

DISPOSABLE UNDERGROUND

championing the
musically jaded for
eight years.

NEWSLETTER
ISSUE 22

Yeah, so here's another issue of my newsletter. This time I've included some interviews that were supposed to come out in other unnamed publications but didn't. I thought that they were somewhat interesting and not too dated, so here they are. JR Hayes and R. Mason contributed to this issue. Enjoy.

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AGATHOCLES

What can I say about this band that hasn't been said before? I first heard Agathocles (AG) in 1990 I think, when a friend taped me their Fascination of Mutilation live flexi. I've been a fan ever since. Here Jan Frederickx kindly answers a few questions.

D.U.: Tell our readers a little bit about your sound, but without using the word "mince".

Jan: Well, our main musical influences come from old school grindcore and extreme fast hardcore. This means fast drumming and screaming and growling vocals. But sometimes you can also hear some death metal influences as well as some crusty tunes.

And what of the lyrics?

Lyrics deal with politics, anti-fascism, animal rights, personal stuff, humanity, philosophy ...

It blows my mind how you can have a million 7"es, splits, LPs and compilations coming out every five minutes. How do you come up with all the songs that have to go on all these releases that you record all the time?

I guess we have lots of inspiration to write new material. It's good to keep being busy and creative on the music side.

Do you record a large block of songs all at once and later divide them up for releases you've agreed to do, or do you record specifically for releases as they happen?

When we get some offers for releases, we discuss about these offers and then decide whether we will do the releases or not. For example, when we get five offers and all these seem quite interesting, then we will go in studio to record stuff for these releases. That's how we work.

A two part question: (a) is it important for politically and socially aware band to "practice what they preach" in the sense of contributing to or working against things they talk about in their lyrics; and (b) do you not give a fuck what everyone else is doing and just concentrate on your own lifestyle, in the sense that, sure, it would be great if everyone worked for change, but realistically I can't convince everyone so I should just focus on what I'm doing?

Both a and b are important, I think. Practice what you preach is quite important. You cannot write lyrics which you don't believe in. At least I can't do that. I know that with AG and our lyrics, we cannot change the world; this scene is too small for that. But it can be a good start for further change and education! Giving information to the people through music is one thing, but you can also get involved in tons of organizations which do not have anything to do with music, but which are working on change. So for me it is also important to get involved in such organizations!

Where do you draw the line between "paying homage" to another band that is one of your main influences when you (consciously or not) write songs similar to them (for example, Dahmer's attitude of "Sure, we sound like old AG but so what? We love old AG and our

band sounds good even if it is unoriginal"), and being a ripoff band, lifting riffs from other bands and changing them slightly to make them your own?

I don't really know where to draw the line. I mean, a band like Dahmer kills – even better than old AG! Ha ha ha. And they are also very honest about the stuff they play. They don't claim to be an original band. We, AG, also don't claim to be an original band, because the stuff we make has been played by many bands before. It's good to have influences I think, and it's really good to mention those influences.

What musical equipment brand names do you use?

Ibanez bass, Novanex amp and I don't know what distortion I use on my bass; [for] guitar, I don't know exactly but I think a Fender guitar and Mesa Boogie amp; Adams drums; and sometimes a pitch shifter [for] vocal effects.

Last words?

Thanks a million for your interest and support and for doing this interview with me. Sorry for my short answers, but I really can't help it. To all the people who have helped us during all these years, thanks a lot! If you are interested in our stuff, just drop us a line or just write for some info. To all of you, keep your eyes open, keep being creative and do it all yourself. Mincecore not war gore!

**Agathocles
Asberg 8
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Belgium**



Jan
Frederickx

DESPERATE CORRUPTION

Below we have a brief interview with Desperate Corruption, a death/grind band from Saitama, Japan. They have like five deoms out and they also to my knowledge have two split 7"es. Unfortunately I lost touch with them and don't know what they've been up to as of late besides working on getting a full length out. I don't even have any current contact information. Anyway, here Mitsuhiro Maeda answers a few questions, starting with me asking him to describe his band for us.

Mitsuhiro: OK! Well, I think Desperate Corruption's sound is very fast. It's like concrete grind machine or meat chop machine. But of course have many heavy part in song. No melody, harmonies. And not technical style.

D.U.: What are your lyrics about?

Now I appeal about people's malignance and Japanese problem of despair.

What guitar players have influenced you?

