

DOCTRINE



MAGAZINE

Volume III Issue 3

**Living Color
Mindful**

**IN THE
RAVE HEAD
THE
LIQUOR SKY
LOCAL BANDS &
NEW COLUMNS**

Summer/Fall



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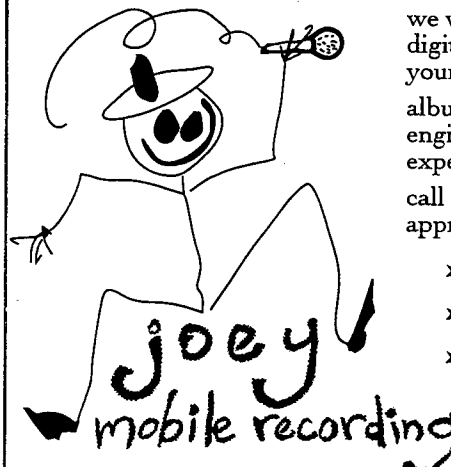
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EDITORIAL

I don't know if anyone's noticed but the word "magazine" follows our name Nocturne. It seems like some people do not because it astounds me the number of times we've been called a "fanzine". Granted, our circulation and our number of pages are similar to some of the higher-end fanzines but we do not have literally have a "fan base". Ergo, we are not a fanzine. We cover a variety of bands from San Francisco and all over the world. We have a focus (hard music of any genre) but we do not cover the same bands over and over. As a matter of fact, we have not repeated any band yet in the past two and a half years we've been in existence (well, maybe one or two). Also, it should come as no surprise that our articles are favorable towards the bands being presented. We specialize in features and you do not lambast your featured subjects. On the other hand, reviews are a totally different realm. We have always included live shows and demo reviews in our publication, and with these formats, there are no rules. But then when we print any bad reviews, we get hate mail and critical anonymous phone messages. As I said in my last editorial... there is no pleasing everybody. I just wish these people would at least identify themselves! We take pride in our work and we boldly put our names on it and I only think it fair that our audience would do the same when they communicate with us. Plus, we are very pleased with our current format and contents (we have even added more dimension to this latest issue with our new special topic columns) and I hope that the silent majority out there values us as well. Thanks to those individuals who have actually written or called in to let us know that we are being appreciated. It makes our efforts well worth it.

by Jean Picache

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Lollapalooza

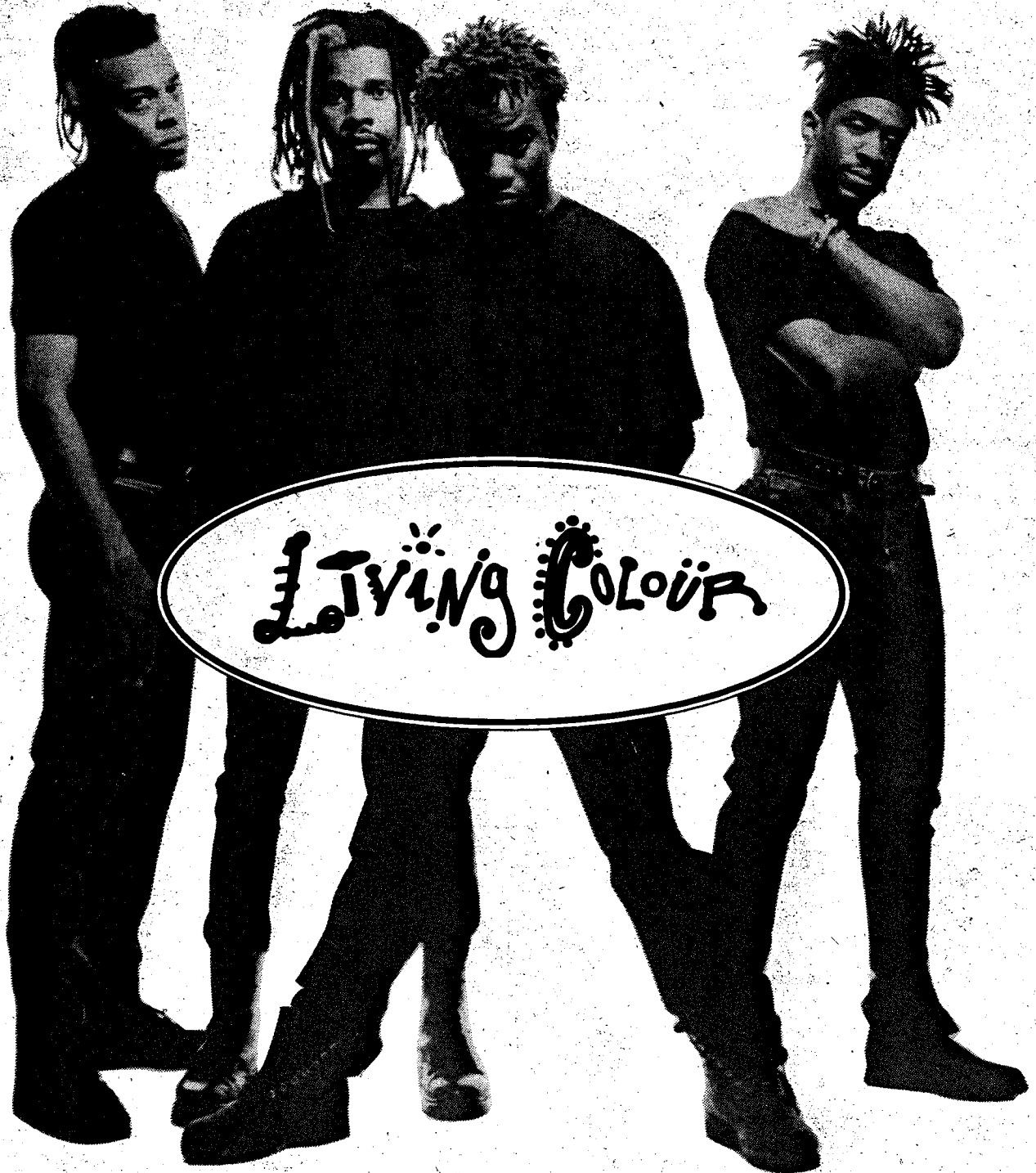
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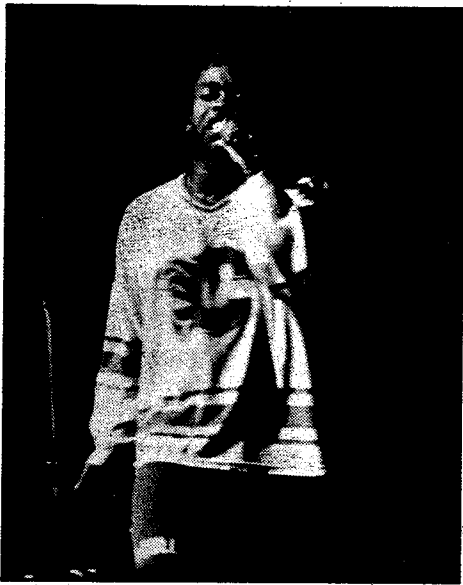


