DISPOSABLE UNDERGROUND

ISSUE ELEVEN

NAZI-FREE

Inside: interviews with Capitalist Casualties, Carcass, Landfill, Revelation, and Scorn! Plus the usual harsh music reviews, live pictures, artwork, opinions, controversy, and much more!

Now it's time for my requisite bitch fest on the local DC/ VA/MD scene, such as it is. What we need to do is round up all the rock stars in bands around here and throw them in the oven. The last thing we need around here is a bunch of egotistical brutalizers who are only interested in promoting themselves at the expense of everyone else in the scene, who do nothing to help anyone out but want to use the scene for their own ends. Die, you rock stars!! I don't need to name any names: the ones who are pissed off about what I am writing are the ones I am talking about. Thank you and good night.

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#7: Autopsy, Deceased, Entombed, Exterminance, Kreator, and Tiamat ($3)
#6: God Forsaken, Monstrosity, Resist, Sick Of It All, and Slug & Lettuce ($2)
Each issue contains controversial opinions and those sorts of things.

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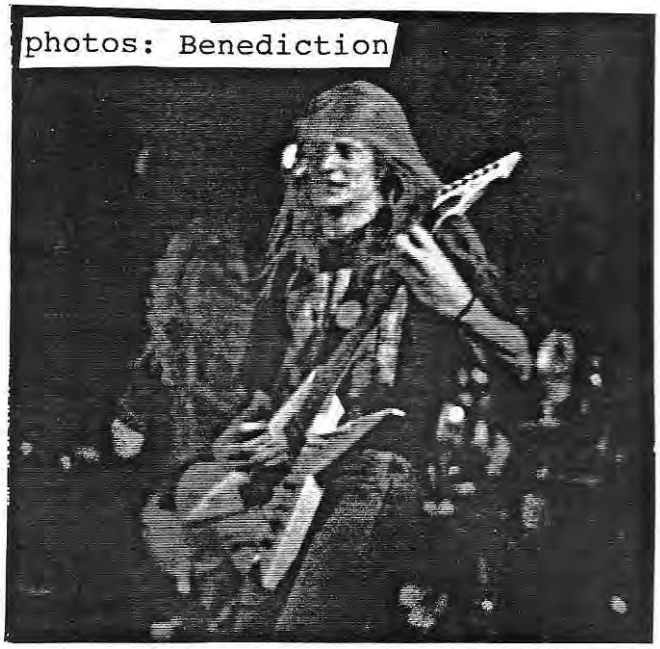
DISPOSABLE CONCERT REVIEWS

Bolt Thrower, Benediction, and Deceased
Black Cat, Washington, DC

Benediction was supposed to be a support band for Bolty on the US tour, but during the week previous to this gig, Bolt Thrower decided to break up and head back to England with all of their equipment in tow. So there was Benediction, left holding the bag and little else besides their guitars. What do you think they did -- give up and go home? NO! They continued on with the tour!

photos: Benediction

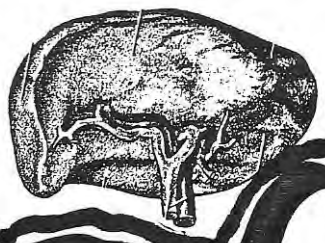


So the death metal merchants Deceased, led by King "Fuck Pete Sandoval, I'm the fastest drummer in the world" Fowley, bashed their way through a mistake-ridden but purely enjoyable set of mostly new songs from their forthcoming LP on Relapse. Benediction came on next before a less than capacity crowd, but they didn't seem like they gave a fuck and put on a killer show anyway. Benediction played songs off the EP they were supporting, *The Grotesque/Ashen Epitaph*, which contains two awesome new tracks and three live songs off the last three LPs. My only complaint is the cheap-ass tape packaging, but you can't have everything (printed lyrics would be nice!). True metal lives on!!

Type O Negative and Thought Industry
9:30 Club, Washington, DC

When Metal Blade Records' Thought Industry came on and tore into it, much of the crowd just stood there and watched, not knowing what to make of these avant-garde extremists who avoid convention. But a handful of fans, familiar with the band and its material, were really into it up at the front. I myself was quite impressed, didn't know what to expect, was surprised, and entertained all at once. Check out both albums.

Thought Industry was certainly better than Type O Negative, the band most of the crowd was there to see, for what reason I know not. The band, which was on tour for its second album on Roadrunner Records, was awful in my minority opinion. After a pointless, long intro that no one seemed to pay attention to anyway, Type O came out and the singer said, "If you thought that was boring, wait 'til we start playin'." He had a point there. The audience loved the set and the sound was good, but this goth rock/metal band bored the hell out of me. I don't care who the band has ex-members of, it blew.



Scorn is a band from England that has some famous members from the grindcore scene. Of course, Scorn is about the farthest thing from that sort of sound one can think of these days. The new album, *Evanescence*, is a lot different from the band's previous material, but so are all the other records different. Here the man behind the madness, Mick Harris, has a few things to say.

How is everyone taking to the new album?

Oh, fine. Earache seems to be working a lot hard -- well, god, I'll be honest, they did nothing with *Vae Solis*, they did nothing with *Colossus*. Which is a shame, because we're as happy with those recordings as with the new one. Obviously our new one is gonna be our favorite because it's the last thing we fucking recorded, but they seem to be behind this one. In England and Europe it's gone down really well. I can't say it's a major success -- I'm not lookin' for that with Scorn, I don't expect it to be, but people have finally discovered Scorn, and a lot of people think that *Evanescence* is our first record, y'know what I mean, they don't know anything about the background of Scorn. But yeah, things are goin' quite well.

How are you guys gonna pull off the songs live these days?

It's not a problem, y'know what I mean. We play to a backing DAT tape, for starters, which is the backbone of Scorn songs. It's just the backbeats and sequences put down to a backing tape. On top of that, the bass is 100% live, the vocals are 100% live, the guitar is 100% live, and on top of that, the loops are live: a lot of extra samples are thrown in on top. Now on stage, there's just two people: Nick's on stage, and Jimmy's on stage -- Jimmy Plotkin, who plays guitar for the band. He's American. Nick shows super 8 films as visuals, which work really well. Because, basically, where we say "live", it's live as much as we can make the music live, but it's not like people runnin' around on stage, sort of thing. It's very still. And I'm behind the board controlling the whole thing, and also manipulating the whole sound in general, and then adding a lot of loops and live samples on top of it. So it's a decision that we came to, obviously. See, I used to play drums in Scorn. We just had a meeting between me an' Nick, and I said, "Look, I just wanta be in control of the sound." I can't trust sound engineers anymore with our sound, and as far as I'm concerned, it's as important as what the playing is for us to feed off each other. So we put it to the test and it works perfect. It's just a perfect show for us, I mean, the sound and the visuals.

What ever happened with Pat McCahan, anyway?

Yeah, we tried Pat, a friend of mine, and it just didn't work. Pat's style was just too rigid, it was too straightforward. Pat likes to play straightforward chords in a more rock orientated style, and we just wanted a more loose, psychedelic sounding guitar. So that's why Nick ended up playing guitar on *Colossus*. I was sort of half happy with what we were getting guitar wise on that LP, so I approached Jimmy for this record. We just let Jimmy improvise in the studio; we just ran the tapes, and it fuckin' turned out perfect.

Are you still doing the Painkiller thing?

Yeah, we just done a new record, it's titled *Execution Ground*, and it'll be comin' out on Subharmonic Records, which is through Caroline in America. We recorded it two months ago, so it's got a pretty quick three month turnaround, which is really good news, an' it's a double pack, it'll be comin' out as two CDs, and what can I say? It's Painkiller, we just took it further, and I think it's the best thing we've done so far.

What do you mean when you say you took it further?

We just took it further, y'know what I mean. It's like, we've just brought in a lot more ideas, an' we've just really fucked it up. We've just took it even further than what it is. It's still 100% improvised; this time we just also did some loop tracks as well, where we actually looped drum patterns, threw it in, and then jammed again on top of that. So it's still, everything is improvised, y'know what I mean, there's nothing really worked out. Okay, the loops are worked out: you've got to obviously record them, you've got to sample them, loop them up, throw 'em on a sequencer, an' then record 'em back to tape. It only took two days to record again, it was just an in and out procedure, an' it worked. It's a spontaneous effort from all three of us, with Oz the engineer, because really, as far as I'm concerned, Painkiller's a four way effort. Without Oz, the sound engineer, who goes out live with us and has done all the records so far, it wouldn't be Painkiller. I'm really excited with this new record. It's nice, we've just took it further, an' it's interesting. It's Painkiller, that's all I can say, it's a mixture of the first two records with a lot of new stuff thrown into it.

So what do you want people to get out of Scorn? Is it just for them to enjoy it, or is there something more than that?

