

# DISPOSABLE UNDERGROUND

ISSUE TWELVE

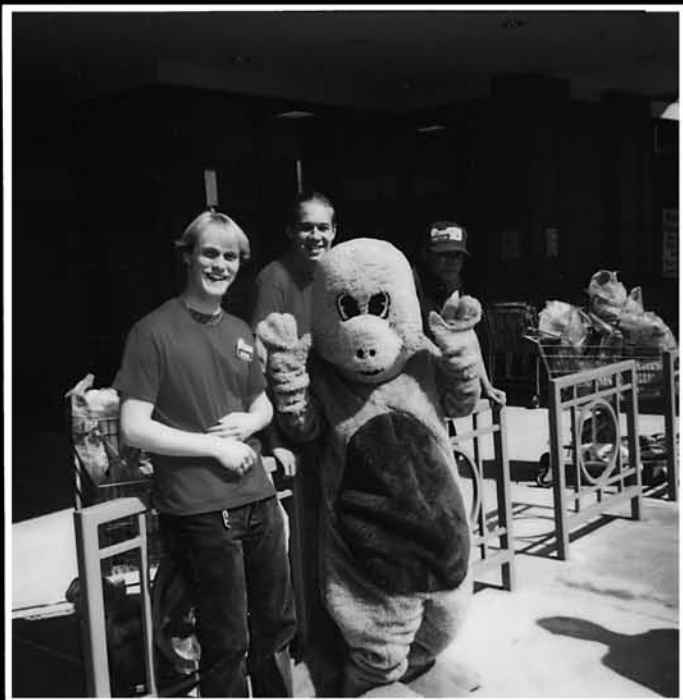
ABSCISS

SUPPRESSION

JAPCORE

ANTI-FASCISM

MUSIC REVIEWS



**NAZI-FREE!**



**\*PUNK AS FUCK\***

## DISPOSABLE OPINIONS

### **Fascism Infects Us All!!**

by Jan Frederickx

Here in Belgium we have three different languages: Flemish (it's the same like Dutch from Holland), German, and French. We, Agathocles, come from the Flemish speaking part of Belgium. In October '94 we had elections to choose new governments for the cities and towns in Belgium. These elections are held every six years.

In the Flemish speaking part of Belgium, we have a very big fascist-minded political movement called the Vlaams Blok. Like every fascist-minded movement, they are against a multi-racial and multi-cultural society.

During the elections of October 1994, this movement has gained lots of votes which means that some of their members have got a seat in the governments of a lot of Flemish speaking cities and towns. They have now got the right to decide which policy has to be run in the town/city.

Well, let's get to the point. In Belgium, we have got lots of youth centres where activities like info-meetings, parties, workshops, gigs, et cetera can be held. These youth centres are VERY important to give bands of all kinds of music a chance to let people know their ideas and music. The gigs and other activities organized by the youth centres are mostly very cheap or even for free. The main idea behind these centres is to give everyone a chance to have fun, to learn something, and to do something active yourself. With everyone, I mean all kids, male, female, white, black, red, yellow, or whatever, with all different tastes of music, culture, fun, art, et cetera. Everyone is allowed at the centres. They are based upon multi-racial and multi-cultural principles. Multi-cultural also means all kinds of music, going from techno-rave to black metal or from Ska to mince-core. Music is culture too, even if the music is a reaction against standardized culture.

These youth centres get money from the town/city in which it is located. The council of the town is in charge to give the yearly financial

help to the centres. Without this money, the centres can not function completely. You see where this is heading towards?

Vlaams Blok are against a multi-racial and multi-cultural society. When these bastards have their say in the city-council, they will surely use their vote to sabotage these centres which, in their eyes of course, are a threat to their Aryan society. There's no place for different cultures in their fascist "reich". This means that it's possible that sooner or later bands don't get the chance to play in these centres, or rehearse at the place.

The same thing can be said about the French and German speaking parts of Belgium, where the fascists of the Front National have lots of influence.

We think it is time to act NOW, to do something about this problem right away, because before you know, we'll all be the victims of fascist censorship, something like the "book burning" thing in Nazi Germany. But this time it will be a "record and tape burning" thing. And let's not think about a "human burning" thing.

When it should happen, don't say "Wir haben es nicht gewusst" because you have been warned many times before.

Okay, everyone has the right to have his/her own political belief, but fascism is not a belief, it is a crime! It takes away the right to have an own opinion! What can we do about it?

We can start by boycotting all fascist minded bands, all fascist minded papers, and all fascist minded political movements! Boycotting fascism is not censorship, it is one of the ways to fight censorship. So get off your asses and do something about it.

The ones of you who are reading this, and don't care about this, will be victims too, because maybe the time comes that your fave a-political bands don't have any place left to play. And one of those reasons will be your lack of interest and action.

Like we said before, fascism infects us all. To all people who have been involved with anti-fascist movements and activities, keep up

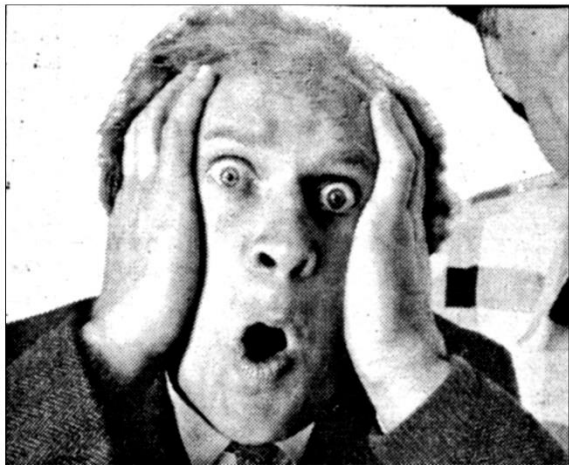
the good work. To all of you who didn't care until now, start being active and kick the nazis' butts. Any kind of help is good. Mince-core forever! Fascism never!

### **Pulling Your Chain**

by Vaughn

Well, it's been a couple years since my last article, so I figured I'm about due. This is in regards to a benefit show for an abused women shelter I attended. The bands: Anasarca, Contagen, Bubble Jug, and someone else, all what I would call "emocore" or "post-hardcore". I don't like to use the term "politically correct", but that's what kind of show this was supposed to be: the bands, the audience, the cause.

