

# NOCTURNE

Magazine

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WINTER 1992

## Queensrÿche



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  - Local Band Profiles
  - Demo & Show Reviews
  - National Acts & New Bands

**NOCTURNE MAGAZINE**  
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**Publisher**  
 Jean Picache  
**Managing Editor**  
 Michelle Randazzo  
**Advertising Manager**  
 Kristin Brodie  
**Secretary/Treasurer**  
 Angie Villalobos  
**Assistant Editor**  
 Michele Bohannon  
**Staff Writers**  
 Ingrid Skorobohaty  
 Ana Stark  
 Claudia Swanson  
 Synderella  
 Sona Yazejian  
**Photographer**  
 Michael Nielsen  
**Auxiliary Staff**  
 Ken Calmer  
 Scout Chirco  
 Tracy Fannin  
 Joe Hunt  
 Troy Troy

Nocturne Magazine  
 P.O. Box 2106  
 Daly City, CA 94017-2106  
 Kristin: (510) 838-6362  
 Jean: (415) 589-4873

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**EDITORIAL**

NOCTURNE MAGAZINE is back for our third issue! If you've been following our progress, you have already noticed that we have a new look and format in keeping with the spirit of the New Year. Yes, this time around (and in the near future), we have gone newsprint, are now in color, added to our number of pages but more importantly, we have increased our circulation to 5,000 copies!!!

Still, the essential things remain the same. We are again keeping you on track with both up-and-coming and established local bands as well as those on the national and international scene. We also ventured out of the Bay Area and took a trip to Los Angeles for the FOUNDATIONS FORUM '91 and inside is a short but comprehensive story on the event. We have expanded our demo/album review section because we've been receiving so many (but keep them coming!) and also our "Beyond the Bay" section which is now in column format to accommodate the dearth of new bands that have been springing up of late. We will soon have some coverage of the International scene as our Managing Editor is going to be in Europe for a few months. In the meantime, please direct all phone calls and/or correspondence straight to our Publisher.

Thanks again to everyone who has been helping us out. There is still more room for growth and we need all the help we can get. Please don't hesitate to contact us if you want to contribute to Nocturne Magazine in any way, shape or form. And here's wishing everyone a joyful and prosperous 1992!

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 Jan. 31 Alex Call & Real Life, The Edge, Joey Dalmon Band

# QUEENSRYCHE

by Michele Bohannon and  
Michelle Randazzo

More than just music, QUEENSRYCHE is a passion and style in itself. For more than a decade, these five Washington men have been developing a loyal following of fans who are only now seeing the band receive the recognition they deserve. Queensryche is a "thinking man's metal" that cannot be equalled by anyone in the hard rock scene today. Here's an inside look at Queensryche through an interview with guitarist Michael Wilton.

Q: Where did you get your band's name?

A: We were in a panic 'cause we didn't have a name, so Chris suggested we use Queensryche from "Queen of the Ryche" (the song).

Q: Why do you think Queensryche has stayed together so long?

A: We have a weird chemistry, we are all so different.

Q: Did you ever imagine that Queensryche would go this far?

A: Yes, we all had our hopes.

Q: What was it like making the video "Livecrime"?

A: It was a lot of work. We were filming as well as recording at the same time through various shows in the Midwest. There was a lot of tension involved because there were film crews, and they were constantly changing the stage show, and the lighting. It was very chaotic.

Q: Response to this tour has been great. Do you think you can top it production-wise?

A: That is pretty far into the future but with the right financing behind us, I'm sure we can top it.

Q: What is your favorite song off of "Empire"?

A: I don't have a favorite. I like them all for what they are.

Q: Many of your fans are wondering why "Silent Lucidity" sounds so much like "Comfortably Numb" by PINK FLOYD.

A: There were some similarities in the way it was recorded, acoustic guitar, close miking, and the ambiance. But it still has the Queensryche flavor, the personality and the touch. I do think it is open sounding, something that could be compared to something else.

Q: In what ways do you think you have progressed since your first album?

A: I think that we have become better writers.

(cont. on p. 12)

# SOUNDGARDEN

by Michele Bohannon

SOUNDGARDEN was one of the first bands that officially commenced the "Seattle Rock Renaissance" and spearheaded a new style of music called "Sub Pop Grunge" that has been all the rage recently. I got to interview their drummer Matt Cameron to learn more about this innovative and exciting band.

Q: When did Soundgarden begin?

A: In '84 as a three piece, Chris Cornell (lead singer) was playing drums and singing at that time, then I joined in '86.

Q: How would you describe your music?

A: Constipated rock.

Q: How many records do you have?

A: We have 4, our first was in '87 it was called "SUBP\*-pop". Our second was in '88 and it was called "SST" but in '89 we did our first record with A&M which was "Louder Than Love". Our most recent was done this past year ('91) and it's called "Bad Motorfinger".

Q: How long did it take to record this album?

A: Well, we did the drums in Studio D in Sausalito, and everything else was done in Seattle. I guess it took about 2 months all together.

Q: Does Chris write all the lyrics?

A: He usually does but this time Ben Shepherd (bass) and Kim Thayil (guitar) wrote some.

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

A: "Slaves and Bulldozers", it's about having sand kicked in your face when you were two years old.

Q: Were all songs written specifically for this album?

A: Yes, we went in the studio with about 25 songs and tore it down to 12, after a long process of fighting over who likes which song the best. It was kind of a battle, but the end result was worth it.

