

DISPOSABLE UNDERGROUND

Issue 32

Championing the musically jaded for over a decade

FREE

PMB #570, 21010 Southbank St, Sterling VA 20165-7227, USA • www.disposableunderground.com

American Heritage *Bipolar* (Escape Artist)

A compilation of unreleased songs. Sure, you can hear some Mastodon-sims in some of the riffs and group yells, but who wouldn't want that? American Heritage from Chicago plays low to the ground complicated hardcore/metal, mostly instrumental, and they're heavy as Mars. The music has a definite edge to it, and is definitely a good listen.
www.escapeartistrecords.com

Big Baby Satan 2002 album

Well, these guys are really into a stiff, synthetic sound, what with the drummer playing on an electronic kit. They play a very underdeveloped form of metal with riffs that you've heard about fifteen years ago, when this level of songcraft was still passable. The lyrics up to a point deal with relationships, and the music isn't all that bad, but it's way too restricted and isn't making enough of a statement.
www.bigbabysatan.com

Sariah Bishop *Mute Malevolence* (Sin Icon)

Yet another in a long line of model-turned-singers whose focus (of course) is on image and packaging instead of substance. Bishop's lyrics may be of interest to and appreciated by some, but her vocal delivery is lukewarm at best and lacking a pulse at worst. The music consists of third rate riffs and beats culled from the trash can of the self respecting goth band in the next rehearsal room. I'd rather listen to Sariah Bishop than, say, the new Metallica record, sure, but I'd *much* rather listen to—and look at—Auf Der Maur than Sariah Bishop any day of the week.

The Chasm *The Spell Of Retribution* (Wicked World)

For the uninitiated, The Chasm is a dark death metal from the infraworld. This is their first release on Earache's Wicked World imprint—hopefully a boon for them, as last I heard they were threatening to disband due to lack of support. They seem to have lost a member. No problem; this release is even stronger than before. The Chasm unleashes true metal. More melodic and mysterious than brutal, they are nevertheless aggressive and fast. Their sprawling arrangements are challenging and interesting, leading you to strange places where melodic solos wander and epic chimes ring ominous and solemn. Headbanging arpeggio lovers rejoice—The Chasm plays in the key of metal! (by Lenny)

Cursed *Two* (Goodfellow)

First off, *Two* is a very dark record, but it's also severely rocking. The darkness comes mostly from the lyrics. Remember lyrics from, say, Eyehategod's *Take As Needed For Pain*, that make you feel uncomfortable sitting in your chair reading them while the record is playing? Cursed has that effect. The rocking is in the tempos, beats, and riffs, and when Cursed is going full tilt they rock in a similar way that Entombed rocks on *Uprising*, which is to say firing on all pistons, loaded for bare. But also the band gets a little slower and twisted with the riffs sometimes, kinda like late-era Autopsy on the wrong speed. Although it makes the following track that much more aggressive, Cursed is at its worst when it downshifts into southern doom rock for the length of a track, which fortunately happens only once. I admittedly don't have an ear for that kind of doom rock. It all sounds the same to me. But that aside, all this and the clenched fist of a vocal delivery, with the vocals stamped on almost the entire record, really drive home the realization that Cursed is an incredible band who are ready to take on anybody, anywhere, anytime.

Destructo Swarmbots *The Mountain EP* (Public Guilt)

Strange, zany noise on a 3" CD. That's not necessarily a bad thing; there's definitely some substance and good atmosphere here. It certainly doesn't come off like some random yahoo with a contact mic and a distortion pedal. No complaints really; I just found it to be too passive of a listening experience. It never really succeeded in drawing me in. (by JR)
www.publicguilt.com

Estrogenocide

How to describe this ... misogynist would be a huge understatement, but it's not to be taken seriously at all. Out of the two CDs the band's released, the 2002 untitled one is more mean spirited, both in terms of music and lyrics, with songs about rape, necrophilia, mutilation and wife/girlfriend battering, but it's all with tongue firmly in cheek. *I Like To Cuddle*, released after, is more of the same, but the earlier CD has a little more going in in the music department (which isn't saying much). The same group put out a CD after that under the title *Totally Fucking Gay*, which is completely from the opposite side of the spectrum than Estrogenocide lyrically—except coming from what the "band perceives" to be a homosexual standpoint—but exactly the same musically, right down to the vocal style. Pretty warped and primitive stuff. These guys make it sound like they have only a limited grasp of music composition and have very few song ideas.
mrhymson@aol.com

