

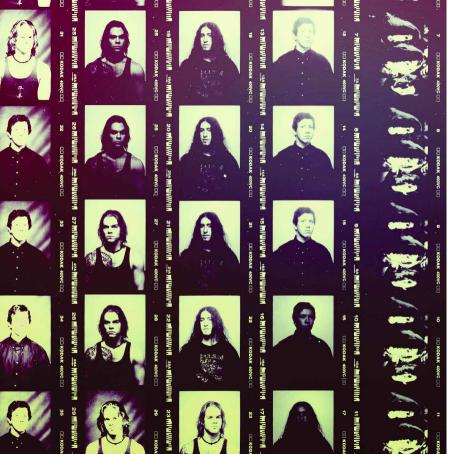


Jennifer 2 Cheerleader Corpses 3 Scatology Homework 4 Trojan Whore
5 Ghost Of A Bullet 6 Heart And Crossbones
7 Strangled With A Halo 8 Intimate Slavery 9 Mapplethorpe Grey
10 Tickets To The Car Crash 11 Naked Trees 12 Sheet Metal Girl
13 Preacher Crawling 14 Pornographic Memory 15 Murder Blossom
16 Body Scout 17 Snuff Film At Eleven
18 Hyperviolet 19 Starbelly 20 Junkyard God 21 Piss Angel
22 Jennifer 2 23 Unreleased Untitled



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If you've been a regular Decibel reader over the years, it may be hard to believe that there was a time when Pig Destroyer weren't one of the most popular and revered bands in underground extreme music. We haven't exactly made that point very obvious, what with granting the Virginia-based grindcore superheroes accolades in the form of cover appearances, glowing reviews, comprehensive features, an album of the year nod for 2007's Phantom Limb and participation in our vaunted Flexi Series. But way back when, around the time humanity was just about done giving the Y2K scare the finger in its collective rearview mirror, Pig Destroyer were toiling in about as much obscurity as one could imagine, and were probably more recognized for their provocative moniker and lack of bassist than anything else.

Coming off their criminally unheralded Explosions in Ward 6 debut full-length, the band found themselves drawn to a life in their own musical bubble; doing what they wanted to do and pleasing themselves regardless of outside opinion. It was this philosophy that saw the trio of guitarist Scott Hull, vocalist J.R. Hayes and drummer Brian Harvey repair to Mr. and Mrs. Harvey's basement on weekends with libations front-and-center, influential works from the likes of Slayer, Melvins, Discordance Axis and Confessor percolating in the background, and a youthful innocence coloring the entire process. It was there that they constructed and cranked out classic after classic ("Cheerleader Corpses," "Trojan Whore," "Mapplethorpe Grey" and so on). Prowler in the Yard isn't the only HOF-worthy recording in Pig Destroyer's canon-Precious Metal II could probably be based on their discography exclusively-but it was the album that, with the help of Relapse, brought the band from the basement to the broader public eye via killer songs, unnerving atmosphere and a lyrical creepiness that saw Hayes emerge as one of extreme music's darkest and most poetic figures. Please welcome the beautiful, disgusting Prowler art of in the Yard to

PIG DESTROYER HAD DONE A FULL-LENGTH AND A SPLIT BEFORE PROWLER IN THE YARD. WAS THERE A DIFFERENT FOCUS OR MOOD IN THE BAND GOING INTO THE A L B U M ?

SCOTT HULL: I think what was cool about the period before Prowler in the Yard and after Explosions in Ward 6 was that we had come to a really good place with the band. Brian was a really good drummer, and we had the idea or concept that we could expand the songwriting beyond the powerviolence-meets-Voivod style we had done on Explosions. We purposefully tried to keep it gnarly, short and very unpolished with Explosions. With Prowler, we explicitly decided we weren't going to keep to that form. We weren't shy about exploring other styles that we hadn't really acknowledged on Explosions. That, paired with the fact that we were now on Relapse, which was something we didn't expect to happen—it was a time of explosive creativity.

J.R. HAYES: Scott's a really driven guy. In the early days, especially, he was really the driving force behind the band, and he always tries to make sure there is a marked improvement every time we record; with his own production, the artwork, he always wants everything taken to the next level, which is the sort of guy you want to be in a band with. We just knew we wanted to do something that was as extreme as we could make it, live up to being on Relapse, and being shoulder-to-shoulder with killer bands.

BRIAN HARVEY: We really wanted to take a lot of time and really try to craft a lot more and get a little better sound, production-wise, at least. I don't know if we were focused on it getting as big as it eventually became, but I think we were gung-ho about really trying to push forward and trying to put out a quality product.

