

DISPOSABLE UNDERGROUND

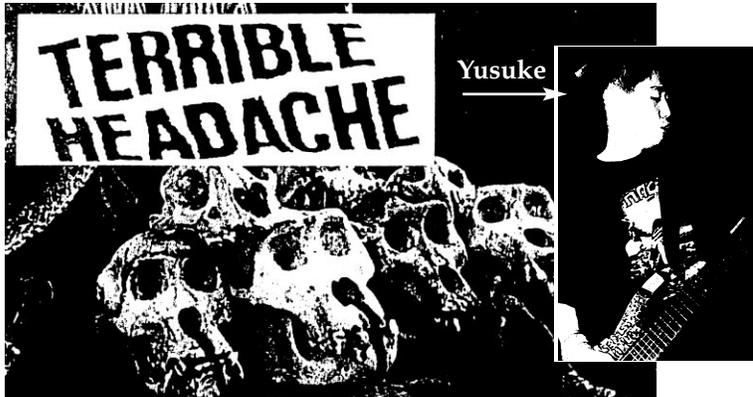
championing the
musically jaded for
seven years.

NEWSLETTER
ISSUE 21

Yeah, I know, I said two issues ago 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 running five times a week. Anyway, hopefully I can come out with issues in a more timely fashion this way. Enjoy.

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Yusuke Adachi is the bass player from Terrible Headache, an awesome, at least two year old hardcore punk band from Japan with a new demo out. Here is an interview with Yusuke.

D.U.: You are now a member of or have been a member of Terrible Headache, LMA, Vivisection, and Beyond Description.

Yusuke: In addition to them I was a member of Disprove and Gentle. But now I'm playing the bass only in Terrible Headache (T.H.). Vivisection no longer exists. Beyond Description (B.D.) did a tour over Germany last year and released a CD. Soon after that tour I left B.D. for some reasons. At the same time I left LMA/Disprove/Gentle, 'cause all bands consist of other B.D. members. Also these bands were so-called "project" bands and jus for fun. I still have been good friends with other members, but now I want to concentrate on playin in T.H.

How is it that you were in so many bands?

There are so many people I want to play with. But the main reason is to play as many gigs as possible. It is not so easy to do many gigs in Tokyo, 'cause when we play, we have to rent a space and gather some bands for a gig. Also other T.H. members are really busy with jobs, so to do a tour is a bit hard. Now I start to organize gigs in Tokyo.

Are you a punk kid or a hardcore kid?

Maybe not a punk kid. Ha ha! I learned a lot of things from hardcore. And still learning. I met a lot of people who had inspired me with their attitude. Maybe I'm a hardcore kid.

How is the Japanese economy?

Japan has been in great depression for a couple of years. Many people were laid off. Some famous big companies went bankrupt. But Japanese government did nothing for them.

Do you think American HC/punk bands are more popular in Japan than Japanese HC/punk bands?

Today many hardcore bands come to Japan like Aus-Rotten, Hellnation, Spazz, Drop Dead ... so-called "power violence" bands are getting popular. We can buy millions of hardcore records from your country at our local record shops. But we still have a lot of great bands in Japan. Anyway, hardcore itself is getting popular.

Last comments?

Thanks for the interview. Our demo is for free. So if you interested, feel free to write me. We will release our debut EP in '98. Thanks to Disposable Underground for your support! ■

Terrible Headache

**Yusuke Adachi • 1-9-39 Shimizugaoka • Fuchu
Tokyo 183-0015 • Japan**

Now I am going to relate to you an interview I did with Gnob from Hampton, VA. A great bunch of guys, they play manic hardcore punk, fast fast fast, with many different parts and lots of start/stop changes. The band is impressive. Gnob features members of Nobody and Experimental Farm and vice versa, and they all live together.

So tell our readers about the scene in Hampton and surrounding areas.

Pat: It sucks. It's awesome.

Joe: It stinks awesomly.

Paul: It sucks but at the same time there's some cool bands around here like Jerm Flux and shit like that, but there's not really many places to play. I dunno, it always starts to be like a scene and then nobody wants to come out to shows or some shit.

Pat: There's no unity, man. Where the fuck's the unity?

