

# DISPOSABLE UNDERGROUND

#19

in this issue  
interviews with

Napalm Death  
Excruciating Terror  
Deceased

also inside  
harsh music reviews

*Celebrating our fifth year  
championing the musically jaded*

Hello to number nineteen of *Disposable Underground*. Yes, I'm back. I still hate the corporate rock record industry, Nazi trend following assholes, and rock stars in general; they can Fuck Off. With that out of the way, I hope you like the issue, and I want to apologize to everyone that sent in a tape/CD/vinyl and hasn't heard shit from me. I'm basically very behind on my reviews, and I have no excuses. I will get caught up for next issue and rest assured, if you have sent something in, it will appear in these pages.

I remember reading in that issue of *MaximumRockNRoll* (the issue number escapes me now), the one in which it covered different aspects of the corporate rock scene and what its relations direct or indirect to the punk scene are. It had a very striking cover. I reread that issue recently, and I started to reflect on my zine afterward. You can tell that I review a lot of corporate shit in here. I don't really enjoy it, and I only discover a good band from that scene once in a great while. The thing is, I didn't seek out most of these indies with corporate ties, or the majors. I just ended up on all of their mailing lists mysteriously: Universal, Sony, Arista, Dutch East India, et cetera. I still review the shit because I review anything I get sent in the mail, solicited or otherwise. I think I'm going to write them all a note saying "please take me off your mailing list." ... I feel a little better now.

Thank you to every person living or dead who has read and enjoyed at least one of my issues. Keep grinding. Everything is by me, Richard, unless otherwise noted. Amanda contributed to this issue.

#### Suggested Listening (in no order)

- ♪ Deceased *The Blueprints for Madness*
- ♪ Hypocrisy *Abducted*
- ♪ Excruciating Terror *Expression of Pain*
- ♪ Spazz anything!
- ♪ His Hero Is Gone *Fifteen Counts of Arson*

- ♪ Letters to Cleo *Wholesale Meats and Fish*
- ♪ Kiss *Love Gun*
- ♪ Scorn *Evanescence*
- ♪ Cro-Mags *Best Wishes*
- ♪ At the Gates *Slaughter of the Soul*



write a letter, you'll feel better

ZINE CONTACT ADDRESS  
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#### **Disposable Show Review** the Grifters, the Dusters, and Bird Dog the Black Cat, Washington, DC By Amanda

Bird Dog was an interesting mix of folk and rock, with good melodic sounding vocals and capable drumming. I liked their sort of Evan Dando without the rest of the Lemons except mellower feel, but there wasn't much variety in Bird Dog's songs, and I got bored after about three numbers.

The Dusters were hard and full of energy, with a spastic guitar player, but their sound got pretty monotonous. I liked them more than the first band because they were more lively, but they too were too boring after a while.

I left before the Grifters came on. •

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PAUL NEVILLE

G. CHRISTIAN GREEN

JUSTIN BROADRICK

This is an old photo of Godflesh. I got it back when Streetcleaner came out in the States. I always liked it and so I finally decided to put it to use.

# GODFLESH

**COMBAT**  
*FEARLESS*

## DISPOSABLE MUSIC REVIEWS

Albert Hill '96 album (Universal)

A South Carolina band that plays rock music is what we got here. They're okay. Not very cool, though, more bland than anything. Albert Hill doesn't interest me in the least.

*America Sub-Culture Sucks* compilation (Generalissimo)

A great compilation CD of mostly Virginia and a few Maryland bands, this disk has a fine local flavor. Bill Allen from Generalissimo (interviewed a few issues back), who compiled this thing, is quite the scenester. He has a second edition called *Sub-Culture 2: the Culture Sucks Back*. For a measly \$3 you can own these comps, as well as Bill's other records on his label, such as the Ugly, Lugnut, and Inertia 7"es, and the Jarhead cassette.

PO Box 3104, Merrifield VA 22116

Amorphis *My Kantele* (Relapse)

Well, well, Amorphis is back with yet another EP on Relapse. It is good. It's got an acoustic version of the title track of the last album, two new songs, and two '70s rock covers. I'm totally chuffed. These dudes are really good at laying down the good ol' keyboard rock. Great.

*...And the Scene Goes On ...2* compilation  
(With Your Teeth)

This is the second edition of the underground death metal compilation CD from Virginia. Some bands on it have a black metal tinge, but most is of the new school of death metal that sinks my boat these days. The one good band here is October 31, with World of Hate and Circle tying at second.

King of Metal, 5953 N 10th St, Arlington VA 22205

Anomaly *the Second Day*

Anomaly is a progressive rock band which features ex-Cynic members. This demo is a sampler from the band's '97 CD. Two of the three songs are good stuff. Very strong musicianship all around, of course, and excellent sound.

Jim Studnicki, 13808 Lazy Oak Dr, Tampa FL 33613



Venom

Anthrophobia *Framework* (Mausoleum)

Ehh. Anthrophobia has a funky hardcore sound kind of, and a lot of energy, but it doesn't go anywhere. They're very monotonous and I find them a bit annoying.

(review by Amanda)

Autour De Lucie '96 album (Le Village Vert)

I wonder why Nettwerk Records put this record out in the states. Autour De Lucie is a French band and of course most of the lyrics are in French, the others being in English, I suppose so they can have some appeal in great America. Anyway, I like them a lot. Rock music with a folksy edge that can have an "alternative" appeal. Cheers.

