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- 04.20.18 - HEX CAMPAIGN + HOLOVERSE
- 04.21.18 - THE TOMB OF NICK CAGE + BREACH + BLACK KREOLE + THE ANGRY 88
- 04.22.18 - SHALLOW SIDE + MESSER + TRADED MOMENTS + FIRST FRACTURE
- 04.28.18 - CHEMICAL CITY REBELS + GREEN GASOLINE + NOMAD + AMBASSADOR
- 05.04.18 - EVENT HORIZON + CHRONIC TRIGGER + RUE THE DAY
- 05.05.18 - CINCO DE MAYO PARTY! FEATURING CEREBRAL DRAMA + UGLY  
ALPHA RHYTHM IN THE MERCY CIRCUS + DUSTIN COLE
- 05.11.18 - ACOUSTIC SINGER / SONGWRITER NIGHT FEAT. DEVON WADE & MORE
- 05.12.18 - MRZ CROWLEY + MOTORIOT
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DARK EFFECTS
- 06.13.18 - SIXES + BLOODSICK + SMOKE

*To book a show or event please contact us via e-mail @  
[bookingthetwistoflime@gmail.com](mailto:bookingthetwistoflime@gmail.com)*

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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Several staff members have shows on Core Of Destruction Radio:  
([www.coreofdestructionradio.com](http://www.coreofdestructionradio.com))  
Bobby hosts Out Of Bounds, M.Bevis hosts Sonic Relay, Lizard hosts Stoned Insanity. Visit the site for schedules. Tune in 24/7 for the best of the underground!

Paranoize #44 credits:  
Bobby Bergeron: Exhorder interview, reviews, layout

Lizard: Dead Horse interview

Jeff Barras: cover photo (Exhorder)

3/24/2018

So this issue was originally planned for a January release, in time to promote the Dead Horse and Exhorder shows that happened in January and February, but due to stuff getting turned in late, then I started working some LONG hours, it was delayed a bit and I FINALLY found the time to sit down and throw this thing together.

But yeah, there are just two LONG interviews this issue.

Dead Horse have played in New Orleans a LOT over their lifespan as a band and I was honored to have Lizard interview them! Sadly, the day after their show in Metairie January 27th, they announced that they were calling it quits after this last string of shows they had booked.

Exhorder have returned! Kyle and Vinnie got a new lineup together and will be playing a ton of festivals across the globe! I interviewed Vinnie Labella back in December, 2017, a couple of months before their return to the stage. This one is long because I just kept adding to the list of questions because there are things I wanted to know! I've interviewed Kyle quite a few times over the years, but I hadn't interviewed Vinnie since 2000 or so.

I have nothing else to say. Here is a picture of the old Franklin Street VFW Hall for no reason whatsoever.



Thanks for reading all this! Enjoy the 'zine!  
Bobby

# NEW ORLEANS SCENE REPORT

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

Abysmal Lord  
(black metal)  
abysmal-lord.bandcamp.com

A Hanging  
(thrash/hardcore/crossover)  
ahanging504.bandcamp.com

AR-15  
(thrash/hardcore)  
ar-15.bandcamp.com/

Bloodsick  
(death/black/doom metal)  
bloodsick.bandcamp.com

Cauche Mar  
(metal/punk/classical/latin/etc.)  
cauchemarnola.bandcamp.com

Cikada  
(sludge/doom)  
cikadadoom.bandcamp.com

Classhole  
(punk/hardcore)  
classhole.bandcamp.com

Donkey Puncher  
(punk/hardcore)  
reverbNation.com/donkeypuncher

Eat The Witch  
(sludge/doom/instrumental)  
eatthewitch.bandcamp.com

Ekumen  
(punk/hardcore)  
ekumen.bandcamp.com

Fat Stupid Ugly People  
(hardcore/powerviolence)  
fatstupiduglypeople.bandcamp.com

Gristnam  
(grind/hardcore/sludge)  
gristnam.bandcamp.com

Mehenet  
(black metal)  
mehenet.bandcamp.com

Mountain Of Wizard  
(metal/rock/instrumental)  
mountainofwizard.bandcamp.com

Mule Skinner  
(grindcore)  
themuleskinner.bandcamp.com

Mystic Inane  
(punk)  
mysticinane.bandcamp.com

The NoShows  
(ska/punk)  
thenoshows.bandcamp.com

The Pallbearers  
(punk)  
thepallbearers.bandcamp.com

Patsy  
(punk)  
itspatsy.bandcamp.com

Raise The Death Toll  
(death metal/deathcore)  
raisethedeathroll.bandcamp.com

Recluse  
(grind/hardcore/powerviolence)  
reclusenola.bandcamp.com

Romasa  
(post-sludge)  
romasa.bandcamp.com

# NEW ORLEANS SCENE REPORT

Six Pack  
(thrash!)  
sixpack1.bandcamp.com

Space Cadaver  
(sludge/doom/crust)  
spacecadaver.bandcamp.com

SS Boombox  
(punk/garage)  
ussboombox.bandcamp.com

Tomb Of Nick Cage  
(horror punk)  
thetombofnickcage.com

Torture Garden  
(punk/hardcore)  
torturegarden504.bandcamp.com

Totally Possessed  
(thrash/hardcore/crossover)  
totallypossessed.bandcamp.com

Witch Burial  
(black metal)  
witchburial.bandcamp.com

For info on upcoming shows go to  
[www.noladiy.org](http://www.noladiy.org)

