

DISPOSABLE UNDERGROUND

write a letter, you'll feel better

ZINE CONTACT ADDRESS

Richard Johnson

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DISPOSABLE OPINIONS

POET

by "Hateful" Paul

As she stared into the blinking eye of the snarling garbage truck, the red, black, turnip tide of an ancient nervous sunset whispered the name of my childhood basking gently in the sweet glow of a morning office building that tore at his suspenders with fury and rubber tires as it taunted her with the wisdom of a lactating fetus bouncing off of a diving board into a pod of indigo caricatured of whom we once were when we danced with their souls and sang with fence posts.

Spoken word, poetry whatever the hell you call it. That shit is more boring than watching paint dry. I hate the whole "artist" ego trip that seems to plague coffee shop types. How they'll sit there for hours nursing a Moroccan double ice milk blaa, blaa ... going on and on about how nobody understands them. Writing shit like that, it's no wonder.

Get it straight, fuckers. You're not being deep. You're not feeling. You're phony as hell.

What gets me is how you think you're

all so thought provoking. The only thing you provoke in me is the intense desire to piss in your Moca Madness, when you're in the bathroom looking at yourself in the mirror checking to see if any of the precious wisdom you were spewing has spewed across your face from the discussion about how awful it is that your new pieces were removed from display in the university library after they sent all who saw them into boredom induced comas. When you actually force someone into reading Rollins for substance, even you with your pea brain must realize it is time to put down the pen for good and plead for forgiveness.

No, it's not that I don't understand what you're saying. I hear you just fine. Your mixed up garble of higgledy gop couldn't enlighten a street lamp with a thousand watt bulb. I would rather masturbate with a crown of thorns than listen to you get all special. I suggest you use the paper on which you write your useless, trivial vomit to self inflict a hundred paper cuts on your tongues. I guarantee you'll make much more sense when you talk.

Poetry peaked with "There once was a girl from Nantucket ..." If it don't rhyme, you suck!

CRAWL/CHILD

If you want heaviness and abrasiveness, you've got it here. Industrialists influenced by the grindcore scene known as Crawl/Child have a CD out called *The Principles of Exclusion*, which is a classic in my book. Here I talked to Brad and Howard, two of the people behind this Canadian band.

How is the scene in southern Ontario for industrial and experimental music?

Howard: Well, there is sort of a scene but we're not really part of it. I guess the scene would sort of be DHI, Malhavoc, Monster Voodoo Machine.

Brad: The only scene that we're part of is like Paul Pfeiffer's stuff, the Wadge, the one man scene. That's the extent of it.

Howard: Because our music kind of crosses a bunch of boundaries, we have a problem fitting in with scenes. Everybody in the scene hates us. The industrial people hate us 'cause we're too rock, and the experimental/ noise people hate us because we're too rock, and the rock people hate us 'cause we're too weird, so we kinda just end up with our own bunch of freaks like the aforementioned Pfeiffer following us around.

In the Northern Virginia death metal scene, there is a lot of schism, cliques, and divisions for various reasons. How much does the crusty punk/industrial scene in your area suffer from this?

Brad: Well, it's broken off at the industrial scene, right? Okay, like you've got the Digi-

tal Poodles, the DHIs, Malhavoc, Monster Voodoo Machine; all those bands are the industrial crew. Then you've got sort of a punk network, and you've got like kind of a crust/hardcore crew, and then like a whole new school hardcore bunch.

Howard: There's no real crossover at all.

(Just then Howard's sister walked by, and said she'll take a shower.)

Howard: Anna's gonna take a shower, okay? Say hi to Richard.

Anna: Hi.

Brad: We're doing an interview with Richard.

Anna: Oh, okay. You wanna use the bathroom?

Howard: Hey, Richard, you wanna use the bathroom? 'Cause if you don't go now, you'll have to wait for hours.

(Back to the talk about the scene ...)

Howard: There's no tension; it's not like everyone hates each other's guts. Everybody keeps to themselves, does their own thing, you know?

Brad: I mean, we don't hate anybody, except maybe Trent Reznor.

Howard: Heh heh, nah, we don't hate him.

Brad: We just want him to cheer up a bit.

Howard: We're gonna send him a big happy face and a bunch of flowers to brighten his day and get him feeling a little bit better about himself, instead of all that self loathing that he has to sell to the rest of the world and we end up hearing.

How did getting turned on to the Earache sound, circa 1990, change your style?

Brad: Ha ha, a lot. We used to be really slow. Like the first Crawl/Child cassette was quite slow, I mean, we had songs that were down to about fifty beats per minute. Then we heard like Carcass, Napalm, and from that point on ...

Howard: It changed our lives.

Brad: Yeah, just completely, 'cause we wanted to have the energy and power that was behind grindcore, so all the sudden we just started crankin' up the tempo.