*Awakening: Females in Extreme Music* compilation (Dwell)

Wow, I am really happy to get this CD in the mail (thanks Raul). Most of the bands are really good black death metal, but the theme here is all the bands feature at least one female member. Girls can rock too. It's not just boys' fun, dammit.

Coal Chamber '96 demo

I guess these guys have a record out now on some label and played Ozz Fest or something. If so, I'm very, very behind on my reviews. It may have been reviewed last issue, I don't know at this point. Anyfukenway, these guys sound like Korn a lot. Very groovy and downtuned. They're okay and all, nothing amazing, but for some reason I like it, probably because I like Korn.

Dark Reality *Oh Precious Haze Pervade the Pain* (Witchhunt)

Dark Reality's second album shows the band's newer direction, minus its death metal influences. The CD sleeve describes the band as "baroque gothic art metal from Germany." Yeah, that works. I like the acoustic guitars and recorders. The singers are quite talented, too! The band even gets away with using a drum machine, with no shame. Mortician should take notes from this band. Check into these guys.

PO Box 658, 8029 Zürich, Switzerland

The Kelley Deal 6000 *Boom! Boom! Boom!* (Nice/New West)

I was interested in hearing this record because I've heard some of Deal's bands in the past. The first song is a real kicker, somewhat obnoxious, with an erratic feel to it. But then the other songs come on, some of which are rather dull and slow. I like the rock material a lot better. The lead vocals are in the background, which is odd, as is the whole record. I can't recommend this disk.

Deceased *Fearless Undead Machines* (Relapse)

Wow, I didn't know that the new album was going to be this good, to be honest. I heard some of the songs months before the release as demo cuts and also live, but neither prepared me for what turned out to be an incredible record of pure fucking metal. It still has that Deceased trademark, and the songs are even longer and more epic than last time. It's a mix of regular Deceased and classic metal and old metal sounds from whence the band came in the '80s and into the '70s. If you're into the new school of death metal bullshit that is more "brutal" than anything worthwhile or with feeling, then steer clear of this LP and listen to your Broken Hope records.

Deutsch Nepal *Compendio!...Time Stop!* (Release)

Containing songs spanning '92-'96, this CD is a sort of compendium of the guy or girl behind Deutsch Nepal, an ambient project which features lots of samples from horror films, dark synths, pulses, and weird monologues (looped, of course). It's very good. There's no percussion or dub stuff, just demented ambience.

Dio *Angry Machines* (Mayhem/Futurist)

The man is back. I was never too familiar with Dio's solo material besides seeing a couple of his videos years ago. This LP has a '90s feel to it, though. "Don't Tell the Kids" and "Double Monday" are standouts. *Angry Machines* is a heavy metal record through and through. Jeff Pilson plays bass here and he rocks hard. It's mid paced mayhem.

Disarray *Bleed* (Inner V.O.I.D.)

Boy, I really don't like mosh music. This whole record it seems is one mid paced groove riff, with vocals from a guy who sounds like he has a garden tool up his ass. There's too much of a Pro-Pain influence for my tastes ... well, ANY Pro-Pain influence is too much! The record sounds like it's on the wrong speed. This whole slow metal scene makes me sick.

Disinter *Storm of the Witch*

At first I thought this was a different Disinter, but after listening some more, I realized my mistake. The pro-copied package included lyrics and strong production, which are pluses in my book as far as demos go. Unfortunately it's been my experience that a professional tape only covers up for an exceedingly awful deathcheese outfit. This case is thankfully different. It ranges from down the middle death metal to '80s thrash, with low vocals and lots of speed picking a la Incantation, but with no leads. Check into these guys' meat and potatoes death metal.

Mike Legros, 4132 N Melvina, Chicago IL 60634

Dissecting Table *Human Breeding* (Release)

I didn't know what to expect when I picked this up at Relapse, but what I found certainly wasn't it. This one man Japanese group is pretty weird. I'd describe it as monotonous (which is the point) industrial music, with lots of "power electronics", drum machine stuff, manic keyboards, loops, samples, and pulses, and distorted vocals. It kind of sounds like the soundtrack to some underground suspense/horror flick from Europe. It's extreme one minute and mellow the next and back again, all in the same song. When I was listening to it, I glanced at the CD player, thinking I must be on track four or so by then, and it still was only on track one. I like it!!

El Vez *G.I. Ay! Ay! Blues* (Big Pop)

This dude is really into la Revolución. He also has a good sense of humor while at the same time writes entertaining political lyrics. He's basically '50s era Elvis from Mexico. If for nothing else you like fifties rock with a Mex flavor, pick it up. This rocks!

Fall From Grace '97 album (Fierce/Mayhem)

More metal from Mayhem, this time from New Orleans, with plenty of groove parts for the gorillas to mosh to in the ape pit. Some

of the songs aren't bad, but mostly it sounds like Alice In Chains if they went metalcore, or Eyehategod if they started to really suck.

#### Fivestones *Wee Onesie* (Midnight Fantasy)

With lyrics like "Do you want to come over, we can fool around", from the song that opens the album, I've decided already I don't like London's Fivestones. Once again an entertainingly bland group that sings mostly about relationships. This Hootie/Wallflowers shit does nothing for me. These guys are too happy for their own good.