And it happened again: skinheads. You know they come to just about every show. I mean, it's fine that they'd want to come and par-



Reviews, interviews, editing, etc:  
by Richard unless noted

Contributors: Russ Mason and  
Vaughn Currier

## **DISPOSABLE UNDERGROUND**

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Sterling VA 20165-7227 USA

ticipate, but there's almost inevitably problems. They almost always seem to start fights. At this show, they started flailing into the crowd during one of the songs. I mean hard-dancing with all their might! So we were getting annoyed by this, and one kid sat down in the middle of the floor out of protest, so they all started beating him down! We broke that up, but they threw a couple punches at the crowd, trying to start something.

In all reality we could have beat them within an inch of their lives because we outnumbered them 10 to one, but instead we gave them their money back and asked them to leave. Eventually they did after a good bit of name-calling.

Use your heads, my hairless brothers. Do something productive like plant a tree, adopt a cow, or hassle Ice Cube at one of his shows.

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## DISPOSABLE CONCERT REVIEWS

### **Entombed, Amorphis, Afterlife, and Deceased** The Factory, Richmond VA

Deceased kicked off the show before an eager crowd of death metal mutants. They played plenty of songs, including "The Triangle" and a classic demo song, "Vomiting Blood" -- yes! But then my good mood was ruined by the next act. Afterlife was boring as fuck. Their groove metal riffings were laughable, but surprisingly (and not) they went over quite well.

Amorphis on the other hand was total god. They played a ton of new material which live came across much better than on album, probably because the stupid operatic vocals luckily were not present. They even played two songs off the first LP, "Exile of the Sons of Uisliu" and "Sign From the North Side", two of the slowest songs off that album (so as to fit in with the new style set). The bass player told me after their set that they can't play fast anymore. Alas! Amorphis developed a reputation in the states as being a poor live band, so this must have been one of their good shows.

Entombed's "it's all about bullets" style of grunge metal was godawful. The crowd of course loved it, and Entombed did play a dose of older material going back to the first LP ("Revel in Flesh" for example), but the new style, the wah pedals, and the rest of it doesn't do those songs justice. A shame!

### **Grave, Incantation, Vicious Circle, and Deceased** the Bayou, Washington, DC by Robin Rohrback

I can remember when the legions of devotees would turn out almost anywhere just to see Deceased play. But when they took the stage as the opening act, there were maybe thirty people in the room. It was almost painful to look out and see only one guy on the floor, and even he was standing reluctantly to the side. Deceased's style of straight-ahead death metal doesn't really appeal to me now, but to their

credit, they know how to treat their crowd. The band played as energetically as though the room was full of worshippers. It was so loud where I was that I could barely tell one song from another, but I could tell that they were tight and in sync, and between songs King Fowley's good-natured rants kept things from getting uncomfortable.

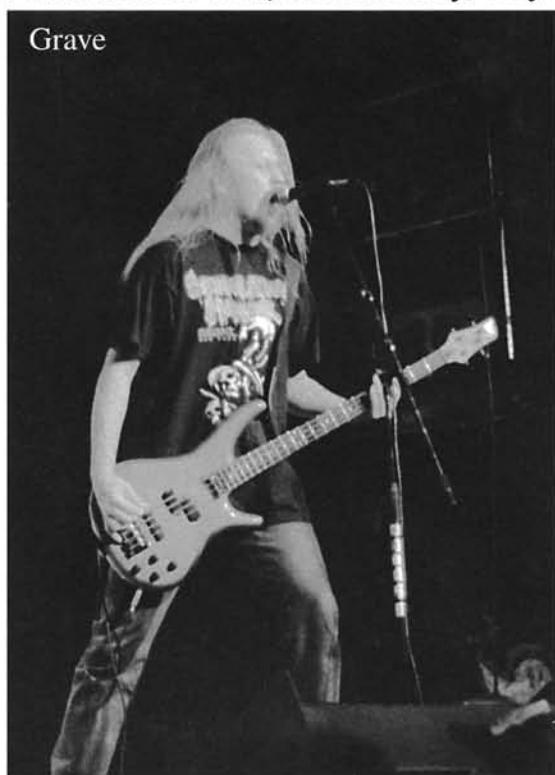
It's too bad that New Jersey's Vicious Circle followed rather than preceded Deceased, and that more people didn't miss their embarrassing set. Vicious Circle tries to meld chunky grind with good ol' death, an idea that would be great if it was executed well; unfortunately, they didn't

know what they were doing. I'd swear on my own grave that they have exactly one song in their repertoire

and play that seven times a set, occasionally throwing in improvised riffs and solos to fool the crowd into thinking it's a different song. No one paid much attention to them, which was made painfully obvious between songs when the only sound in the room was people talking. Twice someone shouted for them to get off the stage, and the vocalist unwisely turned to berating the crowd, which only turned us off more. The only applause they got was when they finally left the stage.

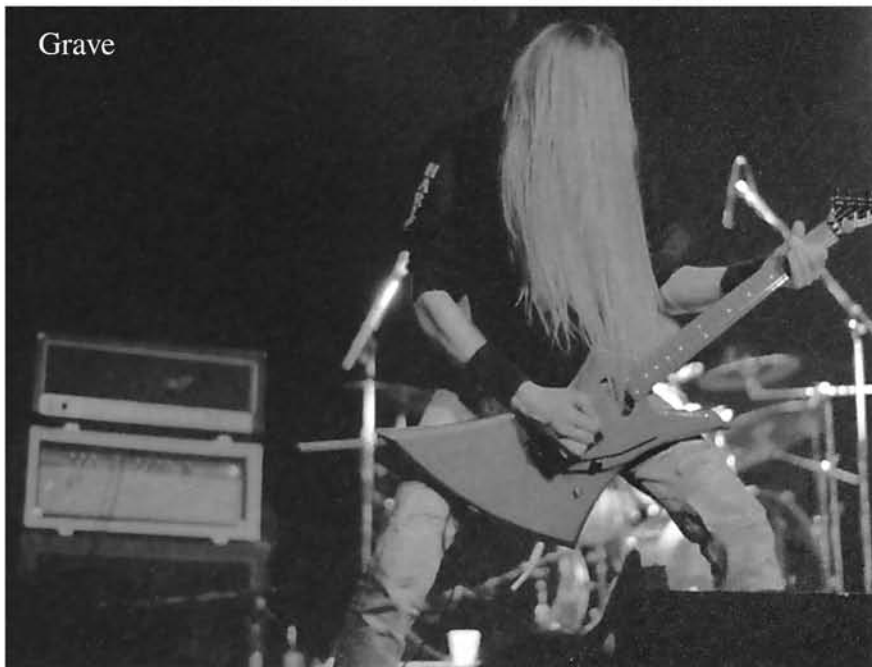
Up next: Incantation, who recently relocated from New Jersey to Cleveland. They're suffering the loss of their bassist, whom

Grave





Grave



they said was "too whipped to come on tour so he stayed home". They played a fair mix of old and new material, which all sounded the same anyway. Their standard downtuned, almost sludgy sound, combined with Duane Morris' long, relentless, drawn-out growls, made for a 45-minute death metal lullaby.

