

DISPOSABLE UNDERGROUND

VOLUME 15 NUMBER 38

FREE

CHAMPIONING THE MUSICALLY JADED FOR OVER 15 YEARS

ON THE DEMOCKERY WEBSITE it says, "All animals are equal, but some animals are more equal than others ..." How apropos that, given the language—or, to be frank, newspeak—offered by the current U.S. administration, web browsers will find this greeting upon stopping by Demockery.



Jason Netherton begins, "I started the website in the fall of 1998 on a Geocities site through Yahoo, and it was there until 2000 when I eventually bought the domain name and got a server to host it.

"Demockery started out pretty simple and a bit vulgar; in fact I can barely remember what it was like aside from being a sort of pseudo-blog with some pictures and some information related to Dying Fetus [Jason's band at the time].

"I used to work in a university library at the periodicals desk, for hours on end, and had the internet there

in front of me, which I used to fuck off on when no one was coming up to the desk to check out magazines or journals. I stumbled onto Geocities at the time and saw how easy it was to 'make' a website, so I started messing around with that in my downtime, and eventually developed the idea of 'Demockery' as a way to tie in some sort of sarcastic Dead Kennedys-ish angle to the Dying Fetus lyrics, which at that period were making a shift from violence/gore to more of a leftist political vibe. I wanted to give more of a life to the social criticisms that started to make their nascent appearance around '98 to 2000, so Demockery sort of gave an additional life, or 'place,' for the ideas to be more thought out, discussed, and criticized."

Beside the Orwell reference, another indicator of the times in which we live in the States are some "love it or leave it" comments on the site left by surfers who are not in agreement with some of the content there.

"The 'love it or leave it' criticisms are a reflection perhaps of the divided beliefs of the nation overall, and I am sure there are many people who do not agree with the lyrics or by extension the thoughts expressed on the website. It's only expected. I know some people who are only into the music [of Jason's current band, Misery Index], and could care less about the lyrics or Demockery. But for those who are interested, the extra step is available to take if they want, and check out my site, my blogs, the links, or the message board, and have some open debate on current events."

The reaction from the general public to Demockery isn't lighting up the internet superhighway, however, for a specific reason.

"It's not promoted at all. It's listed in the Misery Index CD booklet, and there are a few links from friend's sites, but I am not passing out flyers or sending mass e-mails. It stands on its own, and from that I get some random hits from surfers who stumble across and check it out, and then write me for opinions, or offer criticism. The vast majority of the people who swing by are into the band, and will express support in the endeavor, and I am satisfied with that."

Fans of Misery Index may find some of the writings on Demockery

familiar, and that is because Jason writes much of the lyrics for the group. Jason explains that with the band, "Aside from the link between the lyrics there is not much else directly related. In fact it's all quite personal and reflects my interests alone with specific regard to the philosophers and writers that inspire me, the news and information sites where I like to poke around, and the blog-space where I discuss my ideas and criticisms. It's essentially a built-up blog, and a window into the world that gives the ideological structure to the Misery Index lyrics

"Unquestioning consumers are the perfect transient, living drones that make for excellent fodder in the dystopian State"

—from demockery.org

and imagery. So, it's an adjunct to the band, that compliments the meaning of the band, yet it stands apart from it in all other areas."

We'll end this with a quote from a post on Demockery, in which he discusses the digital monitoring and surveillance of our citizenry by our government:

"So one might say: What do I have to worry about; I haven't done anything wrong?

"—Yet. Until you need to question, and want to question, the actions and intentions of your benevolent masters. So, until it affects you, until it concerns you, and until they come for you, you can sit idly by and play those video games and worship your gadgets. Unquestioning consumers are the perfect transient, living drones that make for excellent fodder in the dystopian State."

Fire up some of those brain cells at www.demockery.org. ■



LAST ISSUE WAS THE FIRST INSTALLMENT of a series of interviews from antiquity I conducted and am reprinting here. These interviews originally appeared in Deathcheese zine and Curious Goods zine, both from California, that existed in the early 1990s. The following Napalm Death piece, a conversation with drummer Mick Harris, is one of those old gems, which first appeared in 1991. It originally began with: "The phone rings. A distant voice on the other end says it's Mick Harris from Napalm Death." ...

I guess you must be sick of doing these calls all day.

Nah, it's only four interviews. It's easier to sit down with someone, but then again, I guess it's pretty easy over the phone, you know what I mean?

I prefer doing it in clubs myself, you know.

Yeah, you know, no problems either way. I'm hungry, that's about it, an' I can't leave the apartment, 'cause I got no fucking keys [laughs]. Oh, my stomach's turning over an' over. It's rumbling like anything, man. I could record it, man; it'd be so good. Put distortion on it, you'd have a perfect track.

Put it on the next seven inch [laughs].

Yeah, I'm fucking hungry, man. I have to wait till my fucking mate comes back to fucking open the door an' let me out [laughs].

I guess if you're ready, we can go ahead and start up.

Yeah, no problems.

The album *From Enslavement to Obliteration*, is that the album that put Earache Records on the map?

Well, *Scum* did, but like, yeah, I guess with all the grindcore an' shit, that was, I guess, the LP that sort of did it, sort of thing, definitely.

Right, right. How did you get the deal with Earache in the first place? Did you send it a demo?

We were playing with Sacrilege, the English Sacrilege, when they were around, when they were good, October '86. In August, we done, like—which ended up being the A side of *Scum*—we done that demo, which was just a demo, but you know, we thought, "Let's spend a little bit of money." Not much, but it was like, it turned out to be a good demo in the end. And Dig [Pearson, Earache] was at the Sacrilege gig, an' just loved it so much, he just got in touch with Justin [Broaderick] an' said he wanted to do Napalm.

So it was just, like, "Yeah, cool," an' the next thing you know, Justin leaves, an' then we had to find a new guitarist. Then Nick [Bullen] left, an' we had to find a new vocalist an' a new bass player an' shit, so it's like, you know [pause] pretty hard work, but we got through it in the end. An' then all we had to do was, once we got—I'd found Bill [Steer] an' Jim [Whitley], Lee [Dorrian]. We just got the songs together that I'd written for side two and we did it right, sort of thing.

How much control does Earache give you in the studio?

Oh, totally, as much as we want, y'know what I mean. They're really good with that. I mean, obviously they pop in to see how things are going, but they just leave us to get on with it. We know what sound we want, we know what we're doin', so we don't really need anyone to interfere, an' they don't interfere anyway. They're just basically there at the beginning to sort out what's goin' on an' shit, just to say hello an' shit. An' then at the end of the day, to cut the tapes an' pay the bills, so it's no real problems. They're easy to work with an' shit.