#### Godflesh *Love and Hate in Dub* (Earache)

I was supposed to have a Godflesh interview this issue, but I guess Justin didn't feel like faxing anybody back. But anyway, check this shit out: a cheesy way to describe this record is that it sounds like the last Godflesh album meets mid-career Scorn. It's got some great jams on it. It helps that I liked the last LP a lot, since this is a collection of dub remixes of that record, executed by Godflesh itself. It's minimalistic in places, catchy, and groovy.

#### Gore Beyond Necropsy update:

Akinob sent me a tape with some advance tracks for his band's split 7" with Egrogsid. The GBN material has 11 songs. Lots of growling, grunting, fast fast fast songs, weird noises, very distorted instruments, you know, the usual GBN we all know and love. (See Repulturid Mangel review for address.)

#### Honkeyball *Onetime* (Wonderdrug)

Another lame ass Boston band. These persons are slow and boring at their brand of sludge grunge rock 'n' limp. Mellow ballads amorphize into heavy riffings accompanied by bad vocals. Pointless.

#### Horny Toad! *Thirteen* (Domo)

These Cally ska merchants are really good at laying down a groove. They have great lyrics and better songs. Real catchy. I'd see these guys if they came to my town. They even have harmonicas, what range!

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#### IDK *Taking on the Monster* (Earache)

God, I hate this band. The worst thing about it is the singer, the sub-par, incredibly annoying singer. There is a plethora of other things I can point to, such as the band's limp style of pop-hardcore from New York. They say New York has the best and worst of everything. IDK represents the latter. The band fails miserably at playing good hardcore in any form.

#### Iron Maiden update.

Maiden has a box set out called *Best of the Beast*, and features tracks with Blaze Bayley if I'm not mistaken, who to me is the George Labenzy of Maiden singers. The set also has rare tracks from the band's first single from the '70s, and rare live cuts as well. If I had the money I'd pick it up.

#### Jane Jensen *Comic Book Whore* (Flip/Ichiban)

I don't like this band much because I've heard two of the singles more than I would have liked, and of course, they're the best songs on the record, said record being very self-indulgent and very stupid. It sucks, to be honest, in particular the guitar lines and drum machine. I can't listen to it, it's that insipid.

#### Judecca *Awakened by the Stench of the Dead* (Wild Rags)

I really don't like Wild Rags and I really don't like Judecca either, but for different reasons. With lyrics like "among the corpses I play," and "he lies dying on the cross," this type of material doesn't do anything for me anymore unless it's by a really good death metal band. Judecca doesn't qualify. This review is of a three song sampler from the band's full length CD.  
PO Box 150505, Cape Coral FL 33915

#### King Biscuit Flower Hour presents GTR (King Biscuit)

The band formed by ex-Yes/Asia/Genesis members, GTR is pop rock from the '80s. This live album is another in a series of the King Biscuit radio show pressed on CD, the featured CDs having good sound and a biography on both the radio show and the band in question. I don't like the material at all, but if you like GTR, pick it up.

#### Lacrimas Profundere *La Naissance D'un Rêve* (Witchhunt)

It's difficult to make the transition from doom/death metal to progressive gothic music and these Deutschlanders are still not out of their cocoon, so to speak. Some of their growing pains are evident in the singer's deathly style, which doesn't fit well alongside the acoustic guitars, keyboards, and clean vocals. They haven't meshed the two styles as well as the Gathering or Orphaned Land, for

example. The songs lack direction as well. But still, a good effort. Maybe next time they will be better.  
PO Box 658, 8029 Zürich, Switzerland

Los Infernos *Planet Kaos* (Doctor Dream)

It makes me think of Danzig with the Misfits singing rockabilly. *Planet Kaos* sounds like it could appear on the soundtrack of a David Lynch film. Los Infernos plays high-energy rock-core, and it's buyable. (review by Amanda)

Morpheus Descends *The Horror of the Truth* (Angel Dust)

Tom Stevens of Nokturnel fame returns after joining the death metal band Morpheus Descends. I really don't know anything about the group except that they've been around for a long while and this is only their latest release, three songs in the Incantation vein except faster and less sludgy. Stevens has been in the scene forever and here is his new effort.

PO Box 3051, Middletown NY 10940

Mother Earth *Transitions*

My first impression is that Mother Earth is a watered down Iron Maiden mixed with progressive metal, and with a singer that doesn't have any balls. I don't listen to this type of material anymore; I left it behind in the early '90s. I can't say anything more than that.

Paul Pepetto, PO Box 3442, Santa Clara CA 95055

Motörhead update.

I know what you're wondering: what the hell is Motörhead up to now? Dojo Records (same thing as Castle Records, the ones repressing all that Maiden stuff) is releasing their old records with remastering, bonus tracks, and so on. Check into it.

Nefilim *Zoon* (Metal Blade)

Packaging over substance? Nefilim seems to have been reared on that school of thought. The artwork for the CD sleeve is nice, and this goth metal band is good at creating a mood with it and its music, but there's nothing there beyond that.

