

PARANOIIZE

#34

FREE

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INTERVIEWS WITH:

FAT STUPID UGLY PEOPLE

BEFORE I HANG

BAD GRASS

MAILBOMBER

WE ARE WIRES

PLUS:

NEW ORLEANS SCENE REPORT

MUSIC REVIEWS

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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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Paranoize #34 credits:
Bobby Bergeron:
We Are Wires interview, reviews, layout, tyrant.

Mike IX Williams:
Fat Stupid Ugly People interview

Jenn Attaway
Before I Hang interview

M. Bevis
Bad Grass interview

Lizard
Mailbomber interview

4/22/13

New Orleans, we're back! Obviously, Paranoize has been on hiatus for awhile. Life happens, what can I say. What matters is that, while I haven't been able to focus on orchestrating another issue, I've never truly let Paranoize die, just let it sleep for a bit. In the time that we've been away, bands have called it a day while new bands have spawned, music venues went through a music license war with City Hall and won, and some old faces have left us while new faces have started appearing at shows.

That being said, welcome to issue #34 of Paranoize! This issue we have interviews with New Orleans powerviolence/hardcore sensation Fat Stupid Ugly People, Before I Hang, who have been coming from Hattiesburg, Mississippi to kick your ass and drink your beer for 23 years now, Bad Grass, new orleans stoners who have been causing a ruckus and making a name for themselves over the past couple of years, Mailbomber, who share members from New Orleans and Monroe, LA and play music that will destroy you, and We Are Wires, who are a new up an coming poppy/punky band to hit the scene, plus reviews and not really much else.

As I type this, it has dawned on me that Paranoize has been around in one form or another for over 20 years now! I officially started this 'zine in 1991 as a branch off of Thrashcore (which had been in publication since 1988, but needed to die.) but, after several false starts, didn't actually get the first issue of Paranoize out till 1993. Thanks to everybody who has supported Paranoize all these years! While the whole culture of fanzines that thrived in the '80's and '90's has become nearly extinct due to the ease and accessibility of the internet, print media is still necessary and Paranoize will never exist solely as a web-based publication.

That being said, it isn't cheap to keep this ol' 'zine printed. I've set up a bandcamp page at paranoizenola.bandcamp.com and put up some of the compilations that I've put together over the years, and are downloadable for a reasonable price, all proceeds going towards the printing of Paranoize. Killer tunes for a good cause!

Once again, thanks for taking the time to read this issue of Paranoize and all the years of support!
Bobby Bergeron
-editor, Paranoize 'Zine

NEW ORLEANS SCENE REPORT

There hasn't been a new issue of Paranoize in 2 years so a lot has happened in that time. Some of this may be old news to some of you, but in case you haven't heard, here is what happened in that time:

A Hanging is now a 3-piece with Scott "Scorilla" Walle handling the vocals as well as guitar duties..A new ep, "Tales Of Woe" should be available by the time this issue is released. It will be a limited run of 200 cd's in digipaks. You can get in touch with the band at www.facebook.com/ahanging or download tunes at ahanging504.bandcamp.com

Bad Grass will be parting ways with bassist Andy Stiles, but will be welcoming James Roundtree (Drag Link/Kurnel/Ashes To Dust) to the fold!

Classhole have a split 7" with Fistula out soon on A389 Records. They currently have a song on the new A389 MMXIII Digital Mixtape

Converts will soon be releasing a full-length on vinyl which will come with a download code

Crotchbreaker have called it a day.

Die Rotzz have a couple of releases on the way: a split 7" with Bastard Sons Of Marvin Hirsch on Go Ape Records, and (FINALLY!!!) a double gatefold LP on Rhinestone Records later in the year.

Disciples Of Thrash is an 80's/90's thrash metal tribute band. The band features Brandon Margavio (Low Drag) on vocals, Guitar shreddery by Joe Panno (Minus Infinity/Resurrection Man/Built To Destroy), and Chuck Harwell (Vomitory/Fiendance), Scott Walle (A Hanging/Rise Above/Elimination) on bass and Joel Stepp (Built To Destroy/Dead For 10 Weeks/Kept By Spells) on drums.

Eat The Witch is a new band featuring Bret Davis (Spickle/Dulac Swade/haarp), and 2 members of Dresden: Greg Farley and Daniel Helmstreet. Bret says they "sound Intronaut-ish".

After much insanity, touring & chaos, EyeHateGod are finally on the home stretch of finishing their brand new full length record at the time of this writing. The band has recorded a yet un-mixed 15 tracks of classic EHG bad Southern vibes and are heading to Europe again in July to live in a van and drink their lives away...

Gorgonopsian has reformed and are working on new material with some shows planned for the near future

haarp have disbanded, but vocalist Shaun Emmons and drummer Keith Sierra have teamed up with ex-Omean guitarists Greg and Steven Bourgeois and are calling the project Gristnam.

House Of Goats are in the studio and will be releasing a cd soon.

Joe Beeson (ex-Sleeper Cell/Bastard Son Of A Bastard Son) reports that as soon as he makes the last few payments to his doctor in Mexico, he'll be living proudly as a woman.

Joey Lacaze, drummer of EyeHateGod, has a solo project called Solemn Sickness Continuum...

Kyle Thomas (ex-Exhorder) is involved in a couple of projects lately. He has just finished vocals for the new Trouble album "The Distortion Field", due out in June, and another project, Devils Highway, featuring Ralph Santolla (Death, Obituary, Deicide, Iced Earth), Jack Owen (Cannibal Corpse, Deicide), Steve DiGiorgio (Sadus, Death, Testament) and Tony Laureano (Nile, The Haunted, Dimmu Borgir) will be out sometime this year.

The Macgillicuddys are playing a reunion show in June with the Zero boys. A full-length LP is in the works.

Machine Made Slave is back together, with original members Jason and Trevor Milbourn and now with Brian Michaelis, but looking for a full time drummer. Contact Jason at www.facebook.com/machinemadeslave

Mike IX's project Corrections House released a 2 song 7" single on War Crime Recordings out of Chicago...

Mule Skinner have returned! The line-up features original members Michael Howes on guitar, Tony Salisbury (Flesh Parade) on bass, with Todd Capiton (Flesh Parade) on drums, who also played with the band on their "Abuse" cd, and Ryan Ashmore (Omean) on vocals. They are working on new material and will be playing shows again soon!

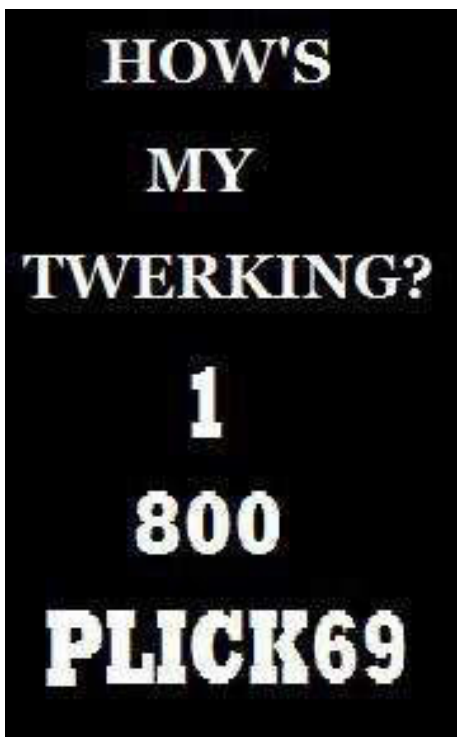
Necrotic Priapism have been working in new members, adding a 2nd guitarist and a 2nd bassist to the band.

Ossacrux are a new band featuring Jason Smith (Serpentis) on bass and vocals, Chad Vanko on guitar and Rob Lovell (Fat Camp) on drums. They will be playing with Integrity, Gehenna and Full Of Hell on May 30th and will have new merch available and a 7" out in June.

Patient Zero And The Aids Monkeys is a new band featuring Jheri Macgillicuddy and Paul "Switchblade" Mills (The Macgillicuddys) on guitars, Dean Burrigo (Les Turds) on bass, MC Trachiotomy on vocals and Sunshine (Indian Givers) on drums. They will be playing with the Murder Junkies at Siberia June 5th .

