

# NOCTURNE MAGAZINE



## MINISTRY

VOLUME III, ISSUE I  
WINTER 1993



## SUICIDAL TENDENCIES

**Inside: Helmet, Exodus, LSD, Bad 4 Good and Local Bands!!!**

**NOCTURNE MAGAZINE**  
**VOL. III, ISSUE 1**  
**WINTER 1993**

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Photo of Ministry by Jean Picache

**EDITORIAL**

**Predictions or Predilections?**

Well, it's a brand new year and we're all off to a new start. As far as the magazine is concerned... well, faithful followers can tell that we have upgraded our image to more of a "magazine" look. 1992 was a good one for Nocturne Magazine but thank God it's over and that it flew by really fast. I can feel it in my bones (with whatever psychic ability I have or presume to have) that 1993 will be a great year for a lot of us. And, as I gaze into my "crystal ball" (actually I'm in front of my computer screen which is close to spherical in shape and is partly made of glass), I now bring you... my predictions for 1993! A quick recap of 1992 first, though. In 1992 the Seattle scene dominated the music-public's collective consciousness. This, I believe, was a natural reaction to the bleak political, social and economic outlook pervading the country. Music thus reflected darker views and more alternative ways of thinking. With the accession of a new and popular president there is a new reason for hope and a willingness for change. I think the music of the future will reflect this new attitude. Hopefully this favorable trend will continue.

On the home front... a lot of new rock clubs and new bands have been popping up of late. Also, a couple of the best and brightest in the Bay Area are poised to grab a share in the big league limelight. Here are my hot picks of local unsigned bands who we have either covered in the past, are in this latest issue or will be covering soon: the Organization, Liquid Sky, Louder than God and Skin and Bonz. As for signed bands... Exodus and D.R.I. are currently on tour with Body Count. This is a show you dare not miss! I got to see Fungo Mungo perform recently and I was really impressed. Is the SF scene showing signs of revitalization or what! Wishful thinking, perhaps? With the power of positive thinking plus, of course, actual support from all of us for the local scene, who knows?

Looking at the larger sphere of the rock music world... the upcoming Arista release of Enuff Znuft, "Animals With Human Intelligence", is something to look forward to. The whole album is full of, as the band puts it, "very melodic songs played very aggressively." Highlights include the lead-off track "Superstitious", the Beatlesque "Black Rain" and the sensitive ballad "Innocence". On the heavier and more alternative-side are the Stone Temple Pilots with their debut album on Atlantic, "Core". Reminiscent of Nirvana (yes, more grunge rock) with a more danceable beat specially on the song "Sex Type Thing" which has already gained them quite a bit of exposure on MTV. Other memorable tunes include the hypnotic "Wicked Garden" and the funky-psychedelic "Naked Sunday".

Well, that's all for my Jeanne Dixon impersonation for this issue (and for the whole year too... nah!). Time will tell if these predictions will manifest themselves or remain merely personal predilections. But for now, Nocturne Magazine wishes one and all a very happy and prosperous New Year!!!

*by Jean Picache*

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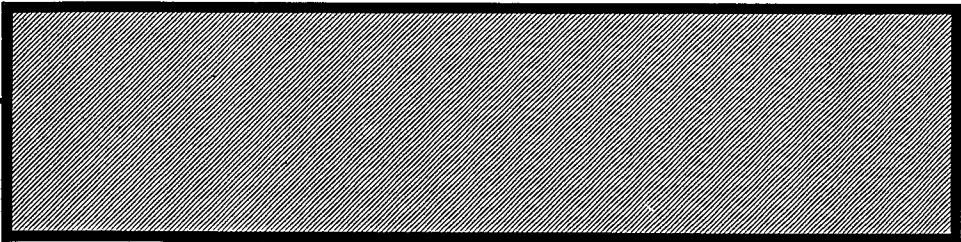
# Ministry

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by Louie Senorelli

In a musical stew pungent with sorry ass performers like FIREHOUSE and SLAUGHTER one must be careful not to choke on one's vomit. It would not be hard to do. As video becomes more inherently related with music, so do the impostors that attack themselves to the industry's framework calling themselves musician. This kind of corrosion makes a band like MINISTRY all that much more important. For ten years the band has prospered within the system it despises. Starting out on the less desirable side of the fence in 1983 with disco/synth abortion With Sympathy, the band chose a new direction vowing never to sell and always be true to themselves. Today, Ministry is credited with four of the heaviest albums the record industry has ever hated to endorse. Bill Rieflin, drummer and long-time member of the band, elaborates on some of their shared philosophies, "in America, there are a lot of people who will tell you what it is you want and need. Certainly we would encourage folks to try and find out what it is that they really want in life. I think one of the hardest things in the world is to actually find out what it is you want, and then find the courage to actually go after it. It's really easy but it can be awfully rewarding. Everyone has to go through this process. If they don't it's likely they are going to have a really crummy life."

Formerly of the Seattle-based group THE BLACKOUTS, Bill has made major contributions to the band. Contrary to popular belief, Al Jourgensen and Paul Barker are not the only ones behind Ministry's unique sound. "Let's say the



writing goes like this," Bill offers, "he who has the good ideas wins. If Paul writes a song that's great, it's in. If I write one that's great, it's in. Everybody is welcome to contribute anything they want. So in that sense the writing is equal between all members. Al and Paul are just in the spotlight a bit more."

This doesn't seem to be a concern of Bill's though. His primary interests lie in making great records, not in super stardom. "If anything, Ministry's success is sort of a nuisance, only in that we're a lot more popular and a lot more recognized. When we go to shopping malls we're constantly asked for autographs. It can be a minor inconvenience, and sometimes it can be sort of interesting." Bill says.

"I don't want to give the impression that he was in anyway pompous or arrogant about the band's success because he wasn't. But popularity and fame are things the band claims never to have wanted, and it seems to me that it's easy to shun success while you have success. "It may be easy to shun success while you have it, however that has always been our attitude." Bill declares, "our aim is not commercial acceptance. Obviously we are successful commercially to a degree because we operate publicly and we sell records, that is commerce. We can live comfortably off what we do but we're not buying sixteenth

century castles in Luxembourg. We're not that successful. Our aim is to simply make the records that we want to make, that they be the best records that we're capable of, and we hope as a result of the quality of the record someone will buy them."

