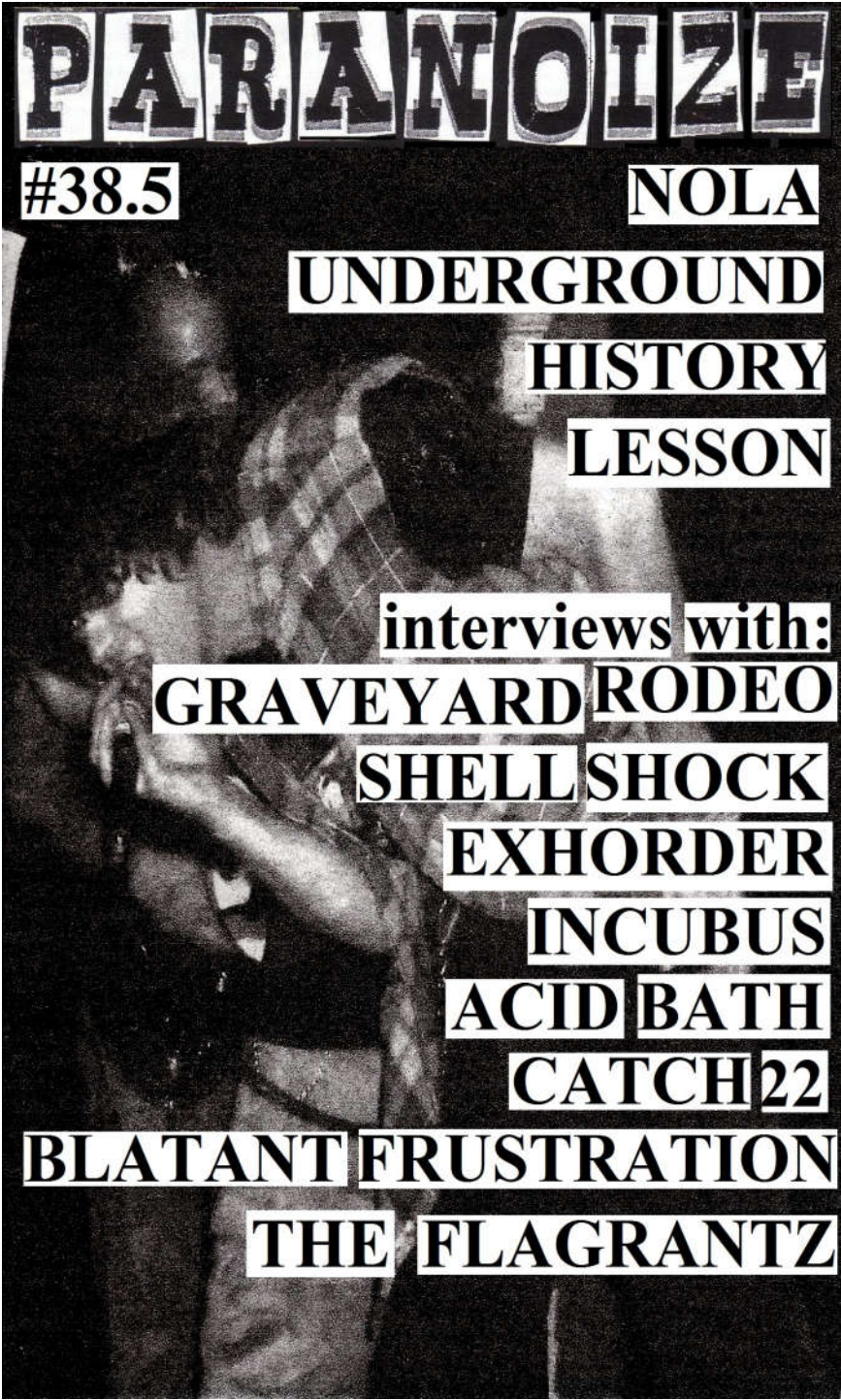


PARANOIZE



#38.5

NOLA

UNDERGROUND

HISTORY

LESSON

interviews with:

GRAVEYARD RODEO

SHELL SHOCK

EXHORDER

INCUBUS

ACID BATH

CATCH 22

BLATANT FRUSTRATION

THE FLAGRANTZ

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 #38.5 credits:

Bobby Bergeron:
Shell Shock, Incubus, Exhorder, Acid Bath,
Catch 22, Blatant Frustration and The
Flagrantz interviews, layout, cover photo.

Mike IX Williams:
Graveyard Rodeo interview

M Bevis:
Punk Rock Epitaph

This issue features reprints of Shell Shock (#24), Incubus (#25) and Graveyard Rodeo (#26), blog interviews (Acid Bath, Catch 22, Blatant Frustration, The Flagrantz) and an exclusive Exhorder interview.

2/21/16

It has been an honor (and lots of fun!) to put together this special issue of Paranoize in conjunction with the vinyl release of Graveyard Rodeo's "Sowing Discord In The Haunts Of Man" on Grans Records from Catalunya.

Graveyard Rodeo were one of the pioneers of the New Orleans metal scene, so I was inspired to put together sort of a "Best Of" issue of Paranoize, which will be included with each record.

What you're holding is a bit of a peek into what the mid to late 80's New Orleans metal/punk/hardcore scene was like, with members of several bands from that time period (Graveyard Rodeo, Shell Shock, Exhorder, Incubus, Acid Bath, Catch 22, Blatant Frustration and The Flagrantz) telling about their bands and experiences during the formative years of the New Orleans scene. Some of these interviews were re-printed from earlier issues, others were used on the Paranoize blog.

Also included is a piece that M. Bevis wrote in an earlier issue of Paranoize about the early New Orleans punk/hardcore scene and lifestyle.

You can find read and purchase recent issues of Paranoize, listen to/download mp3s from 80's and 90's New Orleans metal/punk/ hardcore bands etc. at our website:
www.paranoizenola.com

Thanks for your time,
Bobby Bergeron
-editor, Paranoize 'Zine

GRAVEYARD RODEO

Graveyard Rodeo were one of the pioneers of the NOLA underground music scene in the 80's. They've recently reformed with most of the original lineup, and played Raise The Dead II. Here is an email correspondence between GYR's drummer and co-founder Wayne "Doobie" Fabra and Mike IX Williams.

I know that you guys have been a gang for a long while, but when did you actually form? When/where was the first gig as GYR?

We formed in late 1979. I just started high school and guitarist Lee Fuchich I had known for a few years. We had jammed in my garage a few times when I was like 12 years old. He brought over a bunch of punk rock albums and when I heard them I lost it. I never knew music could be that raw and violent. The wildest thing on my mind at age 12 was Ted Nugent's "Double Live Gonzo" album, and that's an awesome album; way ahead of it's time. So, punk rock was it. That was what I wanted. So when I ran into Lee in high school, he was a senior. He came up to me and said "Hey man, you still listen to the Sex Pistols and shit?" I said "Fuck yeah!". He says "you still play drums?" I said "Dude, I can play every Sex Pistols song on "Never Mind The Bollocks". That album was so fucking heavy. I mean chainsaw guitar heavy. No one has sounded like that since.

So, he told me about a friend of his, Tommy Mescaline is what he called himself. He wanted him and Tommy to come to my house and jam in my garage. So we started jamming, but the first time we played as a whole band we called ourselves 4 th Reich. Tommy made business cards and passed them out in school and shit. But going through several names we jammed with the name Graveyard Rodeo one night when we played at the Rose Tattoo with The Goners and since that night we kept the name.

I remember seeing y'all as Bob's BBO at Rose Tattoo. I think. Y'all may have done a killer version of a Sex Pistols song. Tell me about that.

Oh yeah, when we first started jamming we did, and I can remember the whole list of songs we did. Sex Pistols "Rock n Roll Swindle", "Anarchy in the U.K." (that's the one we did live) and also "Belsen Was A Gas" we did a few times. Gang of Four-I Found That Essence Rare, God Save The Queen, Don't Give Me No Lip, No One Is Innocent. I used to sing them at first for the first 2 weeks we jammed, then Perry came in. Back then Perry and Tommy were taller than me. I was a little shit believe it or not. They did a lot of LSD back then. We did Dead Kennedy's also: "California Uber Alles", Holiday In Cambodia, "Police Truck" and "Kill The Poor" Dude, right now I am so feeling

that time era. It sucks that shit died out, man. I can almost taste it. What a great time of our youth, man. I wish a lot of the people we know now could've been there.