Q: Do you have any videos out?

A: Yeah, we have two for this album. We have "Jesus Christ Pose" and "Outshined".

Q: Any plans for any more?

A: No!!!!!!!

Q: Who are some of your influences?

A: BUTTHOLE SURFERS, MINUTE MEN... We tried to take elements from the whole independent scene that we felt were kind of weird and unique and turned it into a statement that was a little more universal.

(cont. on p. 12)

# INFECTIOUS GROOVES

by Michele Bohannon

"The Plague That Makes Your Booty Move" are the only words to describe INFECTIOUS GROOVES. The new album from Infectious Grooves by that title (EPIC) is one of the best albums I've heard all year. It is full of R&B groove, Metal, Ska and just a little bit of everything. The band consists of an all-star lineup which includes Mike Muir (vocals) and Robert Trujillo (bass) from SUICIDAL TENDENCIES, Adam Segal (rhythm guitar) from EXCEL and drummers Scott Craig (from his band VENICE who backs up Stevie Nicks) and Steven Perkins (JANE'S ADDICTION). Rocky George also from S.T. plays guitar on a couple of songs.

I spoke with Robert about how this all began. "It all started when we (S.T.) went on tour with ANTHRAX. Mike had been asking me to let him hear some stuff I did before S.T. I let him listen to some stuff I didn't think he'd like but he actually did". Once they got back from tour they started collaborating at an 8 track studio. So the actual birth of this project was about 2 years ago. "Instead of going out and partying on our time off we decided to use our time and be productive. We had a month and a half before going back on tour so we went into the studio. We only had a week to prepare our music so we ended up doing our drums in like 3 days. I mean it was that rushed. The whole thing was done in like a month. We were working with an EP budget and we pulled an LP out of it."

I also asked him what kind of reaction he has received from his fans. "I think they like it. We did a show at the ROXY and it was completely crazy! We've received a really good response." And what about the other members of S.T., what do they think? "Well, I don't really know. I think they like it, like I said before, Rocky did some solos on the album but I really don't know. They're being really quiet about the whole thing."

With the diverse styles and outrageous song titles like "You Lie and Your Breath Stank" and one of my favorites "Therapy" (with OZZY OSBOURNE on backup vocals), I had to ask Robert what his influences are. "My influences are

## THRASH CORNER

### The Stand

by Michele Bohannon

If you have a taste for the strange and an open mind, THE STAND is the band for you. The Stand is not your everyday thrash band. I don't think there's really any classification for them. Ken Van Haus (lead singer) says it best when he classifies them as a "theatrical thrash band". The Stand is one of the few bands that are original and aggressively creative when it comes to their music and stage show.

About 8 months ago, Mike Noble (guitar), Ken Noble (drums) and Max Blum (ex-guitarist for POTENTIAL THREAT) decided to get together and start up a new band. They recruited Ken and Tom Warrick (bass). Since then, the Stand has put out a 4 song demo which includes my favorite "Hypocrisy". In September, they got Joel Jaffe to come in and produce the demo (he recently did some work on SOUNDGARDEN's latest, BAD MOTORFINGER) along with engineer Larry Brewer. The Stand is already back in the studio doing a new demo (which should be out by the time you read this), so make sure to pick one up.

If the music is not enough, the Stand has one of the most unusual stage shows I have ever seen. Ken describes it as "me taking all this emotion and flying in and out of tormented rages. As I perform, I take each one to the extreme to where people will know what type of emotion I'm trying to convey to them." Seeing one of their shows is definitely one that you won't soon forget.

PARLIAMENT, SLY AND THE FAMILY STONE and LED ZEPPELIN to name a few. I never really got into metal until I joined S.T." Plans for the next I.G. record are not yet definite but they do promise that there will be another. On a final note, Robert wanted to make one thing clear, "we're not a side project! A lot of people have been referring to us as a side project. We are a real band and I hope everyone will treat us as one and give us a chance."

# The Organization

by Michele Bohannon and  
Beth Risner

It's 10:45 p.m. on a Monday and as usual, Rob is running behind schedule. I should have known his band meeting would run into the later hours of the night. So the phone rings, I pick it up and the first thing I hear on the other end is, "I'm not flaking." This would be ROB CAVESTANY's first interview in thirteen months with a new band...THE ORGANIZATION.

On December 6th 1991, The Organization made its debut at a sold out show supporting Mordred at the Omni. The response was overwhelming, and as Rob put it, "the vibe was there."

Q: The Organization is so different from DEATH ANGEL, tell us about your new style.

A: Our music is a reflection of what has happened to us over the past 2 years. We didn't plan anything out, it just evolved in being like this. Our different moods, our different phases just come out in our music.

Q: Who's in the Organization?

A: GUS PEPA, guitar; DENNIS PEPA, bass; ANDY GALEON, drums; and me ROB CAVESTANY, on lead guitar.

Q: How did your die-hard Death Angel fans react to your new style?

A: I don't know, but the response from the show was killer. I was quite satisfied, but we'll have to see. I haven't heard anything yet.

Q: How did you end up the frontman of the band? Did you ever consider auditioning other singers?

A: We never thought about getting another singer after Mark (Osegueda) quit. I don't know how it came about, I had been singing for awhile, and I wanted to sing. I wasn't much for singing thrash but this music just fit.

Q: Speaking of Mark, why did he leave Death Angel?