The Guilt Of... has yet to ever play a live gig, but the duo of Ryan McKern and Mike IX Williams will put out their 9th release together called 'Isolation Room' on New Orleans vinyl only label Last Hurrah this Autumn of 2013. This is the blackened punk power electronix group's heaviest recording yet...

The Void have a new drummer and will be playing shows again in the very near future.





Hey Hollise and band, how's it going? Ok typical question first; who's in the band and who plays what.. Also where and how did you all hook up and is this a pretty stable line up?

Hollise: The current lineup of our band consist of: Jon "Angus" Schex on Guitar and backup Vocals , Chris Prince on Drums, Jason Keifer on Bass and Hollise Murphy on Vocals. The beginning of the journey started when I meet Angus for the first time at football tryouts and we quickly became friends. During my 8th grade year of middle school Angus introduces me to his good friend Chris and with that very decision we began to embark on our musical voyage. Jason is the most recent addition to our lineup and we can't be happier to have him a part of our band. I believe that we have a solid lineup and the future will be very promising for us.

Jason: Jason K. Rodriquez - bass guitar and the spoons. Me and Hollise met in boy scouts when we were like 6 or 7. Me and Chris use to date the same girl in middle school. Me and Angus met in high school, Angus was the bassist of my first punk band Public Intoxication.

Angus: We are all refugees of this shitty little town outside of NewOrleans known as Destrehan. Hollise, Chris, and I are the founding members of this bizarre group. Chris and I have known each other since kindergarten, I met Hollise in middle school, and Jason in high school (who didn't join up with FSUP until this year.) We also did other projects with Jason in the past, Public Intoxication,

06A6, and The Crappy Magicians. Jason is probably best known for his time with The Sub-Rats during those years. FSUP has gone through a few bass players (Tyler Goodick, Lou Fontenet, and Jheri Maglicuddy) played as a 3-piece between bassists, and used to have a second vocalist (Seth Rudesill) when we first started playing shows in 2004.

Why the name Fat Stupid Ugly People...? Is it just for fun or does it have any deeper meaning? Who thought of the name?

Hollise: We had a list of potential names we compiled and we agreed that Fat Stupid Ugly People was the best one out of the bunch. We figured since we had been called derogatory names throughout our lives we wanted to take a negative and turn in into a positive in the best way possible. Angus was the genius behind coming up all the potential names so hell yeah for that.

Angus: The name came from a random list of band names we generated a long time ago. I came up with it from my own experiences with social rejection, getting bullied at school, and shit I had to put up with growing up. We took those 3 negatives and turned it into something positive. I guarantee all the people that gave me shit growing up aren't doing anything as awesome as what I do with my life now. Most of them are getting married, having several kids, overdosing on pills, and drunk driving into the canal on Airline Highway. Chris, Jason, and I were trying to form a band with Joey Mercer in 2002 or 2003. They really liked the name Fat Stupid Ugly People because, it stuck out like a sore thumb from the rest of the names on the list, and was just flat out ridiculous enough for people to see on a flyer and go "What the fuck did I just read?" But it didn't fit with the band we were forming, we went with Public Intoxication. We never got to do any shows or get any more than a couple songs down until Chris's Dad busted the two of us smoking weed. I was the only one who received any punishment for it, and my folks wouldn't let me go jam with them after that. The rest of them went on without me and formed 06A6. Around April 2004 at lunch during school, Chris had this wild hair up his ass to start a new band so he could play drums and get me playing guitar. He said we'll get Hollise on vocals and call it Fat Stupid Ugly People. It started off as a "Joke Punk Band" but later on as we became

better musicians, our sound changed into something more vicious and intense, but we still keep that comedic edge and shock value when it comes to song titles. Going from Silly Hardcore Punk and evolving into what we call: MURDER CAPITOL POWERVIOLENCE.

How long have you been into the scene in New Orleans? Were you born here?

Chris: I started going to shows when I was about 13. I had already been playing guitar for about 5 years, got an early start, so music was an interest of mine at an early age. When I was 14 was when I made it to my first real punk show.

Hollise: I have been involved in the scene since 1999 and it's been so amazing to be a part of because I have meet so many lifelong friends and have seen of the most incredible acts from all over the world. I was born in Metairie and my family has always considered St Charles Parish to be our hometown since I was two.

Jason: Played my first show at Mama Rosa's on Rampart st. when I was 14 w/ 06A6. I've also played for the Sub-Rats, Dustin Nywen, and the short lived Crappy Magicians.

Angus: I've been into the scene for about 12 years now. Like I said before, we are all from Destrehan. But it's still this side of the lake, still this side the river. Just past the airport where Kenner and Metairie go to take a shit. But FSUP as a band has always thrived in the city of New Orleans. We've been thrashing it up for 9 years now.

Hollise; being a black man in this scene, have you gotten any slack or negative feedback from anybody in opposition to your musical choices? Either family, friends or people in the scene itself..? Why are the majority of humans so ignorant and pitiful..?

Hollise: I can't recall too many moments where I 1) have received any negative feedback from anyone about my musical choices with friends or people in the scene itself. Some of my family members couldn't understand why I enjoyed rock music and the culture for the longest time. I guess they realized that I had made my decision at a early age on my musical preferences and there was nothing they could do about it. I believe that some members of the human race are ignorant because of their

environment they grew up in, a lack of knowledge also play a tremendous factor in some cases, and some choose not to care for whatever reason and because of that some humans are considered pitiful to themselves and others.

What are your earliest memories of listening to music? Was there one show you saw that sent you into this world? As a kid did you gravitate to rock and roll immediately or was it something that came later on..? Was anyone in your immediate family into punk or metal or were you on your own as far as liking what you like..?

Chris: When I was as young as probably 5 or 6 years old my brother was much older and got me into rock music. Nirvana was my favorite band back then. I picked up guitar at age 8 and learned mostly Nirvana stuff. As I got older I got into other types of rock, all were mainstream metal and alternative bands like Soundgarden, Rage Against the Machine, Tool, all the big rock bands of the mid 90's basically. One year my brother told me he was taking me to the mall for my 14th birthday, but he actually brought me to a Propagandhi show. I of course had my mind fucking blown. the whole experience completely changed me. The political rants they were going on between songs were all intriguing to me as a 14 year old who had never really been exposed to anything or anyone that directly questioned things like the antics of the government. it my first time seeing a mosh pit. I saw other people I knew there and no one was judging anyone for not being "cool". I was instantly hooked on the punk scene and have been involved ever since.

Jason: Definitely Big Willie style, after that Rage. It's a toss up between: Odd Arnie and Hallway Karate at Cypress Hall (back when Funck ran it) or F-soup and Face First at Dixie Tavern. Growing up me and my cousin Joey were usually into the same kind of music, anything fast and loud.

Hollise: My earliest moments of listening to music consists of me discovering MTV when I was seven years old one weekend and I stumbled on this program called Headbangers Ball and they were featuring this song called Breed to Breathe from Napalm Death. As I was watching this video and trying to pay attention to everything. I saw how hype members of the audience were getting and expressing themselves in such a unique manner

because these tunes I knew in my heart I wanted to play music and get people to have the same reaction to my tunes. The first time I saw Solient Green at Cypress Hall in 2000 I had such a deep respect for the art form and they sealed the deal for me. I pretty much always been into rock music cause I would stay up late and watch late night infomercials and they would feature different CD compilations from the 60's and the 70's. Groups like The Doors, The Mama and the Papa's, Sly and the Family Stone, Jimi Hendrix were some of the artists that got me intrigued into rock music at a very young age. No one in my immediate family was into rock music so I discovered this all on my own and have ran with it ever since.

Angus: Rock music had been in and out of my life growing up, meeting Chris at such a young age, all we had to listen to Metallica, the grunge movement in the early 90's, but rock music didn't actually stick to me until 1999/2000. My earliest memory of listening to music, before meeting Chris, was discovering my brother's Beastie Boys cassette tape. I kept playing Brass Monkey so much; he eventually hid the tape from me. The first show that I saw that had captivated my fascination with the scene was an Eat a Bag of Dick's show at Cypress Hall when I was 15. My 3 closest cousins (Brian, Adam, & Corey) were into rock music. We never really started getting along until I reached my late teens and outgrew everybody. Corey was always cool with me, he eventually gave me his old Epiphone Les Paul when he found out I was learning to play guitar and bass, I still use that same guitar on stage to this day. After Hollise helped me start developing a taste for metal, Adam started showing me some other bands. I've come a long way from the music I was initially exposed to from everybody.

