

NOCTURNE

Magazine

VOLUME 1

ISSUE 2

FALL, 1991



BAD ENGLISH



BUMBLEBEE



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 Arceneaux, 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 thym 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 tooooooo 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.

JUST PASSING THROUGH

EXTREME

By Michelle Randazzo

ATTENTION!!! "More Than Words" was not the first song released off of Extreme II "Pornographitti." Technically it was the third release. "Decadence Dance" was released first, but it got only late night and limited airplay. "Get The Funk Out" was test released, yet because of the questionable lyrics, the song was put on hold.

The live response Extreme received from "More Than Words" was beyond great. The time was right to release a ballad. The choice was obvious from a band and record company standpoint. Many of Extreme's fans have said they felt the band had "sold-out" by releasing "More Than Words." If they had looked a little deeper, they would have seen that there was nothing out of the ordinary about the release of this song. Success does not always mean "selling out."

I asked Pat Badger (bass) is the success of a song that only featured two band members caused any strife in the band. "No, not at all but it's kind of a misrepresentation of what we're about, so a lot of people are confused about what Extreme is. There always will be ballads and softer songs on our records as there were on our first record... that's part of what we do and we're proud that was the song that did it for us. To bring us to platinum level, and top forty and all that. There are definitely no regrets there. They (Nuno Bettencourt and Gary Cherone) have been getting a lot of the attention as usually singer and guitarist do, so it's no big deal."

In case you haven't heard, "Pornograffitti" is an excellent follow-up of the first album "Extreme." The diversity in the album is nothing short of fantastic. The acoustic ballad "More Than Words" is only a small piece of the pie. "When I First Kissed You" has a distinct jazz flavor, "Pornograffitti" has a strong, rockin' style, and "When I'm President" starts off rapping and moves to a style all its own.

(Cont. p.12)

BULLETBOYS

ON TARGET: DRUMMER JIMMY D'ANDA

By John Harris

Q: How long have you been playing?

I am now on my tenth year. I started myself out actually, I began playing as a result of not wanting to go to P.E. in school. Since I had long hair and stuff, other guys would give me weird looks, so I went to my counselor and asked what I could take instead of P.E. She replied with a list and music class was one of them and that sounded pretty cool. Going to check out some instruments, I heard a cool beat and thought drums would be pretty cool. I actually started out playing guitar. My mom would make me take lessons every Sunday learning notes and other stuff, but drums, I just picked up easier, and cut up the students that had been drumming longer than me.

Q: What do you like and dislike about touring?

I like it when things are tight. I mean the band, cause the band flakes more than the crew. How can you not like looking at a different city every day?

Q: And meeting different people...?

Yeah...! I'm doing what I love which is playing, however you need to be under control and disciplined. We are basically pretty mellow now cuz the first two tours were crazy, out with Bon Jovi and stuff, we had no limits. Every night we would get a case of beer from where we were playing. After seeing pictures of what we looked like on the bus... man we were uncontrollable.

Q: You guys now have censor stickers on your albums, does it damage you?

I don't think so. Kids go and look for that shit. I mean, we were kids and I remember buying Cheech and Chong records just because it said f--k on it. I mean it was cool. It sells more records so I don't think it damages us. I understand that the parents have a

(Cont. p.12)

LIVE WIRE

SEPULTURA/SACRED REICH/ NAPALM DEATH/SICK OF IT ALL

Sept 1, OMNI, Oakland

Out of control.... These are the only words I can find to describe this show. I have never seen the Omni so packed; we're talking wall to wall bodies. The place was full of energy from beginning to end, and if you stood still long enough, you could feel the floor moving under your feet. Everywhere you looked all you could see were heads banging to the music, and bodies in mid-flight. Though I've never been a big Sacred Reich fan, it was obvious to me they sound 100% better this time. And Napalm Death, well what can I say.... they were Napalm Death - straight up, aggressive, and in your face. Unfortunately I missed Sick Of It All, but I heard they ripped.

Last, but not least, was Sepultura. These 4 boys from Brazil sure know how to get a pit going. They played songs off "Beneath the Remains", as well as their new album "ARISE". They also covered a part of Primus's song "Too many Puppies". Several minutes into the set, and two encores later, the place was crazier than ever. Sepultura is one of the heaviest bands around; with their Slayer meets Exodus style; these boys sure know what their fans want, and how to give it to them.
By Michele Bohannon

HEIST

Aug. 18, THE STONE, San Francisco

Finally, back from the darkness, comes HEIST, a heavy rock band. This quintet consists of frontman Dennis Kolarik, lead guitarist Kurt Fry, Steve Rebello on rhythm guitar, on the drums, Darryl Hill,

and last but not least ... Scotty Bladez on bass (Scotty seems to have a following of his own!).

