

NOCTURNE

Magazine

VOLUME 1

ISSUE 2

FALL, 1991



BAD ENGLISH



BUMBLEFOOT



EXTREME

- inside:
- Exclusive Interviews
 - Local Band Profiles
 - Demo & Show Reviews
 - National Acts & New Bands

**NOCTURNE MAGAZINE
FALL 1991**

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EDITORIAL

Nocturne Magazine is proud to present you with this: our second issue. Our first issue received a lot of favorable response and a few that were not. We took all of these with a grain of salt and strove to improve our publication in the manner we saw fit. We would like to stress that we are an impartial chronicler of the music scene. We do not play favorites as evidenced by the fact that none of the bands featured in our first issue appear in this current one. It is our ideal to achieve a balance with regards to the contents of our magazine. We feel also feel that we've managed to cover a lot more ground this time. We have new sections for bands on the fringe of the hard rock genre and for up-and-coming bands outside the Bay Area. As always, though, our main focus is on local bands and we stand behind our goal.

We would also like to thank everyone who has helped and supported us. We appreciate every letter, call, and promotional package we received. We still need your input so keep it coming! We also urge you to join forces with us and get involved with the future of Bay Area music!

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A TASTE OF TESLA

By Jean Picache

Tesla's latest, "Psychotic Supper" is a smorgasbord of styles that will undoubtedly surpass the platinum successes of their three previous albums. They offer a retrospective of their past work and give it an even rawer and harder edge. They also soften up into acoustic tunes and melodic ballads. They forge ahead with more psychedelic-flavored songs reminiscent of Led Zeppelin, Hendrix, and the Beatles. This is one platter you can definitely sink your teeth into!

I spoke with guitarist Tommy Skeoch and he agrees..."I think it is definitely our best... we're all 100% behind this one and I think it shows. The second album was a little bit more slick-sounding and this album's gone back to how we did pretty much our first one, which is more just live." Tommy reveals that this time they used first or second takes instead of "twenty takes trying to get it perfect to where it doesn't sound good anymore."

When asked what his plans are after all his achievements, Tommy wants to "just keep making really good music. I love entertaining people." This seems to be the underlying philosophy behind Tesla's straightforward and down-to-earth approach and it's a recipe that band would be wise to follow. Their lyrics also go beyond the average into meaningful and even socially-conscious themes. "We don't write songs about f---g girls...we touch on a lot more serious issues on this album." They also don't compromise on the topics they pursue. "We just say things that we feel and if people don't like it, then I guess that's a drag. We don't try to make people want to buy our albums. That's not what it's about.

It's about art. Doing things that you feel and not about something that will sell."

(cont. on p.12)



Jeff Keith

BAD ENGLISH

THE LANGUAGE OF MUSIC

By Michelle Randazzo

Bad English is back! After two years and many obstacles comes "Backlash" the long over due follow up album to the platinum plus debut album "Bad English". John Waite (vocals), Neal Schon (Guitar), Jonathan Cain (Keyboards), Ricky Phillips (bass), and Deen Castronovo (drums) form this powerful combination that is Bad English. You are sure to recognize some names in that line up. (Journey, Babys, Cacophony) They all have already etched separate places for themselves in music history. The powerful and successful backgrounds of these musicians has created a combination that is new and exciting. A 'must hear' sound for any music fan.

I had the opportunity to speak with Jonathan Cain, and asked him about the sound on Backlash. "We tried to stay with our sound off the first record and still rock, but have some passionate moments where people can relate to it; and it's not just weird for the sake of being weird."

What about the songs? "The songs are more intimate, it's about making relationships last and what's important in them - a look at life today between rock and roll and a place in your heart." "Compared to the old album, this is more of a cohesive sounding record; there aren't stray tracks sneaking in. The lyrics are more on a higher level. The record as a whole is a mature statement of a band that knows what it is supposed to sound like."

Bad English is planning on touring in the spring. They have no definite tour plans as of now. They are going to see how the music and concert industry is doing before they set something definite.

I asked Jonathan to tell me about their live show. "A lot of people are surprised with the band because they think it has a lot more raw energy as a rock band than our records. When you see the band live, it is a strong entity."