As a band & as an individual, what are your musical influences? Growing up, what was your trajectory of listening like ..? Your favorite local bands..?

Chris: I got my start with the grunge era of the early 90's. that was the beginning of my endeavor with rock music. growing up I also started to listen to harder music progressively throughout time. I started with Nirvana and all those bands. then began to take a liking to Megadeth, Metallica, and other metal bands that were more mainstream like Korn, but once I discovered punk rock I was pretty

much settled with the idea of listening to almost nothing else for many years.

Hollise: I believe as a band we were influenced by Aus Rotten, D.R.I, Suicidal Tendencies, Black Flag, Circle Jerks, and A Global Threat. Some of my influences consists of Napalm Death, Despise You, Disrupt, Grief, Sick of it all, Negative Approach, Nausea(NY), Noothgrush, Corrupted, Dystopia, A Tribe Called Quest, KRS ONE and lots of other artists as we'll. Local bands that I really enjoyed in the beginning were Solient Green, Goatwhore, Demise (RIP), Eat a bag of Dicks (RIP), Rat In A Bucket, (RIP), The Pallbearers, Hawg Jaw, Antarctica Vs The World (RIP), Face First (RIP) and lots more. My trajectory started by listening to old school rap artists like Wu Tang Clan, A Tribe Called Quest, KRS ONE, Kurtis Blow and whatever quality that was featured on the radio at that time. My older sister helped me enjoy these artists and because of that I knew I wanted to be a lyrical assassin.

Jason: Johnny Thunders, Victor Wooten, Hank III, Jimmy Page, Black Flag, Bela Fleck, Slayer, Gillian Welch, and without a doubt Sammy Hagar. Van Halen was just sounding so stale, and I was like "I've heard the old bull now I want the young calf", and he just changed music forever. House of Goats, Oxyrotten, Vapo-Rats, I'm Fine, Langarda, the Ghostwood, Crotchbreaker. My cousin Junior plays drums in the Lollies, they're incredible. they're playing their last show in May.

Angus: These days, It's all about Powerviolence, Grindcore, Sludge, and Thrash Metal with me. The kind of environment I grew up in has been the biggest influence on the aggressive music I write. I didn't have many friends, everyone at school treated me like shit to the point they all thought I would start the next Columbine-style massacre, and my parents held me back from so many things that played a major role in a teenager's social life around the time. They were so worried about me tarnishing the image the family name has in that little town. I had to hide the music from them that contained explicit language, they wouldn't let me own any violent video games, couldn't watch things on TV without their approval. And now that I am on my own as an adult, what am I doing? The complete opposite of what they want out of me. Now I'm writing songs, and playing with bands

that have way more controversial subject material than their biggest fear at the time, Marilyn Manson. Luckily for them I was never a fan of that. I didn't even have much of a social life until I moved to New Orleans and began this new life. But overall these adolescent experiences have manifested themselves into a style of music that is very abrasive to the ears of "normal people." I see my guitar playing as a way of yelling in people's faces, in a language they don't understand, but they feel it. It's also a way for me to vent my anger, release my frustrations, and maintain better mental health. It's like Ron Nicaud and I were talking about a while back when we were putting Disappointed Parents back together, "Playing in a band might be very expensive, but it is still much cheaper than hiring a therapist..." As for the trajectory of listening, Before Hollise got me into metal, I was at the point where the only thing I had to listen to was a scratched-up Wal-Mart censored version of Juvenile's 400 Degreez. 1st day of school in 8th grade he presented me with Slipknot, The first time I had ever had my hands on a disc that was not edited for profanity. That at least got my attention when it came to metal, but I wanted still wanted something different instead of the Late 90's bullshit they labeled as metal from that era. Chris was hard into punk rock around that time, but all he was offering me was a bunch of Pop-Punk and Ska bands I couldn't stand. I really enjoyed the speed of punk, but it was just too damn "happy sounding" from what I was shown. I was a pissed off kid, I wanted some pissed off music to jam on other than "Fuck the Border" from Propagandhi, at the time it was the only song I liked that Chris showed me. The rest of that album was so different from that song I just couldn't get into them at the time. One day I was digging around his computer for bands I haven't heard yet and I came across Aus-Rotten. Tuesday May 18th, 1993, Welfare Recipients, Poison Corporations, and American Ethic were the only songs he had, but it was the first time I fully enjoyed punk rock. We eventually got more songs from them, and not a single one of them disappointed me. The raw feedback, the heavy sounding riffs, vocals that didn't sound like they were sung by some 9-year-old brat, it was more the style that I was looking for as opposed to up-beat pop Chris would constantly play. I needed something more aggressive, and I had finally found it, the more I listened to Aus-Rotten, the more I

started to appreciate other punk bands. Once we got a computer and internet at home I was able to discover a lot of Hardcore Punk, Crust, Grindcore, Death Metal, etc. wishing we had this years ago because mainstream radio does not offer me anything like this. The Pallbearers, Ossacrux, OxyRotten, Classhole, Toxic Rott, Mars, The Split(L)ips, Oroku Saki & The Foot, Necrotic Priapism, Demonic Destruction, Not necessarily local, but we gotta mention Sheeple, Mailbomber, Vaginal Bear Trap, Before I Hang, and Black Pussy...

Has FSUP done much touring? Do you plan on traveling abroad to promote any new recordings? USA tour in the works?

Hollise: We haven't done much touring due to lack of reliable transportation. We have played Baton Rouge, Lafayette, and Hattiesburg currently. We are in the process of working on a week long tour in July and a tour of some sorts in the fall/winter as we'll. We would love to do a full US tour in the future and bring our level of brutality across this land.



Angus: It's been hard to get something like that together since we don't have a reliable vehicle to haul all of that equipment. I've tried to get us to start doing one show a month and start playing outside of New Orleans. We have only done a few Metairie shows, Baton Rouge, Lafayette, and have only gone as far as Hattiesburg. I really want to do something like a one week tour through either Texas (Messin' with Texas Tour), or the Gulf Coast (Hurricane Evacuation Tour.)

Speaking of which, whats next for you guys? Writing? Studio?

Hollise: The next step for us is to release new material, come up with new merch and continue to stay as original as possible. We are currently working on a new album with our current lineup to

bring out a level of brutality that won't be forgotten

Angus: We need to get all this new material recorded and put out a new EP. I feel like we should have done so much more with this band these past 9 years, but this year we need to get out there and tour after the new EP. It is difficult trying to get all of us to focus and get shit like that done, I just 2) wish we didn't procrastinate so much. I'd like to be able to have the EP recorded by ourselves just so we don't have to pay other people money back for their services, something I wouldn't mind giving to people for free without it hurting us financially so we can promote the fuck out of it easily. We have been racking up a decent amount of merchandise to sell at shows, but I still want to have more things available like another shirt design, patches, vinyl, cassette tapes...

If you could do a show or two with any group of any genre; extinct or alive, who would it be...?

Hollise: We would to play a two day festival with groups like Spazz, Apartment 213, DESPISE YOU, IRON LUNG AND FUCK ON THE BEACH for the first day. The second day would consist of DYSTOPIA, 16, NOOTHGRUSH, GRIEF, DISRUPT, HIRAX AND NAPALM DEATH.

Chris: Propagandhi, Megadeth :)

Jason: Slayer, Hour of the Wolf, Megadeth, 3) Meshuggah and FSUP.

Angus: Us opening for D.R.I. on the Classic 80's Lineup Tour is already far beyond anything I could wish for. I'd like to share the stage with Wormrot again. Maybe one day Magrudergrind, Iron Lung, or Municipal Waste. The thing I love about this band is that we go very well with almost any Punk/Metal show. Genre wise, I want more Power Violence shows.

What do you think about the NOLA scene, seriously. Good points/bad points?