Sweden's Grave didn't quite get the reception they got when they played DC earlier in the tour. Jorgen Sandstorm had a big chunky hangover, and after two months in the States all Grave wanted was to go back home. Still, they managed to pull off an impressive show. They got a lukewarm reaction, however, compared to the earlier gig. Most of the crowd just sat there and the ten to fifteen people who were out on the floor didn't make much of a pit.

All in all, it was an extremely depressing show. Even the bands were mostly apathetic about it, and it almost seemed like a waste of a Tuesday night.

**Napalm Death, Obituary,  
and Machine Head**  
The Black Cat, Washington DC

Machine Head, featuring ex-Vio-lencer Rob Flynn (who went from a premier CA thrash outfit to a "yo we're from New York" band), played an uninteresting set of groove metal with a HC attitude. Only a small handful of the crowd seemed to be familiar with the band's LP and were into it, but the Machine Head tried

hard to win the crowd over.

Next up was Obituary, which played its first four numbers with energy I was surprised to see it still possessed, but it got old quickly after that. John Tardy's vocals didn't have much low-end, and the new material was uninspiring. The band played some old songs such as "Turned Inside Out", "Slowly We Rot", and "Cause of Death", and the group went over well. The instruments had a good mix also.

Finally Napalm Death came on and played a killer set of tight musicianship. Opening with "Hung" off the new slab, Napalm delighted

the crowd with classics like "Control", "Life?", "Scum", "Unchallenged Hate", and "Social Sterility". The band churned out the rest of the *Mass Appeal Madness* EP as well as two tunes from *Harmony Corruption*, "I Abstain" from the fourth LP, "Nazi Punks Fuck Off", and a large amount of new crap unfortunately, like "Twist the Knife Slowly" and "More Than Meets the Eye". My only complaints are the lack of songs from *Utopia Banished* and *Mentally Murdered*, the latter completely absent from the set. But still Napalm put on a great show and there was plenty of diving!

**Neurosis, Who Is God?, and Buzzov-en**  
9:30 Club, Washington DC

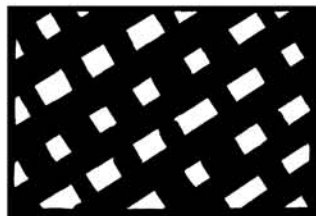
Buzzov-en came on and there were a small few who apparently had heard their LP, but everyone seemed to be paying attention, and some were even getting into the mid-paced stylings. And the singer was so incredibly punk he actually knocked over his mike stand on purpose! The low budget pyro effects and murder of a teddy bear were also good for a laugh.

DC's own Who Is God? came on next and played a lively set of funk-laden heavy rock, with jazz elements evident as well. The guys were pretty interesting and kept the crowd entertained also.

Taking into account that this was the

first time I had ever heard or seen the next act, I must personally say that Neurosis played one of the most impressive shows I had ever witnessed. This amazing punk band with elements of ambient music had quality sound and a formidable presence before the entranced crowd, thanks to the sheer heaviness of the material and emoting of the players, not to mention the incredible visual presentation both independently on the wall behind the band and on the club monitors. Neurosis includes a guy on keyboards and samples, and armed also with a DAT machine and mixing board he added extra surrealism to the whole affair. The additional percussion on some of the numbers made the impact that much more potent. I'm glad I caught the show.

INTERIOR OF LARYNX  
(LARYNGOSCOPIC VIEW)



**Pop Will Eat Itself, Compulsion, and Dink**  
9:30 Club, Washington DC

Dink opened the gig with an energetic set, touring for their debut on Capitol Records. They worked in a lot of visuals as well as some samples and other effects. The crowd was into it all.

Compulsion was on next and along with a lot of movement on stage managed to pull off a half-decent set. Surprising, considering the horrendous amount of suckage exuding from their video, from which I first heard the band. I think they are definitely a better band live than otherwise.

Pop Will Eat Itself took the show! Again, the first window I was afforded into the band's career was one of their videos, and I loved it. So the live show was even more of a treat. The band did a lot of pogoing along with the crowd in the pit, and Pop's groove in the industrial dance vein sounded great. Totally cool.

# SCENE CUBATOR

"NOISE FROM THE OLD DOMINION"

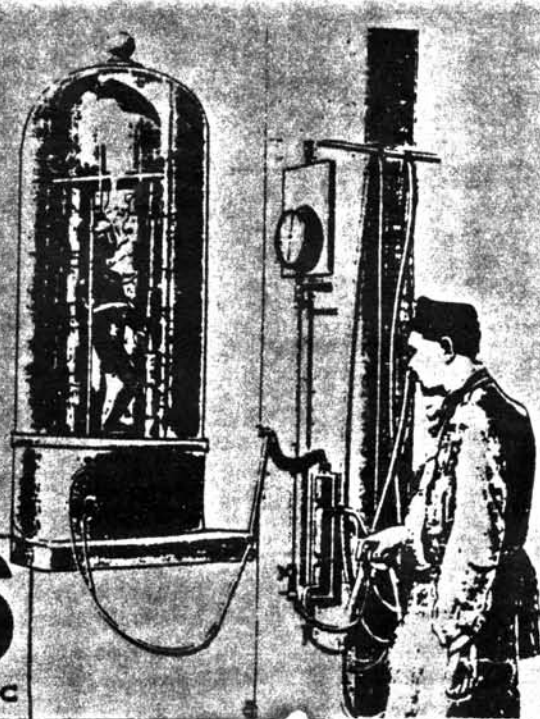
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- |                          |               |
|--------------------------|---------------|
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| Splint                   | Downfall      |
| First 5 Thru             | Autizm        |
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| & In Search Of Obsession |               |

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## JAPAN SCENE REPORT

When I say "scene report", I mean that I've compiled all the Japcore reviews and info here for you. Besides the bands listed below, some worth mentions in the death/black/grind scene there are Transgressor, RoseRose, Necro-E, Agaliarept, Kathabuta, and Terror Fector, all of which I don't have any current info on, but the last time I heard them, they still ruled -- look out for 'em. Hopefully recent events in Kobe will not have a sad effect on the scene there.