Nerf Herder '97 album (My)

After hearing the hype on this band, specifically its golf fetish and its Sammy Hagar-bashing song, I was expecting a good pop-punk band with a mediocre record, and that's what I got. I like some of the songs, like "Sorry", but having said that, this record sounds like a long, well-produced demo tape.

Nevermore *The Politics of Ecstasy* (Century Media)

I can tell from the first song that this release is an improvement over the first album, the latter of which I can't remember anything about save that I didn't like it at all. Catchy song ideas, chugga chugga riffing, a heavy mix, lots of double bass, and Warrell Dane's vocals make a strong release. Like most records, not all the songs are standouts, and the more upbeat songs are better.

Obituary *Back from the Dead* (Roadrunner)

Where do I start? I was surprised to spin this disk, as I expected it to be much worse than it turned out to be, after having bad dreams about their last piece of amphibian shit album. Obituary is going for a clean, smooth kind of hardcore death metal approach, with lots of midpaced parts, and so the record is basically a retread of itself all the way through. Each song is indistinguishable from any other song on the record. And as if that wasn't bad enough, the band added an asinine, insipid, and immature rap remix song on the end. This record is shit.

Obscenity *The 3rd Chapter* (Morbid)

It's good to hear these guys play their brand of refined '90s total death metal. They have fast thrashy parts, tasteful melodic mellow parts, lots of changes, duo vocals, and semi-complicated riffs and arrangements. And a nice job they do of it too. I sometimes don't go for this type of material because it can get convoluted easily, but Obscenity pulls it off.

Postfach 3, 03114 Drebkau, Germany

Obscure Disaster *Zeitalter der Unvernunft*

Alright, some good death metal for once! This is the first demo for this young band, and it has a promising future. Obscure Disaster is a very talented band with technical musicianship that doesn't go over your head, and a sense of melody that would be better suited with a vocalist that isn't so "death metal," actually (a minor complaint). But he is singing intelligent lyrics, though. Good job.

Oliver Kuck, Schulweg 9, 29640 Schneverdingen, Germany

O.C.D. *Hoard•Wash•Pray•Repeat* (Catalyst)

These guys are horrible. The first thing I can't stand is the singer. He really blows; the sounds of a monkey being strangled don't make for good vocals. Second, the music is unimaginative metal, limply produced on this disk. I don't find O.C.D. to be extreme or heavy in the slightest degree. Oh well.

Debutante Mgmt, 36-03 Corporal Kennedy St, Bayside NY 11361

Orphaned Land *El Norra Alila* (Holy)

Awright, the boys from Israel are back for the attack. Any casual listener can tell that these guys hail from that corner of the world. *El Norra Alila* is a greatly textured album, with plenty of ethnic instruments and melodies, and at the same time is a gothic, heavy metal record. Impressive. I started liking the new album as soon as I pushed PLAY.

BP 59, 77260 La Ferte Sous Jouarre, France

Beth Orton *Trailer Park* (Dedicated)

I loved this CD when I first heard it, but after a while its moody appeal wore off. Beth Orton has great vocals, almost sounding like the singer from Concrete Blond at times. Also, there's a lot of an ethnic mix in her music which gives it a multicultural flavor. But all this isn't enough to color it a strong album. (review by Amanda)

Pakeni *Detergent Bubble Bath* (Morbid)

Finnish moshcore never had it so mediocre. Nah, I shouldn't be too hard on these guys. They obviously don't take themselves seriously, and there is some depth to their mostly midpaced songs, but you have to listen closely to find it. On the surface it doesn't seem to be worth the effort. Once in a while there's some interesting song ideas and surprises.

Pennywise *Full Circle* (Epitaph)

What can I say except that this is another Pennywise album. It sounds like it's better than the last album but not as good as the godly *Unknown Road* album. Nothing they've done since adds up to that record. But don't get me wrong, this new disk sounds good.

Pentacle *The Fifth Moon* (Displeased)

Pentacle fucking rules! Classic black/death metal in the style of the old 80s bands like Destruction and Celtic Frost. There's nothing new here really, but it's awesome. It has the old feeling but with '90s musicianship and execution. Of course you can expect nothing less of an album released on Displeased. Pentacle is worth your time.

Veeringstraat 6, NL-1502 NM Zaandam, Holland

Radio Iodine *Tiny Writings* (Universal)

Hmm ... not bad progressive material from this five piece. One of the things I like is the visuals the band uses on the cover and inner sleeve. The group also has lyrics with good imagery about relationships and other such things, but Radio Iodine is mellow and doesn't push the envelope in any way unfortunately. There's plenty of keyboards and synths here, and so in the end it's more like background music. Radio Iodine also has an EP of two remix tracks courtesy of Gravity Kills and My Life With the Thrill Kill Kult.

Repulturid Mangel *demo #1* (Harshit)

Noise! I love it. Possibly only because the guy who put it out is a friend of mine. But I like Japanese bands. This tape has lots of growling, feedback, bad recording elements, and noisecore! It sounds like it was a lot of fun to record. 10 songs in five minutes.

\$3 to 837-6 Horinishi, Hadano-City, Kanagawa, 259-13, Japan

Revelation *Frozen Masque*

The boys are back. Revelation does it again with another demo, I guess their first since the great ...*Yet So Far* album. I've come to realize when hearing this demo that I prefer Revelation's uptempo doom rock songs to their fucking depressing melodic material, both equally strong elements of this tape. Pick it up, it's worth it.