VENUES:  
Siberia  
2227 St. Claude Ave. New Orleans

Santos  
1135 Decatur St. New Orleans

Poor Boy's  
1328 St. Bernard Ave. New Orleans

Circle Bar  
1032 St. Charles Ave. New Orleans

Gasa Gasa  
4920 Freret St. New Orleans

Checkpoint Charlie  
501 Esplanade Ave. New Orleans

Twist Of Lime  
2820 Lime St. Metairie

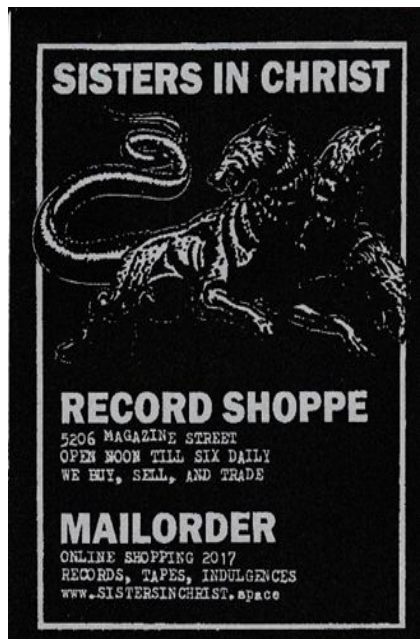
Babylon  
2917 Harvard Ave. Metairie

RECORD STORES:.  
Skullyz  
907 Bourbon St. New Orleans

Euclid  
3301 Chartres St. New Orleans

Sisters In Christ  
5206 Magazine St. New Orleans

The Mushroom  
1037 Broadway St. New Orleans



# EXHORDER

*Pioneers of New Orleans thrash, Exhorder have recently reformed with a new lineup! Kyle Thomas-vocals and Vinnie Labella-guitar are the only original members. Marzi Montazeri-guitar, Jason Viebrooks-bass and Sasha Horn-drums round out the lineup. Here is an interview that I did with Vinnie Labella!*

*-Bobby*

**Starting with a totally generic question; How did Exhorder get together?**

Me and David Main and Andy were already in a local band that was playing mainly in Metairie in that scene and back then at the time we were the only band doing Raven and Mercyful Fate covers. when I joined David and Andy's band then it was cool because I could play some stuff that I was familiar with and enjoy playing but I knew it wasn't where I wanted to be. It was always my aspiration to do an original band that was its own thing and not play covers. So that's where Andy and David and myself broke off from that and we found Chris and Kyle hanging around the local hardcore scene which was on the other side of town. we had to leave the suburbs and go uptown and go hang with those cats and we felt more at home there anyway. we found Chris Nail through a

friend of ours when he was already a staple in the hardcore scene and we met Kyle at a D.R.I. show and he was the last piece of the puzzle. we were looking for a singer for a good 6 months and we met him. It was pretty simple, Andy came up to me and said "Hey man, I just talked to this guy and he's here at the show and he wants to try out for us on vocals." and I was thinking "fuck at this point I'll try out anybody", I had no idea I could sing how he could sing. So that's how it kinda all started, it was a mix of the Metairie guys and the Westbank guys, Chris and Kyle, and we all kind of met up in the middle of the hardcore scene and put it together from there.

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NEW ORLEANS 1986

**When you started out, you were considered part of the punk/hardcore scene. How well were you accepted then, being a thrash metal band?** Surprisingly, very well. NO backlash whatsoever. We knew that if we took that sound to our people in Metairie in the suburb area around Fat City and West End part of town or over by the

lake it wasn't going to fly because we were already catching flack for playing fuckin Mercyful Fate covers and Metallica and Raven at these clubs anyway, so we knew if we brought Exhorder out there it was totally not going to work. We didn't get along with those folks anyway. We were breaking away from that pack as it was so we felt that the only place to take it to was the hardcore scene so that's what we did and to be honest we didn't really care if it was accepted or not. We didn't really think about it to be honest. Besides that Graveyard Rodeo was already there and they were right at the edge of being that type of crossover hardcore with a slight metal edge so we didn't even think about it we just knew that it didn't belong where we were from and it's the only place we felt comfortable hanging out on a night to night basis and when we came out it was certainly a great reception. The city was ready for something different as far as heavy music was concerned. The hardcore scene was already flourishing. ShellShock didn't sound like anybody else, Graveyard Rodeo didn't sound like anybody else, none of the bands sounded alike anyway so when we came in it was a fresh thing.

**I remember the scene being a lot more violent back then, people getting bloody in the pit and a few asswhippings being dealt out when people would just be a complete douche the pit instead of good ol' fun slamdancing. What are some of your memories from the old Franklin. Street VFW Hall days?**

VFW HALL  
 3113 FRANKLIN AV.  
 FRIDAY 22  
 7:00PM  
 ALL AGES  
 \$5

That was the only place on the face of the planet where our kind could go and feel comfortable being there. We were all fish out of water anywhere else so that was our safe zone and the minute some idiot would come into it for the motherfucker's first time not understanding what the culture was about they would misbehave a lot and i remember it got so bad at the VFW Hall that we had our own version of the pit police. All it took was one guy to go "hey, zero in on this guy because he's sitting on the outskirts of the pit punching motherfuckers as they come by", well that motherfucker didn't last long. I do remember us policing our own scene and it needed to be done because it was a growing thing and people were jumping ship from other sections of town to check it out and when they didn't understand the rules we'd have to teach them the rules.

Those were some great times. we built our reputation on that building and we lived our younger years there. it's hard to forget that place

**Which bands from back then do you think should have gone beyond the local gig/demo stage?**

Some of them did. The big ones that i remember then were Shell Shock and Graveyard Rodeo and you had The Flagrantz and there were a bunch of hardcore bands that went about as far



as any other hardcore band could possibly go. They put out their own stuff and went from town to town living off whatever they could and just did it old school. It's no different from what Rollins or GBH did; they got in the van and drove till the wheels fell off. Back in the day there was no such thing as a decent hardcore label, or metal label for that matter. I mean, you

had Combat and all that, but being from New Orleans was a stigmatism when you were a metal band. I don't know so much about being a hardcore band, but when you were a heavy metal band from New Orleans it was like "well that doesn't sound right." Everybody at the time was either from New York or L.A. or San Francisco, they had the Bay Area thing going on, so being a band like us or even some of the metal bands that came after us like Soilent Green and that sorta thing, it was hard for us to break out of New Orleans because as a city we didn't have our own sound so we had keep force-feeding it down the rest of the country's throat to get anywhere. But I think all the bands in the scene did well for what they were doing and it definitely helped mold the area into what it is