Were all the original members from Chalmette/St. Bernard in the beginning? What was that line up?
Everybody was from St. Bernard and Chalmette except for Tommy; he lived in the city. Lee was in Chalmette, Perry and I had a bass player we had for a short time, Billy Bopp. We all lived in Arabi. Tommy played guitar with Lee for the first gig, then after that Bill quit and Tommy took over on bass ever since. Our first gig ever was at the Beat Exchange on Chartres Street in the 9 th ward across five street from that redneck biker bar, Friendly Bar, where the infamous rumble riot broke out with the bikers and the punks. The punks kicked the shit out of them I remember Public Threat fanzine had photos from it. Mike Hatch a.k.a. Hatchboy and Ron Christ from Disappointed Parents were proudly posing with their black eyes. There were some scary looking motherfuckers back then, remember? All these freaky people with safety pins stuck in their faces and fucked up looking make up on their faces. People talking to themselves and shooting heroin in the bathrooms. I remember a guy in the bathroom used toilet water to cook his dope up in. That era was strange, man. Nothing like the Franklin VFW Hall crossover era as well.



Back in the day, you all were a huge influence on me and a certain group of people that are still performing to this day. Mine And Your endless conversations about Carnivore and Bathory are classic. How do you feel about being an inspiration to folks to play heavier and sicker?

I think a lot of people like you and I have the same vision We both like the Red Rockers and the Dead Boys. Always was the best of friends because we both

knew what the fuck was happening. We always wanted to hear something heavier, louder, and more intense. We were never satisfied with one thing. I am so glad to see others who have the balls to do what the fuck they really feel. Graveyard Rodeo has never claimed to be anything other than a hardcore band. Sure when you and HatchBoy turned me on to the underground metal stuff, that was what we were already in the midst of doing. Maybe not in that category, but certainly on the level of intensity and controversy. Before Metallica was even heard of, in 1980, we were doing the power chords and choking the pickups to get that "joog joog joog joog" heavy pounding riff sound. Metallica took that and established a new era in metal music that became huge, and I knew, and Tommy and I even said it way back then. Some other band is gonna take that style and run with it. And bam, Metallica came out and did it. But what we did was used all the Sites of punk, new wave or whatever and did it. The Red Rockers, Dead Boys, and many others had that style but never used it exclusively like Metallica, but it always reared its head in a lot of our songs. It's good to know that our music, along with many other bands down here influenced some of the well known bands of today. I don't take that personal, I take it as a compliment. It just sucks that for many years no one knew where this sound came from. I'm glad you brought it into the open like this.



What ever happened to Lee?

Well, I tell ya Mike. Lee was someone who missed his calling in life. As for the rest of us, Lee was the backbone of Graveyard Rodeo. No one, and I mean no one could play guitar like that guy. I would give anything to have him back in this band. I would like him to go in the studio with us when we record in the near future. Very near future. We tried getting him to play the show on the 19th at the Howlin' Wolf, but so far, no go according to Tommy. Lee is a very smart guy. He wanted to pursue a career in medicine, but he

always found time to jam with us. He was dedicated for someone who had so much responsibility. He's a great guy, I love him like a brother. He taught me a lot. All these guys taught me well. I was always the youngest in the band, so Perry, Tommy and Lee were my big brothers.

When did you become involved in Uhh? should I say the darker side of life? Are you still practicing Satanism?

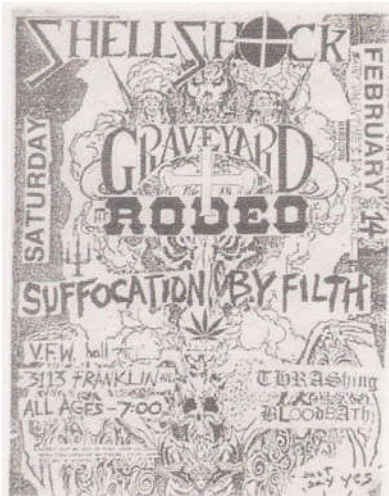
I've always been into the darker side of life, even as a kid. I used to have a hamster graveyard in my backyard; birds too. I would get kitchen matchboxes and paint them black and have funerals for the dead hamsters or birds. The birds I would shoot out of the trees with my bb gun. The graveyard was made out of ice cream sticks and cardboard. Then I would wait a few weeks and dig them up. I was a harmless kid but really weird. I would go to school at age 6 or 7 and wear vampire teeth and carry a tube of Dracula blood and scare the girls.

As of today, yes I do practice Satanism. It all started at age 12 when I went to the drive-in to see "Fear No Evil". That film changed my life.

Two years ago I joined one of the oldest Satanic orders in the world.. The Brotherhood Of Satanas. This is the most authentic Satanic or organization in the world. They're very secretive and extremely powerful people. They changed my life totally. I've never been happier and more in control of my life. This is the real deal. I've experienced things that you would never believe if I revealed them to you. I took a vow of silence when I joined, so I cannot talk much about them. This coming October 26th I will be going to a huge dark arts festival they're having. I am being ordained as a Satanic priest or a Adeptus Exemptus. It's a very honorable and high position. They're having it on a privately owned farmland. It's gonna be awesome This month is gonna be so great. I am pumped to do this reunion show, then take my Satanic vows into the Satanic priesthood.

Was having an actual mortician (Brad Christiana) in the band an inspiration to you to write more songs about death and mortality?

Absolutely. Brad joined us when he was 16 years of age. He's supposed to be playing with us for the reunion show. He'll be coming down this week, I believe. We're getting ready to start rehearsing this coming week when Gary comes into town again. This will be his 3rd trip here in 2 months to do this show. He's very dedicated. He'll be moving here in 2008 and we'll have more time to write new songs and get more established. Brad was a weird fucker, man. People were kind of afraid of Brad, because he was very quiet, but friendly also. Him being in a funeral home at all hours of the night, we used to hang out there a lot when no one was there, especially late at night. It was a very creepy atmosphere, but so awesome and cold. The smell; it smelled like makeup powder and embalming fluid. There are things I'd rather not talk about that we did. But year, that was a great influence on Perry and my own writing ability.



Perry is/was a fantastic vocalist, but some people remember Chris Sims as the front man in the crossover late 80's. How did you hook up with Chris and Pepper?

Well, Pepper (Keenan) joined us first when Perry was with us. Pepper was playing guitar with a drummer at some party we went to one night. We had decided we needed a guitarist to broaden our sound more. So, we liked his style and his attitude. He learned a lot from us. He was going to college for a few semesters and had a friend named Chris Simms who he knew from college. Perry left for awhile for personal reasons. We started jamming with these guys and it was great chemistry. This is when our music started getting more involved and darker. Chris Simms was a very talented singer and writer. He was like Henry Rollins, Jello Biafra and Iggy Pop all rolled into one. We had a lot of fun with him, but he liked to move around a lot. He sang for the band Leaving Trains for awhile. This dude was beyond words man. He could write and fuck with your head so bad. I've never seen anyone who could write like him.. I think he did some spoken word shows with Jello Biafra. He was the one who wrote the original lyrics for Cell XIII-Paradise Lost. He's a fucking genius. Too complicated for the world though. He's beyond words.

Were you happy with the first LP on Century Media?

No, not at all. I liked the artwork, the conceptual idea, but the production was shit man. I fucking hated the engineer. He was this Buddhist know-it-all ginny woman bitch. "Future of the Carcass", "Kommon Knowledge" and "Behind Enemy Lines" are the only decent sounding songs. I would never reproduce them though. I was very disappointed with that project. He knew nothing about the kind of music we played. He polished us up, and if you know us, Mike, we're about as polished as a toilet in a public bathroom. He was so manipulative. I felt like and came so close to punching this motherfucker in the face. Anyway, the reason we got stuck with this

They gave us no time to plan for this or take the time to find a good producer. Plus, at the time there weren't too many engineers in Louisiana who knew how to produce hardcore music anyways. Plus we didn't know what the fuck we were doing. Now, it's a whole different scenario. I've learned a lot about sound and how things should be arranged. Gary is a fucking genius at sound technology. We used thousands in new recording equipment so we can produce our own music the way we want it. Fuck these studios with these balding ex-hippy assholes who think they know it all. We wanna sound like we do when we play live: loud, raw and in your fucking face.

What happened on the European tour with Sick of it All (I believe)? Did you all finish that tour?

Yeah, that was a fucking blast man! It went very well. We played to 4 or 5 thousand people most nights. Those people are fucking dedicated man. They live for music. That's all they know. I know we can always tour Europe if we don't do good here in the States. We were interviewed on live television in Czechoslovakia, in Prague I believe. They had kids trying to break down the bathroom doors where we were showering. It was so awesome. We felt like Kiss or that, that was a fucking blast man! It went very well. After some gigs, kids would bumrush the stage and ask us for our autographs and sign their jackets and shit. One dude said he was gonna get my autograph tattooed on him. And that was the first time we ever toured Europe. Sick Of It All were great. We shared the double decker bus with them. Our bus driver looked like Joe Cocker. We smoked a lot of killer hash. The food was weird but good for the most part. We did really good. I never heard us sound that good before. Playing practically every night for a few weeks, your stamina becomes very intense and we kicked fucking ass man. I mean it. I'd never seen us that much in synch with each other.