Hollise: I feel that our scene is really great in a lot of ways because we have lots of musicians that are bringing a level of awesomeness that has been needed for some time now. It's horrible that we can't really flyer to the degree that we use to because of City Hall and that is a major tool that we depend on to keep the public inform of quality shows that are coming to our area. It seems like to me that people

only support certain bands and exclude other for whatever reasons. I don't understand that because their are some amazing bands out there and they are getting the proper respect they deserve and that's pretty lame for the most part. Let's support as much we can to show our fellow musicians that we do care about all of NOLA not just certain acts.

Angus: It's kind of a love/hate relationship with me. FSUP has been doing very well since we opened up for Skeletonwitch at Siberia's 2 year Anniversary. Chris and I currently have another band, Logarda, that has so much potential, and a higher level of musicianship, but few people know about it and most shows we have played have been in front of nobody. It is frustrating doing very well in one band for 9 years, but the newer band just isn't reaching people yet. It is two completely different spectrums of music, so it's like starting over and building a new fan base from scratch. What the city council has been doing to music lately pisses me off. I used to post flyers all over the place, now I have fewer places to post flyers, and have to rely on going to other shows to promote our own, but often times can't because of work. As much as I love my job, I have been missing a lot of good shows, which also means a lot of promotion opportunities for our own shows. I just wish we had more places we can post flyers.

Ok man, good talking to you all & thanks for the interview!! Give us a contact and/or address where we can get your recordings and how to book you for shows...

Hollise: Thank you so much to the PARANOIZE staff, the NOLA scene for supporting us since our existence, Siberia for helping us continue to play with quality artists, and our families for putting up with all of our wild antics. We have two Facebook accounts under Fat Stupid Ugly People that you can contact us on for booking. We have a Reverb Nation account, a sound cloud link that Angus has mentioned and we also have business cards on us at our shows as we'll.

Thanks again for this opportunity.

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Before I Hang – Rock ‘n’ Roll Deathwish

By: Jenn Attaway, 4/17/13

Over 23 years, nine singers, and eight drummers, Before I Hang has become the most infamous metal/hardcore punk band to emerge from the Hattiesburg, Mississippi underground, and with good reason. Their alliance with the Confederacy of Scum helped set them apart from their peers, and helped earn them recognition outside of their hometown. Current drummer, John Wayne Littlejohn, sat down to give me all the dirt.

JA: So, tell me about the birth and evolution of Before I Hang. Who formed the band?

JWL: The first version of the band was Jamie Vayda (vox), Walt Wheat (guitar), and Joel "Bubba" Trussell (drums). They played as a 3-pc. for a little while... Bassist Mik Davis came in 1990, but soon left the band. Walt called Joel Rivers while Joel was working at a gas station, and asked if he wanted to play in the band. The two had met at a hotel room after-party after a Jane's Addiction concert in New Orleans, and Walt had gotten Joel's number. They recorded their first demo with the help of Scott Panther in 1991 - this is regarded as the origination/established date of the full line-up of committed members of BIH.

BIH has had a shitload of singers since then, including New Orleans' own, Jheri Macgillicuddy, who sang with the band in rehearsal for a few months, but never did any live shows. There were also tons of drummers, including one former member who used to be one of the singers. The current line-up is Walt, Joel, me, and Lee Hurst. Lee started a fanzine in his parents' house when he was still a kid. He followed the band for years as a fan and finally, after being asked several times, he joined as the singer. The band has never been better than the current line-up as far as musicianship and performance, in my opinion.

Describe BIH's sound. What were some of the band's biggest musical influences?

There are sorta 3 eras of BIH: The early years when they were a "metallic punk band with psychedelic

solos". Much of their early personal influences were metal and punk, although Joel had never really heard punk or HC music until Walt showed him some. They bonded greatly over the band FEAR - Lee Ving was a huge influence. They saw The Decline of Western Civilization and Joel thought, "We wanna do THAT shit! We don't want to just play songs - we want to fuck with people!" (I personally cut my teeth on the thrash/crossover style of the mid 80's- early 90's metal.)

Then there was the "Green Album/Confederacy of Scum" years: They sent a tape to Jeff Skipski (of Baloney Shrapnel Records) because they knew he did all the CoS stuff, and they thought he would throw it in the trash. But he got back with them and said that he wanted to do a split with them and Hellstomper, who, at the time, had never even heard of BIH. Joel says they think this actually made Alan "The Goddamn" King (Singer/ Hellstomper, co-founder/ CoS) mad at first 'cause BIH was sorta unknown.

Joel and Walt had first met Skipski in Lawrence, Kansas at a CoS supershow in 1997. That's also where they met Alan King and many of the CoS dudes, except for ANTiSEEN, who they'd already met back in '92.

CoS just sorta ended for some, but BIH never stopped. We had some near derailments, with a low point being when singer, Eric Blackwell, ran off with my wife at the time... Things work out though - had Blackwell never called me to be in the band, BIH, nor myself, would be where we are today: still rocking, putting out a new album and taking the stage with peers and heroes. Plus, I got an old lady out of the deal who is awesome and happens to be one of the oldest fans of the band!

Which leads us to the "MS album/post-CoS years" - this would see the band go back to their roots-back to playing faster, more aggressive songs, and less "space rock" and long space rock solos and shit, as Walt calls it, and playing more focused, shorter punk and hardcore-sounding stuff.

How many albums/7" has the band recorded? How many have you personally performed on? What are your favorite recordings, and why?

BIH has put out records on homemade labels, Dixie Pig Records and Spinning Anus Records. For Spinning Anus, Walt and Joel were gonna have the label on the record have a butt spread open so the hole in the middle of the record was the 'butthole', but i dont think that ever came to pass, haha! We've also had releases on Baloney Shrapnel and Zodiac Killer Records.

There was the Green Cassette, that split cd with Hellstomper on Baloney Shrapnel, Get Drunk, Throw up 7" on Dixie Pig, the Pine Belt Psychos live album on Baloney Shrapnel/Dixie Pig, a split 7"

with Hellstomper on Proud to be Idiot Records in Italy, the Mississippi CD on Zodiac Killer Records, and a split 7" with Face on Mars on Dixie Pig. We've also appeared on a Hank Sr. tribute compilation on Devil's Shitburner Records of Germany, and on the compilations Drink, Fight, Fuck 3 & 4 Zodiac Killer and Everybody Loves Antiseen, a tribute CD on TKO Records. The new record that will be out any fucking day now (Jesus, it has taken forever!) will be entitled Rock n' Roll Deathwish... songs about doom and mayhem, profiting off of doom and mayhem, a plague of incompetence – Al Qaeda better step it up if they wanna do us in - we as a society are gonna do ourselves in first... That is pretty much the gist of what we think about it, anyway.

I have played on everything from Mississippi forward. My favorite stuff by far is the new stuff. It is the most like the kind of stuff I was into when I was in my teens, and it's the fastest and most aggressive material the band has ever written and recorded. I really enjoyed everything we recorded in Pearl, MS, at TRS East. I hate recording. It's nerve wracking. That place up there is really laid-back. Lots of shag carpeting. We'd get some Little Caesar's pizza, drink some coffee and have a safety meeting, then we'd shut ourselves in there and knock it out. The new stuff on this upcoming record, Rock n' Roll Deathwish, is just really badass to me - all the fat has been trimmed off. It ain't long and drawn out; it's sorta like a heavyweight fight where you get knocked out in the first round or two. We are getting older and crochety. I think it reflects in our music and lyrics.

What are some of your lyrics about, then?

Lyrically, the band has focused on the typical shit you would expect from a scum rock band: tits, sex, butt sex, drugs, tits, alcohol, porno stars, teachers getting it on with their students, guns... Tits... Wrestling has also been a big influence on our music and lyrics. A couple of us still keep up with wrestling, but ALL of us watched back in the older days of Mid-South, NWA, AWA. We seem to always go back to the sex, drugs, and rock 'n' roll bit, though. And we're pretty much all gun enthusiasts, you could say.

Who recorded RNR Deathwish? How is this album different from past records?

