PARANOIZE

#40

FREE

interviews with:

A HANGING
SPECIAL VICTIMS UNIT
TOMB OF NICK CAGE
PROUD/FATHER

plus:
reviews
CREEPY FEST SCHEDULE
SHEER TERROR RECORDS PRESENTS

CREEPY FEST
2016
NEW ORLEANS

FULL SCHEDULE

THURSDAY JULY 14TH ☑ BAR REDUX - 801 POLAND
6:00 - BATHROOM GRIME
6:30 - LOS NINOS MELÉSTOS
7:00 - CAUCHE MAR
7:45 - BURN BARBIE
8:25 - SPECIAL VICTIMS UNIT
DJ MANGE - KITCHEN - “ALL THINGS CREEPy” ART SHOW

THURSDAY JULY 14TH ☑ HIHO LOUNGE - 2239 ST CLAUDE
10:00 - MERKABAH
10:45 - THE DIPLOCRATS
11:00 - TRAMPOLINE TEAM
11:45 - THE BILLS
12:30 - DUMMY DUMPSTER
DJ PASTA - KITCHEN OPEN LATE - $7 COVER

FRIDAY JULY 15TH ☑ SIBERIA - 2227 ST CLAUDE - $10 COVER
7:00-9:00 - BIG DEAL BURLESQUE WITH THE UNNATURALS

FRIDAY JULY 15TH ☑ SIBERIA - 2227 ST CLAUDE
9:45 - DEATH CHURCH
10:30 - THE VELOSTACKS
11:15 - DIE ROTZZ
12:00 - THE PALLBEARERS
12:45 - 45grave
KITCHEN OPEN TILL MIDNIGHT - $15 COVER
SATURDAY JULY 16TH @ LOST LOVE LOUNGE - 2529 DAUPHINE
CREEPY FEST DOUBLE FEATURE FILM SCREENING
3:00 - “RETURN OF THE LIVING DEAD”
5:30 - “SURF NAZIS MUST DIE” W/ DIRECTOR PETER GEORGE
PLUS “ROTTEN RIDERS” SHORT FILM, TRAILERS AND MORE! - NO COVER

SATURDAY JULY 16TH @ CHECKPOINT CHARLIES & RARE FORM
501 & 437 ESPLANADE
CHECKPOINTS
8:00 - PERFECT GENTLEMEN
9:15 - BUCKETFLUSH
9:45 - FUTURE HATE
10:15 - FIRST JASON
11:15 - SPEEDDEALER
12:15 - CLASSHOLE
1:15 - BEFORE I HANG

RARE FORM COURTYARD
8:00 - THE POOTS
9:00 - CHICA NEGRA
10:00 - THE STOEVOLTS
12:00 - DONKEY PUNCHER
1:00 - DISAPPOINTED PARENTS

RARE FORM INSIDE
9:30 - B.W.T.F.
9:30 - F.S.U.P.
10:30 - FUCK WITH FIRE
11:30 - CRIMEWAVE
12:30 - FUGITIVE FAMILY
1:30 - ESE’

DJ SMUT - KITCHENS AT BOTH BARS - NO COVER

SUNDAY JULY 17TH @ BLACK LABEL ICEHOUSE - 3000 DRYADES
4:00 - STEREO FIRE EMPIRE
4:50 - BAPTIZER
5:40 - AR-15
6:30 - WITCH BURIAL
7:20 - A HANGING
8:10 - SIX PACK

METAL BARBECUE! - MICROBREWS - NO COVER

SUNDAY JULY 17TH @ CIRCLE BAR - 1032 ST CHARLES
10:00 - TOMB OF NICK CAGE
10:45 - MEDICALLY SEPARATED
11:15 - TUFF LUVS
12:00 - LIQUOR & LIES
12:45 - OLD LADY WHO SWALLOWED A FLY

DJ PASTA - $5 COVER

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ORGANIZED BY BILL HEINTZ
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 #40 Credits:
Bobby Bergeron: editor/tyrant, layout, reviews, Tomb Of Nick Cage interview.
Lizard: A Hanging interview
Jenn Attaway: SVU interview
M. Bevis: Proud/Father interview
Cover photo: A Hanging by Billy Bones

July 6, 2016
Once again, I’m doing an issue devoted mostly to bands playing Creepy Fest! For those not familiar, Creepy Fest is organized by Bill Heintz of The Pallbearers/The Bills/ Nick Name & The Valmonts and Dummy Dumpster. The event happens over 4 days at several venues in New Orleans with the best local and regional punk, hardcore, surf rock and metal with an occasional big headliner (this year it’s 45 Grave!)
Some shows are free, others are a fair cover charge.

This issue, Lizard pestered me to interview Scott and myself for A Hanging, which I thought was weird at first, but Scott answered most of the questions, so it all worked out.
Jenn Attaway contributed an interview with Tyler Miller of Special Victims Unit from Memphis, Tennessee.
I interviewed Melissa Crory-Mooney of horror/goth/punks Tomb Of Nick Cage, and while not associated with Creepy Fest, M.Bevis has returned after a bit of a hiatus with a Proud/Father interview.