What did or do you think about the later incarnations of GYR? Weren't there versions with absolutely NO original members?

No. There was Tommy and Gary when they did the "On The Verge" album. I was so let down by that. Not by them personally, but, that just wasn't Graveyard Rodeo in no way at all man. Mark Brignac is a good vocalist, and Gary Hebert is an awesome drummer. When he was in Christ Inversion he was unbelievable. That style really brought out the best in his playing. That album though, "On The Verge", would've been good with another name. When you hear the name Graveyard Rodeo you expect something that no one else has ever heard or done before. Something that has to live up to its name. The members of Graveyard Rodeo are very hard to replace. The chemistry only works with the members who were there originally. There's no doubt about it; there were some very big shoes there to be filled when Perry, myself and Brad left. IT took them awhile to realize that, I think, when they reformed under the name Graveyard Rodeo. They were a good band though for the most part, just ain't Graveyard though.

Your obsession with horror and evil carried over into the music and lyrics. What songs did you write? Who wrote the majority of the other ones?

My job in Graveyard Rodeo was mostly ideas for merchandise and creating flyers. Band hype and shit like that. I wrote most of the guitar riffs in "Paradise Lost" aka "The Truth Is In The Gas Chamber". Some lyrics like in "Let Us Prey" Pepper arranged the music and some of the lyrics which I wrote most of. That was when I started to write a lot. I read this book by Robert Degrinon called "The Gods On War." That book blew me away. I thought, this is what Graveyard Rodeo needs to be like. Armageddon, death and mayhem. I started reading Charles Bukowski's stuff, Aleister Crowley, Anton Lavey, Rollins, etc. I started to really be able to write how I saw things in my head. I bought a thesaurus so I could get a knowledge of vocabulary that I didn't normally use everyday. That really helped. Marijuana helped a great deal in creating a lot of ideas. Lee and Tommy wrote most of the older stuff. Tommy wrote a lot of the newer stuff with Pepper. Perry wrote most of the lyrics in everything. We collaborated on a few songs. "I Wanna Rot" was written by myself and a good friend who I used to write for the death fanzine, Pile of Flesh. I know you remember that. We were doing this shit before anyone else and know it's time to take it to the top and expose the true human beast.



Does this reunion mean y'all are gonna be back in action permanently? Any new recordings gonna be done? Have you written any new songs?

Yes, I think it's for real this time Mike. We've been talking about it for the last few months and everybody is ready to do it. It's time man. People need to know about us. Yeah it's cool and everything when New Orleans sees us back in action, but to the people who have never seen us before, this music has stood the test of time, since 1980, and we still kick fucking ass... better than ever... and I sincerely mean that. We sound like we never have before and yes, we will

have new material for the next show, not this one. Maybe one new one, but we will be playing songs that we haven't played since 1982 and 1983. Shit that no rodeo fan has ever heard expect yourself of course. You've been there since the beginning, brother Mike. You and I are a dying breed.

When I was playing guitar for a while, I jammed with Jimmy Bower. We did about 6 or 7 originals that I had wrote on guitar and he played drums. We called it Black Witch God, and dude, it sounds like where Rodeo left off when we departed in '93. It's very dark, heavy hardcore doom you'll fucking love it. I am gonna use this material in Graveyard Rodeo. Perry suggested it to Tommy so I think they'll agree. It's good enough to incorporate in the new Rodeo 2007.

The so called Cell XIII demo was always one of my favorite things you cats have done. You ever think of putting out a CD with those same original versions that are on the demo? Hopefully Katrina didn't take all the copies of that stuff?

That was an awesome demo. It never got the recognition it deserved. It was just the wrong time of it. If we would've went to New York or flew to Europe, it would've been picked up easily, but at the time down here, music was politically controlled by cover bands and shit.

It took this world 20 years to realize that this is the music that people wanna hear. We are talking about releasing that demo. It's definitely good enough for public consumption. A few friends of mine found tape traders on the internet who had it, and Phil has a good copy of it also. He has a shitload of Rodeo tapes that I sent him years ago when he lived in Arlington, Texas. We were also gonna release this live recording from Muddy Waters from '95 when we opened for the Circle Jerks. I put a ghetto blaster on top of a cigarette machine while some chick I knew kept an eye on it. That tape sounds unbelievably good. So, in the near future we will be releasing a lot of old stuff. And recording new material and old songs will be recorded also. We will be looking for a good record deal. I don't think we'll be in the independent label market no more.

It's time to start making some fucking money man. I'm not talking about like selling out or anything. We'll never change the way we sound, never. I'm sick of these MTV dogshit bands that are making money and they aren't worth a shit. Bands in this city need a fucking break man. There's so much talent here, it's ridiculous. Something needs to fucking give.

Was Brotherhood of Eternal Sleep originally a GYR slogan? I remember it spray painted in the green warehouse practice room in ancient times of debauchery and anti-christian behavior.

Brotherhood Of Eternal Sleep was something that Pepper and I came up with. Originally it was the name of the Graveyard Rodeo Fan Club or Society or sick morbid fucks like you and I. Then it became like a society of bands like us, Graveyard Rodeo, with Exhorder, Suffocation By Filth, Chaos Horde, Shell Shock, etc. Then Down claimed it to be their thing, but I think it was just a misunderstanding when they put it on the back of their-shirts and people figured it

was a Down thing. But sorry, it was a Graveyard Rodeo thing originally, and will be again. Hehehehehehe!!!!!!!!!!!!!!

LAST SHOW BEFORE SUMMER



What do you like on your salads?

I like blue cheese dressing. The real blue cheese, not that watered down shit they sell in Will Dixie. Corpse on the cob is awesome. Chef salads are awesome with ham, cheese, roast beef and shit. I don't know... fuck.

Seriously, along with Shell Shock, The Sluts,

Exhorder, Suffocation by Filth, the foundations for NOLA's hardcore metal scene were built. Do you look on those days with nostalgia, or are you setting your sights completely on GYR 2007 and beyond?

We will always reflect on the past. Those bands were our life's blood Mike. You know that yourself.

Graveyard Rodeo is not gonna be some brand new different thing. It's gonna be like where we left off. We will never change, my brother, never. Hardcore punk is in my veins forever, and I will die playing it. I will never stop playing music ever again. These last 10 or 12 years have been pure hell for me. Sure I had a little taste of stardom with Necrophagia. That was a great experience and it helped make opportunities happen for me that I thought I would never be able to do. But, I was in pure misery at that time, man. Not playing drums was killing me from the inside out. I never felt more alive when I started playing in Graveyard and hearing those thunderous hulking riffs blister my fucking ears. There's no band like us. This music will set the standards for new generations. It's in me forever. It will never die. We will frighten you.

Did you all ever do a U.S. tour?

No, we never toured the U.S. We've played Texas, Florida, Mississippi, Baton Rouge, Lafayette, Slidell but never a tour.. But that will change very very soon. People will be seeing a lot of us down here.

One of my favorite shows was when you played with Animosity-era C.O.C. at Jed's old club. fuck knows what year that was. What have been your favorite shows? Worst shows?

What was some of my favorite and worst shows? My favorite shows were The Offenders, Saint Vitus, Afterbirth, Burnt Eclipse. That's some of the bands we played with. We also played with the Circle Jerks, Battalion of Saints... that was a good show... Raw Power, The Brood, Agnostic Front with singer John Bloodclot. That was in '83 I believe. I think you were at that one also. The Misfits. Remember when everybody ran off when they wanted to go and exhume Marie Laveau's remains at the St. Louis Cemetery? (Yeah, I got arrested that night for trespassing in a cemetery!-Mike IX)

From the old days, you can help me with this if you want. Mandeville Mike, remember that crazy fuck? Remember that film he was in called The New Wave Shave? They showed it at Jed's aka Muddy Water's when the Dead Kennedy's played with the Butthole Surfers opening. This film with Mandeville Mike in it. He wakes up from a bad dream or something and he goes into the bathroom and yanks off his entire full grown beard with a pair of pliers. I'll never forget that as long as I live. That was an awesome gig. I wish you, me and Champ Larocca could jam. That dude could write some heavy ass raw shit man. We really oughta do a double kind of interview about the old days. There's so much people should know about that time period. It's been a pleasure doing this interview, Mike. I've been typing this now for 3 or 4 hours. I never stopped once. I love to talk. Especially to you. And you can dictate some very interesting questions for me to respond to. We'll talk again brother, call me. Thanks everybody for giving me a few minutes of your busy fucking schedules to listen to my bullshit. See ya... Invoke all as given... Wayne "Doobie" Fabra.



