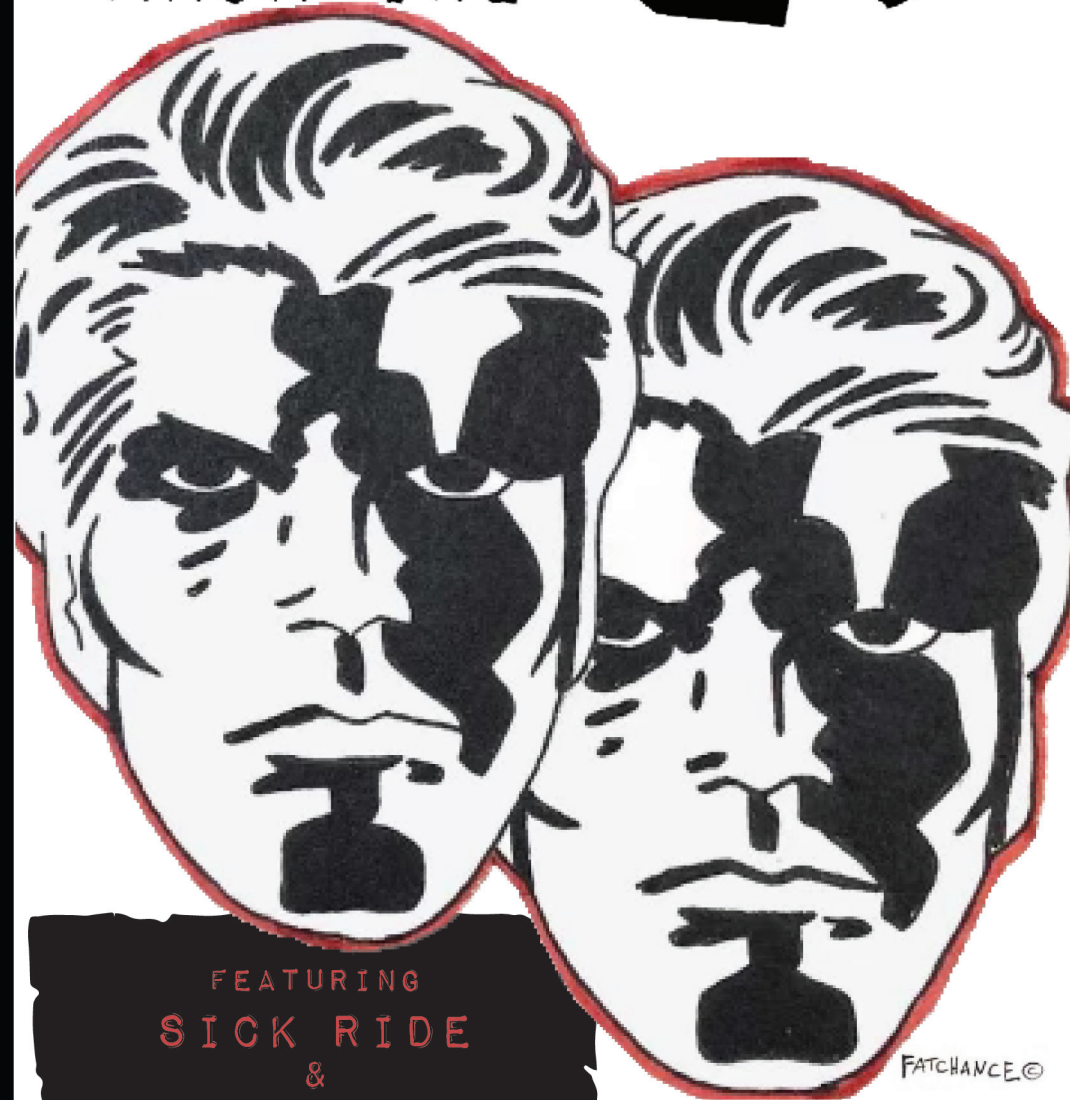


REDD 9

MAGAZINE



FEATURING
SICK RIDE
&
TALES FROM
THE RIFF

FATCHANCE ©



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CHECK OUT THE NEXT ZINE



ZINE DESIGN BY GRETA GERSTNER



THAT MUSIC AND ART ZINE

Hi. I'm Miranda.

We all know that the introduction is the least enticing part of anything, so I'll keep this shit brief.

This is a zine. A "zine" was not something I really knew about until about week before I started to write one...and about a month before this first issue will be coming out.

This zine is a mess. I'm a mess, though and so is the Lafayette music and culture community.

