

DISPOSABLE UNDERGROUND

championing the
musically jaded for
over five years.

NEWSLETTER
ISSUE 20

Yeah, I know, I said last issue I was back with a vengeance, and here I am going with a newsletter format. I have too much other shit to do and not enough motivation to do it. I can't even go to the gym four times a week. Anyway, hopefully I can come out with issues in a more timely fashion this way. Enjoy.

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Orchid

Will Dandy is the guitar player from Orchid, a new band from MA with a new demo out called *We Hate You*. Here is an interview with Will.

D.U.: What does Orchid sound like?

Will: It's a chaotic/heavy band, kinda like Acme or Systral, or One Eyed God Prophecy. I'm really happy with how it's turning out.

Tell us about your other band, Laceration. Describe it as if you're talking to someone that's never heard of Slayer, let alone Laceration.

Laceration is like beating on something hard really fast and then putting a short part with a little groove similar to booty rock in it.

Why did you start Orchid?

Well, Laceration was just a project that I did because I needed a musical outlet, but honestly, although we have tons of songs to be released, we haven't recorded a song in a year and a half, so if you think we rip anyone off, it can't be anyone that recent! It's all a matter of getting it out there ... you can't find a home for 100 songs overnight. Orchid is my new release for my music writing. My style has changed a lot over a year and a half.

You are also the man behind Clean Plate Records. What is it like having a successful DIY label in terms of the priority it has in your life relative to band, school, quality time with your loved ones, etc.?

It's hard to do lots of shit that I want to do or need to. I often feel like I sometimes don't spend enough time with friends, especially talking to ones who don't live in the same area as me, because I always have someone I have to call for the label and since I feel like they're counting on me, I call them over someone who I just want to talk to, but then I feel like I'm avoiding my other friends. I mean, I wouldn't give it up for anything, but it can be stressful since I usually give it priority over other things that also need to get done.

Do you do any of that other punk shit like being a vegetarian, drinking heavily, or fucking shit up?

I'm a vegetarian, and I'm straight edge, although the term and all that it denotes blows. Fucking shit up is something I got over, not that I ever really did, but now I don't even want to or think about it.

What's the scene like at your college? Is the average person that attends your college a douchebag?

At my actual college there's only a handful of people into hardcore, much more this year than last year, thankfully, and in the surrounding are there's lots of kids into mosh-metal hardcore ... they all suck. There's a pretty cool emo scene and a little hardcore scene, too. Not much goes on though besides kickboxing in the pits. The average person at my college is a hippie who talks about freedom and other crappy rhetoric, but in reality just plays in drum circles and does a bunch of drugs. Yes, douchebags. ■

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DISCORDANCE AXIS

Now I'm going to do a little ditty about Discordance Axis, from Jersey, who has a new album out on Devour Records. The band original lineup reformed late in '97 when the first guitar player, Rob, announced to the singer and drummer, Jon and Dave respectively, that he wanted to write faster material than what appeared on the band's first album on Devour.

Discordance Axis is a three piece, because as the band says jokingly, "In grindcore bass is for posers."

The pic featured here is from Fiesta Grande #5, and it shows the band lineup with Steve from Human Remains on guitar. The band rarely plays shows, however. Steve played on one of the band's 7" releases.



The band is working on its third LP called *The Inalienable Dreamless*, and I can't wait for that shit to come out.

FRODUS

Next on the agenda is an interview with Frodus from VA, specifically with the guitar player/singer Shelby Cinca.

The day he did this interview with me he and the band left for a 2 month tour of Europe. Such is life in Frodus.

D.U.: So what's it like being signed to Tooth & Nail Records?

Shelby: Being on Tooth & Nail is awesome. They treat their bands very well, provide tour support, and work as hard as the band is working to try and spread the rock 'n' roll.

You've had a revolving door lineup with bass players. What's up with the new kid?

Nathan is actually like our 5th bassplayer or something like that; we've had a lot of fill-ins. We actually liked him to play bass for us after our bassist Andy Duncan quit to go to college a couple years ago, but Nate was actually going to college too, so he couldn't do it! We've known Nate for a while, so making music with him is very comfortable and things fell into place naturally.

I'm scared as shit to go on tour after reading *Get In The Van* ... is that what touring is really like?

For the type of band we are in this day and age I wouldn't say it's as bad as *Get In The Van* at all. Independent music seems to have a stronger foundation these days with its fans, labels, et cetera.

Frodus continued

I noticed on your newer material you guys are introducing some blasts. Is this R. Mason's influence, the bass player on the split with Roadside Monument?

