has always been my cut, such a cool laid back feel to it with the bluesy delivery. It almost has an Accept-like feel. Second place honors go to "Wings of Leather, Wings of Steel". This was a good sound for 1983 because many had dropped that bluesy hard rock style. Their second and last album was "Sons of Steel" in 1988. It wasn't the same charming release and that pretty much marked the end of the band after one more single, "Fighting for You", in 1989. But never forget "Endangered Species". A really cool hard rocker. Somewhere the wolves are hooowlingggg!

U.S.A. & CANADA

THRASH INVASION 2014

Dismalnight

Attitude

Stryker

Thurs 10/23 - **Brooklyn**, New York, Saint Vitus
 Fri 10/24 - **Cambridge**, Mass, Middle East Club
 Sat 10/25 - **Long Branch**, New Jersey The, Brighton Bar
 Sun 10/26 - **Peterborough**, New Hampshire, La Mia Casa
 Tues 10/28 - **Chicago**, Illinois, Reggie's
 Wed 10/29 - **Indianapolis**, Indiana, The Headquarters
 Thurs 10/30 - **Lakewood**, Ohio, The Foundry
 Fri 10/31 - **Columbus**, Ohio, The Alrosa Villa
 Sat 11/1 - **Rochester**, New York, The Bug Jar
 Sun 11/2 - **Trenton**, New Jersey, Championship Bar
 Mon 11/3 - **Springfield**, Virginia, Empire
 Tue 11/4 - **Hartford**, Connecticut, Webster Underground
 Wed 11/5 - **Albany**, New York, Bogie's
 Thurs 11/6 - **Quebec City**, Quebec, Canada, La Salle Multi
 Fri 11/7 - **Toronto**, Ontario, Canada, Hard Luck
 Sat 11/8 - **Ottawa**, Ontario, Canada, Mavericks (221 Rideau)

Sun 11/9 - **Montreal**, Quebec, Canada, Le Petit Campus
 Tues 11/11 - **Kingston**, Canada, Mansion
 Weds 11/12 - **Detroit**, Michigan The, Token Lounge
 Thurs 11/13 - **Milwaukee**, Wisconsin, The Metal Grill
 Sat 11/15 - **Winnipeg**, Canada, Zoo Caberet
 Sun 11/16 - **Calgary**, Alberta, Canada, Palomino's
 Mon 11/17 - **Edmonton**, Alberta, Canada, The Pawn Shop
 Tues 11/18 - **Vancouver**, B.C. Canada, Red Room
 Wed 11/19 - **Seattle**, Washington, Studio Seven
 Thurs 11/20 - **Spokane**, Washington, The Hop
 Fri 11/21 - **Victoria**, B.C. Canada, The V-Lounge
 Sat 11/22 - **Portland**, Oregon, Tonic Lounge
 Sun 11/23 - **San Francisco**, CA, The DNA Lounge
 Tues 11/25 - **Mesa**, Arizona, Club Red
 Wed 11/26 - **Hollywood**, CA, The Whiskey Theater

5 & 6 SEPTEMBRE

Fall Summer 2014

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Wata

pentagram

Wata

Enslaved

Romantic

Impaler
Nazabane

Rox

Agar

AURA NOIR

EXUMER

Cancer Artillery

AGRESSOR

Wormrot

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Beautiful Destruction

"When you are creating or looking at art, you have to completely destroy yourself."

This is the essence of what makes Erik Danielsson such a salacious figure on and off stage. The music of Watain has very much always spoken for itself, from the "Go Fuck Your Jewish God" demo in 1998 to the bewitching, primal 2013 release, "The Wild Hunt." This is the fundamental principle of successful expression, because if you have to have to read an essay or have it explained to you so you can "get it" then it's a failure. The lyrics paint imagery of deleterious devotion and gorgeous decay, while the music hones, implodes, empowers, blinds, conjures, and heals making the devastating experience a complete experience. Erik speaks with the same dichotomy of pedantic eloquence, as Watain explodes in cacophonous harmonies. The term, "extreme" is used in our dialogue, but never lightly, and they take these extremes to the stage in every sense.

"While some satanic bands use Lucifer as a metaphor for atheistic Bacchanalian indulgence, Watain claimed to actually pray to the dark lord." Spin article, 2013 <http://www.spin.com/articles/watain-wild-hunt-interview-live-2013/>

No. They do not "claim" anything.

They do.



"I just felt naturally drawn towards arts..."

However, if you ask Erik Danielsson, the engineer, conductor, and commanding vocal presence of Watain how he awakened, you won't get some Shakespearean fairy tale. "People tend to be romantic about our discoveries. For me, it just grew on me. It's too abstract to put a frame around those feelings. I just felt naturally drawn toward arts...things that just came to me until I realized that this was all greater than just a hobby."

According to Rev. Raul A. of the official, recognized Church of Satan (founded by Anton LaVey), whose pragmatic practices and philosophies contradict much of what European black metal artists strive and stand for, explains the rationality behind the phenomenon with, "if someone is creative or willful enough, this externalized ego can seem as real to your mind's eye as anything in your surroundings. As a Satanist, we are our own gods, so by worshiping this external ego, we are worshiping ourselves. It is this ego that we are communicating with and channeling.

And if done as a concert performance, it is this super-ego that is influencing the audience, and in turn being recharged."

When you see Watain live, you are seeing a ritual. There is no connotation, there is no metaphor, there is no "claim." You are standing in sacred (profane) space created by the band who, for the sake of simplicity, are just as much a coven as they are band, though they choose to exercise their freedom from the restraints of labels. Every drop of blood has significance, every bone has a purpose. The altar is not ornamental or symbolic. Every gesture, every sound, every flame is designed and crafted to align and connect with...something the constraint of labels cannot help the layman understand.

"I try to avoid discussing...some things are too easy to misinterpret. There are too many misconceptions that must not be misinterpreted or misunderstood."

This is Watain. This is what they are.



And they don't usually get a chance to unleash their entire beast, which is the real reason why they'll be in Denmark on June 13th, then Brooklyn, New York on the 15th, and then back across the pond to France on the 20th. "Yeah, so many people have been asking me about this," Danielsson admitted, bewildered, "I don't really understand why it is so curious." But, when I explained that it was most likely due to the controversy around Rammstein's one and only American show a few years ago, also in New York, it seemed to click. "Oh, I see. I never got into Rammstein, but I have a lot of respect for their stance and not compromising. But, this is nothing like that at all. I like the United States, actually. It is a country of opportunity for free thinking. Yes, it has its problems, who doesn't, but it is a place of real potential to do something outside the confines of expectations."

"Europe right now is in festival season, which is...terrible. I just hate it. *laughs* But, we were contacted by these guys in Brooklyn at the last minute that invited us to do the full show. And I mean, everything, all the pyro, the whole thing. Everyone is so uptight and nervous; we saw this as a great opportunity we didn't want to pass up." And he added, "And besides, it's not like we're going to be turning right around afterwards, so the going back and forth is not as crazy as it sounds."

Though it's very easy to dismiss the language barrier, though his English is flawless, as arrogant or bombast, it's just simply that most of us were not blessed or cursed with the complete intellectual freedom that this man has enjoyed all his life. He takes comfort as a hermit, just as some of the more extreme metal artists



"Where are the mad painters, anymore?!"

such as Xasthur and Arckanum do, away from outside influences in order to be able to breathe deeply and exist within his own meat case. Where most of the human league drones punch in clocks, blocking traffic with their big faces in little screens, these black pearls formulate themselves without obstruction, without commercial breaks. Though Danielsson's strong gentility denotes an authentic understanding and patience with having to compromise his isolation for the sake of his livelihood, such as speaking with journalists, there's no way anyone can completely decipher a lifelong of soliloquy codes in 45 minutes and it would be moronic to think otherwise.

"There is no real need for categorization for rationalization," Danielsson, as the dark hierophant sagely explains. "It is an interesting observation to connect music - metal with visual arts. But, you cannot put such neat little labels on experiences, like to call Iron Maiden 'realism' when there are very spiritualist and sublime elements to some of their work."

In a recent interview by Andrew Epstein

(JMT), Nergal of Behemoth stated bluntly, "Extreme music has become stale." But, Mr. Danielsson's perspective is much more generous. "I don't know if I can agree with that," he answered respectfully. "There are a good amount of bands that are around that we're in contact with that are still relevant."





"Art is meant to be dangerous..."

It's the same in any art form, in music or horror movies that you'll always get 95% product and 5% real vision. How to tell which is which? The trick is just developing an antenna over time."

It is said that writing about music is about as useful as dancing about architecture. But, he counterpoints, "Why is that? You could write three pages about one note."

"When you can forget what you have been told, let go of the programming, then you can start really creating. To think and create outside the box, you don't necessarily have to see the box – I know I try not to look at it, myself. I prefer to be out of touch. But, it doesn't matter. You first have to know your enemy, which is yourself. It's about taking away everything that keeps you or gives you the illusion that you are safe and leaving yourself in an unpredictable state of mind."



"I know that I have enjoyed intellectual privilege, but we need to always strive for freedom," and then, "I am so tired of people trying to convince themselves and have this idea that they think they are

strong with unique vision, but they still compare themselves to other artists or repeat what others say. It's so boring and uninspiring." With conviction, he adds, "It is insulting to Watain to be put together with these people. It just makes me want to crawl...it is extremely troubling. Where are the mad painters, anymore?!"

"Art is meant to be dangerous," he proclaims. "I kind of liken it to the phenomenon of the birthday party...here are all these children gathered around, innocent, at play, and then you give them the knife to cut the cake. At that point, anything can happen."

"Sometimes, I think we need to drop a bomb and start over."

–T. Ray Verteramo



Watain takes black metal to a whole new level with *The Wild Hunt*. This album is the band's most evolved and the best thing they've released thus far.

For pure black metal fans, the album is full of enough venom, yet has moments of haunting beauty and eerie melodies. A change for the better, there are multiple melodic guitar harmonies throughout the record and on the album's two instrumental tracks, "Night Vision" and "Ignem Veni Mittere", showcase the bands multi-faceted musical talents.

"They Rode On" is the polar opposite of the other tracks on the album and what your typical black metal song is made of. Clean vocals are the first startling change with this track. The length is the second mind blower, clocking in at almost 9 minutes long. Finally, the melodies and the song writing on this song are so intricate that you have to listen to the song multiple times to truly appreciate it.