Biothroat demo (by Russ) • These guys sound like *Kill 'Em All*-era Metallica, with some decent riffs here and there. The vocals are a laugh, makes me think of some crippled fuck with four teeth and a speech deficiency attempting to mimic Napalm vocals. Overall, could be worse. 5-8-8-202 Takayanagi, Neyagawa City, Osaka 572, Japan

Desperate Corruption *Abortion of Harm* • Another fine demo from the over the top DC, their third. The band has totally crossed the line to death metal this time, with sometime low vocals and doomy riffs. Maybe I liked the band's other demos' crossover style better, but this is totally killer shit. Mitsuhiko Maeda, 303, 2-19-39, Shimomuneoka, Shiki Saitama 353, Japan

Discrete Records update. • You may remember this label as the one that put out the killer HC Scarecrow Carried Brain CD, reviewed in #7. With more released planned, the man behind the madness tells me he is in three bands right now, but the one to pay attention to firstly is the fucking godlike Beyond Description, the hardcore holocaust merchants. Write to Discrete Records and the band Beyond Description! Hideyuki Okahara, Ceramica II #301, 1-37 Minami-Cho 2 Chome, Kokubunji-Shi, Tokyo 185, Japan

Discript advance tracks '94 • This enjoyable band has a super catchy mid-paced punk feel. The song titles sound like what traditional Japanese art work might be called: "Cloud", "Mountain", "War", etc. Better production than your standard fare highlights this killer band! Write to Discrete Records for info.

Disprove advance 7" • Featuring Beyond Descrip-

tion and Abraham Cross members, Disprove is a midpaced punk band with metal influences and duo vocals. Pretty raw stuff, also worth checking into. Write Discrete Records for info.

D.I.Y. Records comp. *Tokyo Crsties 7"* • Featuring two songs from each band and all lyrics included, this is a total punk and hardcore anarcho-politico-anti-vivisection comp. A couple of the band suffer from bad sound, but the other two are okay, especially the godly Battle of Disarm, so fuck it, get this 7"! DIY Records, Ryuji Asada, 101-7-8-5 Ebara Shinagawa-Ku, Tokyo 142, Japan

Hylkio/Battle of Disarm 7" (D.I.Y.) • Hylkio is up tempo HC punk with screamin' vocals, reminiscent of the gods Disrupt. Down and dirty anarcho punk, BOD's short-n-sweet lyrics are about animal rights. Two killer bands worth checking into. (see DIY review for address)

Intense Baalism *The Energumenus* • A strongly produced demo of heavily old Entombed-influenced death grind metal with primitive lyrics. Lots of harmony riffs and doom parts from this down tuned band. I can't believe this is the band's first demo -- I'm really impressed. This is well worth the \$6 -- get this fucking demo! Takeshi Ohkoushi, 18-2-304 Ino-Machi, Sakura-City, Chiba 285, Japan

Mutilation zine #4 • A great zine in english with professional printing, nice typesetting, and close to A4 pages. This issue has a color cover, tons of interviews with death/grind/black metal bands, a South African scene report, and a review section of the editor's favorite submissions this issue. Well worth it. Masae Nagata, 4-17-16 Imamiya, Mino City, Osaka 562, Japan

## DISPOSABLE MUSIC REVIEWS

### Abominog *Human Disgrace*

I hate to say anything bad about these guys whom I've been into since their '90 demo, but this new tape doesn't stand up to the band's previous material. The riffs have sort of been tailored to the new drummer's style, which doesn't work for me. The energy and vocals are there but it isn't the same. 2400 N 16th St, Arlington VA 22201, USA

### Agathocles *Black Clouds Determinate* (Cyber Music)

The premiere classic mincecore band now has an old school HC edge, a la Disrupt, and it will melt your eyes right out of their sockets. More catchy riffs and structures along with the trademark AG lyrics and philosophies. 15 studio and 15 live tracks make this a must for any HC/grind fan. Buy now. Cyber Music, PO Box 2, NL-7050 AA, Varsseveld, Holland

### Anesthey *Exaltation of the Eclipse* (Black Mark/Cargo)

Some older style death here, with a bit of an old Pestilence influence. The lyrics and music are quite stripped down and has a refreshing "no-frills" approach. The conviction is there as well. Good job!

### Big Audio *Higher Power* (Columbia)

I never liked this band, whatever it was calling itself during the various stages of its worthless career, and this mindlessly bland CD, with its uninspired mumblings posing as music, doesn't change my hard-to-please mind.

### Bolt Thrower *...For Victory* (Earache)

Yet another amazing follow-up in the Bolty catalogue. Having a lot of the vibe of *The IVth Crusade* but with the attitude of *Realm of Chaos*, this LP has heavy as a brick in the face riffs, beats, and sound. Willet's vocals are definitely more aggressive here. Too bad he and Whale are out of the band.

### Brood *plugged*

Here's another groove metal band. Heavy

production compliments the music, but the usual Pantera influences bring it down. They say they have an industrial influence, but only in the sense that they pointlessly repeat verse and chorus parts ad nauseam. Whatever fresh ideas there are degrade to cliches quickly. PO Box 420168, San Francisco CA 94142, USA

### Brutal Juice *I Love the Way They Scream When They Die* (Sound Virus)

Here's a live album, roughly played and recorded, from a straight up HC punk band from Texas. Influences a-plenty as well, from metal to alternative. Check it out! Sound Virus Records, PO Box 710726, Houston TX 77271, USA

### Brutal Truth *Need to Control* (Earache)

This is highly amazing and blows away everything in the band's cheese thrash/grind past. The new drummer's style compliments this new and improved approach, which is a sort of total grinding Brutal Truth meets Carbonized meets true industrial. Buy or quake and fail!!