#### HOW DID YOU END UP ON RELAPSE?

HULL: Things were pretty slow for us initially. We started off with the demo, and people were excited by it. Then, we did the Orchid split on Amendment Records. That was kind of small, but people were really into it. Then, we did the full-length on Reservoir. I think that was the last thing Andrew Orlando, from Black Army Jacket, wound up putting out.

He put out Explosions in Ward 6 for us, but there was no promotion, no one really knew anything about it and nobody seemed to care. We played a bunch of shows, and we wound up playing a Discordance Axis CD release party at CBGB's. At that gig. Earache approached J.R. about working with Pig Destroyer, I'd already had an affiliation with Relapse because of Agoraphobic Nosebleed-I think we might have been two CDs in at the time-so I said that we'd talk to Earache, but I believed we had an obligation to Relapse. So, we kind of danced with both those labels for a little while before ending up going with Relapse, just because they were a little more familiar to us than Earache. That came out of the blue because we weren't expecting any sort of interest from a label that big at all. At that time Agoraphobic was much, much bigger than Pig Destroyer, which was definitely considered the side project. It was cool getting that sort of attention, and I think we fed off that when we knuckled down for recording Prowler. HAYES: Scott was already on Relapse with Agoraphobic, but for me, going on to Relapse was a huge deal, as they had put out a lot of my favorite records. I had actually met a lot of those guys before through Rich [Johnson, of Agoraphobic Nosebleed and Drugs of Faith] when I was in Enemy Soil. But still, to be asked to be on the label was a huge honor for me. I was approached by Earache after one of our CBGB's shows, and we met with those guys up in New York, and they were super-cool and great guys. We really considered signing with them for a while, but then I got a call from Fex-Relapse label manager] Gordon FConrad]. Gordon's a smart guy: I've always admired him, and he sold me on Relapse. I think it was that Scott wanted to go with Relapse, Brian didn't give a shit either way, and I was kind of leaning towards Earache before Gordon convinced me. Being approached by Earache surprised me more. After that. Relapse being interested didn't really surprise me all that much, but everybody's got a different perspective on it.

HARVEY: Scott really had the connections back then. I was more of a typical drummer, I guess you'd say. I just got up and blasted out. I remember when Scott came to me and J.R. and was talking about Relapse, I was pretty floored. I didn't have much to do with the contacts; it was Scott coming to me and giving me the lowdown with what Relapse wanted to do. So, I guess you could say it was a little surprising.

# TAKE US THROUGH THE WRITING PROCESS FOR PROWLER.

HARVEY: It was usually either one Saturday or Sunday each week; two days a week at the most. The writing process was different back then. We wrote more traditionally; we set up, cranked out riffs and drum beats, and tried to develop a song over a few days. It was really relaxed, just sitting down in the basement having a few beers or some whiskey, and cranking out some jams and trying to write songs. It was different than Phantom Limb, the last record I was on, where Scott was writing and demoing everything with a druh machine himself, and we'd work out changes after the song was basically written. Thinking back on it, I think the songs were really crafted around a lot of what Scott was more or less listening to at the time. You could tell where he was pulling his influence from.

HULL: With Prowler in the Yard, we weren't afraid to exploit some of our more metal influences; you can hear some Slayer in there and... at the time I was calling it "The Confessor Song." It doesn't necessarily sound like Confessor now, but there's a riff in "Strangled With a Halo" that's in 15/4 and, frankly, I kind of lifted if from an Ozric Tentacles song, but I ended up calling it "The Confessor Song," for whatever reason. We were just excited about being on a bigger label, but not having any pressure on us to do anything big. We could still do whatever the hell we wanted, so it was a

fun period. HAYES: Back in those days, in the pre-Pro Tools days, Scott couldn't demo stuff at home with a drum program like he does now. The technology was a little too unreachable at the time. It ended up being more of a punk rock thing, where we'd go hang out in the practice space, Scott would bring in a couple of riffs and we'd bang out a song. When you write any album, some songs fall together pretty easily and quickly, and some of them get to the point where you just want to put the song under a rock and never look at it again because it pisses you off to even think about it. I was there for every writing session. We had done a 5-inch split with Benümb where we set up all the equipment, got a general sound, and ended up writing and recording the whole EP in a day. That was kind of a dry run for getting the album's sound, and doing that really kind of got us into a good mode. Scott's the sort of quy where, once you get him even a little bit inspired, he just takes off. Once he comes up with one riff that's awesome, it's like bam, bam, bam and you have 10 more riffs.

WITH YOU NOW BEING PART OF THE RELAPSE ROSTER, WAS THERE EVER TALK OF RECORDING PROWLER AT A "REAL" STUDIO AND/OR USING A PRODUCER?

