

1. Since The NecroVomits were formed what was the reason into making blackened/thrash metal music and whom are the gateway entries for your discoveries getting into extreme music?

Laurel: I've always loved fast, aggressive music; punk, etc., but also very rooted in dark wave, post punk, cold wave sort of stuff. I love synth music very much. I love aggressive electronic stuff as well.

Jay: Laurel and I come from pretty diverse musical backgrounds. I discovered underground music when I was a kid. Horror-infused early hardcore like T.S.O.L. and Septic Death twisted my brain in all the right ways. My first exposure to anything extreme was probably G.G. Allin. Then, I got into metal the same way which was through blind-buying at local record stores. We had no YouTube or Wikipedia back then, so if something looked cool, I took a chance on it. The first blackened thrash I got into was maybe Desaster. Laurel likes Aura Noir and Destroyer 666 and those influences may have shaped our sound, but vocally, she's very inspired by Jeff Walker, too.

2. Before becoming a musician, were you self-taught or did you take private lessons?

Jay: When I was 10, I took piano lessons. I taught myself drums when I was 12, and that same year my friend showed me how to play a power chord. Everything after that was pure trial and error.

Laurel: I played violin as a kid. Recently, I taught myself theremin.

3. The NecroVomits is a duo — how long have you known each other? How do you work so harmoniously that together you can always move forward without any problems?

Laurel: We met towards the end of 2009 and instantly clicked. We've always shared a lot of ideas and fascinations.

Jay: She says 2009, but a psychic once told her that her and I were a musical duo in a past life together in medieval Europe, and this psychic told her that over a decade before we started making music together, so she had no way of knowing that'd be a thing, yet she said we were a band in those times. Call me crazy but I believe it. Sometimes it feels like our brains are like a 99% match. She's like Belial from Basket Case or Ella from Monkey Shines but I can't carry her

around with me.

4. Do you identify with the “classic” metal spirit in the metal underground? You've mentioned styles such as punk, gore, and splatter — how do these emerge in your music?

Jay: I'm obsessed with old-school sound and aesthetics — grainy production, hand-drawn cover art, the imperfection that makes it real. My roots are in fast hardcore punk, but horror and metal were always lurking. It all kind of merges in The NecroVomits — the violence of punk, the occultism of metal, and the comedy of splatter and gore.

5. There have been 6 tracks recorded on your debut EP Ghoulish Grotesqueries. Are there any particular points of inspiration for these tracks you'd like to discuss?

Jay: Every song tells a different story. Musically, it's all over the place but somehow makes sense together as a whole. Inspiration comes from our dark imaginations, which are the products of our environment — the dark world we live in.

Laurel: And our dark humor.

6. Can you tell us more about the recording process? Did you do anything unusual?

Jay: We recorded it on my virus-infected laptop. Our bodies were in our studio, but our minds were definitely somewhere else. It felt like channeling instead of recording — like something else was steering the session. Definitely some supernatural involvement.

7. How has the reception been for your EP so far? Any memorable experiences?

Jay: The real underground gets it. People who crave glossy production won't — and that's fine. We're not trying to go viral — we're trying to reach the true-heads; the like-minded. We've had people reach out from countries we've never been to, which is surreal.

8. This EP was released on CD and vinyl independently. Is that by choice, or are you still looking for a label?

Jay: I've always had a DIY approach. It's part of who we are and we love doing things ourselves. There's a purity to that. But we're always open to working with labels who share our vision — we've already had great experiences with a few maniacs who get it. It's not about "getting signed," it's about finding the right cult to belong to.

9. Your blackened/thrash/punk has always been intense and fast. What fuels that energy?

Jay: We just write what we'd want to hear. There's no overthinking it — if it sounds like it attacks the right away, then it's right.

10. The artwork for your merch is deliciously horrifying. Who designs these sinister masterpieces?

Jay: Thanks! Laurel came up with the idea for the EP cover, and this artist from France named D-Fëk brought it to life. I hand-drew all our logos. Our shirts were mostly designed by this guy Tani — look up "Tani Art" on Facebook. The dude's a beast, like Altered Beast on the Genesis.

11. How do you approach songwriting and lyrics?

Jay: Laurel comes up with most of the themes, and I write most of the English lyrics based on her ideas. But she writes a lot too. I handle most of the riffs and structure. Once the music's done, we dig through our lyric folder to see what fits the mood. Sometimes the lyrics come first, sometimes last — depends on what the spirits dictate.

12. There are songs with Spanish lyrics. Do either of you have Latino roots?

Laurel: Yes. I'm Dominican-American.

Jay: Not me — I just benefit from her family's amazing cooking.

13. How do you balance maintaining a polished studio sound with capturing the raw energy of your live shows?

Jay: The line between "live" and "recorded" is weirdly thin for us. Sometimes when we record, it feels like the room is performing too — like the cables are alive. The energy isn't something we recreate on stage; it's something that leaks through when we're not paying attention.

14. How does the band's live performance translate the intensity and energy of your music to the stage?

Jay: Live performance is a sport. It's no different than hockey. Hitting correct notes with accuracy and precision requires energy and coordination. Getting to a gig is something else. To arrive, I'd have to teleport my physical body, which may be sitting on a couch eating pretzels and watching Muppet Babies in my underwear, to a stage in front of countless ogres and oafs, and then summoning that same haunted feeling that creeps through the cursed recordings. Honestly, it's like getting paid to subject lab rats to radiation and watching them wither. Then, I tell the crowd to make sure they're unbuckled when they drive home intoxicated, and then the whole room applauds.

Laurel: He's lying.

15. Describe your ideal live show as a performance band. Have you already experienced that?

Jay: The ideal show? A foggy room, no cellphones... just distortion, confusion, and unsettling vibes. Maybe we've done it, maybe we just dreamed it — hard to tell sometimes. Memories distort with time. Feels like something that happened in another life.

16. With many bands on the horizon — whether blackened/thrash or any other underground genre — do you think the community is healthier than ever? What's your intake on that?

Jay: It's alive and mutating. The mainstream will never understand it, but that's what keeps it pure. The best stuff is happening in tiny spaces, through tiny labels, among people who don't care about trends — just obsession or cult fandom.

17. How has the metal scene evolved on Long Island?

Jay: Hate Enema broke up 20-something years ago but other than that a lot of bands from back in the day like Dimentianon are still going strong. Rich from Dehumanized bartended my 40th birthday party a few years ago, seemed to be doing well. I'm not sure that much has evolved on the Island. Shows in general I think have gotten smaller.

18. Which things do you think a band should sacrifice in order to succeed? Have you ever sacrificed anything for a better future for your band?

Jay: I'm big on work ethic and dedication. We've definitely sacrificed time, comfort, and sanity. But that's fine — we weren't using those anyway.

19. How do you feel you've developed as musicians over time?

Jay: My taste hasn't changed — I still love the same bands I always have, and still hate the same ones too. I've just learned how to weaponize my influences better.

20. I want to thank you, sincerely, for your time. Before we end our conversation, is there anything else in particular you'd like to share?

Jay: No, because I have to take a shit — but otherwise I would. Thanks!