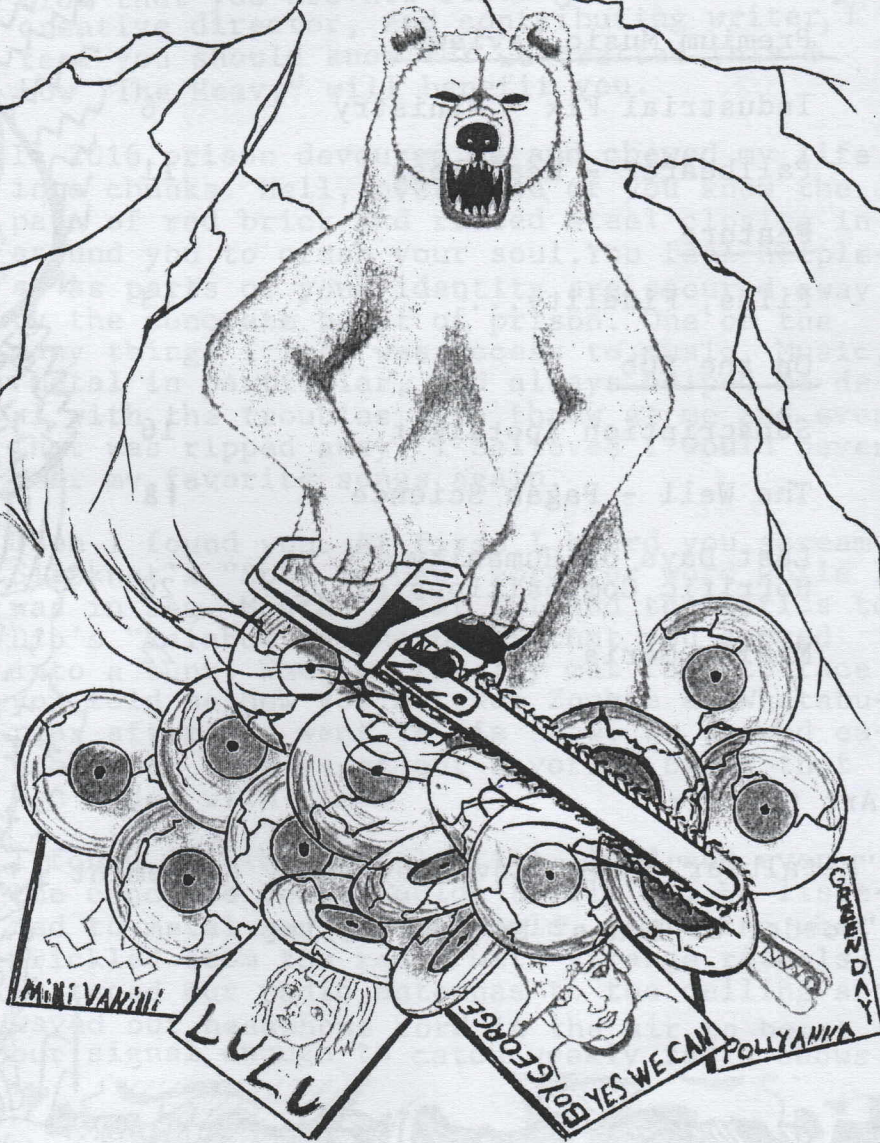


#1

THE HEAVY



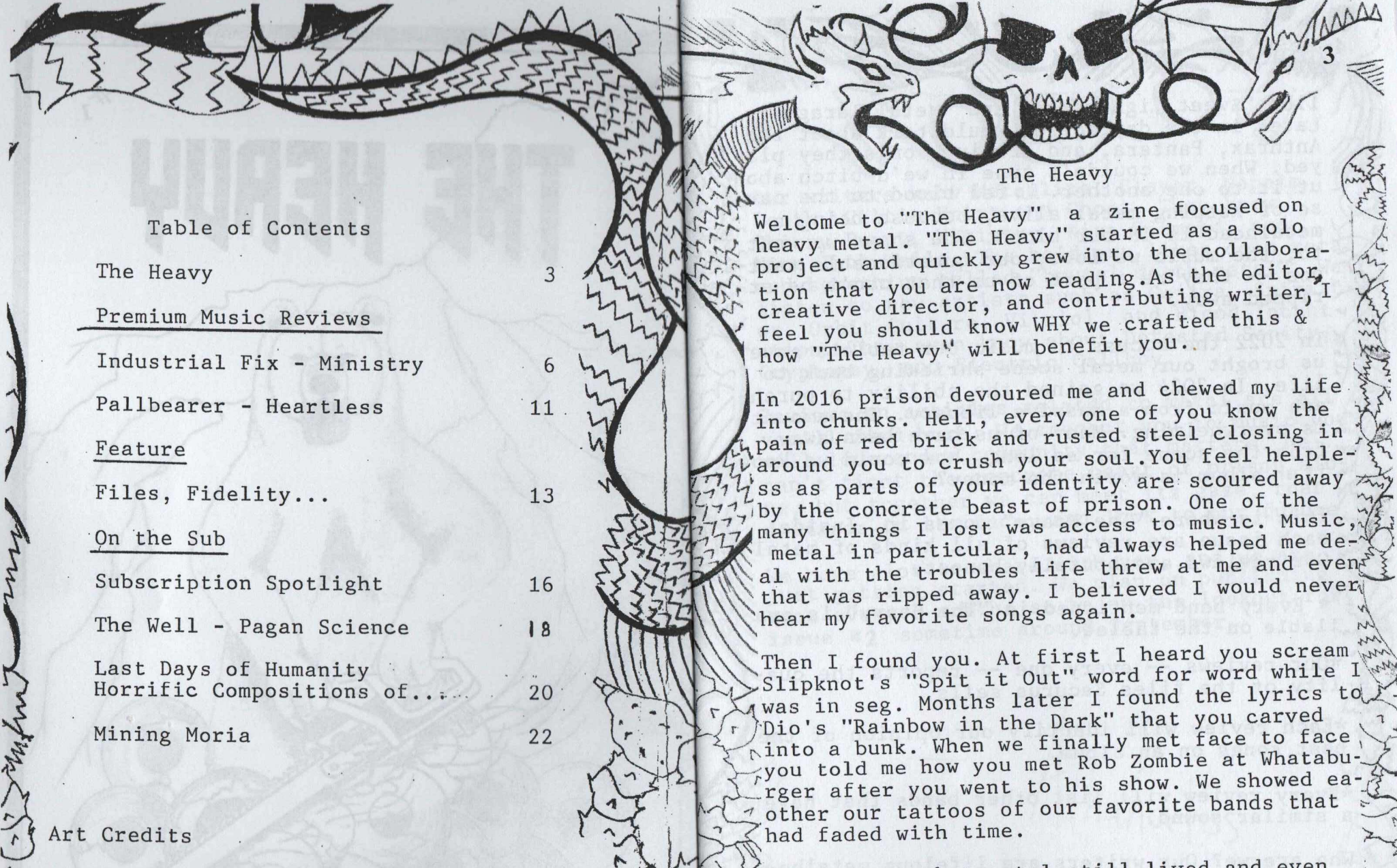


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The Heavy

Welcome to "The Heavy" a zine focused on heavy metal. "The Heavy" started as a solo project and quickly grew into the collaboration that you are now reading. As the editor, creative director, and contributing writer, I feel you should know WHY we crafted this & how "The Heavy" will benefit you.

In 2016 prison devoured me and chewed my life into chunks. Hell, every one of you know the pain of red brick and rusted steel closing in around you to crush your soul. You feel helpless as parts of your identity are scoured away by the concrete beast of prison. One of the many things I lost was access to music. Music, metal in particular, had always helped me deal with the troubles life threw at me and even that was ripped away. I believed I would never hear my favorite songs again.

Then I found you. At first I heard you scream Slipknot's "Spit it Out" word for word while I was in seg. Months later I found the lyrics to Dio's "Rainbow in the Dark" that you carved into a bunk. When we finally met face to face you told me how you met Rob Zombie at Whataburger after you went to his show. We showed each other our tattoos of our favorite bands that had faded with time.



like "Sweet Nightmares" and "Metal Garage". Later in the dayroom, we would talk about the Anthrax, Pantera, and Trivium songs they played. When we couldn't tune in we'd bitch about it to one another. We fed blood to the cause of keeping metal alive, because being a metalhead is IN our blood. The shows we went to, the music we love, our questionable tattoos -- they're a part of us that can't be stripped away.