With a bit of a different style to a few tracks, Watain still retains your hellfire black metal style while making it all their own. This album is one that you should definitely take the time to listen to on headphones and one that you must buy. –Greg Watson *MaximumMetal.com*

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part 1: north america 2014

ELUVEITIE

with special guests TYR (FO) & Metsatöll (EE)



Metsatöll

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9/20	Charlotte, NC	10/08	Vancouver, BC
9/21	Atlanta, GA	10/10	Edmonton, AB
9/22	Tampa, FL	10/11	Calgary, AB
9/23	Ft. Lauderdale, FL	10/13	Winnipeg, MB
9/25	Houston, TX	10/14	Minneapolis, MN
9/26	San Antonio, TX	10/15	Chicago, IL
9/27	Dallas, TX	10/16	Detroit, MI
9/29	Phoenix, AZ	10/17	Toronto, ON
10/02	Los Angeles, CA	10/18	Montreal, QC
10/03	San Diego, CA	10/19	Quebec City, QC
10/04	Sacramento, CA	10/21	Boston, MA
10/05	Oakland, CA	10/22	New York, NY
10/06	Portland, OR		



NESTAN

Blood of Kings

- 9/1 - Seattle WA - The Kraken
- 9/2 - Portland OR - TBA
- 9/3 - Medford OR - Musichead
- 9/4 - Sacramento, CA - TBA
- 9/5 - Oakland, CA - Eli's Mile High Club
- 9/6 - San Francisco, CA - TBA
- 9/7 - Los Angeles, CA - Black Flame Collective
- 9/8 - San Diego, CA - The Bancroft
- 9/9 - Phoenix, AZ - Yucca Tap Room
- 9/10 - Albuquerque, NM - Sister Bar
- 9/12 - Denver, CO - Mutiny Information Cafe
- 9/13 - Salt Lake City, UT - Buirts Tiki Lounge
- 9/17 Portland, ME - Geno's Rock Club
- 9/18 Worcester, MA - Ralphs Rock Diner
- 9/19 Newport, RI - Jimmy's Saloon
- 9/20 Philadelphia - Kung Fu Necktie
- 9/21 Richmond, VA - TBA
- 9/22 Charlotte, NC - TBA
- 9/23 Atlanta, GA - TBA
- 9/24 Nashville, TN - Springwater Supper Club
- 9/25 St. Louis - Fubar Saint Louis
- 9/26 Chicago - Red Line Tap
- 9/27 Detroit - Corktown Tavern
- 9/28 Cleveland - TBA
- 9/29 Brooklyn - Saint Vitus Bar



**BACHELOR OF STARVATION
US TOUR 2014**



A Sound of Thunder

ASOT released their third album, "Time's Arrow", one year ago for label Mad Neptune. That album was partly funded by the Kickstarter Campaign. The band are pursuing that same method for financing their new album "The Lesser Key of Solomon". "The original goal was only \$10k. We wound up making way more, over \$21k, and that was so incredible. It inspired us to do way more than we ever thought we would. I'm ecstatic with how well it turned out!"

TOUR DATES

Fri. Oct. 3 - The Smiling Moose
(Pittsburgh, PA)

Sat. Oct. 4 - The Detroit Pub
Sirens of Metal Fest (Clinton Township, MI)

Sun. Nov. 9 - OB's Restaurant & Lounge
DeLand Metal Fest (DeLand, FL)

Fri. Nov. 14 - Complex
(Los Angeles, CA)

Sat. Nov. 15 - The Blue Lamp
(Sacramento, CA)

www.asoundofthunderband.com
facebook.com/ASoundOfThunder

Vocalist Nina Osegueda elaborates on the making of "The Lesser Key of Solomon" and what fans can expect.

A classically trained vocalist, Nina Osegueda performed with the Washington National Opera for two years

"It is our newest album and definitely a step forward in the 'dark' area. Each one of these songs tells a story, and each one showcases the band's skills more than ever. I'm really excited to show this album to the world because I think it really emphasizes our versatility as musicians." Although no street date has been announced the band hopes for a 2014 release.

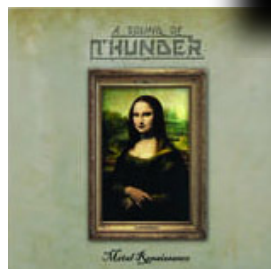
Fans saw Nina and her band A Sound of Thunder supporting Benedictum and Leather Leone on three shows recently as well as this year's **'Women of Metal'** festival in Pittsburgh, PA. The festival featured bands such as Mind Maze, Beyond Eden and Midnight Eternal with partial proceeds benefitting The Breast Cancer Research Foundation.

Regarding the band's participation Nina responds, "I heard about it recently and thought it sounded fun. I'm a big fan of 'Flight of the Valkyries' and I love the kind of camaraderie it brought together so I was only happy to participate." -- **Eric Compton**

ESSENTIALS



A Sound of Thunder EP
(2010)



Metal Renaissance
(2011)



Out of the Darkness
(2012)



Queen of Hell EP
(2013)



Time's Arrow
(2013)

Spotlighting women in the hard rock and heavy metal genres

CANADIAN EDITION!

KOBRA PAIGE ▶

Kobra and the Lotus
Vocals

FOR FANS OF:

Traditional Classic Metal--Iron Maiden, Iced Earth, Steel Prophet

This Canadian vocalist has fronted Kobra And The Lotus since 2009. She switched from growls to a traditional metal style with operatic touches. Kobra and the Lotus are currently on tour with KISS and Def Leppard.



Photo credit: Tessa Quinn

ESSENTIAL LISTENING:

- ▶ "50 Shades Of Evil"
- ▶ "Warhorse"
- ▶ "Heartbeat"
- ▶ "Lost in the Shadows"



Kobra and the Lotus (2012)



High Priestess (2014)

FACT:
Kobra's vocal range is 4 octaves of pure vocal tone

[instagram.com/kobrapaige](https://www.instagram.com/kobrapaige)

ALISSA WHITE-GLUZ ▼

Arch Enemy
Vocals

This growling Canadian is known for her past work with The Agonist. She fronted the band for three albums before stepping down in 2014 to take over the vocal duties for Swedish melodic death metal band Arch Enemy.



[instagram.com/AlissaWhiteGluz](https://www.instagram.com/AlissaWhiteGluz)

Photo credit: Century Media

FACT:
Brittney loves chicken pot pies and is a total nerd in her spare time

◀ BRITTNEY SLAYES

Unleash The Archers
Vocals

Taking the lead vocals of Canada's power metal band Unleash the Archers, Brittney's classic traditional vocals soar over male death growls and high speed riffs. Her influences include Iron Maiden, Iced Earth, and Lost Horizon.

[instagram.com/brittneyslayes](https://www.instagram.com/brittneyslayes)



Photo credit: Shimon Karmel

AUDREY HORNE

Youngblood

5 / 5

2013 Napalm

Classic rock executed to near perfection

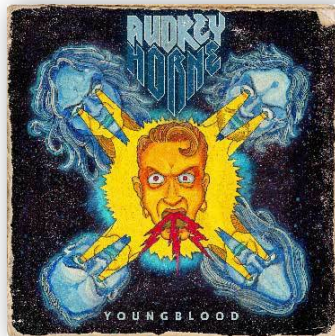
Unholy metal mayhem bangers! I'm so glad I was convinced to give this album a spin. Audrey Horne is ironically, a breath of fresh air in the stagnant retro genre. Changing from their prior alt/grunge sound was the kick in the ass this band needed. Black metallers doing rock better than some current US bands is damn impressive. Once these guys removed the corpse paint from their faces and tabled the anger and hate, Audrey Horne was awakened. Guess those guys do have a soul after all and didn't make a pact with ol' Lucifer.

From the opener, "Redemption Blues" to the final track "The King is Dead", this album delivers quality hard/classic rock tunes that will undoubtedly get stuck in the deepest recesses of your brain with classic rock executed to near perfection. The vocals delivered in *Youngblood* are reminiscent of Jeff Lynne of ELO with a bit of Steven Tyler singing thrown in for good measure.

FACT: The group has members that are also in the extreme bands *Enslaved* & *Sahg*!

Delivering the vocals with emotion and a good cadence, you'll find yourself singing along in no time at all. The guitars are a modern take on the classic sound of KISS and Rainbow with some Thin Lizzy-style melodic twin-lead, lessening the fuzzy, cloudy sound that most classic rock bands tend to lean towards. But that doesn't mean that the solos or riffs lack some punch. You'll be pumping your fist to the riffage throughout *Youngblood*.

This album summed up in one word: banger! Each song on this album could be released as a single and together they make a tremendous



record. Tracks "Redemption Blues", "Youngblood" and "Cards with the Devil" are standout tracks for me and will give you a great idea of what you are in store for. To borrow the lyrics from the title track "Youngblood, full of piss and vinegar"--a must have for any metalhead or hard rock fan on the planet. This needs to find a home in your musical library ASAP.

-Greg Watson

FACT: Audrey Horne got its name from Sherilyn Fenn's character in the cult TV series *Twin Peaks*.



Sherilyn Fenn



(C) Stefan Schipper

AVATAR

Hail The Apocalypse

4.5 / 5

2014 Gain Music

Pushes the envelope further

Sweden's rising force, Avatar, are now thirteen years in the business. Dyed-in-the-wool fans remember the band's early melodic death characteristics on fine staples like "Thoughts of No Tomorrow" (2006) and "Schlacht" (2007), however it was the voluminous grooves of "Black Waltz" (2012) that brought the Gothenburg natives to prominence. After prosperous tours with Avenged Sevenfold and Five Finger Death Punch the group reportedly "found their voice" with new release "Hail the Apocalypse".

The album is produced by two-time Grammy nominee Tobias Lindell (Mustasch, Hardcore Superstar), mixed by Jay Ruston (Anthrax, Steel Panther) and mastered by Paul Logus (Stone Sour, Adrenaline Mob). The veterans have certainly partnered with enough successful professionals to make "Hail the Apocalypse" their crowning achievement. While many of the band's kith may find some semblance of the prior Avatar sound, this new record is one of alteration and refinement. Tidying up with the same rumblings of infectious grooves and melodies, this 2014 chapter pushes the envelope further with a cavalcade of arrangements and sounds. Influences ranging from

Marilyn Manson to Lamb of God help define a record that is dauntless in its attempts at perfection. While many bands steer for the safer middle of the road, this group swerves wider to proselytize for diversity and innovation.

The album's title track and "Bloody Angel" were both lead off singles that showcased two very different aspects of the band. The title track is a resounding opening statement built on robust riffs and vocalist Johannes Eckerstrom's signature growls and screeches. It is songs like this one and "Tsar Bomba" that prove Avatar still have aggressive "melodic death" tendencies albeit different and less complex than the first three records. Tracks like the Goth tinged "Bloody Angel" and the haunting "Something in the Way" (dedicated to chills) are exhibits of angularity. Saturating doomy riffs sweep behind Eckerstrom's clean vocal chants to create a sense of atmosphere and isolation. The same can be said for "out of the box" elements like "Puppet Show", complete with macabre carnival themes, and the wickedly delightful "Tower".

"Hail the Apocalypse" is definitely the devil in the details. There are so many aspects to the band's approach and delivery that it is uncanny. This is an act that embellishes the primal instincts of Gothenburg, Sweden's historic past yet is extremely comfortable providing abstract melodies that are anything but safe.

It is bands like Blue Oyster Cult, Rob Zombie and Marilyn Manson that remain seminal and timeless. If Avatar continues that trend then they certainly could be just as relevant. "Hail the Apocalypse" or "Hail the Beginning"? **-Eric Compton**





BIGELF
Into the Maelstrom
3.5 / 5
2014 Inside Out

A greater sense of purpose

When these eccentric, semi-progressive, semi-metal merchants first came to my attention via England's Classic Rock magazine, I was definitely not sold

on them. Frontman Damon Fox was one of those guys who, in just about every photo of them I saw, just gave off the overwhelming impression that the music played second fiddle in his world to his fairly ridiculous top hat-centered image. Samplings of the band's music I heard at the time didn't help to dispel that prejudice either, with my impression being that the band were musically competent but ultimately pretty unremarkable. The fact that half of the band's last lineup has been replaced, with displaced Dream Theater drummer Mike Portnoy joining on a session basis, seemed like it could be a mixed blessing. But for whatever reason, I'm liking this album much more than past Bigelf material I've heard.