Just enjoy it, you know what I mean. Scorn is just something, for me, that people can listen to and get a lot out of. It's something people can move their bodies to, if they want to. You can dance to it because the grooves are there. I dunno, for me, I get 100% pure pleasure from it, whether it's listening or dancing. There's no messages within anything Scorn has got to say. It's purely music from our hearts an' what we feel for, and I think that's essential. It's prob'ly why there's so much shit music around nowadays, because people don't think of it that way, they're just straight out there to make a dollar, and that's what most people are concerned about. I think music over the years has gotten worse; I don't know whether it's because I've got old, or . . . I dunno. I just analyze music a lot more. I don't think we're doin' anything fuckin' more special than anybody else, I just feel and I know that we're doin' it because we believe in it. There's no other reason before that. I think that's positive.

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REVELATION

Revelation is an amazing doom band from Maryland which has a few LPs out on a few labels, and has a new demo out worth checking into. Contact Dennis, the guitarist/singer, at 5953 N 10th St, Arlington VA 22205, USA. Here Dennis spouts off.

What's the latest on the next LP for Hellhound Records?

Well, we'll probably record the album around the end of October if all things go OK. So far we don't have a working title for the album but the material from the *Mourning Son* demo will be appearing on it. Besides "Little Faith", which was written by John Brenner, we're also doing "Confusion", which is off the demo, also written by John. I want to do them as a tribute to John.

What has Revelation recorded that's still available and how does one get a copy?

There were two full length albums released before I joined the band. The first one was *Salvation's Answer*, released on Rise Above Records; you can order it from Relapse and other import companies. The second album, called *Never Comes Silence*, was released with Hellhound, which is also on import. I've ordered from Rotz Records for that one before. We've released a demo with the new line up [*Mourning Son*], and you can get a copy from Steve or I.

Do you consider Revelation to be a classic doom band to be spoken of in the same breath as St. Vitus, Stillborn, Count Raven, whomever?

I don't know, do you? I guess I personally would have to say yes. From the first time I heard John's particular twist on things I haven't been the same. I guess I really did become a student of John's after the first album came out. Not really in a literal sense. More of just enveloping his style of playing into my own.

What's the update on your other project, Doomstone, after the release of the first LP?

Not much is going on right now with Doomstone. It's been over a year since we recorded the album, and we have maybe a few ideas being thrown around for a follow-up. We really won't start work on anything until both Deceased and Revelation have finished our current projects.

You are helping with your bass player's band, Bläcklord, on the side; what is the story on that?

Not much either. Jim hasn't come up with any solid material as far as I know for a new demo or whatever. I don't know if he'll even include me. I just helped him out when his last guitarist backed out.

You've been a musician in the No. VA death metal scene for years. Does that afford you a certain outlook on how the scene has progressed/regressed since the late 80's, and if so, what is your outlook?

Well, I've noticed especially in the last few years the people, bands, and the scene are just breaking apart into individual little "niches". I would guess people can't take someone's opinion without getting their feelings bruised. I personally take criticism, good or bad, with a grain of salt. We all need to understand that I can get along with you even though I like black and you like white. I also realize it's not as easy as that sometimes, but we all have to learn how to respect someone's opinion without letting that interfere with a friendship.

Last words?

Thanks for the interview, Rich. Sorry I took so long. King Fowley is my guitar guru.

Carcass came around to the 9:30 Club in Washington DC again, this time opening for Life Of Agony. After Carcass finished an amazing set, which included "Empathological Necroticism", "Corporeal Gigsore Quandary", "Incarnate Solvent Abuse", and several tracks off the new album, *Heartwork* (and "Rot 'N' Roll" off the 12"), I went outside for two reasons: one, to get an interview with Jeff Walker, the bassist/vocalist for Carcass, and two, to avoid a boring set of Life Of Agony going, "Yo muthafuckas, we're from Brooklyn New York, in yo' face" all night. You fucks could be from Moonbase Alpha for all I care!! Anyway, on with the interview.

So who's the new guitarist now?

His name's Carlo Rigardas [sp?]. He was in a band back in Liverpool called Devoid. They had an album out just on a local label.

What happened with Mike Hickey?

It just didn't work out. Nothing personal, but he's an American, he's a bit older, and his attitude towards music and everything was totally different. I mean, he's a really nice guy and all that.

It seems like you're getting into a ritual of changing second guitarists.

Not really, I mean, you know, we were a three piece, and then Amott joined for whatever, three years, and we kind of by choice separated from him before the album came out, an' Hickey was in there straight away, an then, I mean, when Amott joined, [Carlo] said, you know, if it didn't work out, he'd do it, and when we got Hickey he said the same thing. [Carlo's] come of age now, 'cause the first time he offered, he was 15, so he was probably too young.

I thought the set tonight was really interesting. I was shocked you played anything off *Symphonies*.

Well, there you go again, I mean, the last guitarist wouldn't bother learnin' anything. An' Carlo to an extent was a fan before he joined, y'know, and he knows what people want. I always wanted to play stuff off *Symphonies*. Obviously it's difficult because Bill won't sing anymore, so it's limited.

Is the next LP written?

There's riffs, there's lyrics. I mean, usually, you know Carcass, we start writin' music as soon as we finish the last album. I think it'll be refreshing this time to just do it in one chunk.

What's it going to look like based on what you have so far?

It's hard to describe. All I can say is, it's gonna be better than the last one. Obviously, at times we sit there an' think, we're so bored of people sayin' *Heartwork*'s like a guitar wank album, bla bla bla. It's really kind of depressing. I mean, people have described it as like being some kind of heavy metal record and all that kind of thing, and it really weakens us, you know, 'cause, don't get me wrong, we don't think it's the most alternative or whatever album ever, but we're still heavy an there's melodies in there, but the idea that we're just a rehash of Judas Priest is bullshit, you know. I mean, our influences are a lot more alternative than a lot of so-called "alternative" bands that are out there; obviously 'cause we've got long hair and we play Ibanez guitars and Bill an' Carlo an' Ken can play, you know, that's a handicap nowadays. People want really simple music, mosh riffs, you know.

So we're in two minds. Part of us wants to say we want to throw away all the leads an' stuff 'cause we're sick of people goin' on about it. But having said that, Bill an' Carlo are good guitar players.

An' don't get me wrong, I don't think it's gonna be like the last album where there's just like leads all over the place, but we're still gonna push the musicianship. I think the songwriting's even stronger. We're grown up a bit now, an' it's gonna be stripped down a bit, straight forward, choruses and things. We're tryin' to be more accessible at the end of the day, you know; we don't wanna be some kind of Watchtower type band. I think it's gonna be interesting, the next album. Maybe there might

be some singing on it, I don't know, but it's still gonna be heavy, it's still gonna be downtuned, an' I guess it's gonna be Carcass fused with some better sense of songwriting, but we want to keep the interest there, as well.

What kinds of crowds are coming to the gigs these days? Some people are going, "Let's hear some Napalm," and others were screaming for "This Mortal Coil" all night, and some people are responding to the stuff off the last LP.

Then you've got the usual die hards that pretend they were into *Symphonies* at the time. We always get that. I think tonight there seemed to be a lot of people that are here to see Life Of Agony. We see a lot of Pantera shirts. An' it's surprising to sit outside; a lot of people come up to you an' say, "I've never heard you guys before," and that kind of thing. Which is kinda good, you know. It's what we want Columbia to get us, is a tour so we can play with whoever, Slayer or someone, so we can try an' cross over, you know, instead of just playin' to people who have the record anyway. But having said that, of course, there's only four hundred people in there or whatever, an' when I asked, "Who's got the new album, *Heartwork*," like about three people said, "Me," so we've got a long way to go.

So how's the new album selling?

How's it selling, Jim?

Jim Welch, Columbia Records: It's selling better than any other Carcass record by far. It's probably selling better than any other Earache release, period, really. Pretty close.

Okay, you have more fans when each LP comes out, but the old fans don't like the new record you've got so they're not going to listen to you anymore, but you're getting new fans, so it keeps building.

Yeah, it's like a cycle. But having said that, there still is a handful of people who were into *Reek* and they've kind of stayed with us, which is kind of, you know . . .

Surprising?

Well, yeah, but it also makes you feel good, you know, because, since *Reek*, people have said, "You've sold out." When *Symphonies* came out, people were saying "you sold out" because it didn't sound like noise and all that sort of thing. We're used to it. You're talking about a handful of people there, and then there's still like die hard Carcass fans who've been there since the beginning, and it kind of makes it worthwhile.

But we're just doing it to please ourselves. Don't get me wrong, we can't pretend that it doesn't bother us when there's a bad reaction, but you know, we sell more albums than we ever have; we're doin' something right. Maybe we're doin' somethin' wrong if people like us. It's so weird that people can just see *Symphonies* and . . .

Dismiss everything else.

Yeah, it's just kind of weird.