Hatework *Thrash 'N' Roll* (Beer City)

If you're in the market for some good old fashioned mid-tempo thrash metal (along with a few fast ones) with an edge from hardcore, and traditional lyrics like those from the first Metallica record and other bands from the same era, then Hatework from Italy is for you. The production is very clean and almost too clean, but this Tankard shirt, bullet belt, leather jacket trio is thrashing its collective heart out. The vein in which they play isn't contemporary at all except for the production, and they're not adding much at all to the old style which they are championing. Their songs are about alcohol, violence,

women, Satan, rock 'n' roll, and war. The record is good fun but basically is a throwback to days past.
www.beercityrecords.com

Illogist *Subjected* (Crash)

Italy's Illogist is described by the label as a progressive death metal band and as influenced by Gothenburgian technical death metal. To my ear the band is more influenced by German thrash from the late 1980s and early 1990s than Swede metal, but the progressive sound is there too, a harder version of it than usual—no clean guitars here—and I agree that there's some death in their sound. The choppy arrangements and off time riffs keep moving, not stopping for a second, and the guitars and bass do dances around each other. The lyrics aren't death metal really, however, more thoughtful and philosophic a little. The only thing I'd say negatively about *Subjected* is that all the songs basically capitalize on the same concept. One song doesn't stand out one bit from another, and they all sound the same. But if you want to rock out to some heavy, impressive, and technical metal from a band that has obviously worked hard at their songcraft, pick it up!

Last Days Of Humanity *The XTC Of Swallowing L.D.O.H. Feaces* (Bones Brigade)

Last Days of Humanity (L.D.O.H.) has released a live record featuring a large number of tunes. I don't think it sounds much different than one of their studio albums besides a few between song fumbles and the four counts, and the singer introducing the songs like this: "Rrrggghhhhhh ... Rrrggghhhhhh," which I suppose would make it difficult for him to explain to the audience that they have t-shirts in the back. In my book there are only small degrees of difference between one goregrind band and another, but at least L.D.O.H. has a few amusing song titles: "Sounds of Rancid Juices Sloshing Around in Your Coffin," "Hacked Into Red Mush," "Effective Impalement" (as opposed to ineffective impalement of course) and "Carnal Thrash." It might be a good idea if you have interest in hearing this band to go with a studio album which might include lyrics, but if you're a goregrind freak who has to have everything released from whatever band it is at the time, here's another one for you.
www.bonesbrigaderecords.com

Lost City Angels *Broken World* (Stay Gold)

Boston, Mass. has come out with another good band. Lost City Angels play it punk style with plenty of pop in their punk. Don't think "pop punk" because these guys make those slobs in Blink 182 sound like shit. No, LCA have more snot in their noses than many bands who play punk and have melody. They have catchy riffs, solid vocals, traditional group yells, and toe-tappin' songs, so pick it up, yo.

Lost Soul *Chaostream* (Wicked World)

Touches of Immolation, Nile, and later Morbid Angel in this thick and meaty death metal offering from Poland. The first track didn't do too much for me, but with the second, "Godstate," the riffing takes a welcome turn toward the memorable. Songwise, the compositions tend to be adequately thought out. While they don't throw any real curves, the band is impressively proficient and effortlessly maintain the death metal fan's attention. Soundwise, very low tuning on the strings—heavy, yet nice and crunchy. Well above-average solo shredding. Gobs of tight blasting. Vocals reminiscent of Steve Tucker and the like. Not bad—catchier than label mates and fellow countrymen Decapitated. (by Lenny)

Mortician *Hacked Up For Barbecue/Zombie Apocalypse* (Relapse)

I really don't understand the love affair death metal fans have with Mortician. I won't speak of goregrind listeners here because as we know there is no quality control in goregrind to speak of. If you've seen Mortician live you'll know that Will Rahmer is not a talent at bass playing. When I saw them at a death metal festival I laughed. Anyway, after a number of releases a drum machine band should grow more skilled at programming and at the very least get better at finding an appropriate drum sound. Mortician has not improved in either case. Here's some lyric samples: "You're blown to death" and "The jaws of death/Chomp on your flesh" and "You're fucking EMBALMED ALIVE!" (the latter from the song—you guessed it—"Embalmed Alive"). Of course there's the standard movie samples from various gore and horror films here, the staggeringly insightful selections of *Dawn Of The Dead* and *Helraiser* being two, and, oh yes, *The Road Warrior*. About this release, Relapse has remastered both records and expanded the packaging somewhat.