Joe: Ha ha ha.

Pat: Try Norfolk.

Paul: Yeah, Norfolk [VA]'s pretty cool or whatever.

What's it like living in an old Victorian and having three bands as your roommates?

Joe: It smells like shit. Cat shit, dog shit, every kind of shit shit.

Paul: Yeah, it kinda smells like shit. It's like not really that many people in the three bands 'cause we're all inbred, so it's weird. We eat lots of cereal.

Do you consider yourselves hippies, punks, hippie punks, or what?

Pat: Or what. None-a them bastards.

Paul: I don't think we consider ourselves at all. We're probably just like pieces of shit.

Joe: Yeah, I prefer shit.

Paul: Just like people. I dunno, I guess maybe you could call us hippies if you want to talk down to us 'cause we smoke lots of pot, or you could call us punks if we were talkin' it up the ass, but ...

Joe/Pat: Ha ha ha.

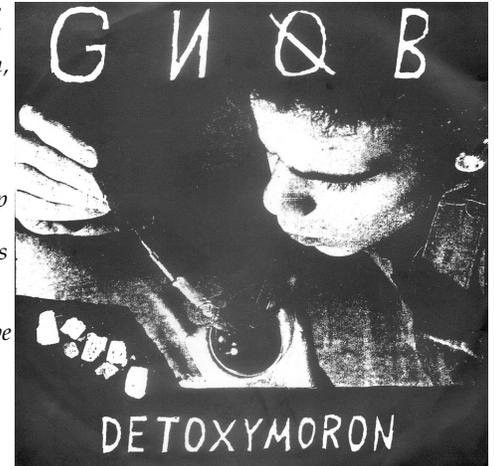
Paul: I dunno what the fuck we are.

Pat: You should say we're gangsters.

Paul: Yeah, we're gangsters, ha ha ha.

You have the Decompileation tapes, the Gnob 7", the Gnob/Nobody split 7", and what else?

Paul: Uh, let's see, we got a song on [a compilation] LP, which I have got no idea if it's in print or not, it's on Jive Turkey, and we got a song coming out on the Weather compilation #3 that Bill/Weather Profucktions is putting out in Roanoke, we got a song on that Audio Terrorism CD on Chaotic Noise ... what the fuck else ... I think that's it. And we'll have a split 7" with Jerm Flux any fuckin' year now whenever we have the money and shit to put it out.



Do you support or have interest in any marijuana legalization groups such as NORML and so on?

Joe: No sir. I enjoy buying it on the black market. That's what's the fun in it, god damn it, for real.

Paul: We all support our local marijuana growers. That's what everyone should do. That's the first step.

Joe: You know who grows it in your town. Get their weed.

Paul: Signin' a petition is cool and all that, but I don't know if it's really gonna change the government's mind.

Pat: Hell no.

Joe: Why, so they can fuck with the weed and fuck it all up for us? We'll just keep our growers doing ...

Pat: They can do what the fuck they want, you know. NORML's cool, whatever.

Paul: Yeah, I mean we're not talkin' shit about anybody. We'll smoke that herb, though, if that's what they're asking. An organization is just like fundamentally wrong anyway, usually, especially us.

What do you think of the medicinal pot issue going on, such as the clinic in San Francisco doleing out weed for medicinal purposes? I understand that some psychiatrists prescribe marijuana to some schizophrenics as well.

Pat: I mean, if it works for you, of course, take it.

Paul: I guess I use pot as medicine. I guess it's like pretty much common sense.

Joe: Yeah.

Last words of grind?

Paul: I dunno, what would be a last word in grind ... just say FUCK THE MASONS. That's our last words, and you can grind it into your anus.

Pat: Thanks. ■

Gnob

Paul • PO Box 1324 • Newport News VA 23601-0324 • USA

PIG DESTROYER

The following is an interview with Pig Destroyer from Virginia, a grindcore band which has brought out its first demo (now out of print), and its first split 7" with Orchid (interviewed last issue) is out now on Amendment Records. P.D. has recorded a to-be released CD for 625 Hardcore which I highly recommend picking up, and the same goes for the 7". P.D. is a three piece and has been playing shows locally and out of state for some time now, and features intelligent, Assück-esque and yet original lyrics, and manic, insane song arrangements.