In 2022 the access to music our tablets gave us brought our metal scene shrieking back to life. In 2024 we gained the ability to purchase music from a massive library. The amount is overwhelming. Many of us have been away from the scene for so long, how could we know if an album is worth the money?

This is where "The Heavy" comes in. Inside each issue are reviews of all kinds of metal. Our reviews are brutally honest.

* Every band mentioned in "The Heavy" is available on the tablet.

* Our reviews -- every one -- reports the quality of the files Securus sells.

* Each review will identify our opinion of the best songs on an album.

* Every review will list other bands that have a similar sound.

Who are we? Our writers are lifelong metalheads with diverse musical taste. We have a writer who has fronted an industrial metal band, a wise retro-metal fan, a bald guy with a beard, and an editor who listens to any genre -- even death metal about space slugs.



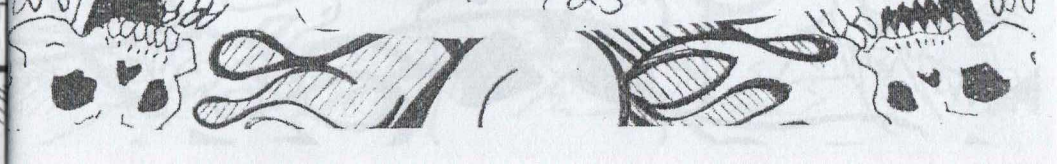
Our writers know Metallica, Slayer, Napalm Death, Celtic Frost and Ghost. They know Skinny Puppy, Ministry, King Diamond, and Nine Inch Nails. The bald guy likes doom metal and something called "brutal death metal". We listen to new artists such as Gojira, Spiritbox, Orbit Culture, Vitriol, and Blood Incantation. They even know about Defeated Sanity, Cryptopsy, and Electric Callboy.