Railsplitter *860 Some Odd Lbs.*

Considering the ex-band that comprises some of the members of Railsplitter, I suppose I was expecting something more hardcore. Not that this is bad ... it's just that it's heavy doom rock, like a third rate Eyehategod or something with distorted vocals. They do sound plenty mad, though. I've already mentioned in another review that I don't have a good ear for this kind of material, so it's hard for me to judge, but they did sample *Rocky III*, so they deserve some credit there.
kissmygrit@aol.com

Rwake *If You Walk Before You Crawl, You'll Crawl Before You Die* (At A Loss)

Wow. I liked Rwake's previous album, *Hell Is A Door To The Sun*, but this record is a huge improvement over that record on almost every level. The arrangements are very memorable and the lead guitar work is particularly inspired. Lots of *Deliverance* type samples lay down the creepy backwoods atmosphere and the riffs smash your skull and suck out the brains. I'm so tempted to christen these guys the "redneck Neurosis" but to be honest, they really have their own sound, raw and mean, the way sludge is meant to be. (by JR)
www.atalossrecordings.com

Shackled Down *The Crew* (Selfmadegod)

They play skate thrashcore, complete with art of a board in the sleeve. There's tons of bands that play this style and some of them are better at it than Shackled Down. The band is comprised of people that are in or used to be in Pignation from Poland. The thing is, they're not as good in this band as they were in that one. Shackled Down sounds like they're going through the motions. Especially the singer; he doesn't have much passion. The best thing about this release, though, is the cover art—it rules!
www.selfmadegod.com

Since The Day *El Mensajero No Es Importante* (Bastardized)

What a boring name for a band. Add the fancy calligraphic font logo, slick digital design, and the clean-cut, youthful lads in the band photo and you arrive at a pretty good summation of what's in store. As for me, I was dreading listening to this based solely on that first impression. I'm thinking: I'm not interested in bands with names like Every Time I Die or Dead To Fall or From Autumn To Ashes, so what can Since The Day possibly have to offer me? Not much. Predictably, this young German band fits the mold to perfection: typical metalcore yelling throughout, alternating occasionally with a deeper and deathier growl, and sometimes a semi-gritty singing voice for the choruses. Lots of by-the-book guitar harmonies juxtaposed with chunky start-stop rhythms. The too-slow-for-their-own-good Slayer beats drop into one breakdown after another just like clockwork. Bourgeois production values—these guys will sound totally intense and heavy in your mom's car on the way to the mall. They even have the courage to end the program with a fucking sappy teenage love ballad called "Mascara Eyes." So, if you're looking for a hot new boy band to drool over, here it is. Ohhh, be still my heart (by Lenny)
www.bastardizedrecordings.com

Six Reasons To Kill/*Abisidia Morphology Of Fear* (Bastardized)

Six Reasons to Kill is interesting because they are playing death metal in the style of the early 1990s, when the form was still to create a feeling or atmosphere, or at least write a good riff, a catchy song, and an arrangement that makes sense, before the attitude of "how many technical riffs and double bass blasts can we pack into each song?" The band has hardcore in its approach which I'm sure will have heads bobbing. Six Reasons to Kill is aggressive and has strong production. *Abisidia* has an aggressive DM sound too, with lots of fast picking on the guitars, mixed with the sap of melancholy emotive hardcore that's coloring the lyrics and music, and although they're a good band too this is why I don't like them nearly as much. They've included a few intros and have several clean guitar parts to set mood before they kick the distortion back on. Both bands are German and feature intelligent lyrics, and the packaging is amazing, and well thought out too, both with the lyrics and the images.
See Since The Day review for address.

Skodog *Demo*

If you liked Kalibas this demo might be of interest to you. With this band Morbid Angel has rubbed off on them a bit. Although they'll tell you otherwise, Skodog plays death metal—their sound isn't half as varied as they think it is—with double bass blasts. They're really good at what they do, though, and they try to be unpredictable to an extent, and the demo is recorded well. Also they don't take themselves too seriously and that's good. Get this demo!
skodog@hotmail.com

—LOCAL REVIEWS A grouping of the local bands (from Maryland, Virginia, and Washington DC) for this issue—

Anthonemesis *If You Ain't Grindin' ... You Ain't Shinin'!*

Well, I think that when a band looks to goregrind too much for inspiration, a demo like this is the result. Anthonemesis is a silly band based on the song titles, demo cover, and bandmember descriptions, and Anthonemesis is trying as a group to become a member of some kind of grindcore club, but they don't have the songs of the quality necessary for membership. I know they have been trying to get something together for some time, so hopefully the band has the drive and perseverance to improve musically. Let's see how they do next time.
www.myspace.com/anthonemesis