All the members in your band are current or former members of bands that shall we say have some, if not importance, standing in the scene. But at the same time, you guys are trying to make a new start and make out like this is a new band with three new guys.

Scott: Well, which it is. Are you asking if that is what we're trying to do? It's always fun to start a new band from the ground up, even though we sort of leapfrogged some of the problems that some bands have encountered. It's probably just because we've all been in other bands. We're not trying to make this a project. This is definitely a full fledged band in essence.

J.R.: Being in other bands gives us a better idea of what we want for this band, so we have a head start.

And I assume that since you are mentioning those other bands as little as possible, you want to not ride the coattails of those bands. You don't want to get a gig just because you're the band with ex-members of so-and-so.

J.R.: Well, a gig's a gig, though.

Scott: I don't know what that means, but it's cool. It sounds good.

J.R.: It doesn't really matter how you get it.

That's why you used fake names on your demo.

Scott: That's exactly why we sued fake names on the demo, but that cover got blown pretty early on.

J.R.: People in the scene gossip, those bastards. Along those same lines, earlier on I got the impression that you wanted to open up on every gig you played, because you're a new band and you want to pay your dues ...

Scott: Yeah.

But I don't know that you're pushing to play first anymore. Do you feel that you've paid your dues enough and now you want choice spots on bills?

Scott: No, we'd still be perfectly happy playin' first.

J.R.: I don't like to play first because I want to pay dues or because I want to do some weird thing. I like getting it over with so I can watch the rest of the show. That's my philosophy.

Scott: Well, my perspective is we don't mind playing first, because yeah, we're definitely young, and there've been a couple shows that we played where we wanted to play first but we didn't for whatever reason. That's cool, whatever. I mean, our set's like only ten minutes anyway, and I don't think we'll ever get over ten minutes. As much material as we cram into ten minutes is as much as maybe other bands'd cram into 23, 30 minutes, with space and talkin' and chatterin' and shit.

Speaking of which, I notice that there is almost a total lack of any chatter on stage.

Scott: Well, that's 'cause [pointing to J.R.] he's a gimp.

J.R.: I'm a gimp. Um ... are you gonna ask me questions about why I do that?

Scott: He did.

J.R.: First is because I sound like a fairy on stage. Second is, anything that I have meaningful to say, I say in my lyrics in a much more eloquent way than I could possibly ever do on stage, so I keep my mouth shut. Poepole come to see me play, not to hear me bullshit. So we're up there to give them hardcore, not lessons in life. If they care what I think, then they'll read my lyric sheet or they'll ask me when I'm off stage. I'm not gonna preach to anybody.

Yes, but doesn't that make you run into problems like "Is that Enemy Soil up there on stage right now, or is that Pig Destroyer?"

J.R.: If somebody thinks we're Enemy Soil and buys an Enemy Soil record, that's fuckin' fine. I have no problem with that 'cause they're supporting the scene somehow. But anybody who doesn't know who we are can ask the guy next to them who might know. I don't see it as that big of a dilemma.

Scott: Just as easily as our cover was blown, in the course of a show, people will go, "Is that Enemy Soil?" "No." I mean, in the specific example of Enemy Soil, I think that people pretty well know that we aren't Enemy Soil. We aren't a four piece, so anyway ...

Speaking of a four piece, you guys are a three piece. I think that is one of the reasons that you get compared to Discordance Axis among other bands, but also because of the sound.

Scott: Yeah ... Oh -- comment. Well, you know, I guess it's not an unfair comparison. I don't specifically write tunes in the style of, and I don't actually think that they wind up sounding like, Discordance Axis. I probably grew up listening to the same shit that the guy from Discordance Axis did, and that is Voivod, and that is where all the watery diminished fifths come from, so I've always been doing that. I mean, I don't shy away from the comparison to Discordance Axis because they're a great band, so that's cool with me.

So what's next for your band?

Well, we [might] record a split CD with Servants of the Earth, which is Jay from Agoraphobic Nosebleed's other band. And then we got a couple of split 7"es which we have to write tunes for and record. They're gonna be with Phobia and Pg. 99.