"Hopefully we'll appeal to the greater portions of people," Bill continues, "not the lowest common denominator, which is what a lot of successful, popular music does. I'm personally not against commercial success, however I will say that for Ministry it's very unlikely that we will exceed the level to which we have risen. Then again I'm quite surprised at the popularity level that the band lives at now."

Bill further expands, "there is a certain expectation that builds up when you're in the public eye. We're not interested in what people want from us. We're interested in what we're able to accomplish on our own within ourselves. If it got to a point where we simply couldn't work within the structure of the music business because it became too insane we would just quit making records. We would all to continue to work together, but Ministry would be dead. Killed by expectation and people who just want something from it."

I found Bill to be extremely passionate about his views. It was like talking to Mr. Spock at times - very intense. It is this intensity brought to the music that gives Ministry their sound. "It's not just

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# Suicidal Tendencies

by Louie Senorelli

The emergence of SUICIDAL TENDENCIES from the L.A. punk scene marked the beginning of an era and it's not over yet! And although we have seen what for all practical purposes was the end of punk as we know it, S.T. have stayed afloat all these years as they battled Tipper Gore and the P.M.R.C. over issues of censorship, lived in a metropolitan area that for eight years restricted the band from playing live shows due to the possibility of revolution and lost all original members except leader and founder Mike Muir. Their ability to survive stems deep into the band's philosophies, "you have to have self-respect and integrity. Do what you want and believe in yourself and what you're doing," says Mike Clark, rhythm guitarist and five-album veteran of the band. "It's a life style. It's about taking risks and knowing what you want."

These fundamentals have been present in S.T.'s lyrical content and sound since its inception eleven years ago and they are not to be taken lightly. For this reason, the band shuns accusations of selling out without a second thought. Mike explains, "the music has changed but I'm still the person, I mean ten years ago I was ten years younger. What am I supposed to do, the same songs every record? We've all grown, if people can't handle that, I don't care."

And grown is exactly what they've done. Evolving into a major cult band then on to one whose debut album is the best selling American punk LP of all time, they have also just recently supported QUEENSRYCHE and MEGADETH in major arenas nationwide. Not bad for a group whose name is probably one of the most misinterpreted in the business.

In spite of all these changes the band has never forgotten their roots. "We know where we came from, you can't forget that. That's where it all starts. Wait until this spring when we re-release the first album. Mike says with an evil laugh, "we re-recorded it and titled

it Still Psycho After All These Years. This summer we'll do a headlining tour playing mostly early stuff. It's going to be crazy. Full on fucking mayhem."

This won't be the first time the band has invoked mayhem. In fact, they have a long history of doing so. S.T. ignited the punk scene with their first release Suicidal Tendencies, broke Billboard's Hot 100 sales chart with Join the Army and received a Grammy nomination for their work on Lights...Camera...Revolution. All of this with very little air play and a lot of loyal fans and ass kicking live shows.

This will be S.T.'s first time out in a long time with the absence of drummer R.J. Herrera. "R.J. got married after the last tour and recently had a baby so he decided to hang low for a while," Mike reveals. "Josh Freese (VANDALS, INFECTIOUS GROOVES) did the album with us. The guy's only nineteen but he plays like a seasoned veteran.

We auditioned sixty drummers over the course of a month and a half," Mike continues. "We finally settled on Jimi De Grasso (Y&T, LITA FORD, FIONA). We were a little skeptical when he showed up but when he played our shit he just went off. He hits hard as hell for a guy his size. There's a lot more freedom with us, no more Lipstick and Leather."

I must admit that the existence of INFECTIOUS GROOVES has raised some fears about the fate of S.T. They have an impressive lineup (including Mike Muir and Robert Trujillo from S.T. and Stephen Perkins from JANE'S ADDICTION) and their material is exceptionally good. Not to mention had fairly good commercial success. Could this be the end of SUICIDAL TENDENCIES? "Not even," declares Mike. "The two bands are totally separated. When we tour INFECTIOUS writes, when we write INFECTIOUS records and tours. They should have a new EP out this January. They're totally cool but SUICIDAL is our first priority. We're all down for the S.T." Rumor has it that this spring's tour

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# Helmet

story and picture by Jean Picache



From out of New York (yes, New York) and coming from varied musical backgrounds comes the most refreshing new collaboration known as Helmet. Dubbed as "thinking man's metal", Helmet relies on simple arrangements laced with raw emotion to carry their intense and often-socially-conscious messages. Armed only with my tape recorder, their press releases and my wits, I met with the band backstage at their recent show at the Bill Graham Civic Auditorium filled with trepidation. I imagined them to be very serious individuals with superior intellect (as reflected in their Interscope album "Meantime") and I didn't want to appear inadequate. I needn't have worried. The band members were very down-to-earth, friendly and accommodating. They candidly answered my questions as you can see in the following snippets from our conversation:

How did Helmet come about and who are your influences?

PM (Peter Mengede, guitar): We just started a band because we all felt that we had to be in a band playing music.

J (John Stanier, drums): I went to school for percussion and I come from a punk rock kinda background.

PM: I'm Australian... Henry is influenced by anything from country to grindcore... Page has a very strong jazz background... and a little classic rock. (Myself) probably a little more garage... AC/DC through the Stooges through the Birthday Party. One thing we have in common is that we all have an aggressive way of playing.

Does Page (Hamilton - vocals/guitar) come up with all the lyrics or do you all contribute?

PM: It's just Page (John agrees and laughs). Fair enough... he won't sing anyone else's lyrics.

I'm quite comfortable (with Page's philosophies), I quite like it... if there ever were a problem or we'd be embarrassed about anything he was doing lyrically... it's democratic... if there's anything that's objectionable to anyone in the band it doesn't fly.

Has being based in New York helped or hindered you?

J: It definitely helped us. There's a lot of bands coming from CBGB's and stuff we're friends with... it's a nice little scene.

Your style is very stark and simple, was this something you consciously sought out to do?

PM: When the band first started, we were working towards a direction where the song as a whole is the most important thing... with feel and impact.

Which part of the band experience have you enjoyed the most?

PM: For me as a foreigner it's the travel... seeing the world. We've been a couple of times around Europe. Playing clubs is a lot of fun... it's where we came from... there's not much separation between us and the audience. What are your goals for Helmet?

PM: To write songs... we really enjoy playing and making records.

Your image is as unpretentious as your music, don't you think that image is

important?

