

# DISPOSABLE UNDERGROUND

Issue 28

Championing the musically jaded for over a decade

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Kittie is a name which you may not have heard, but that's not for the band's lack of effort. A Canadian band that started when the members were in high school, they have amongst other releases two full length cds on Artemis Records, *Spit* and the newer *Oracle*, and they are playing shows right and left with an updated lineup, trying to promote themselves. This is instead of them shouldering the job of spreading the band's music with their label, Artemis Records. Here Kittie speaks about their business dealings and business attitudes.

As with many bands, Kittie says they are having problems with their label on more than one level.

"Actually, right now we're in the middle of a lawsuit with them, 'cause we audited them and we found out a lot of breaches of contract on their behalf. And about \$900,000 they owe us," says Mercedes Lander, the drummer.

Since Kittie plays so many shows, that which seems to pain them the most is the lack of tour support from the label. As Mercedes explains, Artemis' representation of the band changed around June of 2000. After that, "they wouldn't give us tour support, which any normal record company would do, I mean, especially for a band in our situation," which explains why Kittie itself is going about the business of touring and promoting the music.

"We're basically a do it yourself band ... We've gotten by just fine on our own," Mercedes says, even making their own music videos. "We budgeted them ourselves and distributed them ourselves," says Mercedes, adding "we have purchased our own publicist, we pay for our own bus, we pay for our own crew." Even so, they would prefer to have a positive working relationship with Artemis. When they are on tour and observe their opening bands, "we see that they're in

## KITTIE



PHOTO: WES WHILE

these big lavish buses and they get all this great press, and they get all the nice treatment from their record label," laments Mercedes.

An opening slot on a larger, popular band's tour means good exposure for a smaller band, a point not lost on Kittie, however. For their first major tour Kittie opened for Slipknot and were asked to open for Creed. Unfortunately, says Mercedes, returning to their situation without tour support, "with these opening tours, you don't get paid a lot of money. And in order to run this do it yourself ship, you have to have do it yourself money. It doesn't grow from the do it yourself tree."

Artemis shouldn't have had a problem marketing Kittie, as Morgan Lander, the guitarist and singer, explains.

"At least we sold a million albums. The marketing potential ... just by looking at it ... if you're some big wig sitting in a chair, an executive kind of thing, it's pretty easy. It can't be too hard." The band says that their newer album, *Oracle*, is more radio friendly and features more radio singles than their first record, *Spit*, even though the band considers the latter a heavier record with better song structures. "Everything that we did on *Oracle*, it was exactly the same like gear wise and tuning wise," as on *Spit*, reveals Morgan. "It's just that we had money for better production and that's why it was a more clean sounding album."

Still, continues Morgan, "I really don't think that they would've had a problem if they'd've put even half the money that they put into the first album that they did on *Oracle*. It would've done just as well. They cut us off halfway through the first album cycle." Mercedes concurs, adding "If they had've given [*Oracle*] the time of day it would've done a lot better."

Morgan concludes, "We don't know what their problem is, but whatever it is, it's very unfair." ■

## DISPOSABLE MUSIC REVIEWS

### Akercocke *Choronzon* (Earache)

The follow up to *Goat Of Mendes*, the new recording sounds pretty good. That is, except for the drums, which sound bad. Why metal bands insist on employing triggers and then don't bother to have an acoustic tone (or a good tone for that matter) is beyond me. As far as the material goes, there's more attitude (more serious, darker, with less progressive or gothic elements) than the last album, and the musicianship and instrumental passages are again very impressive, the metal areas having more of a *Necroticism/Fear, Emptiness, Despair* influence in places. The band is experimenting with some noisiness and moody sounds which I fully support. At the same time, the band, or their representatives in Earache, have developed a sense of humor which is rather refreshing since Akercocke is one of a thousand other bands trying to win the "most Satanic one of all" award. To sum up, while *Goat Of Mendes* perhaps had more character, for Akercocke *Choronzon* is a strong album, an improvement over the last.

### Antigama promo rehearsal 2003

An interesting band for one reason because it's difficult to get a handle on it, Antigama from Poland creates moods with its songs. The rough production adds to the moody effect since the guitar and bass aren't distinct in the mix and so have an eerie feel. The guitar and bass drums tumble over each other and seem to swirl around in ovals, knocking the abrasive, riffy music and raspy, yelled vocals out on the cdr. Antigama has a fresh sound ... I'm not sure whether I like it or not, but it's not the same as everyone else at least. And finally there's an awesome Godflesh cover too, from the *Selfless* album. They did a good job of capturing that band's atmosphere.

