

# PARANOIIZE

#66

FREE

(in New Orleans)

\$2 ppd.

featuring:

an interview with Suplecs

Checkpoint Charlie memorial

New Orleans scene report

reviews

rants and ramblings

not much else

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



Burning Crawfish Fest

NEST

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Cheater Pipe

Shivering Demons

Summer Sweet

The Brown Stripes

Toten

Blood Show

LA Phantoms

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THE RAGE



RAYOU TEHE MUSIC PRODUCTIONS



Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, punk, hardcore, sludge, doom, stoner rock and pretty much anything loud and noisy.

Bands/labels are encouraged to send their music in to review, but if we don't like it, you can bet that we'll make fun of you.

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**[paranoizenola.bandcamp.com](http://paranoizenola.bandcamp.com)**  
(compilations and records that I've put out)  
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(self explanatory)  
**[www.metaldevastationradio.com](http://www.metaldevastationradio.com)**  
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**Paranoize 66 credits:**  
Jenn Attaway-Suplecs interview,  
Checkpoint Charlie tribute.  
Bobby Paranoize-rants, reviews layout,  
cover photo (Suplecs at Checkpoint Charlie, Mardi Gras 2020)  
M. Bevis-walkingonsunshine review.

4/21/26

Yes, this issue was due out in January then February, then March, so this should actually be the 2nd issue of 2026, but lots of stuff happened that I'd rather not go into so let's just be happy that this issue is out!

Since the last issue we lost Jorge Caicedo (R.I.P.), Checkpoint Charlie was bought and immediately shut down, Twist Of Lime changed ownership, there was a fire at Parisite Skatepark, the U.S. is at war with Iran, and I'm sure there's lots that I'm leaving out.

BUT in that time, Suplecs released a new album and went on tour in Europe, so we're here to tell y'all about that!

ALSO after all the reviews were written for this issue, FIEND (a bad ass New Orleans punk/hardcore band) released their demo and it fuckin' RIPS (check 'em out at [bigbadbandhq.bandcamp.com](http://bigbadbandhq.bandcamp.com)) and I saw a fuckin' PHENOMENAL band called Genre Is Death open for Murderous Again (featuring Lydia Lunch) at Siberia and YOU NEED TO HEAR THEM! ([genreisdeath.bandcamp.com](http://genreisdeath.bandcamp.com))

Not much else to say. I just wanna get this issue out. KEEP SUPPORTING THE SCENE!

Thanks for reading this.  
-Bobby



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or at [walkingonsunshine.bandcamp.com](http://walkingonsunshine.bandcamp.com)

# NEW ORLEANS SCENE REPORT

Here is a short list of bands/venues/etc. in the New Orleans area. **This is in no way representative of the entire NOLA metal/punk/hc scene**, but hopefully will help point you in the right direction.

## BANDS:

Abysmal Lord

(black metal)

abysmal-lord.bandcamp.com

Anareta

(blackened orchestral doom)

anareta.bandcamp.com

Blood & Earl

(thrash)

bloodandearl.bandcamp.com

Brat

(grind)

brat504.bandcamp.com

Cikada

(sludge/doom)

cikadadoom.bandcamp.com

Congealed Putrescence

(death metal)

congealedputrescence.bandcamp.com

Dead Spies

(punk)

thedeaspies.bandcamp.com

D. Sablu

(punk)

dsablu.bandcamp.com

Dracula

(d-beat/hardcore)

dracula504.bandcamp.com

Dremm

(sludge/noise/hardcore)

dremmband.bandcamp.com

Dummy Dumpster

(weirdo punk)

dummydumpster3.bandcamp.com

Eyehategod

(sludge)

eyehategod.bandcamp.com

Fiend

(punk/hardcore)

bigbadband.bandcamp.com

Goura

(grind/hardcore)

goura.bandcamp.com

Guts Club

(doom/drone/experimental)

gutsclub.bandcamp.com

High Black River

(psychedelic/stoner rock)

highblackriver.bandcamp.com

Laughing Torso

(punk/hardcore)

laughtingtorso.bandcamp.com

Mehenet

(black metal)

mehenet.bandcamp.com

Morbid Torment

(thrash!)

morbiditytorment1.bandcamp.com

# NEW ORLEANS SCENE REPORT

The Nancies

(punk)

[thenancies.bandcamp.com](http://thenancies.bandcamp.com)

Nonbinary Assault Weapon (N.A.W.)

