

# DISPOSABLE UNDERGROUND

Issue 29

Championing the musically jaded for over a decade

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## 16 Zoloft Smile (At A Loss)

LA's 16 is a pretty miserable band. That is, they sound like they're down in the dumps and have a poor outlook on life. The music they make, I presume to cope, is a possible indication of this. The grooves and riffs and drums are crushing, and at the same time you'll be tapping your foot and rocking your head before you realize what you're doing. This band is heavy, the lyrics are depressing and hopeless, and the vocals fit perfectly. Oh god, help us!

[www.atalossrecordings.com](http://www.atalossrecordings.com)

## Anata Under a Stone with No Inscription (Wicked World/Earache)

For once I am very impressed with a death metal record. These guys are going nuts with the guitar and bass riffs. They are all over the place and back again, playing riffs that make my head spin and piling them one atop the other, the flailing and pummeling drums packing them on top of my head, until I'm crushed under the weight. You have to be an excellent musician to play the music this band plays, and have an appreciation for subtlety, but the strength definitely is, to use the word of Earache's press, the dizzying song arrangement and composition. The one thing that doesn't much change is the vocals which are monotone. More variation to go along with the twisting and turning songs would push the envelope that much further, but death metal isn't known for variety with vocal style and delivery. I'm surprised how forward thinking and original is this band.



a rawer feel, and extra vocals, these are standout tracks that make the comp worthwhile. Tormentor, his first band, is included with two intense tracks from their debut *Anno Domini*, sounding better than ever. You also get the latest from his electro-metal outfit Aborym. Guest appearances with Emperor, Anaal Nathrakh, Limbionic Art, Sunn0))) and others round this out. Heard enough? Pick it up and get some enjoyment out of life. (by Adam)

[www.southernlord.com](http://www.southernlord.com)

## The Bulemics Soundtrack to the Apocalypse (Steel Cage)

The old "hot slut holding a bloody pig's head on the album cover" trick again! It just reels in record buyers, who will get assaulted with fourteen tracks of punk rock-n-roll. Fast, with some guitar leads and sexy female vox thrown in here and there. Overall the production style is too clean for this raucous shit; it sounds better live as shown on the two bonus tracks tacked on the end. They feature vocals from Jeff Clayton (AntiSeen), they tear it up with a GG Allin cover and something else that rocks. Well, the songs are good so go see their wild 'n' crazy live show or buy this if you feel the need. (by Adam)

[www.steelcagerecords.com](http://www.steelcagerecords.com)

## Catheter Preamble to Oblivion (Six Weeks)

Denver, Colorado's Catheter is good fun. They're full on grindcore (except for the intro song which shows off this band's capacity for well done groove rock and heaviness) with three different vocals. The music is really crazy with lots of lyrics, the sound is thick, and this band doesn't let up much. There's a Napalm Death and Accused cover too.

[www.sixweeksrecords.com](http://www.sixweeksrecords.com)

## Daughters Canada Songs (Robotic Empire)

Well, it's like this: Daughters is a metalcore band basically, which means they have blasts, a screamo singer, and breakdowns. Since Daughters is a metalcore band, they suck, because 95% of all metalcore bands follow the same tired formula of having talentless, monotone vocalists and "brutal" fast riffs punctuated by inevitable and "brutal" breakdowns with double bass so all the Vulcan clones in the audience can slap each other and fart in the mosh pit, and Daughters is no exception. Daughters' shtick (in an attempt to differentiate itself from all of the many, many bands who play in the same genre) is guitar riffs that sound like they are played on out of tune violins put through distortion pedals with low batteries, and occasional noise soundscapes in between songs. Once in a while the singer moans in an understated speaking voice to break up the monotony. It's different, but it sure as hell doesn't make for listenable music. The only compliment I can give Daughters is the lyrics are original and different in style, in a good way. I'm glad that this cd is only the length of a 7", because anything longer than that and I might possibly become slightly bored.

[www.roboticempire.com](http://www.roboticempire.com)

## Deathwitch Violence Blasphemy Sodomy (Wicked World/Earache)

To be honest this band isn't as crazy as its song titles make it out to be. With songs called "Abhorrent Sadistic Tormentor" and "Coffin Fornicator" and "Death Maniac" I was holding onto my seat, waiting for the first tune to assault me. That didn't happen, but the music sounds pretty classic! I sort of recognize the band's logo ... have these guys been around for a while? Because the music certainly seems to have old influences. Deathwitch sounds primitive and the blasts aren't that fast, which also gives the impression that the band is old or is reaching back into the past for its direction. The record is entertaining and fun too, so pick it up!