[www.antigama.cjb.net](http://www.antigama.cjb.net)

### Denebh demo

I'm surprised at the style in which these guys are playing. I didn't think anyone played an older

version of death metal like this anymore. I like it, as it's a reminder of the quality music in this genre of old. They do a good job of churning out midpaced, sludgy, dry metal with watery chords. The lyrics are in French but I can assume that they are socially conscious in nature based on the English samples in between songs. Listen to this with fists clenched and teeth locked together and bared.

Sylvain Klein, 4 rue del Orbiquet, 78711 Mantesla Ville, France

### The End *Transfer Trachea Reverberations From Point: False Omniscent* (Relapse)

Let me sum this record up first and then detail my assertions. This is a good release but not a great release. This is a good band but not a great band. And unfortunately, at times The End bite off more than they can chew on this debut cd. That being said, let's talk about some of the good things this band does. The End is at its best when the band churns out driving, twisting, odd time rhythms and grooves. In fact that's one of the best things about the cd. The mid-tempo parts aren't just moshy. They groove hard, and move the music forward. In the opening track, "Her (Inamorata)", we get a really nice abstract bass solo which reminds me of Lethargy. More of this is what is going to ultimately distinguish The End from the many bands who are creating chaotic technical metalcore in the wake of Dillenger Escape Plan's success. What isn't good about this cd? The End does not play melodies very well in my opinion. They simply are not tight with their melodic playing. The result is that you find yourself feeling like they are hacks. And it's not that they actually are hacks, but the stakes are high when you play music that requires such a high degree of musicianship. I think if they keep practicing and thinking the next work will be at the very least much better if not absolutely wonderful. If you are into metalcore with technical playing, I do urge you to check this out. But if you are a tech metal freak you might be disappointed. In that case, stick with your Spiral Architect cd. (by Forbes)

### David French *Where It Begins*

French has come out with a pretty good ep of catchy pop rock. It's one of those many recordings on which a ton of money must have been spent on things such as session musicians and multiple recording and mixing studios. But it sounds pretty darned nice and the music is pleasant and moody enough, even toe tappingly so on the upbeat numbers, which are more entertaining than the slower ones, the latter still being fine contributions. This British guy has a bit of Bono in his voice and sometimes he kicks on the distortion on the axes, and along with the occasional strings and keys, creates a fine mix.  
www.davidfrench.com

### The Haunted *One Kill Wonder* (Earache)

The previous album, *Made Me Do It*: less raw than the first album, but more streamlined, listener friendly metal. The first album was better. *One Kill Wonder*: poor sounding metalcore. I don't have time to check out this band anymore. This is not a metal album. It is laudable for The Haunted to try new things, but the guitar tone and the drum sound are much more of a hardcore nature and the songs themselves seem as though they were written to introduce metal aspects into a hardcore format. (by Jake)

### June Decision *Missing In Action*

I don't know all that much about the emo rock scene, but what I have heard in most cases all sounds the same. The kids in June Decision have come out with a mostly midpaced and occasionally a bit aggressive demo of some pretty confident and solid emo which at the same time is very standard. Although it's fine material for the style, you won't hear anything on this six song demo you haven't heard before.  
www.junedecision.com

### King's-Evil *Deletion of Humanoise* (Crash Music)

Some pretty ripping metal music, here! It sounds like Demolition Hammer and a little Dark Angel and old Testament or Exhorder. Anyway, it's awesome—I enjoyed listening to Japan's thrash export. Their album is well produced and the guitarists are shredding all over the place, riff piled on after riff, with plenty of well defined multiple solo trade-offs. If old school thrash metal tickles your fancy (as well it should), pick up *Deletion Of Humanoise*, else King's-Evil might just pick it up for you and make you eat it.  
www.crash-inc.com

### Leviathan *The Tenth Sub Level Of Suicide* (Moribund)

We have here Leviathan's first official album for mass consumption, after independently releasing 15-plus cd-r albums and a two disc collection (Tumult Records). Some output huh? Yep yep, congrats to this one-man-banded fellow who, as quoted in *Blackmoon Eclipse #3*, "just does it all for the fans." Well, if you're looking for dreary and depressing black metal with extremely weak production, then look no further. The album is designed to make you feel dismal and grey (bored), with endless blastbeats, screeching guitars and moaning, wailing vocals. All recorded so typically shitty! But, I'm sure to some readers this all sounds just great. I mean, somebody likes this stuff, right? The phrases annoying, yawn, and four foot stuffed banana come to mind. Accept no substitutes! (by Adam)

