

# DISPOSABLE UNDERGROUND

VOLUME 19 NUMBER 43

FREE

CHAMPIONING THE MUSICALLY JADED FOR OVER 15 YEARS

## DISPOSABLE LOCAL REVIEWS

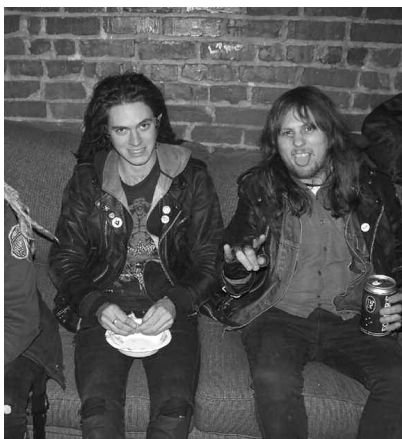
*A grouping of the local bands (from Maryland, Virginia, and Washington, DC) for this issue*

### **Cannabis Corpse** *Beneath Grow Lights Thou Shalt Rise* TANKCRIMES

Many in death metal might have heard of these Richmonders by now. They're the ones that riff on Cannibal Corpse song titles and change them so all of the songs are about weed. They've been doing this for years. This time they expand their source material to include Morbid Angel and Decide, but the joke is the same.

The thing is, getting past the quite funny song titles and lyrics, Cannabis Corpse is a tight, talented, dedicated band. Of course they are going to be pleasing to the ear because of the bands they are taking influence from (the same ones they joke on), but because of their schtick, they don't sound like a rip-off band. They can play very well, and the new album has modern production. If you want a laugh and a quality death metal album at the same time, go straight to Cannabis Corpse.

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



ONE HALF OF CANNABIS CORPSE

### **Deceased** *Surreal Overdose*

PATAC

The boys are back in town! The death metal band that's over 20 years old, that used to be from Arlington, Virginia, that has a long-ass discography (including packaging and

repackaging old demos, live tracks and compilations, as bands with long-ass careers tend to do) has a brand new, bouncing baby album. And it's fast. Really fast.

It sounds a lot like later-era Deceased, like *Supernatural Addiction*, *Behind the Mourner's Veil*, a few doses of *Fearless Undead Machines*, that sort of thing. A mix of complicated, note-heavy riffs share space with a few primitive riffs that sound like they came off the very first album. But then the guitars provide the melody lines that gives Deceased part of their spice, the old heavy metal influence. The lyrics are crammed in over top of the songs, usually delivered with a growl. The songs are long and chock full of different sections, be they gallops, fast 4x4s, double bass speed picks, or occasional heavy slow passages.

The new album has a new lineup, with Shane Fuegel from Biovore and Bionicman (and *D.U.*'s former bandmate) replacing Mark, and singer King Fowley stepping back behind the kit for this recording for some reason, replacing Dave Castillo, who has been out of the band for years anyway.

In any case, if you like death metal, if you like death metal played by death metal veterans, and if you like death metal that's technical, raw, and even melodic, *Surreal Overdose* is for you.

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

### **Pike Possum** 2010 demo

Nine songs for a demo sounds like a lot, and it is, but Pike Possum doesn't get old. They have the air of a jam band, because live they stand there and play, and their demo taken as a whole might sound meandering because they don't have a singer. Well, that last bit isn't for lack of desire or searching. They're also from Richmond. But they have riffs here that any middle-of-the-road heavy metal band would have no problem using, had they written them. There's some grooves, there's some wah pedal, there's distortion. That all sounds fine, right? And Pike Possum is fine too.

[www.myspace.com/pikepossum](http://www.myspace.com/pikepossum) ■

*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, in 2011.*

*Disclaimer: D.U.'s editor has had releases on Relapse.*

*Contributors this issue: Mason.*

*—Richard Johnson, editor*

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# THE MAGRUDERGRIND SHITSTORM

Young punks have many ways to spend their free time, and one is the age-old and time-honored tradition of the discussion of the arts. Punks dedicate untold column inches in zines and magazines and countless bits and bytes on blogs debating the issues of the day in the music world, or should we say the only issue that seems to matter: who is punk and who is no longer punk; who is still DIY and who is a sellout.