Thanks for reading Paranoize, and PLEASE SUPPORT OUR LOYAL SPONSORS!
Euclid Records, Toulouse Dive Bar, Twist Of Lime and Skullyz Recordz have been buying ads and pretty much keeping Paranoize afloat! GIVE THEM YOUR MONEY!
Thanks,
Bobby Bergeron
A Hanging

A Hanging is a killa hardcore thrash band out of Nawlins! Had the pleasure of talking to Scott and Bobby! Enjoy the madness!
by: Lizard

Give us brief history of the band and how it became the awesome juggernaut that it is...

Scott: Billy Bones (Drums), Thomas (Bass) & Alix (Vocals) were in a band called Daisy. Unfortunatley, their guitarist, Ryan, passed away. After a bit, they were looking to move forward with a new band, We got together and jammed a few times and liked what was happening. We wrote some tunes together and that was the beginning. After awhile Thomas left the band and we picked up a temporary San Diego transplant, in Chris Squire. played some shows, wrote some more tunes. Then Chris was out and we needed a bass player. Bobby "Paranoize" Bergeron was playing bass in Face First, and coming to almost all of our shows, so we decide to put his ass to work for us, and he's been our bassist and promoter and show booker guy ever since. Forgot to add that in the history of the band, Alix went on to become a mommy, and I took over on vocals.

Where the hell did you meet bobby and what made you pick him for bassist?

Scott: Bobby and I have known of each other for over 25 years. I don't think we actually talked to each other until a long time after that. I was in a band in the late 80's called Elimination, Bobby came to a few of our shows, Then Bobby started S.I.K., Then I started going to his shows. Our paths crossed many, many times. I took some time away from playing in bands, as did Bobby. Rise Above was my return to the music scene in 2003, I think, We were a 80's hardcore cover band, playing Black Flag, Bad Brains, DRI, Discharge, Misfits, and we also wrote and recorded some of our own songs. Bobby came to a bunch of our shows and was writing about us in Paranoize and interviewed us and shit, Ever since, we've been good friends.

Bobby: Yeah Scott and I didn’t really KNOW each other back in the 80’s, but knew who each other were. I'm sure at some point we did the “'sup brah?” head nod as we crossed paths. I met Billy, Alix and Thomas while I was a regular at the Dixie Taverne and doing lots of booking there. Since Billy chose not to participate in this interview, a little history on him: Billy has played drums in Ginger Quail, Antarctica Vs. The World, Structural Damage, Daisy, Dead-On and The Ghostwood and is currently in The Bills, Nick Name & The Valmonts, The NoShows and of course A Hanging. He also boils crawfish and blows stuff up.

Any new shit? Where is the new vinyl? We need A Hanging on wax brah!!

Bobby: Our song "Cannibal, Me?" is going to be on a compilation LP (vinyl, whatever the kids are calling it nowadays) called Crescent City Carnage put out by Craig Brumfield (C-Rage Records) with Ossacrux, Gristnam, Fat Stupid Ugly People, Short Leash, Eat The Witch, Sunrise:Sunset, Something's Burning (formerly I Ain't), Glut and Solid Giant. There's also a possible split with our buddies Dragunov from Ocean Springs, Mississippi in the works.
Scott: I've got a few songs up my sleeve for the future, I'm old and take my sweet ass time to get shit done. I think before the end of this year we'll be playing some new songs live, maybe even have them recorded.

**What is your favorite cereal?**
Scott: Frosted Mini Wheats, Capt Crunch w/ Mother Fuckin' Crunchberries and Grape Nutz(My Grandpa got me into them, I don't know why, but I love the fuckers)

You guys ever gonna tour or are you fine with destroying the eardrums of your fellow nawlins folks?
Bobby: Little weekend out-of-town trips are likely, but we're not really a touring band due to work schedules and lives and none of us owning a vehicle big enough to put all our gear in and whatnot.

If you could only pick three bands that shaped the sound, who would it be?
Scott: 3 bands that shaped our sound? Holy shit that's fucking tough. As far as my part, I would say Slayer, Voivod and Bad Brains. I think our sound comes from my love of Thrash and Billy's punk rock drumming.
Bobby: And my love of whiskey...

Wtf are your songs about?
Scott: Our songs are about a all kinds of shit, Crucify Him! is about Conan the Barbarian, the movie version with Arnold. I fucking love that movie, I was writing the song and in the chorus, I kept Hearing "Crom, Grant me Revenge" so I worked on the rest. Some of our other songs are about how fucking stupid people are, Document is about hastily writing a letter to someone, and instantly regretting it. Winter is Here is about the over reaching hand of the government, and the responsibility of we the people to keep the fuckers in check. DMZ is about war from a soldier's perspective. And after risking their life and seeing their friends mutilated, having to come home to assholes calling them baby killers and murderers. Middle Aged Delinquent is about, THAT GUY!, we all know THAT GUY!!, always being carried out of shows form either stating shit or passed the fuck out before the first band hits the stage. You know, THAT GUY!!!! Cannibal, Me? is about the absurdity of religion. Consuming the flesh of your savior is somehow not disgusting, but uplifting and magical. The truth is when we play shows, there are only a few songs that I stick to the actual lyrics. The above mentioned ones and a few others. Most of the time I'm telling that mother fucker that cut me off on the way to the show, to lick my taint on humid August evening, after I've mowed my lawn. Or Unicorns and rainbows, possibly kittens and puppies, I like kittens and puppies.