905 S Clinton St, Baltimore MD 21224

Revolution Records comp. *Revolution*

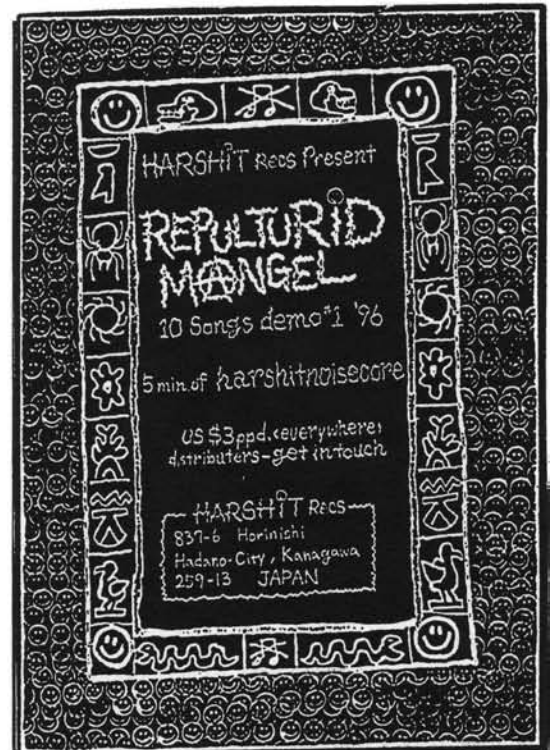
There's some really good bands on this compilation of mostly demos. It's a fun mix to listen to in the car, and the bands are different sounding, from blues to progressive and so on. (review by Amanda)

Scissorfight *Guaranteed Kill* (Wonderdrug)

Making another appearance in these pages is Scissorfight, this time on CD. I still don't like this New Hampshire band's version of groove grunge metal, but at least these guys don't take themselves too seriously and have a camouflage fetish.

Septic Flesh *Ophidian Wheel* (Holy)

Septic Flesh is back for round three. More drum machine Medieval Metal this time around, along with all the usual elements you expect from a gothic metal band. For some reason, and I can't quite put my finger on it, I like the band's other material better. Maybe





it's because of the vocal and instrument department. This is a good record, but check out the other stuff first.  
(see Orphaned Land review for address)

Serenity *Breathing Demons* (Holy)

Is this "Sweet Leaf"? Oh, it's Serenity. Total doom rock from England. Good job from these four piece crumpet heads. They remind me of bands from Lee Dorrian's *Dark Passages* compilation. Check into Serenity and you won't be disappointed.  
(see Orphaned Land review for address)

Six Feet Under *Alive and Dead* (Metal Blade)

How can someone be alive and dead at the same time? Huh? Anyway, you're not going to believe this, but SFU got worse. Allow me to explain: the music has gotten, well, better I guess, but the vocals have not similarly improved. A doom rock singer would better suit the music, not this Chris Barnes shit. And to add fuel to my flame of discontent, they even did a crummy Priest cover.

Spooge *Nice and Warm* (Spooge)

Uh ... yeah. I really don't know what to say. It's impossible to describe. It's like a cross between Mr. Bungle, Sausage, and Watchtower maybe? These guys have a lot of problems. This cassingle is fucked.

\$5 to 1082 Frances Dr, Valley Stream NY 11580

Stillsuit *At the Speed of Light* (Building/TVT)

Nah, I don't like them. They're just not very distinct sounding. Stillsuit is a hard-edged band with intelligent, angry lyrics, whose sound doesn't take it as far as it could. I don't like the singer's voice (it doesn't click with the music), but the band is pretty talented.  
(review by Amanda)

OHM *Strapanoid* (There's a Ring Around Uranus)

OHM is one of them hard metal bands with a lot of groove. The new school hardcore fans will get into this, I think. I usually don't get into this type of material, but OHM pull it off with plenty of energy and enough catchy riffs and harmony to make me like it.

Tribe Thirteen *Radical Posture*

Punk rock, Pennsylvania style, with nasal vocals and uptempo songs. The bass player told me a while back that they broke up and he has a new band called Vitality. If they sound like Tribe Thirteen then they should be a good band. They're better live than on tape to be sure.

Bob Jacobs, 9964 Hegerman St, Philadelphia PA 10014

Trick Babys! *A Fool and His Money Will be Partying!* (Go Kart)

Self-styled "pump rock" because of the singer and her outfits I guess, and the humorous lyrics and attitude, this New York band has fun with its records. The band has been called the New York Dolls of the '90s. Well, I don't know about that, but they're okay. There's even some horns on here.

Tristitia *Crucidiction* (Holy)

Another gloomy doomy band. I remember these guys from an older issue of mine. The band has improved a lot since that review, and has changed a lot as well. The vocals are better and the songs are more distinct. It sounds like they have a drum machine, but that's okay. Very slow and depressing. Some of the material is surprisingly melodic.

(see Orphaned Land review for address)

Welt *Kicked in the Teeth Again* (Doctor Dream)

A pop-punk band with its second album out, Welt from Sacramento has a melodic sound to it and in a small way reminds me of Gorilla Biscuits. The lyrics are sort of about overcoming personal things with relationships and so on. I've heard better bands in this vein, but that's okay.

