

01. Hi, and welcome to Slowly We Rot! Please introduce The NecroVomits to our readers. Tell us a bit about the two of you, are you a couple or just longtime friends sharing this project? And what about that "more than a decade of independently creating filthy art", what kinds of things were you doing before this band came to life?

Jay: Greetings. Thanks for having us. I play guitar. Laurel does vocals. We've been a couple since 2010, though a psychic told us we shared a past life together. She said that she saw our previous incarnations playing music together; I was playing some kind of medieval instrument, and she was singing, so our band existed under some other name and genre some centuries ago. As far as a decade of filthy art goes, I used to do crude, nude performance art. She draws, paints, and sculpts. She once made a painting using bodily fluids, hair, skin, organs, etc., but mice kept trying to get to it.

02. You describe your music as a "shit-stain on trendy ears". Was the band born more out of rebellion against what's happening in the current scene, or simply from a personal need to spew filth no matter who's listening?

Jay: I think both. A lot of metal is overproduced these days and sounds so processed and polished. I like raw recordings like demos because they feel alive, and we try to have our music sound as heavy as possible without losing that dirt-under-the-nails sincerity.

03. Style-wise, you're rooted in Punk Thrash, but there are plenty of Black and Death influences bleeding through. Where do you draw your inspiration from? How important is it for you to sound original, or is true originality even possible these days? And have you heard any other band that you'd say comes close to your sound?

Jay: My biggest influence might be pea soup kid from Beyond The Door.

Laurel: I think it's important to try to do your own thing as much as possible, but since we as humans are a collective consciousness, nothing is really truly original, and ideas will float around; you just have to be the one

to catch them before someone else does.

Jay: I'm sure there are bands we sound like. I'm sure every riff has been used somewhere; there's only so many notes in existence. I listen to lots of bands who are loud and fast like us, so it's going to manifest similar sounds when I pick up a guitar.

04. Your debut EP "Ghoulish Grotesqueries" was unleashed earlier this year. How did the writing process unfold? Were some of the ideas written before the band existed, or was it entirely the result of the two of you brainstorming together?

Laurel: We have our own psychedelic, deranged world together, as many couples have their own world within their relationship, and a lot of the concepts of these songs come from things we've shared together and talked about.

Jay: We planted a seed, and it grew.

05. Now that the EP has been out for a few months, how do you feel about it in hindsight? How satisfied are you with the production? Do you plan to keep that raw, unpolished feel in future releases? In your opinion, what are the EP's strongest features?

Jay: In hindsight, I think it successfully encapsulates the intended atmosphere, but every time I hear it, I notice things I wish I did differently.

Laurel: I'd like to keep future releases raw and unpolished, yes.

Jay: Strongest features... I think it has variety and no filler.

Laurel: The drums are my favorite on it.

06. Even though the production is deliberately raw, the drums (programmed, right?) and guitars have a somewhat synthetic edge. Was that intentional from the start, or just the way things turned out in the recording process?

Jay: Yes, the synthetic edge was intentional. I like that cold, cyber feel. And yes, the drums are programmed.

07. You chose to use both English and Spanish lyrics. Are you of Spanish/Latin descent? And thematically, what do your lyrics focus on, although judging by your name and imagery, it's not exactly hard to guess?

Laurel: Yes, I'm of Dominican descent and grew up speaking Spanish. The parts in either language both focus on a lot of slapstick fantasy body-horror, as well as some corpse-obsession thrown in.

Jay: We like it when people melt.

08. "Ghoulish Grotesqueries" came out on vinyl in a limited run of 250 copies, and also on CD. That's quite a solid print run for a debut. Since you haven't played live yet, how have sales been so far? And speaking of live, do you plan to start performing soon, especially since your website already mentions you're open to offers?

Jay: Let's just say sales haven't been enough to retire day jobs. As a studio band, selling copies relies on zines, compilations, and word of mouth. But yes—we plan to start playing live. A venue in Texas has already invited us. I'm excited to make the jump from studio project to live band.

09. On the topic of your website, in an era when most bands settle for social media, you went for a full-blown page that looks straight out of the early '90s, almost like an old GeoCities site. That's brilliant, who came up with that idea, and have people noticed or complimented you on it?

Jay: Back in the day, band websites felt special, like finding a secret lair. The internet was grimmer, less sterile, and more cult. We miss that vibe but the website's retro aesthetic wasn't an intentional idea as much as it was just the outcome of me being from that era. I know HTML, I don't know what a TikTok is. Social media was always something we're not fond of, but we understand it's necessary in today's day and age, so I run the Facebook, and

Laurel runs the Instagram. I kind of wish that wasn't a thing. I think no one notices our site because no one clicks on unfamiliar, non-social-media links anymore, but we don't bite, c'mon in. Or actually, Laurel might bite. So no, not many compliments yet. Glad you dig it! Feel free to sign our guestbook!

10. Your EP was released through Sotser Grinder, a Mexican label I wasn't familiar with before. They seem focused on Grindcore, so how did your collaboration with them come about? For future releases, do you see yourselves working with a bigger label? And what about booking and management agencies, are those things you want to pursue, or do you prefer to keep everything DIY for now?

Jay: True, Sotser Grinder puts out mostly grind, but when I met Jorge online, he was saying how he'd like to expand into other genres, so it worked out.

Laurel: I would prefer to keep everything as DIY as possible.

Jay: Sotser gets our music out in Central America and beyond, but for the next release, likely an LP, I'd love to find a label with a wider reach, but if no one ends up interested, we could end up releasing it ourselves or starting our own label. Time will tell.

11. In a recent interview you mentioned you've already started writing new material. How's that coming along? I've read that Laurel will also be adding theremin parts, which sounds amazing and definitely adds that vintage horror movie vibe. Do you already have tracks where the theremin is integrated, or is that still in progress?

Jay: It's coming along great. We've already got enough riffs and ideas for a full-length. The new riffs are meaner, old-school crushers. We hope to record soon. We did some songs after the EP for compilations, but none of those happened to work well for theramin. Expect it in the future though.

12. The main theme of this issue is the importance of the underground movement in Metal: bands that don't necessarily seek mainstream

success, labels dedicated to supporting new talent, small club shows, and underground press, even the almost extinct print zines. What's your take on the value of this underground spirit today?

Jay: Music is an art form, not competition. But rockstar ego turned it into a competition for too many bands. They chase “getting big” and their balls shrink in the process. So it’s an honor to be in an issue dedicated to supporting the underground.

Laurel: My aim is to reach whoever is drawn to it.

13. To close, please tell us a few words about the track "Donde La Vida Es Barata", which we are featuring on the CD sampler included with this magazine.

Laurel: The title means "Where life is cheap". Really slimy track.

Jay: It's about times and places where lives are exploited for depravity and financial gain. For example, charging people bitcoin to see murders livestreamed on the dark web and the flesh sold to markets. Happy listening!