What are your fav bands? Locally or elsewhere!
Scott: My favorite bands, Bad Brains, Slayer, Exhorder, Voivod, Testament, Anthrax, DRI, Napalm Death, Death, Discharge, Soilent Green,.Cro-Mags. Old school thrash and Hardcore. Local bands that I think are killa, Gristnam, FSUP, Big Pig, Mountain of Wizard, The Void, Intrepid Bastards, Six Pack and House of Goats(RIP)....NOLA's got a shit ton of great bands.
Bobby: Scott and I have a lot of the same influences musically, so he pretty much listed everything that I would have. Other locals that deserve a mention here are Die Rotzz, Torture Garden and Desecrator.
What's in your fucking tapedeck now...cuz lets face it...who dont have a tapedeck?

Scott: In my tapedeck right now. I have a killa mix tape of Death Angel - The Evil Divide, Flotsam and Jetsam - Flotsam and Jetsam, and Holy Grail - Times of Pride and Peril. I'm on a new-old shool kick. DA and F&J's new albums are in fuckin credible. Proving that old guys can still kick ass!!!

Bobby: I found used cds of Metal Massacre 3, 4 and 10 at The Mushroom and have been rockin' that in my SUV when I'm not listening to talk radio on my drive to and from work!

What’s the craziest moment you remember at a show you either played or happened to be there?
Scott: Once played a show during female blood wrestling. That was very interesting.

Bobby: Craziest moment at a show would be when I was in Face First and we played at Bayou Park Bar. I miss that place. It was small and bands played on the floor, so if you happened to have a rowdy crowd that night, you were pretty much part of it while you were playing. Anyway, right when I pull up, before I even load any gear out of my truck, this dude walks up to me holding a jug of some unknown liquid and asks if I want some mushroom tea. I politely decline and go about my business. Well later on in the night while we're playing, there was a crazy crowd there that night, I'm constantly hitting people in the ribs with my headstock while I play and mushroom tea guy is just falling down, landing on his face in the pit over and over. His friends grab him and try to take him outside, but he's resisting, so as they're dragging him out he's just grabbing onto anybody and anything. Since my 8-10 cabinet was right by the door, it was the last thing he could grab onto and next thing I know, my cabinet starts falling down. That was the only time during our set that I actually stopped playing, to catch my cabinet and heavy ass amp-head from falling over! After our set he's sitting on the neutral ground (that's what people outside of New Orleans call a "median") Indian-style rocking back and forth and eventually passes out. Then a couple minutes later a truck runs into this huge oak tree across the street. The guy sits there for a few minutes before getting out, a friend of his pulls up behind him and they push the truck to the side of the road. I'll never forget that night.

I personally think you need to include a few covers in your sets, what are some you guys would like to pull off?
Scott: Possible covers, Carnivore - Sex and Violence. DRI - I'd rather be sleeping. Ratt - You’re In Love.

Bobby: We occasionally start our sets off with S.O.D. “March Of The S.O.D.” or the intro to “Milk”, but that’s as far as we’ve gone as far as covers.

Since you all are big Saints fans...When will you write a song about them fuckers?
Scott: I was gonna do cover of You Can't Stop Rock N Roll, inserting Jimmy Graham instead of rock n roll. Then Jimmy went all fucktard.
Most treasured band tee?
Scott: St. Vitus shirt given to me by Dave Chandler. Will never be worn.
Bobby: I have a bag full of old local hardcore/metal band t-shirts that don't fit anymore, but will be made into a quilt one day. Some of them include Exhorder "Get Rude", the first Soilent Green t-shirt with the cover art from the first demo and Shell Shock "More Gore".

What merch you guys got for sale? Where can u get it?
Bobby: We have t-shirts, cds (the "Tales Of Woe" ep, the "Thrash Fight" split with House Of Goats and the last few copies of "Food For Rats"), our split cassette with Ossacrux (last few of those as well), and koozies. You can buy our stuff at our shows or mailorder from our bandcamp site: ahanging504.bandcamp.com. If you wanna get it at a store in New Orleans, Skullyz Recordz, Euclid Records and The Mushroom have our cds and Sisters In Christ has our cassette.

It is also rumored Scott used to wrestle as Bam Bam Bigelow and met Bobby posing as Capt.WhoDat...is this true?
Scott: Actually, I was the Mexican luchador, El Cock Nocker from the Leeka Mu Taint jungles of Guadalajara.

Well Bobby was definitely Capt.Who Dat...So did u guys ever collaborate for an unbeatable tag team?
Scott: Scorilla the Killa White Gorilla and Cap't Who Dat will take on any and all challengers in the Nola Underground music scene!! Those tag team belts are ours!
Seriousley,Here's a true wasllin story for ya. I used to work with The Grappler. Old school Mid South Wrestling dude. In 1991 - 1992, He got me involved in small wrestling company out of Chalmette, La. We were gonna do Dudley Boys kinda tag team, but all coon-assed and shit. Our names were gonna be Boudreaux & Thibodeaux the Ragin Cajuns. Unfortunately, my fucked up knees and the need to be able to afford food and shelter, kept me from becoming Boudreaux the Ragin Cajun.