photos by Jean Picache

MULTI-COLOURED METAL

by Christina Pirozzi





The musical kaleidoscope of Living Colour has forever been changing. What began when guitarist Vernon Reid overheard Corey Glover zap a rendition of Happy Birthday to a mutual friend became the vent that sells out venues. Recall that Living Colour were on the forefront of Lollapalooza I. Living Colour showed off its wares during the birth of Nine Inch Nails and the death of Jane's Addiction. Reid reminisced on the traveling carnival with its resident soundtrack. "I think it was designed to be commercial. Perry Farrell is a very smart business man. Unbeknownst to a lot of people, it became an indication of how the mainstream has changed," pondered Reid.

Reid doesn't see the metamorphosis of alternative music as altogether evil. "I don't think it's a bad thing. I think everybody likes the underground stance and likes the bands being small. It's that, 'I know what's happening and the outside don't'. A lot of times these definitions get caught up in attitudes," commented Reid.

Lollapalooza proved to be a hotbed for political ramblings, "the first one was interesting in terms of the kind of debates that went on backstage. There was one point, it wasn't the gorilla girls but, a proto-feminist group whips the backstage area with these flyers, 'Lollapalooza is just a bunch of rock stars parading around in their underpants'".

The guitarist recalled the methodically planned Jane's Addiction orgies and visits to Texas where the girls were "country, country as all get out." There he witnessed the members of Body Count pinned against the walls by the plasticine covered belles. "There were some con-

tradictory things going on there but all in all we had some good nights. We went on that tour going, 'Hey man, this is really home for us'. Much more home than the Stones tour."

Critics attempt in vain to fit Living Colour to their mold—the political band, the alternative outfit etc. "We're not even remotely what people project on to us," offered Reid. As a result, the group receives merely quasi-acceptance. At first, LC were token 'black metal' but Reid's own "Funny Vibe" penned that away. He reflected on the hype that surrounds superstar bands. "The 'you' that you are on stage isn't you but 'YOU'. It's hard."

Beyond the social commentary the group



is renowned for, lies a keen sense of ironic fun. Living Colour's latest Epic release "Stain" marks their excitable quality with songs like "Bi". The piece details the misadventures of Corey Glover and his former gender-bending girlfriend. "Someone who's a transvestite could walk in here, or a B-boy and it's cool with me. Certain things I don't swing with. I don't swing with Fascism and taking away the rights of others. Living Colour is like a come as you are party," said Reid.

Living Colour seek the same spiritual key as their fans. "The songs are less about trying to convince anybody to a particular thing. But it's more about trying to figure out the phenomenon of how the world works cause it's VERY confusing. It's contradictory and vexing and to a degree, "Cult of Personality" was really about that."

"Stain" demonstrates the highest progression for the group. The revved-up album

wallops even harder than previous attempts. "It's a funny record because it's the easiest record to get into on one level. I listen to 'Vivid' and I feel so funny when I listen to it. I feel like I'm so naive."

And still the songs evolve through endless touring and revamping. "It's frustrating because, 'Type', we play it now and it's so much harder and faster. That's a trip. I really did it now. I dug when we did it, but it was a different song when we recorded it. The lyrics really come to life now."

Live, LC is explosive. Glover bellows a voice that was born for hard rock. Respected drummer William Calhoun and bassist Doug Wimbish do more than add the foundation. Count the Sugar Hill Gang, James Brown, and George Clinton among Wimbish's former employers. Added an enthusiastic Reid, "he's got some shit going on. He's an amazing bassist." That's not to say Reid himself isn't accomplished. Reid's face has graced guitar 'zines everywhere. His hushed demeanor allows for an intricate styling that is the primary element of the group.

The spontaneity of twisting a tune is what LC opts for constantly. "When everything becomes a karaoke lip synch, it's soulless. For me, to go on stage, it's important not to desire anything but let things happen," agreed Reid.

Although performing live is Living Colour's greatest musical experience, touring of-



Photos by Christina Firozzi

fers the perks of a suped up family vacation. "It's like the class trip of the damned," joked Reid. Be sure to pack your lunch for this class trip if it hits your area soon.

On The



Cutting Edge

THERAPY

"A good Ol' Irish Remedy"

by Jean Picache

From the musical and political hotbed that gave us U2, comes another scorcher of a band... of a very different sort. Influenced by much newer and cutting edge bands such as Helmet, Ministry and Husker Du, Therapy eschews the mainstream, opting for a more avant garde sound that can be best described as danceable heavy industrial techno melodic metal. And rather than dabble in politically-correct themes, they delve into bizarre topics that have more to do with psychology (well, more like psychoses and neuroses) than anything. Bassist Michael McKeegan explains that, "we keep the political views to ourselves and keep them out of the band. We formed the band to try to forget about it because there's no point in us trying to change the country." Their music also exhibits a twisted sense of humor that Michael concedes to, "the songs are really about things that people do that we find funny. It's like when you go to a horror movie and there is a sort of a nervous laughter to it. Most of the songs are really about stupid things."

Therapy is relatively new to America but they have already been quite a phenomenon in the U.K. and Europe. Formed in 1989, these lads have released two mini-LPs that have been very successful in their part of the world. Their latest album, "Nurse" (their debut on major label A&M), has already gained some velocity and garnered critical acclaim in the States. "The reception has been good here in America," Michael reveals. "Obviously in Ireland where we have been playing for 3 1/2 years, people know what to expect from us, whereas here in America most people have heard the name or maybe one song on the radio or have seen the video and that's all they know about us. So it's really good to be able to be up in front of people and not have them go 'oh here we

go again... it's Therapy again." Michael also discloses that before their transition into their new label, "most of the A&R people were saying 'you could be the new Nirvana' or 'the new Metallica' but A&M were the only ones who thought it was brilliant what we were doing. So we drew up this outrageous list of things that we wanted in the contract and they went for it."

