

PARANOIIZE

#63

FREE

in New Orleans

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an interview with
ACID BATH

reviews

New Orleans Scene Report

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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 63 credits:
Bobby Bergeron- reviews, layout
Jenn Attaway-interviews
Cover photo:
Acid Bath at The Jungle in Gretna, LA
January 1994 by Al Hodge

4-17-25

FIRST OFF, this was supposed to be back from the printer before 4/20 for Guts Fest and I wanna apologize to GARGUTS for dropping the ball on that. The digital version WILL be available though.

So the bulk of this issue is a good, long interview with Sammy Duet (and a short interview with Zack Simmons) done by Jenn Attaway on the heels of the return of Acid Bath. Now I know a lot of you are saying "I THOUGHT BOBBY PARANOIZE HATED ACID BATH!" YES I'VE TALKED A LOT OF SHIT ON FACEBOOK. This was in jest, intended to rile people up and not aimed at anyone in the band! They earned their success and cult status on their own without help from local metal celebrities and whatnot and I'm proud of them. I've been a fan since the Jungle/ Zeppelin's days in the early/mid-90s
CONSIDER THIS A PUBLIC APOLOGY TO SAMMY DUET!

I'll be doing a sludge-y noise type collab with Rosemary Malign that doesn't have an official name yet, but we're playing at the Mudlark Theatre on May 2nd billed as Rosemary Malign + Shitload. We're Check it out if you're into that sort of thing. We'll eventually come up with a name and record and all that.

Thanks for reading all this.
-Bobby



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Back in the early '90's, something different was brewing in the bayou, out in the Houma/Thibodaux area. A band called Acid Bath emerged with a unique style, unmatched at the time. It was heavy, but poetic and melodic, while maintaining a raw and angry attitude. Demo tapes were exchanged and excitement grew. They slowly developed an enormous cult following. Ending suddenly in tragedy, time passed while the surviving members went on to make names for themselves in other projects. Although the question was repeatedly asked, there was no hope of reunion in sight... Until last year. I called Sammy to get some history on the band, and to discuss what's coming up for Acid Bath.

By Jenn Attaway

You have a whole new generation of fans, and the enthusiasm and reception you're receiving on each show announcement speaks volumes. So, let's talk about the beginnings of the band and give the rookies a little bit of background. When was the

band originally formed, who was in it, and where are you from? How did it come together?

Acid Bath formed, I would say, around '91, '92, maybe? I don't remember exactly. Somewhere around there. In '91, we technically changed the name to Acid Bath because there were two separate entities where Dax Riggs, Mike Sanchez, and Jimmy Kyle, were in a band called Golgotha, and myself and Audie Pitre were in a band called Dark Karnival. And Mike, Jimmy, and Dax, weren't happy with their bass player and guitar player, and our drummer for Dark Karnival was moving to Florida to join Disincarnate, featuring James Murphy of Death and Testament fame. and all that stuff. We were losing our drummer and didn't have a band, and they didn't like the members they had at the time, so we decided to join forces. The Golgotha stuff, it was good, but when Audie and I joined, the vibe definitely changed in the band big time, so they felt they wanted to change the name from Golgotha to Acid Bath. And yes, to all the haters out there, and I'm going to answer this: the answer is yes, we stole the fucking name from the band, Acid Bath in New Orleans. So, stick that up y'all's asses. Shut the fuck up about it and grow up! That band gave us the name. So they can suck a cock, whoever wants to talk shit can suck my fucking dick. But anyway, we decided to change the band name to Acid Bath from Golgotha, because of the vibe when me and Audie joined the band. That's it. That's where we started. We officially changed the name of the band in '91

Okay, so you guys were already playing in two different bands at first. What were some of your musical and creative influences that made it work, that made it come together into what became that Acid Bath sound?

Well, you know, the culmination of the five of us, I guess, is what made the sound, because we're all drastically different from each other, especially on the [musical] spectrum. Myself and Audie were into the more extreme sides of metal, I guess you can say. And you know, Dax has always been into what Dax is into: the strange and mysterious and dark music that he likes. It's not necessarily heavy metal. He was on a different wavelength than that. Then Mike... Mike will listen to a doo-wop song, then listen to something extremely heavy the next second. So, his musical tastes are kind-of all over the place. And, Jimmy was very into some strange music, like Skinny Puppy and early Ministry and stuff like that. So, the culmination of all those influences that are just all over the place, I think, kind of showed through. Collectively as a band, as the five members, I think the only three - no, I would say the only two bands that we could actually agree upon - that we all would agree that these are "the influences", probably would just be Black Sabbath and the Misfits. They would be the only two as far as the group goes, that all five of us could agree upon. Like I said earlier, me and Audie were more into the extreme side of things, and Dax and Mike and Jimmy weren't into that side. So, I think [the

sound] just kind of came out like it did because of that reason.