I don't know, I think playing faster just kinda came since we wanted to induce more headbang than mosh, heh heh. Yeah, I dunno, Mason probably did influence me somewhat. I think everyone you play with for extended periods of time influences you.

What with your drummer sportin' the Christ tattoos, are you guys a Christian band, and did that have something to do with you being on Tooth & Nail?



Tooth & Nail has a lot of "Christian" bands like Equal Vision having "krshna" bands, but they aren't a "Christian" label; they branch out. We are not a Christian band and we never were. Our lyrics for the most part deal with social issues and hypothetical situations as well as personal dealings with. However, we don't generally write too straightforward

so there is a lot of interpretation that can be had out of our lyrics. Remember, Frodus does not equal the Yellow and Black Attack.

One of the last times I saw you guys play, there was some different types of bands on the bill ... does Frodus align itself with the emo scene?

We'll play with any band. I consider us just a spastic rock band.

What's up next for Frodus, and what are your last comments?

In June we do a month tour predominantly on the west coast with Blue Bird. Then in August we tour the US with Refused, and we will also be touring New Zealand and Australia with Refused in November. Other than that, our new record came out in March and other releases we have planned is a picture disc 7" and a split 7" with The Swarm. We're trying to do this rock 'n' roll thing full time. I love playing music and doing this is a dream come true. ■

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DISPOSABLE MUSIC REVIEWS

Amon Amarth *Once Sent from the Golden Hall* (Metal Blade)

Amon Amarth is a fucking good band. The album is only the latest from these musically intelligent Swedes, who play "Viking Metal" in the vein of older Amorphis and Unleashed. They're good at it, and at writing melodious death metal with sort of poetic lyrics. There's nothing bad I could say about this band. I recommend you buy the CD.

Anvil *Plugged In Permanent* (Metal Blade/Hypnotic)

I saw Anvil once at the old 9:30 Club in DC in 1988, and I didn't like them. I don't like the new album either. It seems like they want to continue with the 80s metal thing but at the same time have updated 90s music as well, what with the relevant lyrics of today. Songs like "Smokin' Green" are good, but not all the tracks on the record are that strong.

Baboon *Secret Robot Control* (Wind-Up)

I'm surprised how obnoxious and unusual this rock band is. The distortion, upbeat tempos, discordant guitars, and loud vocals make for an invigorating listen. Hailing from Texas, Baboon's second album here is a super cool release and a lot of fun.

Brutal Truth *Sounds of the Animal Kingdom* (Relapse)

The boys are back with another CD. This time the production is better than last (thank god) as is the material. The problem with these guys is that after releasing *Need to Control* a few years ago, they felt that they needed to "redeem" themselves from putting out such a well-produced, polished album; therefore they have continually been releasing poorly-produced 7"es and CDs in an attempt to build up street cred. *Need to Control* is the best, most risk-taking album they've done and they'll never top it with this attitude. Anyway, the new opus is pretty extreme and has some ambient noise pieces, but after the main body of the album finishes, the band tacked on some pointless drivel to fill out 74 minutes worth of CD time. To conclude, if you liked *Kill Trend Suicide*, you'll like this.

Curve *Chinese Burn* (Universal)

As opposed to some of their older material, the people from Curve are busting out with some techno/house stuff with a gritty edge mixed with German/Brit pop. The video for the title cut, which I saw at a club, caught my eye, and I was surprised to learn later it was Curve. This EP is a precursor to a full-length, and besides the title track from that album, it has some remixes of same, some of which are good, and some which aren't, and three other songs after that. Remix EPs generally annoy me, but after a few listens I really got into this.

Defleshed *Under the Blade* (Invasion)

Wow, here's another awesome metal band from Sweden. When I looked at their photo, I thought Motörhead, but upon listening to the record, I was knocked out of

my socks by technical thrash with grindcore tempos. Of course, since they're a late 90s death metal band, it's only appropriate to have a drawing of Odin on the album cover. With song titles like "Eat the Raw Meat" and "Metallic Warlust," you know these guys mean serious business.

Disinter *Desecrated* (Pulverizer)

For some reason I remember Disinter's demo being better than the new album reviewed here, but these guys still play not bad death metal. It sounds mostly mid-paced, with some Slayer-speed tempos in there as well, and an occasional mini-blast. I thought the intro to "Only to Suffer" was interesting. Disinter has a bit of its own sound, anyway.

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Divine Regale *Ocean Mind* (Metal Blade)

Progressive metal is something I haven't been into for several years now. Divine Regale is very proficient at playing this stuff, though. They are talented musicians and add a lot of electronic shit in their music. If you're a fan of technical, upbeat, vocal driven prog metal in the vein of perhaps older Queensrÿche or mid-career Fates Warning, check into it.