RNR Deathwish was recorded by Deen Barrier at TRS East in Pearl, MS. That last full length album, the MS record, was so big sounding - just too damn perfect for my tastes. I know for a fact that my

drums got replaced on some of that album with some digital fuckery. That shit ain't happening on this record. RNRDW was recorded in pretty much one single day. It's a very raw mix compared to the MS album. Not nearly as slick or compressed, no overdubs, no studio bells and whistles (except the school bell at the beginning of one of our songs "Hot for Pupil" , a song about a slutty teacher who goes for the bad boy in class that always shows up late and flunks, but she just can't help herself. Haha!)



Let's go back and elaborate on something we've mentioned a few times. For the readers who don't know, exactly what IS the Confederacy of Scum? Who started it, how many bands were in it, and what was it all about? And what's a "supershow"?

The CoS was basically a gang of scum-rocker types who banded together from various locales across the nation. They were sorta a band of non-conformists/non-joiners, if you will, who had some commonalities in music and decided to help each other out - outcasts in their own towns and unappreciated by many in their local scenes. There were about a dozen bands total, including ANTiSEEN, Hellstomper, Cocknoose, Rancid Vat, Hammerlock, and more, with some other folks affiliated. It was started by Justin Crockett (aka, "The Widomaker") from Cocknoose, with help from Alan the GD King, Jeff Clayton of ANTiSEEN, and Phil Irwin (aka, "Thee Whisky Rebel") of Rancid Vat. The supershow was just that: an annual coming-together of the bands in the CoS. It generally took place across a weekend and there was much partying and hellraising... sorta like Creepy Fest! Other bands that weren't actually "in" the CoS would also play. BIH played their first supershow in Spartanburg, SC, in 2000. We were inducted into the CoS in 2001 in Austin, and the band felt it to be a high honor to

be acknowledged by others in other places, especially because no one in Hattiesburg really seemed to give two shits about the band at the time. So, we hosted the '02 supershow in New Orleans at the Shim Sham Club, and we also went on to play the last one in Austin in '04.

Any band that has been around as long as BIH, and has had as many members, always has some crazy stories to tell, as well as their share of anecdotes from the road, studio, and live shows. What's the craziest story you have?

Oh, Jesus... That can't be printed... or can it? Perhaps getting pulled over and searched and damn near going to jail after coming all the way back from Texas with nothing but blood-soaked gear as payment for our show... The cops hadn't heard a story like that one before. I think they let us go out of sheer disbelief that we were that depraved. And, any show that Brian Turd showed up at is a memorable one. Any of those can qualify as a "wildest night show".

Haha, I don't even know if my craziest story can match the stuff that happened just prior to my arrival in the band. There was once this once gal who, while being videotaped by some of the guys, proceeded to fuck herself while menstruating with a pig's foot and a hot sauce bottle. There was more carnage, but jeez, that's enough! Haha... There was an electric toothbrush in there as well... I just heard the gory details. Look, I know there is more wild shit than that I can probably pull out of my resinated brain, but honestly, that is THE first story I got told by the band once I got in, and it has really stuck with me to this day. I ain't mentioning her name, but I bet she will read this. Honey, you are legendary! The motel where it all went down is in Slidell and we had our picture made in front of the room where this took place. It's used in the insert for our record with Face on Mars.

There doesn't seem to be much of a scene in Hattiesburg. It seems like there are 4 bands, and you're in 3 of them. How have you overcome the lack of a thriving metal/HC scene in your hometown and continued to play for as long as you have?

Hattiesburg is a weird place. It's a college town; every four years or so, there seems to be a new crop of folks. Whatever is the "big" thing this year probably won't be in the next year or so. Folks are fickle and want to generally be with whatever is cool. Rock 'n' roll ain't necessarily cool anymore to these kids - at least not the majority of them. There used to be a much different vibe going on back in the early days of the band, from what I am told - back when folks like Scott Panther had bands

around here. He was in multiple bands as well. Haha, still is actually! He just moved back, haha... I stay busy with promoting cool bands, many of them from the NOLA area cause that is where I have spent such a great deal of time in the past 14 or 15 years: going to see local bands down there, meeting and networking with folk. I love music and it is a driving force in my life. I want others to see some of these same cool bands, and I am glad to bring 'em up here and try and show 'em a good time. The world is bigger than what's on your block. It's good to see something from somewhere else sometimes too. Try not to get your entertainment from whatever the TV and radio are pushing on you. The best shit is in the underground clubs! I just enjoy playing, and hopefully will until I can't hold my sticks or sling a guitar over my shoulder anymore.

As far as wanting to keep the more metal stuff/HC stuff alive when there doesn't seem to be much of a demand for it... Well, I just don't seem to be swayed by the trends. Neither does Before I Hang. We play the way we do it and that's it. Take us or leave us. That's my philosophy regarding all of the bands I am in. We do what we do and that's it. Endurance is key... surviving through the bullshit of it all. Playing music is easy... It's all the shit up to when the song starts and after it ends that is the hard part. Waiting... Booking... Promoting... Waiting some more...

We love Louisiana, and namely New Orleans. We feel more at home there than we do here most of the time. It's not that we don't have diehard faithful fans and friends here; it's just that it's a bigger city and bigger scene for rock music. It's nice to feel at home when you get to the club and you are nearly two hours away from your 'home'.

Being inducted into the CoS was a high point in the band's career because bands like ANTISEEN showed that you could be a punk rocker from the south and be proud of it. There are no easy parts to being in a rock band other than the actual playing of the music. Rock 'n' roll is hard - it will kill you. Sorta like Sabbath's "Killing Yourself to Live". Rock 'n' roll and the life around it will take a toll on you. You choose to do it, though, 'cause it's what you know and it brings you so much pleasure. It's a rock 'n' roll deathwish....



bad grass

This Ain't No Vespa Rock:

Bad Grass keeps the art of the riff alive in New Orleans

Regular readers of this zine are well aware of the fact that New Orleans is home to an expansive family tree of Metal, Punk, and virtually any other type of loud, abrasive music. This has been true for decades, but it's only until fairly recently that the rest of the world has taken notice. Tell someone you hail from this city, and if they're a fan of anything loud, fast, or noisy, you're sure to get a knowing look, probably a "fuck yeah!" Those in the know will also be aware that our local brand of underground music is usually sludgy, down-tuned, and somewhat violent. This is less of a conscious choice, than a natural progression of style: our music simply reflects the city that we live in.

At times, there have been accusations of bands aping other larger local acts sound. In the case of the well-established Eyehategod, one can see how once that particular band act gained a name for itself, that other kids would be inspired to take up their style of play; tuning down, and overdriving everything. Of course, this isn't a specific New Orleans problem, as the rise of so-called "Stoner" rock has made it fashionable to not only play with a decidedly heavier register of sound, but also to adopt a look and aesthetic to match. This has led many to deride that particular brand of blues-based metal, with it's 70's worship and occasionally questionable style choices as being simple nostalgia, rather than a valid style.

Bad Grass, one of New Orleans' more recent entrants into the scene, is poised to change that perception,

although guitarist Javyon Aguilar doesn't take it as a crusade, but rather a natural progression: "We pretty much adapt to any situation, we can do sets of metal, punk... we have a really versatile group of songs, about three albums worth of material, so if things are getting too heavy, we can die it down, but if it *needs* to be heavy then we can definitely tear the walls down too." Drummer Matt Brown agrees with this, adding: "Our sound is all over the place, I mean we have some songs that are more of a prog-rock type of thing, but then we can go and do like a half-step death metal song, minus the cookie monster type vocals. No gurgling turds, y'know? [laughs]"

But of course, the spectre of labels, genres and prejudices loom large in a city and a scene known for less polished acts and dirtier sounds. Whether a band likes it or not, they are going to get pegged as either one sort of group or another, and in this instance it's not reaching to say that Bad Grass could be seen as just another Stoner rock band. When I asked Javyon about this and how he himself would describe the band, he replied: "We could be called a lot of things. Progressive, Doom, Thrash, Stoner rock... it all depends on what we want to do on a given night. If we play with a darker heavier band on the bill, we might pick a set that works with that crowd. But we try to let the listener decide overall, though. I mean, there's a lot of bands that do that--they're listening to Black Sabbath, Deep Purple, where a lot of this stuff stems from. Those bands are timeless, and I'm not trying to take anything away from someone playing stuff like that. But we've been together for around two years, so we've grown in that time, and along the way added more than just one sound to our set."