A: I don't know, I guess it was because of his personal life. We just moved on to the next phase. But we still talk, I just talked to him the other day. He's living in N.Y. with his wife.

Q: Tell us about the accident, and how it affected the break up of Death Angel.

A: Thirteen months ago, we were on our way from Phoenix to Las Vegas. It was early in the morning

and everyone was crashed out. The people who were faking turns driving were also the same people who worked the show that night. The person who was driving at that time got real tired and lost control. The whole thing flipped over and skidded down the road. Andy was the only one who really got hurt, everyone else had cuts from the glass. We were in the middle of the desert 80 miles from the closest town. It took an hour and a half for the ambulance to get there, and when they did, they realized Andy was seriously injured. There was no way he would make it back in the ambulance, so they called in a helicopter for him. It was the worst thing ever... being that close to death. Because of the serious injuries to Andy, he couldn't play for a year. The label wanted a record from us within that year, and they wouldn't pick up the option, so we decided to close that chapter.

Q: Tell us about the next chapter which is "The Past".

A: "The Past" was a deep thing, cause it was all the shit that was going on after the accident when Andy couldn't play and all our stuff was in storage. We had no studio so we were limited to acoustic, and we utilized that and made music out of it. Mike, my roommate, wrote a lot of the material for "The Past". I wish I had enough time to do both, but I don't, so "The Past" is on hold for now.

We've been together for ten years now and on this tenth year we've been through a lot of shit. But now we've regrouped with the same attitude we've felt before, and we have regained a new friendship. I guess you could say, amongst each other. We're finally doing it again, but this time we're taking it further.

Rob  
Cavestany



Jean Picache

# REEL REVIEWS

## DE LEON

This is a four-song demo from a five-piece band called, DE LEON. This tape has some promise. The musicianship of the band is very good. They play very well together. The songs are very well written and well played. The highlights of the tape are "Are We All Just Fools" and "Intensity Control." I have a problem with vocalist Gerry De Leon though. Geoff Tate he is not. He doesn't sing badly but there's something missing here. I like his voice when he sings lower, like at the beginning of "Prepare for Impact!" Those piercing high notes bother me a lot though. Still, this tape has something lacking in it. I'm not really sure what it is yet but there's definitely something not there. I don't know. Maybe they're trying too hard to be something they're just not. I guess, this tape just basically wasn't different enough for me.

## by Claudia Swanson

### LOVE TRIBE

This band is the offspring of a new defunct Sonoma County band formerly called, BROKEN TIES. This tape sounds a lot like KISS. This doesn't really surprise me since Broken Ties were always avid Kiss fans. All in all, this is a pretty average tape. It's got everything. Average playing, average singing and average songs. Pretty uneventful. This tape held no surprises for me at all. This demo is kind of like plain toast. It's very bland until you add something else to flavor it. This band needs a good dose of butter or jelly or something. Frankly, most of this tape sounds the same. The Ballad "I Still Love You" isn't bad if you like that Kiss song "Forever". It's pretty similar. The highlight of this tape is "Big City Woman". I really wanted to like this band more. I just couldn't do it. It's just too lifeless.

younger girls will probably love. "I Need You" is the best song on the tape. This whole demo has good strong playing and singing on it. "Dangerous" was pretty predictable. Nothing about this tape really reached out and grabbed me but I did like it. I think with a little more practice and some more original songs, this band will go places.

### LAST LAUGH

First of all, I'd like to say that I think it's great when a young band can get the financial backing to make a ten song demo. This brings us to LAST LAUGH. This first song on this tape is "Got it Covered". This is your basic fist in the air, bang your head, rock anthem type song. It reminded me of tapes I've seen of QUIET RIOT concerts. This tape has good solid backing vocals. The voices of the band members blend very well together. They also play very strongly. Guitarist Aaron Pearson, in particular, has an unusual inventive style. They need to practice more, but who doesn't. The song, " 'Til We Meet Again", is very pretty. It's a typical bleeding heart ballad but written well. Vocalist, John Thomas, has a good voice especially for the slower songs. My favorite song on this tape is "Nothing Changes". I like this song because it's different. It doesn't really sound like anything else on the tape. I like the way it sounds. By the way, the producer of this (Geoff Tyson and Last Laugh) deserves a hand for great mixing. This demo starts out as pretty average, but improves as it goes along.

### NAUGHTY NAUGHTY

This tape comes to us from NAUGHTY NAUGHTY. I've never seen them before but, from listening to this tape, I'm picturing them as young. This is not a bad thing. They need some different material to write about. Songs about girls, sex and lost love and stuff gets really old after you've heard 600 other bands do it too. This tape is very catchy though. I'm sure Naughty Naughty will appeal to the larger (and richer) WARRANT/POISON type crowds. They have that mainstream-type of appeal that

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## ON THE CUTTING EDGE

### *Puzzlefish*

by Michelle Randazzo

What kind of Fish? If you have ever heard these guys you would definitely say the best fish in the bay. These four guys: Mark Channell, drums; Paul Curatolo, bass; John Knutson, guitar; and Brian Kesselring, vocals, have a style all their own. I spoke to them at the OMNI after their show last December 6.

I asked them how they would describe their music to someone who had never heard it before. "Tribal", said Brian, "soul level, I think there are two ways people in bands approach music. There are some who write songs and there are some who, through their instruments, push out primal urges and that's what happens with us."