Any final comments? shout outs? Fuck offs?
Bobby: We're playing the Sunday Creepy Fest show this year, July 17th at Black Label Icehouse (early show!) with Six Pack, Witch Burial, AR15, Baptizer and Stereo Fire Empire. I know it's weird that I'm being interviewed by my own 'zine, but thanks for the interview! And thanks to all the New Orleans folks who have been venturing to our last couple of Metairie shows (Dom, Pete Jones, Mike Webb, Hollise, etc.). This scene has become somewhat divided over dumb shit. I could ramble on and on about how shit was back in the day and if you'd gone through what we did to see live bands, you'd cherish what you have blah blah blah but I do that enough in this 'zine already! Enjoy Creepy Fest!
Scott: Best interview ever!!!!
Special Victims Unit (also known as, “SVU”), hails from Memphis, Tennessee. They’ve put out several releases you can check out at SVU901.bandcamp.com, and are currently on the road to promote their newest album, Especially Heinous. You’ll be able to catch them on Thursday, July 14th, at Bar Redux during the Creepy Fest 2016 kickoff party. Until then, here is an interview with drummer, Tyler F’n Miller.

Special Victims Unit has been together since 2012, yet in that relatively short period, you’ve had so many line-up changes, you have played every single instrument at different points in time. Can you give us a little more background into the history of the band?

Tyler: We just had fall-outs like any other band with some members. It just came down to dedication. When I was first touring with Evil Army, I got kicked out of SVU. Most recently, our drummer that was recorded on Especially Heinous (2016) bailed on the tour two weeks before we left so he could tour in a pop country band with some bitch from The Voice. He got kicked off that tour the day before we left; karma, I guess. I'm back on drums and Shirtless Dave is on bass. (I play drums in his folk punk project, Dinero Muerto.) He learned everything and hit the road with us within a week-and-a-half. Shirtless Dave's laugh also makes things fun. I'm married to the singer and originator of the band, Ivy Dinosaur, and Dylan Byrd has been there with us since day one on lead guitar. I love the current lineup and how well we play together and get along.

What is your personal favorite instrument to play, and why? What type of gear have you used, and what kind of kit are you playing on now?

I've been playing guitar for 13 years and it is my favorite hands down, but I love the feel of playing bass with Evil Army. I play a white custom Agile hollow body with Marshall amps with a ten band MXR EQ pedal. Bass: Fender Jaguar with a vintage Peavy Standard Head and 2 15" can to match. My current drums are pieces of things that work and resemble a drumset because I had a week and a half to relearn drums.

How would you describe your sound?

SVU is hard to describe for me; and, we get so many comparisons, I'm not sure what to call our sound. We are all influenced by so many genres and we experiment with adding them to thrashy weird heavy stuff.

What would you say are some of your biggest influences?

Kill 'Em All by Metallica, Leftover Crack, No Cash, Rancid, NOFX, PEARs, The Specials, Joe Walsh, DMX, Pezz, Adolescents, and everything else besides pop country.

How has the passage of all these different musicians affected the sound, if at all? Who have been the principal songwriters for SVU?

Everyone that was a part of the band in the past made their own contribution to us growing and figuring out what we are capable of. Ivy writes all the lyrics and wrote the guitar parts to the older songs, and Dylan always wrote the leads and metal riffs. I played drums on four albums, but I wrote multiple parts for each instrument on the newer songs that I'm really proud of. Ivy is the head chief of what goes, though.
Tell us about the new album: are there any stand-out tracks, and if so, why? What kind of subject matter does Ivy address in her lyrics?

The new album we’re so stoked on, it is like our “growing-up” album where we spent a lot of time and money on sounding great. It was recorded and mixed at Rocket Science Audio in Memphis, TN, by Jared Mclemore and Alyssa Moore, mastered at Ardent Studios and distributed by my DIY label, Catnasty Records. We made 30 records from a 1940’s Presto Lathe cut machine on poly-carbonate to celebrate how good it came out. We have these with us on tour, as well as the album, for only $5.

The lyric base is comedic but very witty. It's fun, but you can still bang your head and chug cheap whiskey to it while you contemplate suicide. This album leans more towards feminist ideology in the lyrics in songs like "Kill Your Pimp" and "Abortion 2099", which is about eventually going door-to-door like a sex offender in the future, but to tell people you've had an abortion.

Ivy is also a talented visual artist, as well.

Has she done much of the artwork or designs for SVU’s imagery, like album covers, t-shirt, or other merchandise?

Ivy is an incredible tattoo artist and artist in general. She designs all of our merch. Our shirts are always printed in a very limited amount, and we only print each design once. She out-does herself every day.

Do you tour heavily? Where are some of your favorite cities to play?

This is the first time SVU has been on a tour longer than a weekend. We finally have it figured out, and with this lineup we are going to be touring very often now. After they had their taste, so far, they want to do it forever. We played the South, mainly; but, hands-down, NOLA is our favorite spot outside home. The food, music, the gutterpunkx… I mean, wow! What a city!

Having toured, and having done a lot of booking in your hometown of Memphis (including the Memphis Punk Rock Fest), how do you feel about the current state of the punk scene there? What about the punk scene, in general?