Like, I know a lot of labels have control over the band's sound, an' also the songs. A lot of bands demo songs beforehand an' give it to the label an' the label even decides, y'know what I mean. No, Earache's totally cool, sort of thing. I'm totally happy with them. Combat, the deal with them, I'm happy with that as well, so there's no problems.

Okay, gotcha. Do you like being labeled?

No, because Napalm's [pause] we are, I guess, yes, but Napalm's always tried to do its own things, sort of thing.

So you wouldn't get associated with something you're not.

Well, no. I mean, it's like, we always liked to be classified as Napalm Death, know what I mean, sort of thing. We're doing our own thing, basically. Obviously, we're influenced by bands an' them influences rub off, but we always liked to do it our own way, sort of thing.

I keep reading in these magazines and press kits about all these vegans and vegetarians running around and all this.

That's nothing to do with me at all, you know. I'm a vegetarian, Barney [Greenway]'s a vegetarian, the other three eat meat, which is up to them. They do what they want.

I was wondering what the big deal about it is, like why they keep

bringing it up all the time.

As it toward Napalm Death, or—?

Yeah.

I guess they just associate us as that sort of anti-war, fuckin', you know, vegetarian clone sort of band, which we certainly aren't. But that's just something we just got labeled with, y'know what I mean, because we are a vegetarian/vegan band, sort of thing.

I was a vegan, until I was getting very sick an' really ill from it, and I had to change my diet back to vegetarian. But it's got nothing, really, to do with the band whatsoever. We do our own thing an' that's it, really. Two of us happen to not like meat in our diet, so we don't eat it, and the other three do, so whatever.

So, no big deal?

It is no big deal [laugh]. People like to make a big deal out of it, but it certainly isn't.

Do the fans from way back give you an attitude because the songs are longer and such?

Oh yeah, totally. I mean, that's going to happen on everything. It'll happen on the next LP that we do. But the thing is, we do our own thing.

Lyrics, I've never been involved with, so I can't answer nothing to do with lyrics. Not that I ignore the lyrics, but it is nothing to do with me. If someone in Napalm writes lyrics, it's usually something that they feel strong about personally that may affect them. Or something that they really do feel strong about, subject-wise, whatever it be. I mean, that's totally up to that individual.

And music-wise, we write what we feel like writing. [pause] But could you say that again?

Oh yeah, right, I was wondering, when people tell you they don't like the way the songs sound because they're all longer nowadays—

Yeah, well, the thing is, I mean, them people couldn't have been into Napalm in the first place, 'cause if they listen, all they can say is, what any band can do is progress, an' that's what happened. The trademarks are still there of Napalm. It's got everything in it we've ever done on any LP. Just that the fact that we just play longer songs, not for the hell of it, but because you can't write 10, 20 second or one minute songs forever on each LP. It just becomes very boring, y'know what I mean? We've gotta bring new ideas, an' we're gonna bring even newer ideas for the next LP.

I mean, I think those people'll find out. Maybe we'll lose a lot of people then, maybe we'll gain. Who knows? We're doing what we're happy with. We're not just writin' music to keep other people happy. I mean, it's what we enjoy writing, an' that's it.

That sounds good. Is there a big censorship movement over there in the UK?

There is, I guess, but I don't think as much as what there is over here [in the U.S.]. Like, sleeves are a lot easier to get away with in England. But we don't really hear much about it, so, I mean, we've never had any problems. So, I guess not, whereas I know America's strong about it.

Oh, definitely. Have you heard of those little "parental advisory" stickers they put on albums?

Oh yeah, totally. That thing would never come out in England. It's like, up to the individual, I mean, to take it as they find it. Whereas, I know they're advising people over here with stickers an' shit.

Yeah. People that aren't in the band anymore, like Bill Steer—are you on good terms with them?

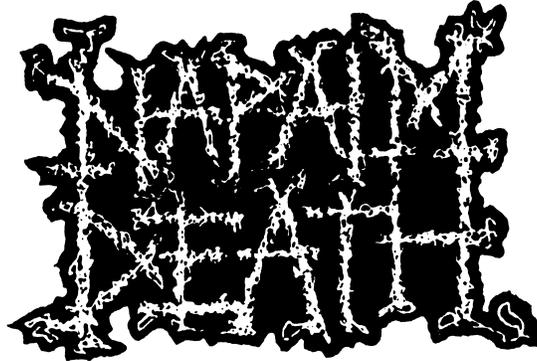
Yeah, I've not hung out with Bill, but when he's at gigs, when we play gigs with Carcass, or I go to a gig where Carcass is playing, or vice versa, we'll talk. Lee I've still never talked to yet. I've seen him, but he's just brushed past me, so when I get back, I'm gonna write a letter to him. 'Cause I haven't spoken to him for two years now. I just wanna write him a letter, just, you know ...

Just to say hi.

Yeah, just to say hi, basically. "What's the problem?" sort of thing. "There shouldn't be a problem," like.

You read a lot in the press about bands breaking up because of bad attitudes.

Oh, totally, yeah, totally. It's true. I mean, bands do finish because of attitudes an' things going on around the band. But I think that's goin' to happen always, y'know what I mean. No band can be perfect. Every band argues; that's how good songs are put together, because bands arguin' an' shit like that.



That's always going to happen, but we ain't got no attitudes against anybody. It's like, do your own thing, do what you wanna do, no problems. Don't bother us, we're not gonna bother you with anything; we got no reason to bother you. But, I mean, it happens. Bands split an' they don't talk to each other 'cause they've fallen out on bad terms. But we didn't fall out on bad terms. You know, Bill an' Lee left because they wasn't happy what they was doin' in the band, that was it. Not because I turned around an' said to Bill, "Hey, you're a fuckin' wanker, I hate you." I mean, there's nothin' bad, know what I mean, like that. They just left, it was what they wanted to do.

When you got Barney and the others, did the fans react well to them at the beginning?

Yes, there still isn't no problems. We still do gigs around Europe where some of the crowd stand there to take it in, the music, just to check out what the new stuff is like an' how those musicians are playin'. But we never had no problems. People get into it. I mean, the band is a lot wilder live now. Before, it just stood there on stage. It was basically me thrashing the fuck out on the drums. An' now at least they're gettin' into it, the rest of the band now, which never did before, sort of thing. Bill used to stand there an' shit; Lee virtually did, just screamin' his head off an' shit. So there's a lot more goin' on with the band now.