[nonbinaryassaultweapon.bandcamp.com](http://nonbinaryassaultweapon.bandcamp.com)

(punk)

The NoShows

(ska/punk)

[thenoshows.bandcamp.com](http://thenoshows.bandcamp.com)

The Pallbearers

(punk)

[thepallbearers.bandcamp.com](http://thepallbearers.bandcamp.com)

Penetration

(black/death/war metal)

[penetration-kommandos.bandcamp.com](http://penetration-kommandos.bandcamp.com)

Pussyrot

(grind)

[pussyrot.bandcamp.com](http://pussyrot.bandcamp.com)

Shitload

(noisecore)

[shitload.bandcamp.com](http://shitload.bandcamp.com)

Slab

(grindcore)

[badassrock.bandcamp.com](http://badassrock.bandcamp.com)

Slowhole

(sludge/doom/noise)

[slowhole.bandcamp.com](http://slowhole.bandcamp.com)

Stgma

(indie/punk)

[stgma.bandcamp.com](http://stgma.bandcamp.com)

Sounding

(grind/metalcore/noise)

[soundinggrind.bandcamp.com](http://soundinggrind.bandcamp.com)

Sunrise:Sunset

(noise rock)

[sunrisesunsetnola.bandcamp.com](http://sunrisesunsetnola.bandcamp.com)

Tomb Of Nick Cage

(horror punk)

[thetombofnickcage.com](http://thetombofnickcage.com)

Torture Garden

(punk/hardcore)

[torturegarden504.bandcamp.com](http://torturegarden504.bandcamp.com)

Total Hell

(evil metal)

[totalhell.bandcamp.com](http://totalhell.bandcamp.com)

The Unnaturals

(surf rock)

[theunnaturals1.bandcamp.com](http://theunnaturals1.bandcamp.com)

walkingonsunshine

(stoner/sludge/experimental/noise)

[walkingonsunshine.bandcamp.com](http://walkingonsunshine.bandcamp.com)

Wild At Heart

(screamo/post-hardcore)

[thosewildatheart.bandcamp.com](http://thosewildatheart.bandcamp.com)

Wizard Dick

(instrumental metal)

[wizarddickband.bandcamp.com](http://wizarddickband.bandcamp.com)

For info on upcoming shows go to

[www.noladiy.org](http://www.noladiy.org)

# NEW ORLEANS SCENE REPORT

## VENUES:

Siberia

2227 St. Claude Ave. New Orleans

Santos

1135 Decatur St. New Orleans

Poor Boys

1328 St. Bernard Ave. New Orleans

The Crypt

1301 St. Bernard Ave. New Orleans

No Dice

2239 St. Claude Ave. New Orleans

Saturn Bar

3067 St. Claude Ave. New Orleans

Holy Diver

122 St. Bernard Ave. New Orleans

Parisite Skatepark

1606 Pleasure St. New Orleans

Fred Hampton Free Store

5523 St. Claude Ave. New Orleans

Southport Hall

200 Monticello Ave. Jefferson

Twist Of Lime

2820 Lime St. Metairie

Babylon

2917 Harvard Ave. Metairie

## RECORD STORES:

Euclid

3301 Chartres St. New Orleans

Sisters In Christ

5206 Magazine St. New Orleans

The Mushroom

1037 Broadway St. New Orleans

## RADIO:

WTUL

91.5 FM-wtulneworleans.com

WHIV

102.FM-whivfm.org

## SCENE PAGES/BLOGS/ETC:


[noladiy.org](http://noladiy.org)

[antigravitymagazine.com](http://antigravitymagazine.com)


[orbitingpunk.substack.com](http://orbitingpunk.substack.com)

[neworleansmusicians.com](http://neworleansmusicians.com)

Rehearsal Space Invaders (YouTube)



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# SUPLECS

*Not many musicians expect their band to be releasing their 5th new album and a music video, playing festivals, and boarding a plane for the UK and beyond, 30 years after they write that first riff.*