Not sure what did the trick, but I'm finding much of this album a pleasant surprise. Opener "The Incredible Time Machine" sports a rather cheesy title and ridiculously dramatized repetition of the title words (and little else) on the chorus, but even that somehow doesn't bother me all that much. Fox still sounds a bit pretentious in places, with his somewhat nasal falsetto being used in a slightly annoying fashion on songs like "Alien Frequency," and everything still has a touch of the ridiculous that has always seemed to be a key element of this band. This time, however, I get this vague sense of there being a greater sense of purpose to the theatricality, nasal vocals and other eccentricities of the band--they come across as something with substance, rather than mere gimmicks.

With a monster percussion technician like Portnoy on board, listeners could understandably come to expect this album to boast a greater amount of musical flare and flash. And while it's far from math metal territory, there does seem to be a little more verve to the music--not necessarily increased technicality, but rather a subtle but significant upping of the ante in terms of composition and the amount of effort that seems to have been put into the songs and the playing. I mean, "Mr. Harry McQuhae" definitely has more Bowie than Black Clouds and Silver Linings, but there is a bit of melodic exoticism in the song's middle section that reminds me of Led Zeppelin's "Kashmir."

Overall, the addition of Portnoy (and new guitarist Luis Maldonato) doesn't seem to have changed Bigelf's musical agenda, but something, perhaps one or both of these personnel changes, seems to have added new creative life to an act that previously struck me as something of a novelty. Maybe it's just the fact that I didn't have a favorable first impression of the band, but this album does seem to show something of a rejuvenation, perhaps driven by a new-found sense of purpose. (Possibly relevant note: Fox had apparently considered calling it quits until talking to Portnoy, who had recently undergone a very public and dramatic split with Dream Theater.)

-Vinaya Saksena



HATRIOT
Dawn of the New Centurion
4 / 5
2014 Massacre

Heavy and Melodic

Seve "Zetro" Souza is back with HATRIOT's sophomore effort 'Dawn of The New Centurion'. Famous for his days with EXODUS, Steve is drawing on that early influence and

mixing it with modern production values to make a real impact in the thrash genre once again. The group features both of Steve's sons, one on bass and the other on drums. Justin Cole has been added to fold in place of Miguel Esparza on guitar and rounding out the line-up is the young and massively talented Kosta "V".

Steve, who seems as angry ever, puts on display his ravaging trademark vocals. A bit brackish at first with some noticeable age in his nasal screams, but the tenacity is still present. 'Dawn of The New Centurion' exhibits the talents of his young core of musicians too with pulsing rhythms, pummeling beats, and driving guitars. I'm not sure where Kosta "V" came from but teamed with Steve they are the driving force of this band.

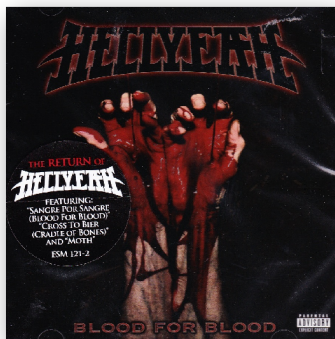
Lead off track 'My Cold Dead Hands' has a nice lead in that kicks into pure adrenaline laden thrash as does follow up track 'Your Worst Enemy'. The latter of which presents some fluid and precise guitar work from Kosta "V". Some cuts do border on generic thrash you've heard before but Kosta "V" adds depth to every one whether it's a piercing riff or a dynamic spiraling solo as showcased in 'Honor in the Rise and Fall' and the dirge 'World Funeral'.

Personal favorites are the melodic and enticing 'The Fear Within' demonstrating some of the most versatile work vocally by Steve and by Kosta "V" on the album. All in all that song shows the strength of all the members as it's the most developed song to appear on either of the two albums produced. Now we come to 'Silence in the House of the Lord' which again displays the dynamic duo of Steve and Kosta "V" at their best. Consisting of some nice tempo changes and an engaging clean vocal chorus, I always find myself playing this one over again.

The other tracks round out a nice offering as a whole even though 'Superkillafagsadisticactsareatrocious' as interesting as it sounds is a song better left as a B-side. Hopefully the third release will focus on more intricate and developed songs as previously mentioned and then HATRIOT will really illuminate the thrash genre.

It may sound like the Kosta "V" show though without him you could just dismiss this band as EXODUS part 2 but this group is able to pull off much more than that. One prime example is the depth and flow the backing vocals provide to balance out Steve's snarls. Steve also demonstrates some nice vocal versatility and it's a shame we don't get to hear more.

Few bands can be as heavy and melodic at the same time but HATRIOT pulls it off and can't just be lumped into the mass of retro thrash bands that have been popping up. Plus, it's hard to be retro when one of the thrash pioneers is heading it up, they are just the real deal. Listen through this one a couple times if for nothing else than the masterful work from Kosta "V". **-Troy Cole**



HELLYEAH

Blood for Blood

4 / 5

2014 Eleven Seven

A monumental breakthrough for the band

I think collectively we have all been waiting for Hellyeah to take itself seriously. Granted the band's first three albums were laced with

raucous songs that positioned the group into the top tier of US modern metal, the band as a whole just seemed like a weekend job. 2007's self-title was probably a bit more purposeful than the two follow-ups, 2010's underwhelming "Stampede" and the better "Band of Brothers" from 2012. Heading into the planning and preparation for "Blood for Blood" the four-piece had a better map of where they wanted to be professionally. Singer Chad Gray took more of an active role in the songwriting and steered the band away from party anthems and "commercial" visibility. The group also chose producer Kevin Churko (Ozzy, Five Finger Death Punch) and allowed him sole control to record in Las Vegas, a different stance considering drummer Vinnie Paul typically co-produces Hellyeah. It is those large steps that defines "Blood for Blood" as not just another "every other year" record but something that truly stands out as remarkable and invigorating. With this particular sub-genre of hard music the number of bands that fill the space is many. This new album sets the group apart from the pack and creates distance in terms of overall quality.

Assailing opener and lead single "Sangre por Sangre" sets the tone immediately with Gray's spoken word intro erupting into a venomous snarl through "Blood for Blood" gang chants. After the intense fast paced "Demons in the Dirt" and "Soul Killer", both escalated by Gray's abrasive screams, the album slows for "Moth". The track is mostly a mid-tempo power ballad that remains more unfeigned than most of the band's previous slower offerings. This could be accredited to Gray stating to the label that he feels music is therapy and he wants fans to feel catharsis when hearing Hellyeah.

The second half starts with "Cross to Bier (Cradle Of Bones)", "DMF" and "Gift" as three-in-a-row hard hitting affair that closely resembles what the group have displayed for the last seven years. It is that mandatory lubing of the gears that allows this machine so much speed and momentum on record. Maxwell reportedly stated that "Hush" was the group's approach to a more commercially viable song, a more mainstream direction. It certainly has comparisons to an unhurried Sevendust style. "Say When" is an uproar, quite possibly one of the fastest of the band's catalog. From a battery standpoint this is just simply a bruising statement of epic proportions. Interesting that the track bridges the slower "Say When" and the mid-tempo closer "Black December", another effective staple in mature songwriting and delivery.

"Blood to Blood" is an uncompromising album that should prove without a shadow of a doubt that Hellyeah are anything but safe.

Brooding, thoroughgoing and thought provoking, this is a monumental breakthrough for the band and its fans and should become a stout nominee for album of the year.

-Eric Compton



INSOMNIUM

Shadows of the Dying Sun

3 / 5

2014 Century Media

The buck stopped in the studio

The concept of "melodic death metal," is a romantic one – "my sweet death," so to speak. So, naturally, this genre would be attractive to the musicians who like

a little thoughtfulness with their brutality. However, that being said, it's not an easy balance to maintain in order to keep it from sounding awkward and these guys nearly have it down.

There's no question of the musicianship. Hirvonen (drums) drives the tank with versatility and solidity, shaking things up a bit with some nice pattern changes, particularly on "Sun's" 3rd track, "Revelation". He makes his presence perfectly clear that he is definitely comfortable with his craft. Axemen Friman and Vanhala work well as a team, though no particular chord progressions or riffs stand out anywhere, either between them or from each. Sevanen (lead vocals / bass) may be the real victim of production infection, however. He could have a very strong voice, I couldn't tell because his tracks were bussed so below the guitar line, he sounded like he was singing from another room. There were times when I thought I could distinguish "purring" from "growling" but, I found myself wondering if it was him or maybe Till Hindemann from Rammstein decided to make a cameo...

It is a real shame. I have no idea what effect they were trying to achieve with such brazen neglect of talent. Maybe they were trying to illustrate his voice as a blended instrument rather than a frontman. Who knows? All I know is that it was very hard to appreciate the compositions and the songwriting – which they are fairly able with – when you can't connect with it, especially for this hybrid style of metal because it kills the romance. There's no "melodic" death metal when there's no "melody".

Thundering drums surrounded by searing guitars would probably work for something else. Unfortunately, not this. It really is a shame. Vision's there, talent's there, but the buck stopped in the studio and didn't leave. -T. Ray Verteramo

Other Insomnium releases covered on Maximummetal.com



Since the Day It All Came Down

Candlelight (2004)

"A truly bonechilling atmosphere"



Above the Weeping World

Candlelight (2006)

"More anthemic and head-banger friendly"



Across the Dark

Candlelight (2009)

"Brings back that wonderful melancholy"



TESLA

Simplicity

3 / 5

2014 Tesla Electric Company Recording

Lifeless songs

I advised a lot of people how great this new Tesla album was going to be. I advised that same lot of people how disappointed I was after spending the first week with it. For decades this California band have released an appreciable amount of adroitly played hard rock regardless of trends or fashion. While some bands were gingerly passing around hairspray, Jeff Keith and the boys were passing pens and instruments. Respectfully, albums like "Mechanical Resonance" and "The Great Radio Controversy" have passed through the ages as more relevant and timeless than the "Pyromania" and "Out of the Cellar" ilk of the world. With the last two Tesla endeavors, "Into the Now" (2004) and "Forever More" (2008), the band regaled fans and critics alike by simply staying true to their roots and perfecting great songs.

So how do I, as a sincere fan, dismiss this Tesla entry as submissive? What right do I have to cast doubt and upbraid a band nearly thirty years removed from their debut? It's simple; I know they can do better than this.

"Simplicity" is the conceptual theme for the band to preach their concerns for our fast paced, technology driven society. On effective opener "MP3", Keith warns us of an anonymous society that utilizes smart phones and digital media as communication. It's this opening statement, paired with the album's title that conveys the band's rearward progress. "Simplicity" is an attempt that retroactively journeys to 60s and 70s rock more so than the electric intensity this band is known for.

While "Time Bomb", "Break of Dawn" and "Ricochet" are auriferous sections of the record, three stout numbers that stanch the subdued nature of the overall album, a majority of the record is

ballads. While historic tracks like "Love Song" are as important to the band's legacy as Frank Hannon, I wasn't ready or prepared for a half dozen of them. Even southern rock styled "Cross My Heart", with accompanying "saloon" piano, is just dreadfully slow. Same can be said for the bluesy Aerosmith-like "Flip Side!" and its lack of spark or the piano led "Life Is a River". These are just lifeless songs that refuse to showcase a brilliant and electric band doing what they are so good at.