Guitar player? Oh! Great question! I like many, many guitarist and many style. But now I play only death metal style, ha ha ha. OK! I like Voivod's guitarist, Vio-lence's guitarist, Shellshock guitarist, Tomoyasu Hotei, Japanese popular singer - I like him in old time, and more, more ...

What kinds of bands do you like to play shows with?

Loud! And extreme speed band, ha ha!



Mitsuhiro Maeda ripping shit up in Japan

What is the death metal and such scene like in Japan?

Well, I think Japanese death metal scene is very small. Yes, it's only underground. Only few band play death metal. But every band play cool song and great sound.

Will Japan be prepared for the next earthquake?

Next earthquake? It's really serious problem. I prepared some plan for that. But that earthquake's power is very, very big. Nobody can't stop it. ■



Mason submitted the following interview with Kenny Sanderson of the English noise band FacialMess.

D.U.: So when did FacialMess begin?

Kenny: I began to record noise during 1995. I was working under the

name of Metodorus, nothing too serious. I released a couple of tapes at that time, but only about 10 of each tape. The stuff was pretty basic static noise. I was kind of influenced by people like Sonic Disorder and Extreme Hair Stench. The next year I bought myself a four track and some more equipment and became much more serious about my recordings. I changed my project's name and started sending out a lot of tapes, but it wasn't really until last year that I started being offered a lot of releases.

How did you come to move to Japan?

I am from England. I moved to Japan in 1995, around the same time I started making noise recordings. I moved here as I had a Japanese girlfriend who I had met in London. We were both students and when I finished university I figured that I would like to spend some time over here, so I looked into teaching English over here. Not such a bad job, really, and the money is okay.

How did you enjoy it?

I really enjoy living over here. There are the obvious musical advantages, but more than that I have a really good time here. It's a fun place.

What are some of the differences between Japan and your homeland that you've observed?

It's a question which is often asked, and I always find it very difficult to compare England and Japan, especially now I have lived here for three years. When I had been here for a couple of months I was able to answer that question very well. I had all these little observations about Japanese people and stuff which was different to England, but since then I have seen and met so many exceptions to my initial observations that I now find it pretty futile and impossible to make sweeping statements about both Japan and England, except that it's a lot easier to get drugs in England than it is over here and the food over here is a lot better.

What has been the most difficult adjustments you've had to make living there?

It was obviously the language. I'm still pretty bad. I really should be so much better after three years, but I am a lazy fuck.

What kind of films and literature are you interested in?

I went through my serial killer phase when I was around 16. I used to read all the true crime shit. Nowadays I will read almost anything if someone recommends me it.

Any favorites you could recommend?

The best books I have read recently are *The Football Factory*, can't remember the author, *Hi-Fidelity* by Nick Hornby and *Among the Thugs* by Bill Buford, which is a really awesome nonfiction book about English football hooliganism, something of a fascination for me. Movies, again I'm kind of easy, but films I really like include *Repo Man*, *Trainspotting*, *Sid & Nancy*, *Naked*, *When We Were Kings*, yeah, any of those I could watch countless times.

What inspires your material?

I don't really have any concept in mind when I record stuff, except to try and make each recording progressively harsher. The song titles which I use are just about stuff that is going on in my life at the time of recording the song, usually quotes people say around me which stick in my head, nothing directly to do with noise.

Does any non-music or sound media influence your noise making?

Like I said before, nothing directly influences my noise, but I did say that if England had won the world cup I would have done a three C90 set to celebrate. Unfortunately that will have to wait another four years. Fucking Argentinians.

Describe to me a typical FacialMess show.

I haven't done so many FacialMess shows, so there isn't really a typical show, but as the majority of my recordings are done live, live I sound pretty much the same, unless I am too pissed to see what the fuck I'm doing. Most of my live action gets done with the other band I play in called Nikudorei, who are kind of like a mangled version of old Anal Cunt, Hijokaidan and Seven Minutes of Nausea. We play almost every month.

What kind of reaction does a Japanese crowd tend to offer?

Audience reaction is pretty good, audience participation is always encouraged in Nikudorei shows.

What materials and equipment do you tend to use when recording FacialMess material?

I use samplers, a theremin, contact mics, all put through various effectors and then mixed through an eight channel mixing board and recorded by an analog four track. I also have used various metals, guitars, radio, tapes, accordion, bass, drum machine and kids toys in

previous recordings. I will use anything as long as I like the sound and can process it effectively.

I have to ask: where did the name come from?

It actually comes from a Carcass lyric of their first album. I kind of liked it at the time and stuck with it. I was going to change it as I thought it sounded kind of crap, but a few people told me to keep it, so I did. Best names in noise are Killer Bug, Not Breathing, Incapacitants, Stimbox, Crank Sturgeon, and I also really like the name Third Organ.