The Everdawn *Poems from the Past* (Invasion)

Nothing original here, just 90s fast Swedish death metal. They've been compared to At the Gates, and that's fair, except they're not quite as tasteful. They draw from 80s thrash as well and they have a formula, and they do not deviate from that formula.

Flotsam & Jetsam *High* (Metal Blade)

Unrelenting in its mediocrity, this band has always been one step behind, and evidently decided that they're okay with that this time around. Rather than fucking around with pseudo-"alternative" metal, they've settled on a lethargic version of "power metal," resulting in track after track of pitifully rendered "songs" using the most clichéd 1984 tactics I've heard since the last Running Wild LP. Obviously, this concept leaves a helluva lot to be desired. The only fuckin' use this tone-deaf, brain-numbing abomination has is its potential ability to sterilize your cat. (review by Mason)

God Dethroned *The Grand Grimoire* (Metal Blade)

It's really easy to follow the clichéd black metal formula of dressing up like a bunch of idiots and screeching a lot, but God Dethroned doesn't need to bother with that shit. The band just grinds out metal, and does an excellent job of it. The musicianship and music on the band's new album is impressive, kind of reminding me of the straight-ahead metal aspects of Hypocrisy's *Abducted*. The lyrics, as well as the sleeve art and concept, are imaginative and help to showcase the talent and extremity of God Dethroned, who also know how to mix it up with some keyboards and clean guitar bits. Go out and buy this today.

King Diamond *Voodoo* (Metal Blade)

To be honest, I wasn't bouncing off the walls when this record arrived at my door, but I have to eat that sentiment, because the new King record delivers a powerful punch. The man behind the madness has a new storyline to sing about, and his spoken word delivery is as chilling as ever. Andy LaRouche returns again, and the rest of the band can play metal as well as anybody. Admittedly, King crosses the line into cheese metal in a few places when trying to put this voodoo flavor across, and I still prefer the older stuff like *Them* and *Abigail*, but having said that, it's still safe for diehard King Diamond fans to pick this up.

Morbid Angel *Formulas Fatal to the Flesh* (Earache)

I hate to admit it, but I was excited to receive this record, curious as I was to see what the Ancient Ones' favorite rock stars had up their sleeves next. *Formulas* is an entertaining album, sort of continuing in the the direction they established with *Covenant* and more so with *Domination*, since there's lots of keyboard interludes and mellow guitar ditties. There are alternately tuned guitars, lots of vocal effects, and slow, doomy songs alongside fast, grindy numbers to keep the kids happy. Pete "Terrorizer" Sandoval is as fast as ever, but the new bass player/singer doesn't live up to David "Genitorurers" Vincent. Also, the lyrics leave a lot to be desired, because they blather on as nauseam about Trey Azagthoth's Ancient Ones gimmick. I wish he'd write about something with more substance, like his muscle car. Newer fans of Morbid Angel will enjoy this record in any case, although it's a shame to support these rock stars.

The Nimrods *Once Again Saving the World Takes a Back Seat to Good Beer* (Dr. Dream)

There's plenty of melodic punk rock to go around, and this Ohio-based band offers up even more, which is all right, because they're good at it! One thing I notice is that the production quality is slightly rough, which adds a needed edge to the tunes. The Nimrods seem real happy about something, which I assume is beer, so buy this record and seem real happy along with them.

Pyrexia Update

Death metal's Pyrexia apparently has a new release out, or coming out, and if their song "Confrontation" off a promo CD is any indication, it sounds solidly executed, with good sound and playing. Unfortunately the material teeters dangerously over the groove metal line, something that is *seriously* frowned upon here at the zine. Also of note is that there's a sample of whom I assume is Malcom X or someone condemning the "White Man," which is fine, well, and good, but considering how much racism there is in the death metal scene, at least in my experience, I wonder what Pyrexia's lyrics are about.

Mockery Productions, PO Box 615, Ridge NY 11961

Various Artists *Frozen Dawn III* (Frozen Dawn)

I'm assuming there isn't any quality control to speak of at Frozen Dawn Records, 'cause I hope today's underground death metal scene has more to offer than *this!* I gritted my teeth while listening to this piece of shit, hoping that the next band up would offer something that remotely resembles a skill level beyond that of a naïve high school band that went into the studio six months too soon, or some guys who bought a drum machine and decided they wanted to start a death metal band. The only band that was any good was of course the last one on the CD, namely Shredded Corpse, who has been reviewed in these pages before. What a horrible waste.

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