Puzzlefish really puts on a gut-level, high-energy show. "Our shows are a little bit different than most. We are definitely a live band. There's no two ways about it. We give the crowd something that's different and that is 150% everything.

Regardless of the situation we put all that we are into the show, whether it's 19 people or 19,000 people."

The Puzzlefish sound has evolved into more of a groove thing than a funk thing. John also said,

(cont. on p. 12)

Michael Nielsen



**John  
Knutson**

### *Ugly Kid Joe*

by Jean Picache

UGLY KID JOE rides on the wave of new bands breaking through the barriers of current mainstream monotony. These "ugly kids" (they are actually quite good-looking) from the Santa Barbara area have an amusing and sometimes cynical twist to their music that is a result of their "suburban white alcoholic trash" upbringing. They are not very concerned about having an image. In fact, their name is a sardonic equivalent of the glam band PRETTY BOY FLOYD. They frolic around on stage in t-shirts and jeans as if they were on a kindergarten playground. Their premier EP, "As Ugly As They Wanna Be" (Stardog Records), is a delightful blend of thrash, funk, psychedelia, calypso, rap, heavy metal (they have a 32 seconds spoof of that genre). Their songs are fresh and spiced with witticisms (the hilarious "Everything About You") and anthems (the AC/DCish "Too Bad") about today's irresponsible yet irrepressible youth. Even their names are pretty unique. There's Klaus Eichstadt and Roger Lahr on guitars,

Whitfield Crane on vocals (who sounds like a cross between Mike Patton and Vince Neil), Cordell Crockett on bass and Mark Davis on drums.

When asked to describe their style, Klaus responds with an unassuming and slightly ironic "yeah, we're a metal band alright." True, their

(cont. on p. 12)

Kristin Brodie



**Whitfield  
Crane**

# Bay Area NEWSmakers

## STREET FREAKS

by Kristin Brodie

They are not a bunch of scary looking guys living on the street, though they do know what that is like and what it takes to survive. That gives you an idea of where the name STREET FREAKS came from. They tossed it around and after about six months it set in. Plus some friends of the band had some t-shirts made up so once they had t-shirts they were stuck. San Rafael area.

The Freaks have been together about a year and six months. Dave Vincent is the frontman with Terry Weeks on guitar, Joey Soessy on bass and Shane Jacobson on drums. They will be looking

into a demo sometime after January but do not have one yet. When asked about their music, Dave replies, "they play rock and roll with a groove" adding that "we play like men, not like boys." Street Freaks have a few shows coming up, if you haven't yet experienced one of their shows they are worth seeing. They can be found at the COTATI CABARET in January and NEW GEORGE's in San Rafael in February. But for a real Freaky experience, go to CLOWN ALLEY in San Francisco with them. There, you'll find out how to eat roses and stick tomatoes on windows if you're lucky.

## THE OTHER KIND

by Nancy Randazzo

When you first hear this band, MR. BUNGLER comes to mind. No, wait... PRIMUS or could it be... But then you realize that they have a sound that's all their own. The OTHER KIND, otherwise known as T.O.K., is composed of drummer Danny Orvik, guitarist Mike Ziemba, bassist Todd Sickafoose and singer/keyboardist Dave Carter.

It all began around a year ago. This band knew they had started something special from the first time they played together. Now, every weekend you can find them all either playing a club

or practicing in Danny's garage. This band has a loyal following which is evident at any of their shows. And at each show, barring any major technical difficulties, they seem to win over a few new fans, or at least add a few people to their mosh pit.

Their songs are tales inspired by such things as graveyards, spring mornings, "robing" and the "Mighty green". Any questions about the last two, just ask the band or any member of their entourage. Each song has a character of its own yet none would ever lull you to sleep. I highly recommend coming to one of their shows. More than likely, you'll end up T.O.K.ing more than just once.



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!

## S.F. DOGS

by Michele Bohannon

If you haven't heard of the S.F. DOGS let me be the first to introduce you. The S.F. Dogs are one of the best up and coming rock'n'roll bands in the Bay Area. There is nothing typical about this group of guys (to say the least). They have a style all their own.

The S.F. Dogs formed in the Fall of '89. Since then they have made a few minor changes but have kept it together through thick and thin. The band consists of Tony Gurrero, guitar; Tommy Gurrero, bass; B.O.B., drums; Alin Black, vocals; and Haji, guitar.

For a band that has only been together for two years, they have accomplished quite a lot. Not only do they have a demo out (and are working on another), they have played major clubs such as the WHISKEY and the ROXY, as well as numerous Bay Area clubs.

They have a diverse range of influences such as ZODIAC MINDWARP and the SEX PISTOLS that really comes across in their music. This is one of the reasons why they have had such a positive response where ever they have played. The S.F. Dogs have a sound all their own and if you haven't had the chance to check them out - don't miss them next time!

## PSYCHEDELIC COWBOY

by Sona Yazejian

The South Bay has produced some of the most talented bands these past few years, especially one in particular... PSYCHEDELIC COWBOY. This self-managed quintet consists of vocalist Kurt Cristopher, bassist Corey Rain, lead guitarist Buzz Railey, Ted Swahn on rhythm guitar and drummer Bobby White. They have been together for approximately 2 1/2 years, (1 1/2 with Corey), and recently have been named as one of the top four bands in BAM's best unsigned band list. But that's not all they're up to! Psychedelic Cowboy is in the process of recording a demo tape, produced by Derek Davis of BABYLON A.D. Plans to release the demo are aimed for mid-February at the latest

and will contain their newer material ("Scream Freedom" and "Plastic Fantastic"), as well as a few of their older tunes ("Grindstone Groove").