Who does the main songwriting now?

It's me an' Shane [Embury]. I think it's always gonna be that way. I mean, Jess [Pintado], he has ideas, but no full song ideas. Mitch [Harris] has got quite a few ideas, but ...

Just riffs here and there, and stuff like that?

Yeah, just riffs here an' there, but I mean, Mitch, he's really on a fuckin' Slayer trip, sort of thing. He's so hooked on that "we've gotta be better than *Reign in Blood*," an' you shouldn't even aim to that, you shouldn't even be thinkin' of that. *Reign in Blood* is the perfect thrash LP of all time, that's my opinion, an' what's the point of tryin' to do somethin' better than that, or even doing a Slayer?

I mean, Napalm's Napalm, an' he's still gotta think of that, that we've always done something different on every LP. We gonna do something different on the next LP to break away from this—not grindcore, because we're always gonna have that shit, I mean, that's Napalm's trademark—but

this whole death metal thing. We really gotta do something different to maintain everything.

Yeah, I understand that you guys don't write death metal lyrics per se.

Oh, well, no, y'know what I mean. I'll listen to it, I mean, I don't have any problems, but I can't really see any point in the lyrics. But, then again, I'm not gonna rag on no bands, 'cause it's everyone for their own thing. They're happy doing that, death metal bands.

Deicide, for instance, are happy what they're singing about. It's stupid, but let them get on with it. They don't rag on us just because our lyrics are personal, dealin' with social subjects. They might think, "That's stupid. What's the point singin' about that? You're not gonna change anything." But that's just something we sing about an' something they sing about. We got no quarrels with anybody.

Right. Another thing is, what name brands of instruments do you guys play?

Right, then, I use a Pearl drum kit. [pause] Don't ask me what model it is; fuckin' got it off Pearl, sort of thing, so I can't even know what model it is, but I'm happy with it. I use Sabian cymbals, which, for the five years I've played drums, Sabian have been my favorite. I'm truly into them at the moment.

Jesse, he likes Charvel Jackson, he just recently picked up in England, it's, like, a Flying V sort of thing, it's a custom made guitar from some English guy, an' that's cool, he's happy with that. They both use Marshall stacks and Marshall heads. Shane uses Marshall stack an' head. Shane likes B.C. Rich, so he's got a B.C. Rich bass. Mitch likes Charvel Jackson. [pause] That's about it, I guess. Barney'll use anything [laugh].

Whatever he gets his hands on?

Whatever he gets his hands on. As long as he's got some reverb an' a bit of echo for certain effects, he's happy.

What bands did you personally grow up on that influenced your playing style?

Oh, well, I listen to all sorts, but like, as for my playing style, it's definitely Repulsion an' Siege for the fast stuff, no doubt about it. An' then for, y'know, the real sicker stuff, I guess Swans's a real big influence on me. I guess them three, really. I mean, also some Discharge, as well, has been a real big influence. I guess, a lot of things, really.



NAPALM DEATH LEFT TO RIGHT:
BARNEY, MITCH, MICK, JESSE, SHANE
COURTESY EARACHE

Stuff like that.

Yeah. It's varied, I guess, but that's the main influence.

What did you think of the *Live Corruption* video?

Totally happy with it. We got a good deal there; we got treated well. Totally happy with how it turned out. It's good. It's got good sound an' shit. You play it through a stereo, if you have it hooked up to the [VCR], it sounds even better. The whole thing's good, people seem to like it, so I think it gives people an' idea of what the new lineup an' shit. It's cool.

Right. Where do you think Napalm Death would be today if John Peel wasn't around?

Good question. [pause] I don't know if I could really answer it, 'cause John Peel does so much for the independent scene an' the alternative bands. He's like a genius. That guy is so good, he's such a nice bloke.

Maybe only half to where we've gotten. I mean, it woulda been harder buildin' it up ourselves. Peel's done a lot for us in England an' Europe, so he deserves a lot of credit, y'know what I mean, totally.

When you play live, what is the album that you like to take songs from the most?

As you see on the video, we play songs from every record, which keeps everybody happy, an' keeps us happy an' the crowd happy.

Two songs I still like—I'd like to play "Evolved As One" live, 'cause every gig that I'd ever played in Napalm since we recorded that song from *FETO*, which is goin' on three years old, people shout for it at every gig. I'm talkin' about not just a few gigs—every gig. An' it's about time we started doin' that. An' also, that track that we did on the *Pathological* compilation; I'd like to start doin' that as well, 'cause I know people get off to that. But, basically, what we do play, people enjoy. It's, like, a pretty good selection of songs.

Are all the Napalm Death side projects still going?

No. Defecation, that's finished, 'cause the new contract that we signed with Earache, we can do bands as long as they come out on Earache. But we didn't want it to come out on Earache, we didn't want to fuck over Markus [Staiger, Nuclear Blast Records], so we just ended up not doing it. Righteous Pigs is no longer for a long time. Barney's not in Benediction no more; they got a new vocalist.

So I guess everything's 100 percent Napalm Death now.

Basically, yeah. It's just Napalm.

Do you know anything about what the guitars tune down to?

Right, then, I can tell you [laugh]. Side one of *Scum*, if you want the whole history, was tuned to normal concert pitch, which I think is E, is it, or something?

Yeah, E, that's right.

Right, tuned to that. The B side of *Scum*, we tuned down to five, which I wasn't really familiar with, this band tuning. I'd hear it from bands, but I don't really understand it 'cause I don't play guitar, but that was what Bill was into, so that was what we tuned down to. We tuned down five on that one, which I think is ...

B.

B, yeah. *FETO*, we tuned to C#. *Mentally Murdered*, C#. *Harmony Corruption*, we tuned up to D on that, which I think is one step up or something, yeah. Now we're back down to C again [laughs].

I don't hear about bands doing that much, switching on each album.

Well, yeah, as I say, we're that sort of band. We'd never tune all the way down, 'cause I think it's stupid, y'know what I mean. It gets too muddy.

I think B is all the way down, you know?

Well, it is, but look at Bolt Thrower. I mean, they tuned down seven on the last LP.

Really?

Yeah, fuck yeah. Oh, totally, y'know what I mean. An' look at Godflesh; they tuned, like, seven. Not anymore, but they were. I think with Godflesh, that sort of stuff, yes, it works, 'cause it's so slow an' shit. For your metally sort of stuff, I mean, it just gets muddy after B. That's why we tuned up a little bit on *Harmony Corruption*, just to try it out, sort of thing.