### Macabre *Murder Metal* (Season of Mist/Decomposed)

Not that I'm a fan of everything this classic band has done, but I do like Macabre, and *Murder Metal* is a fine addition to the group's works. It's both great fun and very catchy if nothing else, with the band throwing different musical ideas into the mix, getting classy and then silly in places. There's even a song in German. As with many metal records the drums sound pretty bad (the clicky, triggered kick), but the beats the drummer's playing, as well as the vocals and the cool ass riffs of the guitarist and bassist, not to mention the greatly listenable songs, more than make up for it.

### Metal Heads DVD (Grand Grimoire)

This is ridiculous beer/boredom fueled mayhem. I thoroughly enjoyed it. It would be categorized in the retarded section and that's the charm. If you like bad jokes about tuna, metal, and farts then you will like this (it is very similar to the magazine). With this film you will get to see the creator, Bill Zebub, and friends have fun and do what "metal heads" do best: act like the apes that we are. (by Jake)  
PO Box 1987, Clifton NJ 07011, USA

### Nefas *Seven Times Seven* (Bones Brigade)

The best thing I can say about Italy's Nefas is they have very pleasing soundscape interludes which are few and far between. The best track on the record is "Perdition - Divination Through Bloodstream" because the whole of it is one of these ambient interludes. Beyond that, the lyrics are pretty silly in a way that later Morbid Angel lyrics are silly: "Desolated ways of every time / That in the silence of every night start from the splendour of the moon." Whatever. The music is pretty horrible too. It's death metal with various tempos, one chief one being blast beats, lots of double bass, growled death metal vocals, and lots and lots of harmonics on the guitar. I can't recommend one should pick this cd up because I personally find it very boring and I'm afraid you might too.  
http://bones.brigade.free.fr

### The Nightmare Continues demo (Dying Faith)

Rhode Island's goreish band mixes mushy death metal with low end vocals and grindcore tempos. Interestingly, two of the three songs break into clean guitar and light drum interludes. By the third time this occurs my reaction is they've overdone it, but still it's a rare move for a band of this style. To continue with the constructive criticism a more clear vocal style instead of the growls would help brighten up the band's sound since the guitars are so downtuned. Although it's not high quality, fans of the usual "brutal" end of the death metal spectrum, teetering on the edge of gore-grind, might appreciate this cdr demo.  
sendmorebrains@hotmail.com

### Radiation4 2001 ep

I've only just uncovered this cd in my room and decided to review it even though the recording is so old. This way at least I can write about the band. The ep's sound is pretty up there, yet still with a raw performance, and the lyrics on these five songs evoke something upsetting, with lines such as "You're turning blue, the color I'd dreamt of seeing you turn" from "Love Through Tapeworm Hooks." There's some manic fast parts and some different vocal approaches, which I for one can greatly appreciate, from the singer, who mostly sticks to screaming. With the riffs Radiation4 throws

down plenty of note runs which might come from listening to some of the more technical thrash bands, and they also employ a few off time structures, dissonant chords, and appropriate guitar effects. They throw the listener plenty of curve balls, and go from bristlingly intense to restrained (at times almost dreamish in mood, as though there's a City Of Caterpillar influence) and back again in the same song, but still keep their arrangements reigned in so that the songs go in a determined direction. I surely liked this ep more the second time I played it than I did the first! Radiation4 is an impressive band and deserves to be heard.  
www.radiation4.com

### Submerge advance cd (Throne)

In these 16 metallic tracks are songs recorded in five sessions from 1999 to 2002, although my copy only has three of them. The sessions show different sides of the band that seems to specialize in patchwork arrangements that flow well, abrasive vocals, and downtuned guitars that feature some dissonant chords on the better collections of songs. Those preferable sessions vary greatly in the tempo department within each song, mostly coming back to a midpace, but jumping into the fast lane here and there. The latest recordings on the cd which have all of Submerge's best attributes also show the best material and sound. One of the middle recordings sticks more to the same format and tempo, with a less "all over the place" feel and therefore aren't as interesting. But hey, that shows more album wide variety, right? Submerge is an unusual band in the metal hybrid scene and is worth some attention.  
www.thronerecords.com