### Cher UK *Go Go Fish* (by Russ)

I think this band has potential; they just need a few traumatic experiences to toughen 'em up a bit. Maybe getting raped at gunpoint by a gang of surly, homicidal mimes while being forced to endure Tom Jones songs would scar them enough to give 'em that EDGE needed to make this work. Just a suggestion.

### Columbia Records *Nativity in Black: A Tribute to Black Sabbath*

On this compilation the bands are doing their own versions of the tunes instead of copying them, the latter of which I always preferred concerning covers. Original Sab alumni appear on the CD and the packaging is great. But some bands have obviously only been included to sell records.

### Columbia Records soundtrack *Clerks*

Oh great, another movie in line to cash in on this "generation x" bullshit . . . how very appealing. Granted, some of the songs are good: Stabbing Westward, Bad Religion, The Jesus Lizard. But



sometimes the whole "alternative" trend is so equated with dollar signs that it gets on my nerves.

Columbia Records soundtrack *Pret-A-Porter*

There's a few cool songs, but other than that this has the usual bands that are included to get the kids into seeing the movie, like Salt-N-Pepa, the Cranberries, Janet Jackson, along with some techno/house stuff. If you're like me you'll see the movie because you like Robert Altman's work instead.

Cranes *Loved* (Arista) by Laurie Thompson

The vocals are so obnoxious, I can't stand them. I couldn't even focus on the music. I'd rather listen to my four year old niece than this band. This album was really bad.

Crunch '93 demo

This interesting, catchy tape is hardcore meets Helmet with grating vocals. Pretty good if you're not expecting something from virtuosos. Go ahead! Amici Vinicio, Via Prenestina 670-001, Roma, Italy

Dag *Righteous* (Columbia)

This really isn't my thing: R&B soft rock with influences of hip hop rap in the rhymes. Sound interesting? Hopefully the used CD store will think so.

Desert Storm *Persperation* (by Russ)

Shit. I was all ready to tear 'ol Desert Storm a brand spanking new sphincter based on the cheese factor of the band and demo names alone, when out of the speakers came a scrotum melting blast of Rage inspired melodic techno-metal, with killer production and strong musicianship. Beltgens-Garten 30, 20537 Hamburg, West Germany

Dink '94 album (Capitol)

Some alterno-rock with textured second guitar meets synthesized Stabbing Westward-type industrial, plus a hint of White Zombie here and there if you can believe that. Sound interesting? In the final analysis another in the slew of alternative shit spit out by the major labels of late.

Disrupt *Unrest* (Relapse)

Ah yes, the long-awaited LP! The CD contains the *Deprived 7"* tracks, but without them there are still twenty blistering cuts of pissed off hardcore grind. The additional vocals of Alyssa Murray are a plus to the chaos as well. God I love this band. This LP will fillet your bones.

Dissolving of Prodigy *Echoes of My Sadness* (by Russ)

Any band with a seven syllable name is asking for it. The five minute long keyboard/whispered intro is an added bonus, just pushing me over the edge. By the time the gimplord vocalist opens his fucking mouth, I'm on a plane to the Czech Republic to rid the earth of this sort of vermin. Nadrazni 1089, Frydek-Mistek, Czech Republic

Edge of Sanity *Until Eternity Ends* (Black Mark/Cargo)

This EP of post-death metal sound has a good thang goin' on. Catchy as fuck. The vocals are a surprise as well. Much better than the usual crap one hears. There's even a Police cover; now how cool is that. According to the sleeve this isn't the usual EOS sound, but anyway, it still rules.

Enthroned *Gears*

Take deaththrash, add a hardcore grind and Incarnis influence in some of the parts. Sprinkle with good sound and unexpected intros. Stir atypical, unorthodox arrangements into the embryonic '80's deaththrash riffs and you get a wholly new twist, ready to bake. \$6 USA, \$7 world. John Oster, 909 Alvarado Ave #22, Davis CA 95616, USA

Entrafis *Into Out* (by Russ)

If someone were to ask me, "Would you rather listen to the fine young lads of Entrafis play their mind-numbingly boring brand of deaththrash, or instead be locked in a dark room with a starved, half-crazed baboon?", I would end up in a pile of monkey shit. Oh sweet Jesus, why me?? WHHYYY MEEEE!! 32 Riverview Cres., Bedford NS, B4A 2X4, Canada

Exit-13 *Ethos Musick* (Relapse)

The follow-up LP from these eco-grind freaks is totally weirdo stuff. The new material kills everything I've heard from them before. The studio mix on the music is schizophrenic, as is the music itself. The band's new line-up on the album features the ex-rhythm section from Brutal Truth. I love it!

Exoto *Carnival of Souls* (Tessa)

Here's a Belgian thrash band with death metal lyrics and influences, like Death and Obituary, that has some good ideas here and there, and the conviction is there. Nothing fresh here, but with some identity of its own this band could grow into something worthwhile. (see Tessa Rec. comp for address)

Fifty Lashes *Harder* (Doctor Dream)

Remember when Leeway used to mix it up with funk? Add that to some progresso-thrash groove, throw in some Anthrax, and you have some mildly interesting and rawish tunage. Doctor Dream, 841 W Collins, Orange CA 92667, USA

FLH *Sacred Red* (by Russ)

Any fucking moron with an E string and three living brain cells can manage to cop 10 year old cheezy thrash riffs. Maybe they live in a log cabin in the forest and are under the impression that thrash still exists. Whatever the case, they are well practiced at sucking ass as this demo exemplifies. Comptoir Postal Jacques-Cartier, CP 21010, Longueuil, QC J4J 5J4, Canada

Front Line Assembly *Millenium* (Roadrunner)

The boys are going for a smoother overall approach this time, including boring as fuck, pointless guitar tracks, and an absence of the manic electronic assault the band is known for. *Tactical Neural Implant* kills this shit. Pantera influences has ruined yet another band. A shame!!

Fudge Tunnel *Complicated Futility of Ignorance* (Earache) (by Russ)

Sabbathesque riffage, monstrous grooves laced with feedback, hateful vocals, all combined with HEAVY muthafuckin' production! If you're

into the likes of Eyehategod, Cop Shoot Cop, and maybe even Pantera, buy this or off yourself.

Godflesh *Selfless* (Columbia/Earache)

The Birmingham duo are back and are as good as they ever were. The new LP has hints of the classic *Streetcleaner* sound, but with new elements, and is thankfully devoid of any techno influences (which are fine in themselves but don't work well with Godflesh outside of *Slave-state*). I'm a fan again!