Are you catering to the "we're gonna stay underground" attitude as it applies to you guys, say, getting a phone call from Relapse or Earache or somebody ...

J.R.: Hardcore sounds the same no matter who puts it out. As long as the music's good, I don't really see what it matters. Labels aren't really a big deal. I don't have any like economical or fame aspirations for the band. I just wanna play hardcore.

Scott: I certainly don't care about any of that label bullshit. That's just like artificial and petty. I mean, as long as people dig it, and as long as

J.R.



the people putting it out dig it and don't have hidden agendas for what they want to do with it -- and in this kind of music, I don't think that you could really put out stuff unless you really liked it, 'cause you ain't gonna make a whole lotta shitload of money off it -- I don't have a problem with anybody, really. Although, with Earache, I actually generally don't think that most people [working there] really dig the stuff they're puttin' out. I mean, that's just my experience from membership in [one of my old bands that had affiliation with Earache].

Anything you want to throw in sparked by earlier comments?

J.R.: Since I don't talk on stage, we're Pig Destroyer.

Scott: We have records. They're available in the back. ■

Contact Pig Destroyer c/o Disposable Underground.

DISPOSABLE MUSIC REVIEWS

Agoraphobic Nosebleed *Honkey Reduction* (Relapse)

What can I say ... this record is awesome. I love ANb and this new mini-CD seems like a full length of any other band, because they pack so much music into these songs. This thing is like all the band's 7"es rolled into one big fat ball of destruction. P-H-A-T. There's even sort of a noise bit on there, sort of ANb does Japanese Torture Comedy Hour. I can't believe ANb's gonna maybe do five albums of this drum machine/grindcore madness. *Honkey Reduction* is to be re-released on Clean Plate Records as a picture disc with bonus tracks. Oh god. I can't wait. ANb rules, you drool.

Broken Hope *Loathing* (Metal Blade)

Loathing is the abbreviation of the full album title, which is *You Will Begin Loathing This Record As Soon As You Hit "PLAY."* Broken Hope is the sum of all the elements I abhor about today's death metal. These guys seem to be expending huge amounts of energy to avoid being extreme in any way. The singer sounds like he's eating oatmeal, the drummer has less of a grasp of competent metal percussion than my ex-roommate's cat, and the songs go around in meaningless circles and end up nowhere fast. Broken Hope is the perfect example of an oversaturated death metal scene and the lowering of standards that accompanies it.

Benümb *Soul of the Martyr* (Relapse)

I don't know if this CD amounts to a discography, but contained herein are several of the band's EP tracks (besides the *Soul of the Martyr* album) including live songs from their set at Fiesta Grande #5. Benümb is a metalcore start-stop deathgrind band with short, fast as shit songs as well as slightly longer, heavier numbers. A great bunch of guys, too. And I LOVE their cover art.

Conquest *Rage* (Pulse)

Sounds like this is a drum machine band, and a pretty fuckin' lame excuse for one at that. How long have these guys been listening to metal -- six months? That's what it sounds like, anyway. I don't have anything more to say about this record than that.

Dark Funeral *Vobiscum Satanas* (No Fashion/Metal Blade)

Standard fast black metal with evil clown paint/black clothes wearing Swedish mofos. All the songs basically sound the same. Screechy vocals, keyboards playing a small handful of notes, quick tempos. Nothing out of the ordinary.

The Dillinger Escape Plan *Under the Running Board* (Relapse)

These New Jersey guys really know how to mix it up. I'm really impressed with their nuts, bipolar, fucked up, junkie, spastic hardcore. I guess this is one of the band's 7"es pressed on CD. It takes good musicianship in order to play this material, but that doesn't mean they're Watchtower or some dumb shit like that ... the songs are catchy at the same time as being complicated.

Displaced Person *Motive*

Displaced Person is the epitome of crossover: punk, industrial noise, groove metal, hardcore, grind, thrash, et cetera. The band is kinda fun 'cause its sound is so dated, but the mix of influences makes it sound fresh at the same time. In any case, Displaced Person is metal through and through, they play well, and they jump around direction-wise enough to keep the songs interesting. They impress with their mastery of successfully arranging all these different

styles together.