Withering Surface *Unique* (Emanzipation)

My pal Michael's band is rocking the house with its new demo. It's keyboard death metal with different vocals, mostly guttural but with some feminine and hyena vocals too. Crunchy guitars, gloominess, and songs about evil fill this tape. If you're interested, write Michael Andersen, Snerlevej 188, DK 4700 Naestved, Denmark

Withstand *...And Anger Was a Warm Place to Hide* (Fierce/Mayhem)

Here's a midpaced NY hardcore band with a metal edge that an interesting approach. Having some demos, 7"es, and EPs under its belt, Withstand plays some heavy riffage songs in the new school vein but still has somewhat of an old school attitude (although not in the speed department unfortunately). Also, the lyrics deal with the usual lies, betrayal, anger, et cetera. •



*I'm not one to ever buy a record that I know nothing about anymore, because 95 % of everything on album sucks. But I was at Tower one day and I saw an Excruciating Terror record called Expression of Pain. I had heard the name in zines before and it looked good, so for once I took a chance. I was NOT disappointed. Excruciating Terror is a wonderful grindcore band from Los Angeles, California, a band that is now one of my favorites in that scene. Here the bass player extraordinaire, Raul, puts up with my questions.*

**D.U.:** So, how did you come to play in the band?

**Raul:** It was simple. They could not find anyone else to do it. Well, anyone that they were comfortable with or that could hang. They had a couple of temporary bass players, but one can't rely on temps. They asked me because I knew the music and songs, due to the fact I've been jamming with them since the beginning. I started in E.T. as a guitar player. Later I left the band to focus on finding work. Now that I sort of have my shit together I can dedicate a little to the band again. I would really rather be playing guitar though.

**Why do you guys like to play with the lights off?**

Basically because we are a bunch of shy guys. Also, because darkness tends to bring out the worst in people.

**I know next to nothing about the band.**

**What's out or due to be out besides the Expression of Pain LP?**

I really don't know what's going on with Excruciating Terror at this point. We just recently recorded some songs at Frank of Staple Shut's home studio for a couple of 7"es. I really don't know whom will release them or when they will be available. Jerry Flores (guitar) has mentioned that we will be recording some time this August for another album on Pessimiser/Theologian Records. I can't wait!

**What's the scene like in the LA area in terms of how a grindcore band such as yourselves is received?**

We had a pretty strong following back in 1993. It was a time when grind/death was really big. But now, everyone has their own click. Everybody thinks they belong to a gang or something. It really sucks. These days it's just our friends who go to our shows. Oh yeah! And a few die hards from the old days. Gotta love 'em!

**What, generally speaking, are your lyrics about?**

Who knows?!?!? Victor won't share them with anyone. The way I determine what a song is about is by defining the titles he gives them. That's basically it.

**What specifically are the ethnic backgrounds of the bandmembers, and what influence if any does that have on your compositions?**

I am an American citizen! Whatever that means ...

**Anything to add?**

Thanks for the opportunity. Sorry I couldn't be more informative. If you would like to know more, write Jerry Flores. You'll find his address on the CD. Metal! ●



Now it's time for another *Deceased* interview. I haven't done one in a long while. The band has a new album out on Relapse called *Fearless Undead Machines*, a concept record based loosely on the "Night of the Living Dead" movies and their imitators. It's very, very good. The production is excellent and the songs are epic in their delivery. It's a very classic, old metal record, but contemporary at the same time. Here below Mike, one of the guitar players, answers my questions.

**D.U.:** Your sound has changed by leaps and bounds over the years. How would you say your musical/lyrical direction has altered since recording *The Blueprints for Madness*, other than the obvious "less death, more 100% metal" approach?

Mike: Well, I believe we have progressed musically because time forces you to. The longer you are together, the better you become at writing songs and playing your instrument. I'm not sure I agree with your comment, "less death, more 100% metal," as that has really always been us. We are a death metal band because of our concepts and lyrics, not by riffs, I think. That, to me, defines a band: satanic lyrics = black metal, lyrics dealing with death = death metal. We will not distance ourselves from the term "death metal" just because of it's associated with awful bands like Broken Hope and their ilk. So we are 100% a death metal band.

**Metal has become slightly more, shall we say acceptable, the last year or so. Many say it's making a comeback in the mainstream. Your thoughts?**

If metal is becoming more acceptable I don't see it. But I also isolate myself from the mainstream. When I worked at a record store I was forced to be aware of what was going