Howard: What we were influenced to at the time was like the Swans, who are still like one of our favorite bands, but also we were into like the Japanese noise scene of power electronics and things. And when we first heard like Napalm Death and stuff, we were like, well, wow, these noise groups are doing exactly the same kind of thing, you know. They're just coming at it from different musical backgrounds, but really the intent is the same, which is to be as brutal as possible and as noisy as possible.

Yeah, it's been a huge influence. You can tell if you listen to our first demo and our CD; a pretty major jump. You know, what can you say about it? A great grindcore song can ...

Brad: Make for a good day.

Why are some of your members meat eaters?

Howard: Ha ha ha! Brad?

Brad: I can't answer for the other members of the band, but I'm not anymore, actually.

Howard: Oh, you're not? Brad coming out on tape, ha ha! So I guess it's Ryan.

Brad: Yeah, Ryan's the only one. Um, and it's all due to Gandhi.

Howard: As a group we're not ... the group was formed for musical reasons and not political reasons, which is why we're not overtly political in what we do. The most important point is that we firmly believe in people completely thinking for themselves and answering to themselves, as opposed to any sort of herd mentality and jumping with the crowd just because it's the thing to do, you know?

Brad: Yeah, I mean, anybody has to justify the reasons why they eat meat or don't eat meat on their own grounds and from their own philosophical and ethical background. I mean, I can't sit here and talk about anybody else's reasons because it's not my place to do so. I mean, the whole straight-edge scene and stuff like that. Really, it seems to me that it's misguided if people are doing it to be part of a scene and to fit in, and it's not grounded in terms of their own sort of individual needs and desires and aspirations.

Howard: For us, I think, when we first heard about straight-edge and stuff, the point was not, I dunno, don't drink and smoke and do drugs and stuff. It was more like, don't just do what everybody else is doing, make your own decisions, think about it, and arrive at your own conclusion. I think that's a more valid and more universally useful point.

Write to H-bomb and tell him RJ sent you. Howard Gibbs, RR#2 Pontypool, Ontario L0A 1K0, Canada.

CRAWL/CHILD

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DISPOSABLE MUSIC REVIEWS

Abyssals '94 demo.

Fuck yeah! French death metal from the ex-Mutilated gods. This three song tape contains the traditional buzz saw guitar work, aggressive percussion, and raspy vocals of a death metal band aware of the genre's roots that is going in new directions.

Michel, 15 rue des Lasarietes, 01000 Bourg, France

Aftermath *Eyes of Tomorrow* (Thermometer).

Here's a Chicago band with its new CD of uninspired metal. The evident influences of antiquity are rather an interesting blend, but not effective in producing a listenable result.

Ajax *Ex-Junkie* (Zoo).

A pretty neat-to-burrito techno dance EP from the latest New York band to take over the club scene. Seven versions of the same song. If you're bored and want something new, go ahead.

Barnyard Sluts *Force Field* (Grass).

The Beatles meets Jane's Addiction, with some annoying keyboards and other accompaniment which I suppose is supposed to be seen as a distinguishing trademark for the band...

Beats the Hell Out of Me *Rolling Thunder Music* (Metal Blade).

They *still* sound like a half-assed Rollins Band meets thOught industry riff ideas. Some parts even sound like they were taken from *The End of Silence*. But if you're into the semi-post hardcore groove thing, pick it up.

Benediction *The Dreams You Dread* (Nuclear Blast).

This Birmingham band rules live, but *The Grotesque/Ashen Epitaph* was the end of the line I'm afraid. They've taken the stripped down approach to the extreme and the title track is the only one I like. Perhaps they've suffered from the lineup changes...

Blazemth *For Centuries Left Behind* (Abstract

Emotions).

After a boring, drawn out, stupid intro, the typical Scandanavian black metal starts in. Nothing special here, just another black metal band that, I'm sure, blows fireballs in the forest. \$11 for CD to Jordi Bellaubi, Apartat 14329, 08080 Barcelona, Catalunya

Blessed Realm *Doomed to the Witchwood*.

A live tape from this English doom band. Not bad, but the quality of this soundboard tape sucks, so I dunno. The singer is the bloke from *Beneath the Vault* zine.

Steve Gillham, 6 High Grange Rd, Spennymoor, CO Durham, DL16 6RA, England

Brujeria *Raza Odiada* (Roadrunner).

I've been a fan of Brujeria since the *Machetazos!* EP, and having been underwhelmed by the *El Patron* EP, I was still surprised and disappointed with the second LP. The unfortunate occurrence of new Napalm Death influences, along with the clean production, has had a sad effect on the newer songs on the LP. But older songs, obviously written closer to the last batch of first LP and early 7" songs, are here as well, which almost, but not quite, save this album from the disease of wimping out that everyone is succumbing to of late.

Brutal Juice *Mutilation Makes Identification Difficult* (Interscope).

I wasn't looking forward to reviewing this record. I find Brutal Juice to be annoying and this new effort doesn't change my mind.