**Wasn't there a bit of a rivalry between y'all and Incubus at one point?**

Yeah, it was very early on when they first jumped on the scene. A rivalry to me is when you go to war with another faction and you win one, they lose one, they win one, you lose one and it goes on that way and that's a rivalry to me. When it's just a one sided thing, which is what it was, it took them a couple of months to understand that we were the wrong tree to be barking up. they could have picked anybody from New Orleans at that time to pick on, but they came after us because at the time we were pretty much a decent sized band, were were pulling in a lot of people and we had a lot of fans so it was natural for them to come after us first. That

was a bad move on their part. And let me clarify that Scot Latour and us have always been friends, so when I say this we were not including him because he never wanted to participate in all that. It was the 2 brothers, I forget their names, they were from Brazil. I don't know how long they'd been in New Orleans and I thought it was fucked up, because they were doing their own thing and were unique to the scene but at the time they were also at the time pretty asinine with their bullshit because they would talk shit about us, saying we sucked and we didn't play fast enough. There was one particular incident where Andy and I were at Kinko's finishing up a flyer for a show and the Brazilian brothers walked in and I just kinda took care of it right there in the store. We had some words, I think I aimed some body fluids in their direction and at that point I told them "one more shot and you won't be around much longer to enjoy what you're building in the scene" and since that day we didn't have any trouble. We even told Scot "we had word with your guys and we know it's going to make it uncomfortable for you because you have to depend you people" Scot was a solid dude and the 2 Brazilian guys felt like they needed to go shit on everybody in the scene at the time and talk a bunch of crap. So yeah there was a bit of a dispute there but it didn't last long.



**What's the story behind "Bestial Noises" intro that starts the "Get Rude" demo? What's actually going on there?**

What that was is everybody on one microphone screaming obscenities and talking about shit we didn't like and we had the engineer reverse it.

**Why wasn't "Ripping Flesh" used on either of your albums?**

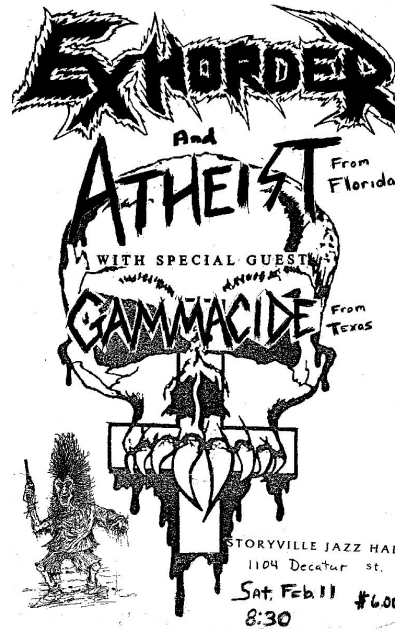
To be honest with ya I don't know because I'm a big fan of that song. I think some of the lyrics are dated to that time period. When I stopped writing lyrics and Kyle started writing all the lyrics I started to realize that he's an intelligent motherfucker and he's better at this than I am so I'm going to stick to writing riffs and songs and let Kyle do what he does best. Those were lyrics that I wrote in 1985 and when you get to 1988 and the last song you wrote was "The Tragic Period" and you start reading those lyrics and compare them to "Ripping Flesh"'s lyrics it's very

dated. Musically I love that song and lyrically it's got character and on a new record we might at least discuss putting that song as a bonus track so we can say that every song that we've ever done has been put out.

**It took awhile for the Slaughter In The Vatican demo to come out. Wasn't there some sort of friction between the engineer not being very fond of the lyrics or something along those lines?**

Scott Goudeau owned Ultrasonic Studios, where we did that and it was a really nice studio. We went from doing the Get Rude demo at Stonee's in his garage basically on an 8 track recorder to recording the Slaughter In The Vatican demo where Aaron Neville and people of that stature go to record. This was a top notch place, probably the nicest studio in the city at the time. Scott Goudeau was the main engineer and everything was kosher until we got to the lyrical end of things and when he started hearing what Kyle was spitting, about halfway through it or a little less he removed himself he told the guy who owned the studio that he couldn't do this band anymore because of the sacrilege and the nastiness that was going on. So yeah we had a beef with that dude because we were paying top dollar for a quality demo out of the place and everything was going great until this guy decided to shitcan us because of what we were saying and it delayed the process tremendously and we had to finish it in bits and pieces. Yeah we were mad back then, but I'm 50 years old now, I can't hold a grudge

forever. I don't even know if that dude's still alive.



**Why did David Main leave the band?**

He left with Chris and Kyle all at one time. I got in a physical altercation with Chris Nail early on in the middle or end of 87. Chris didn't like it, Dave and Kyle didn't like the outcome of it either. I tried to apologize, I was drunk and I went to jail and had to do community service bullshit in Baton Rouge which is where the fight took place. So they all decided it was for the best. Back in those days I was out of control, I was a fuckin' animal. I get why they did it. I think at that point they were looking at it like "this dude could explode at any time over any fucking thing and we don't wanna get any of that on us if this happened again". So they left, Andy stuck with me and that's when we got Jay. Jay put a lot of work in, we tried to put it back

together and we held it together for a good year and then we all reconciled. Kyle came back, Chris came back and time will definitely heal all wounds if given enough time. Dave decided he was done with music and wanted to go and pursue other things.