Do you have any stories or defining moments from back then?

"Defining moments"... Well, back then, it was really hard to pinpoint that shit, because it was so chaotic. And it's just, it's hard to remember a lot of those days. I'm trying to think of something that really sticks out in my mind as being like, really fucking cool. Oh, I have one, and it's a strange one, too! So we used to tour a lot; and back then, during that period of time that Acid Bath was active, nobody "got it", okay? Let's just put it that way. So, we'd be on tour and playing wherever. We play Atlanta, we play New York, we play Los Angeles, we play wherever. And we're drawing between 10 and 15 people a night. You know, it was like nobody got it back then. But, there was a certain town in South Dakota called Sioux Falls. So, we pull up to the gig in Sioux Falls, okay? And, it's a nice place. The venue holds a lot of people, and we're like, "Ah yeah, this is going

to be a hard one. You know, 15 people in this big place is going to fucking suck.” And then, it was a couple of radio DJs that were the promoters of the show, and they're like, “Nah, there's gonna be a couple more than 15 people here tonight.” And the show started, and the doors open and all that shit. I believe at that show there were about 500 people. The thing was, the promoter guys that were DJing were just playing our shit constantly on their radio shows. So, I guess the word spread in Sioux Falls. We were famous in Sioux Falls. Everywhere else, not so much. That's a defining moment that I could really think of off the top of my head, the way you're playing a tour, you know, on tour two or three months, you played to 10 to 15 people a night, and all of a sudden, randomly in Sioux Falls, South Dakota has 500 people there. Pretty weird.



Good job by those promoters! Yeah, they did a great job! Finally, a promoter that did their fucking job! I'm going to jump ahead a little bit, and I guess we need to talk about the band splitting up, which, I know, is a darker, sadder topic. Do you want to discuss that?

To be honest with you, the death of Audie was definitely a big blow because he wrote a lot of the music. And he was almost like the glue that kept the chaos together in a way, you know? His passing was definitely a humongous blow to all of us in the band. But I mean, honestly, now that I think back upon it, I think maybe the band would have split up anyway, even if he wouldn't have passed away. Because everybody was kind of... It's hard to explain what was going on during that time. But, you know, even before Audie passed away - I can't predict what would have happened, but I definitely feel like there would have been some sort of a break during that time. We were working so hard and we were touring so much, and it didn't seem like we were making any progress as far as the band goes. When you're touring and you keep playing to 10 people every night, and you're touring for three months, it gets very discouraging. So I think even if Audie wouldn't have passed, we would have probably... I don't necessarily think we would have split up, but I think we would have possibly taken a break for a little bit and regrouped at a later time. We were just so burned out, just from fucking playing so much, working so hard, and not really seeing any results. I'm saying, But, who knows? You

know, maybe we would have never stopped. It's just, it's really hard for me to predict what would have happened back then.

When you did split up, what came next? Did you jump right into other projects, or was it difficult because of losing Audie?

Well, I think everybody just kind of wanted to go their separate ways in a way. It came so abruptly that it was just like, it was just over. I think immediately after that, Mike and Dax had started working on the Agents of Oblivion stuff. And then, of course, I joined Crowbar for a while. And the whole time I was working with Crowbar, I was working on Goatwhore stuff, as well. I already had a lot of Goatwhore shit written, even before Acid Bath split up. So it was just kind of a shift that needed to happen, I suppose.

This is a big fast-forward, but when you and Mike played with that cover band, Like Murder: First of all, how did you guys connect? And, did that kind of help spark reunion conversations, or motivate you guys to make it a reality?

Kinda. Well, how we connected? There is a guy, speaking of what we were talking about earlier, named Buddha from Sioux Falls, South Dakota...

Oh! Sioux Falls again...