With a discography as strong as Tesla's, this album will still find its way to the light again. Much like their previous work I can always find bits and pieces of albums that I will play here and there ("Mighty Mouse", "Shine Away") more so than the more familiar songs ("Modern Day Cowboy", "Signs"). Tesla are bodacious. They are unmistakable. They are the emissaries for those blue collar rockers that are playing a bar in your town tonight. Yet, like many well established veterans, they just made a bad record. It's happened to Van Halen, Dokken, L.A. Guns and now it's happened to Tesla. **-Eric Compton**





VALLENFYRE
Splinters
4 / 5
2014 Century Media

Uncompromising

Paradise Lost members Greg Mackintosh and Adrian Erlandsson make up the core of this UK powerhouse. "Splinters" is the band's sophomore effort after the critically acclaimed debut, "A

Fragile King", in 2011. Vallenfyre was formed by Mackintosh after his father's death and served as a therapeutic purgation. The response was overwhelming and led to the "project" becoming a band. Along with Mackintosh (guitars, vocals) and Erlandsson (drums) is bassist Scoot (Extinction of Mankind) and new guitarist Hamish Glencross (My Dying Bride).

"Splinters" is conceptually the same approach as the group's debut albeit enhanced due to the superior production by Kurt Ballou (Skeletonwitch, Converge). The band felt the most efficacious way of creating a primitive sound was to use Ballou and GodCity Studios. His uncanny ability to delve into harsher realms elevates this sophomore effort and expands upon the band's dreary delivery. While it is a remarkable piece of art, the album is angular and finds many different avenues along its course.

From the opening chords of "Scabs" you can immediately hear Mackintosh's signature guitar sound. Those opening riffs harvest the same bleak authority that Paradise Lost possessed in the early 90s ("Gothic", "Shades of God"). Like "Scabs" the album is stocked with faster starts and stops that descend into sweeping doom passages. The seven minute "Bereft" is built on mournful melodies that build to a crescendo at the four minute mark. Other cuts like "Instinct Slaughter" and "Savages Arise" clock in at less than three minutes and recall the early Swedish death movement. The production standards place enough fuzziness on the strings to recall early Dismember and Nihilist complete with Mackintosh's scathing guttural voice.

This extreme genre's finest exhibits can be found in the late 80s to early 90s by titans like Hellhammer, Celtic Frost and Napalm Death. It is in that company that I feel this English band belongs. Vallenfyre have created one of the year's best albums. "Splinters" is an uncompromising display of aggressive music with enough hook-laden grooves and soulful melodies to make it dynamic and purposeful. **-Eric Compton**



WRETCHED
Cannibal
4 / 5
2014 Victory

Makes death thrash vital

It is interesting and a little perplexing how far an extremity like Wretched can push for mainstream visibility. By no means is the general public ready for a Chris Barnes jingle to promote the

affordability of Toyota or Pepsi, but extreme music, particularly death and hardcore, has reached abundant levels of social awareness if not acceptance. Bands like Lamb of God and Arch Enemy have made purposeful strides to open their markets significantly and those positive developments are certainly an asset for bands like Wretched.

This North Carolina act released their fourth record to date with "Cannibal" via longtime partner Victory. This type of engineered success is the byproduct of Wretched refusing to bend a knee to create yet another derelict death metal entry. Instead the band's expeditious efforts to bridge the gap seamlessly between death and thrash is commendable and fruitful considering how proficient "Cannibal" really is.

This album comprises a diverse selection of songs that run rampant with energy and expression and often benefit from the amorphous nature of the arrangements. Opener "Gold Above Me" is a venomous introduction that clocks in at less than a minute and a half. That short selection morphs into "Morsel" and the first inklings of thrash-based riffs. Hyper-blast rhythms and vocalist Adam Cody's scathing guttural performance elevates quicker cuts like "Calloused" and "Cranial Infestation".

The 90-isms of low tuned death is prominent on "Thin Skinned" while "Salt Licked" and "Wetico" recall early traces of Deceased (notably the "Blueprints for Madness" album). While these songs are invective the band pays careful attention to melody and tempo changes to counter the assaillment. The title track is a soothing instrumental over seven minutes long. The same can be said for the haunting aesthetics of "L'appel du Vide" and the album's fleeting melodic moments of "Engulfed in Lethargy".

Forty-four years removed from those Birmingham Brits' self-title, bands like Wretched are still creating intelligent work that pushes the boundaries of what we accept and know. From Megadeth to

Morbid Angel, this band hones in on the special skill set to combine death and thrash into one virtuous assembly. This is permeated with melody and bloated with energy and enthusiasm.

Wretched makes death thrash vital and relevant and pushes the boundaries of mainstream acceptance through hard work and dedication. What Lamb of God did in the 00s should be the mile marker for Wretched to surpass.

-Eric Compton



SUMMARIES

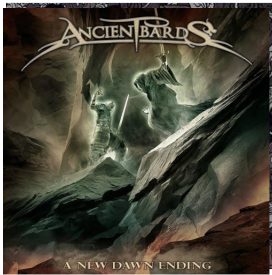
MAXIMUM METAL



ANCIENT ASCENDANT - *Echoes and Cinder*

3.5 / 5 (Candlelight)

These hulking British bruisers return with their sophomore effort. The band teams with legendary producer Dan Swano again to foist their brand of traditional death metal on the masses. The rumbling growls of vocalist Alex Butler is an invitation to perdition, precise and powerful over the technical riffs and timing changes. A substantial portion of this band's sound is built on the early Floridian death pioneers yet countered with groovy thrash licks that possess melody. Call it clever, call it entertaining, Ancient Ascendant are on a fast track to supremacy. -Eric Compton



ANCIENT BARDS - *A New Dawn Ending*

3.5 / 5 (Limb)

'A New Dawn Ending' is the third album for these eight year veterans. Much like Rhapsody and early Edguy the band focuses on prim and precise power metal superimposed over an epic symphony. Vocalist Sara Squadrani is indeed the highlight with her soprano voice elegantly prescribing vivid images of fantasy and wonder. At times male growls appear amongst a spoken narrative to further the storyline. Think of 'A New Dawn Ending' as a superior record and one that should proselytize listeners to join the cause. -Eric Compton



ANNIHILATOR - *Feast (Limited Edition)*

4.5 / 5 (UDR)

Feast is as good an album as Annihilator have put out recently. Here, we discuss the 3-disc Limited Edition. The Re-Kill disc features re-recordings of songs originally recorded before the arrival of frontman Dave Padden. The recording is rich and crisp, and Padden does a nice job re-interpreting the songs. Most pre-2004 albums are represented, and the tracklist reminds you of just how impressive a catalog the band has. The DVD, recorded at Wacken Open Air 2013, sounds a tad muddy at first, but quickly improves. Set list is so-so, but executed nicely, with Jeff Waters showing a bluesy side in some solos (think Angus Young gone speed metal). -Vinaya Saksena



ARCH ENEMY - *War Eternal*

3 / 5 (Century Media)

With the arrival of the new "War Eternal" release from Arch Enemy, I felt that I was sure to be getting another classic album from these melo-death veterans. What I ended up with was something far more different. After listening to the record several times over, I keep coming up with the same simple conclusion: Meh. I can't put my finger on one thing specifically that just underwhelmed, instead just a culmination of a few different issues that led to me to this. The Swedes over utilization of keyboards tends to overshadow the guitar work from Michael Amott and newcomer Nick Cordle (replacing Christopher Amott). Secondly, I'm still not sold on White-Gluz as the new vocalist. Granted she has a different style than the band's previous two singers but I am not sure her vocals fit. I want her to succeed in AE and she has proved to the band and critics she is a hell of a vocalist. On this album her vocals come off a little flat and I don't feel the intensity and energy springing forth. The songs are well arranged with plenty of aggressive riffs and ear candy solos. Maybe I hyped the album release in my own head expecting a monster that unfortunately never came to fruition. -Greg Watson



ART OF SHOCK - *Open the Cage*

3.5 / 5 (Independent)

This EP is the follow-up to the band's 2012 debut Live Forever. The California youngsters display an appreciable amount of melody and riffs through their rendition of the Sunset Strip sound. The nimble pace should please fans of traditional metal also, solidified by the loose production from Roy Z (Bruce Dickinson, Judas Priest). Art of Shock helps lead the way for the influx of old school bands emerging from the west like Diamond Lane and White Wizzard. -Eric Compton

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Alissa White-Gluz

SUMMARIES

MAXIMUM METAL



AUTOPSY - *Tourniquets, Hacksaws and Graves* **3.5 / 5 (Peaceville)**

Autopsy's invective curse lives on with 'Tourniquets, Hacksaws and Graves'. This Peaceville release is the band's seventh album to date and third since 2008's 'back from the grave' reunion. Impressive as ever, the Oakland four-piece hacks through twelve scathing cuts of stripped to the bone death metal. It's a vitriolic effort made even more abusive through Adam Munoz's high-yielding production standards. With slower proceedings like 'Burial' these veterans emphasize traditionalism of the late 80s, the sort of antediluvian charges created by elders like Schuldiner and Reifert. -Eric Compton

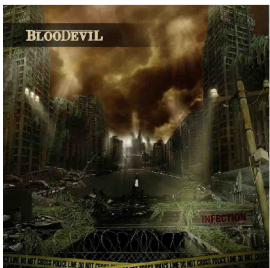


AXEGRESSOR - *Last* **3.5 / 5 (Listenable)**

'Last' is this Finnish band's first album for new label Listenable after two entries on Dethroned Music. 'Last' is indeed the best of the Axegressor catalog thus far, each song brimming over with Teutonic thrash that was made famous by the likes of Kreator and Slayer and most recently perfected by bands such as Dew Scented and Havok. Unbolted staples like 'Command to Last' and '15' benefit from vituperating vocals, frenzied riffs and the modern production qualities that often propel the genre. Axegressor are a band that metal enthusiasts should and will be talking about in the years to come. 'Last' is certainly not least. -Eric Compton

”
**TO BE HONEST, WE HAVE NEVER BEEN THIS
'LET'S GO TO THE BEACH AND DRINK BEER' KIND
OF BAND, THERE'S ALWAYS THE DARKER SIDE**

- Axegressor guitarist Seba Forma



BLOODDEVIL - *Infection* **3.5 / 5 (EBM)**

Italy's Blooddevil deliver a punishing blend of metalcore and thrash with their sophomore album. With a battery of traditional thrash riffing, heavy breakdowns and a mix of clean/death vocals, *Infection* is a galloping and grooving metallic jaunt from start to finish. The only detractor to the album is that the song intros tend to be a touch lengthy on the instrumental lead in more than I'd like. Sometimes it's a minute or more before the vocals kick in. This is still a damn good offering and another example of how the thrash is melding other genres together to create a familiar yet newer style that makes you want to pump your fist in defiance. -Greg Watson



BLOODHUNTER - *Bloodhunter* **3 / 5 (Suspiria)**

Debut album from this female fronted extreme act. Hailing from Galician Lands the band plays technical and old school death metal in the vein of Vader, Zombie Inc. and Sinister. The group's melody and solos are abundant, stanching the consistent mid-tempo speed with more ear candy than most. While the band aren't making huge strides in terms of originality this album remains solid throughout. A worthy first effort that should elongate their young career. -Eric Compton



DE PROFUNDIS - *Frequencies* **3.5 / 5 (Independent)**

English death metallers De Profundis have released a four song EP while searching for their next label. Having garnered quite a following after three quality full length releases, the band shows they are still at the top of their game. Offering up melodic death metal in the vein of Death and Monstrosity, these lads barrel their way through anything or anyone. With a great mix of aggressively heavy riffs and melodic guitar pieces, this EP should definitely get the band a new deal. The cover of *Crystal Mountain* by Death is incredibly well done and the three original tracks are a solid helping of death metal that leaves us all wanting more. -Greg Watson