Memphis Punk Fest just had its 4th year with no sponsors. I can't believe how it has doubled in attendance every year. With booking so many bands year-long in Memphis, I keep up with them and their tours. In my opinion, music communities are stronger than they have been in a while. One thing’s for sure, though: PUNK’S NOT DEAD!

What’s the best place to get BBQ in Memphis?

Central BBQ for nachos and wings (get potato chips instead of tortilla). Madison BBQ and Tops BBQ for the best sandwich, but I don't know how to say who is better; you have the same amount of skid marks when it's over.
Tomb Of Nick Cage is kinda doin’ their own thing, meshing horror, punk, goth and metal and having a good friggin’ time while doing it. They’re playing Creepy Fest on Sunday, July 17th at Circle Bar. Here is an interview with vocalist Melissa Crory-Mooney. Interview by Bobby Bergeron.

Who’s in the band?
Our lineup consists of Sean Mooney on Bass, Aaron Maguire and Taylor Suarez on guitar, Edward Joubert on drums and me on vocals and some studio keys and guitars.

Give a little history on the band.
I started the band as an emergency. I got asked to compose a song for the 48-hour film festival, so I wrote, recorded, mixed, mastered and sent off “Tub of Blood” in four hours flat. I had such a good time with Sean and Lewis of COG Secret Lab that it kind of kept going as a recording project. It never was meant to go live, but with the help of Aaron Maguire of Converts and Kevin and Brian of House of Goats it just kind of happened in March 2015.

How would you describe your music?
We combine elements of metal, punk, new wave and deathrock, drawing inspiration from horror film and conspiracy. We summarize it as “Old world horror for the new world order.”

What recordings do you currently have available?
We have a four song EP recorded by Sean, Lewis D’Aubin (our producer and honorary 6th member) and I as an early experimental work, as well as a compilation with horror punks Jason and The Kreugers entitled “Under The Wolf Moon” that is an homage to The Howling franchise, and we have officially released a cover of The Ramones’ “Pet Sematary” as a single.

Any releases planned for the near future? Yes! We are well on our way to completing our first full length album entitled “The Pharaoh of New Orleans” due out this fall!

What do you think of the New Orleans underground music scene?
I think this is the most robust and energetic the scene has been since the mid 90s. It’s exciting for me because the insulated and counter-productive cliques I’ve seen in the past have kind of eroded, leaving behind a more creative and fertile ground for collaboration, experimentation and scene loyalty. I see bands really working with each other to create something artistically
cool. We are digging on a wide range of bands right now like veterans such as The Pests, The NoShows, Hairy Lamb, Axes of Evil, Jak Locke, Death Church and A Hanging (for providing our thrash fix!) as well as up and coming bands like as Rick Flavored Arsenal, Angry 88 and Green Gasoline. We love playing at Siberia, Hi Ho and the “lighthouse of mid-city” – Banks Street Bar. One of my favorite supportive hangout spots is local art and music champions, Bar Redux.

Any plans to tour?
We are working on playing more conventions and festivals in the sci-fi and horror genre. Everyone is always really receptive to our performance antics and are so much fun. They love our audience - interactive style.

What was the first underground punk/metal/whatever show you attended?
The show that sticks out in my mind was Second Hand. I had seen a few hair rock acts at VFW halls but when I stumbled on to my first real punk show and saw them do a cover of (what I think) was The Misfits’ “Where Eagles Dare” I was reborn. I wanted to know what I was hearing. I thought to myself, “THIS. THIS IS WHAT I WANT TO DO!” Sean’s first live show ever was Vomitory at The Abstract Bookshop and Café, which immediately turned him on to the underground New Orleans scene.

What have you been listening to lately?
My new favorite is Skull Fist. Edward has been instrumental in turning us on to some great metal that we hadn’t previously heard. I am also loving the new Iggy Pop album and Jak Locke’s massive body of amazing work.

Any final comments/suggestions/recipes/remedies/etc.?
Always wear your tinfoil hat, keep an open mind, and disregard criticism of your art because it’s probably just the negative influence of the alien overlords. And most of all - support your scene. Hell, support someone else’s scene! Just get out there and immerse yourself in art.

Check out Tomb Of Nick Cage at: thetombofnickcage.bandcamp.com or facebook.com/thetombofnickcage
Proud/Father started in early 2008 in New Orleans, when Sebastian Figueroa first started committing electronic compositions to tape but didn’t become a serious project until 2010. The sound of Proud/Father is drone, ambient, lo-fi, and experimental. Far from the usual crash and burn of many contemporary Noise artists, Proud/Father is a swirling, hypnotic wall of what may seem like noise, but gives way to a far more nuanced approach. Proud/Father has released a variety of cassettes and CDs from over the years, including March, Basho No Mukizo Keisei, Hearu Shi No Proud/Father, Museifu, Live at Six Flags, Natsu Tepu compilation, and a split with Zalhietzli.

By: M. Bevis

MB - Would you describe Proud/Father as a noise band? What genre if any do you feel is apt?
P/F - Although I perform regularly with noise acts I wouldn’t describe myself as such. I usually think of myself as a drone or experimental musician, even though the latter is a little vague. I support and book lots of harsher noise acts and it’s an area of music I really dig. Since experimental scenes are usually small in size they can all benefit from mutual support.

