

DISPOSABLE UNDERGROUND

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What Blue Collar War calls its assault on the metal and hardcore scene begins with the band's war room in Northern Virginia. The guys have their opinions about not only the local music scene, but the musical landscape as a whole and economically struggling musicians within it. Here Blue Collar War collectively reads from its manifesto.

"Let's get real: people in this scene are starving as is, working jobs, going to school, like myself, at George Mason University while working a thirty-three hour job on top of it all so I can graduate within the next year or so and get a real job. Being in a metal band isn't a real job; it's a real dream. It's not realistic to think that you'll make it in this dog eat dog world of commercial music. Being in a metal band and trying to make it big is like trying to win the lottery when you only buy one one dollar ticket per week."

For the young men in the band, the roots in metal go in relative terms far back.

"I started listening to metal when I was in middle school. Say, '93, I got into AC/DC—*Dirty Deeds Done Dirt Cheap* forever changed my life ... I hung out with a group of friends from middle school on, and we had friends who were four years older or so than us who initially started taking us to shows to see bands like Gwar, the Misfits, Pro-Pain, [and the] Ozzfest. We felt like we were big stuff back then. We were seeing stuff that most kids were to afraid to leave their living rooms to see.

"Back then we were outcasts. People thought we were weird because we listened to metal and sometimes went to three or four metal shows a week on school nights and all that jazz. Coming back from shows like Morbid Angel and wearing our shirts the next day at school, kids didn't know what to think.

"The scene then was truly underground and struggling. I remember seeing Morbid Angel at Jaxx [a Virginia club] in '98 or so and there weren't that many people there at all and then [in 2006] they play there and sell out. The scene has truly changed; it's cool and 'OK' to listen to metal now. It's really been an interesting thing to watch.

"Metal bands have a bigger chance to make it these days, even on a smaller level. Being a hometown metal band hero is almost as good as making it big on a large scale to some degree. It's been a long road for us, though. We've been together making solid music from the day of our inception. Over two years we've hammered out over 20 songs, writing and getting together once or twice a week to jam, practice. It's a tough road still, to gain fans, get followers. I can't tell you how many times I've gone to shows and handed out tons of flyers for shows that we were playing down the road and nobody still came out."

Blue Collar War sometimes has to admit that it doesn't feel the support the band feels it deserves from its friends and fans, starting with assurances from a number of people that they will be in attendance at a given Blue Collar War concert.

"No, hardly any of them do when it all boils down to it. People these days say they're going to do something, they say they'll be there, but at the end of the day they usually end up being somewhere else other than where they promised."

The band adds, "But you can't let it get you down."

Through it all, the guys in Blue Collar War are sticking to their guns and sticking it out.

"You certainly can't be greedy in this style of music. If you're in it for the money, for the fame, for the chicks or what have you, you might as well stay at home because it's probably never going to happen. That's just the way it is. Bottom line is, it's hard to be accepted in life, period; it's even harder when you're into metal or in a metal band. We're the outcasts of society, the counter culture of angst of sorts. The wild children who most think are lost but are more found than most.

"Blue Collar War is the daily grind that everyone has to face to survive in life. It is a struggle that we all must endure daily, but Blue Collar War exists because it is our way

Blue Collar War



PHOTO: RACHAEL BALLINGER

of dealing with the struggle. A way to vent our frustrations and create something not necessarily beautiful in the classic sense, maybe a little more abstract.

"It's a daily struggle. We are the blue collar, we're the anti of society, the kids with tattoos that have different ideas and don't see eye to eye with the daily grind. We're the people who want to change the state of our nation, who don't want war, who want to protect our own backs before we protect other people. We are the future that nobody wants to accept."

Of course, one of the ways the group expresses its views is through its lyrics, which, as the band explains, "are influenced by the ups and downs in life. No topic is untoured. For example, 'Post Overdose' is about drugs and the dark mental and physical places we go, and one of the new tunes, 'Taking Steps In Wet Cement,' is along the lines of coping with life and striving to be the best that you can be without following trends.