In the studio, they all work as one to write their material. I spoke with Bobby and he explains that "basically, everyone kicks down ideas, then we pull them together and see what comes of it." A major plus for Psychedelic Cowboy is their live shows. They put so much energy out that it gets your heart beating and your blood pumping just watching! They come on strong with "an unleashed, in-your-face sound" and continue to drive it through the entire set. As you can see, these Cowboys are definitely ones to keep an eye on.

## Foundations Forum '91 Highlights

by Jean Picache

Concrete Marketing's annual Foundations Forum is touted as "the world's only all hard rock and heavy metal convention." This year's event lived up to every word of that claim although I heard a lot of complaints about how it was all a big joke and more of a huge party. Realistically speaking, though, what are conventions really for but an excuse for people with similar business and/or personal interests to socialize and network?

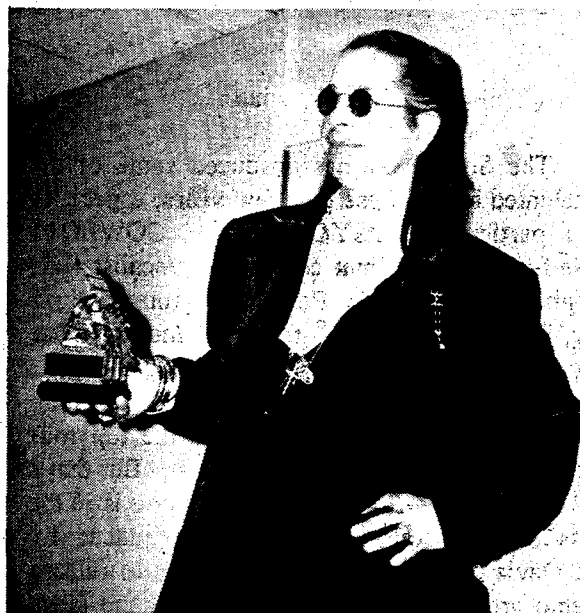
I did my fair share of both on all four days and nights (October 2 to 5). During the day, I checked out the unsigned bands that played at the L.A. Airport Marriott hotel parking lot (where Bay Area favorites LAAZ ROCKIT and SWAY played commendably and L.A.'s FLESH and CHARLOTTE caught my eye), did my rounds at the various music-related booths, sat in at a couple of panel discussions and did interviews with several signed bands. At night, I watched the showcases by newly signed and established bands (very few impressed me and the most notable of which was OZZY OSBOURNE's performance at the closing night of the convention) at the hotel ballrooms. Then it was off to the sports bar, record company parties and parties everywhere throughout the hotel till dawn.

Admittedly, I expected to meet more people in the music industry to make business connections with but there were more music enthusiasts in attendance (fans in other words). So I ended up partying with Bay Area folks (and some L.A. friends) who were by far the friendliest among the masses of long-haired humanity that invaded the ordinarily sedate hotel. CRY WOLF, BABYLON A.D., DEFIANCE, D.R.I., FORBIDDEN, CIRCLE OF VENGEANCE, SKIN AND BONZ, FLAME (who did a scorching acoustic set at the Warner Bros. booth), KVHS (Concord) DJs, Mike Varney of SHRAPNEL RECORDS, Craig Tracy of NADY SYSTEMS. Best party of the convention award

goes to the Hollywood Records party at the Palace (in Hollywood, of course) where SACRED REICH and MOTORPSYCHO performed. There was an open bar and so I moshed (induced by alcohol) in the pit to the amazement of people who knew me.

Speaking of awards, the first FOUNDATION AWARDS was quite disorganized and us press people were denigrated to watch the awards through a television screen. Host Rikki Rachtman was the only one who kept the long and boring show lively with his extemporaneous humor. I did get to meet the guys from MEGADETH (who won the most awards) and KISS members Gene Simmons and Paul Stanley after the show though. I also had the chance to meet Jason Bonham, Michael Schenker and Vivian Campbell on other occasions.

All in all, the FOUNDATIONS FORUM '91 was a whole lot of fun! Don't ask what all this loud music, celebration and hedonistic flouting of the rules meant because aren't these what rock and roll is all about? I can't wait till next year!



Jean Picache

Ozzy Osbourne

## INDIE TRACKS

### Joey Tafolla

by Jean Picache

Mike Varney (Shrapnel Records) has consistently discovered and promoted some of the best and most influential guitarists of our age. You can always expect quality and outstanding musicianship from his artists. One of his latest finds is Joey Tafolla whose second album "Infra-Blue" is a showcase of styles that explores blues as well as classical and jazz territories.

Joey was born and raised in Southern California and started playing guitar at an early age. He joined several different bands in his area before hooking up with Jag Panzer from Colorado. He recorded an LP with them which received rave reviews and international recognition and was just recently re-released by Metal Blade Records. "I stayed with that band for a few years. We did a lot of showcases, but nothing panned out. I got tired of waiting around, hooked up with Mike Varney, sent him tapes and started studying with Paul Gilbert of Mr. Big and Tony McAlpine. I did that and soon recorded my first album with Mike Varney ("Out of the Sun")." Tony McAlpine produced his debut effort and Paul Gilbert jumped aboard for some solos.