Reviews and articles related to metal are all you'll find here. We connect you to music you will love and a community that matters. We can't fight the concrete beast of prison alone, but together we can meet its gaze, roar defiance in its face, and look to our future.

We have a lot to share with you, and we are just getting started. We plan on publishing once every 3 months so be on the lookout for issue #2 sometime around September.

Athanatos

6/20/25



INDUSTRIAL FIX : MINISTRY

* Mislabeled as Minitstry *

As an awkward high school freshman in 1990, I was invited to a junior and senior party - a huge deal in my nascent social life. Back then I was full-on into thrash, my diet consisting wholly of Metallica, Megadeth, Slayer, and Anthrax. What else could a young metalhead need? My brain was awash in alienation and anger, and it fed on the unadulterated sound of aggression.

My naive dismissal of other artists and genres soon shattered when the host of the party popped a "new" band in the tape deck. Ministry's The Mind Is A Terrible Thing To Taste exposed a raw sonic nerve I didn't know I had and forever altered my idea of what music could be. From the opening machine-gun distortion of "Thieves," my only thought was, "This sounds like pissed off machines" - a sentiment that echoed my experience of school, church, and home as assembly lines meant to manufacture compliant human products. I lacked the eloquence to express that notion at such a tender age, but Al Jourgensen's band captured in song what I could not in words.

The next day I couldn't wait to hunt down that album. I even paid for it. Mind became my bible, a source of refuge and release from the incessant grind of teen angst, and I shared that anti-authoritarian gospel with anyone who had ears open to hear it. Wherever you went in those days, the acknowledgment that someone liked Ministry served as code that they were part of the resistance to the system. When my family moved the next year and I had to make new friends, the first question I asked was,

"What bands do you listen to?"

Only one answer mattered.

After nearly three decades behind bars with no industrial, I was anxious to weigh Ministry's offerings on the tablet against the memories of my youth. An early sign to temper one's expectations is that you have to search "Minitstry" (note the extra 't') to find them. A wide selection of the band's catalog pops up, but beware, the sound quality varies considerably.

On Mind, the volume is terrible, only half as loud as it should be. Unless you have a deep connection to this album, skip it.

The same could be said for The Land Of R*pe And Honey, arguably the first industrial metal album ever. While the volume here is not as low as on Mind, it's quiet enough to be distracting if you put these trax on a larger playlist. Proceed with caution.

*Note - My use of the term "trax" is understood in industrial circles as a nod to Wax Trax Records, the Chicago label partially owned by Ministry in the '80s that served as home for many of their side projects, as well as for early releases by KMFDM, My Life With the Thrill Kill Kult, and other influential bands.

Luckily, alternatives exist for the key trax on Mind and Land. "Thieves" appears at full volume on the Murderball soundtrack for a buck-fifty. Quality re-recordings and remixes of "Stigmata" can be had on other Ministry releases, also at \$1.51. For other essentials - "Burning Inside," "Breathe," and "So What" from Mind, "Deity" and "The Missing" from Land - your best option is Live Necronomicon. This concert album also includes "Thieves" & "Stigmata,"

plus songs from the side projects Lard and Pailhead, and a cover of Skinny Puppy's "Smothered Hope." With the notable absence of the Revolting Cocks' records, everything Ministry did that might be considered metal prior to Psalm 69 appears on Necronomicon. Like most live albums, it lacks the crisp precision of a studio recording, but the volume is loud enough that it can be mixed into larger playlists. With 13 trax for \$15, Necronomicon's a good value for Ministry minions and casual fans alike.

Psalm 69, the band's biggest album, isn't currently available in TDCJ, but versions of key trax are. A re-recorded "cover" of "Jesus Built My Hotrod" pops up in several places, but it lacks many of the samples and Gibby Haynes' spoken word rants that made the original so iconic. Skip it.

"N.W.O." also appears as a "cover." Though mostly unchanged from the original, the volume on this recording has been cranked up to 11, so the initial drum blast may blow your ears and/or speakers. Apart from the mix bleeding into distortion at times, the song will evoke mosh pit flashbacks even among metal purists. Worth it.

Worthwhile covers of "Just One Fix" and "Scarecrow" by other artists can also be found (see my review of the Industrial Metal compilation in this issue).

the pair offer a good value that bookends the band's evolution, but only older fans will appreciate it.

Ministry's more recent releases remain murky waters that I've just dipped my toes into. Both "The Last Sucker" (Hardware Revamp) and "Wrong" (Blunt Force Drama Mix) take shots at Al's favorite target, George W. Bush. (Remember when people thought he was the worst thing that could ever happen to American politics?) While the original versions of these trax deliver the band's trademark headbanging riffs, the remixes are better suited for a dance floor than a mosh pit. Pick your poison.