Many of the members of Bad English are involved in separate projects. I asked Jonathan if these were in indication of the members going their separate ways, and he said, "We're going to kinda wait and see what happens, if this record is received well by the public we'll do another one, if not we won't."

Backlash is everything it promises to be. If you haven't heard it you are missing out. No record collection will be complete without it.



Kristin Brodie

THRASH CORNER

WREKKING MACHINE

By Michele Bohannon

It's not very often you come across a band that leaves you feeling good about yourself. One band that comes to mind when I think about this is Wrecking Machine. Whether they realize it or not, they have the most subliminal effect on people. I recently talked with Nick Felczer (bass) about where Wrecking Machine came from, and where they're going.

Some people think Wrecking Machine is a new band, but the truth is they've been around since May of '86. Wrecking Machine is originally from Santa Cruz, but decided to move to the Bay Area so they could start playing shows and making a name for themselves. Since then, Wrecking Machine has put out 3 demos. The first, "I am born", the second, "Merge", and the last but not least was "Something Happened".

Wrecking Machine had their original line up until about 4 months ago when Scott Sargeant (guitar) decided he had enough, and quit the band. "When Scott quit, we actually only had to make one phone call. We called Mike Wells (formally Aftershock) and he was hip to it so we jammed with him, auditioned him and he the job". Not long after that Shawn got an idea. "Shawn thought it would be cool to have two singers to do stuff that he was hearing in his head that he knew he couldn't do himself, and also the idea of two singers on stage visually was a good idea. So he thought of Ronnie Rae (Sick Minded). We started jammin' with him for about a month and did 2 shows with him. Both of the shows went great and he's a good performer and everything, but it just didn't work out". So for now on, Wrecking Machine will be Shawn Smith (vocals), Doug Livingston (guitar), Nick Felczer (bass), Sam Adato (drums), and newest recruit Mike Wells on guitar.

After all these years, Wrecking Machine is finally starting to get the attention and respect they deserve. In November, Resurrection Records will be putting out their first album entitled "HEAR ME NOW". Nick goes on to tell you a little bit about this ; "it has been a really positive experience, all I really want to do with my life is play and make records, I loved it. And all we have left to do now is the mix down. It took us about a month and a half to record but like I said it has been a really creative process. The album has a really wide range of style from thrash to rock, but all in all it's pretty heavy. My favorite song off the album is 'Nothing to do and all day to do it in'. It's the longest tune on the album, and musically the most interesting. But I must say we are all really jazzed about the whole thing."

ON THE CUTTING

EDGE

PSYCHEFUNKAPUS



By Angie Villasica

Composition: Manny "Man" Martinez, vocals, percussion: Jonny Axtell, guitar; Atom Benjamin Ellis, bass; Paul Johnson, drums.

Three years ago, these divergent musical tastes formed themselves into Psychefunkapus, a San Francisco based band that has been blowing away the Bay Area club scene with their fantastic, frantic live shows. The name Psychefunkapus, is an amalgam of "psychedelic" and "funk", the bands tribute to the music of the 60's and such groups as Parliament / Funkadelic, whose sound and style influence their own.

"Psychefunkapus", their first album sold at least 80,000 copies. For two months on tour, they went to the South and East coast areas: Texas, Florida, Georgia, Virginia, South and North Carolina, and New York City. They felt pretty good about their first album's sales, "although in business that sucks... we like to say it went 'Aluminum'," says Atom.

Moving on to their second album, the record is being produced by the Talking Heads Jerry Harrison and engineered by Jay Mark. Their listeners "will expect a little bit of a mature, young band". 90% of the music is "collaborative of the whole bands unique strange mix of influences" - from the Beatles, Jimi Hendrix, AC/DC, and Yes to Sly and the Family Stone, Genesis, and Japan. The second album's targeted release date is on Halloween.

As for their opinions on the current funk trend where everybody's jumping on the funk scene, they're jumping off it. "A scene is a scene, no matter what you're doing", says Paul. "I think we've definitely abducted ourselves out of it if (as) we possibly can." From that point of view, it looks as if we will look forward to a unique, individualistic style of their own that will catapult them to reach their goals.