From the Heart of the Beast of the Darklords; I can't thank you enough. I'm super happy to see my old friends and the original version of GYR back together. Multiple thanks and best wishes! Hail The Underground?--Mike IX

SHELLSHOCK

Shell Shock were one of the bands that got our scene started. Formed in 1980, they were among the first hardcore bands in New Orleans. I found original vocalist Greg and, with the help of Mike Bevis, shot him a few questions and here is the result.

So when and how did Shell Shock get started? Who was in the first line-up? Was Shell Shock the first band labelled "hardcore" in New Orleans?

Shell Shock started with my brother and 2 other guys around 1980. We were actually called the Snots and just played in our garage but never did anything. My brother Hatchboy had a roommate (Larry the Punk) who did a local fanzine and a record label called vinyl solution. He was doing a benefit show at Jimmy's and needed some bands to fill time. He ask Mike if we wanted to play a few songs. He told him we would play but then found out friends did not want to do it. We found 2 other guys. Scott Jacobs on bass and John Humphries on drums. We put about 5 songs together in about 2 weeks and played the show at Jimmy's. It went very well and we decided to keep it going from there.

I am not sure if we were the first hardcore band in New Orleans but we seemed to be lucky enough to get the breaks to play gigs thanks to Larry the Punk and to get our name out.



left to right: Gomez, Hatch-Boy, Greg, Chris

I heard a rumor that the guitar tracks on the first 7" were done by the guitarist for Red Rockers. Is that true?

The first 7" we was done in a studio that Larry the Punk set us up with. Hatchboy did play the guitar but Larry did do a guitar track also. Darren from the Red Rockers showed up and did the background vocals on "My Brain Is Jelly".

Was "Lost And Found" supposed to be released on vinyl originally?

The songs on lost and found we mostly practice tapes that we just had laying around. After we did whites of there eyes our style was defiantly different and our crowd was very diverse at this time so we decide to

put these songs on cassette and sell them in fanzines and our show so the newer crossover crowd could hear what we use to do because we really did not play these songs live anymore.

Why did you re-record most of the songs from the "No Holds Barred" ep on "Whites Of Their Eyes"? Why wasn't the song "No Holds Barred" included?

We were never happy with that 7 inch. When we did the first one we were clueless of how a studio worked but Larry really helped us and made it sound good. On No Holds Barred we thought we knew what we were doing but it just did not sound all that great.

The "More Gore" LP took years to be released after it was recorded; hell you were even out of the band by the time it was released. What were the reasons for the huge delay?

Instead of putting this out ourselves like we did with the first one we want to see if we could get label to put it out. Metal Blade was interested and we had a verbal agreement but we were just waiting for the contracts. This seemed to take for ever and then they wanted to wait another 9 to 12 months and we did not want to wait that long so we decided to release it on Toxic Shock Records.

FROM THE ASHES OF THE MISFITS

SAMHAIN

A REAL HORROR SHOW!!!

SHELLSHOCK

THURS 27TH MARCH 10^{PM} 7^{PM} JEDS

What is your side of the story involving you leaving the band?

We decide as a band that it would be better to move to San Francisco Ca. because they had a really good scene there and we thought it was the best for the future. Back then you had to leave New Orleans to get people to take you seriously. I had a friend that was living there and she said we could rent 3 rooms in a house she was living in so we sent her 2 months rent in advance and planned on moving. I remember Easter Sunday in 1988 that is when we loaded up and started rolling west. We all had separate cars so we were following each other with no communication. This was way before cell phones. We got as far as Alberque New Mexico and we lost Hatchboy. We spent all day calling Jimmys mom to see if he had called and about 8 hours later he did call and tell us

where to meet him. We arrived at this rest area and he told us he decided he did not want to go and was going back home. Jimmy and Mike also decide they were going to go back. I was frustrated after I quit my job and we spent all this money for rent so I told them that I was going to head on by myself at least for 2 months. It has been 19 years later and I am still here. I happened so fast I did not even know we have broken up until a week later Mike called me and ask if I would mind if Kirk took my place and if he could use the songs I have been writing. I gave them my blessing because I wanted to see my brother make it and I knew Kirk could give them more than I could. I was excited to hear their stuff.

Why was Kirk listed (and even has a picture) on More Gore even though you did the vocal tracks on that one?

That is a good question. I really dont know I was surprised when I saw it.

Did you get to hear the stuff that the band did with Kirk on vocals/guitar? What did you think if it?

Mike did send me a tape as soon as they recorded it and I really like it. Kirk is a great guitar player and singer and he added a dimension to the band that I could not give them. I think this really helped there relationship with Metal Blade records because they were going to release there next record.

What was your favorite ShellShock line up and recording?

Whites of Their Eyes LP. I like the artwork and all the songs that are on it.



What do you think is the biggest difference between the "old" days, and now? In terms of music and such?

To be honest with you I really have not kept up with the newer music and bands. I do think that today's bands have a lot of outlets to get their name and music out that we did not have back then. Bands today have the internet, can make there own cd's. etc. I also think it is alot harder for a band to make it today because

there seems to be alot of competition out there.



What is the thing about New Orleans that you miss most from the old days?

Mostly the people. In the beginning the scene was really small and everyone knew everyone. If there were no gigs someone would be having a party. In the beginning I remember seeing bands like Black Flag and Circle Jerks play to about 20 to 30 people. I think that is why alot of band passed up New Orleans. The somewhere around 1983-84 it really begin to take off. I remember seeing Black Flag at the Rose Tattoo play for less than 50 people. Then 6 months later the played the Dream Palace in the french Quarter and there were over 400 people. I was glad to see it taking off. That is about the same time we started renting out the VFW hall to do our shows. I would have to say the main thing I miss about the whole scene was the energy of the crowds, they never seemed to dissappoint us. We knew when we were going to play a show whether it was opeing spot or a headling spot we knew we had to give it all because we did not want to dissappoint anyone.



Jimmy Bower, Greg Hatch, Mike Savoie, Hatch-Boy

What are some of your strangest/best memories from those days of gigging?

I would have to say one of the strangest gig we ever played was in Hammond. Our drummer at the time called us up late on a Thursday night and said he could get us a gig in Hammond at a club and they would pay us 500.00 to play Friday and Saturday. We arrived there Saturday and we knew we were in trouble. It was a very tough biker bar. We got through about 4 songs and the owner walked up to the stage with a shotgun in hand and made us stop. In front of the whole club of about 60 people he pointed the gun at us and said "I think it is time for you to leave". We had alot of great shows but there are some that do stand out. All the VFW hall shows we did had the best energy and the best crowds. We had some great shows as an opening band also with the Misfits, Exploited, Black Flag, DRI, COC.



Top: Jimmy Bower, Hatch-Boy
Bottom: Greg Hatch, Mike Savoie

What have been some of your least favorite shows?

Our first couple of tours we would have our agent line us up as many cities as he could. I remember the cities you thought were going to be good would turn out to be some of the worst shows. I remember we played Washington D.C. on a weeknight at some sports bar. There was about 20 to 25 people there mostly not paying attention to us. After our 2nd or 3rd song this guy came up to us from the pool table area and ask us if we could turn it down because they could not hear the TV. I got mad and said the rest of the set would be instrumental and walked off the stage. To give you a contrast of how things when on the road back then. We were on tour with the Expolited and we played the Cameo theater in Miami beach and there was about 2000 people there, just a great show. The next day we go to Venice, Fla and we are playing in a self storage unit to about 6 kids.

We ended up playing but the Exploited took off and left.

What were some of your favorite New Orleans bands from that era?

Red Rockers. They put on some of the best shows at Jimmys and Jeds that I will never forget. If you listen to Condition Red you we know what I mean Graveyard Rodeo with Wayne (Doobie) and Pepper. Always a great show. Dobbie would sit on a paint bucket to play his drums. The Sluts, Disappointed Parents, The Flagrantz. In the later days the bands got better with Exhorder, and a few others I know I am leaving out.

Did you do anything musically after Shell Shock?

No once I got settled here in San Francisco I looked around and I hung out with the Melvins alot so I did meet alot of bands but I just did not want to start over again and I really did not like the scene here. At that time it seemed really hard to get a decent gig and the local shows I went to the kids could care less who was playing.

What are you up to nowadays?

I am really happy these days. I have a good job I am married and have a 1 year old son. I would have to say looking back my days with Shell Shock were some of the best times of my life and I will always have those memories.



Thanks for the interview, Greg! Anything you'd like to add that I didn't touch on?

I would just like to thank everyone that still remembers Shell Shock. It means alot to me and it meant alot to my brother. If you want to print my e-mail address I would like to keep in touch with people from my past.

greg011@sbcglobal.net



Who was in Exhorder throughout the life of the band?