What are the differences between Proud/Father and what is usually considered a noise act?

In terms of recording, I usually try to approach my music in a compositional and linear way whereas some noise artists, in a way I respect, are anti-compositional. I also try to assemble textures in a sort of hazy meditative way, whereas traditional harsh noise usually incorporates sharp edges and fast cuts. Over the last few years I’ve incorporated a lot of guitar loops live and on record, played somewhat traditionally, which I don’t hear in a lot of harsher stuff. I change up what I’m doing depending on the live situation, but the foundation of what I do is definitely a lot more on the ambient side than harsh side.

Your work tends to evoke a hypnotic, almost meditative sound. Is this intentional or organic? It’s definitely intentional. I’m not sure if it’s a conscious reaction to anything, but I find myself drawn to repetitive sounds in everyday life and in the music I listen to regularly.

What elements do you think are necessary in order to create listenable Noise? To give readers perspective, can you name some acts that hold this standard? The noise I tend to be most interested in uses texture, dynamics, and unique use of recording and sound equipment. I really like it when people incorporate electroacoustic elements, from contact mics on metal to amplified power tools. Since vocals are often absent or obscured, I find creative subject matter very engaging. I’ve listened to noise
albums about politics, history, architecture, and literature. There is a ton of variety in what people would consider “noise” today and also in many of genre’s progenitors like Nurse With Wound, The Haters, Hijokaidan, NON etc. Some of my favorite modern noise artists are Timeghost, Shredded Nerve, Aaron Dilloway, Hive Mind, Swallowing Bile, Jason Crumer, Scant, and K.K Null [who has been making noise nonstop since 83.]

What sorts of gear do you use to write and perform with Proud/Father? Everything with Proud/Father is based around cassette recording and manipulation. Ever since I was younger and first listening to a walkman, I enjoyed how tape degradation and flutter sounded dreamy and vague, sort of obscuring the sound. It reminds me of memory, how it can be selective or blurry and take a little deciphering. I was also really drawn to bedroom recording artists like Flying Saucer Attack, John Frusciante, Ariel Pink, and others when I first started getting serious about making music. Computers of course are as liberating for musicians today as Tascam units were before, and I’m not opposed to recording or making sounds on a computer at all, but over the years I’ve gotten better at manipulating cassettes than using plugins. More synths have been sneaking into my music over the last year, and since Proud/Father stopped being a duo I brought more guitar into the music to fill up some of the space. The equipment for recording changes from time to time as I borrow, trade, and acquire different gear. One of the most important elements of Proud/Father besides cassettes is the use of field recordings. I love the challenge of recording and incorporating what is going on around me into compositions and collages and I try to record as often as possible.

Many acts that traffic in Noise or Experimental music have a manifesto or a statement of purpose. Is Proud/Father such a project?

I don’t think of Proud/Father as having a statement of purpose. Like many of my friends doing music and art, I’m taking influence from what goes on around me and filtering it through my medium. Most of my releases have a theme that can be associate with a statement of purpose, but I like to explore a lot of ideas and they aren’t always tied directly to myself as a performer. I do get behind anti-police industrial, pro lgbtq, anti-war, and anti-racist movements and actions, but those are things I try to commit to more as a human being than a musician.

How do you feel about cross-pollination of the so-called scenes in New Orleans? Have you played shows that aren’t all experimental artists? Would you play a Metal or Hardcore gig if asked?
Since I first moved to New Orleans from Slidell as a teenager, I’ve always dug the intermingling of scenes. Before I started booking a lot of shows I mostly played with non-experimental artists, from jazz-fusion and indie rock to punk and metal. Most of my musical friends in New Orleans are in the weirdo punk scene and people seem generally open minded about music here most of the time. I would absolutely play a metal or hardcore show if asked to again. We just played with some awesome hardcore bands in Murfreesboro on this tour, including Migraine from Austin. I had to turn down a show with Mehenet because I’m out of town for tour.

Any notable acts in New Orleans that don't fit into the Noise sound? Shortlist: Psychic Hotline, Fatplastik, White Girl Wasted, Special Interest, Lee Harvey Oswald, Biglemoi, Mehenet, Joey Buttons and everything from Disko Obscura, Thou, Mystic Inane, and Heat Dust [r.i.p] Also, Everything released on No Limit between 1997 and 1998 and Cash Money from 1998 to 2002 is essential.

You recently booked your own tour of the Eastern/Midwest U.S. Any advice for acts looking to do the same? What was a typical reaction to the sound of Proud/Father? What really helped me book this tour were connections I’ve made from booking shows in New Orleans for experimental acts. The best advice I can give is don’t be afraid to ask for help. Regardless of genre, a lot of people in New Orleans go on tour and meet a lot of performers and promoters in other parts of the country. One passed-on name or phone number can help a lot. There are a lot of good d.i.y resources online for booking and I used DoDiy.org to fill out some of the dates on the tour and also to get a perspective on what’s going on in cities I haven’t played before. Three months or more advance notice is great, figure out the vehicle situation before you start booking, put money aside, and be persistent and creative. I made a notebook with a calendar while I was hitting up everyone this time so I didn’t slip up and forget who booked what and how to contact them. Everyone I meet on this tour seems really excited and curious about what I’m doing and I feel like I’m improving with every set.