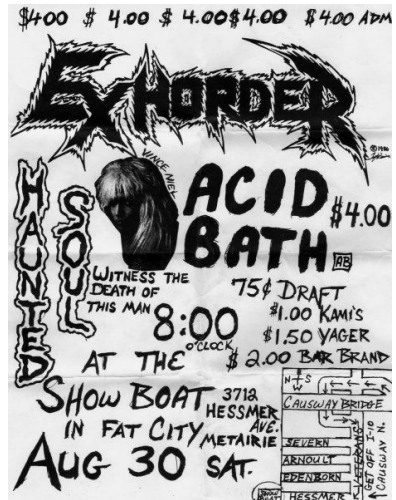
**"Slaughter In The Vatican" was originally supposed to be released on Mean Machine records: How did that come about and what happened to that label?**

That was Borivoj Krgin's label and this was before Blabbermouth and everything else. He was good friends with Monte Connor and at the time he was managing Sepultura before they signed to Roadrunner. At the time Monte turned us down and gave Bori our demo and he was like "if he won't sign these motherfuckers i will" There was a bigger label backing Mean Machine and Bori was going to head that up. He only had 2 bands under contract... us and Atheist. Something happened to the parent company and they went bankrupt right after we signed so that held up all contracts. They wouldn't release us and it held us up for a good 2 years. So at the time bori had relinquished his management duties of sepultura to Monte, and they ended up signing to Roadrunner. Bori went to bat for us and got Monte to listen to us again and that's how we wound up on Roadrunner. Bori's intentions were good and I can guarantee that if Bori had full backing, today you would be talking about him in the same breath as Monte Connor.

He got a bad break and so did us and Atheist.

**On "The Law" you recorded your cover of Black Sabbath's "Into The Void", but you'd do a lot of other covers at your shows over the years. I recall Red Hot Chili Peppers "No Chump Love Sucker", Faith No More "Surprise You're Dead", Black Flag "Nothing Left Inside" and Gang Green "Alcohol". What other covers did y'all do in your early days and which were your favorite?**

I used to love playing the Black Flag and the Gang Green tune was fun to do to! That seemed to be a theme for about a year. We'd pick some of the bands we grew up listening to and idolized and threw that in the set somewhere, so every other show we'd do a new cover. I don't remember if we did any more than those. We did "Somebody's Gonna Get Their Head Kicked In" and we did that as recently as our last reunion in 2010.



**You always included other activities at your shows back in the day like Skankball and the farting contest; were there any other activities that took place?**

The very first activity was the "witness the death of series". Looking back it was pretty stupid but back then it was funny. On the flyer we'd have us and whoever else was playing and "also, witness the death of..." and we'd pick a guy. Vince Neil was one, Mr. Rogers was one, just some random motherfucker that we didn't like for whatever reason and we'd have a stuffed mannequin made and throw it out in the crowd and people would tear it up. Just something to throw to the dogs to chew on. The people loved doing it and we loved providing that service. It was just part of who we were. We were some mean motherfuckers but we enjoyed a good laugh like everybody else. Just good friendly fun and violence and whatnot

**With Warrel Dane's recent passing I was thinking about the time that I saw Sanctuary open for Megadeth and Warlock at McAllister Auditorium and I remembered that Exhorder was originally supposed to be an opening band as well, but y'all got dropped off, or something along those lines. What's the story there?**

You know, that was so long ago I don't even remember that we were supposed to be on that show, and it's a good thing that we weren't because I almost beat Dave Mustaine's ass that night. We actually were face to face. His people were holding him back and holding me

back too in the backstage area. It's a long story, but if we had real access to that backstage area it could've been pretty horrible. I don't remember man, to be honest with you.

### **LAST SHOW BEFORE SUMMER**

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\$5.00  
SCUM OF EARTH

**Jumping forward to present day, how did the 2017 Exhorder reunion come about?**

I'm involved in a new act with some other guys. The name of that band is Year Of The Tyrant. I've got Jason Viebrooks (Heathen) and Sasha Horn (Forbidden) and Dan Nelson (Anthrax). We've been putting that together for the last 8 months to a year and I'm getting involved back in music. So anyway I was out one night at the Corey Feldman show, no less, and Kyle was there. Time heals all wounds man and with the last breakup there were issues between everybody, but 7-8 years go by and things start to kind of heal

themselves and we were already back on speaking terms and cutting up. So we were out smoking on the deck at Southport and bullshitting and it kind of came up. We didn't have an agenda to do it, so we started talking about the "what ifs" and the "what ifs" became what it is now. The key this time was that we're older, we're wiser, our relationship as friends is so strong to come between that including this band. The other thing is that we had solid, SOLID management approach us to take some of the extra weight that we always carried on our shoulders as a band along with having to write great songs and put together a good live product. I hate to call it a product, but all the regular things that come along with fielding a good band we had to deal with too, booking shows, dealing with financial issues and whatnot. Now we have solid management behind us looking after our own best interest. It came about pretty easily. nobody really pushed for it so it felt natural to do it again.

### **Did you try to get Jay, Chris, Seth or Jorge involved?**

Well we did try to get Chris involved, but he's got some personal things he's dealing with at home and he's got his business and things. We didn't approach Jorge. Jason seemed like a good fit, Seth is a total fuckin' douchebag and it'd be good if I never saw the motherfucker again. Let's just say that myself and Jay, and I only speak for myself, have not patched things up.

### **Will there be new Exhorder material written?**

Yes, and there already is. This is going to take some time to complete because what happened was I had a whole slew of material written for a new Exhorder written between 2009 and 2011 and when Year Of The Tyrant came along I kind of broke that material down and used it. Now that we are discussing putting out another Exhorder record I'm continually writing new material for that. The plan is to go out and get our sea legs under us next year and play and do some of the retro shows and keep building the material, pile some things up and look at doing some pre-production toward the end of next year.