Thank you. Any parting comments?

Yeah, thanks for the interview. Check out my web page at <http://noisebweb.com/facialmess>. Look out for a few FacialMess U.S. shows, and I would like to apologize to anybody who is still waiting for a tape, CD or 12" I promised them. You will get your stuff. It's just that I am so lazy and it takes me ages to get round to everything. ■

FacialMess

c/o Bloated Corpse Productions

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274, Japan**

DISPOSABLE MUSIC REVIEWS

Agalloch *Pale Folklore* (The End)

Another completely indescribable logo, for starters. This reminds me of Rotting Christ, particularly the single guitar melody lines. I really like Rotting Christ and this band reflects some of their better traits with a tendency to go into Sadist flavored parts. Good start! (review by Mason)

The End Records, 71 Newark Way, Maplewood NY, 07040, USA

All is Suffering '99 demo

AIS is a death metal band from Maryland that refers to itself as "brutalitarian hardcore" and I agree that there are HC bits in the music, especially in the riffs, but AIS is a metal band. There is definitely an improvement here over the '97 demo, that's to be sure. The songs have more direction and the sound is better. Certainly the music on this tape is aggressive. And there's what, seven songs on this thing? That makes the \$3 they're asking more worth it.

4220 Solomons Island Rd, St Leonard MD 20685, USA

Bolt Thrower update

First off is Bolt Thrower's last full length that was released on Earache, *Mercenary*. I was somewhat underwhelmed by this release, which comes up short following the awesome ...*For Victory* record. This might have something to do with the change in the drums department after that album. I've read an interview with the band in which they pointed out that they wanted to concentrate on the heaviness aspect of their music on this record, but I think they were always stronger when they mixed the heavy parts with the fast parts on their releases and didn't just concentrate on one or the other, again the latter Bolt Thrower having apparently leaned towards on *Mercenary*. The record is just plain dull.

Also out now is Bolt Thrower's *Who Dares Wins* collection (Earache), which contains the *Cenotaph 12"*, the *Spearhead 12"* and finally their tracks from the *Rareache* compilation. This material is from '91, '92 and '94 respectively so of course it's pretty old, but if you're a diehard who has to have all their shit, then pick it up.

Capitalist Casualties '99 album (Slap A Ham)

A collection of 7"es, splits and comp. tracks. 74 slabs of fast and faster hardcore that can only be described as the first DRI album on crack. They've been thrashing since I was about 11 years old and they still rip the assholes out of just about every band before or since. (review by JR)

Cathedral *Caravan Beyond Redemption* (Earache)

The latest album from Lee & the Boyz leaves me with a smile. It's a long record - 12 tracks, and while I don't think all the tracks are strong (I'll be honest: the only songs I listen to are "Voodoo Fire", "The Unnatural World" and "Captain Clegg"), the music is generally good, and once in a while there's a twist. I think that *The Carnival Bizarre* and *Supernatural Birth Machine* are song for song better records, but if you want some straight up Cathedral, pick this one up.

Crushed '99 album (911 Entertainment)

Whoa. I haven't heard drumming this listless since Bachman Turner Overdrive. This is a classic case of a band that wants to be heavy but still wants pretty girls to come to their shows. There's a little Alice in Chains here, a little Stick there, even a light dash of Korn to keep the yawns comin' steady. I don't want to give the impression that this CD is diving-over-the-couch bad, but only the most sheltered Pearl Jam fan would have to wash his slacks after this limp platter. (review by JR)

Decide *Serpents of the Light* (Roadrunner)

Let me preface this by saying that I love Decide. But for some reason I found this newest release quite boring, so I decided I would make a little checklist to see if I could pin down the source of the sucking. Here goes: Glen Benton's sick vocals - check. Steve Austin's relentless double bass - check. The Hoffman brothers' psycho

lead breaks - check. Satan in the lyric sheet - check. Good riffs - OOPS! I knew they left something out. (review by JR)

Divine Regale *Ocean Mind* (Metal Blade)

If you can imagine Geoff Tate singing for a slightly more aggressive Yes, then you're on the right track. Ambitious arrangements, exceptional musicianship and a versatile vocalist make this a very worthy exercise in progressive metal. Those who absolutely must have aggression in their metal should steer clear, but open minded metalheads who respect musicianship and well written songs should give it a try. (review by JR)

Entombed *Monkey Puss* (Live in London) (Earache)

Why Earache put out a live Entombed record from 1992, especially one which was as poorly performed as this one and has nothing to do whatever with what the band is regrettably playing now, is beyond me. The musical performance is so bad that it's distracting away from trying to enjoy the songs. This also came out as a video, so maybe that's better somehow.