Channas (*A Demo*)

A humble band who seems to believe in punk. You can only expect so much from a 4-track recording but this demo is incredibly rough sounding. It's difficult to listen to: ultra distorted and noisy and sloppy. For that reason it's not easy to hear what the band is doing, but I can tell that the band has perhaps some unorthodox but still interesting ideas that need to be worked out further than they already have, so maybe with their next demo they can iron out their very large kinks.
whydotheylive@yahoo.com

Durga Temple

Nine songs on the packaged CD-R called *2004 Demo EP* and the eleven song *Quit Sucking My Soul* packaged CD-R (both on Rock Juice), so you're getting your money's worth on these. Sounds like they recorded live in the studio. They've been referred to as heavy droning dirge doom and that's a good description, and to that I'd add that they're lo-fi with a Black Sabbath influence. Each recording has a few instrumentals and some live tracks. Durga Temple has a thick sound and you can tell they are into what they are playing. Hell yeah.
www.angstmonster.com/durgatemple

Haram *2005 Demo*

These guys hit the ground running, burning it up live, and on CD they take no prisoners. The way they packaged their demo in a very convincing way sets the mood. The lyrics draw a picture for the listener, like charcoal on canvas. The music? Terribly emotional, like a closed fist which is shaken and then opens. There are textures here and dark melodies which I highly recommend you explore.
www.harammusic.com

The Hidden Hand *Mother, Teacher, Destroyer* (Southern Lord)

Unless you're a total poser, you're probably familiar with Wino from his tours of duty with The Obsessed, St. Vitus, and most recently, Spirit Caravan. The Hidden Hand could be seen as a logical extension of this esteemed legacy. Well, you know what they say about old habits: they die hard. Wino's back with his signature bluesy lead work and soulful, straight whiskey vocals. Oh, and let's not forget the 20+ years of songwriting experience he's bringing to the table. I've got some minor issues with the production, but there's no denying this is an iron clad, turned up to eleven hard rock record. (by JR)

Left Unsaid *Terrorism e3 War* (Putting Adjectives In Front Of The Word "Core" Since 1998)

Only the latest from these guys from Virginia, this CD packs quite a punch. It's unpredictable and extremely heavy, going from full on thud hardcore to twistedly melodic rock and back to a crushing groove and then a speedy part in the same song. The release contains some scorching lyrics, such as in "When Imminent Terrorism Threat Memo Titles Are Too Vague," showing the band's pissed off

Stinking Lizaveta *Caught Between Worlds* (At A Loss)

So, I'm looking at this band's less than inviting name and feeling like I'm about to wolf-down a whole clove of garlic. A little investigation on my part reveals this trio of Philly-based Greek Americans adopted their name from a Dostoevsky character. Pungent. Though I'd never heard of them before, reading their liner notes suggests they have some impressive touring cred. From the first subtle stirrings of sound, this instrumental rock group masterfully evokes the sense of vast spaces. Reverb, tremolo, and a parade of psychedelic effects come and go as the guitarist pleases. His multi-faceted playing conjures everything from ethnic folk melodies with Sitar-like tones to feely leads with bluesy crunch. The former brooding segments give way to thundering rock riffs and tasty interplay between the instruments, which include a double bass! Varied rhythms, improvisation, and a kaleidoscope of moods make this album a satisfying listen. (by Lenny)
See Rwake review for address

Sybreed *Slave Design* (Reality)

Basically Switzerland's Sybreed is a good nu-metal band (their last US tour sponsored by Coca-Cola among others) that has tons more brain cells than its contemporaries in the genre and uses keyboards and samples to make an "industrial" or "technological" sound in an attempt to keep things fresh. It's not fresh however because this idea has been employed by other bands years before this. There's a Meshuggah influence—actually they're ripping them off—and a Placebo one. They're kind of a more extreme To/Die/For in a way. The band should visit www.killercoke.org to see who really sponsored them.