*However, that's exactly where New Orleans' favorite hometown stoner rock band is today. Suplecs has been figuratively hitting all the high notes throughout 2025 and into this year, and shows no signs of slowing down. After forming the band in 1996, guitarist/vocalist, Durel Yates; bassist/vocalist, Danny Nick; and drummer, Andy Preen, released their first album, *Wrestlin with My Lady Friend*, in 2000.*

*Produced by Danny's EYEHATEGOD bandmate, Jimmy Bower, the album was released on Frank Kozik's label, Man's Ruin Records. Thirty years later, I barely managed to catch Danny as he made last-minute preparations for Suplecs to leave for tour. Interview by Jenn Attaway, photos by Dan Fox.*

**Suplecs returned to the spotlight in a major way during 2025. You were tapped to open the concert of the year on November 15,**

**2025, opening for the massively stacked line-up of Acid Bath, Mastodon, Amigo the Devil, Power Trip, and Soilent Green, at the iconic UNO Lakefront Arena. How did that come to be, and how long did you have to keep such a huge secret under wraps? Describe the feeling of walking onto that stage, playing in that arena, and what that meant to the three of you.**

That happened more by chance than people maybe realize... Dax had recently liked my Portsidenola Instagram page where I had been promoting my crawfish boils. I hit him back to congratulate him on all the recent Acid Bath success and he offered me a ticket to see them at the Fillmore. We go way back. I first met Dax back in 1997 during a jam session we did when I was in EYEHATEGOD. It was basically me, Dax, Jimmy, Joey, and Ross on keyboards. It was a Clearlight type of thing with Dax singing. I really wish I had a copy of it, too, cause Dax recorded it that night. Anyway, at the Fillmore we reconnected and he asked about Suplecs since we used to do shows with Agents of Oblivion back in the day. He told me then he was gonna hit us up at some point about doing a show, but had no further info at the time. We were finally officially asked in the

summer just after my hernia surgery. I was all out of it and I don't know that Durel and Andy even believed me at the time... That was hard to keep under wraps. I couldn't believe we were gonna be playing at the Arena. I have a troubled past there. I was kicked out in 1989 during the Metallica ...And Justice For All concert by security and I never got over it so this was my redemption arc. We were like we were 15 again, only with a lot more playing experience. Definitely a bucket list moment for Suples...

**You just released your 5th album in February, Hymns Under a Blood Moon Sky. What made you decide to write new material and get back to the studio? How much collaboration was done with James Whitten at HighTower Recording?**

It all started with a reunion show we were invited to play in Richmond, Virginia, back in 2022 with Alabama Thunderpussy. We hadn't toured in many years and going to do that show got our phones ringing about playing different shows; so, that got us thinking about doing a new record. We also had lost our jam space (Portside Lounge), and my older brother offered to let us jam at his spot at the old green warehouse in

Mid-City. If you're not familiar



with this place, it is a hallowed ground where everyone from early Graveyard Rodeo to The Meters jammed, and the place has a certain energy. I learned music there, recorded my first demo there, and sang "Pretty Vacant" for the first time there when I was 15, so you know it's a special place for me. We put the whole thing together there and took it to James, and he did an awesome job. In the past, we've had mixed results with recording engineers, some just trying to give us a generic sound, while others were completely not getting it. James used to do sound at Dixie Tavern back in the day, so he grew up knowing our sound. It was seamless going in there, laying it all down with him - and really quick, too. Very comfortable space. Ironically, that studio was on the opposite end of the 7th floor from where we formed as a band 30 years ago. Kinda cool to come full circle and record there all these years later...

**How different was the recording process this time around? What gear did you use, and was any of it consistent with earlier releases?**

This time, we did pre-production with GarageBand. As a bass player, when I write a song, it's just a bassline and sometimes hard to translate to the other guys. GarageBand gave me the tools to come in with a completed song, giving the vibe of what I wanted. It also made my vocals better since I had done demos and was able to fine-tune and change them up after many listens. In the past, the studio is the first time I'm hearing my vocals, and a couple of months after the session, I usually regret certain things I did or didn't do. This time, we used a metronome, too. Andy and I tracked the entire album, just bass and drums, using a metronome, and I will never not do it again. It really helped with tempos and mixing. As for other recordings we did, I would say it's most similar to our second record, Sad Songs Better Days, that we did with Dave Fortman. That one was also an easy session, and we had done 4-track demos leading up to it that helped with the final product. I lost my four-track in Katrina and never found any recording device that I could use

without having to learn too much until GarageBand.