PM: Of course, yeah, very very much. For me coming from Australia, we have a very Anglophile view of things... to create interest in a band you hype it, you make yourself up, you have an image to create... controversy... mystery whatever. (But then) it's not like we belong to any sort of dramatic movement. It's just a vast camaraderie of college boys playing music... maybe we just try to look like ourselves. We didn't buy into any peer pressure.

Your songs have two recurring themes, that of people losing intensity as they grow older and that of people getting carried away by their achievements. Do you think they happen often and how does one avoid these proclivities and keep one's perspective?

PH (Page Hamilton): It's pretty common, yeah... but I don't think it's necessary. The way to avoid it (feeling older) is to not think about it. The whole idea of losing intensity... if you're obsessed with your own physical, mental and emotional state all the time then yeah, you're gonna grow old. Music should provide the opportunity to avoid that. It doesn't have to be music... it's whatever activity you care as much to participate in a focused manner.

You could be a truck driver or a writer or whatever. If you do something with your life that you know will be a lifelong challenge. I know, for me, with music there will never be an end of the road. Music is completely limitless. (As for Helmet) As long as we can expand what we're doing... if together we get excited about getting up honestly and play every night and enjoy it than when it gets to be more about an ego gratification kind of thing... we'll probably quit doing it. (On how to avoid losing control of one's ego) By focusing on the activity, the process itself as opposed to the results of the process... great wealth... or whatever.

Words of wisdom that we can all live by. And as I waltzed out after the concert was over, I realized that not only did I gain a new appreciation for Helmet's individual members (bassist Henry Bogdan completes the lineup), their musical artistry and their intense live performance, I acquired a little more insight into the mystery of life and recaptured a bit of my youth... Thanks guys!

# Ramones

by Christina Pirozzi

Heyyyyyyyy hooooooo lets go to the record store, that is, for the Ramones latest release "Mondo Bizarro." Listen to one Ramones album and you're hooked for life. Ever since their early New York punk days at clubs like CBGB's, the Ramones have been influencing waves of new artists. Hiding behind their thick dark hair and catchy refrains, this family is a definite rock icon. It was an honor to gabba gabba with drummer Marky "1-2-3-4" Ramone himself.

It seems as if the industry has caught on to the potential commercialization of the Ramones. "I'm not surprised. In a way it was gonna happen because you just can't keep ignoring something for so long that people are listening to" said Marky. The group even made its very first appearance recently on The Tonight Show. Now if that's not hitting the heart land what is?

In order to throw the usual Ramones musical curve ball, the band chose none other than a lesser known Doors song, "Take it As It Comes," to cover on the new album. Ironically, the group is highlighting the song over their own original material. "A lot of bands and individuals are doing Doors hits so we figured we'd do an obscure track from the end of the album. We just put our style to it and it came out good. And it gives C.J. the chance to play the bass a little bit on stage" said Marky. Indeed the newest member C.J. fits in comfortably with his position. "Mondo Bizarro" marks the studio debut of the young bassist. "It's great. He's gonna be there till the end" said Marky.

There is an essence to the Ramones that makes them so endearing. The first album is the same as the second is as same... But we continue to adore them "It's the same energetic quality" said Marky.

The Ramones are enjoying being the new "kids" on the scene again. Going into the studio was exciting as doing the first underground demo. Once again, the group worked with Ed Stasium who crafted their classics "Leave Home" (1977), "Rocket To Russia" (1977), "Road To Ruin" (1978), "End of The Century" (1980), and "Too Tough Too Die" (1984).

"He is the perfect producer. He knows how to get our sound. And he's our friend too so we had a lot of fun doing it" said Marky.

The creative process has changed for the group over the years. "It's basically individual stuff. We used to write together, but we don't anymore. We'll think of something and present it. Then we'll make a demo out of it. At the end, when we're choosing songs for the album, we'll on a vote decide" said Marky.

Along with a new album comes a new label for the Ramones in Radio Active which is coincidentally owned by the

group's manager. "Through MCA we have a better distribution set up. Sire after a while was like a dead horse. We can scrutinize more to what they're doing whereas Sire, you never knew what was going to happen" confided Marky.

The crowd diversity of a Ramones show is incredible. The pit is a concoction of every fan around. "The metal heads, the rock heads, the punk heads. It's amazing and you got the younger audience now with the older audience" joked Marky. Some very yuppie like individuals even made their presence known at the Ramones recent shows. Libert spikes amidst Sam and Libby?!

The Ramones have gotten on the touring train full force. They hit Japan, Australia, and come back to do more America touring. "We might do Viet Nam. We'll get some good Thai food" quipped Marky.

Bands who are able to gain the coveted opening slot for a Ramones show are always grateful. Bay Area alternative band, Overwhelming Colorfast, were ecstatic when they won the honor. Said guitarist-vocalist Bob Reed, "We submitted a tape to them and they said, "You're on! and we were like (mouth open). We were jumping around like crazy!"

A band will get that glazed look in their eye when describing the fateful night they shared a stage with their idols. "That's flattering" said Marky.

Marky had an instant answer when asked what band he feels should share the spotlight. "We really like the Dickies a lot. And we feel that they're a very overlooked band. They deserve a lot more attention then they're getting because they've been around for a long time and they're really good" admitted Marky.

Marky's own listening tastes is music from the heart. "I like the Beatles, The Stones, The Beach Boys." Bay Area's own Faith No More and Metallica even graced the list enthusiastically.

When the Ramones started, the music was confrontational punk. Now it can be traced from punk to new wave to progressive to the ever popular bile turning alternative label. "It's sprung out like an Octopus" joked Marky. "{It's still there in attitude and sound. You see it in the way people dress and their lyrics and the speed at which they play." And in turn the music has been twisted, warped, and melted to form the mainstream. "I think over the years it's been watered down to be radio friendly" said Marky.

Maybe it was a generation tightening the choke hold on a slightly "dangerous" music. "You look at the Reagan era and the Bush era and how conservative it was. People were afraid to say anything. I think now it doesn't matter anymore" revealed Marky.

Since we've entered the age of Tecno, real music like the Ramones keeps the faith. "I'd rather hear guitar bands then that synthesizer crap. You know, people not even singing on their songs and relying on tapes on stage." What 90's music listeners deem as the radical wave of back to basics music may be nothing more than the 70's stuff they heard growing up.