Triangle & Rhino *Take Out Your Knives* (Cleansing Power Of Fire)

These guys from Pittsburgh are trying to do their own thing, or putting out the noisy hardcore sound in their own way, and that's cool. But I think that the band's strengths are in their soft passages inside and between songs and also their lyrics, which aren't the greatest—some will say they're too emo—but they're not bad at all. Besides this the monochromatic vocals and the underproduced music gets old after a while. If the band in the future concentrates on their mellow side and not worry too much about being extreme, I think they'd find a better voice.
CPOF, 5415 Juno St, Pittsburgh PA 15213, USA

Usurper *Cryptobeast* (Wicked World)

Let me begin by stating that I was a moderately enthused Usurper fan until I heard this lackluster album. Their latest opus features a new vocalist and the return of their original drummer, but also the exit of substance. What was once totally crushing is now embarrassingly lame. The forgivable missteps taken on their last album, *Twilight Dominion*, sadly have now become the rule. And the worst of it is the constant reminders of just how fuckin' metal Usurper is. Anyone who would pen lyrics so slack-jawed and mundane and with such idiotic repetition does not deserve to have an internationally distributed record. It reeks of a bone-headed poser overcompensating to mask his insecurities. Meanwhile, anyone who would write such a glut of mediocre riffs equally has his priorities in the wrong order. The song "Kill for Metal" best exemplifies these two disturbing trends colliding headfirst in one of the worst songs I've ever heard. Shit this overproduced and uninspiring indicates complacency. But, though they may disagree, it is not 1986 and Usurper is not one of five metal bands in North America. And therein lies the greatest threat to their self-righteous claim to power: all the vicious other death metal bands of planet earth—crafty bands, bands with real talent and vision. Surely they taste blood in the water. *Cryptobeast* may have a shiny metallic facade, but inside it's a dull and empty place. (by Lenny) ■

opinion of matters political. It's very well recorded, and is just an EP, so you're left wanting more. The only thing I don't like is the scremo back up vocals, but thankfully they're just backups and don't appear often. But *Terrorism e3 War* is classic Left Unsaid, and gives their last effort, *We Are Not The Pigeons*, a killer release in itself, a run for its money. I highly recommend this criminally underrated band.
<http://soupy.org/leftunsaid>

Lord Betta *U Should Know Betta: The Betta Shit Mix #2*

Lord Betta is a hip hop artist whose lyrics aren't about partying, guns, or bling. Instead he's focusing his sights on those in hip hop with weak rhymes and no pride in what they do. He and his cohorts see the scene, even down to their own in Northern Virginia, polluted with fakes who don't try hard at all, which to him is obvious to see. The music is serious and often laid back, with good sound and beats. Check 'em out.
wbryd@timespapers.com

The Malevoij *EP*

Well, this American band certainly has changed a good deal, and all the better for it. This release is a great improvement over the band's first demo, mixing clean guitar and soft vocals with shoe-gazing parts and anger and heaviness and distortion. In places the band has a sort of southern rock metal swagger, but still in a northern way. The Malevoij employs melody where it's needed and simple riffs and screams when that's called for too. There's dynamics in spades. The five tracker comes with a sticker but lacks any information except a web address.
www.themalevoij.com

Never Enough *Dead Set On Destruction* (Organized Crime)

Making their third appearance in these pages, this atheist band has put out a discography and live tracks of old school music with hardcore-jump fast parts and slam pit breakdowns. There's nothing new musically here except to say that 1) these freaks have all the right influences—the riffs are of the quality that you'd have to be deceased to not bob your head to these jams; and 2) the lyrics go from philosophical early on in the band's releases to fatalism about sticking with straight edge later on (you'll have to buy the record to see what was the outcome of that issue). As usual from Never Enough, a fine release!
www.organizedcrime.com

A Warm Gun *Demo 2005*

The boys from Karma Payment Plan have a high speed hardcore band and have teamed up with the editor from *The Chains That Grind Us* zine, and the result is awesome! They tackle politics with their lyrics but don't overdo it, and employ punch-in-the-face lead vocals, sick backups, simple yet top shelf riffs, and no quarter drums to roll over you like they're a tank and you're a tomato. Just two quick songs on a CD-R in a blank sleeve, but they have some split 7"es planned, so get in on the ground floor and come along for the ride.
awarmgun.whitenoises.net

The Wayward *2004 Demo*

Virginia's The Wayward plays it rough. They recorded these songs in their practice space, but what they spent a lot of time on, obvious after spinning this CD-R, is composition. The band plays songs thick with notes and beats from all the instruments. The one weak link is the vocals, which in most cases don't change much in accordance with the riffs' tones. Limited to 150, so act fast!
www.myspace.com/thewayward ■

If you didn't see your release reviewed in this issue, 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. 2005. Contributors to this issue: JR Hayes, Lenny Likas.

Please check our website for a gallery of live photos and free downloads of back issues at www.disposableunderground.com. ■