**What inspired the use of your father's artwork for the album cover?**

That particular piece reminds me of my childhood. I stumbled upon it at my brother's rehearsal space behind a bunch of other stuff and took it. My dad was a Jackson Square artist for many years and I've always wanted to use his work with one of our albums. When I saw this one, it resonated with me, and both Durel and Andy agreed it would make a killer album cover.

**Earlier this year, you announced a video shoot at the Blue Nile, a music venue on Frenchmen Street. Which single did you shoot for? Who shot it, and when & where can we expect it to be released?**

It's out! Been out for a week now. It's on YouTube and some other sites. We went with "Pentacle Star". Andy had this great idea for a video and we ran with it. It features my nephew, Mike Nick, and Kacey Chaos. Both did an excellent job. The video was shot by Mike Holderbeast on two separate nights: one at Blue Nile, and the other at Linda Paillet's

house, since she was the inspiration for the song.



**You'll be doing a fair amount of touring in support of the new album. You're kicking things off with a run in Norway, the U.K., and Belgium. Is this your first time overseas as a band? What are you most looking forward to?**

Yep, we leave in just a few hours. I'm looking forward to delivering what we do and representing our scene in a far-away place. We've been doing this a long time and have missed out on Europe several times, once due to our label folding, another time due to Katrina. It's a long time coming and we are completely stoked.

**Where can fans in the U.S. expect to see you? Are there any unannounced shows fans need to keep an eye out for, and what is the best way for them to stay on top of the latest touring updates?**

We have a couple festival appearances coming up after the Tipitina's show with Crowbar and EYEHATEGOD, which happens just a day after we get back from Europe. One is the Mutants Fest in Little Rock and the other is Noise Fest in Austin, both in early June. Zack Ohler is booking us now, so we are gonna be getting busy real soon. You can find all that stuff on Facebook and on our Instagram page, @suplecsnola.

**In addition to the new album, Suplecs has launched a variety of new merch, including a pair of hot sauces. As a self-proclaimed hot sauce connoisseur, I have to know more! Tell me about the hot sauce: how hot is it, what is the flavor profile, and what are the main peppers featured?**

It's more of a pepper sauce than a hot sauce. It's made with blackberries and bourbon, and is more vinegar-based than crazy hot. Our pal at Jammin Jelly's came up with it. Carl Elvers swears by it and has already bought three bottles. It's made with Primeaux Peppers out of Lafayette, and is all locally Louisiana-sourced.

**One thing Suplecs has become synonymous with is Mardi Gras Day. For 26 years, hundreds of**

**people made the pilgrimage and packed into Checkpoint Charlie on Mardi Gras to listen to you guys rock for hours. A few weeks ago, the bar was bought and closed the same day, all employees immediately laid-off, with reported plans to turn the bar into a hotel. This was a huge blow to so many people in the New Orleans underground scene, but I feel like it probably hit differently for you three.**

**What are your thoughts on the matter? Would you like to share any memories or stories from some of those Mardi Gras shows? Even though it's a year away, do you have any plans to try to relocate to a new venue next year?**

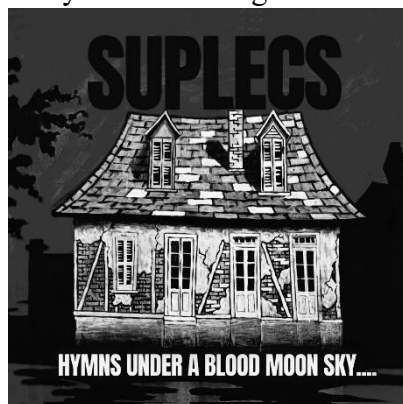
It's gut-wrenching, but not completely unexpected. Our city is going through this transition that we all probably don't want. It's business, though, and nothing good can last forever. That show is a hard one to pull off every year. We gotta run so many songs and have committed to something that takes a lot out of us, but is still totally worth it. So, the emotions are mixed. On one hand, how long were we gonna do it? Till we were 60? At the same time, I can't imagine not doing it. I didn't realize how much losing Checkpoints was gonna affect me.