"Infra-Blue" marks a serious change in direction for Joey. "I'm branching out all the time. The change from my first to second album is pretty big. It shows that I've been looking for new influences. The first one was more of a classical vein. ("Infra-Blue" has) more of a blues-based direction but hard-core like speed blues". One thing that remains constant though is that "I want to be real aggressive in my playing all the time." His new album also has a number of guests including Deen Castronovo (Bad English), Kee Marcello (Europe), Jesse Bradman (Night Ranger) and Terence Trent D'Arby.

Joey, who fully endorses Carvin products, is currently recording an instructional video for REH. He is getting ready to do a clinic tour of Europe, Canada and Japan with Vinnie Moore. He is also working on putting a live band together and might do some shows in the Bay Area in the near future. So if you want your music with a little panache and diversity, Joey Tafolla is the name to watch out for.

## Spotlight

### Skin and Bonz

by Michelle Randazzo

What is the best kept secret in the Bay Area? You guessed it - SKIN AND BONZ. Fronted by Dennis Brock, along with Tim Gleason on drums, Wade Hephner on bass, and Jeff DeHart and Brian Harris both on guitars, this band has just newly arrived on the music scene with a big bang. They completed this line-up only six months ago and have put together a sound that has more substance and savoir faire than the average local band.

Wade describes their music as "hard, bluesy, raunchy, groovin', rock and roll from hell." Dennis goes a little further... "a little more soulful with vocals you can understand instead of the typical screaming. The music is heavy but energetic at the same time. It's fast but it has a good strong backbone."

Wade says that there are two main factors that set Skin and Bonz apart from other bands in the Bay Area. "Basically our live shows and our style of writing," he reveals. Dennis feels that their dedication also sets them apart, "realizing this is something that came together without a search, almost due to fate - we are dedicated to the music and work really hard."

Skin and Bonz will be spending January and February writing and making a new demo. Dennis says, "if you want to see something fresh that is going to grab you by the balls - then check out Skin and Bonz!"

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## Queensryche

(cont. from p. 3)

A: I think that we have become better writers.

Q: What is it like to be a major influence to many aspiring musicians today?

A: I never think about it. I am really flattered.

Q: What is next for Queensryche?

A: We are going to finish the tour, and take the much needed break. Then we will start writing right away. The next album is projected for release in the end of 1992 or '93. Then we will repeat the cycle.

It is hard to imagine what Queensryche will come up next but you can expect the same level of quality that will gain them even more success and critical acclaim.

## Soundgarden

(cont. from p. 3)

Q: Tell me about TEMPLE OF THE DOG.

A: Well, it was a fun record project that we never intended on doing. It started out with just some friends playing some songs and we were gonna do a couple of shows in Seattle and that would be the end. But we decided to take it up to the studio and see how it worked out and it worked out good.

Q: What's your favorite place to play?

A: In Chris' living room 'cause it is homey.

Q: What is one question you've always wanted to be asked that no one has ever asked you?

A: What my shoe size is.

Q: Well, what's your shoe size?

A: 10 goddammit!!!!!!

Q: What direction do you feel you're going musically?

A: Due North.

Q: Any long term goal plans?

A: To kick a 64 yarder, that's our goal!

## Puzzlefish

(cont. from p. 7)

"we try to keep it pretty basic... there are only so many notes you can hear when you play live. A lot of it doesn't come through (especially when it's loud), so if you choose the right notes, play less notes, and really play them, people will hear them and it comes across better live."

Right now Puzzlefish is in the studio (Fantasy Studios) recording a demo with Michael Rosin. They plan to continue to play locally. They feel that exposure is important for the band at this point. "The most important thing is to play to a lot of people. We aren't looking for a slam bam record deal with no fans where we're on MTV and no-one knows who we are," said Brain. Ultimately, they would like to tour distant lands. It sure looks like they are in the right direction to meet that goal.

# CENTERSTAGE

Michael Nielsen



*Stephen Shareaux*

## Ugly Kid Joe

(cont. from p. 7)

songs "revolve mainly around heavy riffs" but they "like to throw in a little sarcastic humor in there." Whit reveals they will be embarking on "a van and U-haul cross-country tour" and Mark says they will go "as far as we can get the truck driver to stop when we hitchhike." Be sure to catch them live and give their EP a spin as well. If their debut EP is any indication of what their upcoming full-length effort for PolyGram Records is like, we are all in for an even more delightful source of entertainment from Ugly Kid Joe.

## XYZ

(cont. from p. 15)

powerful and is very close to the thing we do live. Songwriting was the basically the same thing except we changed producer. It made a big difference. I wasn't very satisfied with his (Don Dokken) work. I like him as a friend but not as a producer. It sounded too much like DOKKEN. This album is very different. We chose an unknown producer (George Tutko). He's a very good producer. It sounds produced not overproduced."

He then related his background, current activities and plans for the future. "I grew up in France. I'm the typical immigrant story. I came here with a suitcase in my right hand and a guitar in my left hand. (Now) we live in Los Angeles. I love L.A. but I love everywhere in this world. We stay in L.A. because it's very convenient. (Also) we've been touring a lot. This is a touring band. We like to meet our fans. I am where I am right now because I have good fans."