Channel Zero *Unsafe* (Metal Blade).

The ridiculous so-called melodies and moose groaning posing as vocals on such pitiful tracks as "Help", along with the Metallica and White Zombie influences (which only serve to bring out the worst in this band), makes me realize that Metal Blade is going for the cash and signing a bunch of cowshit that the kids will eat up.

Chapel of the Eye demo.

These guys really need a lot of work. Totally uninspired and bland hard rock with a "blah"

production does not a good demo make. This was very bad.

Ricky, PO Box 16743, Wichita KS 67216

Detestor *In the Circle of Time*.

The Italian boys are back with their debut 12 song CD. I don't know who released it but it is very powerful, with a European death metal sound. Very catchy songs, maybe a Convulse influence, beyond just trying to be "brutal", and fine sound. Worthy of support.

Rigel Berlingieri, Via D Oliva 37a/5b, 16153 Genova, Italy

Die Cheerleader *Son of Filth* (London).

OK, you'd better buy this quick, 'cause with an Italian, an Irish, an Brit, and a Scot in the band, they're bound to kill each other sooner or later, but in the meantime we can say this is a powerful record of unabashed alterno rock with some standout vocals.

Disarray *Widespread Human Disaster*.

Here's some old school moshcore, '80s style, that would be entertaining in a nostalgic sense if not for the totally cheesy tough guy vocals. Once they move beyond their influences, these guys could be good.

\$5 to Chuck Bennett, PO Box 975, Dickson TX 37055

Dismember *Massive Killing Capacity* (Nuclear Blast).

The Swedish boys are getting out of death metal and leaning more towards war/political lyrics and post-death metal grooves. I'm sure by next LP they'll tone down all their material and get a new, accessible logo. Everyone gets old sooner or later.

Eternal Hatred *Vengeance from the Grave*.

Four songs of metal with straight-ahead arrangements and not very imaginative percussion, but freshly basic 80s metal riffs.

\$5 to Carcass Chris, PO Box 1250, LaGrange Park IL, 60526

Evil Twin *The Silence Soiled*.

At last a tape that boasts an alternative to the

alternative instead of third rate trend bands. The synth and keyboards, soft vocals, guitar accompaniment, and the cello all contribute to a fresh band that in a way has an ambient and ethnic vibe.

\$5 to Generic Mike, 58 Wilson Hill Rd, Bing hamton NY 13905

Extrema *The Positive Pressure (of Injustice)* (Flying).

They're back with their 2nd LP, which shows more of a groove metal approach than on their '91 demo, which was more of a mixture of influences. This is a tight, well-produced album of metal, and some of the songs are very catchy with good riffs.

Fatal Aggression *Disrespect*.

A new CD brought out by these boys, which is not any better than I remember their poor demo being. I hear bands like this all the time, playing stale, outmoded cheese music, and with a really bad singer. Oh well, if they're having fun doing it, what the fuck.

Sean McCullough, 526 S 16th St, Reading PA 19606

Fragrant Experiment *As a Man Thinketh...So is He*.

This band has quite possibly the most pathetic, moronic, wimpy, ludicrous vocalist I have ever had the displeasure to hear. These fucks should go back to sodomizing altar boys in church pews and leave music to people with talent, like quadriplegics, because they eat shit at playing christian metal. On top of that, this is a '93 demo and they're *still* shopping it around! I hope they go to hell for recording this atrocity on a Sunday, ha ha ha. The only thing I can do after hearing this demo is laugh.

\$4 to Gary Dostal, RD1 Box 154, Everett Rd, Goshen NY 10924

Fudge Tunnel *In a Word* (Earache).

This little ditty is a compilation of rare, obscure tracks from Fudge Tunnel's career. It includes the Peel Sessions, which are quite entertaining as they are from a time before F.T. started hanging out with Sepultura too much and started playing

third rate groove metal.

Gwar *Ragnarök* (Metal Blade).

Why is this band permitted to continue releasing LPs? The world is sick and tired of boring, bland, blaze records from this band, which hasn't recorded anything even mildly palatable since *America Must Be Destroyed*. Ugh! Break up for chrissake!

Half Hour to Go *Items for the Full Outfit* (Grass).

By the numbers, connect the dots alternative rock, right down to the typically "indie/alternò" packaging and warm sound. The bass player was quoted as saying "I'm so frustrated by everybody in indie rock!" I'm frustrated by assembly line albums like yours, pal.

Hollywood Rec. comp. *Grip Tape*.

I was surprised to find an emery board affixed to cover of this single. Seaweed, Into Another, Gwen Mars, and Eleven are featured, with two songs from each. There's some alerno-type stuff, plus some post-post-hardcore. It's actually pretty cool.

Infestation *Conceived*.