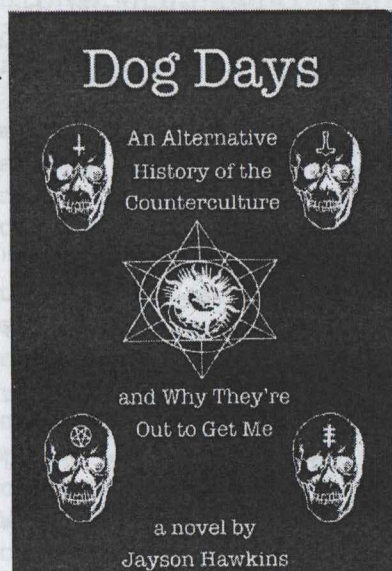
*Extra credit - Al has long preferred slaying guitar and tweaking studio knobs to singing, so his many side projects have other artists taking on vocal duties. 1000 Homo DJs, for example, was meant to have Trent Reznor fill that role until his label nixed it, which thrust Al into doing vox after all. Only one of the resulting songs is available to us - their take on "Supernaut," found on the Cover Up album. For my money, it's the best Sabbath cover ever, true to the original but with Ministry's sonic crush and psychedelic samples

mechanized doom. If you buy one track as a sampler, go for the anti-death penalty anthem "Generation Execute" on Pure Chewing Satisfaction.

Top 5 Trax

1. Supernaut
2. Thieves
3. Stigmata
4. Don't Stand In Line (Remix)
5. N.W.O.

- Jayson Hawkins



For more on Ministry, TOOL, and other bands' ties to the occult underground, check out Dog Days. After two decades of research, the author traces the work of esoteric figures like Aleister Crowley and Timothy Leary that created the dark side of pop culture. The perfect book for fans of The Heavy.

Available on Amazon.

Want to create your own book? Learn from our mistakes! Authors Charles Hill & Jayson Hawkins offer tips and tricks for each step in the process in How to Write and Publish a Book from Prison. Available now on Amazon.

Pallbearer - Heartless

Evocative of: Khemmis, Acid Bath, & Black Sabbath

Overall Impressions: To open up my initial review for The Heavy, I had to extol a stellar album to set the precedent for the quality of music we as a publication will disseminate to our readers. Heartless sets that tone, offering a sonically resplendent 59 minutes of melancholic lamentations conveyed through the heaviness of Doom Metal. The album achieves a complexity of composition rarely seen in Doom without wallowing in the mire that so frequently plagues the genre. Pallbearer utilizes reverb, fade-ins, & echo all to great aplomb in crafting a weighty ethereality. Minor keys [read: "sad" notes] reign supreme throughout Heartless, with nary a major chord strummed. Their crème de la crème though lies in the harmonization commingled in highly contrasting bass guitar paired with forlorn tenor-two vocals. Don't get it confused, this is no Chris Cornell or Bruce Dickinson; the singing never soars to gleeful heights. Rather, the clean vocals undulate between a sorrowful ecstasy & ardent mourning, tapping into harmonizations to intensify the emotional & sonic impact. Lyrically the album has a mythic quality, with the folly & failures of human nature squarely in the limelight. To briefly quote "Lie of Survival": "All our gods have fled, retreated to the skies, from there, they watch us fall, beneath the unyielding scythe." Heartless eschews typical songwriting patterns with only 2 songs repeating a chorus, & instead plays like a river flowing from its mountainous headwaters to its delta, spilling out into the ocean. Songs will build up to a tension that climaxes with vocal harmonies, or bass & guitar will synchronize for segments before breaking out into intensely dynamic structures.

Stand Out Tracks: Heartless has not a single bad song. The opening track "I Saw the End" illustrates the point perfectly, with lead guitar growing into its spotlight before drums, bass, & rhythm guitar erupt into their full set positions. Within a minute the 2 guitars sync back up, creating a guitar harmonization not unlike the vocal harmony used so effectively throughout the album. I hesitate to use terms like lead or rhythm for the guitarists, as they operate more as co-guitars, intermingling at times before splitting out into their respective parts. At 2:22 the tom drums kick into a driving thunderous beat reminiscent of High on Fire, charging up the segment for a subsequent release of tension. This technique reappears a handful of times in Heartless. "A Plea for Understanding" feels the most emotionally wrenching, touching on the struggles of loneliness & a desire to be seen, understood, & accompanied. I stared out the window watching clouds drift along with only flitting birds as interruption while listening to this song, & I was mentally transported to an idyllic forested mountain where I pined & pleaded with the universe for commiseration. "Plea" plays the least with heavy tones but instead uses airy &/or dreamy guitar interspersed throughout to convey feelings of lament.