Having served time in numerous local bands over the years, the members of Bad Grass arrive on the scene with both credibility and talent fully

formed. Javony Aguilar played guitar for the hard-rock acts Nostalgia and Black Primer. Bassist Andy Stiles has jammed with local death metal legends Destitute Savior, as well as a southern rock act, Mason-Dixon. Drummer Matt Brown performed with the sadly short-lived instrumental act Headrush, as well as fronts his own ambient/down tempo electronic act Pilot of the Ether Belt. All three cite backgrounds and listening tastes that are as varied and somewhat surprising as the music that they create together.

With the recent release of their self-financed and produced album "Black Lotus," Bad Grass assert their diverse influences, with tight songwriting that not only displays a versatility of style, but a more forward approach to what a metal band can be. First impressions reveal a love for traditional blues, rock, and of course, metal. It's a hard charging album, one that can stand alongside any other local act working today. As stated before, this could easily be dismissed as Stoner rock. But what sets Bad Grass apart from many of the other bands that could or should be labeled as such is their aforementioned stylistic shifts, with songs that bring vintage Motorhead or Iron Maiden to mind as much as any current act or trend. Highlights include "Atom Age" which could stand alongside anything Monster Magnet did in their heyday before they ascended to rock stardom, "Little Castaway," starts with Aguilar's lead guitar skills on full display, but then dives into a song that would feel at home as much in the New Wave of British Heavy Metal as a modern set-list and "Bad Grass," a thunderous scorcher that sets the bands mission statement in stone with it's chorus of "You can't kill... BAD GRASS!" The overall effect on first listen to "Black Lotus" is an expansive one, with a cinema-sized view and sound. Effects are used, but more as enhancements, rather than to hide mistakes. The

production is clear, but not overly done. Everything can be heard clearly, from Stiles' agile bass lines, to Brown's spot-on drum fills and of course, Aguilar's arena-sized lead guitar work. It is a bigger-than-life recording that showcases the best elements of a band that could easily be found on the track listing for a Viking Raid, much less a metal show at yr local bar.

Most bands, when asked about their influences, usually recite a predictable litany of musical acts. In keeping with a sound that is cinematic in scope and vision, Bad Grass draws inspiration from the big screen. When asked, movies such as Excalibur, Dragonslayer, Conan the Barbarian (the original), Outlaw Josey Wales, even the obscure Krull all get shouted out. But then Aguilar has an additional muse, one that fits the sound and power of Bad Grass to a T: "As a mechanic, I work mostly on motorcycles, sometimes hot rods, but mostly big bikes like Harley Davidsons. So I've always been around loud machinery. And that's how I like to build my music--like a big fuckin' machine."

Being a local New Orleans act, each of the members of Bad Grass are aware of the rewards and the pitfalls of playing clubs here. Attendance at shows has always been an issue; age restrictions, musical tastes and general apathy sometimes seem to dominate gigs, making it frustrating for some acts. Each member of Bad Grass has a different view on the subject, although it all comes down to the same point in the end. Aguilar is quick to pinpoint the number one reason that bands find problematic: "People need to get off the internet and get out to see a show. Come out and buy merch from the bands, instead of a website. We'd really like to try and get on bigger bills locally, places like One Eyed Jacks; step up from smaller clubs where sometimes it can be a loss. I feel like that's what this band is meant to do, is to play to as large of an audience as

possible." Matt Brown adds: "The scene's been kinda tough lately. But there are some venues out there trying to do something good. Hangar 13 is a good example, the guy that runs that has done a really good job with it. There are choices out there, but it's getting people to come and see the band in the first place that does it. Sometimes it seems that people are just lazy." Andy Stiles' answer is short but succinct, wrapping up with a positive note: "It is a kind of rough scene, feels limited at times, but what we do have these days down here is good."

As regionally infamous as New Orleans is for exporting a certain brand of filthy Punk and Metal, many feel that we still haven't gotten our due respect. Sure, we've had a good run of homespun festivals here that focus on the darker, heavier scene, but none of the caliber as a Jazz Fest or Voodoo fest, which also seem to shun the wide array of local talent on offer. A huge event like the Milwaukee Metal fest would seem to obvious for NOLA, especially since we have gained a reputation for harder sounds. I asked the band why they think this isn't the case and if there was any hope for those sorts of events in the future, getting an answer that had the entire band answering all at once. Aguilar starts off: "The people that come down here, they come to see Jazz, Zydeco, Blues... they're tourists, they don't want to come find out about this type of music." Stiles adds: "Yeah, most of them are upper class, they have a lot of money, they're just not into it." Matt Brown chimes in with: "It would be killer if we could have some sort of outdoor metal fest here, I think a bunch of people would show up, from all over. But the beauracracy of this city? They wouldn't want it. They don't want that element here."

That sort of opinion is not just indicative of a local stigma, but on the road as well. Although most venues have been accommodating, some

have been less than happy to host a metal band that isn't shy on volume and power. Our own Banks St. Bar, no stranger to loud shows tried to shut down a Bad Grass show, simply due to volume. But the most humorous story of a prejudice against good old-fashioned metal was a show Bad Grass played in Lafayette, La. Matt Brown launches into the story, laughing the entire time: "We get there, to play some Daiquiri shop, which was actually really nice, but as soon as we walked in I thought it just didn't look like the sort of place we would play. So we sound check, and then go outside just to chill out, get ready for the show. So then a guy from one of the other bands on the bill, High Octane, comes out with this pained look on his face. He tells us 'Dude, y'all can't play.' And we had only done one song as a sound check! He tells us the whole show was canceled, just because of how heavy we were; the bartender had actually called the owner about it, complaining. So we get the promoter out there and he's asking us if we can do a set of covers... I mean, we can do covers, but we don't actually practice any. So we said yeah, sure, we can do that, but then we got on stage and said fuck it and just played our own set. We just let it rip and they shut us down after about five songs." Still laughing, Stiles adds: "It wasn't so much of a bad night as an experience. Even the ride there and back was a trip. so you just learn from it."

Bad Grass' full length album "Black Lotus" is available for download on Soundcloud.com. Physical cd's are available directly from the band themselves. Go to facebook.com/nolabadgrass. Or get off yr lazy ass and go see them live, then buy a copy.

- M. Bevis

MAILBOMBER

Hailing out of Monroe/NOLA comes mailbomber, a punk influenced doomed out duo that has been tearing up venues left and right since their incarnation a couple years ago..I caught up with Dave, gargling beer and crawfish to tell the tale...of Mailbomber! (by Lizard)

Give a brief history of the band!

First we started with a hardcore punk band called PitStain, just a group of dudes that helped book some hardcore bands in Monroe a few years ago..Then that died off and became Hanging Heads, a more powerviolence type band but we kept dropping members left and right..then we started Mailbomber, which started out as a 3 piece..myself(Dave), Daniel and Oliver, which ended up dipping out about a year ago..Now its just me and Daniel the dynamic duo hanging out and doing what we do..I think that sums up the brief and frightening history of Mailbomber!!

What are some of your fav bands to jam with and main influences?

To jam with we always enjoy Black Pussy, Sheeple, and this band from Arkansas called Jungle Juice, which was the first band we actually toured with!! We get along with most everyone we play with, We have met some killer bands and made friends with alot of people!! As far as influences, Entombed definitely..umm Mammoth Grinder for some reason..shit..Slayer, whatever..shit like that!!

Is working as a two piece helped the development of your sound? Any plans to get more people involved?

Oliver helped write alot when he was there..I didnt really write much til he left..but that ended up bringing me and Daniel closer together..It definitely helped us find our sound! But yeah if Oliver ever came back and said dude let me back in I would be totally down with it..When we were a three piece was the best combination..People say we need a bass player but we dont think so!! Fuck it!

Is it difficult for writing since Daniel currently lives in Monroe and you live in New Orleans?

Definitely! We dont really have time to practice at all so we just play the songs that we already have..We have a few in the works but we wont get them finished until we both are in same city..Should be soon! We will become an official member of the Nola alumni, Fresh meat!!!