An ambitious attempt from this demo band, this being their second. A fine effort at that, as they obviously have conviction. I think they are in the transitional stage of developing their own sound. Slow, textured, depressive death metal with plenty of effects.

Mike DiSalvo, 448 Middlesex Trnpk, Billerica MA 01821

Introspectre *Buried Inside*.

Oh god, not another band that's trapped on the island of 80s cheese metal! The singer would be good for a laugh if he weren't so pathetic. This CD is neither "sometimes evil" nor "sublimely refined" as the band says. Nauseating and pointless more like it.

\$10 to 10201 W Appleton Ave, Milwaukee WI 53225

Love Jones *Powerful Pain Relief* (Zoo).

I can get into this kind of lounge band's new

album more than I could the first LP. So throw this disc on and cut some rug!

Lowlife Jay *Contemporary Jay Vol. 1* (Pornhorror).

This is basically a shitnoise band with bass, screams, and something being banged in the background. Not for the faint of heart or the picky. All the songs go "I wanna kill you" or some variation thereof.

317 McKinley Ave, Libertyville IL 60048

Manic Hispanic *The Menudo Incident* (Doctor Dream).

I am chuffed! A fun record of a bunch of Orange County cholos bustin' out some old school unassuming punk rock covers, such as Sex Pistols and a song L7 covered. Why not?

Manifesto es Dios '94 demo.

This Spanish band leaves a lot to be desired. They need to go back to the rehearsal room and work on more conviction, and sticking to riff ideas that suit them better. But I'm sure this demo was a learning experience for going in the studio.

Eva McBenito, C/Juan II No 5 3o 4, Pinto (28320) Madrid, Spain

Masquerade *Surface of Pain* (Metal Blade).

Another Swedish band, with an 80s hair band hard rock vibe, with a bit of Queensrÿche and Alice In Chains influence, and bands of that ilk. If these guys came out with this LP, say, five years ago, they would have been going on tour with Dokken and such.

Mental Hippie Blood *Pounds* (Metal Blade).

Guess what? These Swedes are trying, amusingly enough, to appeal to the groove metal set and the alternative mainstream listeners at the same time. The annoying vocals, childish guitar licks, and boring grooves all add up to one big nothing of an album.

Meshuggah *None* (Nuclear Blast America).

These Swedish groove metallers have an amazing knack for playing in atypical, insane time signatures. The production is dirty and the

lyrics are interesting. One of the few groove bands I like. Clean guitar parts and tasty leads add to the craziness.

Meshuggah *Destroy Erase Improve* (Nuclear Blast America).

These guys should rightfully be on the cover of all the musicians magazines this month, but they're too extreme and complex for all them I'm sure. Conceptual sleeve art, deep lyrics, and better leads make this record out of fucking control! Amazing!

Mindrot *Forlorn* (Relapse).

Here's a goth-death band from California. The very soulful, thoughtful keyboards and lyrics the band employs makes this an effective doomy EP. Hard to believe this used to be a crust/grind band. Anyway fuck Type O Negative and buy this EP!

Misery Loves Co. '95 album.

Sounds like a cross between FLA-remixed Fear Factory and Front 242. This two-man Swedish unit is surprisingly enough quite listenable and entertaining. The way it was described to me prior to my hearing it, made it sound none to appealing, but it kicks much ass.

Moonspell *Wolfheart* (Century Media).

After a keyboard intro I could have done without, I found mid-paced Portuguese occult-ish or gothic-ish metal. If it's black metal they're very subtle about it. There's also plenty of traditional melodies, ethnic stuff, which makes an interesting combination.

Mother Earth *Transitions*.

Here we have some 80s style progressive metal from San Jose, with maybe an influence from bands such as Lethal and so on. Not bad for that style. Maybe a little more conviction will help, but again, half decent.

USA \$5 tape/\$7 CD; foreign add \$3 to Elena Repetto, PO Box 3442, Santa Clara CA 95055-3442

Mourn '95 album (Rise Above).

Solid doom from London with not as a depres-

sive air as, say, Solitude Aeternus. The singer, while talented, doesn't have that heavy a delivery. Still not a bad release, the latest from Lee Dorrian's newly inked label distribution deal.

Mousetrap *The Dead Air Sound System* (Grass). With a sort of theme album revolving around relationships, this dirtily produced album from these Nebraskans has some harsh rock numbers and some more laid back tunes, with the guitarist's wild abandon playing style.

Napalm Death *Death By Manipulation* (Earache).

This year's reissue of this comp. EP is a source of great joy for me. Besides containing the *Mass Appeal Madness 7"*, the *Suffer the Children 12"*, and the *Mentally Murdered* mini-LP, it also boasts six songs from '88 that I never knew existed (excluding "Multi-National Corporations pt. 2"). The CD also contains lyrics. What a total bloody autopsy doss.

Neal Casal *Fade Away Diamond Time* (Zoo).

Folky rock is making a comeback and this is very depressing. Another Jeff Buckley wanna be I don't need.