Is that happening with the new record? Like everyone you picked up with

***Necroticism* are expecting it to sound like that record, like it happened back then?**

No, I don't think so. I think anyone that got into *Necroticism* is gonna stay with us. You tell me. You've probably got your ear closer to the ground than I have.

The opinions that I hear most are from people that want to hear the older *Symphonies* sound, so they already don't like you anymore.

It has to be said as usual that there's bands out there that still sound like that, you know. We've moved on, an' there's people that really need that sound; to me, that's just like a bunch of posers, people who are into the fashion aspect.

You think so?

Yeah, it's always the same in music. I just can't see how that could touch anyone's soul that much, that record. It's not like not as though you can really relate to the lyrics or anything. It's kind of weird.

I went through a lot of changes with how I liked everything. The first time I heard *Symphonies* was when Combat signed with Earache and they sent those five albums all at once, and I really liked that a lot. And I liked *Necroticism* a lot when it came out but I don't listen to it anymore. And when *Heartwork* came out, I didn't like it either, but now I like it a lot.

So why didn't you like it? What was it?

I guess it was just a lot more toned down, was my initial reaction to it.

In what department?

Just everything.

The guitar sound is more aggressive, and my vocals are definitely the strongest they've been. All right, Bill's missing, but, you know. It's toned down in the sense that it's not raw, maybe.

That sort of thing, you know, overall approach-wise, you could say.

All right then, we're still tryin' to keep an aggressive edge to it. I don't think there's anything clever about making it sound cheap, which is what rawness does at the end of the day. I mean, we're not catering for anyone except ourselves. I kind of agree to a certain extent. I don't think we're that raw a band, but that's not what we're tryin' to do anyways. We're not tryin' to compete with the whole Relapse catalog or anything. I mean, we've never bothered what people think. If we bothered what people think, we would've never released *Reek*, so, ha ha ha, I dunno.

What? You haven't ordered any back issues of "D.U." yet?!

My god!!

CAPITALI$T CASUALTIES

Here's a chat with Jeff from the American punk band Capitalist Casualties. Get in touch today at 2267 Knolls Hill Cr, Santa Rosa CA 95405.

D.U.: Describe your band in a nutshell for those who haven't had the pleasure.

Jeff: C.C. is your basic hardcore punk band from your average suburban town in California. We play real fast and scream a lot. We hold no commercial value whatsoever. No melody, harmony, etc. Just power . . . I guess!!?!

What is your definition, loosely put, of selling out?

Selling out to me means changing your style and ideas to basically rake in cash. Nothing more. If you're playing top 40 and hit it big, I guess that's not selling out. If you're playing 10 second noise blasts and yelling about the state, then turn around and play 3rd rate, slow death metal and are on MTV, that's selling out.

Do you even care?

No, I really don't care, actually!

Do you see certain aspects of the scene trying to conform, to be "punk as fuck," or is everyone being what they are for the most part?

My problem with the scene lies in its segregation, at least here in northern California. Instead of letting all the different styles play side by side, it's segregated into "pop punk" shows, or SxE shows, or thrash shows. It's really lame. How are people gonna be exposed to new music this way? It's just stupid, high school popularity contest bullshit cliques!

How do you feel about drawing comparisons between bands in music reviews?

Well, like you said in your letter, it's got to be done sometimes. We do it in both of our zines.

Is it preferable to being pigeon-holed, as in "this is hardcore," "this is metal," etc.?

I'd say that, yes, it's preferable to pigeon-holing bands because just calling a band "hardcore" or "metal" doesn't offer much of a description. But, I feel some "critics'" knowledge of the music they are reviewing is limited, so their comparisons are very limited.

Tell about *Six Weeks*.

Six Weeks is a zine/label done by me and my girlfriend, Athena. We've done three EPs (C.C./Dread split, *Straight Outta Concord* comp., and *Jack With Killer* EP, a Japanese hardcore band), and also two issues of our zine. #3 is due out in Sept./Aug. It keeps us outta trouble!!

Last words/what do you have for sale?

Thankx for letting me spout off! C.C. has no merchandise except for records! Write *Six Weeks* for a complete list of stuff! Stay punk.

LONG LIVE ROCK AND ROLL

DISPOSABLE MUSIC REVIEWS

Abominant '94 demo. They sampled an "Evil Dead" movie, so points off for that. But the middle-of-the-road band (ex-Effigy/Sarcoma) has okay music except for the velveeta vocals. There's plenty of potential as this band is sure to progress, though! Mike, 202 Lakewood Dr, Elizabethtown KY 42701, USA.

Abyss *The Second Birth*. Groovin' Japanese metallic HC that sounds a lot like the Accüsed at times. The vocals are a little weak, which may be a result of the production, but this is a strong demo worth your attention. Hiroaki Satoh, 3-5-10-202 Nakacho, Musashino City, Tokyo 180, Japan. (by Russ)

Accursed *Satanic Ritual*. Well, they put Satan on the thanks list, so they gotta be a true black metal band. Actually, the music is pretty convincing -- unfortunately, these guys are so caught up in some cheesy fucking image it's hard to take any of it seriously. Jim Randall, 6 Van Buren Ave, Centereach NY 11720, USA. (by Russ)

Acid Bath *When The Kite String Pops* (Rotten). I fail to see what's so fucking revolutionary about this band. It's a cross between Eyehategod and Tool, except that it's as boring as a symposium on toe cheese. The John Wayne Gacy cover art is a cute idea, though. Rotten, PO Box 2157, Montclair CA 91763-0657, USA.

Adnauseam '94 promo. Here's some pretty chaotic death metal, going from fast, frantic tempos to slow, doomy parts in one song. Of course there's an Incantation influence. Pretty cool -- send for it. If I was going to start a silly death metal band, just to do it, it would sound something like this. $1 to Brian Kerr, 1349 Fox Run Dr #208, Willoughby OH 44094, USA.

Amorphis *Tales From The Thousand Lakes* (Relapse). I was afraid Finland's Amorphis was going to go too far with the keyboards, and that's fucking what happened. The suck-ass operatic vocals are also a huge detriment here. I appreciate that Amorphis doesn't want to be the same band over and over, and the songs are in a way catchy as a motherfucker, but it's real easy to overboard with the whole atmospheric/avant garde thing. The album, sort of a more upbeat, slower *Karelian Isthmus*, has lots of traditional Finnish folk tales and fables for the lyrics, which is cool, but I have no interest in playing this record again. I wanted an Amorphis interview for the zine, but the bastards never wrote back, so this is going to have to do.

Anal Cunt *Everyone Should Be KILLED* (Earache). Here's a 58 track album of noise from Boston. I liked the band better when it didn't have any actual songs that it could play. And it gets old after a while.

Asphyx '94 album (Century Media). Just what I needed to hear, another mediocre Asphyx LP, to inspire me to give up death metal for the more entertaining pleasure of hanging out at playgrounds to bait small children into sodomy. Please, no more! (by Russ)

Autopsy *Severed Survival/Retribution For The Dead* (Peaceville/Futurist). Containing the first LP (with the 2nd version packaging: different cover, lyrics) and the first 12", this will be nice for those who have neither. Both are classics of the sludge death metal scene.

Autopsy Update. The Californian band is working on its fourth album, called *Shitfun*, after which (sob) it will break up on good terms. I'm mortified! Hand me the razor! But wait -- the drummer and one of the guitarists will start a new band called The Aborted. Oh well, at least there will be one more Autopsy album.

Beastie Boys *Some Old Bullshit* (Capitol/Grand Royal). Those of you who never heard them when they were a hardcore band might be in for a surprise. Raunchy old school stuff with funny lyrics (this hasn't changed). This is a collection of their 7"es and goods from way back in the day. (by Vaughn)

Beats The Hell Out Of Me '94 album (Metal

Blade). Sounds kinda like a half-assed Rollins Band, with an occasional Helmet groove part. I'm sure they're a good live band, and this record shows a lot of potential. It's certainly worth picking up if you like groovy, riff-oriented metal. (by Russ)

Bile *Suck Pump* (Energy). New York (of course -- most American labels only sign bands from NYC or LA 'cause they're the only places they bother to check out bands live) industrial with weird samples and layered guitars and rhythm machines. No big deal.

Bläcklord update. A superb mega-Venom influenced old-school black metal band with songs like "Blasphemous Feces" and "Satanic Cannibals", Bläcklord finally played its first show this year (even no one paid any attention), and has put out its first release, namely the *Lucifer's Throne* demo, and has appeared on the *Midnight Offerings II* compilation. What's next up for the band depends on what's going on with the members' other bands. Bläcklord contains members of Deceased and Revelation and prides itself in not being prepared for anything it undertakes. A great band worth your time, Bläcklord is coming to town!! Write With Your Teeth Records, 5953 N 10th St, Arlington VA 22205, USA.