On Aug. 18 at The Stone, they headlined the MUSCLE RECORDING BASH. What a show that was! HEIST has created anew following of people who really thrive on their music and great stage presence. The music is "mature" in a sense that the themes of their songs are dealing with personal issues that we've all been through. They want to give their audience more than the average "have a beer and get laid" attitude - these guys love what they do and that's what HEIST definitely proves to their crowds. These guys are out to have a good time and do what they do best. I definitely urge everyone to go and check these guys out. Who knows, you may even come back for more.
By Sona Yazejian

SANGUINARY

July 13, ONE STEP BEYOND, Santa Clara

On a recent venture to Santa Clara. I saw a band called SANGUINARY. They opened up for DARK ANGEL who were great. The place was fairly crowded. The energy level was really high from both the band and the crowd throughout the night. Sanguinary is a really tight band. From the first loud crunching not to the last, they were in the same place, and going the same direction. They knew their set, and even had some synchronized head swinging. The dynamics were noticeably good, and appropriate to the songs. The music ranged from a dark tonal quality to a groove type of sound. The extreme diversity creates weakness in this band. They reached a dark place, but seemed to be afraid of it. They got

a groove going, but they fell back into the grinding metal and never followed through with the groove sound.

I went to see Sanguinary, thinking that they had a different style. I can't say that they were more than a typical "heavy metal" band. Everytime they got away from the grinding metal sound, they went back to it so fast you had to strain to notice the changing. Sanguinary is a good heavy metal band, but to call them anything else is reaching.

By Michelle Randazzo

RUNAWAY

Aug. 16, THE REAL ROCK, Oakland

RUNAWAY is a band made up of some unusually young guys (none are older than 19). I have seen Runaway several times and I was pleased to see some obvious improvements at this show. These guys interact with each other well, and have a strong stage presence. The singer, Michael Thomas, has a well controlled voice. The background vocals are strong. The song "Lonely Angel" is one that sticks in your head. It has great radio play potential. I am impressed with the new bass player, Louie Galarza. They have a good strong bass sound. The only problem with the set was the song similarity. Many of their songs sound a lot alike. But they show a maturity beyond their years.

By Kristin Brodie

NVS

July 13, CACTUS CLUB, San Jose

NVS is one of the Bay Area's most promising bands and they proved this once again at their record release party last July 13. They put on a very polished performance

Cont. on Page 12

BEYOND THE BAY

Wild Horses

By Michele Bohannon

WILD HORSES are not your average everyday rock 'n roll band. They have a lot more to offer than most. After speaking with John Levesque and Chris Lester, I realized WILD HORSES have a quite a lot to look forward to in the future.

Q: Where are you from?

A: Boston, Massachusetts

Q: Tell me John, how'd you end up in this band?

A: Well Rick and James were playing with Johnny Edwards (formerly of SF's Northrup), who is now in Foreigner and at the time they had this deal going and they were writing songs while Keith Olsen (producer) was doing Scorpions' album, then came Foreigner knocking on Johnny's door and he decided to go that route. So then they were looking for singers and I auditioned, and I liked them, and they liked me so I joined.

Q: Well who was playing bass?

A: Well when Keith came back we recorded, and we didn't have time to get a permanent bass player so we used Jeff Pilson in the studio.

Q: So how did Chris end up in the band?

A: Well I worked with Chris a little bit back home so I called him up, and he was like the final piece to the puzzle.

Q: So how long have you all been together?

A: One year.

Q: Who's in the band?

A: James Kottak on drums, Chris Lester on bass, John Levesque on vocals, Rick Steier on guitar.

Q: When was your album released?

A: About two weeks ago it's called Bare Back, as in Wild Horses riding bare back.

Q: how long did it take to record?

A: 3 1/2 months.

Q: Who writes the lyrics and the music?

A: Everyone puts there piece into it we write together.

Q: What's your favorite song on the album?

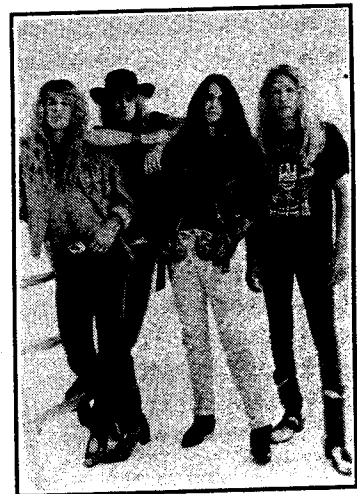
A: New York City Heart Breaker, it's about this girl I ran into in New York City.