Durel and I have been hitting that stage since 1994 with our early band, Yelocel, with Mark Davis. Suplecs grew up there. As for relocating, I can't answer that just yet. We haven't talked about it as a band. I'm sure over the next couple weeks overseas, we will. I just don't know just yet.

**What are some ways readers and fans can get the new album, and stay abreast of everything Suplecs?**

Again, follow us on social media. You can also go to our label's site, Ripple Music, to buy our new album, or buy it from us at our shows. It's almost sold out of the current edition, but another small, limited pressing is in the works before the inevitable black vinyl version. Stay on the lookout.

Thanks for doing this, and thanks to Bobby and Paranoize for keeping the torch lit. Much love. See y'all when we get back...



# Rehearsal Space Invaders

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## No Last Call: Checkpoint Charlie's

For decades, the gateway between the French Quarter and the Marigny stood open 24/7. Much like its namesake, Checkpoint Charlie, which served as the most famous crossing point in the Berlin Wall during the Cold War, Igor's Check Point Charlie stood vigilant over the point on Esplanade Ave. where Decatur Street turns into Frenchmen. A combination of live music and tunes from the jukebox routinely wafted out its doors and onto the street. Locals could be found at the bar after a gig or late shift, and tourists would stop in for a cold beer or a burger during whatever nightly adventures they were embarking upon while exploring the Quarter and Frenchmen. Checkpoint's, as it was affectionately referred to, indiscriminately played host to a wide variety of live music, ranging from the singer songwriters and "one-man bands" to punk and metal. The bar became a staple in the rotation of venues for the local punk scene,

known for no cover, low drink prices, and even lower standards.

On March 24th, word spread like wildfire on social media that the building had been bought and the bar shut down abruptly that morning, with no advance notice to the staff. They were called in for a staff meeting and given the news. No opportunity for a closing party was afforded. Rumors had swirled for years of interest in the building, tales of pending sales that had either fallen through or proved false. However, this was real. This was happening. And before the ink even fully dried, plans for a massive hotel complex leaked. The other two adjacent buildings had also been bought, an apartment complex on Esplanade and the building that most recently housed Vaso on Frenchmen.

The court of public opinion was divided, as some people took to the internet to share their fondest memories, while many others commiserated over the vagrancy issues and criminal element that appeared to have worsened over the years on the sidewalks surrounding Checkpoint's. Some bemoaned the loss of a cultural icon and 24-hour scene staple, while others worried about the impact such massive development would have on traffic to nearby businesses. Others looked at the news with eager anticipation for an update to the area, hoping it could

clean up the sidewalk and neutral ground.

Story has it, Igor Margan saw his future wife dancing in the club there in the 1970's and bought the bar that week. Rebranding as Igor's Check Point Charlie, the bar survived Katrina and other hurricanes, renovations, Igor's passing, and COVID. Once known for the laundromat and "game room" (which was 3 arcade games/pinball in the back next to the laundromat, and a pool table and some video poker near the front on the raised level), the bar was a popular destination for live music, and sat on the parade route for the French Quarter parades. The live music was put on-hold during COVID and returned years later, thanks largely due to the persistence of the bar manager at that time. Eventually, the laundromat was pulled out and converted to a green room for bands and employees.

Shortly after Katrina, Checkpoint's was where I cut my teeth on third-party booking and promotions. I would help We're Only in it for the Honey with booking, often setting them up there, and I even booked The Pallbearers' 10th anniversary at Checkpoint's. The venue quickly became a home base to many of my bands, and The Unnaturals locked down a few annual dates there. Creepy Fest usually had a show there for well over a decade. I've probably forgotten more memories from this



bar than I have retained from so many other places. I have seen so many staff and regular bands come and go throughout the years here. In a point in time where music venues for underground and DIY musicians are becoming fewer and farther between, this closure delivered quite a blow to the downtown music scene.

The possibility for getting historic landmark designation or protection has been discussed, but remains unseen. The building does sit in a historic district, and any plans for development will need to pass review by the Historic District Landmarks Commission. As changes to the building are pending, share those memories over a drink and pour one out for the legacy of a favorite dive and venue. The final notes still linger in the air like ghosts dancing in the dark, housed there in that shuttered building. There was no last call, but the lights are out now. Thank you for the memories, Checkpoint Charlie.