Buzzov-en

Black Train Jack *You're Not Alone* (Roadrunner). Not always melodic like the last album but still nice and catchy punkish hardcore kinda stuff. The band is still delivering the goods. This has more of an authentic New Yorkish quality to it, too. (by Vaughn)

Blind Jesus *From Real To Unreal*. Guess what? This is an atrocious death/thrash demo. These guys are really in need of a lot of practice and familiarity with their equipment. Massimo, Via Ponchielli 1/24, 17100 Sarona, Italy.

Blood God demo. Here's some cheesy heavy metal that sounds like a high school garage band recorded it. It demo. This sounds like Blood God except it's a little more aggressive. Liquid Forehead demo. A horrible mesh of silly bullshit. Painful Meow demo. This is an Original Harvey wanna-be. Don't bother. All these are $3 each to Bill Turjancik, 243 Ackerman Ave, Clifton NJ 07011, USA.

Body Count *Born Dead* (Virgin). It's not a rehash of the last record, but we'll see if it can stir up some controversy. There's a lot of vocal effects. The 2nd track is a bit of a bore, and so is the 3rd, and so on. Around then I took the tape out of my deck. The first album is much better.

Booker T & The MGs *That's The Way It Should Be* (Columbia). It's got a slow tempo to it, and is a mixture of old rock, blues, and a Spanish flavor. There's no vocals but there's plenty of organ-type keyboards. It contains Janet Jackson and U2 covers.

Buzzov-en *Sore* (Roadrunner). After the so-so intro the first song finally kicked in, and it's okay, man! Obnoxious mid-paced groove metal with industrial-isms thrown in (yeah, it sounds like a lot of other reviews, I know, but give 'em a listen). The vocals sometimes remind me of OLD. A trip.

Cannibal Corpse *The Bleeding* (Metal Blade).

Whoa nellie! This rocks so much. God, I can't believe some death metal people don't like these guys. Cannibal Corpse has still got it goin' on in the musical department: plummeting bass heavy death metal that's way fast, too. Great stuff, really! (by Vaughn)

Catacomb *The Return Of The Ark* 7". Slow, brooding Italian death metal with hints of At The Gates apparent at times. This is good, but it kind of depressed the living fuck out of me. It's well-produced, the packaging's nice, and if you like atmospheric doom, you'll love this. $6 to Orlando Carmelo, Via C. Casana 195, 00121 Rome (Ostia), Italy. (by Russ)

Catacomb courtesy Carmelo Orlando

Celestial Fear *Do You Want To Die?* I would be more partial to this melodic heavy metal, which is not bad, if simplistic, if the singer hadn't borrowed from all the bad points of Dave Mustaine's and James Hetfield's vocals. $3 to Chad Spencer, 723 Stirling Crescent, Labrador City NFCD, A2V-1Y9, Canada.

Ceremonium *Nightfall In Heaven* (Necroharmonic). Here's some American death/doom/sludge. You've heard it before, but it is heavy and they do play the style well, and there's some cool ideas here and there. Good job. Swirl vinyl. $4 US, $5 Canada/Mexico, $6 elsewhere, cash, to Necroharmonic Productions c/o Roy, PO Box 1253, Kearny NJ 07032, USA.

Cheap Trick *Woke Up With A Monster* (Warner Bros.). I think it's time I re-evaluate my long standing pledge to review anything that comes in the mail. This radio-friendly rock/ pop album sucks so bad that I'm ending this review right

Circle Of Dust '94 album (R.E.X.). Computer-generated pablum plagiarized by these Ministry ripoffs with a Jesus fetish. Being Christians and all, this is supposed to suck, I guess. (by Russ)

Conspiracy Of Silence. Pure fuckin' hardcore, muthafuckas! A cross between SOIA and Cro-Mags, with better musicianship and more interesting song structures. The singer sounds exactly like the guy from Sheer Terror, too. Buy it, ya moolies! Van De Meutter Geert, Schoolstraat 39, 2590 Berlaar, Germany. (by Russ)

Convulse *Reflections* (Relapse). I wasn't sure how to fully describe this at first, but after another listen, I find it's Finnish rock/death metal with melodic leads alongside catchy riffings. But is it any good? Why, yes, actually, it is! If your idea of a good band is Hypocrisy, go soak your head.

Corpsevomit '93 demo. This type of death metal is the in thing these days. There of course is an Incantation/Cannibal Corpse influence. It's well executed for the style and has good sound but isn't very interesting. Matt McClelland, 8219 S

Troy, Chicago IL 60652, USA.

Corrosion Of Conformity *Deliverance* (Columbia). I heard that all the songs on this sound different. Well, after spinning it, I say the band ought to stick with playing old metal style, which is what they're good at these days, and skip the grunge shit. Sorry, Jocelynn, but I'd rather listen to *Technocracy*.

Count Raven *Destruction Of The Void* (Nuclear Blast America). Look out, for here is total classic doom metal here, with intelligent, thoughtful riffings and lyrics. The band plays one song part for like five minutes and then goes on to the next one. Heavy!

Crowded House *Together Alone* (Capitol). Why not just tie me down, shove a gasoline enema up my ass, and light a match? But for Christ's sake, why am I forced to endure a fucking CD full of whiny, alternative gimp rock when I could be doing something constructive like slitting my fucking wrists? (by Russ)

Dawn *The Darkness Within*. This sounds like Florida bands in places, and at times more derivative of the Swedish sound with some blast parts thrown in. If this is any indication of what the band's capable of, I'm expecting a killer LP soon! And I'd trade my left arm for just one night with their drummer! $6 Europe, $7 elsewhere to Arne Hoffmann, Gutenbergstrasse 17 A, D 69190 Walldorf, Germany. (by Russ)

Deathrune *Memories Of The Exhumed*. The intro was kinda neat, but when the music came in . . . well, it's low-end, mid-tempo death metal with typical vocals. The tape cover is nice: lyrics, artwork. The lyrics are okay: graveyards and blood drinking, Unleashed style. Yes, but do I like it? Chris Shaw, 9 Carriage House Ln, Mamaroneck NY 10543, USA.

Dedicated compilation. This little ditty contains bland alternative bands with the exception of the innovative band Cranes and the spacey Global Communication, both killer. Check them out and fuck the rest.

Descendent demo. A two-songer of dated thrash that is quite stale. Sure, the cover is color and the production is digital, but the music is lacking. $5 to Brian Norwalk, PO Box 4184, Toledo OH 43609, USA.

Desperate Corruption *Unholy Hallucination*. This demo has a strong FL death metal influence, along with hints of Suffocation. The musicianship is strong, the vocals kill, and this band should be signed to Nuclear Blast by the time you read this. Killer. (by Russ) See below for address.

Desperate Corruption *Deadly Spawn*. Boy, I love Japcore. Here's some pretty intense death metal with speed- and down-picking. It's fast and furious with some blast parts. Great sound as well. Super! Order today! $6 to Mitsuhiko Maeda, 303.2-19-39 Shimomuneoka, Skiki-City, Saitama 353, Japan.

Desultory *Bitterness* (Metal Blade). Some of the passages sound like the more familiar first album, but some show a stripped-down approach to the riffing and arranging for these Swedish deathers. The whole mess does tend to drag on, 'cause it's slower and some of the riffs are lacking. Oh crikey.

Detestor *Dark Reality*. Very proficient technothrash from Italy, with superb production and packaging. This occasionally reminds me of Sadist, and perhaps Watchtower at times as well. The songs are very catchy, the riffs kill, and the vocals are sick. Plus, the tape is purple plastic! Buy! Rigel, Via D Oliva 37A, 5B, 16134 Genova, Italy. (by Russ)

Diarrheader zine is a killer punk as fuck publication from the depths of the Dallas/Fort Worth scene. Each ish has interviews with tons of cool ass bands, pissy poems and articles, and features reviews by some fuck named Russ. Also the guys from the zine are involved with various other shit, so get in touch today and order a fucken zine. PO Box 8443, Fort Worth TX 76124-0443, USA.

Die Monster Die *Withdrawl Method* (Roadrunner). Well, this band gets points just for having a song titled "Vagina Detenta". Die Monster Die is basically the drug-free version of Alice Donut. Not quite as fun, but almost as good. (by Russ)

Dion Fortune *Black Ode*. I'm reminded of early Candlemass when the doomy riffs kick in, and the vocals are sort of Kreator-ish. The songwriting is killer -- these guys obviously know what the hell they're doing. I'm totally impressed with this band, but it's a stupid fuckin' name. Anyway, send $3 to Mattias Berger, Brunnsgatan 26 B, S-553 17 Jonkoping, Sweden.