One band that is the center of such a debate is Magrudergrind from Washington, DC. They were fortunate enough, or had the misfortune, to be the first “metal” band that Scion Audio/Visual offered to work with. Scion was first known for its brand of cars, but for years the company has also been in the music business (which is where the “Audio/Visual” comes in).

Scion produced a slick on-camera Magrudergrind interview for its website, and, more’s the pity as far as many of their former supporters are concerned, paid for and released a free Magrudergrind record. They also threw in stickers and turntable mats. (Full disclosure: *D.U.* performed guest vocals on this record.)

Scion’s interest in releasing music (genres like dance before also turning their attention to the underground) is that it hopes to get young people to buy its cars by throwing Scion Rock Fests that get lots of attention and putting out records and videos, presumably to increase their brand awareness. Magrudergrind doesn’t have any interest in this, nor does any band that plays a Scion Rock Fest, one guesses. They most probably do it a) for the money, or b) for the exposure, or c) for the opportunity that they wouldn’t have otherwise, or some combination thereof.

Magrudergrind in particular has received a huge ration of shit for working with Scion from everyone ranging from their close friends to *MaximumRockNRoll*. People’s perception of the band has changed, perhaps forever, but has the band changed? Under the name Venomous Ideas, Chris Moore, the drummer, has been organizing and promoting DIY shows in Washington DC for hardworking domestic and international underground bands for years, and continues to do so. Anyone who has worked with him or benefitted from his work ethic will—or should—admit that he is one of the go-to people if you want a solid show in the DC area. But since his band has a record on Scion A/V, have people that turned their backs on Magrudergrind stopped attending the shows he puts on? Maybe. Attendance at the gigs would suggest this isn’t a large amount of people. Have they stopped listening to the three other bands he plays in as well as Magrudergrind? Perhaps. But those bands haven’t taken a nose dive in popularity recently.

So what’s it all about? Why does anybody care whether a band puts a record out with Scion? Should they care? *D.U.* went to the source and, over tofu, salad, pasta and peach mango juice, tried to find an answer, Q&A style.

***D.U.:* The first time I heard about this Scion thing, you were telling me about it. And it seemed to me you were—not taking pains, but you were making it sound like you wanted to make a joke out of it, and that you were compensating for doing a record on Scion by joking about it instead of taking it serious. Like, “We’re getting all this money to do this record, but this is just stupid, so we’re just gonna have fun and make it completely obnoxious and dumb.”**

Chris: I would say that the idea of the record was more of a joke to us than—I mean, the music itself is something that we all stand behind and we love and we put a lotta work into. I would say as far as the whole concept of the record, [it] was a total joke to us; the fact that we did get money to record and money for art for the record was a complete joke. So I feel like that was why we didn’t put as much effort into, y’know, getting original art for the record. We just wanted to have something that was as stupid as the idea of the record, you know what I’m saying?

**So why is the idea of the record stupid?**

Um, ‘cause we’re getting money to do a record that is free. It’s just a promotional record. That’s—it almost doesn’t seem like a proper release.

**Why doesn’t it seem like a proper release?**

Because the record’s free. The record is free and it’s not put out by a record label, it’s not put out by ourselves.

**Well, it’s 2011, so does a record have to go through traditional channels in order to be taken seriously?**

I think so. I mean, I don’t take any sort of promotional CD that I see at a record store or that someone’s giving away seriously at all. It’s almost as if, because it’s free, it’s not very serious, you know? I dunno. Does that make sense?

**Sort of. I know what you mean, getting a promo item and just assuming that it’s garbage ... but that whole release isn’t necessarily free; it’s just that version of it that you got.**

Yeah, exactly.

**And something being free is just a function of how much money whoever’s putting it out has, right? If they can afford to put it out for free and eat it, then they can, right?**

Yeah, that’s true.

**So a music product gains validity if it’s part of a “capitalist exchange”?**

I wouldn’t say that in all instances it does. I would say that for me personally, I would take a record someone gave me less seriously than a record that I bought. But with that being said, this concept of having a record that we put out given away for free is very new to me, and it’s kind of given me a new ... a new way of looking at it, I guess. I’m happy that I’m able to give away my music away to other people for free. And I’m

happy that what we’re giving away is quality. It’s not like some garbage songs we threw together on a record.