HULL: Well, we did that with Phantom Limb, where we ended up going to this big fancy-schmancy complex in Rockville, MD, and we have entertained the idea of using a producer over the years. But at that time, no. To be honest, the most fun part of being in a band for me is recording. I really, really like recording, even though I may not be the best at it. Recording, tracking and mixing are where I get the most satisfaction and fun. If we were to take that out of the equation, I would have lost a little bit of the excitement on that record.

HAYES: At that point, Scott was still learning how to produce and, at least from my perspective, there was no question he was going to do the record. We might have entertained a couple ideas about where we were going to do it, but I don't think I'd be comfortable with anybody else producing the band.

HARVEY: I personally didn't look into places or studios. I was, I guess, still in my infancy as far as being in a band that was bigger, was actually playing shows and doing recordings and stuff. I remember discussing and floating a few places around, but I don't remember any specific studios. I don't think it was a serious discussion, though, because Scott really had the itch and wanted to do it himself. But it was in my parents' basement, so it couldn't get any more convenient for me. [Laughs]

## HOW DID YOUR PARENTS REACT TO HAVING THEIR BASEMENT COMMANDEERED BY THE BAND?

HARVEY: Well, they are obviously older and from a different generation, so the music wasn't really their thing at all, and sounded like a bunch of noise to them. But I had very loving parents and they were very accepting. It was only one day a week for a few hours, so they didn't really have too many problems with it. They were actually really laid back about the whole thing. And I don't think it made a difference when we told them we were not just rehearsing down there, but doing an album. It didn't change much aside from their coffee table being taken up by the eight-track and cords being all over the floor. My mother is a neat-freak; she saw it all and probably wasn't the most thrilled mom in the world, but she was cool and letting us be young and play our violent, loud music.

THE ERA WE'RE TALKING ABOUT WAS OVER 10 YEARS AGO-BEFORE MARRIAGE, KIDS, JOBS, ETC. WHAT WAS YOUR FOCUS ON PIG DESTROYER LIKE BACK THEN? WAS THE BAND A MORE TIME-CONSUMING ENTITY?

HULL: We weren't a real big touring band and I didn't have a family either, so I could really focus. I think I had just met my wife-to-be, Lisa, at that point, too. The kids and the family stuff weren't really a factor at that point, and I really think we did spend a lot of time just doing the band thing. J.R. might have still been in school and Brian might have just finished school and working some small construction jobs, but we were all free to do what we wanted. It was pretty loose and we didn't have to vie for time for the band. Our schedules were pretty forgiving, and it wasn't as much of a juggling act as it's been the last 10 years or so.

## AT ANY POINT WERE YOU THINKING ABOUT BEING MORE OF A FULL-TIME, TOURING BAND?

HAYES: Well, I thought about it a lot back then because I'd watch all of my friends' bands go out for the summer and come back with all these crazy stories, talking about going here and there and getting kicked out of thisand-that state. I was definitely jealous of it back then, but then you watch a lot of those bands burn themselves out. They break up and they just don't want to see each other any more. So, from that perspective I've always liked how we did things because we're never around each other enough to get tired of each other, and it's always fun. Well, almost always. [Laughs]

HULL: For me, the experience of being in Anal Cunt a couple years before gave me a taste of what that might be like—and it wasn't necessarily in a good way. I loved A.C. and had a great time, but it painted a pretty bad picture of what a tour was like. I was so out of touch with the underground scene, even though I was still listening to tons of underground music, that I thought Anal Cunt was as big as Pantera. So, to go play dingy shows and no one has money or credit cards to rent gear and stuff like that, it seemed like it wasn't the way to carve out much of a life for myself, especially after so many years in school and graduate school. I figured if I didn't stay with that, I'd be cheating myself, even though I loved music. I kinda had to bail out of A.C. right before a tour with Eyehategod.

So, I didn't really feel a big pang about not touring a lot and not trying to make it bigger. I was just concerned about having fun and recording

music that we wanted to listen to, and producing something cool. I'm kind of a homebody; I don't like to be on the road a whole lot, and I think I was kind of lucky to get a consensus with J.R. and Brian on that. They both wanted to play live, but I don't think either of them wanted to tour or do it full-time.

HARVEY: Absolutely! That discussion popped up from time to time, but I was just getting started in my engineering career back then and I was liking it. Scott had a really good and stable job, and I think what more or less came out of those conversations was that we were happy doing it a little more part-time and not having to do stressful three-month tours where you're not quite sure how much money you're going to make. I think we were just happy and comfortable, and we just decided to keep on that track.