...Speaking of which, the Acid Bath capital of the world. Buddha from Sioux Falls, it was his 50th birthday. This was a couple of years ago, and

Buddha reached out to me, and was like, “Hey, man, we’re doing this thing for my 50th birthday.” He has an Acid Bath tribute band, as well, and I think they’re called The Dead Next Door. And he was like, “Okay, so for my 50th birthday, The Dead Next Door is going to play, and they’re going to do When the Kite String Pops in its entirety. Then we have Like Murder, the other Acid Bath tribute band that’s going to come down, they’re going to do Pagan Terrorism Tactics in its entirety. I’d like to invite you to come to my birthday and enjoy this. I’ll pay for your hotel, pay for your flight, just come down and hang out.” I replied, “Well, if you’re gonna fly me down there for this, I’m gonna get up and play with you guys.” And he was like, “Absolutely!” So, that was kind of what spearheaded the whole thing, and that went really well. Fast-forward a year or so later, he

contacted me and Mike for his 51st birthday, and it was like, “Hey, you guys want to, well, you want to come do this again with Mike?” And I’m like, “Absolutely, let’s do it!” We had such a good time, because I hadn’t played with Mike in fucking forever, you know, I hadn’t seen Mike in forever on top of that, and it was just like, “Okay, let’s see what happens here.” Then, apparently, the word had gotten around that we were doing that, and a promoter contacted me, saying, “Hey, you guys should form a band and do Acid Bath covers.” And I’m like, “Well, let me call somebody and see what’s gonna happen here.” I called Dax and I was like, “Hey, man, I got this promoter that’s interested in doing some Acid Bath shows. Me and Mike are down, what’s going on.” After a couple of back-and-forth phone calls and all this stuff, he was like, “Let’s do it.” And here we are, now.



Nice. So, wait: you guys didn't even stay in touch all that time?

We were loosely, you know, but not really. I would talk to Dax or Mike once or twice a year, every now and then. Everybody kind of had their own thing. Mike had moved to Cleveland for a while, so I kind of lost touch with him when he did. Dax had moved to Austin for a while, so I lost contact with him during that time. So, everybody was just kind of sporadic, doing their own thing.

Alright, then what was the deal with the show? Was the Sick New World music fest the promoters that started it, or was that just the first concert that you were going to play?

That was the first one we were going to play, and they were the ones that actually spearheaded this whole thing, because they're the ones that reached out to us to want to do the Acid Bath show, and originally, that was going to be the only Acid Bath show. But, we all saw what happened with that; that went down the shitter! Then, we were like, well, we put all this goddamn work into this thing. We're sounding pretty good. So, we could probably do something else, do more shows. So then, all of a sudden, we're doing a fucking shitload of shows.

Yeah, you are doing a lot! I mean, that was really cool though - I was watching some of these headliners from Sick New World promoting and making their appearance announcements. There were always

rumors, but this was the first announcement for an Acid Bath show that said, okay, this is really happening. And people were freaking out in the comments on posts by Queens of the Stone Age and Metallica, and all they were talking about was you guys. They weren't even talking about the band they were following on social media!

I'm not gonna name any names of any bands, but I got a call from one of my friends, from one of the bands that was on that fest that's a pretty popular band, and when they announced it on their Instagram or whatever, he's like, "Man, everybody's talking about your band in our Instagram feed." Like, sorry, man, haha. The same thing happened to a couple other bands to where I was like, you know, this band announced that they're doing the Sick New World fest. Then all of a sudden, every other comment is about Acid Bath, and not about the band in question that was originally posting it.

The funny thing is, Kurt [Brecht] told me that DRI did some shows with y'all at one point, and nobody cared about them. It was all about you guys. I know you had a connection with Spike [Cassidy], because he produced one of the albums, right?

Yup. Yeah. We toured with DRI for quite a while. I think it was maybe two or three months, or something crazy like that. Yeah, we toured with DRI. It was pretty awesome. Wild shit happened on that tour.



Do we get to hear about any of it?

It's just basically your regular old kind of punk rock, old school thrash mayhem that was happening back then. Just fucking every day was just fucking chaos complete. Back then, that's when DRI was, really, really popular at that point. So, all the shows were basically these humongous rock-style shows, and it was just fucking crazy shit every fucking night. You know, somebody in a big fight happening in the crowd or some crazy shit happening all the fucking time.