If given the chance what artist/band would you like to strangle to death with a shit ton of dental floss?

Damn! This is a great question...haha!! Who do i hate? I mean there are tons..How much dental floss do i have? Jason Newsted would be one..every band he touches turns to shit! Daniel's pick would be Lil Wayne for obvious reasons!!

Do you get tired of all the stupid ridiculous genre/sub genre/sub-sub genres people have given bands? Where do you see you guys fitting in?

Yes, I fucking hate all the sub genres! Since we started they have changed alot..Metal is considered to be all the Warped tour-White Chapel shit..People have been calling us sludge punk here lately,, which i like that..as long as they can see our hardcore roots and punk roots they can call us what they want to!!

What is the message,if any,you try to get across in your lyrics or live shows?

There isnt really a message..Our songs dont really have statements..I mean its basically shit about society that we hate...you know fuck everything!!!

Any upcoming shows or plans for releases soon?

We dont have anything in the works as of right now but if anyone needs us to open up a show or something hit us up!! We are down to play whenever!!



If money wasnt an object and you were to book a fest,who would u get to play that bitch??

haarp, Down, Crowbar, Slayer, Infest, Ceremony, Sleep, Black flag...tons of shit if money wasnt an option!!!!

Any last words?Where the bars at brah??

Where the bars at?

Haha!! Not sure..my homeboy got em...Smoke blunts and drink forties!!!!
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We Are Wires

We Are Wires is a new band featuring ex- and current members of Resurrection Man, No Room For Saints and Gone Like Yesterday. Here is a short interview that I did with bassist Stewart Dowouis. (by Bobby Bergeron)

Who's in the band and how did you get together?

Two or three years ago, Dave Gamble and I got together at his home studio during some down time with our former band, No Room for Saints, just to toss around some ideas. We were in a musical rut at the time and were basically attempting to reignite our creativity and passion for songwriting. The stuff that we recorded that day was pretty solid, but we really had no idea what to do with it. It certainly wasn't material fit for NRFS, and few of the musicians in our circle of friends shared our passion for melodic punk rock. This stuff pretty much sat dormant for months until we caught Ali Amarena performing one night with her band, Gone Like Yesterday, at a club in Metairie. Her passion and confidence on stage was refreshing to see, and she totally stole the show. Long story short, a brief conversation afterwards resulted in the three of us collaborating on this new project a few weeks later. We decided to contact Dave's Entergy coworker and fellow punk fanatic, Keith St. Pierre of Resurrection Man, to fill the spot on drums after a few unsuccessful sessions with another drummer, and he eagerly accepted. Keith subsequently suggested his longtime friend, David Fitch, for the second guitar spot, and that was all she wrote.

How would you describe your sound?

It's punk rock. I know that when most folks around these parts think of "punk" they immediately conjure up images of hardcore or crust punk (i.e. Black Flag, Minor Threat, Eye Hate God) and would vehemently disagree with my assessment, but it is what it is. Our influences range from classic bands like the Ramones, Husker Du and X-Ray Spex, essential pop and skate punk bands like Descendents, Lagwagon and Bouncing Souls to later era stuff like Hot Water Music, Face to Face and Alkaline Trio. Toss Ali's youthful, modern sensibilities on top of all of that, and you get We Are Wires.

You had your ep, "The Arsonist" recorded and pressed and had merch done before you played any shows. Is there a reason you went this route?

It's so fucking hard to get folks out to shows these days that it just seemed like the most logical thing to do. Things are no longer like they were during the glory days of the scene when kids would pour into venues every weekend to see new bands even if they had no idea who was on the bill. People now live and make plans through social media, so we figured why not use those online outlets to our advantage? It definitely took a little patience, but our thinking was that if we were able to build excitement/interest in our new project from the get-go through pictures, music and status updates on Facebook that we could possibly bypass those heartbreaking shows in empty venues that new bands inevitably face early on. Having music and merch ready to present was essential to that plan. So far, so good.

What do you think of the New Orleans scene? Favorite bands, venues, etc.?

There are tons of great musicians and venues here in the New Orleans area. And let's not forget the great indie record stores like Euclid and Domino Sound that have popped up here in recent years. I wish attendance at shows was a little stronger, but that's an issue that I'm sure bands in all parts of the country face these days. Metal has been king for years here, but interest in the local punk scene is building again as well. That's good to see. We hope to be a part of it.



Is there anything you'd like to add?

Just a huge THANK YOU to Paranoize for continuing to provide an outlet for bands like us after all of these years. The only reason we do what we do at this point is for music fans like those reading this interview right now. We have no expectations of "making it" (whatever that means) and aren't looking to become some huge national act. We do this simply because we have an undying passion for writing and performing. Come out and party with us. We promise to bring it every time.

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The Guilt Of... Isolation Room LP - Coming Soon

Corrections House - Hoax the System 7" - Out Now

New **EYEHATEGOD** Album - Out Soon Before the End of Times!

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MUSIC REVIEWS

A Fucking Elephant

Seven Inches

Nefarious Industries

Two people in the band, two songs on the 7".

That's all they need to get their point across.

Manic, chaotic, technical jazzy instrumental metal with lots of twists and turns.

Amenra

Mass V

Neurot Recordings

Do you like Neurosis? These guys sure do! Not that it's a bad thing at all, but 3 minutes into the album, you pretty much know what you're getting. Heavy as fuck, dark, and pulverizing, but not really offering anything that their label owners hadn't churned out already a couple of decades earlier.

Arbogast

I

Nefarious Industries

The first track, which is just a keyboard intro, kind of had me scared at first, but by the third song I found myself nodding along with a slight grin. This band's sound is hard to pin down, mixing metal, hardcore, thrash, sludge and even a bit of punk to create this beast of an album!

Batillus

Concrete Sustain

Seventh Rule Recordings

Dark, heavy, VERY Godflesh-influenced industrial sludge/doom. While this sound isn't exactly new, it's familiar, without wearing out its welcome.

Burnt Books

s/t

At A Loss Records

Hailing from South Carolina, this band plays heavy, energetic experimental hardcore with female vocals that range from growls to clean

singing to spoken. A couple of tunes are just banjo and vocals, which may seem out of place to some, but it's a nice interlude to the chaos that the next song brings.

Corrosion Of Conformity

Eye For An Eye + Six Songs With Mike

Singing(reissue)

Candlelight

This is where it all began! I was overjoyed that this has finally gotten a proper reissue! On Eye For An Eye, there were a few of the Sabbath moments that later became part of their signature sound, but for the most part, this is straight forward, blistering punk/hardcore, a product accurately representing the era in which it was released.

Deadkill

s/t

Good To Die Records

Ass whoopin, twin-guitar attack punk ROCK! There's nothing new or innovative here, just straight forward, energetic rock 'n friggin' roll.

Doomsday

s/t

Disorder Recordings

This band features members and ex-members of Nachtmystium, Chrome waves, Wolvhammer, The Gates Of Slumber and Goatwhore. Now that we have that out of the way, let me say that this EP FUCKIN' RIPS! I'm horrible with all these new genres that you crazy kids have come up with nowadays, so if I use the wrong genre tag, then go fuck yourself because back in my day, it was either METAL, or it WASN'T. So there! Anyway... yeah... blackened crusty punk n' roll etc. GOOD SHIT!

MUSIC REVIEWS

Dope Deal
s/t

dopeddeal.bandcamp.com

This Baton Rouge, LA band features ex-Encompass & Stalemate guitarist/vocalist Joey Carbo creating some new doomy, gloomy hardcore with a strong Melvins influence! 5 tunes here, a couple of which are sludg-y all the way through with emotional vocals, and some throw you for a loop with lots of twists and turns.(

Enabler

Shift Of Redemption

Think Fast! Records

Pissed off, in your face metallic hardcore, with a bit of a doomy vibe here and there! Ferocious vocals that really stand out here! This was a nice surprise and I'm sure this will be in regular rotation here at the Paranoize Headquarters

Fistula

Northern Aggression

Patac

I used to rant and rave about this band back in the early part of the century, and even booked them once at Dixie Taverne for Earbleed Fest! It's been awhile since I've heard them, and it seems they've picked up their pace a bit, sounding like a filthy hardcore band instead of the old straight up sludge sound that I had come familiar with, and I'm loving it! Hell yeah! Consider me floored! I've fallen in love with this band all over again!

