

Ministry's latest release, *The Mind is a Terrible Thing To Taste*, has been grinding its way into the hearts and skulls of industrial-loving homonids throughout the world...

The first song on the album, *Thieves*, begins with a moderately paced power-crunch drum program, subtly backed up with the screaming squeals of dot-matrix printers. Then, to my great surprise, the beat multiplied by a factor of four or so and the song transformed itself into a near-hardcore/industrial cross-over. The samples (in my view) makes the song fit together so smoothly; of special note: the dentist drill at the end. The numerous voice samples ("I hope they realize this is their last goddamned chance... Kill him! Kill, kill, kill..." etc.) seem to have been taken mainly from "Full Metal jacket", as opposed to "Platoon" (which was heavily sampled on *The Land of Rape and Honey*), are well chosen and were placed with great care. Does this indicate a certain predilection of Ministry's to sample Vietnam-based films? Who knows???

Never Believe starts with an innocent little "warning cymbal" and instantly jumps into an amazing concoction of snare snaps alternating with what seems to be an orchestral sample (the brass section) setting the stage for the entry of an electric guitar fed through a major fuzz-pedal. The lyrics are suitably hidden behind a wall of wails and overdrive amps. On occasion, the guitars cut out (only for a few seconds) and let the synths come out, creating a contrasting sparsity not unlike Laibach played REALLY fast. Truly an effective song...

The strangest cut, *Cannibal Song*, is a slow-moving darkness that creeps up on you, burrowing its eerie way into the subconsciousness where it begins throbbing and glowing, deep in your brain, creating a pressure you can feel... And then the vocals come in! The very spookyness of said vocals begin to rip great strips of grey matter out of your pounding brain cavity, slowly eating away until a raw nerve is left to pulse...The song lets up only once, but half-way through, so you can start breathing again.

My favorite was the first song from the B side, *Breathe*; a dynamic distillation of delightful death-thrash, perfect to annoy and offend the neighbourhood with (gotta love those 800 watt speakers!!!!). The opening percussive tract (a quiet montage of street noise backing an equally subdued drum sequence) sets the rhythm and lulls one into expecting a soothing mood-piece. WRONG! Once the song gets going it is simply undecipherable. I can only say that the lyrics hit hard, the synths pound, and the background guitar hugs it all...

So what is another big favorite with the heavier-industrial crowd, guitar-based and battering-ram-in-the-gut styled, it delivers a danceable beat (but I'll bet they won't play it at the Coz!). I think it sounds like Big Bang helped out on the "mellow" (Ha!) parts...

The other three songs (*Burning Inside*, *Test*, and *Faith Collapsing*) are just as diverse in their atmosphere and moods as the ones mentioned previously...This is a good band. This is a good album. Give it a shot.

Review by
Dave "Duane"

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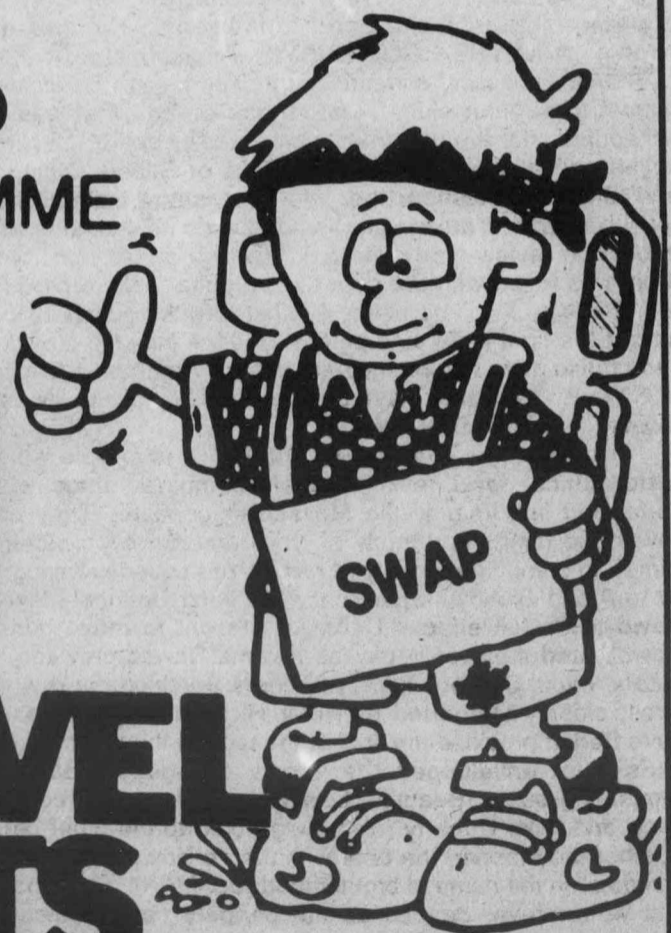
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