AROUND THE TIME TERRIFYER CAME OUT, I INTERVIEWED SCOTT, AND HE SAID SOMETHING TO THE EFFECT THAT, "THE DAY J.R. PUT DOWN CHOMSKY AND PICKED UP GEORGES BATAILLE WAS A GREAT DAY FOR PIG DESTROYER." WAS PROWLER THE FIRST ALBUM THAT HAD J.R. MOVING IN THAT LYRICAL DIRECTION?

HULL: That's true! And that was a huge change, even more so than the music, for us. In between Explosions and Prowler, I remember him picking up Dennis Cooper and Georges Bataille books, and revisiting what he learned in high school about Baudelaire and ... [getting] rid of the whole political thing that was in line with a lot of hardcore bands, but just didn't feel quite like us. When he started cranking out lyrics like that for Prowler, I was just amazed! Absolutely amazed! And it was a whole new component to the band that we never really saw before.

His outgrowth artistically inspired me when it came to the imagery. I started thinking about his lyrical themes and about Pink Floyd's The Wall, which is kind of similar in that it's a psychological profile of someone who is incapable of relating to people, someone who has a lot of personal issues with parents and a lot of damage, and is creating a wall around himself. There's this big scene in the film where he sort of destroys everything in his hotel room and is seen methodically putting pieces back together in sort of an arbitrary and organized fashion, and forming these patterns. And that struck me as something similar to what the themes of Georges Bataille's books were about, the tearing down and rebuilding of oneself. I saw a lot of that in J.R.'s art.

HAYES: [Laughs] There was a little bit of that on Explosions. Explosions has a couple of political songs, but there is some exploration of the sort of thing I'd do later. I think what was different was, at that point, I was at my most self-loathing and disturbed, and not having a good time with life. I was just in a very, very bad place when I wrote all that stuff. I wasn't even trying to be coherent; I just wanted to see what came out, and if it was cool, I'd use it. When I read some of those lyrics now, I don't even know what they mean. Or if they mean anything. It was me getting into these transgressive authors and being in what was far and away the worst relationship I've ever had in my life. All of those things just kind of came together at the same time, and that produces what you get. It was smashing things together; if they looked cool, you go with it and figure out what it means later.

HARVEY: I don't remember if there was a specific event that brought about that change, but I do remember the lyrics on Prowler taking that darker twist. I might have asked him where they were coming from, and I really don't remember his response. But I do remember thinking, "Whoa, there's a little something going in there that I've never seen before." But it was cool because I still think those lyrics are some of the best and most twisted from this genre of music. They were a little more intelligent and poetic.

MOST PEOPLE WILL AGREE WITH THAT ESTIMATION OF J.R.'S LYRICS, BUT WAS THERE ANY PARTICULAR THEME THAT WAS TRYING TO BE PUT ACROSS? HAYES: Some of that stuff... a third of it is true, two-thirds of it is embellishment, but I think that goes for any album. Before Prowler, I was a very idealistic person, and on that record I had a lot of those ideals shattered. Then, you add in confusion, sexuality, violence... I just wanted to take everything ugly and put it on the page.

#### WHAT'S THE STORY BEHIND THE ALBUM'S TITLE?

HULL: That was totally serendipitous. That was actually a title on one of my tracks on a Japanese Torture Comedy Hour CD that I had done years before that. It was funny, because J.R. was looking over the titles of the CD-a CD that Relapse eventually wound up releasing called Voltage Monster—and that was one of the song titles. He was like, "Goddamm, that's a perfect title for our CD." I was like, "Well, Relapse is never going to release this.

Let's go ahead and take it." Ironically, Explosions in Ward 6 was also a title off of that CD. It just sort of happened that all of it looks like it was planned, but it wasn't.

#### HOW DID THE COVER ART COME TO BE?

HAYES: Scott had a rapport with Paul Booth through the tattoo thing, and the artwork has always been the sort of thing where, if Scott wants to do it, then I'm like "Go ahead," and if I want to do it, he's like "Go ahead." On Prowler, he felt strongly about doing the cover art. The only thing I told him was that I wanted creepy, but not a bloodbath. So, when I first saw the cover, I didn't really like it at all because I just think the gore thing gets overdone and it was like, "Is that a severed penis?!" At the time, it didn't go down with me very well, but I've grown to like it over the years. Now, it's just an inseparable part of the record.

HULL: I don't think my original idea was as "metal" as what Paul ended up doing, but it was definitely a picture of someone dismantling themselves and sort of organizing the pieces of himself in such a way that he felt he

and that's what I tried to convey.