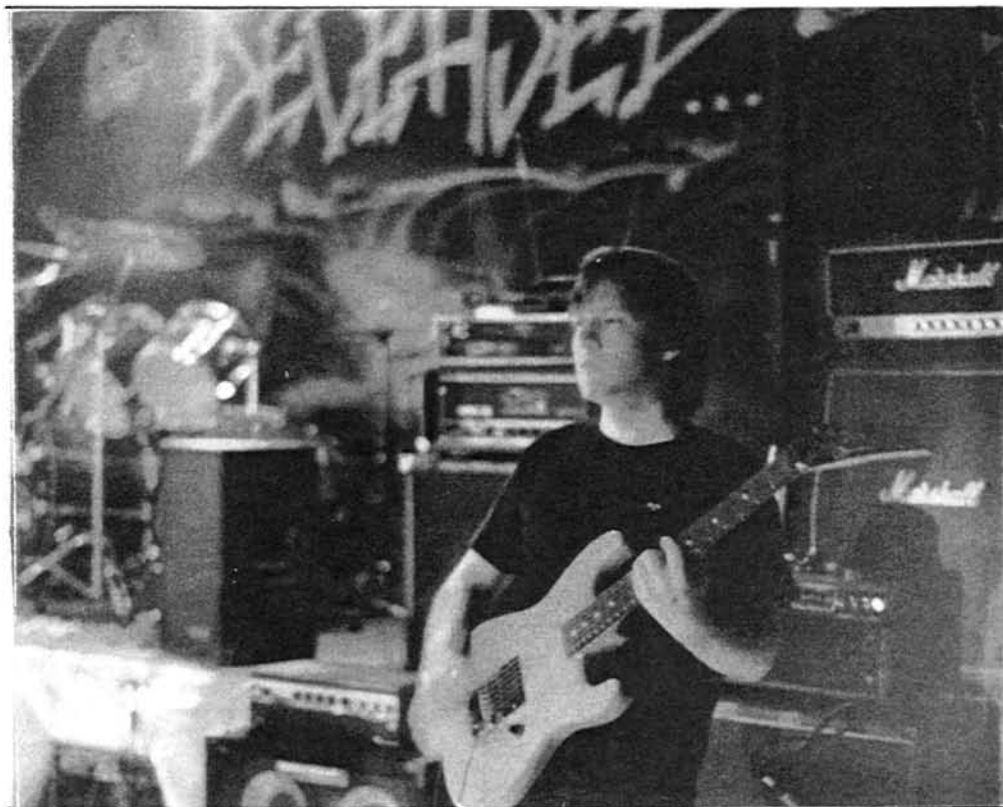
on in the world, but now I pay no attention. Any press I read is from Europe, so that's where I get my news. What I define as metal will not make a strong comeback, and that's just because it's a younger generation, and what they call metal is not what I call it. Mainstream metal in the U.S. is Marilyn Manson, not Iron Maiden. Those glory days are gone, and they ain't coming back. It is true that "traditional" metal is enjoying a period of popularity right now, but if anyone thinks that the next big music trend is the return of metal, I'm sorry to say they're very wrong.

When we last spoke, I prodded you for your thoughts on the state of the underground scene or lack thereof. Now it's time for round two. Let's hear it.

I'm afraid I'm not going to come out fighting for round two. I'm just not really interested in the underground. All my favorite bands hover above the underground status. I'm just not interested in listening to a band's demo or rehearsal tape. It's all fuckin' boring to me. I want to listen to a proper release, with good sound and packaging. I'm not down on music at all -- I think the last couple of years have been amazing for new music -- it's just that my underground grew up and moved above ground a bit. I just pulled out the latest issue of *SOD* and looked at the demo section. Why the fuck would I ever want to hear a band called "Shredded Corpse" or "Murder God"? It's really silly. They should all go away!

**Closing comments sparked by the previous questions?**

It was nice to talk to you again, Rich. Thank you for your years of support. If you like metal, then buy our new album, *Fearless Undead Machines*. It's *Deceased* with a great sound for the first time ever! ☺



Recently I was able to the band's with Jesse the guitarist and Barney the vocalist from Napalm Death. The band's new album, *Inside the Torn Apart*, is out now on Earache, and the group is touring for it as well. Napalm is one of my favorites.

**D.U.:** To use cliché comparisons, the last album, *Diatribes*, had a Smashing Pumpkins and Sonic Youth influence. I think the new album sounds like a really extreme indie rock album.

**Barney:** Right. That's an interesting point, actually. 'Cause although you said that, not a lot of people do actually come out with that, and to a certain degree, I guess that's pretty accurate. I mean, those aren't my influences, to be honest. My influences are still the same as what they were like fuckin' eight years ago. As you pretty well know, I mean, Shane and Mitch in particular are really into that kind of stuff. But yeah, as long as it's kind of really extreme and that, then that's what counts, you know.

**Jesse:** Um, I think that's pretty good, I suppose. I think Napalm's always kind of been on the edge of things from the first record onward, whether it's playing 1000 miles and hour or like one mile an hour, and there's really no formula to it. I mean, every record's different, especially some of the earlier ones, there was different line ups and things. It gets kind of twisted, you know. I mean, sometimes you get tired of the same beats, so you bust out with like, yeah, I know what you mean by indie beats and more alternative beats. And also like the guitars, they just veer off in different directions, which gives them like this, I dunno, that Sonic Youth fuckin' discordant sound. But at the end of the day, as long as it's still pretty heavy and extreme, you could call it I guess anything, really.

"Prelude" and "Low Point" off the new LP sounded like they were in the same vein as "Antibody" off the *Greed Killing* EP. Do these songs just come out that way or do you try to write a couple that are total grind all the way through, so that style is represented on each album?

**Jesse:** Nah, it's really hard to like find weird ideas to that sort of style of music, 'cause it just ends up sounding really bad. I mean, we've tried to combine like you say, noisy bits and

Youth parts and whatever, to blast parts, and it just does not work. We've tried and tried. And basically, it's just the traditional way, that's the only way it works.