Okay, so you've got all these shows popping up. And it seems like most of the time, you'll announce one, it sells out, and then you book another one a couple of days later. As a result, you got a lot of shows spaced out, but it's not really a tour. How is this coming together? Is this coming together by design, where it's like, "We're gonna book a show, see what happens, and maybe we'll add another one". Are

there any plans to put together a regular tour, yet?

No, I don't think that's gonna happen. Dax has a newborn kid. He can't really take off a whole lot of time to book it in, to be away from the child. So, he's a homebody, now. I seriously doubt we're gonna do a tour. If we ever do a tour, I'll be very, very surprised. But, you know, as far as that goes, Dax definitely made it clear, "I'll do all these shows, but" it has to only be, you go in, you play the show, and then he goes back home, rather than being gone for a month, a month-and-a-half at a time.

Keeping all that in mind, what is the likelihood that you guys would keep this going?

Well, I can't answer that right now. I don't know. We'll have to see. We're taking it one day at a time, and see what happens. I guess that'll all depend on how much fun I have during these shows. Because if we get to these shows, and we're having a blast, and everybody's having a good time, then

absolutely taking it to the limit. But, if it gets the point where it just kind of starts sucking and anybody's miserable or whatever, then it's just time to shut it down. I don't want this situation to not be fun. I want everyone in the band to have a good fucking time because we were so fucking miserable, so fucking discouraged, back when we were actually together and touring on a regular basis. Now, that reception is fucking insane. So, I want everybody in the band to enjoy it.

I keep reading about some legendary Rat Poison demo tape that had riffs you and Mike had written...

That is a complete myth, that is complete... It's bullshit. Okay, so I'll clarify this once and for all. There was one rehearsal tape that we had, okay - this is after Audie Petri had passed away and Joe Fontenot played bass for us, and we were starting to write stuff for the third record. We didn't have any sort of professional recording device, just like a ghetto blaster in the room, and we would just press record and start playing. We would record the ideas that we were working on at the time that we felt were promising. I would say we had about... I wouldn't call them exactly "songs", because they were just kind of in infantile stages. I would say we probably had about three halves of songs. So, we had three songs that were in the works, but they were only about halfway done. We were working on that, and Joe wanted to borrow the cassette. And mind you, there was only one cassette, okay. So Joe wanted to borrow the cassette to work on some bass stuff at home. Yeah, mind you,

there was only one cassette. Nobody made copies of this shit. So, Joe borrows a cassette and all that stuff, and Joe's house caught on fire with the cassette inside the house. And the bad thing is, nobody can remember what we had written. It was kind of sporadic stuff that we were just jamming and got the ideas recorded. So, yes, the only recording of the last three startings of Acid Bath songs are in a pile of ash in LaRose, Louisiana, somewhere. But as far as the "rat poison" thing, I think Dax had written something on the cassette, like, "There's enough rat poison for all of us", or something - some weird shit like that, he wrote on it. So, yeah. So the "Rat Poison demo", it existed for three months, then went up in a fire, okay?



Well, we cleared that up now. There was no real recording or anything. It was just a ghetto blaster fucking rehearsal tape.

I'm not even gonna ask if there's any new music in the works then, because it falls under a lot of the categories we just covered.

Even if me, Mike, and Dax choose to start working on new music in the future, I think we'll all agree that we wouldn't call it Acid Bath. We would call it something else just out of respect for the band, you know what I mean? I'm saying if, after all this, we decide maybe we can work on some music together, I'm not opposed to that; but, I think we all agree that we wouldn't call it Acid Bath.

What kind of gear are you using? How does it change from what you used to be using? Are you still using anything that's actually from that era?

No, using nothing from that era. Everything I had from that era was complete garbage. Right now, I'm using ESP Ltd guitars, Marshall amps, Arachnid cabinets, Michael Klein audio pedal. What else? Yeah, that's about the extent of that. What I was using back then, shitty fucking Peavey cabinets with shitty, like a cheap, cheap-as-hell Marshall head, with a Metal Zone. I was playing Jackson guitars back then, but not expensive Jacksons.

Then and now: How have things changed with how you're approaching the music and the band in general? How do you feel about the state of music or the scene, and how does this apply? Is it factoring into how you guys are approaching what you're doing now?