HARVEY: I was pretty blown away. I thought it was great; the vibe, the colors he used. And it is gory, but it doesn't have that cheesy gory look about it. It really looks demented.

was organizing himself back together. His lyrics inspired that image in me,

THE OPENING, "JENNIFER" REMAINS BOTH ONE OF THE MOST RECOGNIZABLE AND ENDURING INTRODUCTIONS/SAMPLES IN EXTREME MUSIC. TO THIS DAY, WHEN YOU BUST IT OUT LIVE, THE CROWD REACTION IS AMAZING. WHERE DID THE IDEA FOR THAT COME FROM?

HULL: It's become one of those emblematic things where people are expecting it now. I don't want to say we're doomed to playing it forever because we're notorious for taking staples out of our set. The whole idea for that was that J.R. wrote this thing and was unsure of what to do with it. He loved the story and I did, too, and I thought, "Well, he's already got a short story that's going into the layout," and I think I might have been listening to Radiohead's Kid A, and one of the songs has a computerized voice in it. I thought that that might be pretty cool to filter this voice through some sort of disembodied text-to-speech type thing. So, I went and

found a couple of programs that would take a piece of text and speak it back to you. I think it was something that was engineered for blind people to be able to use computers and help them process text and stuff. I experimented with different voices and intonations, and finally found one that was pretty cool. I showed it to the dudes and they were into it. We added some spookier sound effect shit and, voilà! A lot of the weird sound effects and noises you hear in there is us throwing shit at the wall and seeing what sticks.

HAYES: I'm sure Scott messed with it to make it sound weirder, even though I don't think it needed any help. I remember listening to it at first and thinking, "Dude, this is evil as shit!"

WHAT ABOUT THE SHORT STORY IN THE CD BOOKLET? WHAT'S THAT ALL ABOUT? HAYES: Damn. [Long pause] I was afraid we were going to go down this road. [Laughs] Like I said, I was in a dark place. I'll preface things by saying that. Okay, there is a girl. There is a house. There is a school and there's a parking lot in front of the school where I would basically ... let's use the word "stalk" her-make sure to put that in quotation marks. So, all of that stuff is true, but that's as far as it ever got. My wife just said, "That's creepy." And she's absolutely right. [Laughs]

WHAT DO YOU REMEMBER ABOUT THE RECORDING PROCESS?

HULL: We recorded it in Brian's parents' basement with all our own equipment and mics and stuff like that. We wanted to keep it a little improvisationalsounding and sort of off-the-cuff. There was no click track, and very little cutting and pasting; it was like, "Let's record this as live as possible!" It was a long process because we could only work on the weekends. The computer recording hardware was very, very new. This was definitely a time when digital audio was still hard to come by. Actually, we didn't even record on the computer. We had one of the first two digital tape machines, the DA-88 from Tascam, which is a digital eight-track recorder, and even those were very expensive at the time. But we had a friend who had happened to buy one for himself with a board and some microphones. We just set it up and it was literally like Vikings at work; we'd take any microphone we had and put it front of the snare drum, not knowing anything about mic placement or gain staging or mixing, nothing. Just point the mic and go. We didn't even have enough mic stands, so at one point there was this wooden horse in Brian's parents' basement that we actually taped a microphone to and stuck it

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in the bass drum. Digital recording was still pretty new; there was no Pro Tools, there was no Cubase. This is probably the only Hall of Fame album you've inducted that was recorded on eight tracks, and I don't even think we wound up using all eight tracks; four for drums, two for guitars and one for yocals.

HAYES: We did all the vocals in Scott's apartment. When he lived in Alexandria, he lived on the 13th floor of this apartment building. I'm pretty sure it was the 13th floor; maybe it was the 14th and I'm just projecting my love of the number 13 here. [Laughs] Anyway, he had these two big blue couches, and we'd turn one up on the other, and I kind of slid in between them sort of like a worm and did all my vocals in there laying face down between these two blue couches while Scott recorded me. It was weird, but we actually did a bunch of sessions like that where we'd rig the couches up and you have an instant vocal booth. And I remember the hobby horse mic stand. Everything was rigged and makeshift and ... a total mess, but it was great because we were young and having a good time.

HARVEY: I thought it went fairly smooth. It was lengthy, but obviously that was because we were only going like one day a week. There were a couple little quirky things, and for me it was fairly smooth except that, because of what Scott brought to the table riff-wise, I had to make a lot of improvements. I had never played some of the time signatures some of the riffs were in. There were some tough days for me, just not being able to nail a track on a certain day, but for the most part, it was smooth sailing.