As far as actual members go, the list isn't terribly long. I'm the only vocalist the band ever had, and the only other position that's ever been manned by one guy was Vinnie LaBella's. The original lineup was rounded out by Chris Nail on drums, Andy Villafarra on bass, and David Main on guitar. After our first break up, we reformed without David and he was replaced with Jay Ceravolo. Eventually we parted ways with Andy for good, and Frankie Sparcello took the job. After a few reunions, Chris left for good and was replaced by Seth Davis. Once Frankie passed away, Jorge Caicedo and Jason VieBrooks each played a handful of shows on bass. The only other people to play live for Exhorder were Tommy Buckley of Soilent Green/Crowbar (one show at Rock Hard Festival in Germany), my brother Kevin Thomas on bass for a handful of songs at a secret guest appearance at a Floodgate/Fall from Grace gig, and Sid Montz on drums for like one song or two at a Graveyard Rodeo gig in 1988. I'm pretty sure that that is the most accurate answer to this question, although many people had auditioned or been contacted about trying out at some point. Some of the bigger names that either auditioned or were in serious talks about it were Kirk Windstein, Phil Anselmo, and Joey Jordison.

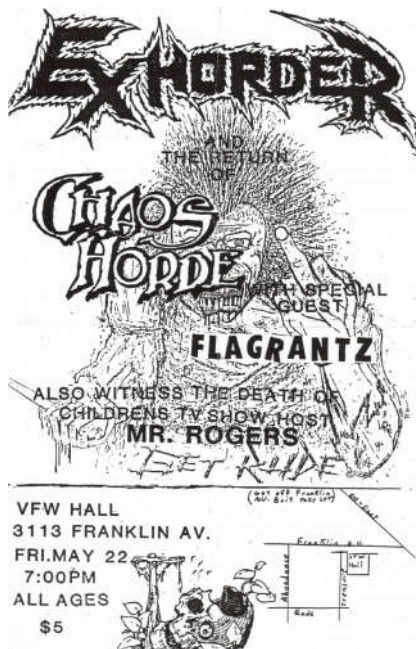
How/when did you get together?

David, Vinnie, and Andy played in a heavy metal band called Sabotage in the early mid eighties. They met Chris and started writing in late 1985. After some friends tried out for the vocal spot, I auditioned after meeting with everyone at a DRI gig in the early summer of 1986. That was the birth of what eventually

became Exhorder. I was 16, Chris, Vinnie, and David were all either 17 or 18, and I think Andy was about 23. That was it, though- we met at punk rock gigs and all wanted to play more crossover type music than heavy metal. Half of the band looked metal and the other half looked punk.

In your early years you mostly played with punk/hardcore bands. As a thrash metal band, how were you received by the scene back then?

It was cool that we debuted in the punk scene. People didn't know what to think. We were too metal for some of the punks and too punk for some of the metal heads. Most people just flipped out on the sheer brutality and technicality of what we were bringing to the live show. We weren't the first band to start bridging that gap in New Orleans, but we did take it to a new level.



Talk about your "Get Rude" and "Slaughter In The Vatican" demos.

The funny thing is that we actually recorded a three song demo at Sam Picolo's home studio before Get Rude. It

was Legions of Death, Anal Lust, and Ripping Flesh. No one even has a copy anymore- that shit is lost forever, sadly. Get Rude was recorded at Stonee's Studio in the late summer of 1986. We scrounged up a few hundred bucks and went to the eight track backyard studio and ripped out a nasty, raw recording. Whatever it lacked in production could never be made up for as far as feeling and vibe is concerned. That is one angry piece of music. The only song on Get Rude that never made it to an album was Ripping Flesh. Slaughter in the Vatican was our coming of age, so to speak. We spit out Death in Vain, Desecrator, and Slaughter in the Vatican one right after the other, and I knew that we were onto something real and special. I got a phone call from Scott Goudeau, a very talented jazz guitarist that was dating my cousin. He had heard that we were ready to record, and called to let me know that he would engineer the sessions at Ultrasonic Studios for a price we couldn't refuse. During the session he isolated the vocals right where I screamed, "FUCK YOUR GOD!!!", and freaked out. He was a devout Christian and it scared him. I got a phone call from him saying that he was removing himself from the sessions, and that Dave Farrell would finish if I remember that correctly. When I told the guys they were like, "Fuck him!!! The prick!!!", and he ended up in the fuck you list. The best part is that he told on me to my aunt and uncle, who ended up calling my parents. I was seventeen at the time, so it was funny as shit to me that I was being "told on". I never harbored any ill will toward Scott. He's a super nice guy and an unreal talent. In his own mind he was just looking out for his girlfriend's younger cousin.

What are some of your favorite memories from the 80's New Orleans underground music scene?

Man, when I first started going to the punk gigs, it just felt so wild and rebellious. It was so different from metal gigs. I was fifteen and bar hopping to see so many good bands- Mad Monk, Shell Shock,

Graveyard Rodeo, Acid Bath (the original punk band with my brother, not the guys that made the name famous), Virul Nihilis, Spoiled Brats- too many to name. Then the bigger acts came through, like Agnostic Front, DRI, GBH, COC, and I was in like flint. Eventually we started opening for these acts, and I remain dear friends with some to this day. The brotherhood of the scene was special. I look back and I realize that the dynamics for some of those punks I befriended then were way different than mine. I came from a loving home that was pretty normal. So many of them came from broken situations or really had no family or home to speak of. Looking back on it now, a lot of those people's situations were quite sad. As a father of teenagers now, I would absolutely lose my mind if my kids were getting into the mischief that I did back then. My mother always tells me it's not fair that my kids are so good!



What are the other former members of Exhorder doing musically today?

I don't know too much aside from Vinnie playing in the Mikey B3 project. I see Andy on Bourbon Street on his way to his gigs there, probably playing funk and blues. The rest I simply don't know.



Incubus were one of the first death metal bands in New Orleans. They have reformed under the name Opprobrium and their "Serpent Temptation" LP has been re-released by Relapse Records.

Here is an interview with bassist/vocalist Scot Latour

So when and how did Incubus get started?

We actually started out as a 4-piece with Brian Jeffrey (Haate) on vocals. We played a mix of covers and originals. We did a couple of shows (remember "Waves" on Martin Behrman?) and some studio work. The style was fairly unique and Brian sang with clean vocals. It was along the lines of early RUSH meets Queensryche. Anyway, Francis and Moyses wanted to go heavier and decided that it would be better if I sang vocals. I had never done it before but went along with it anyway. And so Incubus began.

Incubus, if I remember, was the first death metal band in the New Orleans scene. How was the response when you first started playing shows?

THE first? I guess that's arguable but, we were definitely ONE of the first. It was actually kind of cool in an era and scene that was full of hair-metal bands. I had plenty of musician friends that played the "glam" stuff so the first 5 or 6 shows that we played, we opened for that type of band (Leonyne, Rex). We were generally pretty well recieved because we were good musicians and generally had more energy than the bands that we opened for. It was a real good way to cut our teeth on performing in front of an audience. Hatchboy (Shell Shock) actually gave us our start on the metal/crossover scene. We opened up for them and got a pretty good response.

What were your favorite and least favorite shows?

This is a tough one because I've always enjoyed playing live. It's hard to pick a favorite but, I always enjoyed playing at Storyville, great venue. My least favorite would have to be when I blew my Carvin head at the VFW Hall. Although I did get to use a sweet Ampeg tube head while mine was being repaired.

What do you miss the most from that era?

I miss the tightness of all of the bands and musicians. Everyone tried to help each other out. We were all breaking new ground in some way or another because the genre was still relatively new, and New Orleans turned out to be a big part of shaping what it became. There was this Exhorder and Incubus feud early on (long story), but I later was friends with all of them and we did a lot of partying together.

How was your "Supernatural Death" demo received in the underground?

The demo was traded like crazy! We would get mail from people all over the country.'

Tape trading was pretty big back then and we benefitted from it. We gave Phil (Anselmo) a bunch of tapes and shirts and he helped to spread the word as well.



What's the story behind the label that released your "Serpent Temptation" LP, Brutal Records?

Brutal Records was a subsidiary of Metal Works Records. It was a small label. We signed a one record deal, and had a budget

of 20 grand. We were able to get the record done and do a little advertising. To my knowledge Metal Works, along with it's subsidiary(s), went out of business in 1989.

Did you get any flack in the scene for the Christian lean in your lyrics?

No, and to be honest, I never really got any feedback concerning the lyrics. I have read some reviews that mentioned the christian lean but that's about it. We didn't make it a point to be that way lyrically, it's just how we felt at the time we wrote the stuff.

Wasn't there a 2nd guitarist in the band for a brief period?

Yes. Very brief. We thought that it would thicken the sound by adding another guitarist. We tried out a few guitarists, and a guy named Jason Baas, played with us for about a month or so, but it just didn't work out.