### **How did Year Of The Tyrant come about?**

Jason Viebrooks was the last bass player for Exhorder. He played 2 shows with us back about 7 years ago. Jason's always been a friend of ours. He was actually in Exhorder twice. when I left in 92 he came in, Frankie was gone too

and nothing really panned out from that. The other guys didn't want to continue on without me. He came in at the end of the last run in 2011 and that didn't last long either. So anyway I've been knowing him for 25 years and he's always wanted to do a side thing with me and we decided to do it. At the time we decided to do Year Of The Tyrant I never thought Exhorder could happen again in any way shape or form. I thought that band was done and it was time to lay that chapter of my end of that to rest and move on and do a new thing, just build something new from the ground up with new guys. Exhorder for me was always it. I never wanted to do anything but that. Could I have gone out and done a million projects with guys? Yeah probably. I was always asked to do things that I've turned down. Playing music is not hard to do. The hard thing is finding 4-5 guys all focused in the same area and looking to one final goal. To get everybody's lives all to match up perfectly and to sell out to the process is too hard to do. When we were younger in Exhorder we had that kind of drive. As the years went on people started having children, getting jobs, outside issues from other sources like label trouble and management issues. I've stayed out of music for those reasons because I didn't want to go through the hassle of that again. I didn't want to build something and put my life and my heart and my soul into something only for it to fall apart again a few years down the line. So anyway Jason's always been a good dude and he talked me into doing a side thing with him. I brought some music to the table

and we found Dan Nelson and Sasha Horn and that thing is about to break. We just did pre-production for it and we're going to go in to record the actual record in march and hope for a release end of summer/beginning of fall.

### **Any label interest in either project?**

There's a ton on both sides of the ball for both Year Of The Tyrant and Exhorder. The two bands are 2 different animals. While tyrant is a heavy band it's got more blues influence. I'm not going to say softer, but it's not as extreme as Exhorder is. The right fit for Exhorder my not be right for Tyrant and vice versa. We're looking at all of it carefully to make sure we have the right fit for both products



### **What the fuck is groove metal? I always considered y'all a thrash band.**

To be honest, I don't know! Let me rephrase that; at one time I didn't know. I used to ask what the fuck that was too. And then when somebody said "well y'all created that" and I said wait a minute I don't know what the fuck it is and now you're saying I created that?

In the early days, I'm with you, I thought we were a thrash band, with no extra trimmings. I knew we had somewhat of a different sound, but I thought I fit in with everyone else. So as the years have gone on and I look back at 3 fuckin' decades of people talking about groove metal or some new form of thing, it does make sense to me now. The problem is the press and the media and the people who came with this term who created this subgenre "groove metal", I think they got it wrong, because first of all there were certain bands that were claiming that they created it, ok, which, that's fine with me. I didn't even know what the fuck it was at the time, but in a nutshell it all harkens back to being from New Orleans. Subconsciously or unconsciously, you grow up on Dr. John, The Wild Magnolias and The Meters. When you're at barbecues in the 70s and you're 10 years old and the music in the background isn't Foghat or the Doobie Brothers it's The Meters, it's Dr. John, it's those bands, it's that New Orleans sound. That second line. It's always in the back. It's ingrained in our DNA since before we were born. Our fathers heard it, our father's fathers heard it. I'm only speaking for myself, because I don't like speaking for everyone else in the band, but I think that that stuff, from that young of an age and being from new orleans, and hearing things differently crept into Exhorder's music because it was part of our DNA. It was subdued in the mix, it wasn't that I set out to do that, it was a natural process. If you hear a normal metal riff from England you can kinda

tell it's from that area. If you hear something from the Bay Area, it's a Bay Area sound. Same from New York. everybody's kinda got their own thing going. If you take a UK riff and write that motherfucker out and give it to me, within 2 weeks it'll have a lil different swagger to it, and I call it a swagger because that's what the New Orleans drag is to me. It's a slur. It's a slang. And that's the edge that I would put on my music, i just didn't know I was doing it. Now, today, as an older guy when I set out to write songs, I've actually dissected this thing and figured out what it is. There is a formula to it and i guess i could go through it, but we don't have 3 hours and it's an intricate process. Now it's more in the forefront of my head than it was back in the 80's. It was just happening back then, now I can see it before it happens. I know exactly what to do to give it that slang, that drawl. It ain't a southern thing, a Down thing, a Crowbar thing, a C.O.C.. thing, it's a New Orleans thing. It's a total New Orleans thing and it crept into whatever style of thrash music I was playing at the time. Nowadays everybody likes to call it groove metal. Everybody likes to give credit to other bands to doing that genre be it Pantera, Machine Head, White Zombie, whatever. I know this, when you listen to some of those bands and riffs you can hear some of that New Orleans drag in it. If it were up to me I wouldn't call it groove metal or anything. All it is, is just a certain way of riffing and the drums are an integral part of it and it's not just the riff itself. If you don't have the right drummer,

you ain't gonna pull it off. A thing like "groove metal" could've only been born in New Orleans. It's the only place on the Earth it could've been born. That sound, that drag, that drawl could've only been in that town. If everybody wants to cite me for creating it, I guess I'll take credit for it. Normally I like to do things like that quietly, but yeah, I'll take some credit for it because, yeah we were the first band to do it. The cute thing is, we didn't even know we were doing it. So now that we know, I can do it properly and not make it sound like, not naming any names, but not make it sound like some of the crap that's out there that represents that particular sub-genre because a lot of it is regurgitated and they copy a few things and they don't even know what it is that they're copying. The last thing I'll say about it is that some people will cite "The Law" as being the first true groove metal record. They only say that because the production was better than Slaughter In The Vatican. Slaughter In The Vatican was recorded amongst a sea of death metal bands at Morrisound Studio with Scott Burns at the helm. Not that that was a horrible thing, but that's not what those songs were supposed to sound like. Because of the production and the cookie cutter death metal recording style that was popular at that time it actually took away some of the "groove" of that record. It wasn't produced properly. We didn't have the right backing and frame of mind to do that correctly. If you really sit back and listen to Slaughter In The Vatican you can hear those parts groove. You can hear it in "Desecrator" and "Death In

Vain", you can hear it all over that record. There's groove all over that record. But yeah i guess it's a thing and moving forward you'll probably hear it some more. I'm not going to change now. I'm going to keep doing what I do and we'll see what happens.