## WHAT DO YOU REMEMBER ABOUT THE ALBUM'S RECEPTION WHEN IT WAS INITIALLY RELEASED?

HULL: At first, people at Relapse were blown away, and already that was more than I had expected, because with Explosions most of the people who were excited about our demo kind of dropped off because we had not gone the way of über-brutal grindcore like the demo had suggested. It was a delightful surprise that the people at the label were really psyched about it. I think the first song we delivered was "Piss Angel," and they were just blown away. After that it was "Trojan Whore," then the whole CD, and they just seemed to love it. That gave us more enthusiasm about getting out there and playing and doing more work, and it wasn't too long after that

that we started writing material for Terrifyer. It was a big boost for us because not only were both Earache and Relapse interested in us, we finished the CD and everyone seemed to love it.

#### WHAT ABOUT THE RESPONSE FROM THE PRESS AND FANS?

HAYES: I was blown away. I was really happy with the record, but I think it was when we were playing Philly and I was talking to Carl Schultz, the then-press guy from Relapse, and he told me he thought it was one of the best records Relapse had ever put out. When he said that, I was like, "Holy shit!" That blew my mind, and from that point on my mind just kept getting blown. It was amazing.

HARVEY: I can't say I was disappointed at the reaction when Prowler came out. I was absolutely ecstatic to hear everyone giving it the good reviews that they were. I was elated and proud that we had put in those six months of work and that people actually kind of liked it.

#### TELL US ABOUT THE JAPANESE TOUR.

HULL: It was cool. It was a learning experience, as we were pretty green. We had definitely been around and playing shows for a couple years, but we had never played any big shows or done any tours. As well, we had never been out of the country before, and going to Japan for your first tour is a soft landing because you're treated like a rock star almost no matter who you are. We didn't know what to expect, and we were sort of taken off guard by playing these big sold out shows on big stages, and kind of had to fill in the stage to the best of our ability by jumping around like nuts. We've gone back a couple times since then, and last year we did another tour with Napalm Death and Nasum, which was like the 10th anniversary of that first tour, and that was pretty cool. Needless to say, we did significantly better last year than we did in 2002. [Laughs]



HAYES: That was another case of having your mind blown. You get off a plane after a 20-hour flight and they take you directly to a restaurant, and you sit with Napalm Death and Nasum to eat and talk about Utopia Banished. If you're a grind freak like me and Scott, what the fuck else could you want? That trip was just crazy; I won't get into all the details, but I hung out with [Anal Cunt frontman] Seth Putnam a lot and we did a lot of crazy shit that I'll never forget. We'd go from bar to bar until 5 a.m. He was just a fearless guy. I don't know if you've ever been to Osaka or Tokyo before, but we'd just go out into a city where you could get lost really easily and badly and get crazy. I've heard a lot of stories about Seth Putnam, but he was really good to me on that tour, and I'll always have good memories of him.

HARVEY: That was just mind-blowing. I was wide-eyed almost the whole time. First of all, being on tour with Napalm Death, Nasum and A.C., the lineup itself ruled. Not only getting to see them every night, but getting to hang out with Shane Embury or anybody backstage and talking to people whose music I loved. It was pretty surreal and absolutely one of the most memorable moments of being in Pig Destroyer, ever. I had never been to Asia before and the culture shock really stood out as well. The people were the most polite people in the world. There are a few tour stories out there, but nothing I should, or can, really say anything about. [Laughs] Let's just say I was pretty good at alcohol consumption, and I had maintained a pretty good blood alcohol level that whole trip.

## ARE YOU SURPRISED AT THE ALBUM'S LEGACY AND THE IMPACT IT HAS HAD IN EXTREME MUSIC?

**HAYES:** It's what any band aspires to do—make a definitive album. So, the fact that people consider that record to be like that is amazing, and I feel very honored.

HARVEY: Of course. I mean, right now, doing this Hall of Fame interview is pretty incredible to me and, yeah, it did surprise me. I didn't know what was going to happen when we went into this record. Back then, it was a record and it was fun, but after a year or two seeing that we were still selling copies, it was really neat, humbling and something to be proud of, of course.

#### AND OF COURSE. THE STANDARD CLOSING OUESTION:

IS THERE ANYTHING YOU WOULD CHANGE OR DO DIFFERENTLY?