And you try to put, you know, some slightly different or more complicated riffs or whatever it is at the time, but for that sort of song it's gotta be straight up, really. And that's why you get to mess around with the other songs. And we always try to, you know, bust out with some slow shit, especially like on the last track on the record.

**It sounded like there were two rhythm tracks on the *Diatribes* record, not counting the "random guitar noise". Is that right?**

**Jesse:** Pretty much. I mean, there's bits and pieces like that we overlaid guitars,

but very minimal, really.

**So on the new record, I can't tell, it sounds like three or four rhythm parts? Or is it just two again?**

**Jesse:** Actually, on all the records we do like four rhythm tracks **Really?**

**Jesse:** Yeah, but there's only like one or two left and right that stand out, and the other ones are like half way in the background. I dunno, it's just a producer's little trick.

**Does he put two mics up to the amp, or do you actually go and record four tracks?**

**Jesse:** You have to record four tracks.

**I never realized that.**

**Jesse:** Yeah, I mean, *Mentally Murdered* had five. The way we do it, we record four, but mainly it's two, left and right, and the other two are left and right, but like half way the volume, but it gives it some sort of a ... it builds a little bit of a wall behind it. It sort of backs it up, the main ones. I dunno, it's kinda technical fuckin' producer's sort of trick.

**I feel that *Utopia Banished* is a very underrated album. I think you guys went for a serious blast on that record.**

**Barney:** Yeah, me and you both. You know, as I've said to other people, my two favorite records to really make in terms of actually enjoying the albums was definitely *Utopia* and this record because it's kind of a new start.

**Why don't you ever play songs off that album live?**

**Barney:** Yeah, I know, it's weird. I mean, I've always pushed



for it. We tried to play "Judicial Slime" ...

**Oh really? I love that song.**

**Barney:** Yeah, I know, but for some reason Danny [the drummer] has trouble getting to grips with it. I don't know why. It's a mystery to all of us. I'm gonna definitely suggest that we do start playing some more stuff on that record. It's a very valid record. I personally had a fucking blast making that record.

**Is there a lot of difference of opinion with you guys in terms of you for example pulling for more stuff off the *Mentally Murdered* and *Utopia* records in the set? Are you guys like, lets play this and lets play that?**

**Barney:** Well yeah, the important point is that everyone's got an opinion and everyone's opinion counts, you know, referring to, that's one of the reasons why that whole split came about, for me. Because I felt that my opinion wasn't being listened to in a lot of ways, shapes, and forms. Um, it's very important now that everyone has an opinion as to what we play, as a band, rather than just five people. We try to get the best set, mix, and balance possible.

**Speaking of the split, my experience has been that when there's a split in a band and a person leaves or is kicked out, and they later rejoin the band, the old problems that caused the split in the first place come back again.**

**Jesse:** Yeah.

**Will that happen with you guys?**

**Jesse:** Uh, I'd like to think not, because ... really what happened was, after we did *Diatribes* we did a long fuck-in' tour, like close to eight months, and at the time I don't think Barney was into the musical direction we were going, like you say, the more indie fuckin' groovy whatever. So even in a magazine he started slaggin' the record off and shit, and we were like, "Ehh, you don't want the frontman slaggin' your own record." So the whole time he was more into his journalism, took his computer on tour, never showed up for soundchecks, and little by little his interest was like totally not there. And we're like, "Oh shit, you know, this dude's not into it anymore." And the last shows were in Japan, and he more or less said, "I'm going to college, I'm gonna pursue my journalism career, bla bla bla." And we were like, "Oh, he's totally not into it." So we kinda like covered our butts and started looking around, and we've known Phil [Vane from Extreme Noise Terror] for a long time, and he was on the same level we were at, and we're like, "Yes, that what we wanna hear, someone who's totally into it." He came down, rehearsed with us for like four months. And basically what happened, when it came down to recording, he just couldn't do it, physically. He has asthma, then he got a vocal throat infection, and the whole thing was downhill for him. Going over



MITCH HARRIS BARNEY GREENWAY SHANE EMBURY JESSE PINTADO DANNY HERRERA

and over the stuff, his voice just kind of broke down. And we had all the music recorded, nothing with vocals, and, what do you call it, everything was like on schedule, and we're like "Oh shit, we're falling way behind here." And we just called Barney up. And he started a new band in between those six months [during which he was out of the band]. And that kind of tripped us out. We're like, "I thought he wasn't into it no more." And the whole time he said he missed it, and he wanted to be into it again. So he came down to the studio, heard all the music, and he just said, "Damn. I'm blown away. I though you guys was gonna cheese out and come out with some corny shit." And we're like, "Well, that's all we always wanted to do, just kinda mix it a bit." And from there, he just said, "Yeah, I'm into it, let's do it." And I think the whole time, all we wanted to hear from him was like, "I'm into it." That's it. ☺



# Brujeria

Left To Right: Asesino (Guitarras), Fantasma (Bajo), Juan Brujo (Garganta), Jr. Hozicon (Director Diabolico), Grenudo (Bateria)

Note: Guero Sin Fe (Bajo) and Hongo (Bajo) are missing from this photo. At the time this photo was taken, they were both in prison.



# ABSCESS



Photo credit: Eddie Bartolomei

**brutal truth**