Gasmiasma

Crashermangle

Levee Dog

Noisy as fuck, fast crusty hardcore! This is their 2nd release, and is more sonically disruptive than ever! Members of Ritual Killer, Crowbar

and Hellkontroll creating harsh crust that's akin to Doom, Extreme Noise Terror and Gism.

General Lee

Raiders Of The Evil Eye

Play The Assassin Records

When I saw that I had a band called General Lee to review, I scoffed a bit, expecting it to be some played out, boring wanna be Southern stoner rock/metal. Boy was I ever wrong! This French sextet (THREE GUITARISTS!!!) creates a post-hardcore sound meshes aggression and chaos with atmospheric, melodic bliss with harsh, tortured vocals.

haarp

the filth

Housecore Records

I'm not sure what to say about this release that I haven't said about this band every single time I've mentioned them in this 'zine. Heavy, crushing doom/sludge that plods along and destroys everything in its path! 4 songs here, though the first 2 are all one track, making one LONG 18 minute tune to start things out, and the other 2 tracks make this a nearly 40 minute slab of sonic destruction!

Hatriot

Heroes Of Origin

Massacre

Former Exodus vocalist Steve "Zetro" Souza returns with a new, young band and sounds just as vicious as ever with his very distinct, legendary snarl. The Exodus comparisons are inevitable here, but very welcome!

MUSIC REVIEWS

Hellbastard
Sons Of Bitches
Patac

This is one of the bands that were on the legendary Grindcrusher compilation on Earache Records, which changed my (and many other peoples) views on what heavy music is and exposed an entirely new world to myself and A whole generation of metal/hardcore/etc. kids! Since they didn't achieve the notoriety that bands on the label, such as Napalm Death, Carcass, Morbid Angel, etc., their music wasn't easy to find and I never heard anything else from them aside from that one tune. Now, many many MANY years later, here is a new Hellbastard release, and they sound as vicious and hungry as ever! Crusty thrash/death that is heavy as fuck, with a reggae number thrown in at the end.

Kromosom
Live Forever
Southern Lord
Vicious crusty punk with the most obnoxiously loud shrieking hiss that resembles guitar distortion that I've ever heard! It's noisy as all hell, it's punk as fuck, and I love it!

The Limit
s/t
Cheap Rewards
The Limit were part of the vibrant early 80's New Orleans music scene, amongst such bands as The Models, The COld and The Red Rockers. This band fits right in that niche, playing fun, catchy tunes that blend new wave and punk and falls somewhere between The Cars and The Clash. This is a re-issue of their 1983 self titled ep, with a demo version of "Uh Oh" included, (so you get to hear that song twice!) and, on the b-side, an entire live set added to make this a full length album! This is Limited (see what I did there?) to 500 copies, and there are very few left, so nab

one while you can before it's gone forever (again)!

Nails
Abandon All Life
Southern Lord
If there were one release that I reviewed this issue that I urged you all to buy, it would be this one. This is the product of decades of grindcore, powerviolence, and hardcore, displaying their influences with pride. There's not one song on here that does not absolutely crush and pulverize. Seriously, check this out and thank me later! It's going to suck reviewing everything else after this, because the bar has been set.

The NoShows
Not Sorry
thenoshows.bandcamp.com
Good ol' fun skacore, sans horns. While I wasn't a fan of this genre in the mid-late 90's due to an over an oversaturation of bands, it's welcome to my ears in the sense that there's no pretense, no posturing, no bandwagon jumping, just a group of dudes playing fun music!

Peckernut
3
nimitmusic.com/peckernut
Yes, Baton Rouge's Peckernut are back. Yes, this is the same band that would play at the ol' Dixie Taverne from time to time! Ok, so if you've never heard Peckernut, their songs are about farts, poo, sex, vaginas, testicles, anal sex, and Metallica, and not for the easily offended. Kinda like Louisiana's answer to The Mentors.

Phobia
Remnants Of Filth
Willowtip
Pure, unrelenting grindcore! This band has been around in one form or another since 1990 and

MUSIC REVIEWS

still has the same passion, energy and rage as they always have. Straight up, no bullshit grind!

Pipewrench

Solder The Solution

reverbnation.com/pipewrench

Uh.... so if an emotionless Dax Riggs singing for a band that plays crappy "metal" and is trying to sound original and innovative, throwing in funk and rap here and there, but really just sucks sounds like something you'd like, then check these guys out!

Raedon Kong

st

raedonkong.bandcamp.com

From Lafayette, LA, this band features 2 ex-members of Icepick Revival/Collapsar and Hooves creating brooding atmospheric metal! While this isn't all brutal and screamy in your face type stuff, they are technical and heavy yet ambient and melodic without ruining the vibe.

Strong Intention

Razorblade Express

Patac

Intense grind/hardcore from Maryland! There are some sludgy moments here and there that sound a bit like Eyehategod, but then again our very own Mike IX Williams makes an appearance on a couple of tunes doing guest vocals! Violent, pissed grind with sludgy breaks here and there.

The Communion

A Desired Level Of Unease

Prison Tatt Records

So this is one of those rare releases that will probably be gone by the time you read this. Limited pressing (100 copies), one sided 12". This band's original guitarist, Lee O'Boyle, was a very big supporter of Paranoize, so I'm honored to review this! Lee passed away a couple of years ago due to complications following eye

surgery, but I had the pleasure of meeting him in the breakfast café at the Mt. Vernon Hotel in Baltimore when we were both down for Maryland Deathfest some years back.

How's the music? CRUSHING! A brutal mix of sludge, grind and noise with pained, screechy vocals. Awesome! Good luck finding this! Their split 7" with The Kill is pretty amazing as well!

Toxic Holocaust

From The Ashes Of Nuclear Destruction

Relapse

Modern thrash, obviously influenced by the German masters of the genre, Sodom, Destruction and Kreator! This is apparently a collection of rarities, demo tracks and early singles but, as many back patches as I've seen this band's logo adorn, this is MY introduction to them. (Yes, this is the 2nd time this has happened to me so far this issue).

Varous Artists

Keep Our Heads

Eolian Empire

This is a damn fine compilation of bands from Portland, Oregon, covering metal, sludge, doom, prog, punk, rock, thrash, hardcore and noise. Bands that have tracks on here are: Acre, The Ax, Big Black Cloud, Crag Dweller, Diesto, Drunk Dad, Fist Fite, Gaytheist, Gone to Croatoan, Honduran, Hot Victory, Humours, Ix, LKN, Lord Dying, Nasalrod, Norska, Order of the Gash, Palo Verde, Prizehog, Rabbits, Redneck, Sei Hexe, Sioux, Tiny Knives, and Towers. Lots of good stuff here!

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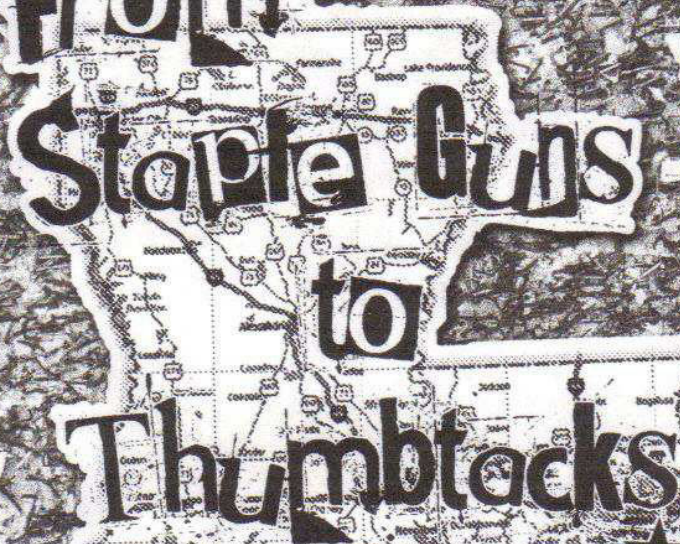
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