"Nurse" is as brilliant as expected. The album is a sonic journey that 'bombards the senses with its fast-paced vigorous guitars laced with interesting head-rushing samples. "Teethgrinder", their best track and their first single/video features the definitive Therapy sound. Live they are just as invigorating as I have discovered. I should have foreseen that they would be so due to the energy emanating from their record and the fact that Michael was introduced to me by Page Hamilton (Helmet) as a party-animal. I suppose I was taken off-guard by the bespectacled, quiet and soft-spoken chap I interviewed. Boy, was I in for a surprise. On-stage, Michael was a whirling dervish of youthful exuberance that was a sight to behold. The rest of the band (Andy Cairns on vocals/guitar and Yfe Ewing on drums) were just as unassuming and friendly off-stage, reserving their aggression and volatility for public display.

Actually, this trio of schoolmates turns out to be quite a diverse bunch. Michael conveys that, "everyone is into everything to be totally honest. We like dance music and pop songs. We all like good songs regardless if they are jazz songs or a death metal song. We don't see eye to eye to eye on a lot of things. We're all totally different people even attitude and looks-wise but we all love the music that we play together."

Playing together in a band in Ireland can get to be quite an obstacle as Michael explains, "for the past couple of years, there have been a few good local bands come through. There really isn't an established industry so there's like nowhere to play or record and no one to put out the recordings. So, a lot of people do put out demos, last six months, play four gigs and split up. Recently, Andy our guitarist formed an

to carry through the hard times."

Radiohead were fortunate enough to be born in the comfy musical crib that bred the likes of Swervedriver, Ride, and The Candyskins. "The thing we've gotten to realize is just how good bands are in Oxford. Lord knows why because there's not a stable youth population because the university population disappears every eight weeks."

Greenwood considers himself a "soul" bass player, keeping the foundation simple. Among his heroes are one other than Peter Hook of New Order. "I always wanted to play my bass around my ankles and it's very hard to play like that," joked Colin.

Greenwood claimed that the 'art' of the British record deal is not unlike here in the States. "It's pretty much the same only on a smaller scale." Radiohead achieved their lucky break through ever reliable word of mouth. While working at a record shop, Colin offered his friendly A&R visitor the group's demo. The rest is musical history.

Press have attempted to label the group the doom and gloom band. "It's not so much doom and gloom as it is really personal songs. We're working on happy songs, though," reassured Greenwood. Yorke's songs of love gone awry have garnered much hype, generating that incessant question: What does "creep" mean? Thank goodness this writer was instinctive enough not to ask. Radiohead were faced with this line of badgering on their first MTV Alternative Nation appearance. "It was very hard because they WERE asking those kinds of questions," said Greenwood.

Of course, the members often inadvertently promote the "creep" myth. During their guest dj appearance at a radio station recently, the true colors were shown. "We got a half an hour to choose our own records. And when the end was up, we realized that we had chosen completely down records." Don't get them wrong. "We had happy songs but we just didn't have time to play them."

RADIOHEAD

"Special Creeps"

by Christina Pirozzi

You've heard the tune. You know the one. It grabbed you with the intensity of "teen Spirit" but far more melodic. What began as an accident for those Oxford scholars called Radiohead was born the twentynothing anthem of the summer. One recalls first hearing those lush lines "I wish I was special. So fucking special". And from out of nowhere came the guitar— those guitars. They molest the ears with a bpm that should be deemed unlawful.

Radiohead's Capitol Records debut overshot expectations. It has respectfully gone beyond the realm of college radio and underground press. Radiohead are a flurry of emotion funneled through the guise of a not so typical English rock band.

The group (crooner-Thom Yorke, bassist-Colin Greenwood, guitarists-Ed O'Brian and Johnny Greenwood and drummer Phil Selway) brought their wares to the Bay Area recently, proving that they're all those damned critics chalk them up to be. The quintet's live offering is far more aggressive than their recorded effort. Yorke bewitches his audience with sly quips and a stage persona much larger than his stature.

Radiohead bonded while chasing scholastic pursuits. "We had a good time and enjoyed each other's company so much that we wanted to continue it after school," laughed Colin. They are now able to carry out their adolescent fantasies and detour the so called "real world" of nine to five boredom.

The group's seven year long music education was targeted at the stars. "you always see other bands and think, 'that's dirt' you can do better" declared Colin. "You have to have that sort of self-belief and arrogance



LOCAL GROOVES

"DROPPED BUT DETERMINED" MINDFUNK

by
Jean Picache

A veritable whirlwind of events this past year have conspired to land the nucleus of the band Mindfunk right in our own backyard. These new Bay Area transplants, guitarist Jason Everman, drummer Shawn Johnson, and vocalist Pat Dubar, now reside in our lovely city. I thus jumped at the chance to speak with Jason at length about their critically and mass-acclaimed debut album, being dropped by EPIC Records, and the release of their latest effort, appropriately entitled, "Dropped".

I liked their debut album and still play their song "Touch You" regularly. So I was surprised to find out that not only did EPIC Records let this promising band go but that Mindfunk immediately hurdled that obstacle to produce another brilliant work. I was also surprised to note that "Dropped" has much darker overtones and so I inquired of Jason as to how the whole debacle affected the band. "Being dropped by EPIC didn't really faze me at all. It happened almost a year ago. Since I wasn't even much of a part of the EPIC thing, it didn't really affect me." Jason reveals that he did not play on the previous record but was already in the band when this happened. He continues, "a couple of the guys took it really hard, took it personally kinda. It's not a personal thing at all. It's all business, it's all money. The album was written. It was done before we were dropped so it didn't really have any impact on the writing of the record. It might have had an impact on the recording but I don't think it had much of one."

Mindfunk was "originally put together by Lou (guitarist Louis Svitek) and John (bassist John Monte) like 1990 probably and they got Pat and the old drummer and the old guitar player, signed a deal with EPIC and recorded an album." Jason joined the band soon afterward. "I've known Pat just peripherally for a few years we have a lot of mutual friends." So how did he, Shawn and Pat wind up in San Francisco? "After we finished the album... the record was done December 1st last year and everybody went their separate ways, I went to New York and worked for three

months. I gave up my apartment when we went to record the album so I was just staying with friends and working and doing whatever. It just got to a point where Pat was in L.A. and Shawn was in Washington and I was sick of apartment hopping and sleeping on friends' couches so we just decided to move somewhere and it was basically between here and New Orleans and we picked here."

I then asked Jason if it's difficult for them to coordinate since they do not all live in the same area, "we all get together when it's time to do band stuff and there's no problem. We're going out to New York (soon) and we're going to rehearse and then start touring and shoot another video (probably for 'I I ton butterfly')." Also, "being spread out makes it easier actually. It's true with every band. If they say it's not then they're lying. There's personality clashes and stuff. There's definitely personality clashes in this band but we're still together and we're still doing it."