Hypocrisy *The Fourth Dimension* (Nuclear Blast America)

The fact that this Swedish black death band is toning its shit down with slower tempos, hook oriented riffs, and a new logo doesn't make the band any better than before, although it is more catchy.

Incantation *Mortal Throne of Nazarene* (Relapse) (by Vaughn)

It sounds like the last LP but it's predominantly slower. They haven't lost their heaviness. Of course I like the riffing. And the delightfully blasphemous lyrics can be found.

Insataniy *Ad Maiorem Satanae Gloriam*

I don't know what I find more pathetic, the music on this demo, or the fact that this band actually considers itself "original", for it obviously has no conception of the word. This is simply yet another faceless band that can join the army of mediocrity already flooding the scene. If demos like these are the future of the scene, then death metal truly is dead. Mark Rhochar, 1104 Morris St, Philadelphia PA 19148, USA

IR8 '94 demo

Here's a three song demo of slow groove metal, and good for the style, not that I'd ever spend money on it. It seems to be something not to be taken too seriously. The lyrics are well thought-out. If you're into collecting Metallica stuff or are a big Pantera fan, check into it. Jason Newsted, PO Box 170, F Alamo Plaza #193, Alamo CA 94507, USA

Jeff Buckley *Grace* (Columbia)

This CD is comprised of r&b type stuff, too soft to be on the rock stations and too musical to be on the soft rock stations. Some of the more rock oriented tunes are the stronger material, relatively speaking, that is.

Lake of Tears *Greater Art* (Black Mark/Cargo)

These guys sound EXACTLY like Tiamat. The singer needs to steady his voice a bit. They're from Sweden. That's all I have to say, sorry.

Lunacy *Believe?* (Suffering)

Bands with a computer scanner and a Star Trek fetish can do great things. The packaging scares me, and is 100 times more interesting than the music. The lyrics are really good, though. But is it worth \$25? Do pigs fly? Fuck no. Suffering Records, PO Box 119, CH-8010 Zurich, Switzerland

Mary Beats Jane '94 album (Geffen)

Surprisingly intense Swedish metal with a hardcore edge, sort of a pop-punk Alice In Chains. It has its moments, but sometimes gets muddled instead of forging originality. All in all, not bad.

Mercyful Fate *Time* (Metal Blade)

It sounds like Fate went hog wild in the studio with the effects and the mixing, plus the added instruments. Long time Fate fans seem to be divided on this release. My feeling is that it's a fucking great album, but it doesn't have that evil Mercyful Fate feel of their earlier albums.

Momento Mori *Life, Death, and Other Morbid Tales* (Black Mark/Cargo)

This happens to be the singer from Candlemass' new band. It has a sort of heavy metal feel, especially in the vocals. Pretty heavy shit; a good record for this type of stuff.

Monostat 7 *Now Available Without A Prescription!* (Relapse)

Take OLD, Naked City, and Exit-13 and put it in a cheese grinder and give it an enema and you've got Monostat 7. These fuckers know how to exploit the full potential of a drum machine. Absolute experimental brilliance both

lyrically, musically, and production wise.

Morgana Lefay *The Secret Doctrine* (Black Mark/Cargo)

This is what Candlemass would sound like if it lost all its heaviness and started playing groove metal. This LP barely holds my interest.

Mortifix *Eternal Pain*

The intro sounds like Al Gore reciting the script to some cheesy Terminator remake. Contrary to the band's bio, Mortifix is easy to categorize and has an outdated sound: Pantera meets old New York death metal. Still, the band is proficient at this. Apocalyptic Entertainment, PO Box 93486, Lubbock TX 79413, USA

Nokturnel *Anti Grunge 7"* (Rage)

Colored vinyl accents this blistering EP of death metal thrashing insanity, with over the top riffs and extreme drum tempos. Nokturnel put out the *Welcome to New Jersey* demo and later the *Nothing But Hatred* album, and now we have another fine release! Get it or they will kill you. \$5 to Ed Farshtey Jr, 148-09 Northern Blvd Apt 1K, New York NY 11354, USA

Orphaned Land *Sahara* (Holy)

I don't know where to start. This Israeli band borrows Arabic and Oriental instruments and music, keyboards, and various vocal styles, and mixes it in with its own brand of ambitious, melodic metal. The lyrics are quite lofty and kinda depressing. A talented, original band with a lot of great ideas. \$18 to Holy Records, 4 Bd Gutenberg, 931 90 Livry-Gargan, France

Orthodox *Psycho Human* (by Russ)

H.R. Giger cover, yeah, gonna slaughter these fuckers already. Deaththrash that interests me about as much as tonguing my cat's ass, with lyrics about original subjects such as war, destruction, and insanity. The production and packaging are well done, making this only shit on a silver platter. Via Forze Armate, 260, 11D-20152, Milano, Italy

People '94 EP (Relapse)

These Israelites really disturb me. One minute

they sound like the Yellowjackets, the next Pungent Stench playing techno, and the next Naked City. Surreal, goofy, cutting edge!

Pitch Shifter *The Remix War* (Earache)

Why a band would want to humiliate itself like this is beyond me. I still stand behind *Industrial*-era Pitch Shifter, but to let a bunch of morons like Biohazard and Therapy? do a so-called "remix" job on you, and to then do just as pathetic a job yourselves, crosses the boundaries of good taste.

Quorthon *Album* (Black Mark)

This ex-Bathory leader's solo LP is a total cock-rock creation, sort of a Skid Row meets Alice In Chains. It's Celtic Frost all over again. I suspect there's a drum machine used but it's hard to tell. I like the record 'cause I think it's funny. And actually for that style it is a strong release.

Revelation ... *Yet So Far* (Hellhound)

This here, ladies and gentlemen, is one of the best doom metal bands out there, right along with Solitude Aeternus, St. Vitus, Stillborn, and others. The new line-up does it again on the new LP with stunning music, musicianship, and conviction. Total unadulterated god. Pick it up!!

Septic Flesh *Mystic Places of Dawn* (Holy)

Let's see, the vocals remind me of Eldritch Horror, which is cool, and there's plenty of progressive and atmospheric death metal parts to keep the changes interesting, plus the guitar melodies spice it up. Ambitious, but it would have been better if they spent more than five minutes programming the drum machine. (see Orphaned Land for address)

Shawn Colvin *Cover Girl* (Columbia)

A CD consisting of cover tunes of Sting, Bob Dylan, et al, that don't do the originals justice would justly merit an assessment of "suck ass".