Audio Fidelity: 9 out of 10. The purchasable files suffer from minimal distortion or compression artifacts. Imperfections arise rarely & only for cymbals in intense segments of songs, where all 4 musicians push their instruments. These flaws just illustrate the limitation of lossy compression with limited bit rate. Otherwise, the album demonstrates a high fidelity & merits a monetary expenditure for any interested party (even non-metalheads for its transcendental & melodic moments.)

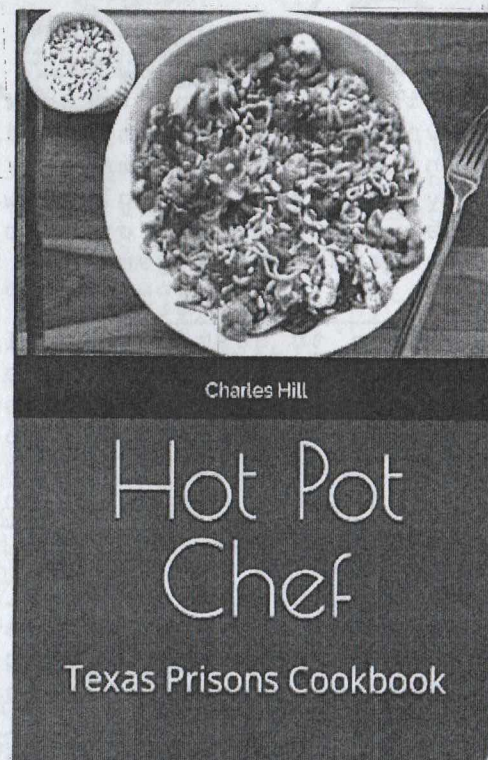
-Josh Crowder

Files, Fidelity, & Why Our Song's Sound Suffers
MP3, AAC, WAV, AIFF, FLAC, & Apple Lossless.

I'm 99% sure the previous alphabet soup means nothing to you at first glance, but whence your completion of this explainer piece, you'll grasp some of the details & nuance of audio files that make our luxuriant world of musical convenience possible. The opening line lists various kinds of audio file formats, leading with the most recognizable, MP3. Embedded in infamous headlines staring Napster & Metallica some 25 years ago, the MPEG 1 Layer 3 (aka MP3) ushered in the era of high fidelity lossy audio compression in a convenient & relatively compact file format. Before the MP3, to digitally store sound at CD quality one had to use a WAV file (or AIFF for all you Mac-heads). The WAV is an uncompressed lossless audio format, which translates to very large file sizes. A recording made at CD quality (8bit, 44.1 kHz) takes up approximately 10 MB (megabytes) of file storage for every minute of audio. An MP3 uses that same file & applies a compression routine that strategically removes data (aka lossy) while still maintaining high fidelity. For comparison, an MP3 encoded at a data rate of 128 kbps (kilobit per second) runs about 1 MB per minute, or 1/10th the original's file size. The compressor has many settings & options that effect the final product, all of which trade off between file size & compute time. For our purposes, the most important is the bit rate of the compression. For MP3, 128 kbps is considered the minimum for approximating CD quality but can go as high as 320. The more bits per second the computer has to work with, the less it has to throw out. A simple recording, such as human speech in a podcast, can run as low as 64 kbps, because the audio doesn't contain a huge range of frequencies that must be compressed. The more complex the audio, the

more data is needed to faithfully recreate the original, lossless recording without introducing artifacts. A song by Deicide (with intense use of drums, bass, guitar, & vocals) will need more bits than a tune by a singer/songwriter like Bob Dylan. I get irate when I hear a distorted clash instead of a clear crash of cymbals. I don't know the bit rate of the files sold to us by Securus, but my experience informs me these are poorly encoded files, probably at 128 kbps. Listen to Pantera's "Cowboys from Hell." Vinnie Paul's drumming is almost completely lost as a fuzzy mess in the background as Phil Anselmo yells "COME ON!" If you were to purchase that same song from Amazon, they'd supply an MP3 encoded at 256 kbps & suffer none of the issues that plague us. Listen to the podcasts Coverville or All Songs Considered for superior examples of what lossy compression can produce. Apple's iTunes offers 256 kbps AAC (Advanced Audio Codec) files, a newer, more advanced lossy audio compression format connected to the Blu-ray standard. AAC claims comparable compression to MP3 at half the bit rate (64 AAC = 128 MP3) or high quality at the same bit rate. If you bought songs directly from the artist through the website Band Camp, they will furnish the option for FLAC or Apple Lossless files. These are lossless audio compression files, halving file sizes compared to uncompressed WAV. Now you can gripe to your cellie in an informed manner about why Slipknot's "Psychosocial" sounds like shit.

-Josh Crowder



Do you want to lose weight in prison? Do you want to find new ways to cook? **Hot Pot Chef: Texas Prison Cookbook** concocts appetizing recipes while keeping personal health in mind. This book will show you how to lose weight and keep it off while in prison. There is a calorie Chart for food served in the Chow Hall as well as over 230 recipes for entrees, desserts, and drinks. This book will give a fresh new perspective on how to cook while in prison.

\$14.99 on Amazon.

Approved by TDCJ.