Actually, that's all the questions I have. Do you have anything to sign off with to tell the fans or something?

Just thanks to everyone that's always supported Napalm, kept with us. Watch out for the new LP; it's gonna be real sick material. No doubt about it, we're really gonna go not a step forward, but a mile forward, but still keeping the trademarks of Napalm.

Just thanks to everyone, thanks to you, an' [pause] just thanks to everyone, really, who's followed an' really believed in Napalm, sort of thing. An' the key word for 1991 is definitely Killing Joke.

What better way to end an interview than by name-dropping Killing Joke?

This piece originally appeared in Curious Goods #5.

Look up Napalm Death at www.napalmdeath.org. ■

JESUS OF NAZARETH

Jesus of Nazareth is one of those musical, or non-musical, entities that's hard to put your finger on or nail down. If you tried to list all of the elements that add up to a JON CD, you'd have acoustic drums and programmed drums, movie and record samples, unintelligible vocals, and a large helping of feedback and other miscellaneous electronic noises.

The JON experience isn't limited to listening to it on your stereo, as Cregger, the man behind the mayhem, explains.

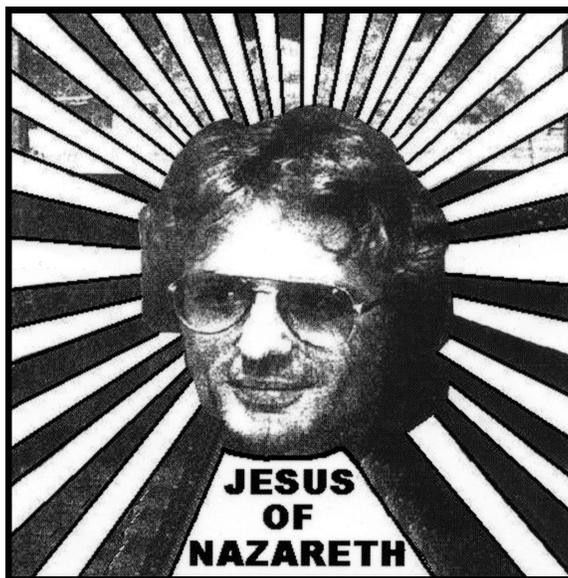
"Live, it's really hard, and I don't have a band of subhumans at my disposal to perform this. The way it's gotten now is I would just need more equipment; I'd need to know how to use it.

"We've played shows with tapes and CDs and stuff playing, and it kind of came to a crescendo of embarrassment at this one show when everything broke, and when we're still there on stage. It's like, 'Well, our contact mics don't work, and the vocals aren't working, the loops and samples aren't working, and all I have is drums and my throat,' and you can't perform in any type of reasonable state if you just have your own mouth and drums to perform. And it was actually one of the most embarrassing moments of my entire life.

"The shows I would want to do I am not pro enough to pull off and, in my mind, do it justice," he concludes.

"I think JON shows started out as a way for me to just make fun of people and yell at people. It didn't really have anything to do with the music, 'cause I would just make a CD of noise and blast on top of it, and then when I wasn't blasting, I'd just yell at people."

At one of these gigs, from behind his drums Cregger ordered the person



who set up the show to leave.

"Yeah, and he left and came to a window and watched from there, which is really cool, but at the same time I think I've sort of cooled out in some way that I'd have to get riled up to do that now, and know people that are young enough—that are dumb enough—to put JON on a show.

"When you crossed the line onto the stage, people would automatically listen to you, and it was just a fun way to gain that control, I guess," Cregger surmises.

Jesus of Nazareth has a much wider appeal than from dumb kids.

"A female dominatrix-run radio station that's strictly fem dom listeners and producers got a hold of JON for playing JON on the radio on the West Coast, so we'll see what happens with that.

Additionally, reveals Cregger, "There's this

Japanese band that I like a lot called Abisyeikah, and they contacted me and said they really like JON and that they were covering a JON song in Japan live, and I thought that was incredible [because] I can't cover my own songs live properly. But yeah, I was totally honored because it started out as me goofing off, and then apparently there's people across the globe that are a) respected enough to do that, and b) enjoy it enough just to listen to it and then actually perform it live for other people that haven't even heard of it."

Contact the band at www.myspace.com/jesufnazarethnoize. ■

"It was one of the most embarrassing moments of my entire life"

PETE'S PET PROJECT: AGENDA OF SWINE

TAKE TWO DASHES OF BENÜMB and one of Vulgar Pigeons, add a pinch of fourth member, and you have Agenda of Swine, Pete Pontikoff's (yes, the "Get it or Die!" Pete) new band.

While both aforementioned bands have several grindcore releases each under their belts, Agenda of Swine can toot its own horn: the group plays lots of 16th notes, a few blast beats, and is "a combination of everything," describes Pete, "mixed in with the old hardcore." Musically, Pete says, the band is "everything we've always loved and enjoyed."

To give a further indication of Pete's tastes, his top 10 records of 2006 appeared in *Metal Maniacs* magazine's list, and all of the bands on his list are some form or another of extreme hardcore.

On the lyrical side of Agenda of Swine, Pete digs into areas that get his goat, basically. Besides "dealing with anger and fear" and the psychology behind xenophobia and homophobia ("how the media brings it on, plain and simple"), he also takes on the political agenda based on the religious right wing.

"Let's cut the crap. Where I'm seriously going with this is, I'm steering away from politics in the sense of foreign policy," he says, making a reference to subject matter he's covered in Benümb already.

Agenda of Swine recorded at Castle Ultimate and are planning a release of the seven songs they prepared for a demo. "We're hecka stoked on it," Pete says. And the band can also boast they are now on Relapse Records.