"Our lyrics are about life, the daily life that many of us [in the] younger generation are dealing with on a day to day basis: struggles with drugs, coming clean and finding a real life. We don't piss and moan about how drugs ruin people. That isn't our outlook. If you want to do drugs, that's fine. [Most] of us in the band at one time or another have been strung out like a motherfucker. But we were able to see through the distortion and find the light, find other things that didn't make us feel like hell the next day.

"Kids have a hard struggle these days. Most of the time it's easier to find a way to be happier by putting something up your nose or smoking some dope, which is a jaded outlook, no way to deal with life. Don't get me wrong: I don't care what anyone does. You can do drugs all day long and I won't think anything less of you. We all have our vices, but we've changed ours, and made it music.

"Music is my life; sometimes I think it's all I know. It's a passion, a hobby, and a way of life that most people can't even begin to understand; something that makes me love it even more."

You can find more info on Blue Collar War's campaigns at www.bluecollarwar.com. The band's self released CD, *Beyond Repair*, is out now. ■

JOE LALLY'S PREDICAMENT

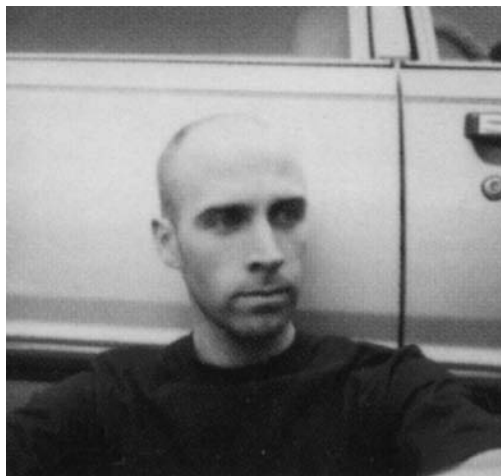
JR Hayes spoke with the man himself via email and turned in the following.

IN MY TRAVELS I have seen many, many bands live. I've seen cute bands, trendy bands, ugly bands, joke bands, mainstream bands, underground bands—you name it, I've probably stood there with my arms crossed and watched it. I mean, let's be frank: most music is complete dog piss, and as a music freak, it's all too easy to become jaded and discouraged by the endless parade of dullards and dipshits who think they're gonna be the next Guns 'n' Roses, but every now and then you see a band that is so passionate, so talented, and so original that it completely restores your faith in music. Fugazi was one of those bands. And from day one, Joe Lally was the bass player, one half of one of the tightest, most inventive rhythm sections in the history of rock music, and if you think that's an exaggeration, then you obviously never saw the band live. Unfortunately, Fugazi decided to call it quits, which leaves Joe Lally in an interesting predicament; namely, where does he go from here? Let's find out.

Give us some details on the solo record coming out later this year. Is this material new, or have you been stockpiling it for a while?

"A lot of these songs have been rattling around in my head for a couple of years now. Some came together last fall. In February Ian decided we should go into Inner Ear Studios with whoever I chose to play drums or guitar. We did some recording with people there but some of it wasn't sitting in the right place. It's very different than when I play live because then it's just voice, bass and percussion. So we're going to record some more with me and someone on percussion. I won't mention any names because it's not their fault if they don't end up on the record."

I noticed that you will be accompanied by Buzz and Dale of the Melvins on an upcoming tour. Any plans to record with them in the future?



JOE LALLY PHOTO: JEM COHEN, FROM "THE ARGUMENT"

"No plans, but I suppose I've always wanted to. We'll see on that tour if something presents itself as a future recording project."

Has there been any talk of a live Fugazi album?

"Well, the Fugazi Live Series has that covered. Go to www.fugazi-liveseries.com and check it out. We could never agree on one show that represented us at any particular point. Ultimately we want to get as many shows online as we can to download at a decent price. For now there are thirty that we keep small pressings of."

I believe Don Zientara recorded all of Fugazi's albums at Inner Ear. Was there ever any attempt to record with anyone else at any other studios?

"We recorded Margin Walker with John Loder in London. We were on tour and went in to do basic tracks at a place called the Green House, I think. We had just finished like thirty-nine shows and we were a bit burnt. Then we went in to Loder's Southern Studios and re-recorded bass and guitars and they laid all the vocals. Only his control room was open so we were recording everything individually. A very different session for us."