## Decapitated The Negation (Wicked World/Earache)

Three (I think) albums in, Decapitated hasn't progressed much at all. The only change I can see is the inclusion of more midpaced tracks with lots of double bass, such as "Three-Dimensional Defect." The band can play well, but can't write a memorable riff. I can't think of one riff I liked in all the records by this band I've heard. That's the thing with death metal these days. The focus is on technicality and speed and not on songwriting, which as a combination and direction is utterly, dreadfully boring.

## Decide Scars of the Crucifix (Earache)

Boy, this band sure has gone downhill. The production makes this record sound like shit. They should rename the band "Glen Benton and the Decides" because it seems that he's the Gwen Stefani of Decide if you know what I mean. He doubled all of his vocals, both in the old style and new style, but the riffs and drum beats are stale. Even the cover art isn't up to snuff, considering who did it. *Scars Of The Crucifix* is just another death metal record. I'm not disappointed because I haven't liked them for years, nor death metal in general, and this hasn't changed my mind.

## God Forbid Gone Forever (Century Media)

Bearing in mind that I know nothing about God Forbid, which has three albums out already, I have kind of a problem with *Gone Forever*. It seems there's more than one band that is going for the At the Gates mixed with hardcore sound, with choppy double bass breakdowns mixed in. Metalcore bands are the worst offenders of this latter shit. It's easy to gain acceptance by writing hardcore/metal with numerous breakdowns, to which all the screamo fuckheads wait to start slamming.

## Arch Enemy Update



COURTESY CENTURY MEDIA

*Anthems of Rebellion* came out on Century Media in 2003 and the Swedish band is doing well by it. A good balance of faster and slower and mid paced songs on album is important to Arch Enemy, as shown by the new album. It's definitely an improvement over the last full length, *Wages of Sin*, featuring stronger material and improved vocals. Still, the band is keeping its feet on the ground. "There's musicians that I still look up to, like Slayer for example," says guitarist and founder Michael Amott. He remembers when he was 17 and first discovering the underground tape trading scene. "I get teased a lot because of the goals I had" when he first started, he reveals with a chuckle. "I wanted to record a professional demo and get it reviewed in a magazine." Taking a look at his career, it's not one to sniff at. After playing on the important *Carnage* album, *Dark Recollections*, and also being in other bands, he joined Carcass and appeared on *Necroticism - Descending The Insalubrious* and

*Heartwork*. Appearing on *MuchMusic*, Carcass' drummer Ken Owen explained that while Carcass was rehearsing after the latter recording, Amott put together a band while he was bored and it became more important to him than Carcass, "So he quit."

Arch Enemy began in Halmstad, Sweden in 1996 and is certainly is an important band, with the albums *Black Earth*, *Stigmata*, *Burning Bridges*, *Burning Japan Live 1999*, and then the two albums mentioned above. Coming back to the new one, the band has a video for "We Will Rise." In it, Viking warrior types are running around waving red flags while the band plays with the gothic countryside behind. "We filmed that video in two locations, in Stockholm and an island called Dark Island," he laughs. "We were filming in a cave and I was playing the guitar solo along with the music, miming, and when they started waving the flags they disturbed all these bats that came flying out of the cave. I wanted to lie down and get away from them, I was very scared, but the film was expensive." The director yelled at him to keep playing despite these pissed off creatures around Amott's head. Now that's commitment to metal! Arch Enemy is also committed to its back catalog, making sure with future headlining gigs to play a track off of every album. "When I see a band and they only play the new stuff, I get a little bummed." That's the right kind of attitude, keeping the fans in mind. Keep *Anthems of Rebellion* in mind for your next cd purchase.