Could it be by osmosis then that these "so called" fresh riffs and soulful vocals have made a come back? "Another thing I don't like are these third rate heavy metal bands that sound like Led Zepplin doing stuff that was done twenty years ago" said Marky. It would be hard to compare the Seattle phenomenon to the 70's underground scene in New York. "Nothing is as original in the last twenty years as the New York scene that was happening in CBGB's. But it's good that this is happening with Seattle because even though it's not as original, at least they're playing their own instruments,



they're guitar bands, and they don't rely on this synthesizer crap" said Marky.

And what has happened to the world of no holds barred Big Apple Rock. "It's nothing compared to what it was. There's no more Ramones. There's no more Television. There's no more Blondie. Basically a lot of bands from out of town feel that they have to be involved in that scene but there isn't really a scene any more" said Marky. There was much more of a home town feel in the days of yore. Bands borrowed each other's members and were in a constant state of change. "The main factor was that the people were from New York. We didn't copy any psychedelic era of the sixties. We definitely came out with our own style." said Marky. The Ramones have discovered the secret to the rock'n roll fountain of youth. Long live our gabba gabba guys.

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## Warrant

by Jean Picache

First thing I noticed when I received a copy of WARRANT's latest Columbia release "Dog Eat Dog" was that all the band members were wearing black leather. Change of image perhaps, I thought. True enough, their bio reveals that they have opted for a heavier sound and a more rugged look. Superficialities aside, this album is a winner. Warrant has always been underrated and dismissed as a mainstream band whose appearance was judged more than their sound. This is unfortunate since their songwriting has always been very solid and they have come up with the most haunting ballads and catchiest rock anthems in recent memory. "Dog Eat Dog" is a natural progression from their previous albums. Depth and maturity are strongly in evidence as they eschewed the more formulaic topics of girls and partying in favor of a more realistic outlook. This is manifested explicitly in the songs "April 2031", a bleak prophetic view of the future and "Hollywood", about class distinction in the supposed land of dreams.

I asked bass player Jerry Dixon if he was concerned as to how the changes Warrant has undergone will affect their fan base. He believes that "change is good" and that people should really not worry about "what we're wearing this time". He adds that Warrant fans are "die-hard" and that there is "not much of a difference really. The songs are still typical of Warrant. (It's just) Warrant with balls." He explains that they have "kinda grown up and our fans have grown up too. They were growing with us and we're picking up new people too."

Warrant had the chance to gain more attention worldwide as they had just finished a European tour which included a stint at the famed "Monsters of Rock" with IRON MAIDEN. They are currently on tour in the U.S. and Jerry is excited about the fact that since they now have three records to choose from their shows will be a "greatest hits set". They also opted for a different stage setup that is more mood-oriented than most huge impersonal concerts usually are.

I also asked Jerry about the band's songwriting process since I was curious why only singer Jani Lane was credited for their

songs. Jerry reveals that "Jani comes in with the framework... we just take it from there with arrangements." He says that this makes their songs "very focused" since having too many people involved in writing songs only results in clashes. Their videos are more of a band collaboration though since "everybody throws out ideas and we piece it together." Their video for the first single off "Dog Eat Dog", "Machine Gun", with its original use of moving tattoos and colorful imagery, is the classiest and most refreshing video I've viewed in a while. Warrant is a band with a lot to offer and I believe they will continue to blaze their way and even leave an indelible mark in the rock world.

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# Warrior Soul



by Heather Lee

What could someone raised in a middle-class Detroit suburb, born to concerned parents, and a stable upbringing possibly have to say about our world politically, environmentally, socially, and economical? Moreover, should this person claim to represent the "forgotten generation" while sporting waist-length hair and a New York attitude? If you can't figure out who this person is yet, but argue that you're a socially-conscious individual, you're obviously oblivious to what has been hitting the rock and roll scene as of late.

The band is called WARRIOR SOUL and they released their first album on Geffen Records in 1990. At the helm of this hard-hittin'-make-you=think kind of band is a man named Kory Clarke with a vision for improvement, a lust for energy of all types, and a passion for putting his vision to music.

Self-proclaimed the first punk rocker on the block Kory Clarke formed Warrior Soul in 1988 after leaving the Detroit-based hard rock band L7 for which he played the role of drummer. From then, Pete McClanahan joined on bass, followed by guitarist John Ricco and Mark Evans on drums. Their influences include MC5, Iggy Pop, Ted Nugent, and of course, Black Sabbath and Led Zeppelin.

If you've never experienced Warrior Soul's music/poetry and you're trying to imagine it being anything close to what you've heard before, my advice is to give up! Furthermore, if I tried to explain it, what would wind up happening would be a modern sounding Joan Baez kind of thing. Definitely not!

Their latest contribution to the rock scene is an album not lacking all the power and honesty of their former releases Last Decade, Dead Century and Drugs, God and the New Republic, but comes in a form known as Salutations from the Ghetto Nation. Still socially-conscious, morally bitter, politically aware, and stinging as a jellyfish, Warrior Soul's newest has successfully combined all the

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# EXODUS

by Christina Pirozzi

How do you spell thrash? If you said "E-X-O-D-U-S" then good answer. The Bay Area grand dads of skull smashing mayhem are at it again with their latest Capitol release "Force Of Habit." The group's newest ear popping fusion reaffirms Exodus as kings of the sludge metal hill.

H-bomb men Gary Holt and Rick Hunolt deliver their usual guitar wizardry. "Force Of Habit" may not tote the guns as severely as their last album "Impact Is Imminent" but nevertheless the axemen still grind out a vicious riff.

The group (Gary Holt-guitar, Rick Hunolt-guitar, Steve "Zetro" Souza-vox, John Tempesta-drums, Mike Butler-bass) are even hit the road recently with Black Sabbath.

Relative newcomer Tempesta has finally settled into his rhythm position with the group. This lighthearted New Yorker brings levity to the dark circle that is (pronounce with a guttural voice) EXODUS! Tempesta shared his views from behind the kit of doom.

In the year of the presidential race, Exodus has it's own political agenda. And they're not afraid to share it. "We find that we do need someone in office that is going to change things around for this country. We're not like politicians but it's something that everybody should get in to" said Tempesta.

Like any heavy metal garage band, Exodus attained their dream in a shared bill with Sabbath. "We heard about it a while ago and submitted for it. We thought that it would be a great tour to get us on to. It finally came about and we're really happy about it cause they're like my favorite band in the whole world" said Tempesta.

Exodus will be able to show a new crop of fans just how unique their brand of thrash is." Gary and Rick definitely set the goal for thrash-metal. As far as being more melodic than a lot of other bands out there. Not playing every song fast. We have a lot of versatility. PLUS we're funny."