# JUST PASSING THROUGH

## **Kik Tracee**

by Sona Yazejian

Wild, untamed and they play by "No Rules"... they are KIK TRACEE. Frontman Stephen Shareaux, bassist Rob Grad, Mike Marquis on lead and acoustic guitar, Gregory Hex on rhythm and slide guitar and Johnny Douglas on drums are what creates this energetic and powerful group. I got the opportunity to speak with Rob, Mike and Johnny when they headlined the Stone last October.

Q: How and when did Kik Tracee come into existence?

Rob: Well, I went to junior high and high school with Mike and Greg in L.A., then we met up with Stephen about three and a half years ago. Stephen is from Minneapolis. Johnny, originally from Houston, was the last member to join.

Mike: We've been together since February 1988, and we played our first together in July of '88. We all get along so well, it's like we've known each other a lifetime.

Q: How did you promote yourselves without a demo?

Johnny: We got signed when we were doing a live show in Hollywood by RCA Records, and that's how it all began.

Q: You seem to captivate your audience quite well. What goes through your mind as you are playing?

Rob: We want our fans to participate with us, so we play with them, not to them.

Johnny: When an audience is played to, it gets boring to watch. Kik Tracee wants to what we liked to see when we were eighteen years old. We all remembered what it was like to see a band that was so wrapped up in themselves, that playing music wasn't their first priority. So, basically, we concentrate on what's being put across through our music and stage shows.

We asked them one last question, and you should have seen the look on their faces!

Q: If you were a major household appliance, what would you be, and why?

Johnny: I'd be a stereo because I'm forever playing music, and it's my life.

Mike: A bottle cap opener... Why? Beer, of course!

Rob: I'd be a water faucet because it runs hot and

## **TUFF**

by Kristin Brodie and  
Jean Picache

TUFF was brought together in late 1986 in Phoenix, Arizona, by bassist Todd Chase, drummer Michael Lean and guitarist Jorge DeSaint. They soon relocated to L.A. and hooked up with vocalist Stevie Rachele. They did an outrageous amount of promoting in every way possible to attract people to their shows.

"We came to L.A. knowing exactly what we wanted with the motivation and determination to do it," says Michael. "When we accomplished that, we were inspired to take it to the next level." Tuff's aggressiveness also attracted full page pin-ups and features from several international rock publications. "All that attention was great for us," Stevie reflects. Tuff finally signed with Atlantic/Titanium records in the Fall of 1990. By mid-Winter, they were in the studio recording "What Comes Around Goes Around" which was released in May of 1991.

Tuff then began touring clubs in the U.S. in August. They also spent a week in England. From mid-October through mid-December they were touring across the country as the opening act for Lita Ford. Stevie told me to expect something "rawer and more aggressive" than what their "glam image" suggests. I believed every word he said when I saw them perform at the ONE STEP BEYOND recently and they proved themselves to be serious musicians who can get the crowd going with their energy and talent. They are planning to shoot the video for their next single "The All New Generation" soon. This may yet be a successful follow-up to their smash MTV hit "I Hate Kissing You Goodbye".

---

cold just like me.

Since Greg and Stephen weren't around, the guys decided to "pick" these items for them. Johnny said that, "Greg would definitely be a telephone, cause that's all he does... talk on the phone." Rob got a look on his face when I asked about Stephen, then he said, "Stephen would be a lint roller because he's always picking lint off himself and us." Go figure!

# LIVE WIRE

## SCATTERBRAIN

12/21/91

The Stone, San Francisco

I went to the Stone with no idea how this Saturday night would end up since I have never heard SCATTERBRAIN before. After half of the first song, I was impressed. I was hearing catchy tunes that were tight and clear. I can't put a label on their music for fear of what they will do to me after they take it off. Their singer, Tommy Christ, was wearing what looked like a three-piece BEETLEJUICE suit. Later, he even turned up in a nun's habit. I really liked their guitar player's, Glen Cummings', presence on stage. The rest of the band, Paul Nieder also on guitar, Guy Brogna on bass and Mike Boyko on drums, all caught my attention as well just by playing great and having nice hair. I enjoyed the variety in their music and I really got into their "chicken song" ("Tastes Just Like Chicken" from their new ELEKTRA album "Scamboogery"). I also liked "Bartender" and "Don't Call Me Dude". They did a funky version of a MOTORHEAD tune and they spoofed several licks from a lot of popular songs by VAN HALEN, MOTLEY CRUE, etc. I was highly amused when they changed into dresses and sang "Girls, Girls, Girls" in baritone voices. They even played a rock version of MOZART's "Sonata #11". To top it all off, after their show, Tommy bit my leg and walked me to my car. What a way to end a bizarre yet enjoyable evening.

by Kristin Brodie

VIO-LENCE / SHARK  
BAIT / ATTITUDE  
ADJUSTMENT / MENTORS

12/13/91

The Stone, San Francisco

After enduring arctic temperatures, and an ardent VIO-LENCE fan who was alluding the Vio-lence show to an act of God (or the devil), I finally got into the sold out show at the Stone. The night started with the MENTORS, notorious for their offensive lyrics (and with good reason). Next up was ATTITUDE ADJUSTMENT, and they played a very high energy heavy metal set. Then SHARK BAIT came on, and they are an industrial-type metal band. They have an unusual set-up on stage with them, and they use fire and other dramatic theatrics to express themselves.