Nembrionic *Psycho 100* (Displeased).

Grindcore never had it so good! Death metal style vocals and riffings meets grindcore tempos and arrangements from hell in this Dutch band. At first when I read their liner notes I thought they were egotistical, but after playing the CD I find they deliver the fucking goods on record! This album blew me the fuck away!!

Nero Circus *Human Pigs...Hardline According to Nero Circus* (Godhead).

Unfortunately, this is rather an unpleasant release to listen to as it is a boring album of heavy metal with doom and groove undertones. The singer especially is an irritant.

Nuclear Blast Records compilation *Soundcheck-Series Vol. 2*.

Containing the likes of Benediction, Konkhra, and Celestial Season, there's a wide variety of death metal and occultish stuff. Not bad.

Orphanage *Oblivion* (DSFA).

What the fuck? They call themselves "innovative Gregorian groovy celtic doom death metal". That about sums it up. It's different ... it sounds like the Gregorian monks singing in english playing mid-paced death metal. I like it though.

Pennywise *About Time* (Epitaph).

Another pop-punk LP from these energetic skatin' dudes. Consistence is what they're about, yeah buddy. This is just as solid as the *Unknown Road* record. 'Nuff said.

Pollen *Crescent* (Grass).

This young PA band's second LP has a pop-punkish approach with a bit of a hardcore influence also. Convincing, fresh delivery as well as superb production and energetic music make this one of a small few records worth owning from this label.

Progress/RRS Records compilation *Releases Medio '95*.

A CD sampler of tracks taken from various LPs put out by the two labels. You'll remember Progress as the ones responsible for the tattoo death metal magazine of the same name. This CD is comprised of European groove metal. Progress, Vindegade 101, dk-5000 Odense C, Denmark

Rancid ...*And Out Come the Wolves* (Epitaph).

Well, Riki Rachtman is a fan, so they must be good -- ha ha! The LP kicks off with "Maxwell Murder", a balls out number, and continues in the band's punk rock vein. What can one say? It's Rancid, and it's the bomb!

Rhadamantys *Labrynth of Thoughts* (Displeased).

This is an atmospheric band that got too bogged down in sound effects, loops, samples, and all that other shit, and subsequently whose album goes absolutely nowhere! They're playing death metal one minute and the next you're in the city zoo, which doesn't mesh.

Sadistic Torment *Dimensional Perfection*.

Here is the '95 demo, which shows nothing new

for the band's sound, but it still contains two solid S.T. songs, with plenty of technical riffs, neck breaking tempos, and barking vocals.

Vince Matthews, Rt 5 Box 104-E6, Martinsburg WV 25401

Sarah McLachlan *The Freedom Sessions* (Arista).

A sort of split CD, half music and half multimedia for the computer. I don't have a Mac or Windows, and the music sucks, so it's a waste of time for me. The last LP was total god, but these versions are just so mellow they don't have a pulse. How dull.

Second Skin *Suture* (Dynamica).

Put a bone in your nose and smoke your own pubic hair. Then put on this CD of total god industrial dance! There's a strong newer Front 242 influence, along with of course FLA. It's aggressive and with a good beat. Check it out!!

Seducer *Shock Value*.

I'm shocked that Seducer keeps putting out tapes of this outmoded style of thrash metal, myself. This hyper kind of stuff I don't find challenging as a listener, or even heavy or aggressive for that matter. I can't believe people get into this mediocre shit.

\$3 to Tripp McNeill, 4625 Murrayhill Rd, Charlotte NC 28209

Sentenced *Love and Death* (Century Media).

Only the latest from these Finnish dudes, this EP features strong sound and entertaining songs, not the least of which being the Billy Idol cover! A rock base, plus various other influences, contributes to a well-worth-it release.

Septic Flesh *Esoptron* (Holy).

I've never heard of a drum machine called Kostas before. S.F. has topped their last LP with more thought out percussion ideas and even dreamier goth metal songs. The riffs, vocals, and lyrics all show improvement. Good job, guys!

Shank-456 *The Big Payback* (Roadrunner).

Shank-456 seems to think it's the best crossover act that ever walked the streets of New York,

but I fail to see what's so fucking special about this record. It's great if you're into tough-guy bands, but I don't take it too seriously.

Sinister Hate (Nuclear Blast).

No keyboards, no acoustic guitars, no fucking grooves, just tight as a frog's ass Satanic death grind from a Dutch band. Put your Pantera album away for five minutes and put on *Hate*, and find out what "fucking hostile" means.

Six Feet Under Haunted (Metal Blade).

A side project of Cannibal Corpse, ex-Massacre, and Obituary members, this album sounds like older mid-paced Obituary more than anything. Maybe all the members' respective bands are sucking now because they spend too much energy on other projects, as this is more interesting than all those bands at the moment.

Testament Live at the Fillmore (Burnt Offerings).