What are your thoughts on the current DC scene? Any new bands that are rocking your world?

"I can't comment very fairly here. I don't get out and see bands as much as I used to. I have a four year old and I go to bed too early to see anything. Antelope is the band that has been doing it for me live."

If you had to pick just one Fugazi song, what would it be?

"At this moment in time I will pick a song that I love to play and of course it will be from the last album. The song I most love to play is always from the last album. 'Full Disclosure.'"

Billy from Buck Gooter arranged this interview. ■

TOTO'S DUNE

TOTO GUITARIST AND VOCALIST Steve Lukather says he has a copy of the original screenplay of writer/director David Lynch's *Blue Velvet*, which, he explains by phone from Los Angeles, is a lot more bizarre even than the final version of the film. In it, reveals Lukather, offering one example, the character Frank, who was prone to breathing deeply into an oxygen mask, also breathes helium.

"David Lynch is an old friend," says Lukather. This is because Lukather's band, Toto, wrote, composed, and performed the soundtrack to another of Lynch's films, *Dune*. "I'm a huge fan from *Eraserhead* on. He's a great cat, man."

Toto was able to choose between scoring *Dune* or *Footloose*. Luckily for *Dune* fans the band chose the former, although the process was not without its problems.

As opposed to the symphony orchestra with whom they were used to working, they recorded with the Vienna Symphony, who tune to A444 as opposed to A440, which is more common in the Americas. "That's four cents sharp," explains Lukather, and as they were used to playing in the latter, they had to slow down the recording tapes of the Orchestra in the studio in order to be compatible with the tuning with which Toto wrote. "They refused to tune down. They said, 'No, man, this is how we play.'"

At a different point in the scoring process, remembers Lukather, "The sound effects editor, me and him were going at it." Setting the scene, Lukather explains that for a soundtrack, there are three mixes: the music, the dialogue, and the sound effects. The editor repeatedly moved to bring sounds such as dogs breathing up in the mix, from Lukather's view to the point of interfering with the music.

"It almost came to blows a couple of times." Remembering his frustration, Lukather says, "Sometimes you just scratch your head and go, 'Why the fuck are we doing this?'"

As Lukather describes it, when the lights came up after the screening of *Dune*

at the film's premier, the Toto members looked at each other in disbelief at how awful they felt was the film. By his account, the film—and their music from the soundtrack—was compromised because Dino de Laurentiis, father to the film's producer, who owned the rights to the *Dune* book upon which the movie was based, took the film away from David Lynch before the director completed it. Lukather goes so far as to say the film is so bad that it's funny, although unintentionally so.

PolyGram released the *Dune* soundtrack in 1984 to coincide with the film, and in 1997 re-released it with several bonus tracks and alternate versions of other tracks from the original.

Referring to the reissue, Lukather admits, "To be honest with you, man, I never listened to it," explaining that he considers the project more of the baby of David Paich, keyboards and vocals for Toto.

"I haven't thought about this in a really long time," reveals Lukather, almost to himself. "It was an interesting experience; I wouldn't call it a highlight. It was a learning experience."

More information on Toto can be found at www.toto99.com. ■



STEVE LUKATHER COURTESY WOLFSON PUBLIC RELATIONS

WAY BACK ON MARCH 28, 1991, the long since disbanded Godflesh played in Washington DC at what is now remembered as the "old" 9:30 Club, whose name was spawned by its address, 930 F Street. Their trek through North America was afforded by their position on our version of the Grindcrusher Tour, which also featured Nocturnus and Napalm Death. Previous to the band's set, on the heels of a failed attempt at a Nocturnus interview, in one of the hallways backstage I was able to ask Godflesh's G. Christian Green, bass, and Paul Neville, guitar (Justin Broaderrick on guitar and vocals completed the line up) a few questions, which follow. I should mention that at the time I had not become accustomed with British accents, and while these gentlemen spoke I had no idea what they were saying, hence the minimal or inappropriate follow up questions.

D.U.: Why did you have a different line up on either side of the Streetcleaner album?