What's your side of the story behind you parting with Incubus?

Ah! It seems that there are 3-sides to every story. Well after touring for "Serpent", we started working on the new songs, a lot of which had already been written. There was a lot going on in my life at the time. we still had not gotten with a new label, and the brothers decided to fire our manager(there Uncle). I did not agree with the decision, but reluctantly accepted it. I was going through a lot emotionally because I had just lost my Father to cancer. It was right around that time that they came to me at practice and decided that they wanted Francis to be the vocalist. I knew at this point that I could no longer count on Michael(our former-manager) to take my side in matters. I decided to leave the band and get my life together before continuing my music career.

What is your opinion on the re-recording of "Serpent Temptation" with Francis on vocals?

It was a money grab. In my opinion, that's all it was. I was never contacted in regards

to re-releasing the original. Whether or not that was ever part of the plan, I don't know. Everything that I wrote was changed so that they were not on the hook to give me any money or credit for it. Which is fine, I was never doing it for the money anyway. It's just the principle of the whole thing. I just think that it was a pretty shitty thing to do overall.

What are you up to nowadays?

I work for a large communications company in Atlanta. I've been married for almost 8 years, and have a son who turns 5 in September. I still love Metal and support as many metal bands as I can.



Thanks for the interview, Scot! Any final comments/suggestions/recipes/remedies/etc.?

Thanks to everyone who still shows interest in The Original Incubus, and continues to spreadour music around the world. Moyeses called me about 4 years ago and asked if I would beinterested in doing an Incubus reunion. I told him that I would but, I haven't heard from himsince then. The debut album's twenty year reunion is just around the corner. I want fans outthere to know that it could still happen, it's not out of the realm of possibility. Continue tosupport metal on a local, national, and international level. Metal will never die! \m/

ACID BATH

Acid Bath was a punk/hardcore band from New Orleans that existed in the late 80's. Yes, there was another band with the same name from South Louisiana that came around in the 90's and put out a couple of albums, but this isn't about them! Here is an interview with former bassist Kevin Thomas.

Who was in Acid Bath throughout the life of the band?

The original lineup featured Steve Mott - guitar/vocals, Brad LaBorde - drums/vocals, and myself - bass/vocals. After parting ways with Mott, David Labruyere took over on guitar. When Dave made his exit, Jack Elder was his replacement.

How/when did you get together?

In early 1986, I ran into my old grade school buddy, Mott at a Dead Milkmen/Graveyard Rodeo show at Capp's on Carrollton. He asked if I was playing music, and I had been playing guitar. He said he had a thing going with a friend in Marrero, and they needed a bass player. So, I borrowed my brother, Kyle's bass and amp, met them at Brad's house and we easily cranked out stuff like "Wild Thing" and "Blitzkrieg Bop". They already had the name picked out, and PRESTO! We were a band!

What style of music did you play?

It was pretty typical 80s hardcore stuff. The earlier material (little of which was ever properly recorded) smacked of The Ramones, Sex Pistols, Minor Threat, Dead Kennedys type stuff. When Dave joined, the songwriting changed a lot. We were

playing better and becoming more creative, more unique, I think. That's most of what's on the demo. Jack introduced a twist of psychedelic to it and by then, the sound was completely different than at the band's inception. Damn shame we never recorded any of that stuff. "Mind Control Disintegrates" was brutal. Parts of it actually ended up in a Mooncrikits song.

Talk about your "What A Drag" demo.

With the money we made from gigs, we finally saved enough for a few days at Stonee's Studio. Stonee was a dude in Metairie with a studio in his backyard recommended to us by Shell Shock and Exhorder. It was a hell of a learning experience for a bunch o' rookies, man. Young, excited and impatient gave way to a lot of, 'Man-I-wish-we-wouldas'. Personally, I learned that forcing vocal tracks with the flu leads one to sound much like a bullfrog doing his best Roger Miret impression. That cover came out of a stack of drawings my friend, Eddie Lancaster was constantly cranking out. It made us laugh so hard, it HAD to be the cover. I cut and pasted (literally, with scissors and a glue stick!) the "AB" in the character's hands and couldn't think of anything else to call it but, "What a Drag". The caricatures on the inside of the cover and on the T-shirts were done by Reynard Rochon. I think only 4 songs from the original lineup made it to the demo: "Somebody Castrated My Dog", "Crotch Itch", "Diseased Between the Knees" and "Final Thoughts". I still think "Newborn Corpse" was our best song. Dave's opening riff still gives me da chicken skin. He was reluctant to record "Banana Road". It was just some personal shit he'd piddle with while sittin' around. Kinda like an exercise, or something... both hands on the fretboard. It took some arm twisting, but I'm glad he gave in. It's one of my favorite tracks.

Was there anything else recorded?

Well, we used to sit around playing quarter-bounce and farting into a tape recorder. Does that count?

What are some of your favorite memories from the 80's NOLA underground scene both on and off stage?

Jeez... Where do ya start with this one? All day jam sessions in Brad's garage followed by all night beer sessions, going to shows with the truck loaded up in case a band didn't show (happened a few times!), getting to open for bands like Aggression, Agnostic Front, The Descendents, Naked Raygun... Of course, the VFW days were some golden times. I miss that scene. One of my best memories of those days, period, is the Virul Nihilis. It's an absolute crime those dudes never recorded. Once, some out-of-place-looking fatherly type fella told me, "Fuck you" when I asked for \$5 at the door, strolled in and dragged his mortified daughter out by the arm. I'll always remember how the place went ape-shit when we whipped out GBH's "Diplomatic Immunity". Skyler set his face on fire. Vinnie led an angry mob to chase off a bunch of preppie types for taggin' some trailers on the property. Bruce and pals were serving beer to anyone. I learned that standing in ant piles and tripping are a HORRIBLE combination. Hell, St. Vitus played there, man! Some serious shit went down at that place. It was hard for any hardcore act to get booked at the good clubs. I'm glad that's different, now. Before the Blue Crystal became the big, happenin' club it was in the 90s, we booked a gig there with The Rosicrucians. The original owner of the club flipped out, shut it down before Reynard and co. could even start their second song and threw everyone out. We loaded up, went over to the Artist's Café and set up on the tiny stage behind the bar. Brad said the house drums were like playing wet boxes. I could get really long-winded on this one!

What did the members of the band do musically after Acid Bath disbanded?

Brad and I got together with David Main (Exhorder) and Paul Prickett to form The Mooncrikits. Brad was replaced with

Craig Nunenmacher and went on to form Gus the Plumber. Mott has been involved with several of his own projects over the years, including HAMMER with me on bass and Joey Lacaze (RIP) on drums. That was some kick-ass shit. Dave ultimately landed a gig as the bass player for John Mayer (you may have heard of him). Yeah, that bass track on "Your Body is a Wonderland" is none other than the guitarist on "American Pervert". Oh, the irony! I'm sure Jack is still floating in the stratosphere with Lucy, her diamonds and some King Crimson records.

Are you and other former members active in the music scene today?

Currently, I have no active jams happening. In 2008, I changed my name to 'Daddy' and stay focused on that. Haven't been on stage since a Floodgate reunion in January, 2007. I plan to change that over the next couple years, though. I can't speak for the other guys, as I have very little contact with them. 2 or 3 years ago, we tried putting an Acid Bath reunion together as an opening act for a Shell Shock reunion, but it never came together.

As most of us know, another band from the Houma/Morgan City area came along in the 90's and used the name Acid Bath and they got a good bit of popularity. Was this consensual, or was there any drama behind them using the name?

Never heard of 'em. HAHA! How did I KNOW this was gonna come up??? Jimmy Kyle and I chatted over beers about this. He told me that when they were going through a name change (another band had the rights to what they originally went by), they were sifting through an old flyer collection for ideas, and came across one of ours, liked the name and we hadn't been active for years, so they rolled with it. There was never any drama or butt-hurt twisted panties about it. They're an awesome buncha dudes, I love those albums and I was happy to see the name being used. We (Floodgate) played some killer shows with those cats. I miss 'em.

CATCH 22

Who was in Catch 22 throughout the life of the band? How did you get together?

Catch 22 originally formed as F.U.K. with original members Adam Richard-bass, Skip Stire-drums, Brian Peterson-guitar and myself Bryan Civello-vocals. After losing Adam we picked up Don Davis for a brief time then moved on and picked up Ted Ochoa on bass, dropped the name F.U.K. and adopted the name Catch 22

What style of music did you play?
We played American hardcore punk.

Talk about your "Grown In The Gutter" demo.

Grown In The Gutter was our first attempt at recording. It was recorded at Bird Cage studios and was an extremely humorous experience, being that it was the first time we could actually hear what we sounded like. We were surprised we didn't just break up there and then

Was there anything else recorded?