**I'm not sure what else to add, and this is already pretty long compared to most interviews that I do, so I'll just end it here. Any final comments, suggestions, recipes, remedies, etc.?**

No. I don't have anything to add other than I'm excited to be involved in not just one but 2 projects and the Exhorder thing snuck up on me. I'm extremely happy that Kyle and I are able to do this at our age and that people are still interested enough after all these years to provide us the opportunity to do this again. And most importantly, beyond Exhorder getting back together in the form that it's in now, I'm more happier than ever to have Kyle back in my life as a friend and a brother. I've been knowing him since he was 16 years old, which would make me 19 or 20 when I met him, so it's almost like I don't remember a time that he wasn't in my life. It's an honor to be back involved with him. With Tyrant it's the same with Jason. I'm lucky to be involved in 2 great projects. I tend not to disappoint so I think everybody will dig both of the projects.

# deadhorse

*Texas Horsecore legends dead horse have hit New Orleans either on a tour stop or a one off show numerous times since their inception in 1988. Lizard shot some questions to Alpo, Scott Sevall and Mike Argo and here's the result!*

**"The Beast That Comes" is the bands first lp since 91's Peaceful Death and Pretty flowers...How has the response been going and do you guys have any label interest?**

Alpo: Response has been very good and positive. Not hearing all the Mike Haaga esq, chatter and people really have been like...DAMN! Fuck Yeah! Labels have been interested but they seem to look at us as a rotting corpse or something. We don't shop them hard as we should have and we really have limited management. The 21st century deadhorse is a fare working band but you know labels just want that money. Dead Horse Takes the summer off for time with the kids, not the festivals.

**You guys pretty much decimated the Texas scene for a couple decades!! Since you officially reunited back in 2011, how have the live shows been?**

Alpo: Oh man it is all Sex, Drugs and Rock'n Roll you know how it is..... We are married, taking Tylenol & Geritol and playing shows as we can because the kids are all right! I have to say it is

very difficult but you know we are having fun and we are very proud of the new LP.

**Let's go back some years....The Horsecore lp was a fucking classic!!!**

Alpo: Thanks we should have done it with Danny Brown in Dallas who did Morbid Scream and a lot of great bands at the time.

**Tell us the story on what led up to "Metal Blade" deal and the making of Peaceful Death!**

Alpo: So you want me to talk about what happened when I was 18 years old. because that was 30 years ago...Ok! This is a brief over view. Metal Blade offered us \$3000 as a budget for Peaceful Death. We had a \$15,000 Budget for Horsecore (take it we did LPs, Cassettes and all that shit ourselves) so we found Big Chief and then like vultures (some how) Metal Blade picked up the distribution. Good thing we got WEA distro, bad thing Big Chief Snorted up the label in the form of cocaine. So addict = default as always. We ended up getting fist fucked and in the end about \$250 each out of selling north of 40k copies of Peaceful Death and Pretty Flowers.

**Why did Mike Haaga leave the band?**

Alpo: You should ask him via [www.mhaaga.com](http://www.mhaaga.com). If you ask me, Greg or Ronny we will all tell you the real story but I am no longer going on the record about that. We have played with Mike ARGO longer than we did with

Mike Haaga and that is what matters to us now

***(Lizard-Took advice and hit up Mike Haaga)***

Haaga: In 1992 dead horse had lost their label. We also had gone through a rough split with our original management. We had been performing the same material for several years. And we didn't have a whole lot of finished songs to even offer a new label. So by the end of 1994, the band had been through the music business 'ringer.' We were being pulled in different directions due to new management. Whether to hold out for a major label deal, or sign with an independent label was the persistent question. And while there was viable interest from a few majors, there were no offers. Nonetheless, we were still turning down the offers of independents. In hindsight, maybe we should have taken one of their contracts. That might have 'righted the ship' of a band that was wavering. A band full of disillusionment, a tremendous amount of stress and uncertainty. And burnout. A feeling of stagnation, and an audience decline in some regional shows was apparent to me. And probably most important was a collective disappointment in our ability to create as a band anymore. The result was the FEED ME demo; that of which we all mutually agreed was not a well thought out cohesive recording. And the major labels could easily see that as well. At some point, it was no longer fun to be in dead horse. And the direction of

the band was lost. I merely took myself out of a failing situation. A feeling shared by the entire band, in my opinion, and supported by their own comments expressed over the years. If I am to blame for the unfinished material/ bad material, so be it. However, it would seem, and it should be said, they should have been thrilled that I left the band and allowed them to



pursue whatever it was they could not achieve with me around. That that's totally fair. I was just twenty four years old, and there was a whole lot of life left to explore. I hoped to start something fresh and new. And that's what I did.

Don't get me wrong, I enjoyed my time in dead horse. I am very proud of what we accomplished as teenagers and young adults in their early twenties, steering our way through the brutal music industry with little guidance.

We reached a lot of goals by the seat of our pants, and the skin of our teeth and we achieved it mostly all on our own. I have tons of fond memories and experiences one could only dream to have as a young musician. We were lucky, we were pretty good. And for a while, it came together. And then it didn't anymore.

This is a simple overview of what was happening through 1993 and 1994. There's no secret answer. No fight over a girl or a defining moment that changed everything. A band relationship is complex and constantly in motion. A lot of shit was happening. And I won't go on with every detail about why this or why that made an impact on the band and in what way. Nothing is as black and white as a few paragraphs anyway. We had a ton of fun on the road, playing shows and making recordings together. It wasn't always a blast, and we had disagreements. Not unlike any other band. But overall, most of the time, we were all on the same team, all on the same page, and growing up right in front of each other. And we made something incredible happen. And we dealt with it quite well. We laughed a lot; we lived a lot. It's a good thing. It should be noted, that in 1999, while performing with my band, The Demonseeds, I friended Mick Thomson of Slipknot. Turns out he was a big dead horse fan, and with the rerelease of the dead horse albums on Relapse Records that year, he offered dead horse a leg of their tour if we reunited. I said, "Sure!" However, I couldn't get

the rest of the dead horse members on board.