**Well, it sounds like not that you’re contradicting yourself, but you’re saying two different things. You like being able to give your music away for free—and you emphasized that it’s free in your statement of why you did the record, which I want to get to—but at the same time, you think the whole thing is stupid, and if you were on the receiving end of such a record, you wouldn’t take it seriously.**

Yeah. I guess being on the end of the person who’s behind the music, I feel like I can [pause] take it seriously, but it’s—I can’t say I would feel the same way if I was in someone else’s shoes. I mean, the whole thing is very strange to us, but on the flip side, like you were saying, we were able to use this recording that we got for free, and kind of turn it into a legitimate release with labels that our friends run and that we actually do care about, you know?

*Note: “Turn it into a legitimate release” refers to the repackaging of the recording and re-release on CD by RSR and on vinyl by Bones Brigade/Kaotoxin.*

**So if Scion charged for this record, would you feel different about it?**

Yeah, I think so. It almost feels like the record [pause] is just a handout, as opposed to, if they charged for it, it was something that they would actually have to push to get rid of, you know what I’m saying? Whereas, with this record, they’re giving away a fucking box of these things to, like, said record label, and those people are just giving it away with their releases. So people don’t really have to try to get the record.

**Well, it seems that it’s getting pushed, because Scion wants it to be downloaded, right? I mean, it’s out there online and it’s in magazines and so on.**

That’s true, but I feel like that’s not a really hard thing to do. It’s easy to upload music to the Internet and share a link to a million different people.

**So if it’s not that valid of a release—even though you want to take it seriously, on the inside looking out—because it’s free, why’d you do it?**

Well, I mean, we definitely did it because we were able to get a free recording. First and foremost, they offered us money to pay for a recording. In turn we were able to pay our friend a lot more than he would normally charge to record it, so we were helping him out. And the plan all along was to use the recording for what I was explaining before, what I felt like a legitimate release was.

**Take the same recording, put a different cover on it—a free record—and charge for it.**

[laughs] It wasn’t necessarily that we were, like, “Alright, we’re gonna use this recording and then we’re gonna have two copies out, and then people are gonna—even though they have it already—they’re gonna buy it again.” It was more like, we wanna use this recording, so after doing whatever we have to do with Scion as part of our agreement, we’re able to put out a legitimate record.

**Why would you expect anybody to buy it when it was free, just because it’s got a different cover on it and somebody else besides Scion is putting it out?**

Well, one, the Scion release is not available outside of the U.S., so our friends in Europe or South America or Japan or whatever can’t get the record, period ... They can’t get a physical copy of the record. They can download it for sure. And even if no one, or less people, bought it ‘cause it was previously released as free, we would be more satisfied having a [pause] legitimate release version of it. Even the CD version doesn’t come with lyrics. It’s just a fuckin’ cardboard flap. It’s like a true promo.

**You could have put that time into getting a cover that you really wanted, because you knew it was gonna come out on vinyl with an insert—setting aside the cardboard flap CD version—but you didn’t because it was gonna be free and you couldn’t get behind it.**

Well, not just the fact that it was free, but because Scion was putting it out. The idea of this car company putting out our record just seems like a joke. [laughs] I mean, doesn’t it, when you think about it? Crazy things have happened for sure, but ...

**I think it’s odd, but—well, we could get into that statement that you guys put out at this point. You emphasized how cool the idea was, because #1, it was free, and #2, Scion’s really into this kind of music because they keep putting on these free festivals every year, so this is just great that you guys are doing this. So you didn’t say anything in your statement about how it was a joke, or this wasn’t legitimate.**



CHRIS MOORE, DINING ETHIOPIAN FOR THE FIRST PART OF OUR INTERVIEW

Yeah, it seems [pause] when I say I think it's not a legitimate release, what I'm meaning is that it seems less legitimate. Obviously it's a record, it exists, it has the music that we still love on it or whatever, but, I dunno [long pause] it is cool that they offered to do this and they're offering to put out this record, distribute it, whatever, but for us [pause] we wanna share this music with as many people as possible, so the idea of it only being available in the U.S. and the idea of it being completely free is—I guess that's what I mean by it being strange or kind of a joke.