Six Feet Deep *Struggle* (R.E.X.)

Here we have Christian NY style hardcore (a la Biohazard), but from Ohio. The band has metal

overtones and slow grooves, you know, the trendy crap.

Soulstorm *From Euphoria to Paranoia* (Cargo)

What's with this "from-to" thing for titles lately? Gorefest did it, too. Anyway, industrial-metal's Soulstorm's sound is a bit smoother these days. There's more going on in the samples/sounds department, and the songs are more varied, but at the same time the sound is less aggressive.

Soundbite House/Negative Reaction 7" (Rot'en Roll)

SBH is a sort of '80's UK punk style meets Sheer Terror type of thing. NA is better with its grindcore meets crossover HC punk feel. Interesting! Colored vinyl, and a great price! \$1 to Rot'en Roll Records, PO Box 386, Smithtown NY 11788, USA

Strife *One Truth* (Victory) (by Vaughn)

Just about the raddest stuff out there. They are soooo good live, and the new album is amazing. Fast, punchy hardcore with lots of drum work. Includes a reworked 7" cut, a compilation cut, and a whole lot of new material. Strife: the "youth crew" of the '90's.

Ten Foot Pole *Rev* (Epitaph)

These dudes sound like Bad Religion, and is harder than Green Day these days. They've been around for a long time and don't take themselves seriously. Epitaph puts out some potent shit sometimes, like these guys and Pennywise for example. Check into it, if you know what's good for you.

Tessa Records compilation *Detonation II*

I'm not really into the current thrash scene and these deathrash bands are the worst case same old stale bullshit that tells me why. I don't see the point of putting out a comp of this stuff. I've heard more aggression at an Eric Clapton concert! Marc DeBlack, Stationsstraat 36 W 3, B 9160 Lokeren, Belgium

The Family Cat *Magic Happens* (Arista)

The first song has elements of Lenny Kravitz, but after that this English band gets rather



mellow and not too different than, say, Teenage Fanclub and all those other uninspired alternative bands.

The Goats *No Goats, No Glory* (Columbia)

Here's some PA politico-hip hop, people. There isn't a lot going on in the songs, so it's kind of boring, as is this review.

The London Suede *Dog Man Star* (Columbia)

The lyrics are pretty interesting, considering they seem to be a little extreme for this kind of ensemble R&B alternative band. The group is good for the style: very mellow moody rock stuffs. Not that I'm ever going to put it on again, mind you.

The Spudmonsters *Stop the Madness* (Massacre) (by Russ)

FIRST OF ALL, the name is fucking stupid. Lose it, we'll talk. Second, umm, guys, this is like 1994, okay? Does the name Crumbsuckers mean anything to you? Third, the cover portrays my personal lord and savior, Vince Neil, with his head on a stick. For this, they must die. Blasphemers!

This Picture *City of Sin* (Arista)

The songs are definitely vocal-hook-oriented, and it works. The backdrop of the chords and beats along with that makes for a very emotional and catchy rock-n-roll/r&b record from these Englishmen.

Tony Bennett *Snowfall* (Columbia)

Great, a christmas album just in time for Halloween, from Tony Bennett, the new alternative sensation. This guy is very shrewd, and a very talented big band crooner. All the standards are here, even a live cut from the Jon Stewart show. I missed that episode.

Usurper *Visions From the Gods*

Very extreme black metal, influenced by classic Venom and Celtic Frost, with modern style blasts. Raw production and musicianship highlights this band that plays the kind of black metal I like, not that whiny keyboard shit. Check into this demo. \$5 check, cash, m.o.

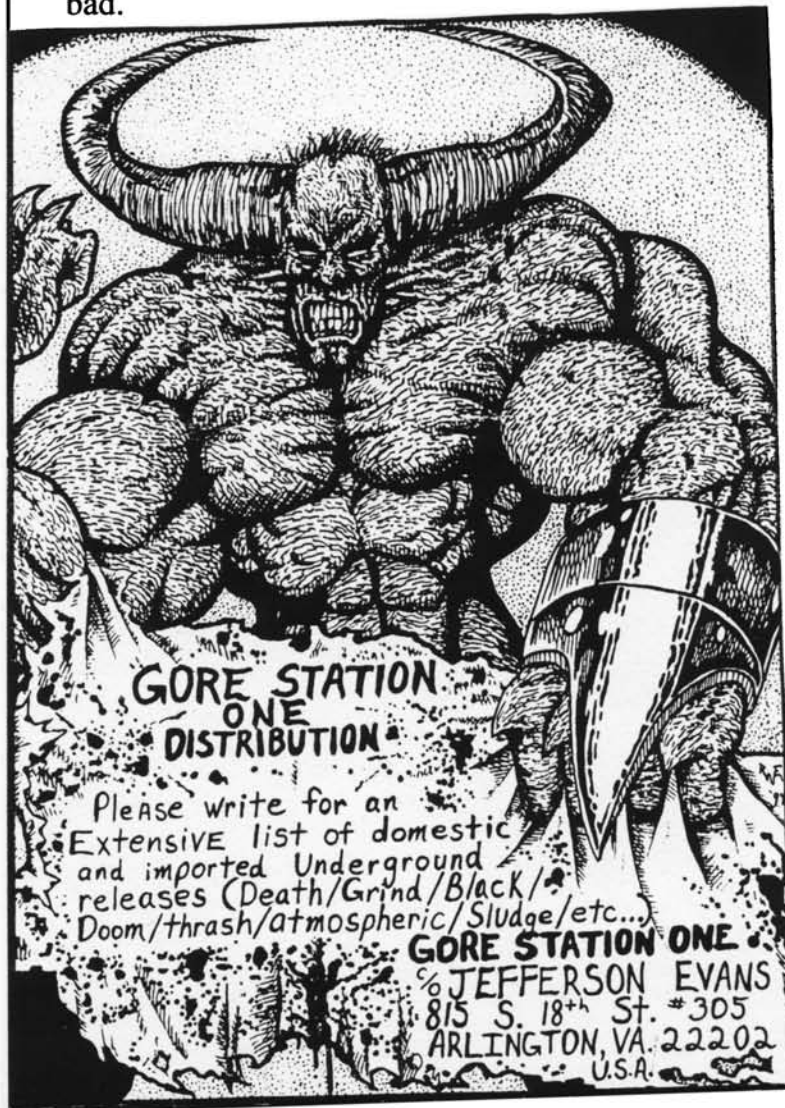
Chris Svoboda, PO Box 388897, Chicago IL 60638-8897, USA