The group is just as versatile in their choice to cover Elvis Costello's "Pump It Up" and the Rolling Stone's "Bitch" on the new album. "It's something that sets us apart. We chose different covers that people wouldn't expect. I used to play "Bitch" with my old band in New York. Gary always like it so we just started jamming on it. We were like, "Hey lets just cover it!" As far as Elvis Costello, it came around because when we were in the studio, I got done with my drum tracks earlier than expected and we had some time. Gary always dug that song "Pump It Up." It's a fun song to play too." laughed Tempesta.

In order to voice their frustration concerning friends and fellow musicians who have fallen prey to today's heroin fad, Exodus developed the song "One Foot in The Grave." Gary wrote that song in the studio. We had time left over and we wrote that sing in about two hours. People are ODing and stuff. It's a strong topic to talk about. It's just horrible. I don't know how anyone could do it in the first place. Maybe people will wake up and listen to it." It's amazing how a drug as serious as smack could hit the music industry after all the years of dead rock stars and rehab. "There's so many people that do it that you don't realize do. It's really unbelievable. Ah, I just cringe when I think of it."

As a fellow participant in L.A.'s hard rock convention, The Foundation's Forum, Tempesta commented on the necessary evil. "We did it in '90 and we felt with the new record, we should play it in front of the industry to show them how good it was. Just the whole press thing and seeing people you haven't seen in a while. I feel it's important for a band to play there because everyone's there from across the country."

We concurred on how humorous it was for the convention to throw away the "Heavy-Tal!" label for the PC hard rock moniker. "You have the grunge metal, you have the thrash metal, you have the industrial but it's till all heavy. We were always a thrash band and we will ALWAYS be a thrash band! Till the day we die"

Tempesta cherished the Bay Area roots of the band. "Attitude. That's where all the music came from. Being with these guys-the originators of it. They are the founders. It's not like these guys are copying anyone. They ARE the original. Most of the best thrash came out of the Bay and we're happy to be part of it."



# machine head

by Beth Risner

Through the recent years, a once unmistakable sound generated from the Bay Area. It has now been replaced with a trendy more alternative sound. It seems that today's music just doesn't have that same hard punch it used to back in those days. Until tomorrow...

That's when machine Head will take you back to the roots of grunge, hardcore, and heavy rawness. I'm so pleased someone still knows how to deliver this stuff with a force that will know you over. This is probably due to the fact that the brain inside Machine Head is ex-Violence guitar player Rob Flynn.

I was hanging out with Rob the other day and he shared with me the story of his new full time project.

Machine Head was formed in February of 1992, preceding Rob's departure from Violence. The current lineup was brought together in June of '92. Rob stated that he had been working on Machine Head while he was still a member of Violence and that the rest of the band knew that. Then when he felt comfortable with his new band he retired from Violence feeling it had run its course. "I wanted to pursue Machine Head and I got plenty of positive from people about it."

The other members of Machine Head are Tony Constanza (ex-Pap Smear and Area 51) on drums, Adam Duce on bass, and Logan Madder on guitar. Tony is originally from Las Vegas and Adam and Logan are old school friends of Rob's.

Because of the recognition Rob has received from his time with Violence it would be safe to assume that Machine Head won't have to start at the beginning to earn the respect among the club circuit here like with other new bands. Mentioning that Rob said that he would do whatever it takes to get his band out in the public's eye. He doesn't feel anyone owes this band any favors so they will do what this band has to do to be heard and appreciated. "I'm not worried about it, I'm in it to play and I'm in it to work hard for what I want. I have the utmost confidence in this band. I know we're gonna do something... we'll crush the fuck out of anyone."

Machine Head have recently started playing shows around the Bay Area. The response has been overwhelming. They played to a sold out show with DEFIANCE at a local club as well as with TESTAMENT. They recently were working on a demo which should be out by the time your read this. One song worth mentioning is "Blood For Blood". This song is about "respect for others. What we're saying is you fuck us, we'll fuck you. You show us friendship, we'll show you just as much back. It's about earning your re-

spect." Another good one is "Fuck It All". It's about a world that spends more to kill than to cure. "It's about people being ignorant. It's about black people and white people attacking each other because of their color of skin. Racism is a big killer and it's bullshit! It's about people not caring about people and the world we live in. It's about how corruption gets rich, honesty only exists. I've never beaten up a black person just because they're black. I'm not a racist person at all. I just can't explain why people do what they do. And now we're getting all this anti-racism shit. That nation of Islam shit. It's just as wrong as the KKK. They both tach unity to their people through hating other people... it's bullshit!"

So there you have it. A mauling blow to the brain. A package that will leave you feeling violent and mad. IT's only a matter of time before Machine Head grabs this industry by the balls and gives them all a real reason to worry. Go check them out!!!

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# BAY AREA NEWSMAKERS

**N**

## Screaming id

by Sona Yazejian

Where there's a Whipp, there's a way- a way to one of the most impressive bands in the North Bay...they're SCREAMING id. Lead by vocalist Whipp, Stav Scherer on guitar, Ratt on bass and drummer Vince Bales, this four-some came together approximately three years ago, and with their recent addition, Vince, SCREAMING id is ready to rock the Bay Area.

These guys are cranking some serious sounds! Imagine this...The Beatles meet Alice in Chains. Both a show for the eyes and the ears. With soulful melodic lines, a tight rhythm section, and the guitars are "squeaky clean". Energy! Energy! Energy! Being a musician myself, I must say that I am quite impressed-SCREAMING id is something else.

As of the first of the year, SCREAMING id will be in the studio to record a new demo, which



will be produced by Vernon "ICE" Black (who is currently on tour with Howard Huitt-Mariah Carey's guitar player).

SCREAMING id is taking a serious, honest approach to their musical careers, and as stated by Stav, "When you come to see SCREAMING id, you come to see SCREAMING id...not a facade." If you want to catch them live, they will be playing Morty's in January, so go check them out, they may send you back Screaming for more.



**E**

## 7 Karma Fishes

by Samantha De Young

If being on the cutting edge of the music scene is where you should be then "7 Karma Fishes" should have bled to death! The scenario is incense and candles and a feeling of psychedelic pleasure. As you listen to the hypnotic symphony of "7 Karma Fishes" it begins to envelope your mind - this is definitely

a band to get into. The band is based out of Concord, got together about 1 1/2 years ago and soon after started in on the club scene. "7 Karma Fishes" is Caroline-vocals, Derek-bass, Rob-guitars and Dan-drums. They've played mainly the Berkeley/San Francisco area club scene, opening for such acts as the Mofessionals and Fungo Mungo. They intend to play more of the outer limits of the bay in months to come. You can catch their debut demo now and another is on its way in the early part of '93. They'll be at the "Bottom of the Hill" in San Francisco on January 15th - try to catch them!