*By Jenn Attaway*

# REVIEWS

## MUSIC REVIEWS

Abriss

Kill Your Idyll

[abriss.bandcamp.com](http://abriss.bandcamp.com)

Mean as fuck German hardcore!

Fast, but not blazing with tough sounding vocals.

Apoptosi

Per Tutto Il Male Che Avete Fatto

[agipunkrecords.bandcamp.com](http://agipunkrecords.bandcamp.com)

Fast crazy hardcore from Italy! Just completely fierce, delving into d-beat territory, with unhinged vocals. Lyrics/song titles in Italian.

B.O.R.N.

B.O.R.N.

[belligerentonslaughtrelentlessnoise.bandcamp.com](http://belligerentonslaughtrelentlessnoise.bandcamp.com)

Noisy as fuck raw crusty punk/d-beat from Birmingham, Alabama.

The guitar tone is as close to blown out without the music being indecipherable with just nasty vocals! A few quick guitar solos here and there make this **TOTALLY FUCKING AWESOME!**

D.Sablu

Righteous Light

[dsablu.bandcamp.com](http://dsablu.bandcamp.com)

Hands down one of my favorite New Orleans punk bands. This rocks and is full of energy! 3 songs here: 2 fast paced toe tappers and one cool mid-paced number, which still get the toes tappin'!

Failure To Comply

Failure To Comply

[failuretocomplynw.bandcamp.com](http://failuretocomplynw.bandcamp.com)

RIPPING punk/hardcore from

Portland! Noisy, fast and pissed with killer fuckin' breakdowns, very expressive vocals!

Fugazi

Albini Sessions

[fugazi.bandcamp.com](http://fugazi.bandcamp.com)

This is just beautiful! This is all songs that ended up on In On The Kill Taker as recorded by Steve Albini but for some reason scrapped and re-recorded as the version we all know.

I wish EVERY FUGAZI

RECORDING EVER was done by Steve Albini. Everything here is just heavy and raw and loud I fucking love it.

Gnostics

Revelation

[roachlegrecords.bandcamp.com](http://roachlegrecords.bandcamp.com)

A mix of noise and industrial and primitive black metal with a crust/punk edge and a bit gothy at times. Dark and disturbing. Shared vocals that alternate between gruff and spoken.

Gylt

In 1000 Agonies I Exist

[gylt.bandcamp.com](http://gylt.bandcamp.com)

Brutal as fuck Los Angeles hardcore/crossover that goes from thrashy to stompy. Pissed as fuck harsh female vocals. So fucking good!

# REVIEWS

Landowner

Assumption

[landowner.bandcamp.com](http://landowner.bandcamp.com)

I discovered this band during the pandemic when all I had to do in my spare time (aside from start a one-man noisecore/grind project) is seek out new music and they became an instant favorite!

Repetitive, minimalist, jittery, precise post-punk. There's no distortion on the guitars and the vocals are more spoken loudly than screamed. The rhythm section is almost mechanical. I hope to see this band live someday.

Laughing Torso

Dead Homies

[laughingtorso.bandcamp.com](http://laughingtorso.bandcamp.com)

Ripping, raw as fuck New Orleans punk/hardcore! Ex members of Big Smile forging ahead. Raging, full throttle hardcore that doesn't let up!

Neurosis

An Undying Love For A Burning World

[neurosis.bandcamp.com](http://neurosis.bandcamp.com)

I needed this album. We all did. The world has gone to shit and Neurosis is here to remind us that it's always been that way. I was a little late to the game, only discovering them while they were touring for "Through Silver In Blood" and it was like a religious experience for me. I was going through a major change in my life and it gave me a sense of calm and

reassurance. I get the same feeling from this album. Aaron Turner from Isis has replaced Scott Kelly in the band and his contributions here bring them to another level. He was the perfect addition to the band.

The Pallbearers

Dead People Screaming

[sheerterrornola.com](http://sheerterrornola.com)

Current Pallbearers tunes featuring the current lineup! This album was a long time in the making and worth the wait! New Orleans longest running punk band! Fast and tight horror themed punk/hardcore. Vocals often shifted back and forth between Richie Roachclip (who had a rough, raw style) and drummer Bill Heintz (more of a shout/yell), each having a distinct style. This is available on all the streaming platforms or on cd through the label or at shows. GET YOU SOME!