SUMMARIES

MAXIMUM METAL



DEN SAAKALDTE - *Faen i Helvete*

4 / 5 (Agonia)

Norwegian black metallers Den Saakaldte comprises members of Gorgoroth, 1349, Koldbrann and Nidingr. The band's newest album, "Faen i Helvete", is pure unadulterated black metal that follows up the group's debut from 2009. This aural assault has rejuvenated my love for the black metal genre. The band has a 90s era feel to it akin to their native country's output at that time. This modern production is much better than what was afforded then. Think Rammstein meeting Dimmu Borgir minus the heavy utilization of industrial sound. "Faen i Helvete" is sung in Norwegian which gives the whole album a cold, rural feeling. -Greg Watson



DIAMOND LANE - *Terrorizer*

4 / 5 (Independent)

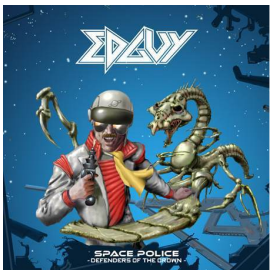
The impressive third release *TERRORIZER* from Diamond Lane is a satisfying romp through 8 cuts. Brandon Baumann puts forth a vigorous display of vocals bringing to mind Jason McMaster and Whitfield Crane. The rest of this hard rock metal troop contributes contagious rhythms and nasty solos that produce remarkably tight flowing songs. Tracks like *THE ENEMY* and *FAVORITE KIND OF VICTIM* grab you from the onset pushing you to listen to the next one. *SLOW DESTRUCTION* and *HOPELESS ROMANTIC* exemplify their heavy side while maintaining the hard rock hooks. Diamond Lane are extremely talented and have an abundance of well-crafted songs. -Troy Cole



DRAGON'S KISS - *Barbarians of the Wasteland*

3.5 / 5 (Killer Metal)

Can you hear Heavy Load and Highway Chile over the horizon? Perhaps, but more than likely you are hearing the debut from Dragon's Kiss. This Teutonic frenzy would typically be of Swedish or German descent, but in this case the band surprisingly hails from Portugal. The band's true metal roots is firmly planted on traditional soil. 'Ride Till We Die' and 'Castle of the Witch' are the prototypical power metal entries complete with over the top vocals and steady NWOBHM riffs. Much like the recent spin of *Gloryful* these bands aren't re-inventing the wheel...but are still enjoyable by staying consistent and loyal. -Eric Compton



EDGUY - *Space Raiders: Defenders of the Crown*

2.5 / 5 (Nuclear Blast)

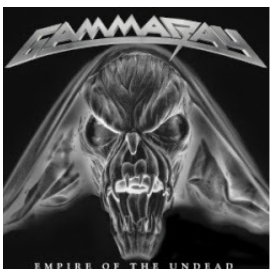
Edguy's "Space Police" is supposed to be "the album the band is measured by" according to frontman Tobias Sammet. Well if that's the case, the band's better go back to the drawing board. Heavily laden with keyboards and lacking much zip, "Space Police" is incredibly underwhelming. This release follows in line with a strand of not so stellar albums that began with "Tinnitus Sanctus". Don't waste your time on this unless you're a die hard Edguy fan. -Greg Watson



ENTHRONED - *Sovereigns*

3.5 / 5 (Agonia)

Twenty years and ten records later Enthroned are still vital to the extremists. The Belgians began in 1994 at a time when Enslaved and Emperor were in their infancy. No original members are left but the name and output still matches the same intensity set by the group's forefathers. 'Sovereigns' is an unbolted display of pound-for-pound blackened death metal with the familiar mix of blast beats and frosty riffs. Record highlight is 'Of Shrines and Sovereigns' with its midsection dedicated to atmosphere and clean vocal chants. Bands like Behemoth made it okay to breed death and black genres and this album exemplifies that marriage perfectly. -Eric Compton



GAMMA RAY - *Empire of the Undead*

4 / 5 (EarMusic)

2007's 'Land of the Free Part II' was surprisingly strong, rejuvenating my interest in this band. 2010's *To The Metal*, however, was a letdown- not bad, just uninspired. Thankfully, this album upholds a much higher standard. Songs like 'Hellbent' and the title track boast some nice, vigorous, NWOBHM-tinged riffage. There's even a not-so-subtle nod to Queen on "Time For Deliverance," a semi-ballad that starts off average but then takes off nicely. Hell, opening cut "Avalon" is over nine minutes long, yet somehow doesn't bore me in the slightest. A welcome return to form. One complaint: The cover. Is that the best you guys could do? -Vinaya Saksena

SUMMARIES

MAXIMUM METAL



GLADIUS - *Age of Barbarism*

4 / 5 (Storm Spell)

The debut album from Oregon's Gladius is a rich mixture of power and speed metal superimposed over traditional metal landscapes. Vocalist Nick Courtney routinely moves from high to low vocals, invoking the typical Halford type falsetto with blackened and death bawls. Musically the group are akin to early Iced Earth ('Night of the Stormrider') and Three Inches of Blood by conveying their message through a barrage of double-bass aesthetics and quick fingered rhythm. 'Crimson Eradicator' and 'Subservient' are foisting reminders that underground American metal is still prominent and worthy of recognition. -Eric Compton



GLORYFUL - *Ocean Blade*

3.5 / 5 (Massacre)

'Ocean Blade' is the sophomore entry from this German band. The five-piece espouse the belief that traditional heavy metal is still prominent and relevant and showcase that spirit and dedication through ten tracks of triumph and steel. One could point to Iron Fire and Rebellion as kindred spirits to this sort of medieval exhibition. Soccer chants, quick paced riffing and fantasy lyrics are utilized for presentation and performance yet it's hard for the group to break tradition and do something innovative and original. Gloryful are to the traditional enthusiast what Merlot is for wine connoisseurs. It is simply eat, drink, rinse and repeat. -Eric Compton



GOD'S ARMY A.D. - *God's Army A.D.*

4 / 5 (Massacre)

I had lost track of former Scanner/Gallow's Pole vocalist John A.B.C. Smith for the longest time. It's good that he has re-appeared, this time fronting German melodic band God's Army A.D. Smith's vocals are similar to Andi Deris (Helloween) and fit this group's faster hard rock approach. Often this debut record is quick paced with dirty blues licks but the addictive

nature of the songwriting reels it in through well-built chorus parts. 'Gods Must Be Crazy' reminds me why I adore German hard rock while 'God's Army' serves more power metal flavors. This is a quality debut and one of the better Massacre releases of the year.

-Eric Compton



God's Army A.D.

God's Army A.D. founder John A.B.C. Smith is no stranger to metal. The talented bassist and singer has recorded and performed with Scanner, At Vance and Gallow's Pole. The songs from the God's Army A.D. debut were written in 2004, yet Smith was in a severe auto accident in 2007 that sidelined him for many years. In 2012, as a form of musical therapy, he had the songs re-recorded.



HOURLY OF PENANCE - *Regicide*

4 / 5 (Prosthetic)

Hour of Penance have given us another quality album of extreme metal with Regicide. Featuring a sound that is a collaborative mix of Hate Eternal, Morbid Angel and Vital Remains, these Italian death dealers churn out the brutality. With creepy choral backings, groove laden riffs and guttural growls, Regicide shows that after six albums the band is still a valid force. The beautifully heavy Reforging the Crowns kicks the album off like a cannon shot across the bow. The technicality becomes stronger with stand outs like Desecrated Souls, Sealed Into Ecstasy and Redeemer of Atrocity. Hour of Penance have set the bar very high in my opinion. -Greg Watson



KYNG - *Burn the Serum*

4.5 / 5 (Razor & Tie)

Southern California rockers Kyng have delivered a damn good rock album with their latest release. With a sound that's an amalgam of Clutch, Fireball Ministry and their own, this album is awesome. Great riffs, killer vocals and some face melting solos will have you pumping your fist in the air. Tracks like "Lost One", "Electric Halo" and "The Ode" will have you tapping your feet and bobbing your head in no time. While considered Stoner metal, Kyng is just about rocking and delivering a good time. They've succeeded tenfold with "Burn the Serum". Go get this album. -Greg Watson

SUMMARIES

MAXIMUM METAL



LA-VENTURA - *White Crow* 4 / 5 (Ravenheart Music)

Possessing the ability of staying power and purpose, La-Ventura may be the next big thing in the goth genre. You can hear the influences of bands like Nightwish and Lacuna Coil but mostly just as a surface reflection. Finding the perfect blend of heavy and beautiful, *White Crow*, shows the band hitting their stride at a dead run. Songs like *Time and Time Again* and *Falling Down* inject plenty of heavy riffs and speedy guitars that perfectly offset the angelic, melodious voice of Carla van Huizen. For anyone that is a fan of Euro goth-tinged metal you must check this band out. -Greg Watson



LACUNA COIL - *Broken Crown Halo* 4.5 / 5 (Century Media)

One of the things I've always loved about this band is the give and take on vocals between Cristina Scabbia and Andrea Ferro which is something I felt was missing from the last few albums. However, on this album the dueling vocals are back and both Ferro and Scabbia are in top form. Scabbia's vocals are much stronger and more refined on this album, sounding almost operatic at times. Ferro has improved his growls and singing as well, making this duo much more dynamic as the band moves forward. Material wise this album presents a darker side of Coil. This is definitely a more aggressive album musically as well. The heavier material is a welcome addition to the Coil repertoire. The way each song is written, it is as if Lacuna Coil wrote them for the express purpose of becoming permanently stuck in your head. Tracks "In the End", "Nothing Stands", "Zombie" and "One Cold Day" are standout tracks. One last thing to mention before wrapping up. The song on the album "Die & Rise" brings back the

Italian vocals to the song. This song may be my all time favorite Lacuna Coil track. It is both haunting and beautiful at the same time. If nothing else, metal heads, you should definitely listen to this track. With this album, Lacuna Coil has re-established themselves as a premier metal force. -Greg Watson



LOUDBLAST - *Burial Ground* 4 / 5 (Listenable)

Seventh album to date for these French death pioneers. 'Burial Ground' follows up the group's 2011 record 'Frozen Moments Between Life and Death' and showcases the familiar precision and power the band have utilized since the early 90s. This may be the best album of the group's career, a stellar effort of melding slower doom riffs into bruising romps of grooves and growls. 'From Dried Bones' is dynamic evidence that this is simply above average planning and developing, a unique song that starts as a slow voyage before building to a roistering crescendo. Hopefully the signing with Listenable Records will further their cause. -Eric Compton



MASSACRE - *Back from Beyond* 4 / 5 (Century Media)

Death metal veterans Massacre return with a full album, 18 years in the making. And these bruisers haven't lost a step. "Back From Beyond", the aptly titled new album, is sure to please old fans of the band as well as death metal fans alike. Delivering a blistering barrage of venom and aggression, "Back From Beyond" pummels you from start to finish. "As We Wait To Die", "False Revelation" and "Remnants of Hatred" along with the 11 other tracks are old school, death metal at their best. The band is back to prove they can still deliver quality death metal, regardless of the lapse in releases. "Back From Beyond" indeed. -Eric Compton



MELIAH RAGE - *Warrior* 4 / 5 (Metal On Metal)

American thrashers Meliah Rage are back with a new album. "Warrior" continues in a long line of solid thrash releases. With an old school feel, these Bostonian metal heads come screaming out of the gate with the album's title track. Shredding solos, angry screams and plenty of solid thrash can be found on this release. Meliah shows that they are still on top of their form and show

no signs of slowing down in the future. Go out and get this album, put on your war paint and embrace being a metal "Warrior". -Greg Watson

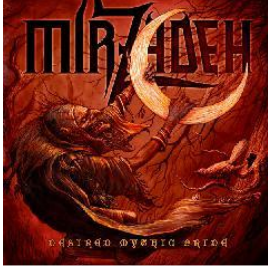
Meliah Rage is: Anthony Nichols - Guitar, Jim Koury - Guitar
Marc Lopes - Vocals, Darren Lourie - Bass, Stuart Dowie - Drums

Meliah Rage guitarist Anthony Nichols is also in Mexican Ape-Lord, who have their new album out now through Unsound Records.