Gnob '99 tape

Gnob, interviewed last issue, is back with another recording, which is another creation of totally spastic music. It seems as though the three members of the band all meet in a head-on collision in each song. There's plenty of fastcore parts and "power-violence style" vocals, good musicianship and song arrangements that sound like they were arrived at with the employ of a cuisinart machine. Gnob really knows how to mix it up and they're a lot of fun.

PO Box 1324, Newport News VA 23601-0324, USA

Godflesh *Us and Them* (Earache)

As usual I was quite excited to receive this new record. After the last album's use of a live drummer I was anxious to find out where these guys were going to go with the next album, especially since I heard Ted Parsons was gonna play drums, so I was disappointed to find that they went back to the fucking drum machine on *Us and Them*. Don't get me wrong, I think it sounds great - it has darkness, heaviness, a more pissy attitude and less "atmosphere" than on some of the past records, that slight hip-hoppy influence, all that good shit - but I wasn't looking for "another Godflesh album" this time around. Consider that my friend, whose usual comment on Godflesh is that they can do no wrong, didn't like this record, which I was surprised about.

Grip Inc. *Solidify* (Metal Blade)

With this album Grip Inc. has proven to me that it is one of those few metal bands that actually improve with age. They have taken me by surprise with a record that is filled with interesting riffs, thoughtful arrangements, strong vocals and (of course) absolutely watertight drumming. This is a classy, well crafted album of modern power metal that I like more and more every time I hear it. (review by JR)

Hecate Enthroned *Dark Requeims...* (Death/Metal Blade)

Every review I've ever read of any Hecate Enthroned's three albums makes reference to the band as a Cradle of Filth ripoff. Now I understand. This is fucking silly as hell. Listen up: maybe the British buy your pansy ass excuse for black metal, but as far as I'm concerned, you can eat a dick. (review by Mason)

In Ruins *Four Seasons of Grey* (Metal Blade)

One of Metal Blade's more recent signings, I could've sworn that these guys were either of Greek or Swedish origin, with a sound somewhere between more recent Rotting Christ and those flooding out of Gothenburg. The songs are good, if occasionally wandering, and actually this band would be quite at home on a label like Holy Records, with its emphasis on atmosphere rather than go for the throat riffing. I've listened to it twice and find it memorable and enjoyable, despite the way overplayed goth/vampire subject matter, especially considering they're from Pennsylvania, land of the Amish. How 'bout a concept album about something a little bit closer to home, like butter churns and the evils of electric ovens? Anyway, it's pretty good. (review by Mason)

Iggy and the Stooges *Raw Power* (Columbia)

Having been originally released in '73, this album is to punk rock what the first Black Sabbath album is to metal. This remastered edition proves that it is possible to improve upon perfection. Everything is clearer, heavier, and yes, more out of control than a fat woman in a candy bar factory. The Iguana himself oversaw this reissue and he has made sure that a little bad production will no longer inhibit his pummeling of your poseur ass. (review by JR)

Konkrra *Weed Out the Weak* (Metal Blade/Die Hard)

The music itself, while as well executed as you might expect with James Murphy of Testament involved, is of the "death groove" variety - criminally simplistic riffs obviously inspired (by the money raked in) by bands like Biohazard, Machine Head and other useless "90s metal" bands with absolutely no interest in songcraft. It's disturbing to see obviously talented individuals squander their abilities via completely trendy shit. Hopefully good sense will prevail and this piss poor excuse for a metal record will bomb. (review by Mason)

Labyrinth *Return to Heaven Denied* (Metal Blade/Pick Up)

After having read about Labyrinth in *Sentinel Steel* awhile back, I was anxious to hear the stateside debut of a band that's been dubbed as Italy's answer to Helloween. This is well constructed, wonderfully executed metal in the vein of Angra, Destiny's End



Michael Amott/Arch Enemy

Photo courtesy Debbie Sellnow

and the aforementioned Helloween. Unfortunately much of the potential here is lost due to meandering, melodramatic acoustic passages, but when the Kiske/Hansen and early Fates Warning influences begin to shine through, it makes this LP worthwhile for any fan of the genre. Nice to see Metal Blade giving a chance to bands like this, as it's the type of stuff that Europe eats up and the U.S. completely ignores. Hopefully that won't be the case with Labrynth. (review by Mason)