### Usurper *Twilight Dominion* (Earache)

This is a violent death metal attack, 12 songs in two movements. It sounds like a Nazi battleship reincarnated as a cd, and damn it that's a good thing! Usurper is playing here a perfect cross between death metal and classic heavy metal, which means it pummels with double bass and growling vox AND it has killer riffs and hooks which bear repeated listening. Their execution is flawless. The best thing is that the album is sequenced well as a whole, with strong cuts one after another. Production wise it is crisp, clear and mastered LOUD! I recommend it to anyone reading this zine; you need a shock to your comatose brains and this album will certainly do a number on you fuckers. FUCK. (by Adam)

### Very Metal *Hit and Run* (Beer City)

14 songs of drunk punk to make you want to nail four metal stars through your forehead. Or make you get out your Negative Approach and Reagan Youth records and start really having a ball. All in all it's alright but no way I'd pay for it, so thanks, Beer City! Next. (by Adam)  
PO Box 26035, Milwaukee WI, 53226-0035, USA

### Witch-Hunt *Souls Enshrouded Fire* (X-Rated)

Pretty cool debut release from this duo of black/death metallers from the USA. A solid eight track album with a heavy dose of Swedish melodic metal, rolling along at a midpaced tempo with a few blastbeats here and there. Definitely more on the metal side which is awesome. Both death growling and decent black metal screeching are present and it's a good combination here. The use of female vocals and keyboards could have been left out for the better, just because the music/production is too raw for the atmospheric qualities to come across. In a way it's part of the charm though so it ain't that bad. Riff-wise it's nothing special but hey, I hear potential and they probably have something even better out by now, this album came out in 2000 (No deadlines here at D.U.). I'm sure by now this album is hard to find so pick it up used if you see it. Just look for the album with the naked woman surrounded by the fires of hell on the cover! SPECIAL NOTE: Notice I said 8 tracks. It's actually nine but I don't count these crappy Casio keyboard interludes on albums because they're not songs. They're fucking garbage and nobody likes them, okay? So bands, just fuckin, stop it already! If I want to hear this stuff I'll go get a "Scary Halloween Sounds" cd from the party shop! Thanks, fuckers. Now go buy the album. (by Adam)  
215 NW 10th Terrace Suite 206, Fort Lauderdale FL, 33309, USA

## DISPOSABLE CONCERT REVIEW

### Ruins, I'm Really Happy For You/Guaranteed, Suppression

*The Warehouse Next Door, Washington, DC*

With a 7" and cdr announcing its new lineup and new sound, Suppression is back. A spastic onslaught of blurry, choppy riffs and drums greets those in attendance of this, one of two gigs that Ruins played that day. The bass-player/singer threw a handful of fun effects on the vocals and grindy bass, even screaming into his bass guitar's pickups, walking into the crowd while playing his bass with sweat pouring off him. The drummer laid into his skins, abusing his toms and hi-hat. Inbetween many of the songs the drummer inexplicably announced, "I suggest to thee a cinderblock." It's all good natured, with songs like "Covet Thy Socks and Underwear" and "Midget on Heroin," but still completely energetic, obnoxious, loud, and boisterous.

I'm Really Happy For You/Guaranteed had a guy in a gas mask picking a bass with a fork, and another guy who was playing a synthesizer and running a slide projector. They both yelled into mics and hopped around and made noise. The synth guy projected shots of the band playing on stage and they both then tried to duplicate each pose they found on the screen. The crowd watched and laughed and clapped. The band was rather funny but not much else.

The Ruins, who were on tour from Japan, took the stage and immediately impressed the audience. They easily showed mastery of their instruments: one person played drums and sang and another played bass guitar and sang also, and they both made the drums and bass their bitches. It was obvious that Ruins were excellent musicians and had passion for their music, which was a mass of song parts thrown at the audience with a mastery of arrangement and subtlety and musicality. The vocals ranged from a kind of singing to low yells to something sounding like birds chirping and off somewhere else again. The bassist's fingers were dancing on the fretboard and the drummer's sticks ran all over his drums and cymbals back and forth. After they played their harsh and then soft and then jazzy set they came back out for an encore after hearing the sustained applause the club gave them. Mostly a fine show and I was glad I went!

If you didn't see your release reviewed here, it's because a) I didn't want to review it, or b) it didn't make it this issue and will (hopefully) appear next time. Thank you for your patience.

Disposable Underground by Richard Johnson unless otherwise noted. 2003. Contributors: Jake Cregger, Adam Perry. ■



PHOTO: TONY GUARDRAIL