I don't really pay attention to the new music scene at all, to be honest with you. I can't even tell you any new popular bands that are even around. I kind of tend to like my old music that I've always liked, you know, I'm saying like Judas Priest and Black Sabbath and Celtic Frost and Bathory and Venom, you know, and, you know, The Misfits, Plasmatics. I don't really, you know, there's no new bands that excite me like those old bands. I think there's a handful of newer bands that have that vibe. Nowadays, I think the state of current music, as far as like popular hard rock and heavy metal, has kinda lost that chaotic edge, where now, everything is just completely perfect, and everything is completely clean, and everything's completely "by the rules", whereas, back in the day, the first time you heard Slayer, it was the most chaotic, crazy thing you've ever heard. And their records weren't exactly the tightest played records in the world, but that kind of added to the intensity of the record, you know? And nowadays, there aren't a lot of bands that have the balls to just play like a human being, rather than recording like a fucking robot. So that's my take on new music, that I don't really like a whole lot of new bands. There's just a handful here and there that I like; but as a whole, there's not a whole lot that I really like. And another thing, nowadays, it seems like the whole Satanic edge is gone, you know, even within the black metal scene, it's like they're kinda drifting away from Satan. And I guess I think it's kinda boring that they're singing about other things when they should be

singing about Satan. But, you know, that's just me.



Do you have any other irons in the fire, so to speak? How is all of this affecting Goatwhore, Crowbar, Dax's solo project? I know you have the cover bands you've been playing with, Saints in Hell and Morbid Tales. Actually, you haven't done Morbid Tales in a minute. So, other than Acid Bath, what do you have going on these days, and what's next? I'm currently working on some new Goatwhore songs, so hopefully, next year, we'll get to the recording studio and finally finish this record because it's pretty close to being finished, I feel. So, I've just been working on that, tightening up some new songs, and that's about it. As far as the cover band stuff goes, that's just fun stuff to do. I get bored easily.

One last question: Are the Acid Bath set lists going to change from concert to concert? What are going to be some of the consistent staples that you know you're going to be playing a lot?

Well, I'll tell you like this: you don't give away the end of the movie right off the bat. I want everybody to come out and I'm not going to give anything away. I want everybody to come out, enjoy the concert. And, you know, that's all I'm gonna say. I'm not gonna talk about what songs we're gonna play, or what songs we aren't going to play, or what songs might have gotten a revamp, or whatever. But anyway... You're just gonna have to come out and find out how the movie ends.

*(Q&A with Zack Simmons)
Zack Simmons (Goatwhore) and
Shane Wesley (Crowbar) were
announced as the new rhythm section
for this Acid Bath reunion. Zack felt
like a natural selection to work with
Sammy on such an important project
as his longtime bandmate in
Goatwhore. -Jenn Attaway*

How did you wind up in Acid Bath?

I had always heard rumblings of the possibility. I got a call from Sam about a year ago and heard it in his voice that it was actually happening. I started really digging into the material and here we are!

Were you a big fan growing up?

I was a fan and I owned the albums but at the time I was really on the warpath

of more extreme stuff which led me into Goatwhore in the first place.

What did it mean to you, or how did it feel to be included in this reunion lineup?

It's always humbling and pleasant to be requested for something, especially something like this. There's a lot of trust involved and also a big responsibility on my part to deliver.

What are you looking forward to the most?

I'm looking forward to all of it. I love playing drums and being on stage. Everyone gets along and is sounding great so I'm really excited for people to hear these classic songs again live.

Are you using any different gear than usual for these shows?

I'm using a few different things. Same foundational set-up but went bigger with the rack toms for extra thunder, a few effects cymbals, and some electronic percussion that's necessary for a few songs.



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NEW ORLEANS SCENE REPORT

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

BANDS:

Abysmal Lord

(black metal)

abysmal-lord.bandcamp.com

Anareta

(blackened orchestral doom)

anareta.bandcamp.com

Blood & Earl

(thrash)

bloodandearl.bandcamp.com

Brat

(grind)

brat504.bandcamp.com

Cikada

(sludge/doom)

cikadadoom.bandcamp.com

Coffinwolf Ultra

(punk/hardcore/powerviolence)

blunicorp.bandcamp.com/album/palms

Congeaed Putrescence

(death metal)

congealedputrescence.bandcamp.com

D. Sablu

(punk)

dsablu.bandcamp.com

Dracula

(d-beat/hardcore)

dracula504.bandcamp.com

Dremm

(sludge/noise/hardcore)

dremmband.bandcamp.com

Dummy Dumpster

(weirdo punk)

dummydumpster3.bandcamp.com

Eyehategod

(sludge)

eyehategod.bandcamp.com

Goura

(grind/hardcore)

goura.bandcamp.com

Guts Club

(doom/drone/experimental)

gutsclub.bandcamp.com

High Black River

(psychedelic/stoner rock)

highblackriver.bandcamp.com

Mehenet

(black metal)

mehenet.bandcamp.com

Morbid Torment

(thrash!)