Mistiggo Vargoth Darkesteg *The Key to the Gates of Apocalypses* (The End)

This is an ambitious black metal release, composed primarily of ambient sounds sounding like a cross between Aphex Twin and Hammer horror movie soundtracks. Occasionally they break in a more traditional black metal song with a rudimentary drum machine rhythm and plenty o' pipe organs. Interesting. I personally think it kinda sucks, but I'm not a big fan of "atmospheric black metal". (review by Mason)

Mortification *Triumph of Mercy* (Metal Blade)

Anytime you tear the ass out of a Christian metal band, everybody seems to think that you're slugging it simply because it's a Christian metal band. Well, ideology aside, this is one of the worst metal albums EVER, and trust me, if Jesus were alive today, he would throw this on to laugh at on his way to a King Diamond show. The riffs are far, far beyond incompetent, the production is wire-thin and the lyrics... dear god, the lyrics... all I can say is check out this little passage from the title track: "But if I could find a donor with identical stem cells, I could have a 25-40% chance of cure/Survival, 78% of sufferers never find a donor". YAWN! What does he do for an encore? Grunt the fucking phone book? After listening to this record I have formulated the following conclusions: this record is shit, anyone who says otherwise is a liar, anyone who spends money on this is an imbecile and there is no god, because if there was, this terrible album wouldn't exist. (review by JR)

Napalm Death update

There are two records to go over this time, starting with the new album, *Words from the Exit Wound* (Earache), which I was quite looking forward to hearing, partly just out of interest. At first I figured it was pretty good because I was pleasantly surprised to find that they got fast again. Well, faster. But now I've decided after repeated listens that I'm only half happy with this LP. The first thing that strikes me after the speed factor is the clean vocals Barney Greenway has employed here, to more of a degree than on previous records, and also in odder places within the songs than in the past. But I think the main problem with this record is that the band to my ear has tried unsuccessfully to mix in their traditional full throttle grindcore passages with their Sonic Youth-esque guitar parts and "indie" sounding drum beats, which in the past they kept quite separate. At the same time some of the grind passages have more of an old school Napalm air to them, which in practice here is a regression in a stage of their career which is spearheaded by progression. This adds up to the only a handful of rockin', memorable songs.

The next record to cover is *Bootlegged in Japan* (Earache) which as the name suggests is a previously unauthorized live record from two tours ago (namely the *Diatribes* tour), sort of the same situation as *Unleashed's Live in Vienna* record. The live mix isn't all that hot, but the track selection is pretty good. All the bases are covered except for the *Mentally Murdered* mini album.

Pignation *Sociopathy*

A dirty two bass player band, Pignation is good at laying down a heavy groove with death metal vocals on top. I found myself bawling my head to the midpaced sections on this tape. They also add in grind bits and slower bits to mix it up. According to the band Pignation is inspired by Neanderthal, Man is the Bastard and Infest. Andrzej Szpirko, PO Box 42, 95-201 Pabianice 3, Poland

Prophanity *Stronger Than Steel* (Metal Blade)

A competent yet unspectacular offering from this melodic death/thrash metal band. They are definitely going for that "Gothenburg" sound, trying to mix the full-tilt speed of early Kreator with the harmonic guitar work of Helloween. A great idea in theory, but unfortunately Prophanity does not mix the two as well as, say, At the Gates for example, so they end up with a rather mutt-like mixture in which the two extremes cancel out rather than compliment each other. There is, however, a lot of talent in this band, so I'm not writing them off yet. (review by JR)

Pulkas CD single (Earache)

This band wants to sound like the Deftones. I know it, they know it, Earache knows it and now you know it too. Of course, what you do with this newfound information will depend upon whether you have any taste or not. If you have none, then you will probably begin convulsing like a retarded child in the realization that you have yet another shitty trend band to worship. If you have any taste whatsoever you will join me in lynching the worm responsible for wasting the mighty Colin Richardson's time on this pile of shit. (review by JR)

Scalplock *Inclute the Fear* (Retribution)

There aren't any major changes here in the Scalplock sound from the last two CDs. Plenty of energy, grinding songs, proficient musicianship and so on. The music is a little bit ahead of the usual powerviolence thing. Considering how it was recorded, this is a strongly produced 7". Indeed, I think this latest recording is some of their best stuff. What I don't like if I must pick something is the choice of sampling. The 7" revolves around a political stand Scalplock is taking on a particular issue and the samples really drive the message into the ground. I'd go so far as to say the listener is beaten over the head with it. Anyway the music is good.