SUMMARIES

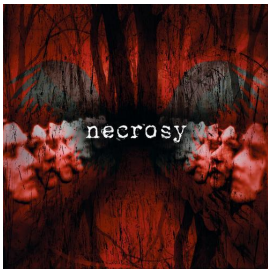
MAXIMUM METAL



MIRZADEH - *Desired Mythic Pride*

3.5 / 5 (Inverse)

Mirzadeh is an avant-garde black metal outfit that have released the intriguing "Desired Mythic Pride" on Inverse Records. The album is thorough and executed well with the heavy use of atmospheric keyboards. The vocals compliment the complexity perfectly with a mixture of traditional black metal screeches and interspersed death growls. Typically this genre has a crusty sound emanating from the guitars but Mirzadeh play it clean and melodic. This should appeal to fans of Orphaned Land and Ulver." -Greg Watson



NECROSY - *Necrosy*

3.5 / 5 (Independent)

Italian death metal newcomers Necrosy offer us their self released EP. This is an eclectic mix of diverse metal elements ranging from the genres of death, black and prog. The album is a musical journey of styles that take you through different moods. Opening track "No Solution" is a death/black metal behemoth that pounds at your aural senses with reckless abandon. And just when you think you have to tap out, beautifully proggy and power tinged solos take over. As each track plays, the sound morphs and changes like a swiftly flowing river. Outside of the norm, this EP was a great listen and leaves me anticipating a full length album. -Greg Watson



NOCTURNAL BREED - *Napalm Nights*

3.5 / 5 (Agonia)

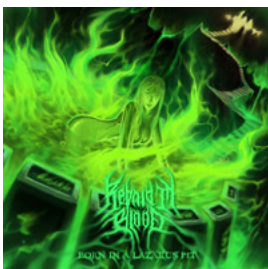
"Napalm Nights" is a blackened thrash delight! With elements of Witchery present, the band pulverizes your ears with a relentless aural assault. Vocals are a combo of Toxine from Witchery and Udo Dirkschneider. Frenetic, flashy and flawless guitars sink in with plenty of groove. The songs average over five minutes, which includes the title track clocking in at a whopping 13 minutes! Fantastic thrash and an overall great album from Nocturnal Breed. -Greg Watson



ORIGIN - *Omnipresent*

3.5 / 5 (Nuclear Blast)

Death metal veterans Origin return to the masses with "Omnipresent", the bands sixth album to date. The album provides a dose of technical guitars and grindcore styled vocals through nine sold tech death tracks. The band are very proficient at their craft and churn out the brutality but also give us three tracks as instrumentals. Unfortunately these sort of feel like filler. Most of the songs average about three minutes in length but do tend to blend together after you are a few tracks in. While this isn't quite my pace, Origin definitely is adept at their musicality. Extreme fans should enjoy this. -Greg Watson



REPAID IN BLOOD - *Born In A Lazarus Pit*

3 / 5 (Independent)

"Born in a Lazarus Pit" is the group's sophomore effort and follow-up to the 2008 debut "Follow the Blood Trail". Punishing groovy slabs permeate a deafening sound that should please global extremists. Vocalist Victor Hernandez mostly uses a David Vincent (Morbid Angel) snarl but incorporates a mid-range bite during hurried timing changes. The strings are a multifaceted variety with solos and jazzy change ups to make it angular and evolving. It is fitting the band used lyrics from Black Dahlia Murder as inspiration for the band name. They certainly embody that band's energy and determination to make "Born in a Lazarus Pit" worthwhile. -Eric Compton



ROMANTIC REBEL - *Romantic Rebel*

4 / 5 (Pavement)

Chicago's Romantic Rebel are a female fronted hard rock act in the vein of Sister Sin and Hardcore Superstar. This debut record has created quite a buzz, most notably Revolver magazine naming it album of the week. The stellar production was handled by Ulrich Wild (Deftones, Breaking Benjamin) and recorded in Los Angeles. While some acts in this roistering genre appear smarmy, this group possesses an appreciable amount of style and polish. The end result is a debut worth its weight. Smart, sexy and addictive, Romantic Rebel is a resounding reminder that rock and roll will never die. -Eric Compton

SUMMARIES **MAXIMUM METAL**



SABATON - *Heroes*

4 / 5 (Nuclear Blast)

In 2011, Sabaton bassist Par Sundstrom revealed to his co-workers where he believed the band would be positioned over the next three years with touring, albums and the regulatory obligations of the fifteen year veterans. With personal lives taking precedence, guitarists Oskar Montelius and Rikard Sunden departed along with drummer Daniel Mulback and keyboardist Daniel Myhr. The last album under that line-up up was "Carolus Rex" in 2012. "Heroes" represents the new Sabaton complete with guitarists Chris Rorland and Thobbe Englund as well as new drummer Hannes van Dahl. Like the previous six albums, the band chose Abyss Studios to record and Peter Tagtgren (without Tommy) to produce. The source material remains the same with the emphasis on WWII yet this new offering shows the Swedes with more energy and focus. Where the last album was received pell-mell and predominately weary, "Heroes" is a much needed revitalization. Songs like "Night Witches" and "Resist and Bite"

are a call to arms that the band have taken proper steps to secure their longevity. These puissant tracks are re-fluent to the band's mid 00s material ("Primo Victoria", "Attero Dominatus") with masterful storytelling at a brisk pace. "To Hell and Back" is a compelling tale of Audie Murphy's Army heroics woven into a tapestry of hook-laden wizardry. The same can be said for effective power ballad "Hearts of Iron" and it's telling of defeated Germans escaping from Soviet clutches. The ten tracks presented here not only proves that Sabaton have improved and expanded on their metal culture but continue to educate and inform through song. That is an effort worth saluting. -Eric Compton



SCARE DON'T FEAR - *From the Ground Up*

3.5 / 5 (KBB)

SDF debut comprises elements of hip-hop and metal and smoothly blends them together into a homogeneous mixture. Never complacent, the album is brimming with a variety of synths, loops, rap and clean singing harmonies that are vatic utterances to the street smart appeal of the lyrics. Tracks like 'Heavy Collision' are aggressive exhibits while 'Already Dead' and 'City of Skeletons' are more subdued. Influences ranging from Deuce and Hollywood Undead tether to an appreciable amount of cobalt riffs to make 'From the Ground Up' a viable commodity. -Eric Compton



SECTU - *Nefarious*

4 / 5 (ViciSolum)

Sectu's members are metal veterans having been in such acts as Soilwork, Evergrey, and Therion to name a few. Having been in existence since 2005, originally as Cimmerian Dome, the group is well established in the metal scene. The new album is the first featuring new drummer Richard Evensand from Soilwork and Chimaira. "Nefarious" is full of blast beats, guttural growls and melodic guitar work with a healthy dose of heaviness. Tracks like "Onset of Destruction" and "Tenebrous" are sheer monsters that are enhanced by a solid and dark production. "Nefarious" is the epitome of death metal. -Greg Watson



Contributor TJ Fowler captured these photos of SABATON performing on June 19th on top of Loreley Rock along the River Rhine in Germany.



SUMMARIES

MAXIMUM METAL



SEPTICFLESH - *Titan*

4 / 5 (Prosthetic)

After a three year lull, Septicflesh emerge from the bowels of Tartaros with "Titan". As if being borne on the back of Cronus himself, it lives up to its mythological name with a giant dose of quality symphonic death metal. During the reunion the band's name changed from Septic Flesh to Septicflesh to signify the rebirth of the band. With eerie, yet beautiful, choral backings, demonic orchestral arrangements and bombastic heavy guitar riffs, it's as if you can feel the weight of doom itself pressing in at you from all sides. Though the band hasn't released a new album since 2011's "The Divine Mass", they show with "Titan" that they haven't missed a beat. With tracks like "War In Heaven", "Order of Dracul" and "Prometheus" paving the way, there's one question that must be asked--Can you withstand the force and power of a "Titan" and emerge unscathed? -Greg Watson



SEVEN HARD YEARS - *No Place In Heaven*

3.5 / 5 (Lynchburg)

Former Shy member Alan Kelly assembled Seven Hard Years from a core group of veteran AOR performers. This debut is polished ultra clean with tons of melody and well placed riffs. Pelata (Line of Fire) possesses an emotive voice that compliments the catchy nature of the writing. The keyboards and slow-motion power ballads recalls everything from Journey to Whitesnake while emphasizing the obligatory stadium hooks. 'You Lie' is the album highlight as it is the most metallic of the bunch. -Eric Compton



SHORES OF NULL - *Quiescence*

4 / 5 (Candlelight)

Italian doomsters Shores of Null possess enough requisite skills to dabble in areas normally reserved for Amorphis and Katatonia. 'Quiescence' is the band's debut album and one that should please those gothic-doom fans that found sustenance in the 90s melodic death scene. The vocals blend deep growls with clean passages that are superimposed over layers of slower riffs and twin guitar melody. Again I am mentioning Amorphis because 'Quiescence' closely resembles those Finns penchant for atmospheric melody that doesn't sacrifice aggressive tendencies. Oceans of Null is a band to watch. -Eric Compton



SINNER SINNERS - *XI*

3.5 / 5 (Cadavra)

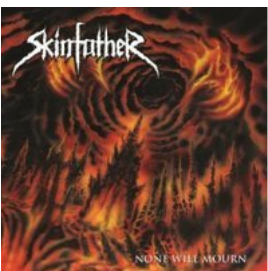
French couple Steve and Sam Hill formed Sinner Sinners in 2009. After shows with The Morlocks, Black Flag and The Creepshow the duo are back in business with "XI", released on their own label Cadavra Records. Sinner Sinners burks any commercial radio tendencies with a due diligence to play rock and roll in its purest form. "XI" is a living exhibit of unruly disorder and boundless achievement. Punk-laced tracks like "Rise" up are high energy discharges that recall early Black Flag, a statement hammered home by Steve Hill's uncaring screams and maniacal urges. Dirty blues licks permeate tracks like "Modified" while closer "Relax" is more angular with some slower progression. "XI" is noisy revelry that is undaunted and untamed, yet still focused enough to be entertaining and worthy. - Eric Compton



SINISTER - *The Post-Apocalyptic Servant*

3 / 5 (Massacre)

Eleventh studio record from these death metal pioneers and second featuring this line-up. Founding member Aad Kloosterwaard created an all new lineup in 2011 and this album displays the most cohesive Sinister we have heard. In this genre repetition is always the enemy but the Netherlands act try to keep it interesting and vibrant with plenty of timing changes, technical riff structures and solos. While encroaching on the blueprints set forth by themselves and forefathers, 'The Post-Apocalyptic Servant' still leaves plenty to love. -Eric Compton