Green: "Well, we all used to play in the band together before, like, 1986, '85, and what we did was to play some of the old songs that we used to do. It was the three of us together, so it was just natural to let Paul play some of the guitar, y'know, the stuff that we played before."

Why did you do a thing like Scum, like each side was recorded at a different studio, and one side just had Justin, and all that?

Neville: "Side one of Scum was, like, originally a very good Napalm Death demo. It was gonna be the last proper recorded demo. And, like, Justin left shortly before the rest of the album was recorded, and it was a bit break about what they were doin'. An' then, like, they got him back together again, but obviously Justin had left that time, too, instead of waitin' to record the whole album an' put the both sides together, 'cause it was a very popular cassette. An' it was pretty good quality. So that's why they combined it. It look longer to record whole."

The four extra tracks on the CD for Streetcleaner, which studio did you record those at?

Green: "Um, shortly after we recorded that, we did those four tracks. The end of '88 we did those, an' that was supposed to be a 12 inch EP comin' out on the same label that did the mini album. But because we signed with Earache, the little label didn't want to put it out; it wanted to start off with an album. So it just ended up stuck on the end of Streetcleaner. Plus, Earache was really into bonus tracks on CDs. Every band has to have, like, 'plus bonus album' on it or something."

Where did you get the name Godflesh?

Green: "Name? Um, just wrote a list of names down one night. We decided we had to come up with a name. For some reason, we wanted to work 'God' in, to try to use a variation on those words. So we just picked that one, sort of like."

Why didn't you have a lyric sheet on the album so people could follow along, instead of that paragraph?

Green: "Justin writes the lyrics anyway. His lyrics aren't really that, you know, sort of followable. They're not any sort of story or anything. I mean, the way he does lyrics, he just cuts lyrics in bits and just sticks them all together. There's not really any sort of message; it's just whatever he wants to sing, really."

What's the song 'Christbait Rising' about?

Green: "What's it about? That's just a play on words. I mean, it does have sort of connotations of, you know, whichever you want to look at it."

Neville: "Yeah, it's like, you take the lyrics like stimulus for you, whatever you care to make in yourself. But you have to figure them out, rather than them being a straight narrative type."

So there's no straight meaning?

Green: "No. That's not to say it doesn't mean anything to us, or we're being really vague, but there's no direct specific, you know, message. You just interpret as you want to, you know; that's fine, that's what it means to us. You don't have to look at any particular song a particular way."

Did you get the cover for Streetcleaner from that movie Altered States?

Green: "Yeah [laughs]."

With the song 'Streetcleaner,' where did you get that part, 'It was a conscious decision on my part, I didn't hear voices' from?

Neville: "That was off, like, English TV. We get Donahue really late at night, an' they had one on serial killers. We taped the whole thing. We took the one guy who seemed more sane than insane, even though he was actually well

gone. He's actually completely insane, but the way he talked on Donahue was more sane than the other."

Do you find that the press tries to interpret you the wrong way, and pigeonholes you into some music category?

Green: "Um, that's an interesting thing with the press. To pigeonhole a band, 'Oh, yes, this is grindcore, death metal, hardcore, speed metal, thrash metal, whatever.' We don't try to cross over, you know; we just try to wrote stuff that isn't of any specific."

When I read interviews with Carcass or Napalm, they always get asked, 'Are you guys really vegans?' and stuff like that. Do you get that a lot?