Well, if you're into this band's recent few albums, and even its early ones, you should pick this live album up. It's not as raw as the *Eindhoven* live EP, but it features songs from all their LPs and has three new acoustic versions of their more recent ballads.

The Gathering Mandyllion (Century Media).

I think the band has gone downhill since the classic *Always...* The new singer is quite talented, but the material leaves much to be desired. Not to say it's bad; it's just not very interesting to my ears.

The Joykiller '95 album (Epitaph).

Yes, more pop-punk from Epitaph -- now who would have guessed? They sure can pick 'em. The Joykiller has its own sound -- why, they don't even rip-off Bad Religion! A great record for this style and not just the same old, and good lyrics too.

Tiamat Tour Sampler (Century Media).

Here's some remixes and edits from songs off the new album, *Wildhoney*, which features mellow vocals and a less "metal" approach to the keyboards than on *Clouds*, along with a "Sepul-

tura style" toned-down logo. Tiamat fans will like this one.

Tribes of Neurot Silver Blood Transmission (Release).

A side thing of Neurosis that involves a spiritual concept. There isn't really any music here per se. It's sort of like *Enemy of the Sun* if you took out all the musical instruments if that makes any sense. It reminds me of *Altered States* also.

Vivisection/Clotted Symmetric Sexual Organ 7" (M.M.I.).

The Vivisection side is ultra-aggressive death grind with rapid-fire guitars and piercing vocals reminiscent of Brutal Truth. C.S.S.O. is total General Surgery-ish death sludge with some horror samples and song titles such as "Zombie Fuck". Green vinyl!

M.M.I. c/o Markus Woeste, Heerstrasse 7758553 Halver, Germany

Vivisection/Enola Gay 7" (Ecocentric).

More slashfests from Vivisection here. Enola Gay is total punk rock with some crust and grind touches, and tortured vocals. This EP, as the above one, rules!

Ecocentric Records, PO Box 572, 56005 Koblenz, Germany

All addresses listed are from the United States unless otherwise noted.



Late Additions as we go to Press

Abscess *Urine Junkies* (Relapse).

This band has ex-sick bastards of Autopsy, Hexx, and Immortal Fate. Absolutely fiendish weedcore scoundrel metal from California. The lavishly packaged CD features the three demos this band has recorded, plus lyrics which must be read to be believed!

Cathedral *The Carnival Bizarre* (Earache).

I am reminded of a more raw *Soul Sacrifice*, side one. Dorrian has changed his vocal style again, to a less baritone one. I like the energy here more than the last LP. Some of the songs have the Cathedral hook, instead of just a "Sabbath influenced doom band".

Deeds of Flesh *Gradually Melted*.

Heavily Decide influenced hyper death metal. There are no hints of any classic bands rubbing off on this group, as if they just started listening to death metal four years ago. But for this approach they are proficient, and the production is good.

\$5 cass/\$9 CD to Erik Lindmark, PO Box 6544, Los Oso CA 93412

Deranged *Rated-X* (?).

I am very impressed with this death metal band! This album has well-produced songs, aggressive vocals, and heavy riffs. However, the drummer's blast beats suck shit and they ruined a Rolling Stones song. But besides that, this is a killer album. (See below for address)

Deranged *Sculpture of the Dead* (?).

More of the same here, except the above album's songs are a little better than on this four-song mini-LP. Rikard Wermen, Ängavägen 2, 245 62 Hjärup, Sweden

Exit-13 ...*Just a Few More Hits* (Relapse).

Total grind from these eco-freaks, a must for Exit-13 fans. Containing an edited track from the last LP, a few covers (some of which are sort of hidden), and some new tracks, the latest slab from this weedcore band has the trademark studio mix we all know and love.

Gore Beyond Necropsy update. My main man in GBN sent me a tape of his band's tracks for a split 7" with Power of Idea. These are mind-numbing, bizarre, schizophrenic japcore, with grinding vocal noises, samples, and more explicit vomiting weirdness. Akinob Ohtaki, Horinishi, Hadano-City Kanagawa, 259-13, Japan

Internal Bleeding *Voracious Contempt* (Pavement).

This is precisely the style of death metal I fucking despise. This new school approach (read: thrash band jumping on the death metal bandwagon) really gets on my nerves, with the weak blasts, fish mouth vocals, and cheese bass sound. That's it and that's all.

Letters to Cleo *Wholesale Meats and Fish* (Giant).

The second LP from this alternative to the alternative (in the musical sense) band shows a more balls out rock approach, while the mellow balance tracks do appear, and more focused lyrics. I hear a Juliana Hatfield influence in the vocals here. A godly record.

Mindrot *Dawning* (Relapse).

Here we go with the new LP from this Californian band, which is a step up from the EP reviewed elsewhere in the zine. A much more shall we say warmed up approach in the execution department. The *X-Files* samples make me love it all the more. Depressing as hell.

