Forming in 2014, Fury established themselves quickly, releasing both a demo on Washington, D.C.’s Mosher Delight Records andthe “Kingdom Come” EP on Boston’s Triple B Records in the same calendar year. They built on the melodic legacy of Orange County by way of heavy, rhythmic, start-stop guitars and Stith’s wordy and referential lyrics. Then, in 2016, came their debut LP on Triple B Records, “Paramount,” which was met with respect from the hardcore community and praise from outsider critics.

 Now, two New Year’s Eves later, Fury releases “Failed Entertainment,” their sophomore LP and debut with Boston-based Run For Cover Records. As with their previous records, “Failed Entertainment” was recorded by Colin Knight and their own guitarist Madison Woodward at Paradise Records, in Anaheim. This time, though, the band also sought new surroundings and outside expertise, collaborating with engineer Andrew Oswald at Secret Bathroom Studios, as well as mixing engineer Jack Endino (Nirvana, Soundgarden, Seaweed). The new batch of songs shows growth in all directions: the slow parts more brooding, the melodies catchier, the lyrics out even further on the limb. From the hammer-ons at the beginning of “Angels Over Berlin” to the tambourine on “Crazy Horses Run Free

 “Failed Entertainment” documents the work, both personal and creative, undertaken since the release of “Paramount,” a period of time marked by as many difficulties as successes. Stith said, “I’ve asked myself ‘Why have I done this?’ and ‘Why do I continue to do this?’ more times in the last two years than the rest of my life combined.” Those eternal, existential questions form the thematic foundation of the new songs, which look past the superficial concerns about status and popularity that preoccupy so many musicians, focusing instead on life’s inevitable, inescapable problems and the ways in which they can be compounded by the banal realities of art-making — the isolation of being on tour, the pressure of being expected to somehow transform that universal angst into nice, catchy songs that provide simple lessons.

 What finally emerges is nothing less than Fury’s take on the human experience, an attempt to describe every person’s life and how it interacts with others through unmatched highs, desperate lows, and mundane middles. Though the idea that the human experience is something that can be understood and labeled is either right on the nose or too grandiose. But to Stith, the goal was to fit every last drop of humanity in between the grooves of the record, and that’s where the success and failure of this entertainment lies. “I’ll never be able to communicate every single thought and feeling,” says Stith “, a Failed Entertainment.”