MR. BUNGLE

By Michele Bohannon

MR. BUNGLE is one of the most unusual band I have ever come across. They defy boundaries of good taste. The purveyors of this monstrosity are Viac Drac (vocals), Scummy (guitars), Heifetz (drums), Trevor Roy Dunn (bass), BAR (tenor sax), and Theobald Brooks Lengyel (alto & bari intonation).

Some of their most tasteless (yet entertaining) songs are "The Girls of Porn" and "Squeeze Me Macaroni". I recently talked with Trevor Dunn about what it's like being in such a diverse group of musicians.

Q: When did it all begin?

A: Well, we started in 2nd grade, we had a band then just for fun I guess we never grew out of it.

Q: How'd you come up with the name?

A: It's from a 50's etiquette movie, and there was a bad guy in it named Mr. Bungle

Q: How would you describe Mr. Bungle?

A: The same way I would describe a lone tree stump in the middle of a field.

Q: On stage Viac is so outrageous from spitting, licking and foaming at the mouth (etc), what is next?

A: Who knows what he'll do next. I never realize what he's doing most of the time anyway cause I'm always concentrating on what I'm doing.

Q: Why do you wear masks on stage?

A: 'Cause we started meeting people and getting embarrassed, so we decided to wear masks.

Q: Tell us about the album.

A: It's called "Mr. Bungle" and it took us a month to record. And John Zorn produced it.

Q: What's your favorite song?

A: None, I hate them all, I'm sick of them, some of those songs are years old. That was one of our problems in the studio trying to re-hash the energy

(Cont. on p. 8)

CRY WOLF

By Sona Yazejian

CRY WOLF originally came together approximately six years ago playing Bay Area clubs and the like. Now, they've performed and are bigger and better than ever!

Recently I got the opportunity to speak with Phil Deckard?? (bass) and their newest addition, John Link (drums). With John on the team, they're in the studio working on their second album, due to be released in February or March. CRY WOLF's first U.S. album, "Crunch" was released in 1990 and was previously released in Japan.

As for their up and coming album, here's what they had to say:

A: How would you describe the style of your new album?

Phil: Well, it's definitely got much more of a heavy groove. It's very different from "Crunch" - but of course, you know these songs date back quite a ways. Everything we're doing now is fresh, much more hard work.

John: It's a lot more sexual, wouldn't you say?

Phil: (Laughing) Yes, it's a lot more 'grove-oriented' - no more cheeseball Barry Manilow covers on this one.

Q: How is the rest of the band doing?

John: Steve is ... well, let's just say that Steve eats, breathes, and lives music. He's really playing it up harder than ever - the whole nine yards. We're doing pre-production on our own and it's coming along really good - we're our own boss for now. Timmy's using this full range (mostly lower register) and taking it to it's entirety.

phil: The thing about Timmy is that he's still got that fire in his voice no matter what. Basically, you take Paul Rogers with big balls and a vice and you've got Timmy.

John: When I came and did the audition, I was taken back by the band... they kicked my ass.

Phil: Now John kicks ass with us!

(Cont. on p. 12)

BAY AREA NEWSMAKERS



ICE

By Ana Stark

ICE is a Sonoma County band that really shook some ground the other night at the Stone. I went to see them play because I wasn't able to get a hold of these guys for an interview! I'd heard only great things about these guys, however I was skeptical. They proved their fans right because it was a heavy, crowd wrenching show.

The band consists of front man, Mark Oleson, with John Chumley, Chris Beardsley, Dylan White, and Derrick Meza. "We're a little harder than the other guys" said Mark, after I tied him down for the interview. When asked how he felt when told that fans categorized them like Anthrax, he laughed, "That's what everybody says, but we have our own style and never copied them."

But ICE does have that heavier grinding sound. They are definitely not posers. But they have a serious attitude about their music, incorporating a variety of

sounds, i.e. harmonica and some kind of trumpet thing. But most impressive is their interest in the crowd response. ICE had the crowd moving and weren't afraid to move around themselves, which included Mark running into the audience. They thrash around on stage like the floor's too hot to stand on, but they're together. It's not sloppy or boring.