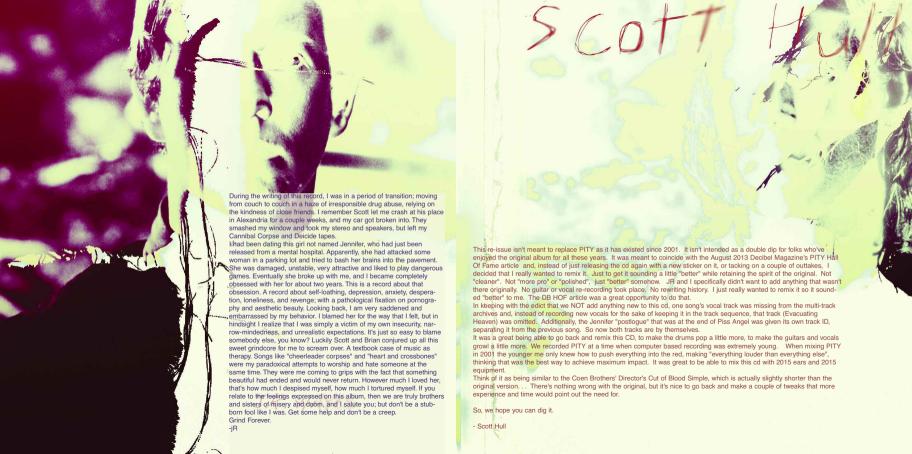
HULL: Well, if I had much better gear... I've dumped all the eight-track stuff from those tapes into Cubase, so I'd have the capability of remixing all that stuff George Lucas-style, if I want to. But I'm not a big fan of doing that sort of thing. Having said that. I am getting ready to do that for [Agoraphobic Nosebleed's] Honky Reduction because it's the 15-year anniversary and I don't like the way that record sounds at all. For Prowler, I think it's got such a distinctive sound that it's like a snapshot in time. There's a lot that could be improved upon, in every aspect, but I think it's a good snapshot of what we were doing: it's a very raw hardcore version of a metal band. Sonically, it could sound better, but I've talked to people and almost everyone [says], "Are you kidding!? I wouldn't change a thing!" So. in that sense. it's successful. I guess there's nothing I'd change, but nothing I'd repeat. HARVEY: Personally, I don't think so. It was so comfortable and just a fun time all around, being younger and crazier and not having as many worries. It worked as good as it could, and I don't think I'd change a thina.

HAYES: I'm sure at the time I would have tinkered with it. but if you make an album that people consider a definitive album, you'd have to be George Lucas to fuck with it. Tampering with that stuff is just not a good thing to do. Like when Dave Mustaine did the So Far, So Good... So What! reissue. It's still one of my all-time favorite metal albums. so when "Into the Lungs of Hell" comes on and there are horns on it... a lit-

tle part of me died and will never come back.

DECIBEL HALL OF FAME #102





parked lementary cross from house

listening to the rain pound against the roof of the car. I feel dislocated and ghost-like. I am a cadaver bored with its own funeral. The painkillers are making it difficult for me to concentrate. The streetlight to my left flickers for a few moments and then deserts me. Ash grey clouds seal off the sky, ensuring that God will not be able to see what I am about to do.

She lives in a small, one-story house on the corner with her mother, who works the graveyard shift at the hospital and won't be home for another four hours. Her sleek blue sedan sits crooked and lonely in the driveway. A bed of neglected roses wait patiently for the sunrise. Her bedroom glows gently like a firefly and I can see her sexless, heroin form moving behind the drawn curtains. She is animated and gesturing wildly with her left arm. Probably talking on the phone.

She used to make me think of beautiful things like waterfalls and wildflowers, deer frolicking

in the snow. Now I can only think of autopsies and taxidermy, mummified Egyptian princesses. I remember how she used to shiver when I would toy with her nipple ring. I remember how she used to keep mouthwash by her bed, scared of her kisses tasting like cigarettes. I remember a white rabbit strung up between two trees, gutted and left to rot.

I start whisper-singing the Pixies "Debaser" to myself and glance over at the bolt cutters. They are lying on the floor in a puddle of congealed blood and bone splinters. Two of my left toes and all of my left fingers are piled in the open glove box. Seven digits, one for each day we've been apart. I take two more Vicodins and light up another cigarette. Then I wrap some fresh gauze around my hand. I reach over to the passengers seat and stroke the nine-millimeter lovingly, knowingly. I spent hours carefully scrawling her name onto the side of each bullet.

Tonight I am going to take Jennifer into my arms and love her into oblivion.

### cheerleader corpses

semen tastes like gunmetal she said smiling. the arms of boys drowning in fire reaching for the rungs of my rib cage, these pills i take in the witching hour. i imagine i am swallowing you. --

### scatology homework

they heckle the gunshy assassin. led away in shame. the chameleon is my favorite animal, i learned that boys in dresses are okay on the last day of school, there was a rainbow like a halo over the world.