Contact them at www.myspace.com/agendaofswine. ■



DISPOSABLE MUSIC REVIEWS

American Cheeseburger Demo

Athens puts out some good bands, and American Cheeseburger is no exception. I mean, the music is nothing new: it's fuzzy discore. But it's got a chaotic, fun attitude. The lyrics, which are a little absurd but are a good read as well, go well with the music. There's six songs on this CD-R and it comes with a sticker, so what the fuck. sharkear@hotmail.com

Asguard Dreamslave

Devil Doll
It's always kind of a bummer when you get exactly what you expect. This is some seriously fruity black/power/keyboards metal. I bet Europeans go bananas over this shit, but it just makes my balls shrivel up into little raisins. I mean, I like Iron Maiden as much as the next guy, but I don't get this shit at all. Boo. (by JR)
www.devildollrecords.com

Beecher 2006 album and *This Elegy, His Autopsy*

Earache
Throttling UK metalcore with a pleasing and not-too-obtrusive tech-edge that's played strong and free of American toughguy breakdowns. There's a good mix of tempos, from plodding to blasting—not to mention noise collage segues, and nice instrumental digressions (most notably on the newer disc) suggesting aural spaciousness to contrast the prevailing condensed sound. Male screams abound, and some passable clean vocals come and go. Oh yeah, there were no lyrics provided so I'll be a jerk and put forth that they sing about getting blow jobs on tour and what constitutes the proper fit of trouser. (by Lenny)

Boris *Pink*

Southern Lord
I confess, I am a Boris freak, and I have been for many years, so this review is going to be biased as hell. Some of their albums are very thematic, some of their albums are just one long, brilliant song; this is one of their "mixed bag" albums where they do it all. They woo you with beautiful feedback, rock you with searing guitar work, and pound you into dust with their monstrous rhythms. It's a virtuoso performance all the way. If you haven't experienced Boris before, this is as good as a place to start as any. (by JR)
www.southernlord.com

Charger *Spill Your Guts*

Undergroove
Take a dose each of Eyehategod, Karp, *Uprising*-era Entombed, and whatever crust/grind influence you'd care to cite, and that's a ballpark description of Charger these days. I say "these days" because I had the impression for a while that the band was firmly entrenched in the doom/sludge/feedback/et cetera/et cetera scene, but *Spill Your Guts* casts a wider net than that. One of the songs here appeared previously on a split, I shall assume that the rest of the material here is exclusive, and all of it's well executed. But I can do without the snail's pace doom, whether it has a British taste or not. This is not intended as a slight against Charger whatever, but I think it's too easy to play in this

style today, just as it is easy to play three-chord crust (which is just as uninteresting) or three riff grindcore.

What's different about Charger, setting aside what I've said above about the genres, is the band is oscillating back and forth between feedback-riddled manic hardcore/grind one song and feedback-riddled bone-cracking doom the next. That's not an original idea, but it's not often heard, and I, for one, am glad to hear it.
www.undergroove.co.uk

Chrome Helmet *Full Circle*

Sin Klub Entertainment
Chrome Helmet is a mid-Western hard rock band with a few tasty hooks. This full-length album benefits from excellent production values and solid performances from all members. If you dig the up-tempo contemporary rock music you hear on mainstream radio, but want something new that's not in heavy rotation, then you might want to look into this group. Some tracks stand above others when subjected to my expertly calibrated catchiness detector, but I have to admit this, while good and certainly not bad, is not music that makes my jaded bowels erupt in a torrent of pure elation. A pity, that. (by Lenny)
www.sinkklub.com

The Clancy Six *The Process of Corpse Decomposition*

Blood Beat
It's a little weird listening to this CD because the sound is nothing that I'm used to The Clancy Six playing. The band I remember them being played buzzsaw grindcore, barely contained into something that made sense, that somehow worked. The material on this, their last release before breaking up, is more focused on texture and song structure, much of it mid-tempo, but still discordant. The lyrics haven't really changed, that out-in-left-field examination of bizarre medical situations and life situations. I don't know ... I was unprepared for the direction on this record, and to be frank am disappointed.
Blood Beat Records, 28 Piney Hill Rd, Airville PA 17302, USA

Clown Alley *Circus of Chaos*

Southern Lord
Seeing a name like Clown Alley, I was expecting some frizzed-out early '90s groove metal with a grunge-induced identity crisis, probably from somewhere around Waldorf. Instead, I got fucking awesome late '80s thrash metal from former Melvins Mark Deutrom and Lori Black! I really liked this record. The songs are cool, mostly straightforward with good riffs and sporadic shifts in direction that add some variety. According to legend, this rarefied material could only be heard from the original demo tapes. Now it's been compiled and burned to compact disc, so notice served to all you thrashers, Melvins fans, and compulsive hoarders of anything even remotely associated with Shirley Temple Black—Richard, I'm speaking to you here. (by Lenny)

The Communion *Well Played, Illuminati*

A mix of powerviolence, straight up grindcore, and Autopsy, of all things, come together to form this four song demo. The lyrics have bite, the snarling guitar and bass bare their teeth as each riff passes, and the drums meet you at the end of each song, too engrossed

in laying it down for anything else. Two words for this New York band: fuck yes.

www.myspace.com/thecomunion

Cradle is Casket To Carry the Hand of God EP

Happy listening does not this CD-R inspire. The three songs here, as well as the lyric sheet, inspires instead a somber mood, so in that way the tunes are very effective. The vocal arrangement is unorthodox, but you'd expect that from an ex-The Clancy Six band. In a way parts of the disc remind me of Voivod, but not in the riffs as you'd normally expect, but in the beats, the way parts of the song move. It's an interesting release. I'm looking forward to the chance to see these guys play.

www.myspace.com/cradleiscasket

Dawn of Azazel Sedition

Ibex Moon

Burly, tight, chaotic death metal blasting your face—it must be Dawn of Azazel from New Zealand! This group reminds me of Angel Corpse, but without all the early Morbid Angel guitar solos racing into your eyes and a wee bit less acidity in the vocal attack. They've got some good churning stuff on this, their second full-length album. It certainly won't disappoint the death metal lover on your Christmas list. (by Lenny)

www.ibexmoonrecords.com

Ewigkeit The Hypothesis

Earache

After a paranoid Englishman's rant sets the mood, the urge for the techno rock starts to push hard and—bam—just like that I'm on the dance floor rocking a plastic jumpsuit. God, this chorus is so melodramatic. I can't tell if this is a really, really processed drummer or a drum machine. I like the distorted guitar sound though, kind of Orangey and grainy. Next song hits and I like the thick Hammond organ sound in the intro. The male vocals are well performed and often harmonized. The melodies are good and overall there's a competent blend of consistency and variety—at times you'll hear things like Celtic fiddle and references to Sting, Pink Floyd, and Sabbath channeled through Ewigkeit's filter. So, if you want some highly produced, conceptual UK rock with a preponderance of soaring techno keyboards that doesn't sound anything like Muse, well then, here you are. (by Lenny)

Graf Orlock Destination Time Yesterday

Level Plane

I didn't know Level Plane put out this kind of stuff. Basically Graf Orlock from California plays hardcore with a healthy dose of grind. The lyrics are an innovative collection of dialog snippets from various action and cult favorite films, with samples from same. The music isn't too complicated, which works well for what the band is trying to do, which is to be as pissed off as they possibly can. Besides the singer, the guitar player lays down his share of vocals as well, and that goes a long way towards keeping the songs fresh, as the two styles aren't similar. A fine effort from Graf Orlock. I'm looking forward to hearing more, and I hope I can catch the band live.