Subscription Spotlight

The addition of content for purchase cut what was available on the subscriptions, but worthwhile material remains. The staff of The Heavy has spent untold hours wading through the vast cesspool of crap on the tablet to unearth these gems.

Frayle, The White Witch

It's a cliché to describe vocals as "haunting," yet there's no more apt adjective for how Gwyn Strang's voice hovers over this band's captivating gothic doom. Even if that doesn't sound like your horn of mead, download their 4-song EP anyway. Trust me, you'll get hooked.

There's no obvious comparison for Frayle; imagine the lamentations of Amy Lee's disembodied ghost if the rest of Evanescence swapped Nu metal for funeral dirges. If you don't have a sub, go ahead and fork out a buck-fifty for the title track. I'm betting it won't be long before you go back for the other tracks.

Eidola, Degeneraterra & The Great Glass Elephant

When someone told me this band was "kinda like TOOL," I perhaps set my expectations too high. But the inevitable disappointment that followed was soon replaced by an appreciation for Eidola on their own terms. Their sound defies easy comparisons or categories. The introspective lyrics do bring Maynard to mind, and you'll catch yourself singing along while contemplating their meaning. Download the full albums and give them a few listens to let them sink in.

For purchasers looking to sample a few tracks, "Omega:Third Temple" is a sprawling epic that showcases Eidola's scope and tal-

ent, while "A Night With Frank Sinatra Two Tabs Of Mescaline And A French Tranny" is both a great title and standout song.

Rishloo, 4 full-length albums

If Eidola is the poor man's TOOL, Rishloo is a bit more contemplative - think A Perfect Circle or 10 Years. Rishloo requires several listens to attune your ears and shape an opinion, after which they'll add diversity to your playlist or be deleted. Check out "Eidolon Alpha" and "El Empe," both on Eidolon. If these tracks grow on you, you'll likely find other keepers off their other albums.