### trojan whore

half in darkness She stands in a dress of shrapnel, smoke and torn flags. dragging off cigarettes of human skin. eyes klike cracked eggshells empty as life. her index fingers drip mothers milk like

hypodermic needles. she stumbles through my veins high on ash and dry semen fiending for love.

## heart and crossbones

stitched together into this beautiful monster

animated by starlight. pose like a fashion corpse and shed your denim skin my love. it is just a skull full of Chlorine in the septic tank.

### strangled with a halo

religion in the corner of the eye. a peeping tom and a hole in the sky. the last stall on the left as our makeshift confession booth. your parents will never know. stalked by a child's nightmare. the promise of Serpents in the tall grass. mother i've been raped in the shadow of the watchtower.

# ghost of a bullet

fingerprints on my eyes like ten tiny maps to heaven. or ten rogue angels torching the house of **god**. i feel something pressing against my kidneys. maybe a pair of wings. maybe the **ghost** of a bullet.

# intimate stavery

happy birthday you broken child. of the barbed ribs and the poison heart. i would show you the view of life from the floor but the knees are as far as you go. i give you exhibit a. a country girl bludgeoned with an elephant tusk. i give you everything i have wrapped in a shy kiss for you to use once and then destroy.

# mapplethorpe

androgynous we are. ancient statues deformed in desert winds. dead children play in mapplethorpe grey. midnight orgies at the school for the blind. learn to feel all over again. my name is anonymous. i taste like everyone. medication blurs the last five percent.

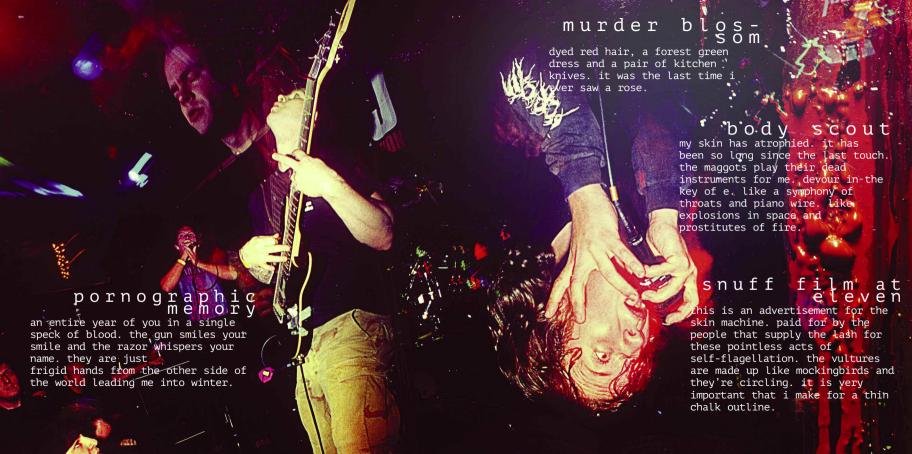
# tickets to the car crash

lovely body twisted into code. saying something profound i'm sure. she went off like a living firework. trauma is sexy.



preacher crawl

i dream sometimes of a brother in red. the first unborn, perhaps the son of god aborted and tossed in a garbage bag. life is black comedy. slapstick and vulgarity. unworthy of the name. i still remember where mine went so wrong. my last night in sodom and my first morning in hell.



## hyperviolet

traced in wet sand her name in perfect cursive. a love letter to the crescent moon. by tomorrow it will be gone I told her. there is no tomorrow she said. i can feel her in a bikini of coiled snakes dancing to the hiss of the wind. postcards from a paradise in flames. she used to be so right. so right about everything.

### starbelly

dear everything, today i witnessed a crucifixion in pink and lavender and gold. i've heard people say that beauty is in the details, but i don't think they have ever seen you. there were mortal wounds inflicted on the sky and incriminating blue stains on my shirt. the shirt you bought for me. christ it hurts. like stars in my belly going supernova. i feel like a zombie that refuses to live. haunting the junkyards and cutting myself on scraps of you, the other day i masturbated to pictures of you at your birthday party, they were the only ones i still had. it felt so wrong. just like my life. i hope i'm dead by the time you read this. i love you.

### junkyard god

my knuckles are bleeding on your front door and these flowers are wilting in the rain. they were for you and now they are for no one. they are irrelevant as mercenaries in times of beace. they are smoke twisting off the lips of a movie star. here is a boy with paper skin who longs to touch the girl of broken glass. she loves it when he wears his skin like that. in tatters.

piss angel

i see you headless with me caressing your neck. my personal nightfall. an eclipse of the sunflowers. i feel so invisible. so unknown. a coffin of dust. an illegible tombstone. they finally buried the gravedigger in the sky. i just need to shower in your amber and bathe in your earth.