Masataka Sugioka, 1-4 Nishizato, Meitou Nagoya, Aichi 465-0084, Japan

Earth Crisis *Breed the Killers* (Roadrunner)

I never liked Earth Crisis. I thought their brand of metal sucked. Them being hardline didn't help either. But this new album has such slick production that what edge they admittedly had is lost. The vocals are inexplicably recorded horribly as well. Their bio boasts of them "being on the front lines" or "making a difference" or whatever. Give me one example of Earth Crisis doing anything besides talking down to people and playing shitty metal. THEN I'll be impressed. This record sucks ass.

Fates Warning *Still Life* (Metal Blade)

A double live CD of new Fates Warning. The first CD is comprised of twelve movements of the opus "A Pleasant Shade of Gray." The second CD has some (somewhat) more rocking material from albums such as *Parallels* and *No Exit*. Fates Warning, for those of you who don't know, is progressive fusion metal as fuck. I was surprised to see Joey Vera plays on this recording.

Enthroned *Towards the Skullthrone of Satan* (Metal Blade)

Maybe I'm missing something, but all these black metal bands are starting to sound the same. I think the scene has run itself dry like the death metal scene did years ago. I've heard comments that I may have made myself (I can't remember) that black metal is like the new punk or something, but I don't agree with that today. God, what must it be like to do a black metal zine these days? "So, where do you buy your face paint?"

Gates of Ishtar *The Dawn of Flames* (Invasion/Metal Blade)

This record is a little too antiseptic for me. The playing is a tad stiff. This young sounding band takes influence from At the Gates, except it's not as technical. Basically, there's other things out there to buy than on this CD, such as the score to *The X-Files*.

Genital Gore/Needful Things split tape (Psychotherapy)

It sounds like Genital Gore is using a drum machine, not unheard of in this style, the style being GORE GRIND. Needful Things, from the same genre as Genital Gore, is ex-Malignant Tumor (see review). I usually find this material entertaining up to a certain extent because it's so obnoxious, but sometimes the lack of production values and the overuse of effects take away from the enjoyment for me, and that is true here up to a point. This tape is kinda fun as both bands are good at oozing out this type of music. If you like gore grind as a rule, then get this tape.

Otto Beran, Anenska 1296, Pardubice 530 02, Czech Republic.

Grave *Extremely Rotten Live* (Century Media)

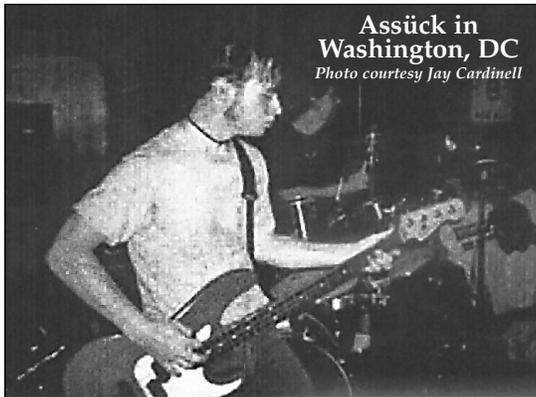
As the name suggests, this is a live album from Grave. I saw these guys once in DC and even though they were in front of a depressingly small crowd, they played their hearts out. So you gotta love 'em. There is a selection or two from each of their albums here, and I respect a lot that they did that for their fans. I don't listen to Grave anymore (except for *Into the Grave*), but if you love death metal, get it.

Gore Beyond Necropsy *Noise-A-Go-Go!!* (Relapse)

I like some of GBN's material -- they have several split 7"es, live tapes, demos, et cetera -- but this CD of noisecore sucks. It's so boring! I never thought I'd say this about a band, but they were better with the drum machine. I have no idea why there exists a CD of this stuff. I've heard a live tape of them playing (with a drummer) Napalm Death covers with Merzbow doing electronic noise over the top, and that stuff is brilliant, but THIS ... !