## Attila Csihar The Beast of Attila Csihar (Southern Lord)

And now, "The mystic Hungarian Vocalist." Attila Csihar has personally compiled the highlights of his singing career on a CD. Over this 90+ minute collection (on one CD with an mp3), he spews vocals over fifteen tracks for ten different bands. He commands your attention with an agonized, over the top voice that you won't forget soon. "EEARKHHNERHMBAAHHH!!!" Awesome if you ask me; he has always been a favorite of mine. Other than the dark disco band Plasma Pool's three tracks, they dig up some really cool stuff, including two alternate-mix tracks from Mayhem's *De Mysteriis Dom Sathanas* album. With the sound heavier slightly in the guitars,

While God Forbid thankfully isn't a trendy metalcore band (you can tell by their look, which is key to metalcore) they do have a lot of those types of breakdowns, more than their share, and the Arch Enemy/The Haunted guitar riffs and melodies, and vocals somewhat reminiscent of Marco Aro. The vocals are much better when they take a melodic turn, in tracks such as "Better Days," and when they trade off frequently with the hardcore vocals. But mostly all the songs on this record sound the same. There's a few that are faster than others, and there's some riffs and beats which are catchy, but these are often quickly abandoned for a breakdown or a slow passage. *Gone Forever* isn't worth investigating except for those who are enchanted with this kind of formula, who, since this is a sold recording of the style, will assuredly love it.

### Green Carnation *A Blessing in Disguise* (Season of Mist)

Right out of the gate this record starts rocking with solid, heavy riffs and melodic vocals. The second track is a ballady number and the third is mellow with proggy keyboards the likes of which Amorphis used to deliver. And in this way the album jumps around stylistically, throwing in epic arrangements and acoustic guitars, while still sounding like Green Carnation, all the while maintaining a melancholy stain. If you dig into the record you'll find some catchy riffing, although I wish they'd rock more often. In any case it's much better than the last album!

### (Hed) Planet Earth *Blackout* (Zomba/Jive)

Wow. This is one of the worst bands I've ever heard (which, generally speaking, goes without saying since it's a rap metal band). Considering how big this band is and how many albums it's recorded, (Hed) Planet Earth is pathetic in its compositional stagnation. They sound like a high school band with a large recording budget and a producer who knows the secret to create commercially successful, entertainingly bland music. It's unimaginative, boring, repetitive, childish—no, *infantile*—and harmless. But let's talk about how antiauthoritarian and cutting edge (Hed) Planet Earth actually thinks it is. On the promo cd of *Blackout* there's a sample of a "rebellious" person smoking a bong. He's considerate enough to say that that is what he's doing as well. (There might be some 12 year old (Hed) Planet Earth fans out there who will be confused if they happen to hear bong hits.) (Hed) Planet Earth has no talent and if the band actually derives any pleasure from playing this music and performing its little between-song scenes it also has no taste.

### Helvis *Reverence the Sacrifice* (Loudspeaker/Plastic Head)

Hailing from England or thereabouts, this band knocks 'em over with its brand of drunk punk. You can hear in the swagger that the band, or at least the singer and backup singer, is probably inebriated. The same goes for the several guest vocalists, who add some needed spice to the proceedings. The music is simple and solid bruiser rock, mostly uptempo, taking no prisoners, and good fun! I can picture the front row at one of Helvis' shows, yelling along with the choruses, bottles in the air. I was greatly entertained and I think you will be too.

### Infidel / Castro! *Case Studies in Bioentropy*

I want to watch *12 Monkeys* and *Altered States* after hearing this. It's time to kick back when you're listening to an Infidel / Castro! cd. The lyrics are quite philosophical and also reference a few writers, and the songs are epic and difficult to describe, sort of like soundscapes with dialog and samples in places to help you along, or at least envision more what the band wants you to see. There's bass, guitar, electronic percussion, and general texture sounds along with it. Some of the material is (I'd guess intentionally) unpleasant listening. Far out!  
www.infidel.com

### Infidel / Castro/Friendly Bears split LP (Rice Control/Epicene Sound Systems)

There's more of the same from Infidel / Castro!, that band from New York contributing one long track to Friendly Bears' five. The former's track is a weird mishmash of among other things the last track on their last record and the first track on their next record, and the band's sound is discussed above. The latter, Friendly Bears, is an interesting band. There's experimental jazz and rock going on here but it's eclectic and the way it's put together is jagged. The instrumental songs consist of trumpet, guitars, and drums, and the effect is unsettling. I enjoy this side more than the other I have to say. Again, far out!  
vegan.net/~forbes/ricecontrol

### Labrat *Ruining it for Everyone* (Century Media)

England's hybrid Labrat is one shredding band. The vocals rival King Diamond in the overdubbing department—this band would assuredly need two people live to pull off what the one singer does here—but not in delivery... it's all full-throttle/go for the jugular here, and that goes for the music as well. The styles this band incorporates collide like a train wreck the the songs are as chaotic as that event as well. There's lots of metal and hardcore fistfights going on as well as guitar and bass and drum acrobatics. The drums are very busy in their spastic beat down, the riffs fit and are worthy of headshaking, and basically this band doesn't let up, going from fast to slow and back again several times in the same song. Put this at the top of your purchase list.