Persecutor

Lateral Violence

[persecutorpunx.bandcamp.com](http://persecutorpunx.bandcamp.com)

Brutal, punishing hardcore, bordering on powerviolence from Australia. Fast paced with gruff, pissed vocals. Lots of tempo shifts here. This ends with a crushing, dragging near 5 minute dirge. This is really fucking good!

# REVIEWS

Rade

Rade

[sheerterrornola.com](http://sheerterrornola.com)

Punk supergroup based in New Orleans featuring Dave Chandler from Saint Vitus on vocals, Pat Bruders from Down/Crowbar on bass and 2 Pallbearers (Severin Lagarde on guitar and Bill Heintz on drums) rounding out the lineup. Just good, fun, old school punk done by fucking legends.

Spiritiste

Excommunication Hymns

[spiritiste.bandcamp.com](http://spiritiste.bandcamp.com)

Intense screamo/post-hardcore from Baton Rouge! I've seen this band's name on flyers but I am just getting around to checking them out and kicking myself in the ass for waiting so long. Holy shit this is just a full on release of emotion! Definitely going to make it a point to catch a show sometime!

Suplecs

Hymns Under A Blood Moon Sky

[ripplemusic.bandcamp.com](http://ripplemusic.bandcamp.com)

I'm writing this review on a rainy Easter Sunday. Windows open, nice breeze blowing through the house. Perfect atmosphere for listening to this album. So it's 2026 and Suplecs have released their 5th album, which is a solid slab of bluesy stoner rock with an obvious roots in punk and jazz with that ol' New Orleans

swagger. This is honestly some of their best work. They've honed in their sound and know what they're supposed to sound like.

Totem

Totem

[totem504.bandcamp.com](http://totem504.bandcamp.com)

SO glad to see this band with a solid lineup and a new release! Thick, heavy as fuck New Orleans sludge! Harsh, grating vocals and a bit of a groove to their sound.

Very Supportive Mother

I Love You, Jane Hill

[verysupportivemother.bandcamp.com](http://verysupportivemother.bandcamp.com)

This was actually sent to my P.O. Box and was a pleasant surprise. Experimental, lo-fi 4-track recordings of shoegazey indie pop.

walkingonsunshine

walkingonsunshine

[walkingonsunshine.bandcamp.com](http://walkingonsunshine.bandcamp.com)

When I was a young miscreant, my friends and I would go out to an area just past the city limits of New Orleans called "The Spillway." It's mainly an outflow/drainage floodway for when the local canals reach their capacity. For us punk kids, it was also an area to get up to all sorts of delinquent behavior. In its dry, unflooded state, the Spillway was prime ground for folks to dump stolen cars or for kids (like us) to make out, drink

# REVIEWS

rotgut wine, and smoke dirt weed undetected. We enjoyed the ambient vibe the place afforded most nights, our hoots and hollers only interrupted by the resident cicadas and frogs. Occasionally though, there would be some real dangerous action; homemade pipe bombs and shotguns would enter the mix and those abandoned cars bore the scars of our illicit demolition experiments. Too often we would scare the shit out of ourselves, the local wildlife, and anyone foolish enough to have accompanied us on our adventures. The cops showed up a couple of times but all they ever found was a scattering of empty bottles, clouds of dust, and the lingering smell of accelerant. “walkingonsunshine” reminds me of those nights: of finding yourself on the ass-end of an otherwise peaceful New Orleans Nowhere, making choices that are both exhilarating and ill-advised in equal measures, proceedings set to the sounds of practice apocalypses. Light fuse and get away. *-by*  
**M. Bevis**

Zanjeer  
Sehere-e-Maqhoor  
zanjeer.bandcamp.com  
Pissed crusty punk/hardcore based in Germany with a bit of grindcore thrown in here and there.

Various Artists  
Shitlist Three  
subkultdethwish.bandcamp.com  
A 20 band/song punk/hardcore/  
thrash vinyl compilation from  
SubKultDethWish 'zine/records!  
Lots of good shit here, with a few  
standouts being BFK, Agathocles,  
Crimes Et Camions, Merked,  
Subvermes, Misahisterica,  
Infuriate, Glabrezu, Sickrecy, and  
tons more.