www.level-plane.com

Landmine Marathon Wounded

Level Plane

Heavy fuckin' intro—yes! Now a fucking single-foot blast! Total death metal violence with a big nod to the mature UK war metal style from some up-and-coming Arizonans. I'm feeling chuffed and stoked at the same time when I hear the chunky grooves, harmonized fifths, and unabashed Bolt Throwerisms that characterize a lot of the riffs. The harsh, raspy screams and roaring multiple vocal assault gives this band that special touch of powerviolence much appreciated at your local inner-city crust house. Good stuff here! (by Lenny)

www.level-plane.com

Last House on the Right update

Bill from Exit-13 has been running this label for some time, and this self-described "hobby" has coming up on 50 releases. On top of that, Bill plays in three bands. He still had time to turn in the following CDs for the slaughter ...

Autophagia's CD on the label is *Mutilate Your Enemy*. It seems, according to the sleeve notes, that one person from Greece has performed all of the instruments and vocals, a Dave Grohl of goregrind, if you will. The one thing, besides the lyrics and song titles, that makes a grind band a gore band are the studio effects layered on the vocals. Musically, the songs are very quick and feature lots of blasts, but Autophagia throws in some punk/HC influences as well, and even plays a Sore Throat cover. That's a bit different for the style.

Faeces Eruption from the Netherlands has a split CD with **Anal Penetration** that Bill released, and there's not any variation between the band's songs, although as a whole they're not quite in the same direction as the stuff for their Tumour split (see below). As for Anal Penetration, another one man band, he's trying to out-do other goregrind bands by way of distinctive vocal sounds, and with some songs here he succeeds. Going that much further with his last track on the split, Anal Penetration turns in what, for goregrind, would be an ambient song, which should really grab the attention of whomever is listening!

Faeces Eruption's other split CD is with **Tumour**. This time F.E. turns in 26 untitled tracks of straight-up music in this vein along with lots and lots of samples from movies or TV, which is not unusual for the style. Except for one song that cleverly alternates between

samples and quick bursts of grind, it's again not easy to tell one song from another. Tumour's songs are along the same lines as their counterpart, although their samples are madcap and almost silly in comparison to the former band's. The CD is sort of a compilation for both bands, as each set of tracks were assembled from several studio sessions.

The **Hog Caller/Headcrash** split CD is interesting because, starting with the former, there is a lot of variation within the goregrind form, not the least of which in the case of the effects on the vocals. Usually with goregrind each band has a limited number of ideas on any one of its albums, and Hog Caller (USA) seems to be an exception. A variety of drum and riff tempos adds to the group being able to easily stand out from the crowd. The latter band, from the Netherlands, is more traditional goregrind, with downtuned instruments (as with many of the bands featured here) and a drum machine belting out 1,000 miles an hour beats, which is nothing exceptional in this type of music.

Get in touch with the label at www.myspace.com/lasthouseontheright.

Ludicra Fex Urbis Lex Orbis

Alternative Tentacles

First off, I love Ludicra. And this is not without reason. Although they don't cover the appropriate subjects lyrically given the genre, Ludicra is a black metal band that doesn't dress up like a bunch of retards (photo). They're much better than to jump on a stupid trend and they know they are. The new release doesn't have blast beats on it, and shows the playing and composing talent as is usual for the group. The lyrics don't leave you with a warm and fuzzy feeling, and the music certainly doesn't either, except that you're happy you're listening to the record as it's playing: you should realize that you're spinning quality evil songs that are creeping into your ears. The varied vocals that are back and forth between clean and shriek, likewise the guitars from clean to distorted, and the movement the songs cover, will drive first-time listeners to seek out the back catalog. At least hopefully they will, so they won't be missing out on the rest of Ludicra's releases. Do it.

www.alternativetentacles.com

Misery Index Discordia

Relapse

Yes, these Baltimore grind fiends have brought the riff again. Grindcore blasts, phat grooves, tight musicianship, and political lyrics that are well thought-out are what this band is known for. And there's no shortage of Misery Index's strong points here. I had to listen to this record a couple of times before I got into it, but the point is that I WANTED to listen to it more than once. Many records don't deserve a second chance.

I've always had respect and praise for what these guys are doing and how they're doing it, and that still holds for their current line up and their current record. While I think *Dissent* might be their best release, *Discordia* deserves high marks as well for the memorable riffs, catchiness (which isn't that easy with grindcore) and execution. Follow or get out of the way—Misery Index is leading.

Olam Ein Sof Dark Moon

Anaites Productions

As it seems usual for this Brazilian outfit, upon spinning this EP you'll find well-executed "acoustic folk metal." The vocals are a little bit odd, sounding somewhat more rough or not as soothing or in tune as you'd expect from a folk unit, but perhaps that's where the metal comes in. There seems to be vocals both in English and Portuguese.

Also featured on this CD is the group's *Demo 2002*, the songs for which being more atmospheric and dissonant and featuring signing but not any lyrics, and a live video for one of Olam Ein Sof's songs.

anaiteszdp@yahoo.com.br

Prong Power of the Damager

13th Planet/Megaforce

The two Prong records in my collection currently are *Beg to Differ* and *Rude Awakening*, so I can't draw from a lot of their releases for comparison, but I was surprised at the return to the aggro side of their sound. The production is raw and the songs are pissed off. They've shaken off that stale sound that plagued some of the songs on some of their later records. In other words, Tommy Victor and crew have come back around to slap you upside the head with a new Prong record, and I suggest you pay attention.

Rosetta The Galilean Satellites

Translation Loss

This is a double CD of pretty epic atmospheric hardcore, the obvious touchstones being Isis, Cult of Luna, and newer Neurosis, with heavy, Coalesce-type vocals. It's quality music for sure, but not heavy enough for my tastes. Disc two seems to be more ambient/experimental, and it's also good, but I don't hear anything that sets Rosetta apart from the aforementioned bands. However, if you really dig this style, then you



LUDICRA COURTESY ALTERNATIVE TENTACLES



MISERY INDEX COURTESY RELAPSE

might want to check these guys out, 'cause they're not just a bunch of chumps. (by JR) www.translationloss.com

Sewage Sammich *One Man's Sewage is Another Man's Sammich!*

3XM Productions

If you're like me, sometimes you see a band's logo or album art and you're instantly sold, or at least momentarily fixated. In the past, I've bought albums like *Realm of Chaos*, *Into Darkness*, and *Storm of the Lights Bane* inspired by nothing more than pure aesthetic fascination. And happily, with each of those came potent music to exceed the visuals. Of course I've unwittingly picked some real shitters over the years, too.