We have metal, rap/rock, indie, songwriters, horror film festivals, international music festivals, interpretations of trauma on stage, punk, electronic grooves, and weird moves all scattered about this city like cigarette butts and skate stickers. However, I hope this is what I can give back: a printed piece of whatever-I-decide-to-print-this-on to make up for the years of neglect. I spent many a night stuck in my

apartment drunk by myself and speeding on amphetamine and ignoring the gravity that of local artists that makes Lafayette fucking Lafayette.

In this issue, I'm giving you skateboards, Sick Ride, a dancer, a film festival review, and an old metal podcaster as the cover story.

This is a two-partner thing. This issue is the LIGHT (think of the baby-sun from "The Teletubbies"). The following issue will be the DARK (think of late night Reddit).

Anything else is a spoiler.

I CAN say you should all give me some amnesty here. I'm a 25 year-old broad in recovery who's been out of school, out of the practice of creative writing, and definitely without reading a full-length novel for a few years now.

Either way...ENJOY.

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There's so many ways to approach this question, there's so much I want to say. I think that people should just be open to new ideas. Just because you have an idea of what something is gonna sound like, whether it's heavy-riffed guitars or yelling, there's all these bands that are taking time to write songs about their ideas and are pouring their emotions onto paper and into music...and that's the best way they know how to deal with their shit they're going through. Don't be so quick to judge. On the Flip Side of that, if you're going through something, try something new: that's what I did with the podcast. I needed some sort of outlet besides playing the guitar. The podcast was forged from me and Blaine (Anders)'s friendship. He had some tragic stuff going on in his family and because of that, I wanted to give us both something that would help us get out of our heads and give back to the people who appreciate metal music and appreciate Lafayette, Louisiana.

-Miranda Davis



SICK RIDE
SICK RIDE
SICK RIDE

Sick Ride.

That's it. That's the article.

Just kidding.

The music is only one slice of the pie that makes this “disco

Composed of **Trent** “Tommy Gold AKA Bad Boy Slim AKA Tony Rico” **Turnley** and Matt “Johnny Silver AKA Jesus Christ AKA Karl” **Breaux**, the 2-man band prove they are not a local band, but a vision of what Lafayette has to offer as a whole: creativity and pain that is well blended into damn good music.

With their neon-lit, flamboyantly sparkled, dark bass and heavy drumming, my initial question wasn't regarding their music. It was:

Did these names come from a bunch of nights on Adderall and alcohol?

T: Definitely more alcohol.

M: Plus, no one can pronounce “Breaux” anywhere else but here, so...

T: Plus, I don't want my real name on shit.

The band's origins come from a random text Matt had gotten from Trent.

M: It was a text that had everything. “We're gonna be Sick Ride, two-piece. Drums and bass. Johnny Silver, Tommy Gold, this is our album cover”...before we even had a practice.

T: He was like, “I don't even play drums!”

They've played with anyone from Lafayette's **Warganization**, to Milwaukee's **Cult of Nasty**. They have four tours under their belt (including a special guest appearance alongside **Black Magic Flower Power**). They have played festivals and are featured in the French Quarter Fest line-up this year. Bad Boy Slim even recently started a podcast that features his compadre, Jesus Christ, called In the Sound with Tommy Gold that is on Spotify and iTunes.

Two albums.
Two guys.
One interview.
Three long AF voice memos on my phone.



PHOTO BY SICK RIDE

What have you learned since starting the podcast?

I've realized that everyone I've encountered so far, that's impacted me was just how generous with their time and how willing they were to do it. Kyle Thomas from Exhorder comes to mind because I love Exhorder and a mutual friend set us up through email and right away Kyle sent me a lovely email saying just how willing he was to do it [and that] he was on a winter tour, but as soon as he got back, he [said] he'd do it. And he did. He was just so professional and so kind and the interview was great. I had to keep pinching myself because I was like, “Man, I'm talking to Kyle Thomas.”

It just cemented the idea that I shouldn't go into any situation with any preconceived notions about how a person is gonna perceive me or the podcast. I just wanna give Louisiana a glimpse of what an artist's music or brand means to them, personally. Who inspired you the most from all of your interviews?

I think everyone did, but if I had to choose one guest or one person, it would have to be Sammy Duet. I was always a huge fan- still am. I was 13 when my cousin showed me the first When the Kite String Pops CD [by Acid Bath]. It was underground and it was local. It was just some guys who lived across the street from where I lived at the time. [Duet's] a riff legend. I decided to ask him one day to pick his brain about music gear and that forged a friendship. I was so lucky the past few years to go to his house, play his guitars, load gear for Goatwhore. I didn't think that would happen- that door would open.