Name three things that are essential to someone who is interested in trying their hand at being a Noise artist. I could list so many things but I’m going to say an open mind, open ears, and a willingness to fail. My favorite thing about noise and experimental music is that there are no rules, so every bad set is a learning experience and everyone you meet has insight.

Visit Proud/Father online @ proudfather1.bandcamp.com/ for downloads and info.
Lifespan Of A Moth
Relapse
F***, how do I even review this? 16 has developed their stoner/sludge via noise rock sound in the early 90s and have seemed to survive shifting line-ups, breakups and reformations. Here they are with a brand new slab of wax, doin' their thing with core members Cris Jerue (vocals) and Bobby Ferry (guitar) forging on with their rhythm section that's been in the band since 2013. For the unfamiliar, their sound falls somewhere between Eyehategod and Unsane. Heavy, plodding and angry!

Asschapel
Total Destruction (1999-2006)
Southern Lord
Southern Lord Records has been killing it with the re-releases and anthologies for quite a few years now! This time they've released the complete works of Nashville, Tennessee's Asschapel! Blistering thrash with a bit of a crusty hardcore feel. Their sound falls somewhere between His Hero Is Gone and Slayer. Filthy Southern thrash! I wish I'd gotten to see this band while they were together, but this is a great collection of their work!

Blame God
demo 2016
blamegodusa.bandcamp.com
Heavy as holy f***in' shit hardcore/powerviolence (bordering on grindcore) from Oneonta, New York. The soundtrack to: someone's shitty day, brutally beating the crap out of someone who has had it coming, lashing out violently while your world falls apart. I want to destroy stuff, but can't afford to replace anything that I may break. This is THAT good.

Necrotic Priapism broke up after they'd already had studio time booked, so Jason Milbourn and Max Dandry went ahead and recorded 2 projects: Bongzeye and Cultum Nocte (which we'll get to in a bit). Bongzeye is fun, death/black metal covers of classic rock and metal tunes. Here they cover Motley Crue-"Come On And Dance", Death-"Lowlife" and a Black Sabbath medley titled "The Wicked Acrobat".

Capra
Albatross
capraband.bandcamp.com
Post-hardcore/screamo from Lafayette, Louisiana. This style of music has never been my thing, but there were a very few bands from the late 90's that caught my ear from compilation cds that would come with 'zines (Nothing Left, No Idea, etc.) that I'd pick up at Tower Records, but if you asked me to drop names, I couldn't do it. I'd describe this as a whirlwind of sound backing someone having a complete emotional breakdown.

Cheap Appeal
demo 2016
cheapappealhc.bandcamp.com
Catchy, fun canadian punk/hardcore with gruff, mean vocals! Just good 80's sounding hardcore!

Corrective Measure
s/t
Atomic Action! Records
Hardcore from Maine heavily influenced by the old New York and Boston styles! Straight to the point without f***in' around. Nothing fresh or new here, but it's true to form East Coast hardcore.

Crutch
demo 2016
crutchtheband.bandcamp.com
Furious fastcore/powerviolence from Oklahoma City, Oklahoma. This demo starts off with a slower, sludgy tune then
MUSIC REVIEWS

just lets loose and the rest of the demo is blasting fury with pissed as fuck vocals all up in ya grill and whatnot.

Cultum Nocte
demo 2015
facebook.com/cultumnocte
This is a new band featuring ex members of Necrotic Priapism playing a mix of death and black metal!. Blackened Death Metal? Deathened Black Metal? You get the point! Heavy and evil!

Ex-Bastards
demo 2016
ex-bastards.bandcamp.com
Bass and drum trio (2 bass players and a drummer!) from Ocean Springs, Mississippi! While their sound isn't metal, punk, hardcore, etc., but it's still heavy, plodding noisy/indie/doom in a Melvins meet Godheadsilo at a Fugazi show sorta way! Really diggin' this!

Graveyard Rodeo
Sowing Discord In The Haunts Of Man
Grans Records
Graveyard Rodeo's legendary debut, originally released on Century Media has finally gotten a proper vinyl release! This is a record store day release on vinyl, limited to 500 copies by Grans Records in Spain. This isn't easy to find, and not cheap with shipping costs, but definitely worth it! It comes with liner notes, photos, etc. and a special exclusive issue of Paranoize that serves as a look back into the 80's NOLA metal/punk/hardcore scene. Graveyard Rodeo were the first band to do the slow, heavy thing that had been dubbed the "NOLA sound", made popular by bandes like Eyehategod and Crowbar, but GYR took it to a dark, evil level. I'm proud to have been a part of this!

Hexxus
Tunguska
hexxusmusic.bandcamp.com
Ex-(and current) members of Molehill, Capsized and Hog Mountin' from Birmingham, Alabama playing some vicious, raw doom/sludge. Heavy,filthy and beautiful!

Imminent Demise
Mandated Malevolence demo
imminentdemise.bandcamp.com
This band plays a perfect combination of death metal, thrash and hardcore! While not entirely new, it's done right and keeps my attention!

Mine Collapse
s/t
Nefarious Industries
These guys sound falls between The Melvins and Unsane! 90's Am/Rep type stuff meets sludge rock. Only 4 songs, but a solid debut!