Being a new member of the band, I queried Jason about his effect on the Mindfunk's sound. "They changed a lot. I think I had this weird catalytic effect when I joined the band. I had a lot of ideas and approaches that were foreign to those guys. A lot of them they thought were cool and some of



them they didn't think were so cool but a lot of it rubbed off and its reflected in this record. Mainly it's slower tempos, longer songs and dynamics. Dynamics was a big thing. This record is a lot more dynamic."

Apparently, their management (Crazed) agrees as they had enough confidence to release "Dropped" on their own record label (Megaforce). Jason reveals his thoughts on the matter, "we're in a weird position coz our manager also owns our label. It has its pluses and minuses. I think Johnny (owner Johnny Z.) wants to hold on to us. For whatever reason he expects us to do something. It's cool but there's a lot of pressure too." Well, I don't think Jason or the rest of the band have anything to worry about since their first single "Goddess" has already been gaining a lot of airplay. Then we'll all get to see "Dropped" get picked up and appreciated by the listening public.

Francisco has helped the band as Saoud explains, "the good thing about the San Francisco scene is that there isn't just one sound. One thing we feel very strongly about is that we can say we are from San Francisco. For a long time we went without support except for our friends and then in 1991 people started noticing and we got sort of a following and started getting written up in magazines across the country. We started talking to business people here and there and a lot of them wanted us to be Nirvana. We just kept being ourselves until we ran into Fiction who wanted us to be ourselves."

Drummer Dana Miller reveals more in-depth information about the "selves" behind the band, "we all had different interests and influences. Every song is the influence of the band. Mark (guitar) was from a metal background. Joey

The sky's the limit

by Marie Martinez

LIQUID SKY

Liquid Sky has always been one of the most consistently lauded and followed bands in the Bay Area these past few years. Now they finally get the recognition they deserve by getting signed with Fiction/PolyGram. I managed to gather the band backstage at the Stone (prior to their performance at what was touted to be their record signing party) to congratulate them on this achievement and to inquire as to how this much-awaited event came about and what we can expect from them in the future.

Vocalist Saoud recollects on how the band got together, "we started at the end of 1987 with Joey, Mark and I. We all met through social contacts. None of us had anything in common but we became friends anyway. We played for a couple of years and went through a few drummers until we came upon Dana Miller in 1990." Thus, the current Liquid Sky lineup was solidified. Saoud adds, "So now we are four

best friends including our manager Ron Marin who is the fifth member of the band."

It took a while before people started taking note of Liquid Sky since their sound was very much ahead of their time. Commercial heavy metal was still at its peak when they formed and the alternative scene was just beginning. But being based in San

(DiBono on bass) was from a more commercial background. Saoud is from a soulful background."

Now Joey updates us on life after getting signed, "we've been signed with Fiction for a couple of months now. We are demoing songs and trying to pick songs for the album. We've quit our day jobs and it's cool because we get to rehearse during the day and really work on our music. We are strictly working on our songs right now (but) pretty soon we are going to be playing around the States. It's all up in the air right now but we are (also) going to be playing here for a couple of more months. The album will be out by 1994." Saoud takes a realistic view of the whole situation though, "the pressure is more being signed because being signed is like graduating from junior high. Now we are freshmen in high school. We are happy, but we are taking it with a grain of salt."

But I believe that now they are poised to conquer the whole world and the sky's the limit for Liquid Sky!



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SKITZO

by Ann Peters

North

Like a smoldering log about to burst into flame, Skitzo is not your ordinary thrash band without any spark. The band submits creative lyrics and hard-core, yet subtle musical twists. Originally formed in 1981, since this January Skitzo's current line up features: Ken Springer-Lead Guitar/Vocals, Jason Spray-Lead Guitar, Scott Reynolds-Drums and founding member Lance Ozanix-Bass/Vocals.

Skitzo has gained worldwide underground interest through music publications and demo sales, toured the Southwest, and performed on many occasions throughout the Bay Area. Distinctive as ever, Skitzo '93 has brought us a "new band, new music, new stage...and the old stage show too. Yes, the regurgitation act."

To add to the Skitzo collection, the band released their seventh offering on June 11th. This recording may be acquired by sending the band \$5.00, which includes postage. Entitled "Corpse Grinder", this four song EP features: "Cellulite, Cellular Bitch". If you've ever been stuck behind or bothered by an oblivious driver in traffic, (male or female) pop this tape in your car stereo, crank it up and vent along. And if you want visual stimulation, Skitzo can accommodate your needs with the video single for their 1992 release "Lady in the Lake". And a soon to be released video devoted to live footage from this year's shows. Of course video can't supersede a Skitzo live show, so keep your eyes and ears open for upcoming performances.

Contact: Lance (707) 433-NUTS
Skitzo c/o A/P Management
P.O. Box 1721
Healdsburg, CA 95448

South

I, MADMAN

by Ann Peters

I, Madman is a five piece heavyweight band based in Fresno. United for the past two years, Lead Vocalist Damon, Lead/Rhythm guitarist Brian, Lead/Rhythm guitarist-Backing vocalist Steve, and Bassist John recently completed their current lineup with the addition of Drummer Aaron.

Influenced by (but not limited to) such old-school hard-core punk rock bands as Poison Idea and Discharge, I, Madman's music is "fast, heavy and to the point" but not quite political. Their lyrics observe, but don't condone violence. They demonstrate their prowess at the Cadillac Club, Club Fred, Thunder Bay and Your Place Too. The band has performed with national acts such as: Biohazard, Vio-lence, Prong, Sick of it all and Verbal Abuse.

Utilizing their imaginations to the fullest, I, Madman has crafted a catalog of twenty or more songs, six of which will be featured on their demo to be released in a few months. To show appreciation to their patient fans, the band hopes to release the demo as a seven-inch, which will be available at shows and through mail order. Appearing in again in clubs soon... I, Madman is anything but soft.