SKINFATHER - *None Shall Mourn*

4 / 5 (Street Cleaner)

None Will Mourn espouses the belief that southern California is indeed in Sweden. Skinfather offer up an efficient next-gen version of Dismember circa 1993. The four piece are expeditious in their flawless death metal strokes, fueled by fire through riveting tracks like Impaled and Dead Still. While the debut never relinquishes the hammer, occasionally the album slows with more angularity and grooves. The bottom heavy production has enough fuzz on the strings to make it Stockholm friendly. With one single album to their name Skinfather has more merit and validity than half of today's veteran death acts. -Eric Compton

SUMMARIES **MAXIMUM METAL**



SOULDRAINER - Architect

3.5 / 5 (ViciSolum)

Sweden's Souldrainer was formed in 1999 by current guitarist Marcus Edvardsson and was intended to be a studio band. After the 2003 demo garnered an underground buzz the group took on an additional guitarist and began performing live. This current line-up is three albums in now and "Architects" proves they are not slowing down. Melodic, layered guitars, haunting angelic choirs and old school growling are staples throughout. "Nightmare Abduction" and "Biological Experiments" are stand out tracks but the album as a whole is quality from start to finish. -Greg Watson



TEMPT - Under My Skin

4 / 5 (Independent)

NY's Tempt give credence to the term youth gone wild. The young act have two 19 yr old members showing skills and talent far beyond their years. This debut fits snugly between 1983 and 1987 with its penchant for hooks, commercial accessibility and high yielding production. Think mid-era Dokken/Def Leppard with John Sykes among the ranks. Singer Zach Allen perfects the clean singing charm of 80s stadium AOR and brings that allure to 2014. If the band was from Stockholm then Tempt could compete with the likes of Crazy Lixx and Bai Bang. Whether it be New York, LA or Sweden, there's no doubt Tempt are in close proximity to the next big thing. -Eric Compton



TRIGGER, DANIEL - Army of One

4 / 5 (Independent)

Daniel Trigger is a UK singer and songwriter who wears a few different hats. He formed a band called Trigger and released four albums between 2003 and 2011. At that point he took a hiatus from recording as the band Trigger and released his first solo venture, "Infinite Persistence", in 2012. "Army of One" is the aptly titled follow-up that showcases Daniel playing all instruments except drums. This recording is stocked with melodic and soaring vocals that recall some of metal's finest "strong man" singers like Rob Rock and Tony Harnell. Often the sound elevates to the ceiling with enough power and authority to create a robust arena rock sound. Songs like "Fear the Night" and "Dancing with the Devil" are laced with substantial grooves and solos that recall the mid to late 80s swank of Guns

'N Roses or Dokken. "Unbreakable" is a bit more polished and lean and might cater to the European crowds who clamor for today's Europe and Stryper AOR sounds. The same can be said for the faster "State of Mind" with its soaring lead mid-section that is counterbalanced by softer keys. "Here and Now" and "Remember When" both have more pop sensibility, the latter being an enjoyable retrospective piece about Daniel's life. Overall "Army of One" is a phenomenal album that should be fulfilling for AOR and melodic rock fans. It has enough stadium lights to make it big and loud yet heavy enough to compete with today's "harder" rock. -Eric Compton



VADER - Tibi Et Igni

3.5 / 5 (Nuclear Blast)

With over thirty years in the business and eleven albums on their resume, one would argue that the antagonist for Poland's marquee act is repetition. How does a band with this much experience and product avoid declension? Do they become complacent and negligent or does Vader continue to push for innovation and change as they write another tome to their legacy? I think "Tibi Et Igni" answers that question in a profound way. While it certainly doesn't digress from the clear rules and regulations established by the genre, the band still strives to convey new elements and logic to their sound. "Triumph of Death" is arguably one of the best tracks of the band's catalog, the infectious thrash riffing carousing into a rare anthem-like chorus that allows Peter a close proximity to clean

singing. The same can be said for the prophetic "The End", an accessible song that is permeated with an appreciable amount of melody. The spoken word passages lead into a raucous mid-tempo charge that seemingly breathes new life into the group's signature sound. The keyboards enveloping "Hexenkessel" and "The Eye of the Abyss" provide a bit of atmosphere on the road to perdition. With touches of melody and mammoth blocks of tenacious grooves, "Tibi Et Igni" reminds us that Vader are still the epitome of extreme thrash. -Eric Compton



ILLDISPOSED ONCE AGAIN PROVE THEMSELVES
AND DELIVER A FANTASTIC NEW ALBUM -
ALL HAIL THE DANISH DYNAMITE!

KATRIN RIEDL | METAL HAMMER (D)





WELCOME TO ROCKVILLE FESTIVAL

"Over 2 full days the festival featured over 40 bands applying their craft for an audience that respected and appreciated the aggressive nature of heavier music and lifestyle."

Throughout the 90s and 00s hard music in America endured great penury. If heavy distortion was to be performed in a live setting it was often panhandled by on and off again festivals like Lollapalooza or the traveling Ozzfest entourage. While Europe basked in the glory of sheer dominance, exemplified by monoliths of rock like "Wacken", "Download" and "Bloodstock", domestic shores wallowed in the tight confines of civic auditoriums and clubs.

Now, in 2014, North America has finally found success in the hard music market. Festivals like "Gigantour", "Rockstar Energy Mayhem" and Jacksonville, Florida's "Welcome to Rockville" have become mainstays over the last four years.

Like the previous three years **Welcome to Rockville** descended on Jacksonville's Metropolitan Park in epic fashion. The showcase sold out for the third consecutive year, allowing over 25,000 fans to enjoy headline quality acts.

ROB ZOMBIE

FOZZY

My night came to a close with the last songs of Fozzy's set. Chris Jericho was electrifying...I've always respected and admired the passion and energy from Jericho and founder/lead guitarist Rich Ward and the duo were running rampant on stage. The band's kith screamed "Y2J" and "one more song"...

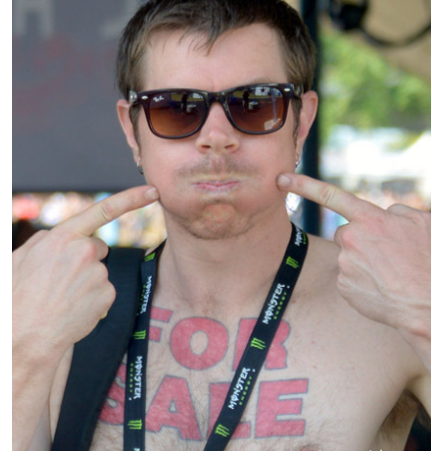
Many thanks go out to the "Danny Wimmer Presents" team for organizing such a wonderful event not only for the artists and fans but also the community of Jacksonville. We hope "Welcome To Rockville" returns again in 2015.

ALTER BRIDGE

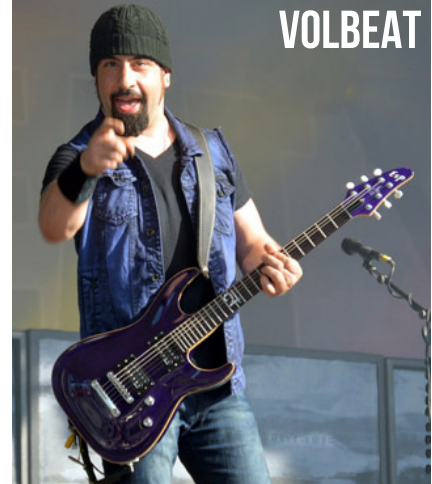
Myles Kennedy exhibited a remarkable vocal display albeit often I was mesmerized by his guitar playing even more so than virtuoso Mark Tremonti.



MIDDLE CLASS RUT



VOLBEAT





FACT: According to her Instagram, Cristina Scabbia found a cell phone on the grounds after the show and called the owner to return it.

Kyng (far left) seemed at home with their combination of stoner and hard rock. Sensuous singer **Taylor Momsen** (left) teased the crowd with a prepossessing sex kitten aura and a mature approach at storytelling. **The Pretty Reckless** climbed into my handful of top performances.



Cristina Scabbia and Andrea Ferro of **Lacuna Coil** were delightful backstage taking the time for some photos.

My suspicions were confirmed that Rob Zombie would ultimately steal the show. Devil music or simply audience know-how the charismatic group always delivers the proverbial goods in grand style.



CHIODOS



MAXIMUM METAL ROAD REPORT

Metalfest 2014!

Where: Loreley, Germany

Writer/Pics: TJ Fowler

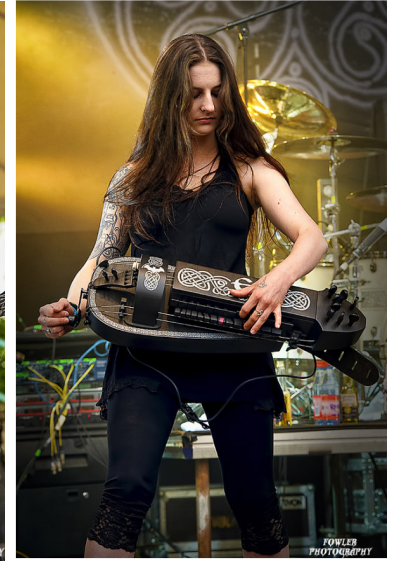
Full Coverage: Skullbanger.net

DAY 1 Running Order:

- Winterstorm
- M.O.D.
- Zodiac
- Death
- Fueled By Fire
- Saltatio Mortis
- SteelWing
- Philip H. Anselmo and the Illegals
- Battle Beast
- Sabaton

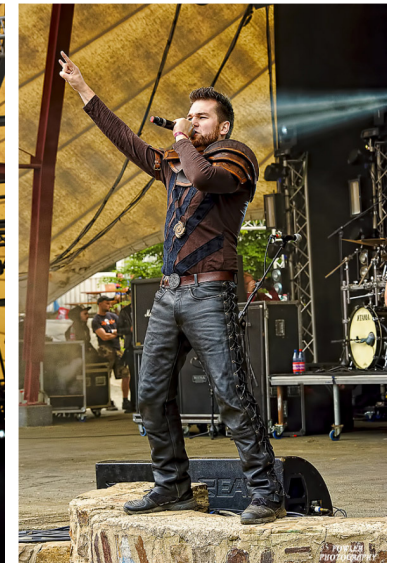
So, my summer festival season begins and I start it off with a BANG by attending legendary Metal Fest in Loreley, Germany. Metal Fest 2014 took place in on top of the Loreley Rock along the River Rhine and is a beautiful place to have a metal festival. The land has a rich cultural history and metal music seems to be a perfect fit for the scenery with castles lining the river side. --TJ

METALFEST LORELEY 19. - 21. Juni 2014



"Fronted by banshee screamer Noora Louhimo, the band plays some great in-your-face songs that reach down your throat and rip your heart out." ▼

Top Left: Fueled By Fire. Top Right: Eluveitie. Lower Right: Winterstorm. Lower Left: Battle Beast. Far Left: Phil Anselmo and the Illegals.



Saltatio Mortis--"The BIG surprise of the day and possibly of the entire festival." ▼



MAXIMUM METAL ROAD REPORT

Metalfest 2014!