## Tears of Romance

by Sona Yazejian and Jean Picache

Shed no tears for this band for "Tears of Romance" are going places! Vocalist Stephen Joans, bassist Kevin Aquilina and guitarist Randy Andreasen (all formerly from Dragstrip Tease) reorganized their lineup early 1991 and are determined to go further than before. They have also revitalized their sound into a more "modern Live 105 rock" and claim SOUL ASYLUM, MANIC STREET PREACHERS, the CURE, Howard Jones and DURAN DURAN as influences. "All our songs are emotion-based... what we feel, think... all our ideas," reveals Stephen. The band is rounded up by drummer



Stevie Austine and they will be playing shows at the Stone and/or the Terminator with the Alley Boys and Mister Hyde in January or February. They also have an impressive professional demo "hot off the mixing board". It contains 3 songs and they are selling it for \$3.00. "A dollar a song!" Stephen says as he convinces us that it's a good deal. And of course it is!



## No Law

by Samantha De Young

From the South bay, "No Law" (a band from Watsonville of all places!) hits the bay area rock scene with a vengeance. "No Law" is Thearon-vocals, Phil-guitars, Patrick-bass and Rob-drums. "No Law's" influences to which they attribute their style of rock to are Wasp, Kiss, Queensryche and Stryper. "No Law" goes back originally a few years ago when I'd catch them at a local party or jammin' at the Omni or Stone. This time around they tell me that with their new line up they're doing it right! As they hit the fast lane of the music scene they tell me they've just completed a 5 song spec. demo EP. We'll be seeing "No Law" back in the South bay clubs Playing dates in the early part of the new year.

# FOUNDATIONS FORUM '92

## Two different points of view about the heaviest convention in the world...

by Michelle Randazzo

Concrete Marketing's Foundations Forum is the music industry at the saturation point. So many bands, labels, musicians, and press all in one place competing for attention and trying to out do each other. Even the general public is allowed to buy a ticket to the side show Foundations Forum has become. Everyone striving to be different; everyone striving to be harder, heavier, faster, tighter, grungier, and better than everyone else. One of my associates called the forum "... a Doc Marten fest.", and she was right. Beyond the competition in music there was the dread-locked, long-haired, Seattle grunge fashion show. All of the effort to look and be individual gets lost in a place like this. Even the shock value was lost; green hair and bizarre piercing or tattoos are average at a convention like this.

For those of you who have never experienced Foundations Forum, it is the official heavy metal convention, and it is wild. Three days full of showcasing bands, record companies and panel discussions of every type. I don't think there was a niche left out; every aspect of the music industry was represented. The media, musicians, bands, groupies, and every other local entrepreneur was featured in the forum. There were organized activities, shows, and seminars from morning until night. At night there were more shows and parties all over L.A. The final night was the awards show featuring bands like Body Count, Sepultura, and Circus of Power.

The best thing about Foundations Forum for me was the new bands. There are some really hot new bands that I'm sure you will have heard of by the time you read this. These are bands like Life, Sex and Death (otherwise known as LSD), Animal Bag, Bad 4 Good, Kyuss, and Pro-Pain, just to name a few. For some bands, Foundations Forum is an excellent opportunity to get the exposure that is so important in this business. As a member of the press, there were opportunities for me to bounce questions off of the bands featured in a more intimate setting (small press room with approximately 10 people). Most impressive to me was hearing a little bit about the soon to be released Aerosmith album, and one of their new songs that sounds great.

Foundations Forum '92 was a wild and fun weekend. For the people who know people, it is a great place to rub elbows and make some social contact with those people you know more by their telephone voice than their face. For the groupies, it is a small heaven of experiences, like those glimpses of Kip Winger on the elevator. For the band or musician waiting to be discovered it can be a disappointment. My advice would be to go for a good time and some good music, but don't expect more than that. I'll see you there in '93!

by Marie Martinez

This year's Foundations Forum convention organized by Concrete Marketing was a pale copy of last year's event. Well, maybe I'm a bit biased because I had a blast in '91 but objectively speaking, the list of luminaries present did not even begin to compare with last year's when Ozzy, Megadeth and Soundgarden (among others) performed. The only notable acts this year consisted of Body Count, Exodus and Sepultura. Fewer record companies displayed their wares this year too. The best booths were Epic's and Warner's who went all out with their exhibits. Hollywood Records again had a party with Bay Area natives T-Ride performing (I've never heard them better) as well as the entertaining Boo-Ya Tribe (a heavy rap Samoan band). Warner also had a party for Vince Neil's new band at the Nudes, Nudes, Nudes strip joint nearby (free food... although I didn't find the female dancers too exciting). The panel discussions were as bland as they come. The artist panel (hosted by MTV's Steve Isaacs) was interesting mainly because of the assemblage of celebrities like Vince Neil, Ice-T, Jani Lane etc. On the business aspect... there really was no one to network with. So I just gave up (from about the first hour of the convention's opening) and just decided to relax and party with the Bay Area clique. As for partying... well, the hotel security (Stouffer's Concourse Hotel in L.A.) was much stricter (with guards at the main door and at every floor) and that curtailed a lot of the fun. The lobby bar was also not conducive to excessive bacchanalia (it was too open). That didn't stop the hotel-wide room hopping and partying though. That's one thing I can say about us rockers... we know how to party no matter the circumstances. The most fun I had (that I can put into print) was when the smoke alarms went off one night (rumor has it Steve Isaacs started it) and people were all out in the hallway mostly just being amused at the spectacle of the hotel staff running around in panic. Sad, huh! Well, I hope next year will be better.

Footnote: For anyone who had as much fun as I did at the '91 convention or for anyone who wants to see why I find last year's to be so much better, go out and grab "A Weekend in Hell" (A&M)... a video retrospective with live performances, interviews and shots of other activities at the Foundations Forum '91.