Contact: I, Madman c/o Damon (209) 297-9552
346 Sylmar Court
Clovis, CA 93612



BAY NEWS





MISCHIEF

by Ann Peters

East

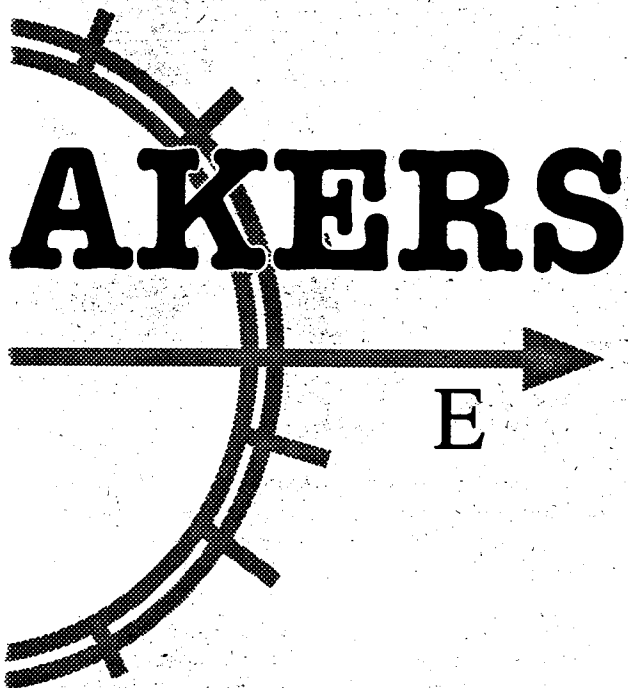
Mischief is a dynamic five piece hard rock band that kicks butt. Founded in 1991 by guitarist Shawna Bear, Guitarist Kris Fong, and Bassist Athena Byrne, the group was solidified by the addition of Drummer Gina Montel and Vocalist Dana Knight.

Not only has Mischief "played just about every single rock club there is in the entire San Francisco Bay Area" these women have also been featured on KOME and KVHS radio and cable television stations in Hayward, San Jose and Marin. Mischief has also contributed their time and talent to the Childquest International organization, who with the help of Northwind Productions has put together a summer tour and a C.D. to be released in September consisting of eleven local bands that have each donated a song to the project.

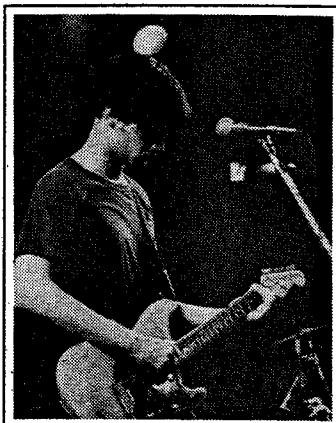
These musicians write together using their everyday observations of life for bold lyrics and created molten metal compositions with their "years of intense instrumental study." Mischief released a three song demo on May 1st and showcased a demo release party at Mayday Malone's in Pleasant Hill. Already receiving independent label interest, the band is producing a video for the song "Bowling Alley Prostitute" and a new demo to be completed in the next couple of months. The current demo is still available by check or money order for \$5.00. And as the bands says, "if you want to be entertained, come out and see us."

Contact: Gina (510) 713-0552
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Fremont, CA 94536

AREA



photos by Christina Pirozzi



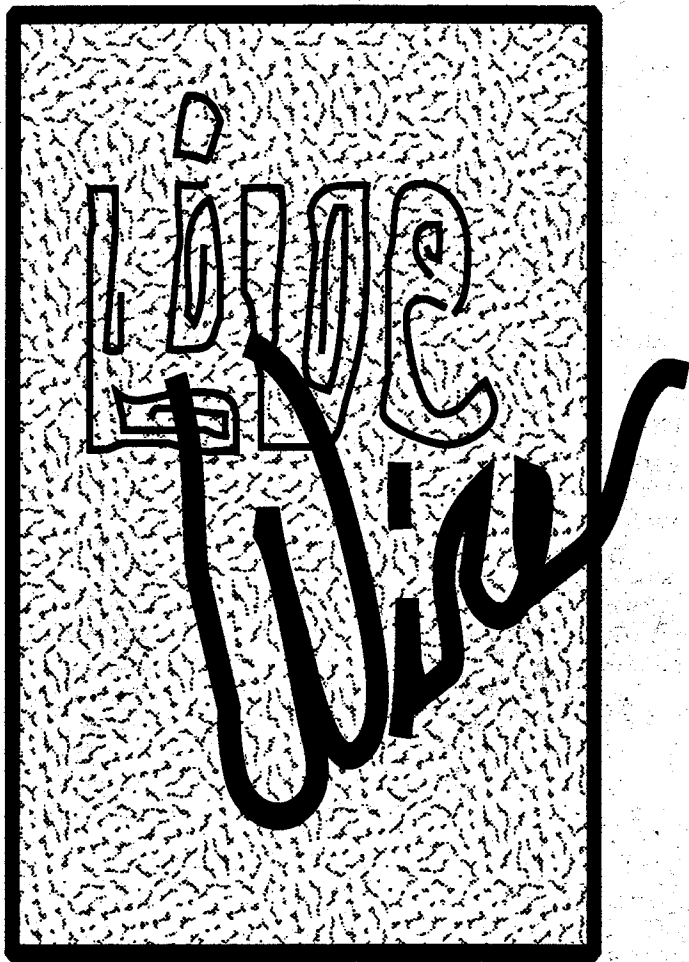
HEAVY INTO JEFF

by Christina Pirozzi

West

While so many groups seek gimmick over genuine musicianship. Heavy Into Jeff is our bona fide answer. The hard alternative quartet consists of Chris Lehman-guitar/vocals, Graham Clarke-guitar, Scott Godfrey-bass, and Brett Wilson-drums. HIJ understand the mechanics of good song writing. Lyrics are memorable and addictive. Live audiences are aware of their favorite tunes from the first beat. And that, my friends, is called rock 'n roll. Make it memorable and make them want more. Songs like "Mi Amigo" have the potential to be youth anthems. This fun, approachable music with its twist of offbeat humor is available through HIJ's self-released 7" and demo. Recently, HIJ were invited to perform at L.A.'s BMI/ASCAP showcase. The industry glam proved to be a bit too much. "This BMI woman came in. She was a Born Again Christian or something. She's like (in crying voice) 'Someone called me at six o'clock this morning just to say that you guys were so great. What was your name again?' HIJ rarely take themselves or the trials of the music biz too seriously. Common questions like, "How'd you meet?", illicit responses from Graham such as, "The Filipino house boy connection". And from the incorrigible songwriter of the band, "We were hand-picked from dozens of applicants." Sure Chris, but you didn't say what you were applying to! The group is being courted, however clumsily, by the majors so witness these Bay Area jewels before they blast off into the big time stratosphere.