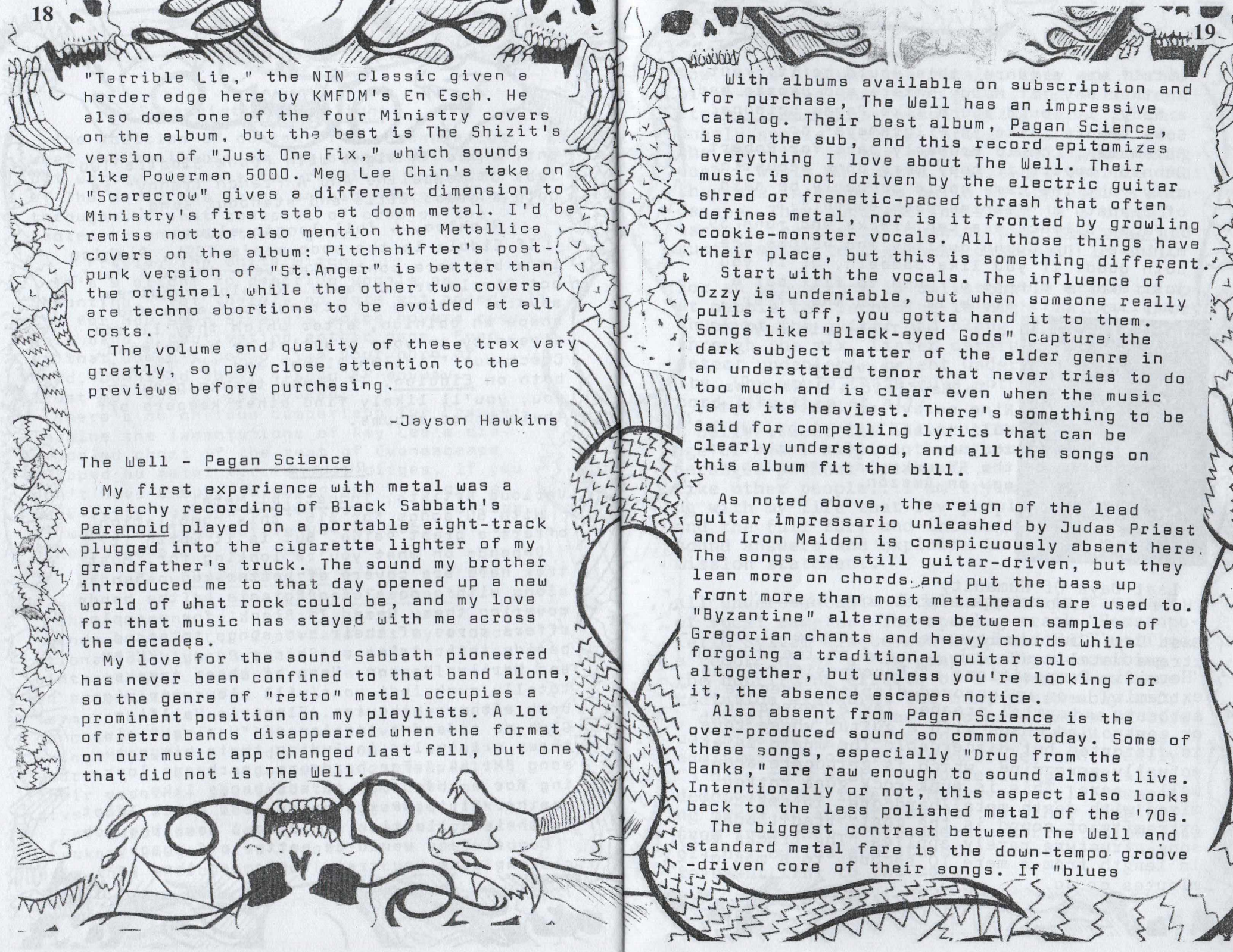
Reviews

Various Artists, Industrial Metal

With 80 songs for \$15, this compilation offers a great value. But is it worth it?

Depends on what you're looking for. Most trax here are covers of better-known bands, along with a dose of originals by the bands covering them. Razed In Black, for example, offers three of their own songs to stand beside their takes on Skinny Puppy, KMFDM, and Marilyn Manson. None of these tracks totally suck, but none will blow your wig back either. Likewise, Electric Hellfire Club do a decent version of "Worlock" plus three originals, including their biggest song "Mr.44." For hardcore gearheads looking for a cheap way to add bands like Leather Strip, Psychopomps, and Slick Idiot to their collection, this comp does the job.

Casual fans would be better off cherry-picking some key trax. Top among them is



"Terrible Lie," the NIN classic given a harder edge here by KMFDM's En Esch. He also does one of the four Ministry covers on the album, but the best is The Shizit's version of "Just One Fix," which sounds like Powerman 5000. Meg Lee Chin's take on "Scarecrow" gives a different dimension to Ministry's first stab at doom metal. I'd be remiss not to also mention the Metallica covers on the album: Pitchshifter's post-punk version of "St. Anger" is better than the original, while the other two covers are techno abortions to be avoided at all costs.

The volume and quality of these trax vary greatly, so pay close attention to the previews before purchasing.

-Jayson Hawkins

The Well - Pagan Science

My first experience with metal was a scratchy recording of Black Sabbath's Paranoid played on a portable eight-track plugged into the cigarette lighter of my grandfather's truck. The sound my brother introduced me to that day opened up a new world of what rock could be, and my love for that music has stayed with me across the decades.

My love for the sound Sabbath pioneered has never been confined to that band alone, so the genre of "retro" metal occupies a prominent position on my playlists. A lot of retro bands disappeared when the format on our music app changed last fall, but one that did not is The Well.

With albums available on subscription and for purchase, The Well has an impressive catalog. Their best album, Pagan Science, is on the sub, and this record epitomizes everything I love about The Well. Their music is not driven by the electric guitar shred or frenetic-paced thrash that often defines metal, nor is it fronted by growling cookie-monster vocals. All those things have their place, but this is something different.

Start with the vocals. The influence of Ozzy is undeniable, but when someone really pulls it off, you gotta hand it to them. Songs like "Black-eyed Gods" capture the dark subject matter of the elder genre in an understated tenor that never tries to do too much and is clear even when the music is at its heaviest. There's something to be said for compelling lyrics that can be clearly understood, and all the songs on this album fit the bill.

As noted above, the reign of the lead guitar impressario unleashed by Judas Priest and Iron Maiden is conspicuously absent here. The songs are still guitar-driven, but they lean more on chords and put the bass up front more than most metalheads are used to. "Byzantine" alternates between samples of Gregorian chants and heavy chords while forgoing a traditional guitar solo altogether, but unless you're looking for it, the absence escapes notice.

Also absent from Pagan Science is the over-produced sound so common today. Some of these songs, especially "Drug from the Banks," are raw enough to sound almost live. Intentionally or not, this aspect also looks back to the less polished metal of the '70s.

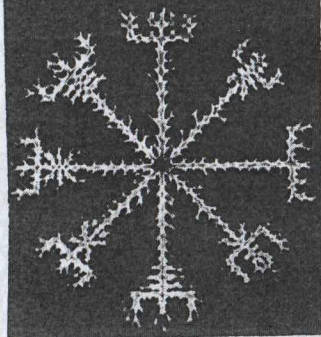
The biggest contrast between The Well and standard metal fare is the down-tempo groove-driven core of their songs. If "blues

metal" was a genre, this would be it; put another way, if Muddy Waters and Danzig had a baby, it would sound like Pagan Science: Some tracks, like "A Pilgrimage" or "Brambles," could probably pass for Robert Johnson covers if they were done acoustically, but the same could probably be said of Sabbath's "Faeries Wear Boots."

Pagan Science has ten tracks and runs 39 minutes. The sound quality and volume are both good. If you like Sabbath, or if you just want a change of pace to fill out a playlist, this album is worth the effort.

- Thorstein Mayfield

VEGVISIR



Vegvisir

Th. Mayfield & J. Hawkins

Nine essays on Heathen myth, culture and ritual by two of the most prolific authors of the Reawakening. Available now on Amazon.