Suppository *Syphilis*.

I must admit, this isn't much of a demo. The production is poor (which the bassist assures me won't happen again), and the material is also sup-par death core with *Reek of Putrefaction*-style vocal effects. I can see them improve with time, though. Trashkopke Erik, Jacob Catsstraat 3/A2 B7, 3630 Maasmechelen, Belgium



DISPOSABLE CONCERT REVIEWS

Letters to Cleo, Fig Dish,
and Dirt Merchants
9:30 Club, Washington, DC


The night started out early with the Dirt Merchants playing their brand of way too mellow and stagnant music. When they did start to rock there weren't enough changes to keep the songs interesting either. Plus the singer's guitar was inaudible.

Fig Dish was a step up with more energetic tunes and a more devil may care quality about it than the openers. The singer bore a startling resemblance to the actor who played the abductee in the *Fire in the Sky* movie. They even did an Alanis Morissette cover of her current single whatever it's called.

Letters to Cleo was unquestionably godlike (while the singer was goddesslike of course). They took the stage and proceeded to blow everyone's heads off basically. They played several tracks off the new LP including the single, "Awake", "Pizza Cutter", and "I Could Sleep", and a large handful off the first album, such as of course the single, "Here and Now" (which featured a delectable new vocal arrangement to the pre-chorus refrain), the second to the last song before the encore. There was a girl in the front row who knew the lyrics to every single song in the set. They played the songs just like on album, and the energy and presence were amazing. I'm glad I made it to this gig.




Letters to Cleo wrecking heads in DC

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EXTREME NOISE TERROR



LEE

DEAN

PETE

PHIL

PIG

ALI

Here's an interview with Extreme Noise Terror's Phil, one of the vocalists. I first heard ENT when I scored a video bootleg of one of their shows from London in 1990. A while later I received *Retro-Bution*, a sort of compilation of new versions of classic ENT songs. Anyway ENT is one of the most influential politico-grindcore bands from England, so read on as Phil talks about the state of the scene there.

"It's really dead, basically, more or less. The amount of audience you get is so small now, it's like almost a joke, really. So to play hardcore over here and keep yourself going is impossible, you know."

So what happened to the scene?

"I think it was going for such a long time, from when the punk thing very first started, it more or less faded out around '91-'92. About '92 was about it; you noticed a real change in the amount of people comin' to gigs an' all that. But if you're an American band you draw loads of people. So it's kinda tough.

"But we thought, 'Well, right, we got to do something.' So the music from ENT, the next LP will be different than the *Retro-Bution*, but there's still that real hardcore sound, but it's just a lot more, like, I dunno, a more up-to-date sound. If you imagine from like the very first Entombed LP to their *Wolverine Blues*, that's

quite a change. That's more or less what I'm tryin' to say here. But it's not gonna be that massive a step, you know. But we learned to play more as well."

That sounds like a big change.

"Well, it's not gonna be that much of a big change, actually, 'cause everybody I've spoken to is sort of like, 'Oh no, you can't change that much,' but no way is it gonna like a real big step, that people are gonna be goin', 'Oh my god this is terrible, they should never have done it.' I mean, it's still gonna be ENT, but I dunno, hardcore is very inaccessible really, in a way, because it's so extreme, and seein' as we wanna try an' go forward a bit more, we're tryin' to like, not mellow it out, but just make it more accessible, basically. I dunno if that's the best way of puttin' it or not, actually. It's still ultra-hard, ultra-brutal sound to it all, but it's just a bit more modern an' up-to-date, really. It's not like that typical 80s style English hardcore thrash sound.

"With stuff on *Retro-Bution*, we changed a lot of the old sort of bits in it and like added new bits in, an' guitar solos, which for ENT was never heard of before, so wow, that's a step forward in itself for ourselves. But it still doesn't detract from the whole energy and the hardcore sound at all. If you play *Retro-Bution*

up against original recordings of those songs, you can see it's a big leap in makin' those songs more modern. The original versions are just so dated."

What kind of comments have you been getting lately? For example, what I've been hearing is either "oh it's so much better because the production is so good and the playing is so great," or the other side, which is "oh it's not raw enough."

"Uh huh. Yeah, I've had both of them said to me. I dunno, maybe it's just people get off on the actual raw energy of it, and that they didn't like the cleaner production. But personally, from the band's point of view, we're just so happy with it, more or less, because it does capture now how ENT should've sounded all those years ago, but we never had like a big enough budget to go an' sound like that. So maybe that rawness from the past has been captured in the like 'one day in the studio' sort of job. But now we had a lot more time to do it. To me it's much more heavier than anything we've ever done. Excuse my english or French or whatever but we've put more bollocks into the music, ha ha ha. The musicianship again has vastly improved since the earlier days, obviously. We didn't want to like sort of just stay in that typical vein of like, 'Here's two hundred quid, go an' record an LP,' an' sound like shit, heh heh. 'Wow, we got a couple thousand pound, excellent! We're not gonna go an' spend it on beer, either!' Which we have done in the past, actually, with some of our recordin' budgets. 'Right, well, we'll go to this studio 'cause it's so cheap, an' then we'll spend the rest on beer,' heh heh heh!