We had gone into the studio 2 more times but only producing one more tape. We had picked up the newest recording and started working on artwork and unfortunately broke up shortly thereafter.

What are some of your favorite memories from the 80's NOLA underground scene both on and off stage?

The scene in the 80's was always fun. With the amount of venues that were around, there was always a show going on. In one night it wasn't uncommon for bands to show up and jump in on a show. I remember going to see Agnostic Front and

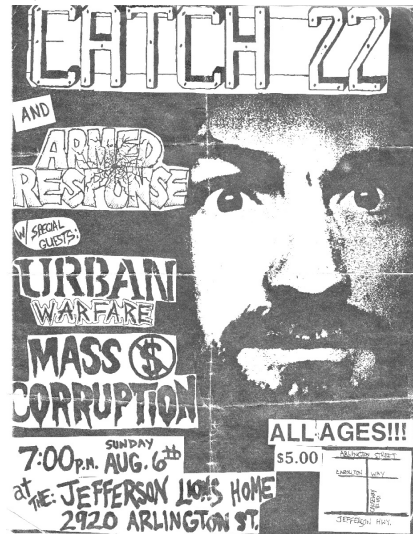
GBH showed up and jumped in on the line up. No attitudes, just good times.

Some of my more fond memories, such as playing with the Circle Jerks at Tipitinas, and the Exploited at Storyville (now Jimmy Buffets) also include the first time Catch 22 played, which ended up being at the Artist Cafe on Iberville. The stage is set up behind the bar and barely had enough room for the band to the point where while I was singing I had one foot on the bar and the other on the stage, with the bartender going back and forth underneath me.

What did the members of the band do musically after Catch 22 disbanded?

After the band broke up, Skip ended up in Body Bag Slam and a few other bands. Ted ended up in RF7 playing trumpet. Brian Peterson had lost his equipment and I don't believe ever replaced it. I had stopped playing altogether for almost 20 years, until I was asked to sing for

ENDALL



Are you and other former members active in the music scene today?

Ted is still playing in the Pacific Northwest, and I've just recently started playing again. We've threatened to do a reunion show for Pat Roig, but we'll see what the future holds.

BLATANT FRUSTRATION

Interview with vocalist Reynard Rochon

Who was in Blatant Frustration and how/when did you get together?

Joey Delatte - 1st and last Drummer, Jimmy Bower - Middle Drummer Daniel Marsalone - guitar William Murphy - bass, Reynard Rochon - vocals

Pretty much high school or friends of friends in high school

What style of music did you play?

We played Hardcore Punk / Thrash

Talk about your demo.

We were ALL about DIY and recording. We were obsessed with it. We recorded, or tried to record everything. We'd use a 4 channel Radio Shack mixer ... kinda get levels of everyone's highest volume and then DO IT !!!! Record direct to a cassette tape on an ghetto blaster . Mannnnnn..... those 80s jam boxes had great Tape recorders/players ... The demo was the best takes of those songs recorded in different locations. Fading Away was recorded in My bedroom the very 1st time Jimmy Bower played with us ! While Forewarned was done at Will Murphy's house in separate rooms using this ELABORATE headphone system and us Yelling down the hallway to get a cue or count off !!! ahahahahaha The 3 songs in the middle including Retreat were recorded in Danny's garage ... during the day in summer I think. Passion and guilt was recorded in Danny's garage late on a REALLLY cold night. I think it might have even been a school night '?!? Danny was blowing on his fingers to try and warm 'em up to play it was cold !! I was sick which made my voice more raspy I always wish it could have stayed like that when I got better.

What are some of your favorite memories from the 80's NOLA underground scene both on and off stage?

LINCOLN BEACH and Hallucinogens ahahha no seriously The Virul Nihils vs Graveyard Rodeo war because they were both really Great bands but they had beef with each other ... hahahaha Watching Bastard Child/Chaos Horde & Burnt Eclipse DESTROY EVERYONE !! Suffocation by Filth !! Walking around late at night ANYWHERE and not worrying about being SHOT !

FLAGRANTZ

Interview with bassist Chris Fonseca

Who was in The Flagrantz and how/when did you get together?

The main two members were Craig Spera-vocals and Jason Baas-guitar. The band started in late 1986 and was made up of high school guys from New Orleans East.

The Flagrantz soon came to attention of the Shell Shock camp and opened some big all ages shows while I (Chris) was in Shell Shock. In summer of 87 I left Shell Shock along with Mike Goner. We started our own band called Magic Circus with Sean Hennessey. At the same time The Flagrantz bassist was leaving and they asked if I was interested. So the "classic" Flagrantz line up was Craig Spera-vocals, Jason Baas-guitar Jason Mancuso-guitar, Chris Fonseca-bass, Victor Lemoine-drums

What style of music did you play?

The bands concept was fresh to me as they played speed metal but had a hardcore singer. like if Slayer had the D.R.I. singer or something

Why did y'all never get into the studio to record a demo?

The band was extremely part time as far as worrying about touring or recording. Everyone was still in high school except me, the grandpa at 22. Unfortunately no other recordings have survived that I know of...would have been recorded in Baas's garage so the only pro recording is of this V.F.W Hall show.

What are some of your favorite memories from the 80's NOLA underground scene both on and off stage?

The band were like younger brothers to me since we were friends from the neighborhood. I had a lot of parties at my family house that bands like Ugly Americans, Descendents and Graveyard Rodeo played at, so I knew a lot of guys from New Orleans East that were too young to see these bands at clubs.

The Virul Nihils were also a band that played the New Orleans East party scene...where kids counted!

Punk Rock Epitaph **By M. Bevis**

I remember alienation, paranoia, the distrust of a world which seemed to delight in the destruction of a future that was supposed to be mine.

I remember feeling vibrant, alive and yet hopelessly fragile, a striking contrast to the cliché of youthful invincibility.

I remember feeling unable to be an active participant in what was generally accepted as society and setting out to find something else.

It was a time when having a mohawk or dyeing your hair primary colors elicited a harsh beating from any of the opposing sub-cultural clichés of the era. We were at constant war with just about everyone we came into contact with, clashes always starting with muttered epithets and curt looks of disgust.

You'd know when a thumping was about to go down, always the ever-present van or truck full of idiots circling the block. Blasting their overproduced heavy metal on cheap 6x9 speakers. Bellowing taunts, casting aspersions as to our sexual orientation or our parent's genetic makeup. Sometimes we were just animals to them, sometimes even less. I don't think anyone who wasn't there will ever know just how dangerous it was, just how much of the fear we suffered.

All because we looked crazed. Rabid. Different.

Staying up way past our bedtimes discovering how to drink, smoke, dose, shoot, snort, crush, swallow, lick, suck and screw.

Boots, braces, bleach, the buzz of hair clippers thrumming away in someone's garage or their parent's modern kitchen. Hoping their mom didn't come home early from her

latchkey second shift to find hair sheared in hideous clumps everywhere. Her oh-so-special child looking like one of those horrible kids in the news. Or on that one episode of Quincy, M.E. that aired last Wednesday.

"Wasn't there a report on the news about this new threat, this punk rock menace? I heard it happened to the Thompson boy down the block and they had him put away for smoking a whole bag of acids."

Half of the scene was in mental institutions, the other half escaping. Unless you were one of those kids whose parents either didn't have the insurance or worse, they just didn't give a damn anyway.

V.F.W. halls became our second homes, bordered by burned out buildings and railroad trestles, deep in the ghettos towards the East. The old men who ran them let us in to have our adventures, our triumphs, our accidents. All without hassle, most of the time anyway. I guess it only makes sense that men who have seen the brutality of war would let us have our gigs there, let us drink there, let us be. They always seemed to view us with a sense of disinterest, drinking their cheap beer and cheaper whiskey that we would steal when their backs were turned.

Well, except maybe for that time when some idiot broke a mirror with his fist, or maybe the time that kid Skylar set his face on fire while he was tripping. He was wailing like some kind of animal, flailing about in this grotesque way, demanding to be let into the bathroom to see his charred face. Or possibly the time we beat the hell out of those Nazi skinheads from Florida, descending on them quick and furious, the whole room going violent all at once in their direction. Slamming the doors on their shiny bald domes on the way out of the club for sucker-punching people in the pit. We take

care of our own after all and I think those old veterans understood us in an odd way.

*The metal heads hated the punks
hated the preppies hated the goths
hated the skinheads hated the hippies.
Actually, we all hated the hippies.*

Were you there the night that kid brought his grandma to the show and she had a heart attack? I still remember her there in the light rain, lying on the gravel at the entrance to the club. Clutching chest, surrounded by punks, almost serene amidst the chaos closing ranks around her. Strange to see, this refuse of humanity as we were, girls crying and guys offering help in our own freakish ways. Then an ambulance roared up, scaring the shit out of everyone. Two E.M.T.'s grabbed her and sped off into the neighborhood dark just past the parking lot. Still can't figure out how it happened or how it turned out. That sort of thing happened all the time anyway.