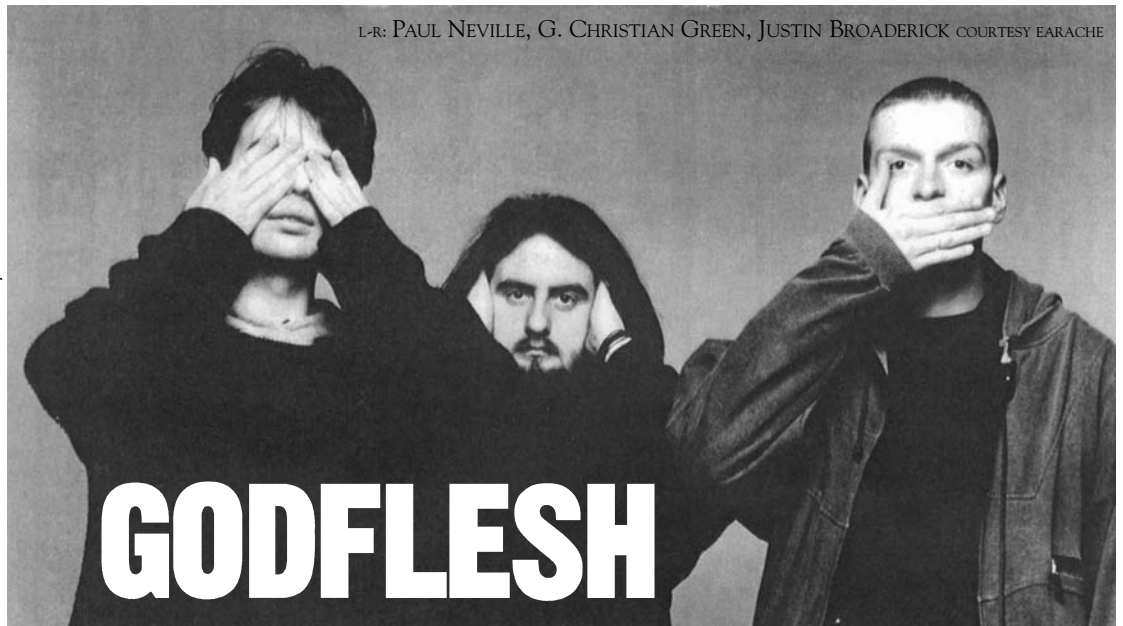
Green: "No, people are surprised, that's about as far as it goes. It seems sometimes it's more a hassle to get vegetarians all together, you know, groups an' stuff."

Neville: "In England, like, because of where all the bands started up, it's not uncommon to be vegetarians. Gigs are booked, it's no problems, it's part of the thing."

So you don't mind it being brought up all the time?

Neville: "Yeah, we basically don't, really. We just get into arguments about food [laughs]."

Do people that hear the album say to you, 'Look, man, why don't you get a drummer?'



L-R: PAUL NEVILLE, G. CHRISTIAN GREEN, JUSTIN BROADERRICK COURTESY EARACHE

Green: "Oh, initially a lot; now, never. The usual question we got is, 'Do you ever think of got a drummer?' That's what people ask now, or 'Will you always have a machine?' We never will, a live drummer. But that's the way we started. We wanted to get together really quick, an' the only way to do it was a drum machine, which we bought. An' it took us, like, two years to pay it off, so, like, we had to use it, basically [laughs]. We were in debt for the bloody thing."

Are you going to get another one that's better?

Green: "Um, we got two. We bought another one an' we brought our old one with us for this tour. But the old one we've had, that we did Streetcleaner on and the mini album on, it fuckin' exploded at some gig in New York! Oh, it didn't literally explode; some of the internal circuits just frizzled out."

How did you decide on what kind of drum machine you want to get?

Do you have a lot of experience in electronics?

Green: "In a way, yeah, we've always sort of messed around with technology an' drum machines, so they've always been around. Like, years ago we just used the basic ones, just messin' around in the house. I mean, Justin's pretty hot on studio engineerin' an' stuff like that, so it's not much problems."

What's the best compliment that a kid can say to you about your music?

Neville: "If somebody comes up an' says, 'You fucked our heads up.' That's pretty much all."

Do you have anything to say to the fans in America that'll read the interview?

Green: "Just the usual, enjoy the show."

Neville: "We're not really good at last comments."

Judd Harper, who was responsible for my humble beginnings in music journalism, contributed to this interview which first appeared in Deathcheese #1. ■

DISPOSABLE MUSIC REVIEWS

Cretin *Freakey*

RELAPSE

I'm not going to waste time beating around the bush with a quasi-creative, adjective-bloated review of Santa Cruz's Cretin. If you splurge over late '80s grind vis-à-vis Repulsion, put this one at the top of your list. If not, then fuck off, shitbrain. (by Lenny)

Dissection *Reinkaos*

THE END/NOVUS DIABOLUS EVANGELUM

What happened to this band? Their first two albums were great. Now they're back after nearly ten years off, armed with even more hardcore Satanic doctrines and a completely different line up. Dissection of 2006 doesn't resemble the entity it once was in the early to mid nineties. Every earmark represented in their early music is gone, from the speed and ferocity of the execution, to the sweeping production sound, and most of all, the amazingly creative guitar work. This is lacking energy. It almost sounds like it's dragging a bit. If I had the vinyl I'd try it out on 45 to see if that'd help, but I seriously doubt it would do much good.