# LIFE SEX & DEATH

story and picture by Jean Picache

The first whiff (no pun intended as I'll explain later) I had of LIFE SEX & DEATH (LSD as they are more commonly called) was at the Foundations Forum '91 when they were being touted as the next big thing along with PEARL JAM. We all know PEARL JAM has already gone on into fame and fortune. So why hasn't LSD done the same? Well, for one thing, they didn't even have an album at that point in time. They were just signed by Warner/Reprise in the most unusual showcasing on record. They performed live in front of Warner Bros. Records' Burbank headquarters and had all the employees vote whether they should be signed on the label or not. This just proves that this band is about as unorthodox as you can get. But isn't that what rock and roll is all about?

At the forefront of the LSD phenomenon is their lead singer Stanley who is a very enigmatic character. All the rumors I've heard about him being a bum and not taking baths were proven true when he came out of the elevator I was going into at the Foundations Forum '92 where they were again the band of the moment. My olfactory senses were assaulted but everybody else seemed to be delighted with him and I couldn't help feeling the same. After the novelty



wore off, I was still interested in hearing the band itself.

I finally got their recently released debut album "Silent Majority" and my senses were again overwhelmed. Whoever makes a big deal about the Stanley issue is missing the point. There's more to wrestle with with LSD than that... there's the band's unapologetic offensive lyrics and profane song-titles. Their favorite topic seems to be "freedom of expression" and their songs have rebellious overtones. Also, there's their in-your face, varied and unpredictable heavy rock and roll interspersed with more infectious beats that go off into so many tangents including crowd chants, melodic piano solos and Western flavored tunes. My favorite song is "Guatemala", an eerie and haunting song the band claims to have been inspired by ghostly visitations. This song is just brilliant! Other highlights in the album include the first track "Blue Velvet Moon", a big band-era type croon that launches the Cheap-Tricky "We're Here Now", and the sensitive ballad "Rise

Above" which is reminiscent of Elton John.

I took the plunge into this hornet's nest of controversy and managed to glean the following information from guitarist Alex Cayne and bassist Bill E. Gar (drummer Brian Michael Horak rounds up the band):

Alex describes their music as "music for people who think they can hum". He lists his influences as Kiss, Sex Pistols, Led Zeppelin and the Beatles. He also reveals that they have been receiving "overwhelming response" from both their album and their live shows.

Bill recounts that they have already gone cross-country which included shows in the West Coast and an outdoor festival in

Tampa with Lynyrd Skynyrd, Lynch Mob and Jackyl. They are currently travelling in the Midwest. They have just released a new single, "School's For Fools", and just finished a video for it for MTV. The song "Tank" was their first single.

The band hails from Chicago and they moved to L.A. three years ago. Alex moved to the Bay Area for a couple of months in the interim and even played briefly with Bay Area favorites Ghost Town. Bill

says that he "met Stanley 14 years ago back in high school... the whole band has known each other 10 years." They built a following in L.A. by playing "jam nights" because they had "no money". They were so successful that their first show was "packed with record company people".

I asked Alex how the "Stanley controversy" has been affecting them. He says that Stanley has been receiving a "fair amount of interest". But "anybody that likes the band" sees them as a "band making music together". And that "generally speaking, people are less pretentious" and they "only meet people who love us or hate us". That is the essence of being a controversy and this will ensure that LSD will remain in the public's eye.

At the rate the LSD buzz continues to circulate, it's only a matter of time when this cult band will be catapulted into stellar heights. This is one band that definitely lives up to all the hype. If you haven't discovered them yet, I suggest that you take a dose of LSD and enjoy!

# BEYOND THE BAY

## BAD 4 GOOD

by Jennifer Hatch

I can remember rushing home after a long day of second grade to catch the latest episode of *Different Strokes*. My personal favorite still being the one where little Sam (the red-headed step-child) gets lured into a stranger's car and kidnapped. I never caught the second half of that special and today I still wonder, "did they ever find Sam?" Now twelve years later as I sit in a crowded hotel bar at Foundations Forum '92, I notice four young men standing in a circle. Straining for a closer look I realize, after all these years, I finally found Sam! I tried to hold it in but as my memories regressed back to my childhood I was overwhelmed, I had to say it, "Sam, is it really you?" A look of denial shot across his face, "Don't call me that!" I think he's suffering from an identity crisis. He's lost touch with his inner self.

We all know what happened to Kimberly, Willis and Arnold, but let me tell you what became of little Sam. Today, he's still trying to break free from the role and become better known as Danny Cooksey, the lead singer of Bad 4 Good. Watching him stagedive into the audience and walk

around with older women on his arms, it's hard to comprehend he's only 17. The only difference I see between Danny and Sam is a little longer hair, some red peach fuzz sprouting out his chin (o.k., a goatee), and a lot more attitude.

So Danny, how did you hook up with Bad 4 Good? "I answered an ad. Thomas McRocklin (miniature guitar god) and Brooks Wackerman (drums) had already been jammin' together when I joined. We found Zack Young at the Bass Institute of Technology." Isn't he kind of young to already be graduating? "Yeah, slightly, I mean he was only 12. It was all at the exact same time we were doing the album. Everything happened at once."

How did you all adjust to sudden fame? "I've done a lot of T.V. and other singing and stuff, but the other guys get a kick out of it." How do you handle school? "We have a tutor that goes on the road with us. I've never been in a regular school. Everyone was pulled out except for Brooks and he still continues to go to regular school. Until he has to leave, but when we play shows here in L.A., he leaves directly

after the show is over to get up at six. It's kinda lame, but it's what he feels he needs to do. I don't want to get up at six. This is my last year and I just want to get the fuck out."

A change from singing country to rock and roll is such a dramatic transfer, what possessed you to make the switch? "It's not that hard. I enjoy this better cause I get to be myself. I guess when we moved out to California, it was like there was no country. There was only like a few places that even carried it. So it was inevitable that I should change." You are a very talented singer, did you ever take lessons? "Nope, no lessons. I took a few when I did the album just to make sure I was singing properly." There is a lot of harmonizing on your album, was that the other guys too or just your voice? "Yeah, on the album that's all me. Zack does a lot of the background vocals though." When I saw you guys perform live you played some songs that are

*continued on p. 16*





# ANIMAL BAG

by Michele Bohannon

When I think of North Carolina, I think of fried chicken, overalls and a shit load of cows grazing in a farmland. And the last thing I think of when I do think of North Carolina is bands. I don't know, maybe I've lived in California way to long for my own good but the thought never even crossed my mind. So you can imagine my dismay when I found out that one of my favorite new bands, ANIMAL BAG, came from Charlotte and Shelby, North Carolina. I first discovered this band at Foundations Forum '92 and ever since that night that they played in front of hundreds of people in the hotel bar, I have been a total dedicated fan. So sit back and let me be the first to introduce you to a band that I'm sure will leave it's mark on the music scene as you know it today... Animal Bag!!!