**You didn't show that you had mixed feelings on it in your explanation that you pushed out online about why you're doing it. You were backing it 100% with your statement. I assumed that the statement was a response to all the shit you guys were getting online on it, part of which stemming from you doing a record put out by a car company. So I guess at the end of the day, we were talking before about how you don't feel a record's as legitimate if it's not put out in a traditional way, if it's not put out by a record label that's charging for it because they have bills to pay and they can't put it out for free. But if the music's good, and somebody can get it without paying for it, what's the issue?**

That itself is not an issue. I guess it's more of the aesthetic of the record being the way it looks or the way it's packaged ... one of the stipulations to the record being put out was that the Scion logo was on it, which is whatever, you know?

**You figure if they're putting a record out for free, they can put their logo on it.**

Yeah, absolutely.

**But as far as the vinyl looking the way it does, you guys did the cover art for it.**

The cover art for the vinyl is exactly like the CD.

**We've already talked about how you're not into the package for the CD, so the package for the vinyl's more acceptable.**

The only thing that different is the vinyl having the insert.

**Well, it's got a normal package for vinyl, right? It's got the cardboard sleeve, the record's in it, and it's got an insert, so there's nothing unusual about that. It's just that the label—we'll call Scion the label for the moment—the label that put the record out has their logo on the front of it instead of in the back in the corner. Other than that, you could just say it's exactly like any other record that's come out on any label that would put out a 12".**

Well, that and the fact that it says "for promotional use only."

**That's an industry thing so people don't try to charge for it, right?**

Yeah.

**Well, that's good.**

Didn't they also used to cut the corners of the records too, to indicate that it was for promotional use only? We shoulda asked them to do that. [laughs]

Like I said, the concept is weird, and I'm still on the fence on how I feel about it. We would rather the Euro-version with the artwork we intended for the record be the record that is in people's record collections. I guess I would also say that it was one of those things where, yeah, we might not have been 100% confident about it when we agreed to do it, but if we didn't agree to do it, the opportunity could have passed us up, so we just went and did it.

**When they came to you and said they wanted to do this, did they present it as, "We're gonna start putting out a bunch of metal records, and we want this to be the first one"?**

Yeah, they did.

**That sounds like they're trying to be a label.**

Yeah.

**So is it just lame that you're the first one and you have to deal with it?**

Yeah ...

**I think I referenced this when I first started talking to you about this whole thing. JR Hayes had this great quote, the first time I interviewed Pig Destroyer [D.U. # 21]—and it's not like he's Socrates or anything; it just sums it all up—he said hardcore sounds the same no matter who puts it out.**

That's true. I do agree with that. Like I said before, the fact that Scion put it out doesn't give the actual music a different meaning or anything. It's the same whether the art is different or not. It's just as far as us being completely satisfied with it, it needs to be the whole package. We need to be—the aesthetic of the record needs to be us. The cover of the Scion record is not our aesthetic, you know? It's just something that was thrown together for this record.

**Part of what you're saying the limitation of this record is, you put on it consciously.**

Yeah, definitely.

**This might be a good place to bring up the huge backlash you guys got about working with Scion, and there's a couple different ways to look at this. Obviously**

**it was enough of a backlash for you guys to feel the need to put out a public statement on it, so why did you had to explain yourself? Because there was such a fuckin' shitstorm about it?**

That, and I feel a lot of people got the impression that, post-this record coming out, Magrudergrind itself was consumed by this corporate entity, and that we weren't ourselves anymore. Like we had just transformed into whatever, you know?

**Into what?**

Into whatever someone's typical idea of what a band selling out is.

**Things can be done differently now and things are done differently now. But we keep coming back to that whole notion again of what selling out is, which is different to different people.**

I think what a lot of people don't realize is that if anything we're losing money off of this, because, yeah, alright, they gave us money to record this record, but a lot of labels give bands money to record a record. And a good thing about having a new record when you're on tour is that you're able to sell the record and use that money to put into your gas tank, or use that money to buy more merch or to buy food or to do whatever, van maintenance. But we literally have a record that we can't sell while we're on tour, and we're not making money off of it. It's not like we're getting a royalties check for this record being out.