I'm sure our world leaders are sacrificing many goats and babies at the altar of darkness while listening to this record. Or maybe not. They're probably listening to the actual recorded sounds of third world genocide; the blood curdling screams and gunshots and people being run over by tanks. George W. Bush is a well known Satanist and member of the Order Of Death, a.k.a. Skull & Bones, in which you are required to give your soul to Lucifer and pledge to wage war against humanity for all eternity. They seem to be succeeding in doing so, which makes them 1000 gazillion times more evil than this record, so there. (by Adam)

www.theendrecords.com

Heuristic *Parapraxes*

BLACK BOX

Bloop. Bleep. Arggggghh!! Boom. Boom. Diddle-diddle-whiddle screech. Chunk. Rataatataatata. Tat-Tat. Chunk-chunk. Noodly-noddly-noodly-noddly. Arggggghh!! Dat-dat-dat-dat-dat. Jingle-jangle. Ah, the clean electric interlude has arrived. The guitar histrionics speak to me of tech-metal trained mofos with no attention span whatsoever—truly a recipe for our times. Now here's a departure from all that screaming head business with a spoken word part. Heuristic can play, but does that matter? (by Lenny)

www.blackboxrec.com

Ninnuam *Process Of Life Separation*

CRASH MUSIC

Another slab of Swedish death for the death consumer. These guys probably already have a new album out by now, with four more owed to the record company that signed them. It just goes on and on. If you absolutely have to have every death metal album produced in Sweden, I would recommend you hunt this one down for the archives. Hell, write me here at *D.U.* and I'll send you my copy for free. Just throw me a little money for postage, and this puppy is all yours. Commercialized, melodic death metal for 15 year old Scandinavians is not really my thing these days. (by Adam)

www.crashmusicinc.com

Nortt/Xasthur Split CD

TOTAL HOLOCAUST/SOUTHERN LORD

Slow, brooding, atmospheric black metal expression from Nortt. A piano and varying keyboard tones accompany the extremely distorted guitar chords, enveloping the listener in melancholy. His guitar sounds a little out of tune at times; what a pity. The same somber style persists throughout the Nortt tracks, but some are more effective—and chilly—than others.

Xasthur has a somewhat smoother sounding production yet an equally fuzzy sounding guitar. His style is just like Nortt's, but layered with a clean, chorused guitar in places. He's got a bit more variety in the drumming department, too. Overall, Mr. Xasthur's songs have more of a "mysterious" vibe than a "dark" one. This is, I suppose, a decent "cult-esque" release, but I'm sure not even grandpa will shit himself over it. (by Lenny)

The Numb Ones *Everything In Between*

CLEOPATRA

If you like Christian rock or pop country, you might like this. Not that The Numb Ones play either of those styles, but they do play shit, and if you like shit, you might like them. These yawn-inducers peddle excruciatingly bland pop rock that some major label development team obviously thinks will appeal to people without much interest in music as anything more than just something to buy at Wal-Mart. When you look at the booklet, a vapid hodgepodge of corporate buzzwords springs to mind. And when you discover the disc includes a nearly uncredited and utterly lifeless cover of The Cars' classic "Just What I Needed," you can almost picture some label slob saying, "Corporate wants guarantees—we need a hit, fellas—record the song." And if you need to know more, a sticker on the front of the jewel case boldly announces this was produced by Fred Coury of Cinderella. Sold now? I know I am. (by Lenny)

