

Forming from a group of young musicians in late 2004, Warbringer has gone on to be one of the most consistent and well-regarded thrash metal bands of the 21st century.

Starting from absolute scratch, but with an intense and driven work ethic, the group had label interest on its first demo (*Born of the Ruins*, 2005) and was signed by Century Media Records on its second (*One By One the Wicked Fall*, 2006). The latter grabbed metal fans' attention on early social media, as well as the appearance of the track "Total War" on Earache's 2007 compilation "Thrashing Like a Maniac." The band became associated with the "New Wave of Thrash" due to its blazing fast and aggressive take on classic thrash and extreme metal, in sharp contrast to a modern metal scene which lacked many of the qualities that drew metal listeners to metal in the first place. The New Wave of Thrash was a reaction to sterile, clinical heavy music and sought to return a real sense of excitement and raw adrenaline to the genre.

The band's debut, 2008's *War Without End*, featured a cover apocalyptic red and orange colors blaring, and a tank rolling over a mountain of skulls, and production by Bill Metoyer (Slayer's *Show No Mercy*, *Haunting the Chapel*, *Hell Awaits*) made a clear statement for the young band: "We came to destroy." Though heavily rooted in 80s thrash and showing the band very fresh and unrefined, the record also carried a frantic energy and aggression which had been absent from metal for some time. The band, entirely new to the road, set out on near-constant touring in 2008, the first tour opening for thrash metal originators Exodus, and soon touring internationally with extreme bands such as Napalm Death, Suffocation, and Nile as well as hardcore bands like Suicide Silence, Sworn Enemy and All Shall Perish. In addition, the band made its debut on major European festivals such as Wacken and Graspop in 2008. In all cases, festival crowds, thrash, death, or hardcore tours, Warbringer was well-received and swiftly gained a reputation for the intensity of its live performance and its relentless touring work ethic.

Written and recorded in under two months at the end of 2008, Warbringer's second record, *Waking Into Nightmares* (2009) showed remarkable development and innovation from such a young band. On top of being recorded with no time off from touring, the band had to manage two member changes immediately before the writing of the record. The band also had thrash metal legend Gary Holt (Exodus, Slayer) produce the record, who did so based on the band's performance on its very first tour. *Waking Into Nightmares* set the band apart from the crowd of new thrash bands with technical rhythmic performance, a unique blend of extreme metal influences with classic thrash, and the immediately identifiable voice of singer and founder John Kevill. Most importantly, while most bands of the new wave of thrash were known for a silly, "party" attitude, Warbringer has always been deadly serious. In 2009, Warbringer played over 300 shows, including the 100-date "Tour Without End," and toured with a diverse list of artists such as Kreator, Soilwork, Obituary, and Overkill. The *Waking Into Nightmares* cycle continued into 2010, with the band doing a three-week Japan and Southeast Asia tour in addition to North America and Europe.

2011's *Worlds Torn Asunder*, produced by Steve Evetts, saw Warbringer refine its playing and writing yet another degree, and introduced Carlos Cruz on drums, who was to

become a core creative member of the group. The record showed a still-fresh band who made immense progress in an incredibly short time, now displaying a standard of writing, playing, and production that rivaled or exceeded the modern output of the classic thrash metal names. The opening track “Living Weapon” remains a fan favorite and a fine example of Warbringer’s signature take on thrash. During this period the band continued to tour extensively, opening for acts such as Arch Enemy and Megadeth, as well as playing several prominent European festivals, and touring Australia. 2013’s *Empires Collapse* was a more experimental follow up, significantly broadening the musical horizons of the band, widening the already-existing elements of black metal, death metal, classic heavy metal, hardcore, punk, and progressive influences. This record showed how different Warbringer truly was from the pack of Neo-Thrash groups, weaving an array of influences into their thrash into something entirely distinct from any other band, past or present. However, the relentless touring schedule had taken its toll on the band, resulting in the departure of founding member John Laux, and the band went on indefinite hiatus.

However, Warbringer rallied impressively for a second wind. Determined not to quit, founding members John Kevill and Adam Carroll put together a short-lived lineup with which Warbringer played some shows domestically and overseas. This prompted the return of Carlos Cruz, and the nucleus of Kevill/Carroll/Cruz formed the songwriting core for 2017’s *Woe to the Vanquished*, the group’s first release on Napalm Records.

*Woe to the Vanquished* marked a new era for Warbringer, merging some of the experimentation of *Empires Collapse* with the sheer ferocity of their earlier work. This record was highly well received by critics and fans alike, citing it as the band’s finest work to date, or in some cases, as the best thrash metal record released since the genre’s classic era. This record solidified Warbringer as one of the strongest forces in 21st-Century thrash metal, and indeed, one of the few bands left standing of the New Wave of Thrash movement which they helped create. Not only that, but this record showed a band who triumphed over serious adversity and returned not weaker or faded, but stronger than ever, both on record and on stage.

Now, Warbringer has recorded the followup to the imposing *Woe to the Vanquished*, and has created a more-than-worthy successor in their most ambitious outing yet, *Weapons of Tomorrow*. This record takes the promise of *Woe to the Vanquished* and carries it forward, showing Warbringer at its absolute best to date, over 10 years into its career. *Weapons of Tomorrow* mixes absolute rippers with some true epics, a unique lyrical and vocal style, and stellar instrumental performances by all five members. The statement is clear: *Weapons of Tomorrow* is the new 21st-century state of the art in thrash.