morbidtorment1.bandcamp.com

The Nancies

(punk)

thenancies.bandcamp.com

NEW ORLEANS SCENE REPORT

The NoShows

(ska/punk)

thenoshows.bandcamp.com

Torture Garden

(punk/hardcore)

torturegarden504.bandcamp.com

The Pallbearers

(punk)

thepallbearers.bandcamp.com

Total Hell

(evil metal)

totalhell.bandcamp.com

Pussyrot

(grind)

pussyrot.bandcamp.com

Trampoline Team

(punk/garage rock)

trampolineteam.bandcamp.com

Shitload

(noisecore)

shitload.bandcamp.com

The Unnaturals

(surf rock)

theunnaturals1.bandcamp.com

Slab

(grindcore)

badassrock.bandcamp.com

UT/EX

(screamo/hardcore)

utex.bandcamp.com

Slowhole

(sludge/doom/noise)

slowhole.bandcamp.com

Wild At Heart

(screamo/post-hardcore)

thosewildatheart.bandcamp.com

Stigma

(indie/punk)

stigma.bandcamp.com

Wizard Dick

(instrumental metal)

wizarddickband.bandcamp.com

Sounding

(grind/metalcore/noise)

soundinggrind.bandcamp.com

For info on upcoming shows go to

www.noladiy.org

VENUES:

Siberia

2227 St. Claude Ave. New Orleans

Sunrise:Sunset

(noise rock)

sunrisesunsetnola.bandcamp.com

Santos

1135 Decatur St. New Orleans

Tomb Of Nick Cage

(horror punk)

thetombofnickcage.com

Poor Boys

1328 St. Bernard Ave. New Orleans

NEW ORLEANS SCENE REPORT

Sisters In Christ

5206 Magazine St. New Orleans

The Goat

1301 St. Bernard Ave. New Orleans

The Mushroom

1037 Broadway St. New Orleans

No Dice

2239 St. Claude Ave. New Orleans

RADIO:

Saturn Bar

3067 St. Claude Ave. New Orleans

WTUL

91.5 FM-wtulneworleans.com

Holy Diver

122 St. Bernard Ave. New Orleans

WHIV

102.FM-whivfm.org

Checkpoint Charlie

501 Esplanade Ave. New Orleans

SCENE PAGES/BLOGS/ETC:

noladiy.org

antigravitymagazine.com

orbitingpunk.substack.com

neworleansmusicians.com

Rehearsal Space Invaders (YouTube)

Toulouse Theatre

615 Toulouse St. New Orleans

Parasite Skatepark

1606 Pleasure St. New Orleans

Fred Hampton Free Store

5523 St. Claude Ave. New Orleans

Southport Hall

200 Monticello Ave. Jefferson

Twist Of Lime

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REVIEWS

MUSIC

-(16)-

Guides For The Misguided

Relapse Records

OK so I came into this wanting to talk shit and be all like "No ChRiS jErUe No 16!", but it's been a few albums now, and Chris isn't coming back. I really liked the first 2 songs because they were heavy with Bobby Ferry doing almost guttural vocals.. then he started getting all sing-y and they started sounding like 90's C.O.C.

Yeah nevermind.. fuck this album. 16 is dead. I liked the version of the band that Phil Vera had better.

ANSIAX / BAKOUNINE

split LP

crustatomberecords.bandcamp.com

2 French D-Beat bands make up this split (which is brought to you by 8 different labels!) Ansiax has shriekier vocals with a sound that blends thrashy, crusty hardcore while Bakounine is just straightforward raw d-beat punk. This is a great match-up with both bands providing a serious asswhoopin'!

Crippling Debt

Depletion

cripplingdebt.bandcamp.com

Brutal fucking grind from Florida!