When I spied Sewage Sammich's awesome "sub sandwich" logo, I was as sure as I've been in years that this was a record with real promise. The colorful Garbage Pail Kids-meet-goregrind treatment from artist Lou Rusconi instantly transported me back to a time in my memories when album art felt more significant, and a new record could change the way you think and feel. I couldn't wait to get this disc in the player in the vague hope that they would codify their artwork through fun and thought-provoking grind or thrash songs about mass-produced sandwiches. Yet after listening to the disc, I felt reminded that too much of today's metal stinks like rotten garbage dumped on a barge and shipped off to anywhere someone stupid wants to take it. Much of this whimsical record seems intended to be funny, but I didn't laugh once, and I'm a fun guy, really. It's too bad the drum machine, stale noodles, and cheap digital production guarantee this project lives up to its credo. Check it out if you yearn for a return to the days of middle school lunch table banter, or think you'd enjoy a painfully dumb blend of Agoraphobic Nosebleed, Gigantic Brain, Anal Cunt, Ministry, and Sore Throat. (by Lenny)

www.3xmproductions.com

Speakers for the Dead *Prey For Murder*

Magna Carta

California exports a lot of bands and Speakers For The Dead is one that's going for the teen angst thing. That's where the metalcore-influenced vocals come in. But the band also belts out the crooning, clean vocals for the alternative rock thing. The band is mixing a couple of different styles together to make their sound, which is fine, as lots of bands do that and are successful at it. The issue, however, is that Speakers for the Dead doesn't seem to be particularly good at playing any of the styles from which they are drawing.

They've got a little of that modern alterna-metal Static-X (which might be a bad example) thing but only go so far at it; they're playing metalcore riffs once in a while, but only seem rudimentally familiar with the form; and the rest of the time they're switching off between the two aforementioned vocal styles in order to show range, but tons of bands do that already, so there's nothing particular about it. The other problem is the lyrics, which are very repetitive. There's not a large amount of individual lyrics here, as the verses and choruses are repeated over and over to fill up each song, so there isn't a lot of room for the band to go into any amount of depth on the subject matter. Perhaps if the band goes back in the rehearsal room for a while and tries to hash out what it is exactly they're trying to achieve, they'll come out the better for it.

Suffocation 2006 album

Relapse

Call me a moron, but of Suffocation's catalog, I was always partial to *Human Waste*. I

haven't heard the highly regarded *Despise the Sun*, however, but the new self-titled album is much better than the comeback record, *Souls to Deny*, which was not an inspired death metal album.

Yes, Suffocation from New York is a death metal band. You can tell by the band name. They're throwing some spice into the mix on this new release, though, which is welcome. After being the band to go to, alongside Cannibal Corpse, for riff stealing during much of the 90s, it's necessary to throw a wrench in the works for all the imitators to chew on.

I don't know what they're singing about or how they're expressing it this time around, but hopefully it's as fresh as the music. With genocides, terrorism, and state torture going on all over the world, all you have to do is watch the international broadcast news for all the death you want, and it seems silly for death metal bands to want to give you more of it, unless it's coming from a band like Deranged, who write lyrics about horror films, writing them even while they're watching horror films.

That being said, the self-titled record from Suffocation is a blast of new death metal riffs, death metal vocals, death metal drum beats, and death metal song titles ("Bind Torture Kill," "Entrails of You"), and, bottom line, it's well worth buying.

Temple of Brutality *Lethal Agenda*

Demolition

After hearing the first F5 album, I must admit I wasn't looking forward to spinning this disc, for no other reason than Dave Ellefson is in the band. But I have to eat my words as it were, as this a) isn't Ellefson's band anyway, and b) is not bad at all. It's no frills, straight up, down home metal. The music has the feel of a band in middle age, and there's nothing wrong with that. This four piece from Florida has it together. They have some catchy riffs and rockin' tempos to throw at the listener. The band's hands certainly aren't idle playing these songs, not being the most technical in the world, but not simplistic at all, either. The vocalist's style might grate on some in a similar way that Udo Dirkschneider's will, but others won't mind it. I'm not at all disappointed at this record, although the weak link, if I had to pick one, is the gravel in the singer's throat. Regardless, a solid effort from Temple of Brutality.

www.demolitionrecords.com

Urgehal *Goatcraft Torment*

Agonia/Southern Lord

"This is satanic black metal," croons Urgehal's frontman just before a hail of speed-picked arpeggios descends upon your flesh like unholy rabid bats. Really, that's all you need to know about this record. The real story about a black metal band comes out in the blood and fury (or laughable puniness) of their live show, and I have not had the opportunity to witness the savagery of the beast of Norway that is Urgehal. (by Lenny)

Various Artists *Electrocutionerdz & Ph!l vs. The Chaosmongers*

Tempo Blaster

I'm not sure what the deal with this 3" CD is because there's no packaging besides the outer sleeve. Basically it's very repetitive digital hardcore with samples from the *Revenge of the Nerds* films and *Blue Velvet* among other things. Unlike the Electrocutionerdz's other varied releases, I can't call this one an enjoyable listen, as there's not a large amount of interesting things going on in the music.

www.tempoblaster.com ■

DISPOSABLE LOCAL REVIEWS

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

Afrosheen Explosion *demo*

I'm not well-equipped to talk about this band's three song recording as I don't have the background to do so in this case. It's hard to describe: a little funk, a little rockabilly perhaps, a little performance art/audience interaction type of stuff. Afro Explo basically sounds like it's trying to do its level best to be annoying and obnoxious, a goal which I presume is more attainable live. The recording seems like it was done live in the studio, and with plenty of abandon. The one member of the band whom I met, who gave me the demo, seemed likeable enough, if that makes any difference!

www.myspace.com/afrosheenexplosion

Blue Collar War *Beyond Repair*

Hardcore and metal meet in Blue Collar War, and these Virginians are angry. And while they're not the most original band in the world, and on album and live they're not the most passionate band in the world, they believe in what they're doing and they're committed. They're scenesters in the sense that they are prepared to put in the hours to keep their working class band rolling. Although they haven't moved beyond their musical influences to find something unique, and they sound like a young band, they've already paid plenty of dues like most struggling bands. But in the struggle they find their worth. They're worth keeping an eye on for that.

www.bluecollarwar.com

Durga Temple *High Rocktane*

Rock Juice

I think if you looked up "keep on truckin'" in the dictionary, you'd see a picture of Durga Temple. Now, I think this Virginia band broke up, but don't let that stop you from checking out this record, 'cause it's a lot of fun. There's grooves of which any Clutch fan would approve, and you can tell the band is having a blast playing this stuff.