Retribution, Orchard House, Breeds Rd, Great Waltham, Chelmsford, Essex, CM3 1EE, UK

Sam Black Church *That Which Does Not Kill Us ...* (Cringe Productions)

Although I'm ashamed to admit it, I must confess that a fair amount of head bobbing transpired over the duration of this album. I will also concede that SBC wields some pretty huge grooves and definitely has its own sound going on. HOWEVER, the vocals, while unique and quite acrobatic, get irritating, and at some points, just downright cartoonish. Lyrically, they're about as heavy as an after school special and I think it's important that you're made aware of the line "shotgun justice and a buckshot squirrel supper", as well as a completely serious useage of the word "holier". (review by JR)

Society 1 *Slacker Jesus* (Inzane)

Yes, the music on this CD is terrible. But what really distinguishes Society 1 from the rest of their tenth-rate Korn emulating peers is their determination to suck in every way they possibly can, not just musically. If becoming the all-around most terrible band I've heard all year was their intention, it appears they have succeeded, because from the cover art all the way down to the fucking thanks list, this record is a veritable *tour de force* of bad news. Yes indeed, ladies and gents, from their lyrics to their haircuts Society 1 is truly the last word in atonal goon metal. For christ's sake, they even sent their porno film along to us so we can see and hear them make asses out of themselves. Now that's thorough. (review by JR)

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Squalor '98 demo

If you like midpaced hardcore with screechy vocals and low tuned guitars, look no further than Squalor. This tape is apparently a rough mix with the real deal coming out this year if it isn't out already. It has a dirty, muddy sound. The music is rather formulaic (semi-Discharge-esque HC), although once in a while the band steers away from that and this is when it gets good. On occasion there's a metallic song or a grind part and that helps break up the tape a little as well.

PO Box 7163, Oakland CA 94601-0163, USA

Tattoo of Pain *Vengeance is Mine* (Antler Subway)

At first glance, I thought this record said "Tattoo in Pain" and wondered if it was some kind of ode to that midget from *Fantasy Island* having a bout with colitis or something. No such luck. The fact that this record merely exists is a testament to how obsolete music is quickly becoming. Words simply cannot describe this. I can't think of an expletive vulgar enough to express my utter contempt for this horrifying mess. Bands like this literally make me want to give up on everything. (review by Mason)

V/A *High Radiation 3* (Independent)

A compilation of metal and hardcore bands from all over the world. Although none of the bands on here are terrible, none of them really strike me as anything special, either. Dissaray does bust out a decent crossover tune reminiscent of early Crumbsuckers and Japan's Barriada get it on with the corpse of Death Angel, but other than that, there's not much here to blow my skirt up. (review by JR)

Rua Sa Bandeira, 311-1-T-4000, Gaia, Portugal

V/A *White: Nightmares in the End* (The End)

An excellent compilation of atmospheric death from The End Records. Standouts include Mental Home (that possesses the only singer in metal history who I can honestly say sounds like Snake from Voivod!) and Odes of Ecstasy, who kick out a first-rate goth opera tune. Oh, and the "most pretentious art-metal song title" award goes to Scholomance for "Toy: A Primrose Path to the Second Circle". Yuck. (review by JR)

556 S Fair Oaks 101-111, Pasadena CA 91105, USA

Thanks to everyone who sent in music for consideration (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 because of the backlog. I appreciate your patience. ■

pg.99

unique, not the least of which is that there's seven guys in the band (three guitarists, two singers, bass and drums), and they use all seven to full effect. The band almost always writes with atypical song arrangements. Say a typical band in a standard rock format writes a song that goes A - B - A - B - C - A - B - C. pg.99 instead writes songs that go A - B - C - D - E - F and so on. The great thing about them is that the songs don't meander at all and often build up and then explode. This is one of the tools the band uses to create a dark mood with their songs, which they're very good at. The one complaint I have is that they don't lay out their record sleeves in a way that's conducive to being able to read them. As far



Mike Taylor/pg.99

available, and they're working on an LP and another split 7". pg.99 deserves your support. I can't say enough good things about them. ■

pg.99

203 E Beech Rd, Sterling VA 20164, USA

pg.99 is a ... well, I guess they're a punk band with emo overtones from Northern Virginia. There are several things which make them a s releases are concerned they have a 1998 demo, two split 7'es, one with Reactor No. 7 and one with Enemy Soil and a 6" EP, some of which is still