What would you tell yourself as a 28 year old alcoholic that you know now?

Definitely just to trust in the process- to not overthink things, man. Don't put so much stock into some self-centered fears because whatever you feel now is gonna change on a moment-to-moment basis. As long as you're willing to be open and let your Higher Power take over and just stay disciplined to the process because- not to sound totally AA (Alcoholics Anonymous)- it's definitely a simple design that works, man.

It's a damn shame that people go into recovery with preconceived notions and some contempt prior to investigation and some of the same people go back to what's comfortable and what got them into the rooms in the first place...sometimes [they] don't make it back.

What do you wish to tell people as the first issue's cover story?



death-rock” duo the band known as Sick fucking Ride.

Though imagery and visuals inspire recollection of skate parties and rock n roll music videos -back when MTV played music videos- from audience members (i.e. me), the boys mused upon the travesty of iconery:



T: As far as inspiration, we were looking inward at the music business as a whole and kinda being pissed off that a lot of shit has to do with your image...only your image. “Image” at first for us was kinda like a meme. Like, “You know what? You want an image, I’ll give you an image!”

M: Yeah, the only serious thing about this band is the music.

Sound-wise, Gold and Silver- in true Louisianian form- created a melting pot of sound:

T: I’m a doo-wop fan, so I wanted it to be a harder, heavy doo-wop. I wanted heavy tones, but the songs to be like heavy doo-wop/ 50’s pop-ish. They ended up being more disco.

M: So we thought, let’s take that and it be like disco-death rock.

T: Matt and I talked about this- if it’s a good song, I don’t really care about sticking to one genre.

My personal favorite by the band is a song called “Doubt” from A Kiss Goodbye. Maybe it’s the cheery fifties flair or the heavy strumming, or maybe even the lyrics “I don’t feel like myself” that grabbed me. In the guys’ words:

T: You wanna be uplifted, but you’re down, so how do you balance that?

M: The happier the song sounds, the darker the lyrics need to be.

T: The song “Shatter” is about breaking someone’s heart in half.

M: And we feel like that’s the happy one.

“BECAUSE LONELINESS IS

As far as albums go, every artist has their own relationship with every piece they produce. Given the guys' previous experience in the music scene, the first in their discography encapsulates a certain message of farewell, while the second is a bit more emotional:

T: I feel like *A Kiss Goodbye* is more of a break-up letter to our local scene...there was some awesome, dancey shit. There were also some “fuck-you’s”. It’s like an emotional wave. The second album was more about hating ourselves.

M: We turned the gun. I was just getting started writing about myself and not being scared.

T: Beyond the Shadows was about the third tour.

M: The third one was rough. There was a lot of shit going on. I had a grandparent die. I got a picture [of Tommy/Tony/Trent] with a bottle of wine and “Family Guy”.

T: I had to spend Thanksgiving by myself. The shit I had seen inside my head at that Red Roof Inn.

M: That’s when we started writing for the second album. [The lyrics in the chorus of] *Bullets* sum up the whole album.



PHOTO BY GRETA GERSTNER

“Don’t know why I’m here
I feel I’ve been too low.
Barely entertained
by anything at all.
Is this a curse?
Is this a phase?
Will I suffocate?

Because loneliness is still a crowded place.”

contacts and networks, but we’re gaining some friends along the way so that’s cool. You know, I’m talking to them. I’ve been talking to two guys from Sweden who love my podcast and said they’d love to be on it. The world’s getting a little smaller and smaller now that I have this podcast.

But in a good way.

Yeah, a good way.

What have you noticed in the music community of Lafayette that sets us apart from other music capitals like Tampa, Portland, and New Orleans?

Well, I’ve been to some major cities and I think that Louisiana as a whole is a lot more diverse than what people think. Over the years, it’s been well-documented that New Orleans has jazz and blues, and swamp rock. But you know, if you have your ears in the right venue, you’ll hear indie and folk

and all that. Metal is making a huge comeback in Lafayette alone- which is awesome because there were some friends of ours that moved out of Lafayette and it seems like they took their metal with them out of state. Now, you have these younger bands that are coming out that we interviewed that perform thrash metal and death grind. [There’s] this metal resurgence that’s coming through Lafayette in particular [and] we’re only growing, getting bigger because it just seems like the city is doing what it can for local venues lately. I just saw Judd Kennedy was working on the Nitecaps, Atmosphere just opened back up again. I think music has a huge, huge influence on the community and the economy- as with anywhere else. We’re just not as genre-focused. [For example], Tampa’s known for their death-metal and whatnot.