One thing's for sure though, I know that the next morning we borrowed every cent that we could, along with someone's Volvo and put in the worn cassette of *Damaged* that was ever-present. We blasted through Uptown streets in search of cheap big mouth beers and nickel bags of dirt weed copped from some old man named "Midnight" who lived near the river. We did that more often than not upon waking most days, unless we were at my mother's house on Saturday mornings still frying from the previous night's trip, waiting for childhood cartoons to send us out in grand fashion. We would blare music during the commercials, making my little sister scream and swear she was going to tell Mom about the weed we were shooting up all over the place.

*Getting trapped in grain silos on the
river past the docks, in the middle of
nowhere on some fruitless quest, on
hopped trains moving way too fast for
comfort, in the back of squealing
squad cars. Worse yet, some rich kids
closet when daddy came home early
to check on his little girl or boy*

Crashing every party, even the one's thrown by friends. Especially the ones thrown by friends. Family dog in the microwave, refrigerator sacked and pillaged, liquor and medicine cabinets looted. Getting locked in bottomless closet dark with other inebriated casualties, peaking and freaking. I couldn't find the walls and from what I could make out, neither could anyone else.

That was the night Randy took something like 30 hits of everything offered, terrorized us with civil war swords and table legs, then took us out for doughnuts and coffee. We watched the clouds stretch across the sky in long winding trails of blues and grays and ate our doughnuts in silent deference to each other. And nary a cop in sight.

Driving headlong into oblivion in a beater hatchback or maybe just to the college campus to score a bag of smoke. Screaming obscenities in the early morning mist out of duct taped windows at sleeping suburbanites. We knew everything sucked and had to find ways to alleviate the crushing mediocrity and boredom, so we did. Another day, another gig. As usual, there are girls in the pit, we suicide slam anyway, someone will help you up don't worry. Watch out for that guy though, crazy fucker wore his spurs and it looks like he's gonna stage dive. You see this one gash here? That's gonna leave a mark, stings too. Only six people showed up for that show and the band was absolutely terrifying. Laughing, always laughing in spite of it all. Everything was funny in its own

private way, everything was chaos, everything seemed infinite.

Fuck it all. The pigs, their system, all authority, your god, this country and of course, you.

Man, I'd swear someone dosed me in my sleep last night with LSD. I awoke in a psychedelic frenzy to a raging punk rock house party. Peanut butter on the walls, cigarette carcasses on the floor, broken glass everywhere, with a soundtrack courtesy of that band that only gets better the more drugs you take.

It was a risky proposition falling asleep like that, you'd wake piled with garbage or to find inverted crosses shaved into your legs. All in good fun depending on how hungover you were at the time. And by the way, who was the asshole who shaved a 666 on the dogs head? Probably the same comedian that dosed the cat with... something. Poor bastard still hasn't come from behind the armoire.

Every city had at least one "punk house" as they were called and they were all the same.

Oh shit, someone called the cops. Guess the band shouldn't have played "Fuck the neighbors" quite so early in the set. Strange part is, we wound up taking pictures with the cops after they shut us down.

"My wife's not gonna believe this, real punk rockers!"

Speaking of which, did you hear that the pigs thumped the crap out of Kenny last night? Something about that giant skull painted on the hood of his car. It was right near where the Misfits got busted for robbing graves down near the interstate, I think.

Broken down in a graffitied VW Bug on the outskirts of town. Screw it -- walk home, and call it even. Hoping against hope that you didn't get jumped, or hassled by the man, or

even worse slog home in a torrential downpour.

Pizza boxes, cigarette packs, hair products, hair, rolling papers, half empty beers, contraceptives, old crumpled gig flyers, underwear, a pair of boots and your best friend all heaped on your bedroom floor in no particular order.

Bad habits, bad kids, bad times, bad vibes. Bad Brains on the turntable, forces me to bounce off the walls, trashing my room, flyers fulfilling their namesake in my wake. Or better yet, trashing your room in a youthful display of wild abandon. Just tell your parents, if they are still married that I did it, they always think it was me anyway.

They said they didn't serve our kind in there, so we quickly exited. Something about us stealing cigarettes.

Nothing good on the radio. Ever. Buy more vinyl. Collector's editions, limited pressings, signed and numbered, hand screened covers, bootlegs. The search for the perfect t-shirt.

Living on mac & cheese, dying from too much ramen noodles.

The bastard children of Reaganomics, raised under an atomic threat.

Shit, we're outta beer, bum me a dollar. Make it two cuz I gotta get into the show later unless I can sneak in of course. Just lick the stamp they give you and transfer it to someone else, just make sure to do it while the ink is still wet.

When we got to the show, it was packed. People everywhere. Didn't know the local bands were this popular. I didn't know this many people were in the scene in the first place. It's getting to where everyone has a mohawk now. Wasn't that guy a metal head last week? And when did his friend become a skinhead? And where did those goths come from?

I couldn't cheat the stamp at the show and I didn't have the balls to rush the door. Jessica was working there, and she could definitely kick my ass. At least I got to buy some stickers from the band outside.

No values, no surrender, no rules, no future, no more.

It was one fist in the air, one middle finger pointed in all directions. Flailing wildly against everything acceptable, everything wholesome and pure. Thumbing our collective noses to convention, moral majority, to society in general. A dire communication that all was not well in their land of promise, that their children were dissatisfied with what was being left for us to inherit. Creating a state of mind and projecting it outward in the most forceful, unavoidable manner possible. A pox, a chancre on the lip of American moral majority, toxic and ugly to admit to.

A systematic removal of pre-conditioned negative dogmatic mechanisms. A self-imposed exile of sorts, save for others just like you. Just as the hippies failed to do, but without the trappings of hubris. We were applying force to relieve pressure... we never once thought we were changing anything. We just wanted then to know that we were aware and that we were very angry about it all.

Loud fast rules, locals only, fuck shit up, support your scene, resist censorship, beat the bastards.

We've gone our separate ways, my dysfunctional family and I. We've moved on, passed away, dried up, sold out, bought in, broke down, shut off. Fading into the stuff of legend, expose' books, documentaries, websites, loving remembrances in fanzines. Some of us are still here, although we don't talk as much as we

used to, or at all. I guess sometimes too much is enough.

Start a band, start a zine, start a record label, start a music club, start booking bands, start a revolution.

I know that things were different then and what happened in that time could never happen again. No matter how much the mall hawks ready made punk gear or the prefab radio stations squawk about the new rebellious youth act, the truth is it's over. The climate is different, the ruptured innocence washed away as well as the very real danger. I'd never trade those days, but then I'd never go back. Some things are best left done, better left to the past.

THE CURRENT NEW ORLEANS UNDERGROUND MUSIC SCENE

This is a short list of what is currently (as of February, 2016) going on in the New Orleans underground music scene at the time this issue is being printed and doesn't in any way represent what's going on here.

Bands:

A Hanging
ahanging504.bandcamp.com

Classhole
classhole.bandcamp.com

Desecrator
desecrator1.bandcamp.com

Fat Stupid Ugly People
fatstupiduglypeople.bandcamp.com

Glut
glut504.bandcamp.com

Gristnam
gristnam.bandcamp.com

House Of Goats
houseofgoats.bandcamp.com

Knight
facebook.com/knightnola

Medically Separated
(reverbnation.com/medicallyseparated)

Mule Skinner
themuleskinner.bandcamp.com

Ossacrux
ossacrux504.bandcamp.com

The Pallbearers
thepallbearers.bandcamp.com

Ritual Killer
ritualkiller.bandcamp.com

Short Leash
shortleashsnortbleach.bandcamp.com

Six Pack
(reverbnation.com/sixpack7)

Solid Giant
reverbnation.com/solidgiant

The Void
reverbnation.com/thevoidnola

Torture Garden
Torturegarden504.bandcamp.com

Witch Burial
witchburial504.bandcamp.com

Upcoming shows and scene info:

Nola D.I.Y.
noladiy.org

Paranoize
Paranoizenola.com

Venues:
Siberia
siberianola.com

Gasa Gasa
gasagasa.com

Twist Of Lime
facebook.com/thetwistoflime

Babylon
facebook.com/babylonsportsbar

Circle Bar
circlebarneworleans.com

Record stores:

Euclid Records
euclidnola.com

The Mushroom
mushroomneworleans.com

Sisters In Christ
sistersinchrist.space

Skully'z Recordz
skullysrecords.com

Radio:
WTUL (91.5 fm)
wtulneworleans.com

Core Of Destruction Radio
coreofdestructionradio.com

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NEW ORLEANS

www.paranoidenola.com