**What does that make you? Does that make you more, what?**

I don't think it makes us more anything. I just think it's something I think a lot of people don't realize. People have this notion that, we did this thing with Scion, we must be getting paid so much money to do it.

**But that naturally makes me ask the question, what difference does it make?**

Between putting this out and getting a lot of money and putting it out and not getting a lot of money?

**Or not getting any money.**

I mean, the difference is that [pause] we're taking a loss in many ways for this record coming out. One, obviously we're not making a lot of money off of it. Two, because of this record, there's this backlash of people that thinks that we're changed somehow because the record's come out.

**Well, that's not gonna make anyone's opinion change, right? 'Cause their problem is that you did it on Scion, and whether you made money on it or not, it still doesn't change the fact that you did it on Scion. Or is part of what they're saying is that you can take champagne baths and shit now?**

I think that's the feeling a lot of people have, for sure.

**Well, what difference does it make if you can?**

I don't think that there is a difference. Personally, I would say I'd be lying if I didn't care what people think, because to a certain degree it is important to me. But at the same time, if people don't wanna listen to us anymore because we did this record with Scion, they can fuck off, because they probably were never truly into us to begin with. And that's fine. This music wasn't meant to appeal to people. We wrote this music for ourselves, and it's stuff that we like. We're not formulating our songs to appeal to a certain crowd or to ignite the next mosh pit. [laughs]

I guarantee you, a lot of those people that are taking shit on it have gone to a Scion show or did download the record, but people's voices are a lot bigger when they're behind a computer than in real life. I guarantee most of those people won't say anything to us in person.

**So are those people the ones that you're trying to put minds at ease with? Or are you trying to put people's minds at ease that genuinely like Magrudergrind? I'm trying to find the balance between, "You can fuck off and you're a hypocrite" and "We don't want you to get the**

**wrong impression about what our motivations are or what kind of a band we still are, having worked with Scion."**

I don't know necessarily if the statement was just to put people's minds at ease. It was just more to let people know what our motivations for putting out the record were.

**It's almost got a defensive position in it.**

Yeah, that's definitely true.

**Would you call it damage control?**

No, I guess not, because, I mean, the damage is done. [laughs] I don't think it's really gonna do anything.

Like I was saying, it's weird for sure. But I'm happy it came out, I'm happy that we're able to put it out on these two Euro labels, and I'm also stoked at the idea of someone possibly picking up a Magrudergrind record that wouldn't normally pick up a Magrudergrind record 'cause it's fuckin' free. That's cool. Even if it ends up in trash cans or whatever, that's no real sweat off our backs, 'cause we're not paying for it.

www.magrudergrind.com ■



CHRIS PREPARING DINNER FOR INTERVIEW PART TWO

# DISPOSABLE MUSIC REVIEWS

## Blood Red Throne *Souls of Damnation*

EARACHE

Searing, proficient and catchy-as-all-hell death metal that, despite sounding like something you might've heard blaring out of over-taxed JCM800s in a Tampa storage space brimming with hair, backfat and beerbreath circa 1992, actually hails from Norway. Blood Red Throne hastily prove themselves to be one of the best death metal bands in the game. They are in no way interested in trying your patience with fruity experiments or Origin-style trigonometry; the sole mission here is to bludgeon the senses with high-quality, expertly executed, pure fucking death metal done about as well as you've ever heard it. (by Mason)

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

## Godawfulnoise *No Escape*

These Arizonans' self-released EP contains 10 songs of D-beats and blast beats and other miscellaneous fast beats that your average grind fan doesn't care too much about. Godawfulnoise does the three-piece-with-no-bass-player thing, which is fine, and sings about tyranny, lies, war, taking revenge on backstabbers, ignorance, and, well, you get the picture. The guys in the band know their way around a contemporary grind riff, while seeming to draw some of their influence from the classics like Terrorizer and maybe Phobia, and they sound pissed off enough. Nothing groundbreaking here, but it's solid!