## ‘ZINES

Ear Of Corn  
#65  
P.O. Box 6061 Saginaw, MI 48608  
This ‘zine has been around since at  
least the late 80s. There is usually  
at least one interview per issue but  
this one is ALL zine and music  
reviews! Great to see that this ‘zine  
is still rolling!

Featherhead  
#1  
@alienated778 (Instagram)  
This is a comic by the one and only  
Bizarre Charlie, mastermind behind  
The Earwigs! If you know, you  
know.  
Anyway... this is an 80s slasher  
film style comic is about a mutant  
named Featherhead who kills  
people with a hammer. Lots of sex  
and murder and whatnot. The end  
even includes his origin story!  
Really campy and fun.

# REVIEWS

Ravens Way Review  
#3

P.O. Box 3067/Laurel, MD 20709  
Lots to read here! Commentary,  
stories, photos and lots of 'zine  
reviews!

Razorcake  
#151

razorcake.org  
Thick glossy punk zines full of  
interviews (Abi Ooze, Hot Load,  
The Reztones, John Reis, Emily's  
Sassy Lime), columns, art and  
reviews

Something For Nothing  
#84

P.O. Box 226 Massillon, OH 44648  
LOTS to read here!  
A lot of info on the band Bracket, a  
journal of the editor's week off of  
work, a birthday road trip and of  
course lots of reviews (beverage and  
'zine!) It's free, but send a couple  
of stamps!

Ubik  
#3

8646 Carter Allen Park, MI 48101  
Sloppy but fun zine featuring  
interviews with Jimmy Doom, and  
a guy who throws rocks off a  
freeway overpass plus articles on  
Detroit area bands and reviews!

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# BOBBY'S RANTS AND RAMBLINGS

Crazy times we're living in right now. Lots of loss, lots of change. Adjust, adapt, move forward.

Losing Checkpoint Charlie was a huge punch in the gut for the New Orleans music scene. Lots of memories (and more forgotten ones) in that building. One of the earliest for me was around Mardi Gras 1997 (I want to say Endymion night). Buzzoven played with Sour Vein and locals Rigid and Webhed. Between songs the Bead Man (he was one of the "human statues" of Jackson Square, wearing a colorful outfit and a wig made of Mardi Gras beads with his face painted), who was there after work, was completely wasted and singing the chorus to the Ramones "Rock & Roll High School" over and over.

Other great Checkpoint memories were seeing bands like Suplecs and Hawg Jaw in their formative years, a random Eyehategod show at 3 PM on a Sunday, The Pallbearers a LOT, I could go on and on. If I had known that the Shitload set that I played there in March would be my last time there I'd have cherished it more.

I erroneously posted on my Facebook page that Twist Of Lime closed. They changed ownership and will continue to operate as Twist Of Lime and be a Metry

metal bar. I personally hate that they got rid of the entire staff in the process, but am hopeful that they improve on the few things that kept me from going to shows in Metairie more frequently.

The Fountainbleau Storage lockout for bands is still going on. walkingonsunshine now has a space at South Broad Studios (formerly Overhead Door) and we love it there. It's a cool little community of musicians, artists, woodworkers, mechanics, puppeteers, etc and management is always making improvements.

Speaking of walkingonsunshine, we have a couple of shows coming up at Okay Bar. We're playing May 1st for New Orleans Noise Fest and on July 31st with Thee Agitator and Offal Lettuce. Since the last issue of Paranoize we released our debut EP and a single "Unleashed" which is also on a compilation on VoidHaus Records.

So Awful have, on completely amicable terms, parted ways with our bassist, Bret and are on a bit of a hiatus. We have a few candidates for his replacement and will work on that when we reconvene.

Shitload will be playing New Orleans Noise Fest on May 2nd at Uptown Beach.

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# New Orleans Noise Fest

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PLANKLENGTH ~ Shining Fields ~ Kid Indigo  
Piss Pillow ~ Zeena Knife ~ Shitload  
SF Luminance Spectra ~ Flowers ~ RFWM  
thedeadnearbeachcorner ~ Delirium Tremens  
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