The last and definitely not the least was Vio-lence. The crowd was ecstatic, the pit in full force, and security was busy. Vio-lence had total control of their crowd, and it definitely was their crowd. They knew every word and responded to every command the singer gave them. Vio-lence lived up to their fans expectations, and definitely surpassed mine.

by Michelle Randazzo

## D.R.I.

12/20/91

The Real Rock, Oakland

Ever since I saw "Beneath the Wheel" on MTV, I've always wanted to see D.R.I. perform. That video showed a thrash band with humor and that intrigued me. I've always been intimidated of going to thrash shows but after meeting their bass player John Menor (and several other thrashers at the Foundations Forum in L.A.) who I found to be really sweet and charming, I decided to brave the thrash world (which I've been doing lately anyway) and see D.R.I. I wasn't disappointed. D.R.I. played a couple of new songs like "Acid Rain" and "Madman" which were both fast thrash songs but it was their older songs "You Say I'm

Scum" and "Strategy" that really got the pit going. They had a couple of "mosh" numbers that had a lot of groove in them, courtesy of John, whose low rumbling bass and bouncing around on stage was quite entertaining. Their singer, Kurt Brecht, was wearing a black priest outfit seeming to say that he was on stage to preach to his "congregation". Their guitar player, Spike Cassidy, was wearing a Santa cap in keeping with the Christmas Season. Their drummer, Felix Griffin, kept a steady thumping beat. The highlight of their show was, of course, "Beneath the Wheel", which sounded even better live.

by Jean Picache

## DANGER DANGER

11/27/91

The Stone, San Francisco

I'm not going to sit here and tell you the same bullshit, "oh, the show was great". Well, it wasn't. It was totally awesome! The energy of the guys in DANGER DANGER plus the crowd's combined was great! Their first song "HSOB" got the crowd off to a good start. They played four songs off their first album "Danger Danger": "Boys Will Be Boys", "Under the Gun", "Bang Bang" and "Naughty Naughty". They also played their new MTV hit "Monkey Business". When they played that song, everyone was into it. As I looked into the crowd, everyone was dancing. Nobody stood still! They ended the show with "Get Your Shit Together". Then, they told the crowd that they love San Francisco so much that they weren't leaving until we got sick of them! By the way the show was going, they would have never left!

by Synderella

# BEYOND THE BAY

by Jean Picache

## LILLIAN AXE

Lillian Axe has been a well-kept secret by it's small but loyal following. Not anymore. After their brief tenure with MCA Records, they were picked up by Grand Slam/I.R.S., who are backing the band 100% and expect a home run from them. Not only has Grand Slam reissued the best songs from their two previous MCA albums as the compilation "Out of the Darkness-Into The Light" (the most notable of which was the MTV hit "Show A Little Love"), a completely new album, "Poetic Justice", is now ready for distribution early in 1992. "Poetic Justice" is a strong effort filled with surprisingly neo-classical influences (such as harpsichord sounding guitar licks) and even has a spiritually stirring song called "Mercy" that puts STRYPER to shame with its emotional yet very heavy choruses and riffs.

The tight musical framework that is Lillian Axe is formed by a revitalized line-up brought together by guitarist Stevie Blaze who founded the band in New Orleans eight years ago. Now comprising the band are Gene Barnett (drums), Darrin DeLatte (bass), Ron Taylor (vocals) and Jon Ster (guitars, keyboards, vocals). They performed at the FOUNDATIONS FORUM '91 and that was also where I met up with them to ask them more about why they're putting out two albums at almost the same time. "We're trying to be like GUNS N' ROSES," jokes Ron. "When we were on MCA it was virtually impossible to find either one of our records," Stevie seriously explains. He continues by differentiating their new album... "when you listen you'll hear a progression but we've always been in the same direction." I believe Lillian Axe is definitely headed in the right direction.



It was in the summer of 1990 that ex-FOREIGNER lead singer Lou Gramm decided the time had come to put his solo career aside and form a full-fledged band. Lou has joined forces with three exceptional

players: long-time writing partner Bruce Turgon on bass; former DIO and WHITESNAKE axeman Vivian Campbell; and ace L.A. studio drummer, Kevin Valentine. They named themselves Shadow King for the simple fact that each of them has been in the shadows of people they've worked with in different bands.

I spoke to both Vivian and Bruce and they reveal that everybody had their input with their self-titled debut album (ATLANTIC). Vivian also added that the sound was "harder intentionally" and the mood a "couple of shades heavier". When I asked how permanent his situation is with Shadow King, Vivian said that "nothing in this business is permanent." He also said that it is his intention to take this project to it's maximum potential but "you always start out with the best intentions". He has a lot of hope in Shadow King, though, because he discloses that everyone in the band is "mature enough" and that there are "no ego problems" in the band.

Bruce expressed his enthusiasm for going on tour as the band itself hasn't performed live yet. They are looking forward to doing an "opening slot on major tours" early this year. Watch out for them and see a new legend in the making!

(co-written with Angie Villasića)



What could be better than lounging poolside with a handsome companion and the gloriously warm L.A. sun above you? Nothing much, I suppose. But I wasn't with Terry Ilous, lead singer of XYZ, for a brief idyll during a lull from the activities at the Foundations Forum '91. Yes, this is business and here's the end result of a professional albeit pleasant interview.

XYZ's second offering, "Hungry", was just released recently and the first single and video off it, "Face Down in the Gutter"; is doing very good according to Terry. "It (the album) is more raw and

(cont. on p. 12)

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