[www.facebook.com/godawfulnoiseaz](http://www.facebook.com/godawfulnoiseaz)

## Inevitable End *The Severed Inception*

RELAPSE

Whoever handled the sequencing of this album did Inevitable End a real disservice, as opener (and title track) "Severed Inception" is by-the-numbers tech death/grind which does very little to prepare you for the far less rote remainder of the album. Thankfully, once track two hits, it's a (mostly) different ballgame. Between blinding displays of instrumental acumen, technical bombast and tricky arrangements, these Swedes bust out some totally crushing breakdowns which spastically groove and confuse before suddenly accelerating into slide-rule riffs that are often as reminiscent of Human Remains' grind-science as they are of the usual tech/death suspects (Origin, Cryptopsy, etc.). It's evident that attention was paid to writing actual (and memorable) songs, which is in itself a rare feat for tech/death bands, and for the most part, Inevitable End succeed.

For what it's worth, I usually can't sit through three consecutive songs on any modern tech/death record without slipping into a fugue state and reaching for an old Danzig CD, but in Inevitable End's case, I had no problem whatsoever (first track notwithstanding) jamming this straight through in its entirety. Overall, this is a very solid, well-crafted technical death metal album that places Inevitable End head and shoulders above most "tech" bands by virtue of the aforementioned catchy riffs, jolting breakdowns and even occasional nods to mid-90s Converge-style metalcore. But the most interesting part of this band? Take a look at the lyrics, and it quickly becomes evident that Inevitable End are a Christian death metal band (on Relapse, no less). While there's certainly no obfuscation on the band's part here—the lyrics are overtly Christian—there was no mention of it made in the bio the label provided or on their website. Interesting. (by Mason)

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

## Lie Still *2011 Demo*

Remember Benümb? You should. The singer for that hell of a grindcore band, Pete, has another band. No, it's not Agenda of Swine we're talking about here. (We had a political interview with them in issue #40. Shit, we interviewed Benümb back in issue #26.) No, Lie Still is a powerviolence band Pete started because he's a maniac. He shares the stage with one of the guys from Lack of Interest and a couple of other guys. All of the songs are very similar, and they're all set for "overdrive." You know the powerviolence thing—start-stop song structures; fast tempos; primitive, manic riffs; distortion turned on (the guitar, in this case) and the knob broken off. Only one song on this eleven-song CD cracks the one-minute mark. The best thing about this band is the vocals, and that's where Pete comes in. Convinced to acquire this demo yet?

[www.facebook.com/liestill](http://www.facebook.com/liestill)

## Maggot Brain *Demo 2010*

This is interesting. The first song kicks off with a D-beat and a melodic crust riff that could've been lifted from a His Hero Is Gone song, then quickly takes an abrupt Dead Horse-ian left turn into catchy groove metal, then veers into some dramatic Maiden-esque harmony parts. The effect isn't jarring at all; there's no Mr. Bungle-type "look how clever we are!" smirking going on—the seemingly disparate elements mesh really well (hence the Dead Horse reference), and it makes for a really fun listen. The only real criticism I have is that this kind of material is not well-served by the average grindcore vocalist Maggot Brain are keeping company with. This material deserves something a little less "one note." Plus, only two songs? Come on, guys: I've been to Albany, and there isn't jack shit to do there, so how about trying a little harder next time?

Lastly, just a tip, and bear in mind, I'm no marketing genius (as evidenced by the pile of unsold 7"s in my closet), but starting your bio with "Featuring ex-members of

Clitorture," while hilarious, is maybe not as compelling a reason to check out your band as you might think. Really hoping to hear some new Maggot Brain soon. (by Mason)  
<http://maggotbrainny.bandcamp.com>