For further info, contact:
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photos by Jean Picache

BUTTHOLE SURFERS/STONE TEMPLE PILOTS
July 4, 1993
The Greek Theater, Berkeley

BUTTHOLE SURFERS

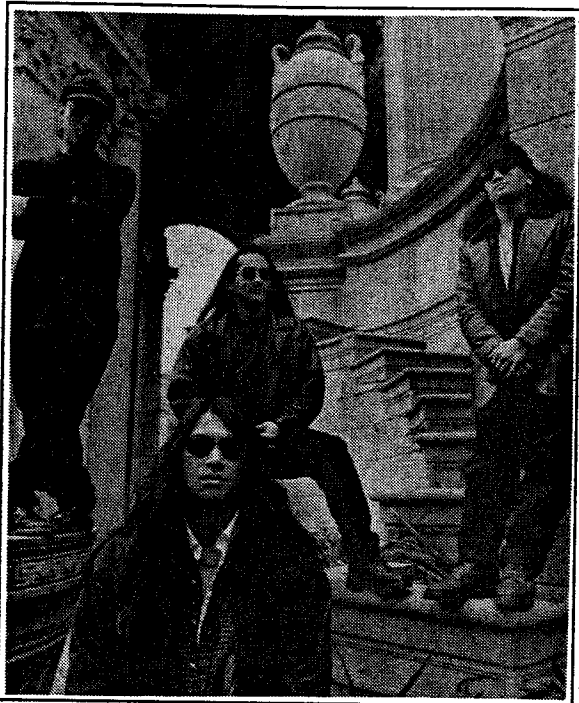
I've been looking forward to seeing STP for a while now and they certainly did not disappoint. Their style goes beyond the generic grunge mold with a lighter, more melodic and, dare I say, commercial appeal. Guitarist Dean DeLeo's hooks are very heart-stirring and memorable and singer Weiland has got so much character that you have to see for yourself. "Plush" was, of course, the crowd favorite with everyone singing along to the lyrics and "Sex Type Thing" was the highlight of their show.

The Butthole Surfers were quite impressive as well. They had a laser light show that added so much to their Ministry-esque, alternative, techno brand of music. Their set was quite a multi-media event actually with bizarre film vignettes creating a feeling of organized chaos. There seemed to be a lot of activity going on on-stage but singer and sample master Gibby Haynes confidently and competently manned the helm. The pit was a very dangerous area to be with bodies flying over the barricade. The crowd was heedless of their own safety... lost in a frenzy in time with the band's hypnotic groove.

Fourth of July will never be the same in my memory ever again. From now on it will always bring back memories of fireworks of a different kind... the pyrotechnics of the Butthole Surfers and the musical inferno of the Stone Temple Pilots.

by Marie Martinez





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The Stone

The Stone was packed to overflowing capacity and a total party atmosphere was in effect. The show was one of those social events in which anyone who was anybody on the scene was there, and roving camerapeople (they were all guys, but I gotta be politically correct nowadays!) captured the event for posterity. The bands on the evenings bill were no strangers to the club scene. Opening the show, Release had the already large and swelling crowd moving and getting into the spirit of things. A relatively new band, Release is one of those bands that you listen to and you can't make a comparison to anyone. There's bits and pieces that you can pull out as influences, but they are a band that definitely has their own sound. Suffice it to say — check them out.

Next up was My Victim, a band I've seen many times. This band always puts on a tight show. This night was no exception, and given the fact that the crowd was in a partying mood only made all the bands play better. My Victim has added some new material that's excellent.

The New Dealers were the only band on the bill that I hadn't seen before and I have to admit that I was totally blown away. Their brand of hip-hop had the audience jumping and dancing. One of my favorite parts of the set for some bizarre reason was N.D.'s d.j. breaking records left and right and throwing them at the crowd. Come to think of it, I don't remember him scratching once during their set. The moment was at hand, the crowd was primed, the beer was flowing (from three stands no less!) when suddenly from the stage came the sounds of "Funkytown" and the "O" took the stage. At this point, I've got just three words for what happened next, "Total Fucking Carnage". At least 20-30 stage dives within the first two minutes. I haven't seen stage diving like that since the mid-eighties. Pretty much the entire security force of the Stone was lining the front of the stage to keep the divers from taking the band with them. Front man Rob Cavestary seemed more than a little displeased at first by the overwhelming number of divers climbing the stage, but I guess the main focus of a video shoot should be the band, that I have to say got lost behind the crowd of lemming-like metal heads diving off the stage. O.K. enough of the crowd... The Organization put on the show I expected from them and more. They consistently have proven themselves to be musically diverse and proficient (after all the stage diving I wouldn't have had the guts to do a ballad, but they managed to keep the stage clear for the duration). When they broke into "Free Burning" the whole focus of the video shoot, it had that certain feeling to it that made the hair on the back of your neck stand up. When the Organization finally left the stage the crowd was left drained and satisfied. All this for only \$4!!! It was just one of those evenings that all you can stay in the end is... "You had ta be there, dude."

by Eric Alexander





Scene Stealers

by J.J. Grant

The duty of being the eyes and ears of Nocturne Magazine on the hottest bands, shows, albums and trends relating to the Bay Area music scene is a herculean task but I've bravely tackled this endeavor and came up with this debut column of Scene Stealers. I would be interested in hearing from our audience out there with comments and suggestions but more importantly with feedback on the abovementioned topics. We'd love to hear from you... what new bands you've discovered... what shows you've most enjoyed... and other things you would like to share with the rest of the Bay Area! Pictures are very welcome as well (pictures of you out on the town for example). Send your letters to my attention in care of Nocturne Magazine.



Well, the past few months have been pretty exciting in the Bay Area as far as live shows go. Summer is always the time for big outdoor concerts and so a lot of big name acts have passed through our area. The giant of the season was of course Lollapalooza '93 (more on this later) but I try to shy away from huge venues as I have found that the more interesting shows are held at smaller and cozier theaters and clubs. Let's see... at the Warfield the most memorable appearances were by DINOSAUR JR./SISTER DOUBLE HAPPINESS (local signed band), HELMET (Interscope)/THERAPY (A&M), PORNO FOR PYROS (Warner Bros.)/FLAMING LIPS and DREAM THEATER (ATCO). The Kennel Club has been booking a lot of good shows lately... the most fun was when PRIMUS members Larry Lalonde's and Tim Alexander's individual side bands (Caca and Load/Rewam, respectively) played even more diverse sets than their main band allows (if you can imagine that). The Stone had the ORGANIZATION video shoot where anybody who was anybody in the Bay Area was in attendance. At Slim's I caught GRETA (Mercury) in action. Greta is about the best find I've had in a while. They had an electrifying sound and their vocalist's angst-laden and powerhouse style just blew my mind. It was interesting to see a very masculine male get away with wearing a dress, I might add. Their upcoming album "No Biting" is also one of the few new albums I've received that I can listen to from beginning to end.