Dischange *Seeing, Feeling, Bleeding* (Nuclear Blast America). Yet another in the Dis-prefix category. There's nothing to distinguish these morons from the original Discharge or any of its imitators. Pick up *Hear Nothing, Say Nothing, See Nothing* if you want the real shit. (by Russ)

Disfigurehead '93 demo. What have we here! A midpaced, monotonous, drop dead bore fest thrash band, that's what. And they have simply stupid cover art, too. 9292 59th St N, Pinelllas Park FL 34666, USA.

Dog Eat Dog *All Boro Kings* (Roadrunner). Chunky, funk laden pseudo-rap metal stuff. Cool, 'cause they got horns on this too. Some of the lyrics have a message but there's humor there, too. Kinda unique; a whole slew of influences have obviously gone into this stuff. (by Vaughn)

Dominion Rec. comp. *Tomorrow The World*. Basically if you like boring thrash, bad Crowbar clones, and mediocre progressive metal, then this CD is for you. The Ziad track is the only one that's any good (by far the best band on it), and I'm surprised some of the bands went in the direction they did with these songs. $10 to R.A. Kulakowski, PO Box 286, Colonia NJ 07067, USA.

Doomed *Broken*. A tape containing two 7"es released by this Autopsy/Immortal Fate side band. The first side sounds like Autopsy if they went punk/HC/metal, and is lots o' fun. Side 2 is more doom/death and doesn't stand up to the A side. Write to Autopsy's PO Box for info.

downset *L.A.* 7" (Theologian). Side a has a good hook while side b is a totally boring spoken word with accompaniment, and they provided side b's lyrics (?). This groove hardcore with gangsta rap influences band has improved over that last piece of shit 7" it put out.

Epidemic '94 7" (Metal Blade/Rage). Better than I remember the last LP being (right, Marco?). Catchy, straight-ahead up-tempo thrash death from California. And it includes a killer DBC cover! Oh my god! Also includes an Ozzy cover. A fine effort -- check this EP out!

Epidemic *Exit Paradise* (Metal Blade). Exit anything redeeming about this band is more like it. Now a four piece, this CA band sounds like a bad FL unit in places, and a slow, boring thrash band the rest of the time. What happened? Ugh.

Epitome *Engulf The Decrepitude*. Bloody awful death metal with some blast beats thrown in. Bad sound, bad playing, bad music. Not a good start for a band with its first promo/demo. Guys, steer away from the standard bullshit!! Lucek Sroka, Podwislocze 2614, 35-310 Rzeszow, Poland.

Excrescent *Convulsing Eviscerations*. I can't stand the Chris Barnes wanna-be vocals, nor will I tolerate the awful sound of the drum machine, but somewhere in the messy production I'm hearing some cool riffs reminding me of Mortician. I can't say I dig this, but they've got potential. Mike Riddick, 604 Third St, Herndon VA 22070, USA. (by Russ)

Exhumation *Deepest Side Of Fear*. Straight ahead death metal with an occasional dose of tranquil acoustics and keyboards, and the songwriting is very interesting as well. Some of the

better guitar solos I've heard on a death metal demo in awhile, too. These guys're capable of much aural damage. Panagiotis Giatzoglou, Papadimitriou 19, 551 31 Kalamaria, Thessaloniki, Greece. (by Russ)

Faithful Witness '93 demo. This reminds me of Australia's Living Sacrifice not only musically (sick death/grind) but in their Christian message as well. This is a good fucking demo, despite the fact they sing the praises of Christ the drunken lunatic child-molesting leper. Check this out anyway. Miles, PO Box 46526, Little Rock AR 72214, USA. (by Russ)

Fates Warning *Inside Out* (Metal Blade/Priority). Along the lines of the last soft album, this release has some rather odd riffs, but as for the actual songs, well, it ain't like the glory days of the old Fates Warning.

Furbowl *The Autumn Years* (Black Mark/Cargo). Sweden's Furbowl surprises me with some post-death metal heavy rock similar in direction to what Xysma and Convulse is doing of late. A very refreshing stripped-down, straight-ahead approach without the trend bullshit. I love it!!

Gamma Ray *Insanity And Genius* (Futurist). It sounds like Kai Hansen took all the worst elements of Helloween and brought them to this overblown, pretentious metal band. The vocals are overbearing, the arrangements are only concerned with complexity, and the only reaction this evokes is boredom. (by Russ)

Gangrena *Infected Ideologies*. This is kind of interesting in a way even though it's even worse than the last band I pulled off the review pile. It's 80s style thrash with plenty of lead work and a death metal influence, and it has nice sound. The CD is $12 Europe and $15 elsewhere to Nuno Cordeiro, Apt 94, 4415 Carvalhrs, Portugal.

Glazed Baby *Karmic Debt* (Red Decibel). Slow moving, heavy, plodding (Pitch Shifter?), metal, dissonant, boring as fuck.

God *The Anatomy Of Addiction* (Big Cat). Featuring a member of Godflesh, God (which appeared on the *Pathological* comp.) is some whacked out monotonous industrial, with the instruments piling on top of each other to make a bizarre plodding wall of . . . well, I don't know.

Green Jellÿ *333* (Zoo/BMG). I won't dignify this "band" with a review, so let's move on, shall we?

Gunjah *Heredity* (Futurist). Horrible thrash riffs with the most hilarious excuse for rapping this side of Anthrax, plus the sad ass lyrics in broken english and truly weak songwriting that all makes me wonder why the hell why we haven't bombed Germany yet. Fuck this, I need a drink. (by Russ)

Gutted *Bleed For Us To Live* (Red Light). It's refreshing to hear well done, catchy, straight-ahead death metal for once. It sounds like dm from back when it was still viable. It's mostly crunchy and mid-tempo with great lyrics. My requisite complaint is the pointless repeating of song parts.

Gwar *Toilet Earth* (Metal Blade). I've always admired this band's unlimited capacity for obnoxiousness, but never cared for its mediocre songwriting or musicianship. *Toilet Earth* is no reason to take a Gwar LP any more seriously than anything else it's done. I'm just surprised they've lasted this long. (by Russ)

Harmony *Until I Dream*. Well, the band changed its sound a bit. Some parts sound like The Gathering, what with the keyboards. The band is going for the atmosphere. But the production is nice and the melodies, riffs, and lyrics are interesting. Good job once again. $5 to Peter Karlsson, Oxhagsvägen 27 B, 645 51 Strangnäs, Sweden.

Hazael *Clairvoyance* (Metalstorm). These guys listen to a lot of Unleashed. The band's music has an 80s death metal feel. The sound is good, the packaging is great, and the music is enter-

taining and strong. The band could use more practice, though (do I have to pick on everybody?). $5 to below address.

Hazael *Thor* (Loud Out). Well, the LP has arrived. The Unleashed influence isn't as prominent this time, but is still there. More songs about Vikings and such like. Hazael now plays tight death metal and tosses in some melodic nuances done over heavy riffings, a la Amorphis! Nice work. Thor Productions, Po Box 33, 09-402 Plock 4, Poland.

Horror Of Horrors/Judecca 7". HOH has members of Exmortis and Neftuwitch. Their side doesn't have any vocals but has some insane drumming. The music is technodeath with a mellow interlude. Judecca is a boring lame-ass death metal band. $5 USA, $6 elsewhere to Chewka, PO Box 6181, Silver Spring MD 20916, USA.

House Of Large Sizes *my ass-kicking life* (Columbia). Wait . . . I'm hearing Mudhoney one second, Mötley Crüe the next. Sounds like a bunch of those chronically happy retarded kids you knew in third grade that just kinda sat in the corner and drooled. This is scaring the hell out of me, but I like it. (by Russ)

H.P. Zinker *Staying Loose* (Energy). Imagine Depeche Mode's vocalist singing for the Red Hot Chili Peppers. I'd try to describe this more, but you should already be vomiting. (by Russ)

Hypnotic Scenery *Detur*. This is interesting: cool as hell mellow The Gathering style classical doom (keyboards, acoustic guitars, etc), and all the lyrics are in Latin. I took three years of Latin in high school and all I can remember is "vini vidi vici" and shit like that, so who knows what they're singing. $5 Europe, $6 elsewhere, to Dalibor Revenda, 736 01 Havirov-Podlesi, UL P Bezruce 8, Czech Republic.

Hypocrisy *Inferior Devoties* (Nuke Blast America). As with its past lukewarm releases, these devil worshipin' cheeseballs from Sweden have recorded a rushed-sounding EP of the usual mind-numbingly bland death metal I have grown so much to hate.

Inner Thought *Worldly Separation* (Dwell/Whitchhunt). Featuring an ex-member of Canada's Slaughter, here we have a theme album with lyrics that whine about the war in Yugoslavia, etc. It's a cross between death metal and hardcore industrial. A nice concept with sick packaging, but it gets old fast.