## Mumakil *Behold The Failure*

RELAPSE

When I got this for review, I put this on my mp3 player and added it to a grindcore playlist. While driving to work one morning with the music on shuffle, a Mumakil track popped up four songs in, after "Lucid Fairytale," Old Lady Drivers' "Colostomy Grabbag" and a track from Brob's *Empty Life* LP. I say this to try and explain my first encounter with Mumakil, and why it was inevitably a letdown. I made a few more attempts, and I tried to give a shit about this album, I really did, and there's certainly nothing objectively wrong with it. It's just that it sounds exactly like what you'd expect a post-Nasum grindcore album on Relapse to sound like: tight, professional, flawless, sterile. To put it differently, listening to *Behold The Failure* sort of reminds me of watching Tobe Hooper's *Texas Chainsaw Massacre* and then watching the 2003 remake. The latter is undoubtedly a glossier, more-polished film with more photogenic actors, heaps of over-the-top gore and jump scares galore, but it completely lacks the grimy authenticity of the original that made it so simultaneously appealing and revolting—that pervasive atmosphere of "wrongness;" the sense that you were experiencing something filthy, alien, terrifying and titillating. To these (admittedly jaded) ears, Mumakil are *Texas Chainsaw Massacre* '03, a very proficient, polished facsimile of grindcore. In short, you already know how this record sounds and whether or not you fall into the target demographic.

Music aside, this includes very nice packaging with great cover art. The lyrics are vaguely political, mostly of the generic "fuck your corrupt system/religion/corporation/etc." variety, which always strike me as especially silly when ostensibly political grindcore bands provide a MySpace page as their website. Ever heard of Rupert Murdoch, fellas? (by Mason)

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

## Sons Of Tonatiuh *2010 album*

This is mid-tempo doomy crust-sludge from Atlanta in the Eyehategod, early Buzzov'en, Sourvein mold. Aside from throwing you a few interesting rhythmic curveballs in the first song, there's really nothing here you haven't already heard if you're into this kinda vibe. I don't know ... I think the whole crusty sludge thing may be getting a bit long in the tooth, especially given the limited (self-imposed) parameters bands of this ilk tend to work within, and I would've really liked to have heard more of the erratic tempo shifts you're teased with in the opening song, as they do a significant amount to make the same ol' chord progressions sound revitalized.

That said, the recording is absolutely crushing—whoever was at the mixing board clearly knows what they're doing, much to SOT's benefit, as the sound elevates sorta mediocre material into becoming a highly listenable (if ultimately still mediocre) album. (by Mason)  
[sonsoftonatiuh.bandcamp.com](http://sonsoftonatiuh.bandcamp.com)

## Unrest *Demo*

Wow, this very unassuming looking CD-R (no packaging, just a band name and song titles scrawled in orange marker) turned out to contain some totally fucking ferocious Philly grindcore, with a noxious blend of crusty hardcore and blasting latter-day Brutal Truthisms. Really well-recorded for a demo, too. Unfortunately, I have absolutely no idea what the lyrics are, what the band's aesthetic vibe is all about, or anything else (see the

above-mentioned lack of packaging), but based on the tunes alone (which ultimately is what matters, right?) this is one hell of a demo; hope these guys keep at it. (by Mason)  
[www.myspace.com/unrestgrind](http://www.myspace.com/unrestgrind)

## Voivod *Warriors of Ice*

SONIC UNYON

Die hards have heard Voivod live on album before, and seen them live on DVD, but *Warriors of Ice* (named from a track off the first studio album) is the debut full live album entirely from one gig. And it sounds great. You hear the crowd, the in-between song banter, and the musical mistakes: Chewy (Daniel Mongrain from Martyr) isn't note perfect on guitar, and Snake is hardly note perfect on vocals, but this is truly a live album. No cleanup in the studio from these guys.

Then there's the set list. The standards are covered: "Voivod," "Astronomy Domine," "Ravenous Medicine," "Tribal Convictions," "Nuclear War." But Voivod dusts off some other faves here, that they've been busting out on tour the last few years: tracks from *Rrröööaaarr*, a couple from *Nothingface*, a healthy portion from *Killing Technology*, and a couple from *Angel Rat* and *Infini*, even.

D.U. said this about Killing Joke last issue, and will say it again about Voivod: they've still got it. Chewy leaves concert goers slack-jawed at his musical prowess and ability to channel departed Voivodian Piggy's guitar riffs and effects, and the same is true on *Warriors of Ice*. And it's also so nice to have Blacky back on the blower bass. What a difference that makes! And what a difference Voivod makes.

[www.sonicunyon.com/metal](http://www.sonicunyon.com/metal) ■