They got that early 90's grind sound similar to Mule Skinner. 9 songs here

that are mostly around the 30-second mark so this EP is over before you know it!

Chasm

Demo 2025

secretrecs.bandcamp.com

Ripping thrashy punk from South Korea! Obvious Discharge-influenced noisy raw as fuck punk that stays in your face throughout these 4 songs

Drugs Of Faith

Asymmetrical

Self Made God

A perfect mix of grind and hardcore! These guys are from Virginia and have been around for awhile. Barked vocals over music that shifts between blasting fury and groovy hooks.

Farce

Sights Of War

dbeatfarce.bandcamp.com

Nasty, raw, noisy as fuck punk from Finland. An ear-damaging assault that is akin to being trapped inside a crumbling fucking building.

Headsplitters

Curse Of Life

toxicstaterecords.bandcamp.com

A nice mix of d-beat influenced punk and New York Hardcore (which makes sense, since the band is from New York... duh..) and a bit of

REVIEWS

thrash/crossover. More straightforward and structured instead of a total chaotic mess.

Inepsy

City Weapons

tankcrimes.bandcamp.com

This is a reissue of Inepsy's 2005

album. 10 songs of TOTAL

MOTORHEAD WORSHIP!

THRASH AND ROLL

MOTHERFUCKERS!

Loud Night/Taifun

Split

nonormsrecords.bandcamp.com

Loud Night are ex-members of

Ramming Speed, hailing from

Richmond Virginia and play an

adrenaline-fueled mix of punk and

speed metal! Taifun are from

Germany and influenced by Japanese

punk/hardcore. Overall a good, fun,

WAY TOO SHORT split!

Meatwound

Macho

meatwound.bandcamp.com

Wasn't sure what I was going to get

before I hit play, but I was pleasantly

surprised. Filthy, noisy unbalanced

hardcore from Tampa, Florida with a

90's heavy industrial death/grind

edge.

MDOP/Cemetery Girl

Asymmetrical Warfare (Split)

cemeterygirl313.bandcamp.com

2 Michigan hardcore bands make up

this split. MDOP (from Grand

Rapids) lean more towards

powerviolence while Cemetery Girl

(Detroit) has more of a groovy moshy

hardcore sound.

Rapid Dye

s/t

rapiddye.bandcamp.com

Completely fucking unhinged

pummeling hardcore from Sydney,

Australia. A full speed ahead barrage

of screaming rage and aggression.

Rwake

The Return Of Magik

Relapse Records

Rwake (from Little Rock, Arkansas)

has always been one of those bands

that you can't just have on as

background music.. you need time to

sit down and listen to their whole

album uninterrupted. Heavy,

crushing, beautiful trippy chaotic

madness. Aside from a short

instrumental piece at the end, the

shortest songs on here are near the 8

minute mark, with the others

averaging between 10 and 14

minutes.

REVIEWS

Scour

Gold

Nuclear Blast Records

Ok, so I'm going to be completely honest... I know this band has been around for awhile but all I knew about them was that Phil Anselmo is the vocalist. I hit play and was prepared to start roasting them and HOLY SHIT! TOTAL BLACKENED GRINDING DEATH! So I decided to dig a little and it's members of Agoraphobic Nosebleed, Cattle Decapitation, Misery Index and.. Phil Anselmo, but growling and shrieking! Completely unexpected.

Socialstyrelsen/Brute Force Trauma
split

nothingtoharvestrecords.bandcamp.com

Two bands from Sweden make up this split. Socialstyrelsen play dark as fuck crust with harsh vocals. Brute Force Trauma are ex members of Wolfpack/Wolfbrigade/Crude SS and have more of a classic punk/hardcore sound.

Slaughterhouse

Sick And Tired

sslaugeterrhouse.bandcamp.com

Radio-friendly but aggressive female fronted punk from Los Angeles. I want to like this, yet I want to hate this. Way too polished. There's even a

cover of Black Flag's "My War" here, which makes me want to like it even more. I dunno. They're probably really good and fun live.

Warcollapse/Fear Of Extinction
split

phobiarecords.bandcamp.com

Two crust bands on this split.

Warcollapse are from Sweden and have a grind-y sound while Fear Of Extinction, from the Czech Republic have more of a metallic sound along the lines of bands like to Hellshock and His Hero Is Gone.



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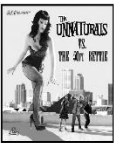
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