Grip Inc. *Nemesis* (Metal Blade)

I really hate to admit it, but the new Grip Inc. is actually pretty good. The band is taking chances on this album and setting their sights high, bringing a lot of experimentation into the formula. The formula still steers deep into the seas of cheese, but the band manages to stay on course for calmer waters with several cuts on the record. The two things that jump out at me right away is that the thrash songs are more thrashy, and the vocals are much stronger, than the last record. Grip Inc. definitely sets a mood on parts of this record. An interesting if not amazing listen.



The Haunted '98 album (Earache)

Not bad at all! The Haunted features members of At the Gates (R.I.P.), most notably the guitar players, as well as other metal bands. I mention the guitar players because this is a guitar-driven band, and it basically sounds like a much more thrashy At the Gates if they were at their prime in the late '80s. The record starts off with an air of "We're doing this band for fun," and fun it is. Good production and musicianship are some of the pluses of this album. I think the weak link of this band, if there is one, is the singer, and of course the bass is low in the mix, but it's still a blast to listen to.

Hecate Enthroned *The Slaughter of Innocence, A Requiem for the Mighty* (Metal Blade/Blackened)

Mystery surrounds Hecate Enthroned ... I don't know where they're from or who they are ... they offer no such information on their album sleeve. They play standard contemporary black metal with lots of keyboards and raspy, high vocals and fast parts. Think a much rawer *The Principles of Evil Made Flesh* and a better produced *In the Nightside Eclipse*, and you start to get the idea. This is a very good band for the style, but having said that, the whole black metal thing is really played out now and these guys are very formulaic.

Iron Monkey '97 album (Earache)

Only another suckass band that Earache has signed, Iron Monkey is nothing but an Eyehategod ripoff with bad lyrics and a singer that would be better suited for a trendy black metal band. Well, I shouldn't be too harsh -- this record ain't that bad. But it sure as hell isn't good.

Lord Belial *Enter the Moonlight Gate* (Metal Blade/No Fashion)

Here's more of that Swedish black metal, a pile of which I started reviewing last issue. As I said, these guys play black metal. They're fast. They're heavy. They have keyboards. So what else do you need? They play songs like "Realm of a Thousand Burning Souls" and "Black Winter Bloodbath." The cool thing is they don't cop out and wear clown paint. They wear bullet belts instead! That's the way to go.

Malignant Tumor/Squash Bowels split CD (Obscene)

Malignant Tumor is a good band but I like some of its other material better than what they play here. Squash Bowels borrow from early Napalm Death but they still play gore grind like Malignant Tumor does. The split CD is pretty good and features lyrics from both bands, if you're interested.

Miloslav Urbanec, Dolany 117, 533 44 p. St. Zdánice, Czech Republic

Mercyful Fate *Dead Again* (Metal Blade)

I'm surprised that this record is good. It makes *Time* look like shit (I never heard *Into the Unknown*, but they were boring when I caught them on that tour). This is the first time that I found out Hank Sherman is no longer in the band. Fate has redeemed itself and remembered how to play good metal. Kudos! I can hear the classic metal riffing style (even though I wasn't in the scene when they were doing it in the old days) and the melodic parts are well crafted as well. And I get the impression that the lyrics are more overtly Satanic like the old Fate as well.

Midvinter *At the Sign of the Apocalypse Dragon* (Invasion/Metal Blade)

These Swedish guys play long-ass songs that more than once crack the six-minute mark. They do fast black metal with harmonies and light vocals and keyboards in several places. There are more than a few very "ethnic" sounding passages in which Midvinter shows its sensitive side, which I found unexpected. You know, I'd like this band and all black metal bands better if they dropped the swords and the dumb outfits and just fucking played metal.

Mithotyn *In the Sign of the Ravens* (Invasion/Metal Blade)