### Meatjack *Days of Fire* (At A Loss)

Finally the day we've all been waiting for, Meatjack's new album has arrived. The Baltimore, Maryland band has been around for years and has released many recordings of music, including a (I believe) self produced home video. Meatjack is a crushing band, with long songs that repeat and loop around in a swirling anvil of rock under which the listener is unceremoniously squashed. The *Enemy of the Sin* comparison can be made but only pertaining to some of the riffs and only in the most complimentary of fashions. Heaps of guitar effects keep the listener's ears open, and the blunt force of the vocals keep his or hers attention riveted. A must for fans of droning and brutality.  
(See 16 review for address.)



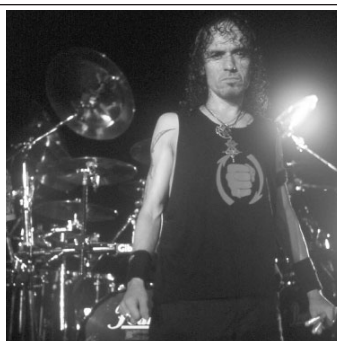
### Mercury Boy *Keep it Goin'* (Jafzi)

We have received notice from I.S.L. Public Relations L.L.C. in conjunction with Jafzi Records that there is a new face on the scene, poised to take over the world. Mercury Boy, a.k.a. Nick Terzi, is an all around super-cyber hero for the 21st century. He carries a huge laser gun and lives in the future battling spaceships. And, he has a new album out! Don't worry though, it'll be easy to steer clear of this one. With an album like this, it's doubtful he'll be appearing at a store near you any time soon. Distributors should boycott this record. It's not that bad, but it's so average that for most people it'll just be a waste of time. You get four songs, cranking out a clumsy mix of trashy New York rock, pop and alternative. There doesn't seem to be any connection between the bland music and the Mercury Boy character. It's like a concept album without the concept. It's a fucking beer coaster. Or, "...MERCURY BOY shows incredible taste and quality. In their clean pop rock and sound vocal, this band will move up the charts fast." — MusicTV.com. (by Adam)

### Morbid Angel Update

After the return to the fold of Steve Tucker and after the departure of Erik Rutan, Morbid Angel toured the US in a support slot with a capable second guitarist from Monstrosity filling in. The live

tones (at their Virginia gig) were too close to the last couple of albums' and so were unpleasant, although the band sounded better later on in the set when it downtuned for the last few crushers. Every album except *Gateways to Annihilation* were represented and I was loving it. Live, Morbid Angel shows why it is at the top of the death metal mountain. Guitarist Trey Azagthoth was going nuts. Of course there was a song or two from the new album *Heretic*, such as the song released online before the album came out, "Enshrined by Grace." The album is as bad as *Gateways* but in a different fashion: the songs are forgettable but aren't improved if you use them as background music, but in a similar way the sound is thin and non-aggressive. The one impressive thing is Azagthoth's inclusion of two different simultaneous guitar riffs in every song. Long gone, however, are the classic and memorable riffs from the old albums, all of the ones which had David "fascist" Vincent in the lineup.



"COMMANDO" SANDOVAL PHOTO: FRANK WHITE

### Probot 2004 Album (Southern Lord)

Dave Grohl's much talked about metal project has finally hit the shelves after years of rumors. The act of putting this thing together has influenced courses of action by some of the participants such as Snake and Eric Wagner. But except for a few lukewarm tracks the Probot album is a solid rock of music. The songs are catchy as hell, as you'd expect from Grohl, but pushed to the edge of his awareness of extremes, thankfully with no pop rock to be found. The vocal performances from such heavyweights of the music scene as Cronos, King Diamond, Kurt Brecht, Lemmy, Max Cavalera, and those already mentioned add fuel to this impressive fire. I highly recommend the project to anyone who wants to be rocked by some catchy songs, one after the other.  
(See Attila Csihar review for address.)