They've got a demo around somewhere but are trying to get another one together. Hopefully they'll

be playing again soon but they have no idea when. OK ICE boys, we're waiting....



For more info, contact: Dirk Sommer (P5 Mgt.) (415) 355 - 4514



WONDERLAND

By Jean Picache

Barely a year after the bands inception. WONDERLAND has gained for itself a solid foothold in the tumultuous music scene. Their striking originality and serious musicianship has even earned them a place in the recent BAM's best unsigned band list. WONDERLAND is composed of vocalist / rhythm guitarist Jimmy Arceneauz, guitarist Alestair Monticello, bassist Eric Azinger, and drummer Jimmy Wells.

Arceneaux reveals that all the band members are veterans who have been involved in several



For more info, contact : Jimmy - (510) 428-1470

different bands prior to the formation of WONDERLAND. Arceneaux used to be in the band SOLDIER and Monticello "used to play in a band called FLOOBY DUST that was a huge rock act in the Philippines." Arceneaux and Monticello hooked up through a mutual friend and they "decided to get together and write. Throughout that time when we started writing, I was going through a really dark period of my life. So most of the stuff we were writing was pretty reflective of what we are doing now." Wells and Azinger joined them shortly after and "about two months later we were playing our first gig at the OMNI in December."

WONDERLAND's music is a breath of fresh air in a music scene that breeds mostly METALLICA, SKID ROW, and GUNS N' ROSES clones. "We kinda fit in the middle. It's kinda between alternative and really hard rock. We're really scared of getting boxed in a certain area. There are some songs that sound like you might hear a VR - type (VICIOUS RUMORS) band doing tyhem and we do other songs that you might hear a band like SOUNDGARDEN do." Despite their diverse sound, their music "has a common theme. There's something that connects it all."

WONDERLAND is currently recording a demo tape in their own 8-track studio and are planning to do a mini-tour consisting of a few West Coast states and L.A. in the Winter.

In keeping with NOCTURNE Magazine's vision of supporting and enhancing the Bay Area's music scene, here is a special section featuring the hottest and most promising local bands from all four major parts of the Bay Area. Watch out for these bands for they are the future of Bay Area Rock and Roll!



HIGHWIRE

By Sona Yazejian

Wait till you see these guys now! I'm sure the last time you saw them, you were thinking to yourself - "Hey, these guys aren't too bad." Well, they're dancing to a different tune now. A little more on the side of reality, perhaps. So get ready all you veteran (and new) Highwire fans, cause this is where the good stuff comes into action!

This quartet, consisting of frontman Kelly Larsen, guitarist Carlos Dell, bassist Stevie St. James and Taz on drums, has been together for almost two years now. The songs from the first demo, "There Goes The F****ing Neighborhood"contained a lot of "bratty aggression and abraisiveness ... it screamed an attitude", said Larson. Lately, the tunes have been more of an emotional contact with their audience.

Influenced heavily by R & B, hard rock underground (with a touch of Motown), the product becomes exactly that! They are playing more for themselves rather than conforming to current popular style. Their originality is what draws a crowd not

what everybody else is doing... the same streamline material. Each member has a totally different look and influence, but the collaboration, and production of this band shows otherwise. You can hear all this when they cut their 'sequel' to "There Goes the F****ing Neighborhood" in late December.

So be on the lookout , because the Highwire you've seen and the Highwire you are about to see is gonna blow your mind!

For more info, contact: Trash Vaudeville Productions
(415) 255-7165



LITTLE MISS DIVINE

By Michelle Randazzo

Lead singer Peggy Speers, is not "Little Miss Divine". Little Miss Divine is a four member band from San



Jose. Their name comes from a lyric of a song by the Dan Reed Network. Every member of Little Miss Divine is involved with writing their music. Peggy is an equal contributing member, not a token singer. Along with Peggy, there are Scott Allen, guitarist; Chris Sepulveda, drummer; and Craig McFarland,

bassist. Little Miss Divine wants to be thought of as a band, not separate musicians.