You interviewed a fellow Marine, Wes Liggett. Metallica and Black Sabbath are famous for songs like “One” and “War Pigs”. Has metal made your experiences from serving easier to deal with?

Absolutely, it just put me in a mindset where I was ready to go. I was in Marine Corps infantry- I was a machine gunner and me and my old friend were in the reserves; so, we’d travel once a month to our duty station for like 6 years. So, we were traveling and listening to metal. We would put ourselves in the mentality of, “Okay, shit’s gonna suck, but we’re gonna kick ass anyways. Let’s do what we gotta and go.” [Meanwhile], I was jammin’ Remission by Mastodon and Leviathan and Crack the Skye.



PHOTO BY COBRATAI PHOTOGRAPHY

then, whenever Tony Hawk and Tommy Guerraro and Mike McGill were, like, babies... to us, they were fuckin' gods.

We didn't have social media back then. All we had were these cassette tapes like Powell Peralta's Search for Animal's Chin comes to mind, Santa Cruz's Wheels of Fire. My cousins were 15, 16, 17 and I'm 10-11 years old, just tagging along; but, they're putting all their influences as far as skateboarding is concerned...and the music that came with these videos [ensued]. From the jump, I knew about Motorhead, I knew about Slayer, fuckin' Firehose. It's because of those videos that the music was such a big, diverse, and important chapter in my life and still is today.

So, skateboarding came full circle. I found freedom in that. I started skating periodically probably when I was, like, 6 and probably stopped- I mean, does a skater ever really stop though? With that mentality of wanting to have freedom? I mean, I have a skateboard right now in the garage that me and [my dog] Radar go skateboarding around the neighborhood with. Might not be [pulling] shove-it's and nolly's and backside-air's and some shit, but I still have it in me to skate and push it, ya know?

The skateboarders at Rukus discussed the camaraderie of skateboarding. You're in recovery and help others through your podcast by fostering a community that allows the listeners to connect to the musicians they listen to. How has this impacted your life since beginning Tales From the Riff?

I think it really just cemented what all of my close friends and family members knew

about me. I would win someone over no matter where I was with music. I knew about Bobby Womack or Frank Ocean or I'd pop on some Sam Cooke that they'd never heard and [people] would be like, "Who are you?" I could listen to that or listen to Outkast's Aquemini and just hang out. My day to day life is different today [because] people will recognize me from social media or at Freetown [Boom Boom Room] or something like that- where we all hang out- and say, "Hey man, I love your podcast." I really did not expect the type of following we're gaining right now and it's just rewarding that some

people are digging it. I'm just a fan, first and foremost. I love music and talking to the guys and the people we've had on so far have all been very courteous and generous to me and that's something I really did not expect. Not only am I establishing



STILL A CROWDED PLACE."

Needless to say:

T: I was dealing with stuff while on the road.

The two definitely have experienced their hardships. Having to live the "death" part instead of just the rock n' roll part of their lifestyle fucked with them. However, if there's one take-away, it's to put whatever it is you're struggling with into your craft.

T: Sometimes, you have to pull the reins a bit and say, "Shit, dude. I'm struggling with X, Y, and Z and here's a song called "Renegade" about how I can't fucking quit drinking. I think since Beyond the Shadows of the Clouds got released, I felt this huge fucking weight.

M: With writing, there's something about putting your feelings down on paper.

As artists, the persistent existential crisis of whether or not our craft matters comes swiftly and without relent. Where we doubt (see what I did there?) if anything we are creating is being seen or just to make us feel better, for others to enjoy, or a combination of the three.

T: I got to the point where I fucking hated what I was doing. I thought it was cringey. I thought, "Do I wanna do this shit anymore? Am I cringey? Is this how people look at me? Does this matter? Do we matter?" I can't tell you why, but I was always in my head [at this time].

M: We were just fucking confused.

T: Like, I should just move to Idaho and be a potato. Fuck music.

Today, I think we can all attend a Sick Ride concert and say thank you to the fucking Gods that they didn't say "fuck music" and that Tony Rico is still alive and well and Karl is exploring his musical abilities through writing (and learned to play drums). They continue to thrive in the city as productive members of the music scene. They push limits and encourage other young artists to do the same.

What do you wish you could change in the Lafayette music scene?

M: There's no all ages venue in Lafayette and I wished that existed.



PHOTO BY GRETA GERSTNER



It's artists like Sick Ride that I can attribute to making me want to start this zine in the first place. If you haven't had the pleasure of experiencing them live, now is the most auspicious time to follow them and see what's next for these two, as they have a lot to offer in this small city. For now, check 'em out on Spotify, iTunes, In the Sound with Tommy Gold for whenever you feel lily dying but wanna jive while doing it.