Vomit Spawn *Fetal Lust* (by Russ)

Yet another demo about as pleasing as french kissing a wombat. Sample lyric: "you sick fucking cock sucker". Well well well, aren't we the little homophobes? Suck-ass deathgrind, pitifully done. Repressed homosexuals who've listened to too much Carcass. C'mere boys, daddy's got a surprise for you. PO Box 6046, Hudson FL 34674-6046, USA

Warzone *Old School to New School* (Victory) (by Vaughn)

Their "scrapple" comp, if you will, features some live cuts, some covers of old The Abused, YOT, Cause For Alarm, and Urban Waste classics, and a remake of a Warzone oldie. All in all, not bad.



Suppression is a totally over the top political grindcore noise band with catchy riffs from Virginia. They have a totally extreme 1993 demo and 1994 7". The bassist, Jason, also does "Chaotic Noise" zine (HC/grind/industrial/noise), and the guitarist has "Abberation" zine (death/black/atmospheric). Here Jason fills us in on his band and other projects.

**What's the latest on Suppression?**

Jason: Well, we're writing songs. We just recorded eight tracks for a five-band comp

going?

It's going well. Just released: Sonic Disorder/Meat Shop split tape (total noise destruction), the *Audio Terrorism* comp (with 41 bands, 90 minutes), and the Active Minds *Cassette Discography* (total fierce hardcore from the UK, fast and honest). Coming soon, a three-way tape, and a prank call tape.

Do you ever feel that the "politically correct" movement goes too far, in that if people censor themselves so as not to offend,



on my tape label, Chaotic Noise Productions, with Extreme Hair Stench, Grunt, Shadowed Veil, Expendable Citizen, and ourselves. Also we recorded for a 7" entitled *Mechanized Flesh* on Sludge Records (France), then hopefully a split LP with Cripple Bastards (Italy) on Fetus Records.

**What's up with your side projects?**

I am in Expendable Citizen/ industrial with experimental noise influences; also me and Davey are in Rectal Pus (total noisecore chaos and ferocity).

**How is Chaotic Noise Productions**

you can't know what they are really thinking?

Yes. What's correct? It's another form of fascism. But some of the ideas are good -- just not the dogmatic way of thinking. I strongly believe in equality (racial, sexual, etc.). Someone who tries to force shit down my throat may receive a kick in the teeth.

**Last comments and merchandise info?**

Thanks, Richard, for your unending friendship/support. The Suppression 7", plus the tapes mentioned above are \$3 US, \$4 world from: Jason, 1022 Summit Ln NW, Roanoke VA 24017, USA.

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Bands, labels, zines. Send your  
promo. stuff! I also do small  
distribution.

Abscess is the new band that came out of Autopsy, Immortal Fate, and Hexx. They play totally sick death metal with over the top lyrics. Here I spoke to Chris Reifert, ex-Autopsy, starting with finding out what happened to all the above bands.

# Abscess

Chris: Hexx broke up. Some members were sick of playing fast metal and went rockabilly. Immortal Fate broke up. The remaining guitarist moved to Florida to go Harley-Davidson school.

Autopsy split up mutually due to musical/personal differences. Eric (ex-Autopsy) has a jazz/fusion band with Solace with Steve DiGiorgio (ex-Sadus). So now me and Danny (ex-Autopsy), Clint (ex-Hexx), and Freeway (ex-Immortal Fate/Autopsy) have Abscess!

After the last tour we just knew Autopsy was soon to be over. Now that it is, it's cool to look back on it. And we all have new bands so it worked out cool.

**DU: Are the Doomed EP's still available?**

Not on vinyl anymore but if you send me a blank tape and one dollar I'll tape both demos for ya. That's just a side thing for fun to get our friend Petri singing in the studio. We'll probably do another tape someday.

**Will you play any Doomed or Autopsy live?**

Nope. Just Abscess. We have plenty of material and puke to blast forth on our own! We won't bore anybody, that's for damn sure!

**What is the latest on Peaceville Records' final fate?**

At this moment in time I have no idea.

**There seems to be a less complicated (riff and arrangement wise) Autopsy influence in the Abscess and Doomed material.**

Yeah, sure. Abscess is open to anything raw and crushing. It's straight forward no bullshit noise I would say, and we're not afraid to use any death/metal/punk/hardcore/doom styles as long as it's brutal and sick! Trust me, I have athlete's foot!

**How do you rate the current death metal scene as compared to what it was like in the '80's - are there too many trendy bands and rip off zines?**

I've heard some cool shit lately. It's like before: some cool shit and some lame shit. I'm glad there's still some sick fucken bands out there! Fuck trendy shit anyways. I don't care 'cause there'll always be some out there but it doesn't affect us or our music, so they can all stand in line and lick my sweaty hairy ballbag (with a sandwich baggy over all their tongues of course).

**Okay, what's next?**

First, jello will seep up thru every crack in every sidewalk everywhere, Hong Kong Phooey will have a brief but ultimately futile confrontation with Kaptain Krap, and then, out of nowhere, a giant Cup-O-Noodles avalanche will saturate 13 7-11's in a 40 mile radius, creating momentary lethargy. What's next, my friends, is really up to you (and Magilla Gorilla!)

**That's all! Anything to**

**add?**

Buy our tapes of course! What else? Send us cash for retarded hookers (our main fetish). Buy more of our tapes! Thanks Richard! Send \$25 for an authentic booger sculpture of Little Richard! Buy our fucken tapes and threaten your so-called friends with a lead pipe 'til they buy our tapes too!



Issue #30 of SKULL SESSION is now available. Interviews with DEATH, CATHEDRAL, CORONER, INTERNAL BLEEDING, BROKEN HOPE, ABSOLUTE ZERO, and FUDGETUNNEL are the highlights this edition. There are also reviews, great photos, columns and opinions. You can get a copy for \$1 ppd, stamps, an IRC or trade for your zine, demo, or piece of music. SKULL SESSION ZINE/ 3280 Bobwhite Mews/ Mississauga, ON/ L5N 6G1/ Canada.



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