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One of the best original bands in the U.S. Dead Horse got its name because of a dead horse that was found in the desert. The band was formed in 1988 and has since then released several albums. They are currently recording with Relapse and are set to release their next album, "Death Ride", in 2000. They are from the small town of Guilford, TX 75844. They are the very best!

**I always heard it was over money or something like that!!**

Haaga: One of the independent labels had an offer to which I would receive a \$1500 advance for album design. We didn't sign with them. If I was a good money grubbing bastard, why ditch the riches. Haha. We were an extremely independent band and I think that made us a difficult band to be picked up from a major. Labels want to control you as much as possible. We weren't flexible enough; possibly due to the overconfidence of achieving without their help. And these indie labels I refer to weren't offering all that much as far as advances. So there's that, there wasn't much money being talked about. Besides that, whatever money dead horse ever made as a band was ALWAYS split equally.

### **What happened with Entombed?**

Alpo: We did a great tour with them, and became friends. Then they covered Scottish Hell and never paid us 1 Fucking penny royalty. Then tell people in Texas we are "money faced". We do appreciate what they did, but they are the ones that made the \$\$\$. I know labels will fuck you over. But their label didn't pay US which put the ball in their lap. And I understand they may feel jaded because we have called them out publicly on it, but again they have not even said "My bad here is X amount of \$\$\$". If I had their phone number I would not have done it but after 12 years that goes on a man. If one of those guys had the courage, decency or self-respect they would contact us and make it right. Would be easier then they think.

### **What are some of the other projects/bands that the current members have been in or are currently still in?**

Alpo: Well Scott has Force Fed, Greg has Baron Von Bomblast, Ronny has Pam and me, I have too many hands in too many cookie jars man!

### **Pasadena Napalm Division was a killer project with Kurt Brecht! What happened?**

Scott: Well, nothing really. We haven't broken up.. but we haven't played a show in two years or may be a year and a half... Spike recovered from colon cancer and DRI got back to touring, which opened the door for deadhorse to get back together... so DRI rarely stops touring, deadhorse has a new album,

so we're busy, Kurt's busy... we've talked about playing shows with other singers... but we all still LOVE PND... and hope we can get it going again soon. Last PND show we played had Al Del Barrio from the band Confused on vocals... Kurt had a last minute gig in Cali pop up.

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**You were asked to join after Haaga quit. How was the transition for ya? The Boiling ep was the first recording you was credited with. How much of that did you help write and which songs still creep into your sets today?**

Scott: Well, it was exciting for me. I really thought deadhorse was on the verge of a big record deal and big tours with Pantera and Slayer.. there was a lot of big talk happening... and I'm sure a lot of people hated me coming in and thought this or that. I also had a more hardcore look back then... cause I was and still into the NYC hardcore scene..

so I had this flat top haircut... it didn't help that Greg started a rumour that I was a Houston Cop!!! Let's see, Boiling... I wrote the lyrics and sang the song Reach Around... I think I had a part in it... and a part here or there in Beautiful Day and My Apology...And until we put the new album out we were still playing Reach Around and One Nation...The writing process in DH is kind of different... one person may bring in a main riff, and another person may not bring any parts to a song, but that person still may have a great idea on how to arrange the song... those Boiling songs , all the way to the Beast That Comes album are like that. EVERYONE has input in the songs.

**How did you guys find Argo? Was he in any other bands? Was he the missing spark to get the band back in full swing?**

Scott:When we started talking about getting deadhorse back together, I found an old off the soundboard tape from a show in 1996, we all listened to it and all decided that Greg, Scott and Allen are not lead singers! And Greg pretty much refused to do any vocals at all.. LOL! So our old manager who helped get deadhorse back together said he knew someone who could sing like Mike Haaga and Greg... so we brought Argo in and he nailed Rock Lobster and Turn or Cod Piece Face... or maybe all three... we also talked about bringing Kyle Thomas from Exhorder in, and or Dax Riggs from Acid Bath... but that all stopped after the second or third rehearsal with Argo. Cause like me, Argo was a big deadhorse fan prior

and yes. I would absolutely say and I'm 100% confident that Alpo, Greg and Ronny feel the same, that yes, Argo was the missing link.

**What are some of the songs about on the new album?**

Argo: Telling you what the songs are about is a little more difficult because I've always felt that people find their own meanings in the songs that they hear, and that's how they develop a connection to the album that they're listening to. There isn't really a central theme to this album. Each song is an entity of it's own. I can tell you that when writing "How We Rot" I set out to tell a ghost "story from the perspective of the ghost. After several rewrites I think that I ended up telling the story that I wanted to tell. "The Gifts of Eden" is a tale of the journey of the fall of mankind starting in the garden and ending with destruction. The Beast That Comes in my mind is about a village of people preparing for the arrival of an ancient, bloodthirsty being that just may kill them all. And finally Horsecore is basically about my experience as a young deadhorse fan going to The Axiom to see Deadhorse. I'll leave the rest for people to determine what they mean for themselves.

**What was one of your most memorable moments playing live after you officially joined the band?**

Argo: So I guess my most memorable live show with the band was my first one. It was at Warehouse Live in Houston, and the place was packed. No

one outside of the band knew that the band had a new singer, and I've got to admit that I was nervous. The guys were great. They helped to keep me focused on the task at hand, and to not get lost in the anything but the music. Greg told me "If we didn't have faith in you, you wouldn't be here. Just go out and sing the songs man. By the third song everyone will be into it." It was an intense, fun night.

**If you could only use one thing to poke out an eye, what would it be???**

Alpo: ya..back in the day Microwave Frech Fry to day the whole fucking Spud! I am Alpotatonailgrinder afterall!

**Where is the best place to get your merch?? Throw up your links!!**

Alpo: [www.horsecore.net](http://www.horsecore.net)

**What bands are you listening to these days??**

Alpo: ZZTop, Black Sabbath, Rush, and Faith No More/ Mr. Bungle. I really don't listen to the cookie monsters anymore, they made me fat! But listen to every new thing that I can, it mostly sucks!