Nervosa
Agony
Napalm Records
Bad ass all-female thrash metal trio from Brazil that takes the Teutonic approach to their style! Definite Kreator and Destruction influences here, both musically and vocally! Vicious from start to finish! Now I'm pissed that I missed them when they played at Siberia!

Outshined
The Way demo
outshinedhc.bandcamp.com
KILLER fuckin' crossover from Richmond, Virginia! While they lean more towards hardcore than thrash, the influence is still there! Damn fine crossover type stuff with East Coast hardcore style barked vocals!
MUSIC REVIEWS

Outskirts
demo 2016
outskirtsnyc.bandcamp.com
Fast, heavy female fronted New York hardcore! Just top notch NYHC with viciously shouted vocals. I look forward to hearing more from this band!

Panzerbastard
MotorHeathen 7"
PATACT
Full-throttle thrashing hardcore from Boston influenced by Motorhead, Discharge and Venom!

Paranoid
Satyagraha
Southern Lord
Swedish D-Beat with a love for Japanese hardcore (all of the song titles are in Japanese). Chaotic and noisy with ear piercing buzzsaw guitars, distorted bass and an echo effect on the vocals! Raw, intense hardcore, combining Swedish D-beat with Japanese insanity!

Perceptions Of Torment
Hymns Of The Grotesque Mind
perceptionsoftorment.bandcamp.com
 Brutal as fuck death metal from Gulfport, Mississippi! 4 songs of straight-up, no bullshit death metal!

Psychotron
Lethal Paralysis
Mortuary Records
Thrash metal from Bangladesh! Killer old-school perfectly executed thrash with a vocalist that sounds like a howling, shrieking lunatic! (I mean this in a good way!) Only 4 songs here, but I want more! This is fun!

Sewercide
Immortalized In Suffering
Unspeakable Axe
Extreme, pulverizing death/thrash from Melbourne, Australia with vocals that remind me a LOT of Martin VanDrunen (Pestilence/Asphyx). I wasn't sure what to expect when I hit play but holy shit this is intense!

Souls
Death Ritual
sovs.bandcamp.com
Heavy hardcore from South Dakota. This is along the lines of Integrity and Trap Them. Just dark hardcore with chugging riffs and venomous vocals.

Surtur
Descendant Of Time
Witches Brew
Witches Brew has become known for exposing bands from parts of the globe that you didn't realize had a metal scene, and this is the 2nd band from Bangladesh that I've interviewed just in this issue alone! Intense thrash along the lines of Kreator and Sadus. What's surprising is that this band is so young but sounds like something that should've come out in the 80s!

Warboys
Hot Brass
Mystery School
Punk rock, with an emphasis on the ROCK and a bit of a souther swagger. Reminds me of The Humpers and The Macgillicuddys.

Zetkin
Vanguard
zetkinthrash.bandcamp.com
Heavy as fuck crusty d-beat thrash from Austria! Hoarse vocals belting out political lyrics backed by music that combines the heaviness of Entombed and the vicious attack of Doom. This is just fuckin' killer, and it was really nice to have this sitting here waiting for me at the end of my music review session! (I happen to be wrapping this up on Independence Day, July 4th)
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*UPCOMING SHOWS*

07.08.16 - THE AMERICAN TRAGEDY & FINFOX
07.09.16 - CANDY’S BIRTHDAY PARTY! LIVE MUSIC & MORE!
07.16.16 - NEZ, RODRIGO GONGORA & RYAN TOUSSEL ACOUSTIC, & MORE
07.16.16 - TORRID COMPLEX, SOUTHERN BRUTALITY, PARA BELLUM, & TRICK BAG
07.22.16 - MISLED, SOUTHERN FALLOUT, & THE ANGRY 88’S
07.23.16 - VIVA LAS VAMPS REVUE
07.29.16 - BENDING & OVERTONE
07.30.16 - DEAD EARTH POLITICS, CHOKER, THE VOID, & ART OF THE PROCESS
08.05.16 - SUN GOD 7, BAYOU, & MORE
08.12.16 - CRISPY’S BIRTHDAY W/ WRECKAGE REVIVAL, MOONSHINE MASSACRE, AURA OF DARKNESS, & THE MATT BROWN COMEDY SHOW
08.13.16 - RESURFACE, CEREBRAL DRAMA, NO ROOM FOR SAINTS, & MORE
08.20.16 - SINGER SONGWRITER ACOUSTIC SHOWCASE
08.26.16 - SEVERED MASS ALBUM RELEASE PARTY W/ THE VOID & MORE
09.09.16 - GREEN GASOLINE, 35 PSI, CHOPPED UP TULIPS, & PAINTED HANDS
09.10.16 - ZOMBIES EATING SHEEP, THE ENCLAVE & MORE
09.17.16 - 12 YEARS DRIVEN, SOUTHERN BRUTALITY, & WICKED RIVER RISING
09.23.16 - OLD SCHOOL TWIST OF LIME REUNION PARTY W/ DJ ADAM
09.24.16 - CAIN RESURRECTION, AKADIA, & MORE
10.08.16 - AURA OF DARKNESS, SADISTIC VISION, & SEVERED MASS