### Rancid *Vat The Cheesesteak Years* (Steel Cage)

Collected here is the band's output while headquartered in Philadelphia, which includes *31 Flavors of Hostility*, *Radio Rampage '96*, and *The Darkest Souls in Rock and Roll*, as well as unreleased tracks. The band's bio proclaims this band has been in existence for over 20 years and has now reformed in another state. The singer on this collection has plenty of attitude and so does the rest of the band. The rock here is pissed the hell off and is fairly traditional dirty, back alley stuff. There's some truly awful songs on the cd though, such as "Hot and Nasty." Also, the liner notes tell tales of all the destruction and violence at Rancid Vat shows committed by the band, which to me usually means that a band is attempting to cover up its lack of musical talent by being as crazy and stupid as possible. Most of the songs are simplistic and fun, though.  
(See The Blulemics review for address.)

### Slick Idiot *DickNity* (Itchy/Cleopatra)

The band's main claim to fame is that it contains ex-members of KMFDM. I think this material is very much dancier and lighter than some of that stuff, like for example the *Up and Off* albums. The electronic feel is still there, some of the songs are catchy enough, except for the music on tracks like "Idiot" which are laughable, and I suppose this record would be fun with plenty of alcohol and/or drugs and dancing in good supply. This way you can try to ignore the lyrics because they sound pretty silly, such as those on "Lazy." Unfortunately it's very difficult to get past the abundant cheese in the lyrics and vocal arrangements. For that reason alone I would not recommend *DickNity*.

### SPF1000 *Witch Hunt* (Dark Future Music)

Yet another Marilyn Manson ripoff, and a bad one at that. It seems that all you need is some "wicked" electronic music with guitars and vocals on top and a clownlike goth image and look, and as long as you have proper distribution you've got yourself a fan base right away. I suppose that this band is at least competent at this kind of goth metal garbage but as I've said, it's been done before and much better as well. If Marilyn Manson and Ministry weren't there to copy, where would this band be?

### Stop It!! 2003 Album (Robotic Empire)

I think this band is from Virginia. In any case it's a very good one. Stop It!! has emotion and texture and range to spare. The songs journey from one area to another, using distortion sometimes and clean tones others, there's extra percussion in places to increase the tension, and the differing vocals raise the bar higher. You could say that Stop It!! is a rockier City of Caterpillar, sort of. The band's live shows are more caustic and dirty than this recording, and I might say I enjoy the recording better. So pick it up!  
(See Daughters review for address.)

### Unpersons III (At A Loss)

Hailing from Savannah, Georgia, the lyrics of this odd band, for a start, are interesting and unusual, and the same can be said for the music. The guitars are all over the place: heavy and discordant and curdling—the same can be said of the vocals—and the drums fit right in with the guitars and bass. The band is constantly doing the unexpected. There's some hardcore and metal influences as well as some jazzy arrangements, playing it low and then blowing up. It all makes sense at the same time too. Unpersons are original!  
(See 16 review for address.)

### Wehrwolfe *Godless We Stand* (Magick/Cleopatra)

North Carolina, that wartorn land of Satanic domination, has produced another band who is prepared to battle the Christian Church. If they don't do it, who will! The music on Wehrwolfe's debut actually gives a respectful nod to old school death metal. The vocals especially remind me of bands in the scene of the past, before death metal became a sad joke. There's even an (needless to say) *infernal* Coroner cover. Seriously though, *Godless We Stand* is executed well and the band deserves a tip of the hat for delivering, all too rare these days, well above average death metal record.

### Wolverine *Cold Light of Morning* (Elitist/Earache)

Sweden's Wolverine has put out a record that is accurately described by the label as somber. We can place it in the same school as Anathema, a little of The Gathering and the lighter side of Mindrot, My Dying Bride ... you get the idea. It's a positive thing that different bands such as this are being released, but the problem here is Wolverine isn't very engaging. They don't grab our attention and are somewhat repetitive. The only song we can say is musically interesting on this disc is "Tied with Sin." Basically one should take any of the other bands listed above over Wolverine when in search of something heavy and delicate, because these other bands are much better at it.

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. 2004. I neglected to note last issue that Taryn Wilkinson contributed to the Kittie interview, and that Forbes Graham contributed the The End review. Additionally, Andy Low graciously maintains our web site. Contributors this issue: Adam Perry. ■