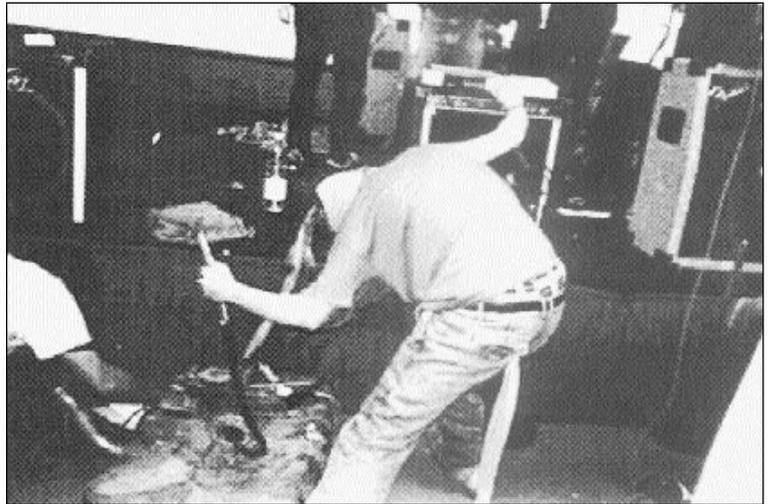
Mithotyn plays "viking metal" sort of like Amorphis if they still had balls and didn't listen to Hawkwind. I enjoy the ethnic keyboards and guitar and melodies and choruses. "Lost in the Mist" and "Tills Dagen Gryn" are the best songs on the record because they aren't evil black metal songs but traditional Swedish folk sounding songs. But they only do that stuff half the time; the rest of the time they churn out dumb black metal stuff. Also, the singer is bad at singing black metal. Make your own decision.

S.L.U.T. *Mindfuck* (Polly)

Be afraid. Be very afraid. Your mind WILL be fucked after listening to this record, but not in a good way. Imagine being trapped in a padded room and being forced to listen to the Celine Dion box set if

she played groove metal. No, wait. That doesn't make any sense ... put it this way: this record sucks butt. Here at the newsletter/zine or whatever it is, we hate groove metal with a passion. Putting out a CD with a bunch of songs made up of strings of indistinguishable mosh riffs is a waste of my time.

Polly Records c/o Jens Pollach, PO Box 900 836, 81508 Muenchen, Germany.



Suppression in Washington, DC Photo courtesy Jay Cardinell

Thought industry recruited to do good deeds for the devil (metal blade)

a collection of live tracks, Outtakes, and remixes. good stuff ... i like thought industry's new direction. this record is just as weird as ever, and some of the songs are even dark and eerie.

Trest *Bow to Change*

Trest is one of those bands that think Mordred is still valid. They play funk rock 'n' roll but believe they're Metallica. It'd be funny if it weren't so annoying. If you're not gonna listen to me and still want their demo, send \$2 to: Oliver Ondrás, Popr. Brigády 743/16, 058 01 Poprad, Slovakia.

Unleashed *Warrior* (Century Media)

I am happy to finally listen to the latest Unleashed. I used to call them the AC/DC of death metal, but now I shall start calling them one of the most consistently good bands in the scene. Go out and buy any Unleashed album. They're all equally good. This new one has some interesting points to it. The last time I interviewed Unleashed, the singer said he was singing "100% by the tones," meaning he wanted to sing high or low or midrange as the song in question warranted. This is most evident on *Warrior*. The songs have a very simple verse/chorus structure which helps give this album a very direct, down 'n' dirty feel which works very well. Unleashed rocks the house.

Various Artists *Blackened Vol. III* (Metal Blade)

Out of the two disk set, Emperor, In the Woods, Mayhem, Fatal Embrace, Enslaved, Diabolical Masquerade, Tartaros, Ragnarok, Thy Serpent, and Old Man's Child are good and/or original and deserved of a closer look, and the rest of the bands are carbon copy black metal drivel.

Various Artists *Sometimes Death is Better* (Shiver)

I don't know when this CD came out but the guy who did it used to to a zine if I remember correctly. The record mostly consists of a bunch of young death metal bands from Europe and other places, or at least they sound like they're from there. I don't get into this material as much as I did say five years ago, so I shouldn't personally recommend this, but if you'd like to support the death metal scene and check out some bands, then go for it.

Hans de Wyngaert, Amerstraat 112, 3200 Aarschot, Belgium.

I don't know/can't remember who took the Pig Destroyer photos, so whoever did, sorry about not crediting them. Thanks to everyone who sent in a record or tape or whatever for consideration/review (except for the ones I didn't want). If you didn't see your release reviewed here, it's either because a) I didn't want to review it, or b) it didn't make it in here and it will appear next issue. We appreciate your patience.