Last Days Of Humanity "Horrific Compositions of Decomposition"

Last Days Of Humanity are an example of how extreme metal music can get and on their album "Horrific Compositions of Decomposition" the extremity is on uncensored display. Precise blastbeats and cymbal crashes lay a foundation for controlled chaos with a guitar whose tone is distorted but discernable. The music is effectively goregrind, which is grindcore about well...gore. This is punk rock gone rotten, mixed with death metal/hardcore. Intensity & extremity of sound is the goal, traditional song structure rarely applies. The tracks vary in length from a mere 10 seconds to a max of 2 minutes or so.

Now let's discuss the vocals. They are harsh pitch-shifted snarls and growls and will completely alienate any casual metal fans. If the unholy snarls ripping through the throat of the vocalist is any sort of intelligible language, I would be amazed. Instead, I venture that they are intended to build an oppressive soundscape. They succeed. The sound is a brutal assault, rotten air rushing past raw meat and rusted metal in a garbage disposal. In hell.

For an album that is unlistenable noise to most people the recording is high quality. Every chunk of the guitar and clang of cymbals cut through the mix. Listen carefully and you will detect undeniable talent underneath the insanity. Why would these guys bother to make a record like this at all?

I believe that the answer lies in the band's usage of vocal samples throughout the album. A deranged patient speaks "I am not completely like other people...I am trying to do something with my life that few people try to do..." and the full fury and intensity of the band's sound answers and explains in a high decible mission statement.

All understandable vocals appear in the form of vocal samples. The opening track "Hematopoietic System Tissue and Lymphoid Fail" utilizes a recording of a man graphically describing the horrifying effects of 5 hours of extreme radiation exposure. The man, presumably a Dr., describes the decay of organs and soft tissues, blistering, veins rupturing which makes administering morphine impossible, and finally "3 days to 3 weeks...you're dead." Horrific decomposition indeed. Medieval style trumpeting makes an appearance, as do other samples from from what I presume are horror films. All of this builds a disturbing atmosphere that is unsettling to the core.

I've endured about 10 plays of this record while writing this review. It clocks in at 21 minutes and the best track is the previously mentioned opening track. This was a challenge to sit through and decipher.

This is for fans of Carcass, Brodequin, Napalm Death, Pig Destroyer and Rotten Sound. Most of us can skip this. Especially if you are new to extreme music. Check out the bands I just mentioned for a more coherent listen. This album is part of the subscription service and for fans of goregrind, it is not bad.

The Last Days of Humanity sound irradiated, harsh, disjointed, and horrific. Perhaps this record is a true soundtrack to our collective demise. I'm not enough of a nihilist to think so.

- Athanatos

Mining the Mountains of Moria

Discoverability, or how one shifts through the mounds of garbage to find the hidden gem amongst the refuse. Netflix, YouTube, & TikTok live & die by the effectiveness of their discoverability algorithms enabling users to consume content they enjoy, thus increasing engagement with the platform. We, of course, suffer none of the benefits of choice or competition in the marketplace. Our recent emergence from the dark ages has thrust upon us the plight of the early internet, that of more content than any human could sort or digest with few effective tools for search.

Here at The Heavy we want to aid our readers in their queries for exceptional music. Periodically, contributors will submit their take on this series, where the writer offers their tips, suggestions, and experience on how to discover great music on the tablet.

Within every art form or strain of pop culture exists certain themes or common sub-

jects, used to communicate and reinforce the ideas that define or at least typify a subgenre or particular style. Death Metal, for example, utilizes vocabulary about or connected to death & violence (rather self evidently in the name). As a Doom Metal aficionado, I've picked up on a few of the troupes that often characterize or latch onto this limb of the metal family tree & its daughter subgenres. One of my most fruitful search terms for plumbing the depths of the Media Store has been "Witch" or any of its derivative terms "Witches, Witching, Witchery" etc. Of Course any single word query will return a grab-bag of results, but witch's close association with Doom, Sludge, Stoner, & Retro Metal has proven to provide plenty of high quality results. The most on the nose results will come from the artist category. The results default in order of popularity, so that once you start hitting significant numbers of empty artist tags, or clustering of (Electronic/Dance) or (Rap/Hip Hop), you can bail & not bother going down further. Album and Track searches will scatter around more, not only hitting on non-metal music, but also more widely ranging across all of metal's subgenres. Since the Media Store has introduced album art to most music now, the cover art assists in quickly weeding out the irrelevant results. Look out for Art Nouveau album artwork, as that style trended heavily with Stoner, Sludge, & Doom bands. Besides "witch", try these other terms when delving into the Media Store's database for Doom & Doom adjacent music: acid, cult, hag, slumber, & wizard. As you find gems & build your collection, you will start to see patterns emerge. Use those to further explore the store & uncover new & exciting bands. The writers of The Heavy trade recommendations constantly, so we can bring our readers the best metal. Good luck in your own explorations.

-Josh Crowder

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THE HEAVY