Speaking of receiving new albums, I've been inundated with tapes and cd's (and the occasional vinyl) by new bands on both major and indie labels. Seems like there has been a surge of new signings. Plus, older bands have been coming up with new stuff too. Let me dig in and pick the cream of the crop out for you. It's a dirty job but someone's gotta do it. I tell ya... about 90% are crap or largely forgettable! On to business... BAD

BRAINS (Epic), **SACRED REICH** (Hollywood) and the **BUTTHOLE SURFERS** (Capitol) are back, bigger and better, with major label debuts. Heavy metal masters **ANTHRAX** (Megaforce) and **SAVATAGE** (Atlantic) have new offerings as well. Both bands have new singers John Bush and Zachary Stevens, respectively. New bands **CANDLEBOX** (Warner Bros.), **PAW** (A&M) and **QUICKSAND** (Polydor) are all making waves. Quicksand is another new fave of mine combining **HELMET** like aggression with a more melodic feel. **MINDFUNK** (Megaforce) now has their sophomore album out with a less funky but more grungy flavor. On the alternative angle, **BLIND MELON** (Capitol) finally released their self-titled debut album and the already critically acclaimed new **SMASHING PUMPKINS** (Virgin) is also available.

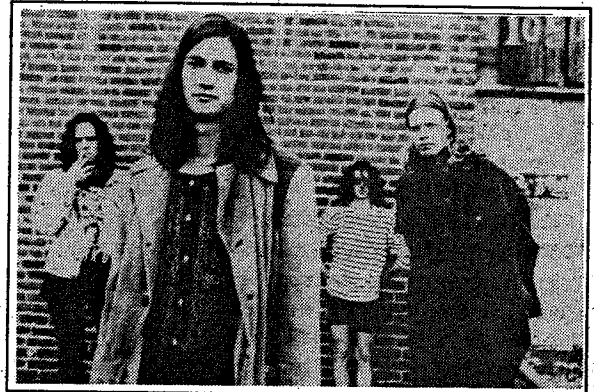
News flash time! Congratulations to **MYVICTIM** for garnering first place at the **BATTLE OF THE BANDS** held at the Big Heart City last Memorial Day weekend. This band is one to watch out for with their intricate songs and powerful performances. I also had a couple of interesting short interviews recently. **INXS** (Atlantic) had a press conference/soundcheck interview while they were in town and I got the chance to speak to Michael Hutchence who believes that his ten year old pop sensation of a band is heading into heavier territories. I also got to speak with living legend Ginger Baker (of **CREAM** fame) over the phone and got the scoop on his latest project with **MASTERS OF REALITY** (Chrysalis/EMI). He revealed that "we met by chance at a party and decided to jam together" referring to bandmates Chris Goss and Googe. He adds that he "had a lot to do with" the band's now sounding more like Cream and that "we work very well together" and the "good effect we have on each other comes out on the record." He also disclosed that he doesn't listen to music and his playing comes "from out of my head." Love it or hate it... Lollapalooza '93 was the juiciest news this year. I actually had a blast myself, thank you. I loved the carnival meets Haight Street atmosphere and just being out in the sun watching bands with hordes of human beings into the same type of music is a delight in itself. **RAGE AGAINST THE MACHINE** opened up the show very creditably and **PRIMUS** closed the day with a tight and flawless danceable set. Everything in the middle was quite a blur in my memory. All I remember is hobnobbing with everyone in sight and relaxing in the press tent backstage. Sometimes (very rarely), this job does have its perks.

As far as trends go... has anybody noticed that so many men in our scene have been chopping off their hair? Now ordinarily, I would not even comment on something that seems superficially unim-

portant but I believe we are seeing a major trend here that has deeper roots (pardon the pun). I am generally in favor of doing of people doing whatever they want but I do not understand the personal motives that have prompted these drastic actions. I personally see this as the demise of the Heavy Metal look and mentality. This new movement seems to stem from the shorter haired hard core/punk era. It looks like music is headed in that direction anyway in the form

of the increasingly popular alternative music. Well, I suppose this is all ok, as long as you guys aren't doing it just to conform with what everyone else is doing. My advice is for you to be true to yourself and not to do anything just as a matter of following the latest trend. Think twice because hair doesn't grow back that quickly!

Pretty exhaustive column, huh? Well, till next time, keep your eyes on the road and your ears on the radio and I'll see ya out on the scene!



SOUNDING BOARD

by Eric Alexander

THIS ISSUE I RECEIVED A BUNCH OF TAPES, SO IF YOU DIDN'T SEE YOUR REVIEW HERE IT ONLY MEANS I DIDN'T HAVE THE ROOM OR I THOUGHT THAT YOUR TAPE REALLY SUCKED! I'VE DECIDED TO TRY A LITTLE DIFFERENT ARRANGEMENT FOR THE REVIEWS WITH A LITTLE FACT SHEET BEFORE EACH REVIEW. IF YOU LIKE IT LET ME KNOW. LASTLY, APOLOGIES TO TROUT AND SPIDER WHO I TOLD WOULD MAKE IT INTO THIS ISSUE. SORRY FOR THE DELAY GUYS. NEXT ISSUE, I PROMISE!

Paleface: America's the Enemy
Contact: I Don't Give A Damn Productions
(415) 584-3721

Brutal, raw, angry, and really cool. This tape has been floating around my car and rattling the frame loose for the past couple of months. Paleface is a one man anger factory taking on the police, the government, O'Shea Jackson (Ice Cube for the unenlightened) and anyone else that gets in his way. This is straight up hardcore gangsta' rap. So the topics may be a little worn, but this tape kicks! I really tried to find something bad about the tape, but I can't. The packaging is good, the recording is excellent, O.K. maybe he sounds a little too white, but hello!!! he is white. There's also a host of talent from the local scene on this tape. Scott Sargent from Laaz Rockit played and produced the tape. Rob Cavestany, and Dennis Pepa, from the Organization, and D.J. Pause from Mordred all make an appearance on the tape. The 5 song tape has three songs in a fairly standard rap vein (America's the Enemy, When it all comes down, Paleface), two instrumentals (Pause Pt. 1 & 2) and the controversial O'Shea Jackson. This last song is a burning diatribe against Ice Cube and his anti-white attitude put together in an Ministry-esque fashion similar to Psalm 69. It's also got some of the funniest dis'es (is that a word?) that I've ever heard. If you can find it get it. If you can't find it call the number and demand it. GET THIS TAPE!!!