Where: Loreley, Germany

Writer/Pics: TJ Fowler

Full Coverage: Skullbanger.net

DAY 2 Running Order: DAY 3 Running Order:

- Gloryful
- Wizard
- Scorpion Child
- Bloodbound
- Gorguts
- Grave Digger
- Eluveitie
- Monster Magnet
- Powerwolf
- In Extremo
- Bleeding Red
- Blue Pills
- Brainstorm
- Tankard
- Grand Magus
- Kataklysm
- Ensiferum
- Steel Panther
- Black Label Society
- Kreator

"Steel Panther embody everything that made the late 80's Sunset Strip bands both great and horrible at the same time...the band KNOWS the meaning of stage presence to the point they could write a bible about it."



▼ One of the Big 4 German Thrash Bands from the 80's

METALFEST LORELEY 19. - 21. Juni 2014



"Sweden. Power Metal. The country puts out power metal like a nuclear power plant puts out radiation during a meltdown."

Top: Kreator. Lower Right: In Extremo. Lower Middle: Andreas "Gerre" Geremia of Tankard. Lower Left: Bloodbound. Bottom: Joakim Brodén of Sabadon.



Sweden's **Crystal Eyes** was founded by guitarists and songwriters Mikael Dahl and Niclas Karlsson. The band formed in 1992 during a time when many felt metal had died. Since then the band has overcome adversity, releasing six albums in their twenty-two year history. The road has been long and unpaved with the lineup including over twelve different members, two of which were vocalists.

When asked about the progress and development since the band's 1999 debut "World Of Black And Silver" Mikael Dahl said, "I'm still very proud of "World Of Black And Silver" despite its terrible production. This was who I was as a songwriter at the time and I still enjoy listening to it. It shows a young and hungry band that wants everything and it is just full speed and happiness. Even if we've always played heavy metal I would say that the sound has gone from German to British. As a songwriter and producer I've put down a lot more work in making everything simpler on the last three records. The songs have gone from Helloween to Judas Priest and Iron Maiden and that probably means I've gone back in time. I can't tell you what causes these changes but I'm sure that whatever I listen to at the moment has some reflections in my song writing."

The Swedes' first three albums featured Dahl handling guitars and vocals. After that the group was fronted by Daniel Heiman (ex-Lost Horizon) and Soren Adamsen (ex-Artillery, Crystal Tears). This year Dahl returns to the microphone for the band's upcoming record "Killer". Dahl explains why he has returned to vocals and what influenced the decision.

"After Vengeance Descending" I felt it was too much to be the lead singer, guitarist, songwriter, producer with a full time job and a family. I had to practice a lot on my vocals and struggled pretty hard with it during the recording. So I decided to get another singer in the band. We had two other singers on the last three records but I sang lead on the last song for each of those plus all backing vocals. I was still the singer on our rehearsals and I recorded all vocals on the demo recordings. Beside that I was still pretending to be Rob Halford in

"EYES OF A KILLER"



Defenders Of The Faith, the Judas Priest tribute band we formed in 1993. I think it was sometime after "Dead City Dreaming" when I started feeling more comfortable with my vocals. Friends told me that the vocals on the demo recordings were fantastic and that I should be the singer of Crystal Eyes. When Nico turned down a gig in Sweden I didn't have to think twice. We all agreed it was time for me to get back to where I belong. Of course it's not a big step for us because that's the way we've always rehearsed."

The last studio album to feature Dahl's as the lead singer was 2003's "Vengeance Descending". Eleven years is a long time to hone skills and fine tune a craft. When asked about the changes in his voice Dahl stated, "I think my vocal styles are much wider these days and I've found a heavier side in my upper register that I use a lot. It feels like having two different voices. The highest screams are still there but maybe more controlled after years of Rob Halford imitations. The biggest improvement is that I feel more relaxed while singing and I think that is what makes the difference in the end."

Later this year the band plans on releasing "Killer" via their new label Massacre Records. When asked about the upcoming release and the label change Dahl elaborated, "We've nothing bad to say about our last label Metal Heaven. It's

a very small company focusing mostly on AOR and melodic stuff and we just felt it was time to get to another level. We sent out some demo recordings and the best offer came from Massacre. This is an old classic label and I actually have a lot of their releases in my record collection."

Many fans will know the name Fredrik Nordstrom. The famed producer has album credits with the likes of In Flames, Dream Evil and Hammerfall. The band has collaborated with him in the past and Dahl explains the decision to continue that tradition this year. "Our last two records were mixed by Fredrik and we think he's the best out there. He's a great guy and he really likes Crystal Eyes. I mixed two records by myself before deciding it was impossible to get the sound I wanted. The sound on the last three records really feels like Crystal Eyes and I'm sure we'll work with Fredrik in the future. We're lucky to have our own studio where we can record and rehearse. Fredrik came to us for a day to set the sound and then we recorded everything ourselves."

The band's album cover is fitting to the title "Killer". The band brought in the talented artist Jan Yrlund (Manowar, TYR)



to develop the artwork. Dahl explains the album cover concept and design. "After finishing the lyrics to the song "Killer" I just knew that we had the title for the new record. We had millions of ideas for the cover but Stefan mentioned something he'd seen on a poster for an old horror movie and that became the main idea. It was Massacre who suggested Jan and we thought he'd done some nice things in the past so we decided to give him a try. I have to say that I'm more than satisfied and the cover is exactly what we wanted."

Look for "Killer" later this year.

- www.crystaleyes.net
- www.facebook.com/crystaleyesweden
- www.youtube.com/crystaleyes666

—Eric Compton

ROB HALFORD - BRUCE DICKINSON



METAL TEACUPS!



They've done a song together:

"The One You Love to Hate" –Resurrection (Halford album 2000).

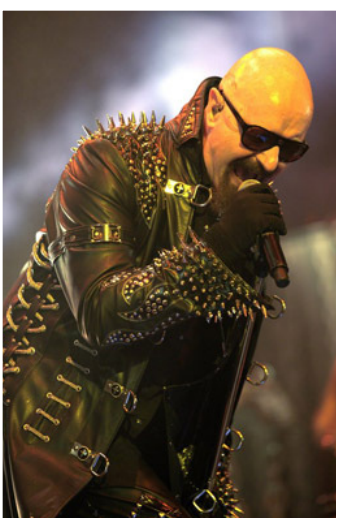
They've shared the stage together. They've done a photoshoot together.

They've both won a Grammy. They've shared a guy—Roy Z. (as a producer)

They are both undisputed *legends* of heavy metal.

Bruce Dickinson recently told The Guardian, "I never realized that people were using autocues. What the fuck is that all about? People pay good money and you can't even remember all the sodding words. The daftest one I ever saw was 'Breaking the Law.' It's on the fucking autocue."

In response, **Rob Halford** told San Francisco's 107.7 The Bone, "What we British say is it was just a storm in a teacup. I love Bruce. I love Bruce. He's a great friend of mine and he's very outspoken. [He's a] great frontman, a great singer from a great band. And, you know, these things are said in many ways and I'm sure he didn't mean it in any other way than Bruce sometimes goes off on one of his rants. You know, it's just the way it goes. But yes, storm in a teacup, storm in a metal teacup."



TALE OF THE TAPE



Robert John Arthur Halford

Sutton Coldfield, England

25 August 1951 (age 62)

"The Metal God"

JUDAS PRIEST

Fashion Designer, Actor,
Former porno shop clerk

Virgo: Vain, organized, generous, worrywort. "Hold on a minute while I put on my eyeliner, oh my Goddess is that too much? Is it too thick? Oh God, should I do it again – oh, here's five bucks for the cab you're going to need because your car's been acting up. You don't have to pay me back – is my eyeliner straight?"

"I am absolutely not a materialistic person. I have no interest in cars, houses and clothes. So my most prized possession would be my voice."

"I see myself in The Sound Of Music actually - you know, doing that twirling bit at the start that Julie Andrews... That's me: The hills are alive with the sound of the Metal God!"

**NAME
BORN**

AGE

NICKNAME

BAND

OTHER WORK

Paul Bruce Dickinson

Nottinghamshire, England

(age 55) 7 August 1958

"The Air Raid Siren"

IRON MAIDEN

Fencer, Author, Pilot,
Name in SNL cowbell skit

STAR SIGN

Leo: Demonstrative, loyal, flamboyant, leader, arrogant. "Don't worry about anything, because I'm here! Yes! And I'll take care of everything because I am making a video blog all about me and you and all my exploits for the whole world to see!"

QUOTES

"Rock music should be gross, that's the fun of it. It gets up and drops its trousers"

"How happy am I with the album?
Like a dog with two dicks!"

OTHERWISE

WITH SPECIAL GUESTS

LIKE A STORM ISLANDER

09/11 PUB ROCK LIVE
SCOTTSDALE, AZ

09/13 WHISKEY A GO GO
WEST HOLLYWOOD, CA

09/16 SUNSHINE STUDIOS LIVE
COLORADO SPRINGS, CO

09/18 O AND Z EXPO CENTER
RINGLE, WI

09/19 RT 20
RACINE, WI

09/20 THE WATERING HOLE
GREEN BAY, WI

09/21 PLANET ROCK
BATTLE CREEK, MI

09/22 CHEERS PUB
SOUTH BEND, IN

09/24 PIERE'S
FT. WAYNE, IN

09/25 SCHMITT'S SALOON
MORGANTOWN, WV

09/26 FALL JAM 2014
YORK SPRINGS, PA

09/27 WEST VIRGINIA POLO CLUB
PARKERSBURG, WV

09/29 THE STUDIO @ WEBSTER HALL
NEW YORK, NY

10/01 AGORA BALLROOM
CLEVELAND, OH



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NEW ALBUM "PEACE AT ALL COSTS" OUT 09/16



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METAL GODS

Onslaught

ANVIL

RAVEN

Not fragile

THE EXALTED
PILED RIVER

REZINWOLF

Anthrax

WARS



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Here is something you can hold in your hands!
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collect!

This is number 1, the year is 2014! Yeah, this is
old fashioned but we are proud of it!

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64 pages full coloured! Written in English and
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metalgodsmag@aol.com

All We Are...

MAX METALGRAMS

Maximum Metal has social sites in addition to our website and magazine. Our Instagram page recently featured some great pics of Apocalyptica by our Euro-contributor TJ Fowler.



More pics at: [instagram.com/maximummetal](https://www.instagram.com/maximummetal)



MAXIMUM METAL



Dark Tranquillity



Headbanger's Kitchen



Axegressor

SPECIAL THANKS!

Maximummetal.com or our magazine would not have been possible without our awesome colleagues and friends. An enormous thank you goes to:

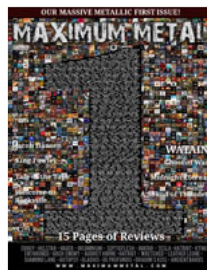
- A Sound of Thunder
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- Street Smart Marketing
- Suspiria Records
- Unleash the Archers
- Victory Records
- Watain
- "Tale of the Tape-Halford-Dickinson"
- Star Signs fr. T. Ray Verteramo
- "Welcome to Rockville"
- Photography by Eric & Laura Compton

NEXT TIME: Issue 2 coming out featuring interviews with Dark Tranquillity, Axegressor, Headbanger's Kitchen, new reviews for Fozzy, Godflesh, Within The Ruins and coverage of the Tuska Metal Fest!

REJECTED COVERS!



This cover with Watain members plus small images of Ghost of War, Midnight Eternal, and A Sound of Thunder was our first design made. It was too standard for us to begin with.



This cover had a wall of a couple thousand review covers and hundreds of bands within the giant "1". It was a bit blurry but may live for another day here.

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