They have attitude and it shows. I highly recommend this rock juggernaut. Yeah, baby! www.rockjuicerecords.com

Eternal Ruin *Decomposing Salvation*

Amputated Vein

Basically, if you can't tell by the name of the band, the name of the record, or the name of the label, Eternal Ruin is a death metal band. There's chug-chug-chug riffs over double bass and grunted vocals all over this thing; lots of blasting too. It seems Eternal Ruin has a lot of new-school death metal influence, but the singer, one Chris Yuastella, hails from the old school, and has been singing for death metal bands since before you were still playing with your Teenage Mutant Ninja Turtles dolls. But Chris gives up the reigns long enough for Jason from Misery Index to come in and belt out a song for which he wrote the lyrics. Us local musicians gotta stick together, you see.

Eternal Ruin seems to be pissed off that so much salvation is decomposing, and they want to you know how pissed off they really are. Although the production is tinny, as often is the case when the thickness can't be dealt with properly in mixdown, I guess, Eternal Ruin will rip your head off and hand it to you if you give them half a chance.

www.amputatedvein.com

Lord Built *Lord Tough*

My first introduction to these freaks was a show in Leesburg, VA. The thing that stands out in my mind the most is the case of whiplash (as in the Metallica song) that the guitarist was giving himself since he was banging so hard.

Built Lord Tough has around 13 minutes of music, and it's professionally recorded from the sound of it. Lord deals in power chords, screams and growls, and stoner/doom grooves mostly, but there's plenty of hard-driving upbeat numbers and sung vocals as well. A hell of a live band, Lord's recording will also entertain just as much!

www.myspace.com/lordisbadass ■

Get it or Die!

with
Pete Pontikoff

Pete enlightens as to what he's heard lately that he would recommend you purchase ... or else.

Hello, everyone, long time since we last spoke.

When I began this column it was intended to be an interactive type of thing. I want to take this to the next level. There are bands out in our scene who aren't getting the respect which they need and deserve. They remain unsigned and, frankly, lay waste to many bands which are signed. What I want from you, the reader, is to check these bands out on their web or MySpace accounts, decide if you deem these bands worthy, go to label websites from A to Z, and start threads on why the fuck such bands aren't on the label's roster. Maybe if we hammer these people enough, they will see the light. But please, if you are not interested in participating, skip this article and just go do the crossword puzzle.

The first band I want to gripe about is Severed Savior. This band is on top of their game. Check out their new tracks on their MySpace

account. These guys have toured with Cannibal Corpse and many others. I seen them play with Origin and Impaled and they command, own, and just destroy. Just go check this out for yourself.

Next is a band called Arise, been around for about a year, and they crush, kill, and are gaining all kinds of momentum here in the San Francisco Bay. Check them out online at myspace.com/arisetorns.

If you work at a label and are reading this, GET OFF YOUR ASSSSSSSSSSSSSSSS! I will not stop hammering these names until one of you all picks these guys up!

If you know of a band that deserves such recognition, e-mail me at pkore@aol.com.

P.S.: Yes, I use MySpace and I could give two shits. Take my punk rock license.

GENITAL MASTICATOR

The Grindcore Gorilla Interview



this piece.

Genical Muphicator make Goriolla smile when in my ear. Music fresh like picked banana. Every song different and improvised to make gorilla fun. How improvisation linked with grind for Genical Minstucorter?

Hey! We're glad Gorilla likes our noise. It's improvised and it seems we're finding the missing link between us. It means a lot for us that such a clever animal likes our shit! Thanks, Gori. We loved hardcore, grindcore, noisecore

I DON'T KNOW if this is a good idea or not, but there's this journalist gorilla that loves grindcore that interviews bands out there, and he turned in the following chat with Manuel of Genital Masticator, a noisecore band from Spain. Very understanding fellows, they.

As I've printed the Gorilla's e-mail questions verbatim, please excuse the poor spelling and grammar. Remember, he is a primate, and thinks on a much simpler plain than humans. However, his pure heart and love for grind will hopefully keep you readers interested in finishing

stuff, then so we wanted to play it all fast and at the same time!

Grindcore Gorilla live in grind/noise forever 'cause Gorilla know nothing else. How does grind/noise affect your brain this day? Noise apply to life like grind gorilla?

I'm stuck in a certain style of noise/grind, the early '90s, so that's a derangement, innit.

What music would you human climb tree for?

For any old piece of early '90s music/noise/sounds that I can't find in a shop. If it's weirdo, extreme, crazy, or just original, I'm for it!

Why noise man want to maphucake Gorillas genipuls?

To make Gorilla growling and screaming like he never did.

Grind Gorilla get to high point in life when learn use bone as hit other gorilla. Where is high point of success feel you and General Mastincaper?

To send out still our tapes/recordings to crazy people and realize some of them still like it. Amazin'!

Dian Fossey Bad Pussy Smell? Will a mastucation fix?

Huh? My gorilla language skills are oxidised—I'm not that clever. Anything you ask: positive answer from us!

Gorilla have learn fear when fight shark cage in front many humans. Gimpenal Mastibator have strange/fun/crazy experience as band in unique part of world (Canary Islands)?

When organizers shut up/cancelled our gigs just when we began playing, to realize after us some noisecore bands in the area were called "Mentally Masturbation" or "Animal Reincarnation." To shock people who never heard noisecore before was a great experience always.

Cadaverizer Records release banana flavored 7" of Grindcore Gorilla's band.

Cadaverizer is dead, but I will release gorilla funny t-shirt for sure, hopefully a long play of a capella gorilla in the shower and me at bass/vocals in the kitchen would rule! Cheers and thanks for this!

Hopefully after reading this interview, you'll still be interested in contacting Genital Masticator. Do so at www.myspace.com/genitalmasticator. ■

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. 2007.

Contributors this issue: JR Hayes, Lenny Likas, Pete Pontikoff. Oh, and the Grindcore Gorilla. —Richard, editor

All of the issues of Disposable Underground are online in PDF form. Visit www.disposableunderground.com.

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