Chemical Straightjacket
Contact: In The Pit Productions
(510) 785-0151

Members:
Walt Lane: Bass, Vocals
Dan Dunlap: Guitars, Backup Vocals
Alex Gilliland: Guitars
Doug Baker: Drums, Backup Vocals

I recently saw this band at Shark's in San Jose and I was a little disappointed at the turn out. This band should have had a bigger crowd. CS's songs are the fast side of thrash leaning almost to the grindcore side at times (except vocalist Walt Lane doesn't fancy himself the antichrist). Then when you least expect it they drop to tempo way down to an almost dirge-like Black Sabbath pace (mostly the '70's era Sabbath complete with the spacey reverb effects). Their three song tape "Chemical Straightjacket '92 '93" has a very professional packaging and recording (though the vocals could be a tad more present). Check out all the songs, but particularly the third "Addicted to Death", my favorite.

If you have a press kit and demo tape that you want to submit for review and possible inclusion in Sounding Board send them to: Eric Alexander c/o Metal Palace, 20 College Terrace, San Francisco, CA 94112-1117. All materials submitted become property of Metal Palace and cannot be returned unless accompanied by a self-addressed, stamped mailer.



HEAVY MENTAL GUITAR

"I've Got To Have It"

by Douglas Blair

Welcome to the debut installment of "Heavy Mental Guitar". This issue, we address an appropriate topic to debut with — the purchase of your first serious guitar. Now, I'm not talking about the Harmony you learned your chords on in school, but rather that instrument you decide you must have after you've decided you want to become a serious player someday (a "serious" decision in itself). Your first real guitar is, in essence, a tool to learn with, but also a best friend to grow, accomplish, and create with. So this instrument can truly make or break you as a guitarist. Remember that.

I have always had (and still have) a love affair with Gibson flametop sunburst Les Pauls like Jimmy Page's, and cream Strats like Jimi Hendrix's. Surely as the sun will shine, newer players will always see the instruments their idols play in a halo-like light. This is not bad, it's great. It's one of the supreme parts of music. One can easily find inspiration, and then grow to thrive upon it, by merely opening his or her eyes (and turning on the TV or radio) and observing. The trick is to find a way to turn this inspiration directly into motivation, in the form of practice and creation, and make it last.

Back to the subject, you must search far and wide for an axe you totally die over. One that looks so great you have to grab it, and one that feels (plays) and sounds so good, you can't put it down. Try to balance these elements. Personally, I seldom buy anything new — music stores already hate me for that — so here's my advice: if possible, buy used. There are so many great guitars around for sale, especially in our economy, if you're willing to dig a little. But it is extra important for a player at this stage to get the best axe he or she can for several reasons:

1) As I said, an axe that inspires/motivates is tantamount. A second-rate guitar can frustrate

a player, sometimes to the point of giving up (a more advanced player can tolerate a bad axe, and will most likely improve it). I've seen this happen. And also to the contrary, a superior instrument can make a player work even harder. 2) This stage is also when the potential exists for a player's greatest progress, so reason number one is even more important. Progress, or perceived progress, seems to slow as you become more advanced. And this applies regardless of age — many of the world's greatest players didn't start especially early, but a great first axe may have been what gave that early "edge."

In terms of quality versus cost, used usually burns new. There are regional publications where you can find listings for hundreds of used axes and gear. The same applies for a few music stores that carry a high percentage of used, high-quality axes. These are great places to start your search, and since it's "used", the price is often negotiable. Try to visit as many stores in your area as you can and play all the guitars you like. Familiarize yourself with the general brand names and their quality and price ranges. This will especially help you when shopping in the newspapers. Take notes on these four factors: looks, feel, sound, bucks. In the used department, add one more: condition.

I will pick up on that topic in my second installment of Heavy Mental Guitar. It is very important to be able to spot an instrument, within your price range because of its condition, which has the potential to become that superior axe for you... with a little help. We will go the wide range of replacement/improvement parts now on the market, and the problems to look out for when buying a used axe. Until then, keep practicing and dreaming. And remember, everyone dreams of that beautiful, brand new guitar, but just because you don't have that kind of money doesn't mean you can't get a great axe for now. I'm hoping my column will help you out. Direct any comments or questions to:

Douglas Blair

Heavy Mental Productions

P.O. Box 221

Ellington, CT 06029-0221

Douglas Blair plays lead guitar for the seminal and controversial heavy metal band W.A.S.P. The band's latest album "The Crimson Idol" was recently released recently by Capitol Records.

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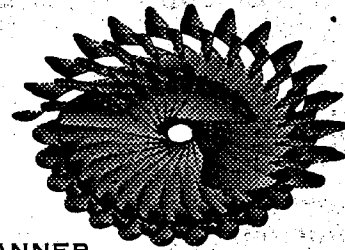
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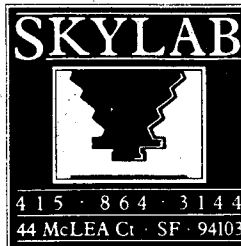
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THERAPY con't from p. 5

independent label called Blunt Records and they have just put out their first release." Therapy have had to go the demo route as well during their early days. And that is how they got the question mark after their moniker. It was not, Michael assures us, due to any attempt at pretentiousness. "When we did our first demo, Andy was putting the name on the spine of the cassette and he started too far to the left so he put in the question mark to fill up the space."

Well, Therapy can go ahead and keep putting anything after their name as they are certainly coming up with more offerings in the future. They will soon record a new album and Michael envisions that "the songs will be three minutes instead of six and the instruments are much heavier." I can't wait for another Therapy attack on our shores to get my taste of their brand of Irish medicine. Have you had your own Therapy lately?

RADIOHEAD con't from p. 5

Greenwood agreed with the notion that British music fans are indeed a breed apart. While America looms towards the moodiness of a Frank Black or Kurt Cobain, the British music press continue to highlight steadfast Pop. "The scene is so small that they (foreign press) have to create things as well as write about them."

Colin promises that there's a spiritually bright future for our creeps. "Who knows, we'll make millions and retire to like Hawaii and release an album of Calypso music."



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8. Black Sabbath
9. Ministry
10. Dwarves
11. Buck Naked
12. Testament
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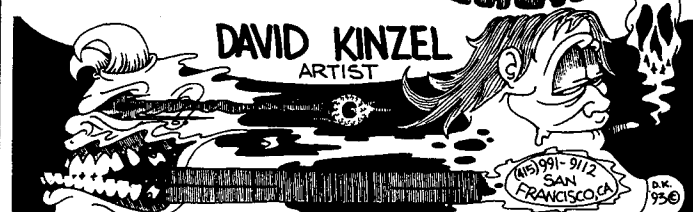
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