**You've got alot of material from all the eps and lps you have put out over the years; how do you prepare your setlists? Are there certain songs that have to be played?**

Alpo: I think about the band and how much they may be able to play the songs and how much they may be able to drink before that song....Cod Piece Face and Scottish Hell (Thanks Entombed)

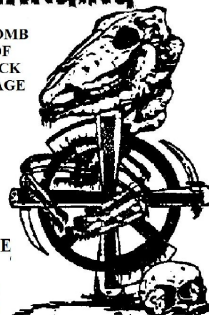
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**Thanks for the interview!! Any final thoughts or comments?**

Alpo: Sorry I was short on some answers. I thank anyone that can follow deadhorse and be a fan for so long, that is why each of us will not stop. That is why Greg, Ronny and alpo have never quit deadhorse or the fans. Thank you for the interview man!!

*Two days after the Metairie, LA gig on Jan. 27th on which they shared stage with A Hanging, Doomstress and The Tomb of Nick Cage....Dead Horse officially announced the end of the band!! The reasons are unclear and the rumours are going around but they will definitely be missed. Horsecore4Lyfe!! Get the new album and definitely their old stuff! They have a few more shows left to do before they are totally done!!*

# REVIEWS

Anialator

Rise To Supremacy

Xtreem Music

(xtreemmusic.bandcamp.com)

Anialator is back and are heavier than ever! Some of you may remember this band from the late 80's. They put out a couple of EP's on Wild Rags Records and even played in New Orleans once with Incubus and Devastation at the Harahan VFW Hall. Brutal thrash along the lines of Dark Angel, Kreator, Incubus, etc.

Apocalypse/Extinction Of Mankind split 7"

apocalypse84.bandcamp.com

Apocalypse were part of the late 80's California crust/hardcore scene that also included Confrontation, A//Solution, Glycine Max, etc. They put out splits with Transgression and Mindrot and their "Earth" EP then disbanded in 1990. They have returned in recent years and the 3 tracks on this split are their best tunes yet! Extinction Of Mankind debut their new rhythm section on their track of blistering UK crust! Killer split!

The Bills

Check's In The Mail

Sheer Terror Records

13 tracks of New Orleans surf/garage rock that'll get you movin'! This features members of The Pallbearers, Nick Name & The Valmonts, A Hanging and countless others! Covers of The Mummies and The Ramones are included.

False Flag

s/t

falseflagindia.bandcamp.com

3 tunes of dark, crushing hardcore from India! This is somewhat along the lines of Integrity but with fierce, howling emotive vocals! There are only 3 songs here and I want to hear more!

Ignitor

Haunted By Rock N Roll

EMP Label Group

Ex members of Agony Column fronted by ex-Watchtower/Dangerous Toys frontman Jason McMaster! Pure, authentic American 80's heavy metal! Fun and energetic!

Ilsa

Corpse Fortress

Relapse

Murky, primordial sludge! There's not much in this genre that hasn't been done and they can easily be compared to Eyehategod, Coffins, Iron Monkey, Neurosis, etc. but they do it well.

Iron Reagan/Gatecreeper

split

Relapse

Crossover thrash meets old school death metal! This is what it would sound like if D.R.I. and Entombed did a split in 1989.

Live Knives

s/t

grievousangles.bandcamp.com

Paranoid

electropunk/darkwave/synthpunk/etc. from the UK along the lines of Devo

# REVIEWS

and Lost Sounds. Pretty different and pretty damn cool!

Malformity

The Rapturous Unravelling

Boris Records

Brutal death metal from Atlanta with an early Earache sound! Definitely some Morbid Angel and Carcass in their influences. They're from Atlanta, but we won't hold that against them! Only 2 songs on this teaser!

Misled

Regenerator Vol. 1

Dixie Dawg Records

Chris Rico has kept Misled alive through yet another lineup change! this time featuring Jarade Chaisson (ex-No Room For Saints, Trick Bag, Penelope Head, etc.) on guitar. There are a lot of tunes re-recorded from past releases on here with the revamped lineup! Their sound is a perfect mix of hard rock and punk, kinda like Kiss meets The Ramones!

Pissed Regardless

Feed The Birds

Creator Destructor

Fun crossover/thrash/hardcore! Short, fast tunes along the lines of D.R.I., Municipal Waste, Iron Reagan, etc. Nothing new here, but it's done well!

The Great Void

Dystopian

[facebook.com/thevoidneworleans](https://facebook.com/thevoidneworleans)

The Void has now changed their name back to The Great Void and have pretty much a completely new lineup since

their last recording, the most recent addition being former Flesh Parade vocalist Scott Leger. They have fine tuned their sound and are as brutal as ever! Vicious, pummelling death metal!

Voracious Scourge

Our Demise

Immortal Souls

This is a project featuring members of Suture, Sinister and an ex-Suffocation drummer! You can pretty much expect what you're getting into. FACE MELTING BRUTAL AS FUCK DEATH METAL! OLD SCHOOL DEATH METAL THE WAY YOUR GRANDMA USED TO PLAY IT MOTHERFUCKER!

Weot Skam/Rupture

split cassette

Fvkof Records

This is a split cassette featuring Weot Skam from Malaysia and Rupture from Australia! Weot Skam plays fast chaotic punk/hardcore! The Rupture side is a live recording from 1994. Fast pissed hardcore.

Woorms

demos 2017

[woorms.bandcamp.com](https://woorms.bandcamp.com)

From Baton Rouge, LA, here is the latest Joey Carbo project

(ex-Encompass & Stalemate/Dope Deal/etc.) Loud, noisy, a bit sludgy.

Sorta like an Amphetamine Reptile version of The Melvins with a little

Godheadsilo thrown in. They'll be

doing a split 7" with A Hanging later in the year!

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