"One thing that does definitely contribute to the sound of Little Miss Divine is everybody does write." says Scott. "The whole band is involved in writing all the music." The members in Little Miss Divine have very diverse influences, ranging from jazz fusion to "straight ahead" rock. "If you were to take one of us away from the band, the whole sound would change because everybody has such an input on what our sound is now."

I asked Scott to describe their music to me, "...hard rock, but not hard rock in a typical sense. I think we like to place a particular emphasis on each tune having a groove to it, with a good melody. I think Peggy is unique and distinct in the way she sings, and that really sets the sound of the band apart."

Right now Little Miss Divine is in the studio . They are working with new management, and song writing is their #1 priority. They should be playing live in late October, so go check them out.

For more info, contact: Little Miss Divine (408)993 - 2566

REEL REVIEWS

CAT O'9 TAILS

By Jerry Wallace

Overall it's a good tape with technical songs that are well put together. Two musicians who shine thru in the band are Aaron Lee and John Ortiz. The band as a whole writes good songs; one that breaks the mold is "Take It Down." However one of the problems is that their songs tend to run together; but despite that they appear to be pretty tight. Songs are arranged creatively and the tape is well produced. They remind me of a funk band with hints of blues. This combination seems to work real well for these guys.

OBLIVION

By Jerry Wallace

This was a good tape for thrash. Most of the songs I found to be kind of monotonous though. "Crucifactor," the first song on the tape was the only one that stuck in my head. They are pretty tight and no one seems to outshine anyone else. The vocalist, Mike Arraya has a perfect voice for thrash although it's hard to understand what he's talking about. But if thrashers don't care, it really doesn't matter. Not all the songs are that original, but I do give them credit for having an even feel and a dark thrashy sound.

CATS : CHOIR - House : of : Dog

by Claudia Swanson

This is a great tape! Now I don't know much about this band but they're pretty good, especially for a three-piece. I'm not familiar with any other three-piece except for the Fabulous Flesh Weapons. Cats: Choir impressed me quite a bit. The tape, produced by Brett Brown is well done. The sound and mix is good and even. They kind-of remind me of the Electric Boys. Singer Devin Powers has a mellow kind-of voice. He's not the "I want to see if this note will crack the earth open and make your ears fall off" like most singers roaming around these days. As the second side approached, I thought I could hear some R.E.M.. influences in there. Overall, this is an excellent tape. I had only one complaint, and that I felt that it was too long. All the songs were good, but I can only listen to so much in one sitting. Eighty-five minutes is just toooooo long.

FIFTY LASHES - Pain

By Claudia Swanson

Fifty Lashes huh? Well I admit I had my doubts when I looked at this tape. With titles like "Pain" and songs like "De-evolutionized", "Trashophobia", "Rapid Death", and "Headrop", I almost wrote this tape off to be your standard "kill your mother, maim your dog" type of thrash. Just goes to show that you shouldn't judge by appearances. I put this in and what a surprise!

I could actually understand the words. But there was a lyric sheet enclosed just in case. The mix on this was a little off, at least on my tape deck. I couldn't hear any bass. Maybe it's just me but the drums were barely there and the bass was completely gone. I must admit, I really liked the "Help, I've fallen and I can't get up" intro into "Headrop", but it's not real new. But for some reason the phrase never fails to make me laugh. All in all, this was a pretty good tape and I liked the cover art a lot.

MR. BUNGLE (cont. from p. 5)

that was on the demo.

Q: If I'm not mistaken, I thought I heard someone defecate on the album, who was that?

A: That was John Zorn and we put it on there as a tribute to him.

Q: All your song lyrics are so unusual, do they come from past experiences?

A: All the concepts stem from where we're from which is Humboldt County, which is a really scary place.

Q: Why do you use other names on the album?

A: We're ashamed of who we are and don't want anyone to know our true identity.

Q: Who do some of your influences include?

A: Bucket Head, Snot and Saliva.

Q: So what's next for Mr. Bungle?

A: Well we just did a video for Travolta but we had to change it. But it's at the MTV review board right now so we'll see what they say.

Q: Any tour plans?

A: Well not until December 'cause Vlac is busy doing his little side project, but hopefully we'll have a national tour then.