-Miranda Davis

PHOTO BY SICK RIDE

in the sand with anything, really. You know, I kinda traded the idea that everything that someone stands for sucks, my opinion is right, 'you're wrong' for "You know what? Let me investigate that." Before I condemn the forest for just a few trees, lemme just see what's going on. In all honesty, I won't go headfirst into hip-hop or country, but to each their own. I'm sure some fans of those genres won't come knocking on my door asking, "Hey, what's Darkthrone like?"

You touched on something that I found interesting. After serving, were you scared you wouldn't be able to see the light in things?

Yeah. Back then, when I was serving between '98-2005, I had a lot of shit go down personally and I didn't think I'd come back from that military experience as the same person; and, in a lot of ways, I wasn't.

The party kind of stopped as far as my social life was concerned. I was really kind of a selfish prick to be quite honest in all the worst ways one can be selfish and I just stuck to what I knew back then- I was only open so far and I would only let so many people inside- including family members so it was hard to see a lot of light in a lot of situations.

Why did you join?

I wanted to get the fuck out of Delcambre. I come from a big family that's based out of Houma in Terrebonne Parish and Dulac, Louisiana and my dad moved us to Delcambre when I was an infant and we were the only 'Solets' that lived in

Delcambre. I had some really good friends but back then, I was just ready to get out. It was time for me to get out and see what was out there in the world.

Were you scared?

No- I was ready.

You can ask my mom, I wrote in a journal when I was, like, 5 years old [when] I saw one of the first Marine commercials where that guy flips the NCO sword by his ear with precision and I was, like, "I wanna do that. I wanna be a Marine."

Is there a relation between skateboarding and your love of music?

The majority of my skateboarding was all in Delcambre. I started skateboarding at my grandma's house in Dulac and you'll hear me talk about my older cousins that influenced me with music and they influenced me with skateboarding as well. Back

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SPOTIFY: [SICK RIDE](https://open.spotify.com/artist/sickride)

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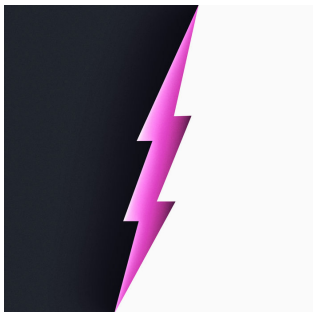
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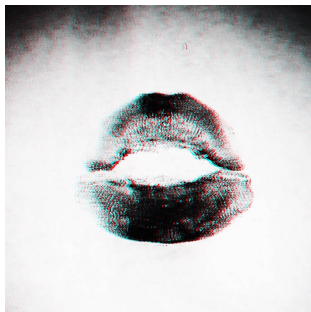
BEYOND THE SHADOWS OF THE CLOUDS



VIVA LA HOLLYWOOD



SHATTER



A KISS GOODBYE

Meet Moe Solet the creator of Tales from the Riff podcast.

Good friend, good people, four-eyed homie with a guitar and a lot of dogs is what I'd say about this guy. However, the most important descriptive word I'd use to describe Moe Solet is "giver".

He's given me a chance to join him on his podcast (despite my music knowledge not being very vast...like, at all...yet here I am starting a music and culture zine).

Enough about me, though. Here's what happened when I sat down with Mr. Solet one Thursday afternoon.

Tell me the what, how, when, where and why of your podcast.

It was basically created out of the whole pandemic, really. I had gotten a bad relapse from my autoimmune disease, which is a rare form of vasculitis called Wegner's. So, once I got done dealing with that, I just needed some type of creative outlet. I thought it would be a sort of cool archive for my sons to draw back from if/when my eventual unlikely passing. I was thinking kind of morbidly in that way. Honestly and truly, I've always wanted to be in radio. I've always had a fascination with broadcasting and journalism. I went through the mass communications program at UL Lafayette and at that time in my life, it was more about the social aspect than it was about getting an education and you know, getting a start on my career, so I withdrew from the university with good standing. I always had it in my mind over the years that I wanted to do something eventually in music, or at least talk about it. Then, podcasting comes around and here we are.

You're a veteran. Has that affected your relationship with music and recovery?

No, and I thought it would. When I got sober back in 2008, I thought my personality would shift and my music taste and humor would change. The music actually became a broader scope- I was able to venture out into more things rather than just what I was listening to at the time. I've always prided myself on having a wide range of artists I listened to- listening to different genres, but mostly focusing on metal (the entire spectrum of metal). I've become more open. [Now], I don't draw a hard line



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~~MAGAZINE~~