Intricate *Vail* (Century Media). Anguished vocals over repetitive, almost annoying off-key, strange riffs. Voivod and Fugazi in a train wreck? Hmmm . . . (by Russ)

Joan Jet And The Blackhearts *Pure And Simple* (Warner Bros.). With all due respect, this ain't my kinda thing, god dammit. There's a song on it called "Activity Grrrl", due apparently to who Joan's been hangin' wit' lately. SOME of the more aggressive (relatively speaking) songs have good hooks, but fuck.

Kataklysm *The Mystical Gate Of Reincarnation* (NBA). Complete insanity from these Canadian brutes, though the production kinda suffers. The sickest death/grind band around right now; it makes Macabre look like girl scouts. (by Russ)

Krabathor *Cool Mortification*. Fuck any trendy morons who've decided that thrash is dead because it's not "brutal" enough. This killer LP reminds me very much of classic German thrashers Deathrow; catchy as fuck and totally heavy. Overall, this Czech band are the best thrash band I've heard in ages. $9 for MC to FC Krabathor, PO Box 9, Nivnice, 687 51, Czech Republic. (by Russ)

Living Impaired *Flea Market Religion*. Deathrash sometimes reminding me of Malevolent Creation, Living Impaired aren't a helluva lot different than any other ordinary death metal band. This certainly isn't bad, it's just been done to death (no pun intended). Good production, too. Eric Gosselin, 151 Walnut St, Lewiston ME 04240, USA. (by Russ)

Living Sacrifice *Inhabit* (R.E.X.). Looking WAY past the degrading ass-kissing to Christ the Nazi in the lyrics and album sleeve, we have here some surprisingly fuckin' great choppy death grind, as compared to the band's lameo last album.

Love Jones *Here's To The Losers* (Zoo Entertainment). Good lord, I got a CD of a lounge band in the mail. I can't believe I'm listening to this! What a scream!

Lugnut *Curbstomped* (No Label). Good rock/punk DC style, with a little emo and plenty of feeling. Pretty fucken cool! 6546 Tucker Ave, McLean VA 22101, USA.

M.O.D. *Devolution* (Energy). Well, Big Billy Milano has been listening to way too much Pantera and new Sacred Reich and Pro-Pain lately, 'cause this don't have one bloody speedcore riff on the whole album (at least I assume as much -- I turned it off during the second song out of boredom).

Machine Head *Burn My Eyes* (Roadrunner). Some groove industrial/metal that's mid paced for the most part and choppy cruncy riffings aplenty. The vocals are unfortunately Metallica/Pantera like, but on the whole, pretty entertaining. But I could see myself getting sick of this fast.

Madball *Set It Off* (Roadrunner). With ex-AF members, this HC band is going for the trendy groove riffing approach. The record is kind of mediocre -- nothing makes it stand out musically. Of course the later AF years influence can be heard. Oh, the vocal mix is tiring, too.

Malhavoc *Get Down* (Cargo). You have GOT to be kidding. This is the most self-indulgent pseudo-techno/industrial/metal mishap I've heard since Schnitt Acht. I got sick of it before the intro was over.

Mercyful Fate *The Bell Witch* (Metal Blade). Containing two tracks off the last LP and four live tracks (including "Curse Of The Pharaohs", "Come To The Sabbath", and "Black Funeral"), this EP is a supreme addition to Fate's classic official discography. Buy this tunage and jam it out!

Mercyless *Coloured Funeral* (Century Media). An amazing improvement over the debut, Mercyless has returned with an album full of technically astonishing riffs and creative song arrangements. Brilliant. (by Russ)

Metal Blade Records comp. *Reissue Hell*. Yeah, MBR is puttin' out a ton of old, dusty metal vinyl on CD & tape. It's got a track or two from: Slayer, Fates Warning, Armored Saint, Hallow's Eve, Voivod, Lizzy Borden, Trouble, Warlord, Nasty Savage, Metal Church, Flotsam and Jetsam, and Candlemass.

Midian *Sadistic & Obscene* 7" (Effigy Prod.). Fast old school (I use that term so much) hyper death metal with Mutilated-ish vocals. Nothing too complicated as far as the approach goes, which is fine. Not bad at all. But gimme a break, this ain't the most brutal 7" ever, guys. $5 Europe, $6 elsewhere to Wilmar Taal, Dodonaeusstraat 117, 1504 KG Zaandam, Holland.

Miscreant *Dreaming Ice*. I spin the CD and the death metal starts in, with varying vocal styles and very erratic arrangements, with the band changing gears several times in each song. Sometimes there's keyboards and acoustic guitars. Quite ambitious. Some parts sound like newer Tiamat. Write Peter Kim, Svärdsliljeg 6A BV 106, 722 27 Västeras, Sweden.

Monster Voodoo Machine *State Voodo/State Control* (D-Tribe). All I have to say is, cool lyrics, plenty of samples, punky rockish songs, and B-side remixes are of what this EP is comprised.

Monstrosity '94 demo. The death grinders are at it again. Some well produced, chunky, fast, choppy, technical songs here. The band keeps dropping in and out of blast beats. Lyrics included, too. Well, it's no *Horror Infinity*, but

it's still cool. And get the LP! Lee Harrison, PO Box 1343, Englewood FL 34295, USA.

Mortality *Elephant Man*. If King Krimson, Primus, and Watchtower gangraped a crippled 9 year old, Mortality would be the mutant offspring. This LP is nothing short of completely incredible. Beautiful melodies fused with droning rhythms and erratic riffing makes it a must listen for anyone into good music. $18 for CD to Jens Polloch, Tegernseer Landstrasse 180-b, D-81539 München, Germany. (by Russ)

Mortuary *Nocturnal*. Think Bay Area thrash, c. 1989 -- frantic riffing, galloping rhythms. I appreciate that not many bands are doing this these days, and for the most part I enjoy this demo. However, the vocals need to be more straightforward, and there's at least a thousand other bands named Mortuary. $2 to 2 Sweethill Rd, Plaistow NH 03885, USA. (by Russ)

Mouthpiece *what was said* (New Age). A superb follow-up to the EP! Mouthpiece is one of the few, fast, energetic, un-trendy east coast hardcore bands. Not a whole lot of change approach wise from last time, but still, a totally killer LP with non-preachy lyrics. Write the label at PO Box 5213, Huntington Beach CA 92615, USA.

Mucous Membrane *Midst Of Disaster/Mutilated Gore*. Here's a collection of this band's two demos, which consist of noise. If you're into that guitar/drums/screams goofy noise vibe, then check into it. 6802 Red Top Rd #3, Takoma Park MD 20912, USA.

Mundane *Seed* (Raw Energy/A&M). The guitars remind me of Prong, the vocals kinda remind me of Prong, hmmm . . . the drums sound vaguely familiar, too -- Prong, maybe? The tribal drumming is interesting, though. At least they're ripping off someone cool, I guess. (by Russ)

Murder Inc '93 album (Mechanic). The riffs are boring and simplistic, the vocals are pseudo-hip hop drivel, and everything else just contributes to the overall suckage projecting from my speakers. "Motion Sickness" is a cool song, but this is basically a waste of plastic. (by Russ)

My Dying Bride *Turn Loose The Swans* (Peaceville/Futurist). I'm sorry, but i'm not impressed with this gothic death metal shit anymore. You can count all the guitar riffs on this LP on one hand; most of it is violin and keyboard bullshit. Fuck "atmosphere"; let's have songs that won't put me to sleep. (by Russ)

Mortician

Nailbomb *Point Blank* (Roadrunner). This is certainly a fun album, brought to you by the goofs from Sepultura and Fudge Tunnel. Some tracks employ a drum machine, and this, along with the minimalist arrangements and samples, draw on the industrial metal scene. It ain't punk enough, but way cool.

Napalm Death *Fear, Emptiness, Despair* (Columbia/Earache). Once again a band is praised as being "musically mature" (i.e. it doesn't want to play fast anymore) as it turns its back on the roots from which it was born. The less extreme, more accessible approach Napalm Death has chosen to follow on its latest album reeks of the groove/grunge metal that so many formerly underground bands have now embraced. Although the riff and beat ideas on the new album are unorthodox, they aren't interesting enough to sustain one's interest beyond the

first few tracks, and they certainly aren't grindcore. Even the traditional logo and long thanks lists are missing from the album. I'm very, very disappointed, but I suppose not surprised.

Napalm Death *Hung* 7" (Columbia/Earache). This is just a track off the new LP with a non-LP track on the B-side which is just as bad as the title track, and the rest of the album, for that matter. At least it has the old logo on the cover and it's see-through brown vinyl.

Nasty Nation *Heimatlieder*. Here's awful German pre-punk. Simply awful. $10 to C. Gadsby, 127 Bawtry Rd, Tinsley, Sheffield, S9 1UY, South Yorkshire, England.

Necrotic Mutation *Sepulchre Of The Suffering*. Typical cliche ridden death metal sometimes reminding me of old Cannibal Corpse and James Murphy-era Obituary. But that said, the demo is not bad for what it is, and comes with nice packaging. $5 to Stephane Levesque, PO Box 1492, Rimouski Quebec, G5L 8M3, Canada.