Q: How would you describe your music?

A: Rock 'n roll with bluesy vocals, good partyin' music you, won't be disappointed but everyone says that, we guarantee it.

Q: So what are you going to be doing now?

A: Well were doing a spot tour in Milwaukee, Chicago and stuff, then we'll be doing a full blown U.S. tour.



Jean Picache

Marq Torien - BULLETBOYS



Michael Nielsen

Dean Davidson - BLACKEYED SUSAN

CENTERSTAGE



Kristin Brodie

Jake E. Lee - BADLANDS



Kristin Brodie

Phil Deckard - CRY WOLF

CRY WOLF (Cont. from p. 5)

What's up as for as playing gigs and producers go?

Phil: Right now, like I said, we're doing it on our own but were still looking for that one person to give that support and extra push. Timmy's our main instigator - he's very intelligent and he's got a great business sense. We're all working together and doing the best we can. We get along great, the band is like a perfect family.

I wish them the best of luck because CRY WOLF is one band that the public should not miss. These guys have walked that "Long Hard Road" "Back To You" and now they're "On Top Of The World" with their "Red Shoes" on!

EXTREME (Cont. from p.9)

Vocals are one of Extreme's strong points. The harmonies are tight and well balanced. Their different voices compliment each other perfectly. I asked Pat about the vocal strength of Extreme and he said that there wasn't any formal training... "We're all into the really big vocal bands like the Beatles, Van Halen, and Journey. Things like that, that we grew up listening to and singing along with. Vocals are a big part of our sound that a lot of people don't even recognize. Extreme sings live at every show... No pre-recorded vocals here."

Extreme is a combination of musicians (with drummer Paul Geary rounding up the band) that adds up to be a sum greater than its parts. These guys have more than their fair share of talent, and they are putting it to use. I can only foresee greater success for them in the future.

WIN!!!

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TESLA (cont. from p.3)

I also asked Tommy about his and Frank's (guitarist Frank Hannon) "side" bands and he admits that they still pursue these other projects. "He (Frank) did do a thrash band with me for a while and then I fired him (laughter). No... he didn't want to do it anymore. I'm in another band with some friends of mine. It's called "Satan's Sex Pigs" and we jam." I was fortunate enough to see Frank with "Kaleidoscope"... a Hendrix cover band. I mentioned that I could detect this particular influence in the song "Time" which I think is the most brilliant and original song I've heard in a while. "Yeah... he's really into that, definitely. He wrote that song."

Well, it will be a long fast before Tesla comes around. They are heading off to Europe and Japan and won't tour in the U.S. till early in 1992 when they hope to do headlining gigs. Tommy disclosed that they will be performing some acoustic numbers during their set. At least we have that to look forward to and "Psychotic Supper" to snack on till we get to go get a real taste of Tesla.

NVS (Cont. from p.10)

for a packed and enthusiastic crowd. They have a very tight, full and rich sound which comes across as being very professional. Their songs are well-crafted and show signs of maturity not only as individuals but as a band as well. The only problem was that their songs were too predictable and structured that it became anaestheticizing after a while. Vocalist John D'Angelo has a good strong rumbling voice and a well-toned masculine appearance that is a pleasant contrast to the current trend of skinny anemic long and straight-haired frontman. Their keyboardist was drowned out for the first few songs but managed to enhance their hard-edged sound rather than detract from it. All in all, NVS was worth seeing and worth going to see again.
By Jean Picache

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BULLETBOYS (cont. from p.9)

right to know what their kids are listening to cause they don't want to walk in the house dumb.

Q: If you had kids that wanted to be in a rock band, would you give support?

Oh, absolutely. I just want them to understand the difference between good and bad cause there's a lot of bad out there. It's tough. You need good management and stuff but really people who love ya to death and your music, is the most important. Dave Kaplan was the luck of our career and we are like brothers to him and he is to us.

Q: On tour do you guys form static between each other?

Fuck yes. You're always together and certain things we do different and that annoys us, but you gotta stick it out. Togetherness.

Q: What's the largest crowd you played in front of?

Mid-west with Bon Jovi...60,000 people. When I got out on stage, I couldn't see the end of the crowd, it was heavy.