"The earlier ENT gigs were a complete mess. We just used to be so pissed, it was ridiculous, you know? Be lucky if we even turned up to a gig."

(Talk eventually came around to ENT's lyrical standpoint.)

"Admittedly, the lyrics aren't all gonna be 100% total political stuff anymore, 'cause we've exhausted ourselves more or less, you know. We've gone 'round in circles on the lyrics so many times ... I mean, the lyrics are still gonna be very serious topical issues, if you know what I mean, but they're gonna be more

down to earth ones, rather than like 'let's kill the government' an' all this sort of stuff. We're just interjecting a bit more of a personal attitude into it, rather than just sayin', 'Okay, well, I don't like this, so I oughtta write a song about it.' [It's more like] 'Okay, I feel strongly about this, whether it's on my doorstep or like 10,000 miles away somewhere else in the world,' so we're gonna do more shit like that, you know?

"So yeah, we have dropped a lot of the real heavy political stuff, 'cause it's so easy to be cornered as well by people, 'cause once you take a stance against somethin' which is political, so many people can say, 'Well, why didn't you say that, an' why have you said that, an' what about this, an' god, you're a hypocrite for doin' that,' an' it's like, 'Shit, man, sorry, you know? I'm only human.'"

So you're not doing the Optimum Wound Profile thing anymore?

"No, I'm not. That all finished just before they recorded a new LP, actually."

Oh really? I didn't even know they were still going.

"Yeah, but again, in typical Ipswich fashion -- Ipswich bein' the place which I originally lived, an' Optimum Wound come from, an' most of the members of ENT come from, it's quite a big town, but it's still got a small town mentality. People don't want to really go out an' do bugger all, basically. They're quite content to be Ipswich people, if you know what I mean. You know, bands like Optimum Wound I think should be gettin' outta there an' doin' a lot more. But again, they've got the attitude of 'Well, if I ain't gettin' paid a hundred pound a night, I ain't bloody doin' it,' sort of shit. Basically [a couple members] were actin' like fascist dictators within the band, an' I didn't wanna have nothin' to do with it, really."

"The new LP's bloody good, I have to admit. A lot different from *Silver or Lead*. It's a lot more melodic and gothicy soundin'."

In that band you were using a lot of distortion on the vocals, and I noticed you brought that into the ENT thing on *Retro-Bution*.

"Yeah, we didn't think when we done the *Retro-Bution* thing, 'Right, Optimum Wound

had used this, we'll use it ourselves.' Where it all came from originally, there used to be a band called Kuro in Japan, and they had this 8" single out, an' it was just so hardcore, an' there's another band called Kon-fuse [sp?] that used to have total distortion on all the vocals, an' so did Kuro, an' we had been totally into these bands for years. An' it was just like, 'Wow, a hardcore band usin' totally distorted vocals, that just sounds completely insane!' An' seein' as 'We the Helpless' is an actual Kuro song, we thought, 'Well, we'll still put distortion on our vocals as well.' But the Optimum Wound thing was because it was quite a metal/industrial thing to use, I think."

Yeah, that's getting really popular.

"Oh yeah, it's been overused now, which is a bit of a shame, 'cause at the time it was great, you know, mad vocals like that, killer, early Skinny Puppy stuff, Ministry, but now it's like so overused, it's like, 'Oh god, not another band that uses distorted vocals.'"

So what else do you try to do to stay ahead of the current trend, to not get stuck?

"Well, we're tryin' to remain as ENT, basically. Sounds a bit stupid, I think, the way I just said that. But we wanna create an original

sound that has like a mixture of a real brutal metal sound but with a real brutal hardcore sound, too. Well, which is what we've done anyway. I think it's really original for a band to be doin' what we're doin' now.

Are you guys still totally into vegetarianism or veganism?

"Um, there's only two in the band actually now that are vegetarians. The original drummer, Darren, he's a vegetarian, an' I've been a vegetarian for 14 years, but the other four guys aren't veggies anymore, no."

They just sort of got out of it?

"Well, I don't know, it's sort of bizarre. I mean, Ali, the lead guitar player, and Lee, the bass player, they've always eaten meat anyway. We knew that when they joined the band, but because we wanted them in the band, an' bein' good people anyway, regardless of whether they eat meat or not, we thought, 'Yeah, that would be good to have them in our line-up,' as people. An' then since they joined, I think the other two fell prey to the carnivorous way. I don't know why. It's a bit of a disappointment to myself."

So there you have it. Thanks to Phil for being so cool. Go out and pick up all ENT stuff immediately.



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