Nero Circus. When I heard that this band included an ex-member of Hellbastard, I received a rather unexpected surprise. This is in the heavy groove vein, with a singer that sounds like a refugee from a glam band. For whatever reason, it works -- I'm looking forward to hearing more. (by Russ) Nero Circus *Nailed Hard* (Wild Rags). Unfortunately this mid-paced groove metal band is a bit of a bore. The singer doesn't compliment the potential heaviness, and the songs could use better riffs and more changes. Scruff, 16 Springfield Ave, Elburton, Plymstock, Plymouth, Devon Pl9 8PZ, UK. (by Richard)

nonoyesno *deepshit, arkansas* (Nuclear Blast America). If this ain't totally weird then I'm Bob Dole. What is this, industrial metal except with acoustic drums? I'd call it a cross between old Pitch Shifter and Dead World. The weak link is the vocals, but past that, this is groovy, oh yeah.

Num Skull/Sea Of Tranquility 7" (Rage). Side one is old school midwest death it sounds like. Cool enough. Side two's death thrash I don't dig as much. The sound is thinner and the song isn't as pleasing to the ear. Write Ed Farshtey Jr, 148-09 Northern Blvd Apt 1K, Flushing NY 11351, USA. (Hey, Ed, where's my copy of *Book Of Armageddon*, dammit??)

Obituary *World Demise* (Roadrunner). Once again a formerly great death metal band decides to "mature", so they slow down, write a bunch of mid paced groove shit, and listen to too much grunge and techno. When you start singing about pollution instead of zombies, there's trouble. Fuck this shit.

Open Defiance *Reservationation* (Open Eye). This particular EP features both OD demos, the later demo being better production-wise. But the music is heavy riff-driven midpaced crossover hardcore, NY style. I'm chuffed to death! Smoke four OB's and buy this tape! See Open Eye Records below for address.

Open Eye Records is a new label for local bands brought out by the dude from Splint (ex-Parasitic Infestation). The first release was the Parasitic Infestation/Enemy Soil split demo, followed by the eclectic *Scenecubator: Noise From The Old*

Pitch Shifter

Dominion compilation, and most recently the Open Defiance and While Heaven Wept EPs, both reviewed in this issue. Contact Shane Privette (who also carries a few mailorder items -- ask for detalis) of Open Eye Records at PO Box 1835, Dale City VA 22193, USA.

Oppressor *Solstice of Oppression* (Red Light). More death metal with thrash influences, lame Chris Barnes-ish vocals, and acceptable sound. There's tons of thin technical riffs on the album that go nowhere. I wouldn't spend money on it, but what do I care? I have an Oppressor bottle opener!!

Pandemonium *The Ancient Catatonia* (Baron). The crunchy black metal band has a mid-paced vibe to it. The sound could use more low end, but lyrics are included. I like the last release better, which was a bit more raw, but for this style, Pandemonium does a great job. Order *Devilri* for $6 and for the album send $7 MC, $10 CD to Peter, Kochanow Skiego 13/56, 91-469 Lodz, Poland.

Pandora's Lunchbox *Moody Yam*. Sort of hard edged alternative rock. An Alice Donut influence as well. Quite enjoyable and plenty of conviction in my view. I can't think of anything smart to say, so here's the address: Kenyata Sullivan, PO Box 2071, Wilmington NC 28402-2071, USA.

Penetrator *Maria Gave Me Rock 'n' Roll*. Old school crossover hardcore that is kind of okay. This style, to use one of my phrases, is so out dated, as if the band's been living under a rock for ten years . . . well, they're trying, and the sound is good. This EP is pure and rough. $13 to Max Untrau, 95 Rue de Bale, 67 100 Strasbourg, France.

Peter And The Test Tube Babies *Pissed And Proud* (Century Media). Check it out, a live punk rock recording from '82. A British sounding band, with a basic, neato burrito sound. I wasn't expecting this, but it's way cool.

Phobia *Return To Desolation* (Relapse). Pure killer politico-death grindcore from California. This EP has four new songs to which it's impossible to follow along with the lyrics, and the *All That Remains* 7". Get it! Get it! They didn't even rip off Napalm Death this time (like I'm one to talk).

Priority/Metal Blade/Empire/Basura! Records comp. *New Music Sampler*. Standouts on this package are Magnapop, Milk Cult, Arson Garden, Buccinator, and Skrew. Everyone else sucks. Which isn't to say the aforementioned bands are phenomenal, but they're okay.

Pro-Pain *The Truth Hurts* (Energy). The packaging certainly is disturbing, and is by far the best thing about this release. The music is as interesting as a soggy cracker, but I must say the lyrics have improved since last time. On one song they're trying and failing to be Rage Against The Machine.

Prosecutor *From Despair To Not Known*. This is another out dated thrash demo from another band who recorded too soon. The lyrics are okay and the cover is cool, but the band needs more practice and less cliches. I have spoken. $6 to Mindaugas Milcius, PO Box 449, 3002 Kaunas, Lithuania.

Pungent Stench *Club Mondo Bizarro - For Members Only* (NBA). If Pantera were a bunch of Australian pedophiles instead of sheep-fucking rednecks, this is what they'd sound like. Having a soft spot for our furry four-legged friends, I'll have to take Pantera. Next . . . (by Russ)

Restless Records *Live Death*. This is a live tape from the last Milwaukee Metalfest. For some stupid reason, only Suffocation, Malevolent Creation, Exhorder, and Cancer are present on it, with two or three songs from each. The sound is great, so if yer into them bands, hey.

Richard Thompson *Mirror Blue* (Capitol). What the bloody hell is this? Pitiful folk rock with godawful vocals and lyrics that can only be described as suck-ass. Why do people send us this bullshit? If you honestly expect an objec-

tive, unbiased review for this kind of shit, I've got a bridge I'd like to sell you. ERGHHH!! (by Russ)

Samael *Ceremony Of Opposites* (Century Media). This shit has had its day, and it's over now. Lose the clown paint and the Bathory LPs and look up the word "original", if you can read, that is. A waste of time. (by Russ)

Sam Black Church *Let In Life* (Taang!). Dark Boston punk rock with a metal edge and good lyrics and kinda sub-par production. The vocals sound a bit out of place at times and there's too much Pantera/Stone Temple Pilots grooving going on as well. But it has its rare moments.

Incantation courtesy Debbie Sellnow

Sarcasm *In-Sect*. Wholly uninspiring and limp thrash metal. The band must spend a lot of time, energy, and money on its promotion, packaging, and production, only to have some jerk like me tell them their music is akin to a wet noodle. $10 and condolences to Theo Hilfiker, Hintere Grundstrasse 10, CH-8135 Langnan a. A., Switzerland.

Sarkoma *integrity* (Red Light). These dudes are going for the hip-hop-funk-grunge-metal thing. In its own way it has a lot of energy and dirty emotion, but the charm wears thin after repeated listens. Anyway, put on your big pants and groove, man.

Scorn *Evanescense* (Earache). I love this band to death. They went ambient dub, but it isn't that much of a departure from the last killer LP. The new one is very trippy, avant garde, groovy music that I'm really into. Scorn just gets better and better.

Seed '94 album (Giant/Mechanic). The Lemonheads influenced grunge alternative. The bass lines are R&B/soul style, and if not for that major irritation, which ruins the album for me, this would be catchy and fun.

S.F.D. *Destruction Of Youth*. Here's a band with an old style sound, like from the early 80s, which is fine, but it's as stale as month old bread. Yeah, yeah, the production is fine, as is the demo cover, but fuck, the music is boring as reruns of *Blossom*. Daryl Tareira, PO Box 70, Morley, Western Australia 6062.

Sinister *Diabolical Summoning* (NBA). They're from Sweden. They play death metal. What more really needs to be said? Overall, decent, though you've heard it already. (by Russ)

Skatenigs *What A Mangled Web We Leave* (Red Light). These so-called "cyberpunk cowboys" use industrial-metal influences and samples that sound like they could be interesting as the CD begins, but when the actual main riffs come in, well dip me in mustard and call me a hotdog; slow and boring!

Skeleton Of God *Urine Garden* (Creepo). Here's some ex-Exit-13, pot influenced death metal with various vocal stylings and killer erratic song directions. The music and lyrics are

totally bizarre and the guitar work reminds me of Human Remains (NJ). Send $8 USA, $9 elsewhere for this CD EP to Creepo, PO Box 156, Nederland CO 80466, USA.