Oxbow *Love That's Last*

HYDRA HEAD

Kinda violent, kinda scary and very hard to dance to, Oxbow is a band that's deadly serious about its art. And if that means taking several years in between each record to achieve perfection of some sort, then that's just how it's going to go down. They don't seem too concerned about the fact that actually listening to them is not an enjoyable experience for most people. They do have a following, however; quite a loyal fanbase that's slowly built up over the years, who appreciate their brand of oozing, cathartic rock. I recently got to see them live twice in one month, and I was brought into the ranks of the believers. I believe that this band is great and has something to say. This collection of odds and ends culled from the band's 15-plus year career pretty much enforces my opinion. I can't speak for the DVD portion of this release, 'cause it was so mind numbingly dull that I couldn't finish it. I didn't expect them to be Mötley Crüe style party animals, but jeez, with a tour that uneventful, I'd be embarrassed to release the footage. But hey, they make no apologies. Oxbow: a great band to listen to. (by Adam)

Requiem Aeternam *Philosopher*

ICORP

The back cover of this album shows three very humble looking guys sitting on the steps of some old cathedral. They look pretty chilled out and non confrontational. It must be the look of satisfaction you get after recording a small masterpiece like this record right here! I'm not sure if it could be called death metal, but the sound is definitely rooted in it. This isn't your run of the mill release. These guys must practice four times a week for hours to achieve the level of precision they display on this recording. The vocals are completely tortured and frantic. Fans of Discordance Axis and the like would find this album to be a great listen. There are a few parts where they wander into almost radio rock territory, which is so weird that it works very well. All around original and worth picking up if you can find it for a good price. (by Adam)

www.requiem-aeternam.com

The Smackdown *Someone Has to Kill the Head Writer*

GOODFELLOW

The Smackdown grabs your shirt and screams at you. Probably literally. I've seen bands like this around D.C. for years, but Sweden's The Smackdown is tighter than most of them. It's fast hardcore with lots of discordant chords and odd wrestling references flying around. There's some fast palm-muted pedaling moments at times, but overall a jangly, twangy single-coil guitar tone prevents this from becoming too metallic. Despite their art direction and vague lyrics, The Smackdown are a solid modern punk rock group for fashionable kids who want to rock. (by Lenny)

www.goodfellowrecords.com

Tides *From Silence*

TEENAGE DISCO BLOODBATH

On this three song demonstration Tides build from mellow instrumental soundscapes to heavier ones and back again. Throughout, there's this nice, glassy reverb and tremolo-flavored lead guitar that reminds me of the tasty guitar work in *Godspeedyoublackemperor!* But unlike the looser and more sprawling *GYBE!*, Tides drop into metal distortion sections and use keyboards for effect. The dynamic, well-balanced rhythm section features 100% Neurosis-brand drumming and a non-threatening distorted bass. Overall, the combination yields only a mildly melancholic listen. I would venture to say that Tides seems like a good band but I definitely need to hear more and stronger material to get a better read and not dismiss them. (by Lenny)

www.tdbrecords.com

Vile *The New Age of Chaos*

UNIQUE LEADER

Some of their lyrics are written as dramatizations of current events on the world stage, such as suicide bombings, beheadings, and prisoner torture; I think it's a great idea for artists to tackle such relevant topics. Unfortunately, Vile approaches these issues in a troubling and dogmatic way. From the first song onward they hail the imperialist cause, point to Muslims as inferior and ignorant people, and call for the slaughter of Muslims (and anyone else standing too close) under the banner of merciless revenge. This sample lyric sums up their attitude: "There comes a time when military might must be unconfined. No holds barred, no hands tied, it's time to do or die." In Vile's eyes, the world is black and white: Muslims are terrorist scum that must be purged, and the United States is a supreme punisher, righteous and above reproach. Throughout, they do not even attempt to develop a discourse between opposing viewpoints, nor do they provide a meditation on the state of the world any more than in a detached 'yep, the whole world is gonna blow up sooner or later' way. Their callousness and intellectual slackness in concert with their sterile and generic death metal style makes for a pathetic record that will surely appeal to the ignorant. It doesn't surprise me that "for distribution within the United States only" appears on the back. (by Lenny)

www.uniqueleader.com ■

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. 2006. Contributors this issue: JR Hayes, Lenny Likas, Adam Perry.

—Richard, editor

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