Skrew *Dusted* (Metal Blade/Priority). While this Texan band is strong live, some of the songs on this second LP are a bore, unfortunately. The industrial metal thing is a bit played out for Skrew now, but some of the LP is pretty okay. I'd still go see them play a gig.

snapcase *lookinglasself* (Victory). Fat, punchy, slow hardcore, Buffalo style. The tasteful use of harmonics reminds me of Human Remains (NJ) sorta. snapcase's got swell lyrics, too. Fave cuts are "Deceived" and "Fields Of Illusion". Definitely up there on my play list. Check it out! (by Vaughn)

Stone Deep '94 demo. Ex-Hard Corps/Scatterbrain, this band is trying to be THE crossover band for hard rock, rap, and funk. The more hip-hop songs are quite good for what they are, and the other songs are rather lame. But I do wish 'em luck -- they're fighting the good fight. Loko, PO Box 120133, Acklen Station, Nashville TN 37212, USA.

Suffer *Global Warming* (Napalm). This mini-CD has a strongly Benediction influenced sound, which is great. The production is nice and the music is pretty well executed, and interesting as well. They have talent, so check into it, blast you. Perra Karlsson, Sturvagen 12 A, 737 47 Fagersta, Sweden.

The End '93 demo. Here, boys and girls, is a thrash demo that I'm sure would have been good if it came out around seven or eight years ago. The tape held my interest for about a song and an intro. Better luck next time, though. $4 to Erik Kluiber, 3128 Walton Ste 229, Rochester Hills MI 48309, USA.

The Ex-Idols *Pill Popper* (Relativity). Well, they've definitely heard their share of old Bad Religion, Gang Green, and Adrenalin OD. This basically sounds like it should've come out around 1985, but better late than never i guess. Definitely not as bad as I thought it'd be. (by Russ)

The Losers *So You Think You Know About Boys* flexi (Floppy). Here's UK folk music with maybe an R.E.M. touch on one of the songs. I liked the second one better 'cause it wasn't just an acoustic number like the first. $4 to C. Gadsby, 127 Bawtry Rd, Tinsley, Sheffield, S9 1UY, South Yorkshire, England.

The Next World *Branded* 7" (Bradford). Here's UK politico-rock 'n' roll with a rhythm machine and really, really bad vocals. The gatefold has a lot of text which gripes about cops, etc. $8 to C. Gadsby, 127 Bawtry Rd, Tinsley, Sheffield, S9 1UY, South Yorkshire, England.

The Pleasure Elite *Bad Juju* (Red Light). This is another one of those metal bands that tries to be obnoxious by using curse words and dressing up in stupid outfits. The music is mildly interesting occasionally; it uses techno and funk styles in places. But overall, yes, you guessed it: Very Bland.

Toad The Wet Sprocket *dulcinea* (Columbia). Here's some rock that could easily appear on both the alternative and classic rock stations. Kind of over-mellow in places but nice to listen to. In a nutshell, interesting -- sometimes.

Tranquil Passing *Depression: A Failed Attempt At Life*. Interesting death metal with two vocalists, some original ideas here and there, and even the more typical material still sounds fairly good. Very impressive and worth checking out if you're sick of Obituary clones. $5 to Rob, 44 Marnoch Dr, Seekonk MA 02771, USA. (by Russ)

Travail '94 demo. Hmmm . . . East Coast style thrash circa 1989, minus the deathish vocal grunts. Strong playing, good production, with many tried-but-true thrash riffs ever-present throughout this ten song release. $5 tape, $10 CD to Steve, 1883 Lazy Ridge Ct, St Lois MO 63017-5251, USA. (by Russ)

Tribes With Knives *You May Safely Graze* (Red Decibel). Parts of this are reminiscent of Warrior Soul's second LP, but this band has a strong metal influence on the majority of songs on this powerful LP. I guess you could define this as alternative metal; check it out if you've got an open mind. (by Russ)

Ugly *Rag* 7" (Victrola). Sometimes loose rock with funk and plenty of percussion, sometimes more up-tempo and energetic. A cool DC band for this style. $3 to Bill Allen, PO Box 3104, Merrifield VA 22116, USA.

Unbroken update. Here is a hardcore band that isn't afraid of change, of doing its own thing, or of embracing its death metal influences. Unbroken (interviewed in issue 8) has gone from being dismissed as a metal band by the close minded elements of the HC scene to getting nothing but support from its label, New Age Records, and its fan base, as evidenced by its successful US tours (and on to Europe this year). It's even gotten offers from subsidiary labels. The second album, *life. love. regret.*, shows more musical and lyrical strength from Unbroken. To order the LPs or 7"es, get in tough with the bass player, Rob, at 274 Montclair St, Chula Vista CA 91911, USA.

Undercroft *To The Final Battle*. Well executed death metal, nicely produced, with plenty of those lovable choppy riffs. Nothing new, but for what it is, fuckin' killer, man. $6 to below address.

Undercroft *Demons Awake, Revenge Is Near*. Pretty much the same deal here except the music is a bit more thought out, and has a different approach . . . dare I say original? A fine job and an improvement as well. $6 to PO Box 11, Correo 59, Santiago, Chile.

Vermin *Scum Of The Earth*. Another Swedish death metal band, yes, but this time it's mixed with grindcore and it's very aggressive! A totally impressive demo of interesting songs (and plenty of 'em) that'll smash in your stuck-in-a-rut face. Ask about the band's other demos too. $6 well-worth-it bucks to Mathias Adamsson, Dalgatan 2 A, S-570 23 Anneberg, Sweden.

Warhate *Action & Attitude*. Some thrash core of the old late 80s style with dirty sound. This is a fun demo to listen to, which also contains the band's other demo and 7". So put down *Metal Maniacs* and order this tape! Alex, Centro Sto Andre-SP, CX Postal 12, Cep 09001-970, Brazil.

While Heaven Wept *Into The Wells Of Sorrow* 7" (Open Eye). Some killer heavy VA doom with death metal touches, mega-catchy riffings, solid production, swirl vinyl, and lyrics included make for a memorable 7" worth your time! Highly recommended. See Open Eye Records for address.

Wretched *...With Malicious Intent*. Here's a demo with a glossy cover with lyrics included. The sound is good, while the music is slightly amusing old style melodic thrash metal, with attention to choruses and verses. Not particularly grabbing, and it rates high on the cheese-o-meter. But not bad. PO Box 982, Crystal Lake IL 60039, USA.

Xymonthra *Her Cherished Dream*. Hyper techno-thrash riffs sometimes reminding me of Deathrow, with some keyboard parts thrown in. However, the songs tend to drag on much too long, and the Frank Mullen-like vocals don't really fit the music well. The production is nice as is the packaging. Andreas Risberg, Nedre Kvarngatan 5, 554 46 Jönköping, Sweden. (by Russ)

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DISPOSABLE VIDEO REVIEWS

The Pleasure Elite *Media Feed* (Red Light). This video is a standard piece, with live footage along with obscure shots that probably have nothing whatever to do with the song. I suppose it fits the band okay.

Seed *Rapture* (Giant). This one is the band playing in someone's front yard intercut with various couples doing various things (making out, taking a bath, etc.), along with the band viewed through a TV screen in the video. Nothing ground breaking here.

Green Apple Quick Step *Feel My Way* (Medicine). The way the song keeps switching between the mellow verse and the energetic chorus is quite tiring. The video crosses between live and lip-synched on location shots. Some of the editing is interesting, but overall, not an amazing video.

Green Apple Quick Step *Stereo* (Medicine). Seeing as the live performance angle isn't entertaining enough on its own, the video is spliced with soundcheck performances and self indulgent street scenes. The editing is crap, and the only saving grace of this band is that the bass player is a great back up singer.

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Contact:
2904 "R" St
Vancouver WA 98663 USA

Landfill is a band from Washington State that has released a killer new demo of industrial called *Confined Inner Beauty*. Here the singer, Steveo, talks about his band and the scene.

You incorporate some different sounds into your style (techno, metal, etc). Do you think the industrial scene needs an infusion like this to keep it going?

Hell yes, the industrial scene and actually any scene needs to keep incorporating new ideas, and even add some old ideas with new ones. Let's face it. Too many industro. bands coming out are either Godflesh copycats or Ministry sounding. It gets old quick. We choose to move away from that and make up our own sound. I'd like to see a lot of bands try new things instead of just hanging on others' coat-tails.

Will there ever be a swing back to the old hardcore style of banging on lead pipes and sampling heavy machinery?

Heavy machinery, banging on pipes, etc, is heavy; add that with your music and it will be even heavier. I can't sit for long amounts of time listening to machinery (except where I work). I'd like to hear a few band who could mix that into their sound, though.

Do you see yourselves as a crossover band that appeals to both the metal and industrial crowds (such as Godflesh and Pitch Shifter may), or are you aiming more for the former scene?

We have an even wider crossover appeal. My main response comes from people within the death metal and industro. scenes. We get smaller amounts of mail from people into alternative, techno, goth, punk, etc. The basic aim is to just get people to hear us and if that person is into us, great. Doesn't really matter what scene they come from.

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