I got the chance to chat with Luke Edwards (lead vocals) about where Animal Bag's been and where they plan on going...

Q: Why did you guys decide on moving to the City of Angels?

A: We moved to L.A. because in North Carolina there was only a couple good places to play so we could only play about once every couple of months. And you know living in a place like that it's hard to get noticed and ya know we tried sending out our demo and stuff but we got no response so we decided to go where the action was and we have been living in L.A. ever since. And after 3 years of playing endless shows, Stardog/Mercury picked us up.

Q: Tell me the names of the guys behind the music?

A: Rich Parris (guitars), Otis (bass), Boo (drums/percussion) and me on vocals

Q: Most people hear the name Animal Bag and automatically assume it's some sort of bag for a carcass. Tell me what it means.

A: We don't really like to give away what it means because we like hearing what other people come up with. The other day, this girl told us she heard it was when a dog had to many puppies and some of them die an animal bag is what you put them in. We

have heard it all.

Q: I know this sounds cliché but you guys have a unique sound. Who are some of your influences?

A: We have so many. Everything from Zeppelin to Floyd to Jane's Addiction to Last Crack to name only a few. Some of our songs lean a little towards Jethro Tull while other ones lean a little more to Metallica. It just depends on what song you're listening to. Our influences totally come out in our music.

Q: I heard you didn't always want to be a singer. Is that true?

A: Well, I used to play bass and sing backups and people would always tell me dude you should sing because your singer sucks! Then the chance came up where I could sing so I did it but that was only for a cover band and after that I decided I wanted to sing original songs. So after a while I hooked up with these guys and it just all came together. So to answer your question, it wasn't a premeditated thing. It just happened.

Q: How would you classify your music?

A: Ya know, I never know how to answer that. All I can say is I think we would be in the same category as like a Jane's Addiction meets the Rollins Band. Now I know there's no category for that but I think somebody needs to make one up because that's where we would fit.

Q: So what song do you like best on the album?

A: I don't know. It flip flops a lot. This week it's probably "Darker Days" because it's more of a mellow song and I like how the guitar sounds like a violin.

Q: What's it about?

A: Sticking it out through hard times but I don't want to really tell people what it means because whatever it means to them is what it means. I like to leave it open to interpretation.

Q: Do you have any videos out?

## Non-Fiction

by Christina Pirozzi

There's no band that's more fact than Non-Fiction. This New Jersey based quartet (Dan Lorenzo:guitar, Alan Tecchio:vocals, Kevin Bolembach:bass, Mike Cristi:drums) has hit the hard truths with their music. Founded in 1989 from the speed metal group Hades and prog-metal Watchtower, the band opportunized on its strong local following and industry common sense, to sign with Grand Slam records in August 1991. Their latest release on the label, "In The Know" is a working musical experiment. How Non-Fiction is able to make this toxic brew palatable is their secret.

Non-Fiction utilizes the tragedies of life for their power punched sound. "I don't even know if music has been a big influence on the band. It's things that have happened that pissed us off. Three of us had parents that died and that pissed us off" revealed Lorenzo. Emotions run deep with all the members. "its all anger and aggression and frustration. Just getting shit on all your life by people and people betraying you and stabbing you in the back" confided Bolembach.

Now there is some HEAVY metal for any listener. This anger is the force that drives Non-Fiction during their acclaimed live show. "The positive thing is that you get to create something that is beautiful. You channel the energy into a great performance" said Bolembach.

As the masses began scanning Non-Fiction, the critics took hold as well. "Right from the start, we got nothing but good reviews. That's how we got our deal. We came out and there was a buzz on the band immediately" said Lorenzo.

Non-Fiction takes each element of the industry in stride. They studied the business closely before entering the waters. "I love every aspect of it. I like talking with you right now, recording the record, writing the songs. I probably wouldn't

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*cont. on inside back cover*

# LIVE WIRE / LIVE WIRE /

LIVE WIRE / LIVE WIRE /



**Marty Friedman  
of Megadeth**

by Jean Picache

with singer/guitarist Dave Mustaine who had a lot of power but sounded a little on the shrill side. His vocals, though, were an amazing display of barely repressed angst and violence and he looked like he wanted to devour the mic and everything in sight. One other aspect of the show that caught my attention was the simplicity of their stage setup. Their no frills attitude seemed to work in their favor since it focused the crowd's attention on the band's performance and their individual personas. Mustaine proved he has a sense of humor when he stopped the show when people started throwing bottles on-stage and he quipped that they should at least make sure they're full! Their first encore consisted of two of their most popular tunes "Symphony of the Destruction" and "Peace Sells". Their second was "Anarchy in the U.K." which appropriately ended the show with the right dose of anarchy in the arena.

by Jean Picache

MEGADETH, Dec. 4, 1992, Cow Palace, Daly City

Now I know why this venue is called the Cow Palace. People were literally herded inside the place and during Megadeth's set the main floor resembled a cattle stampede! The mighty masters of mayhem started their onslaught with "Holy Wars", "Skin of My Teeth" and "Wake Up Dead". A good mix of old, semi-old and new stuff. Their entire set reflected this same effective melange. The only problem I could detect was that since all the songs were weaved together coupled with the fact that at most big concerts tones tend to sound flattened... well, everything sounded much the same. What stood out though was Marty Friedman's supreme artistry on the guitar. His sound was clean and fluid with classical overtones. Marty switch leads

ELECTRIC CHAIR, Nov. 27, 1992, Niles Station, Fremont

Niles on a Friday night is charged enough. Add to it the North Bay's ELECTRIC CHAIR and anything can happen! They put on quite a show- the energy these guys generate could put them on the musical map. With Danni, G-Man and Jim (former X-Men), joined by a new and improved guitar duo composed of Craig and Douglass- they kicked out tunes everyone walked away humming. Along with songs like "Last Words" and "Love Motel" from their first demo, they also played two new catchy tunes, "Electric Chair" and "City by the Bay". The show was so live these guys jumped off the stage and nearly knocked me on my butt. Danni hit the tabletops, G-Man headed for the bar and Craig and Douglass got lost in the crowd. It was

LIVE WIRE / LIVE WIRE /

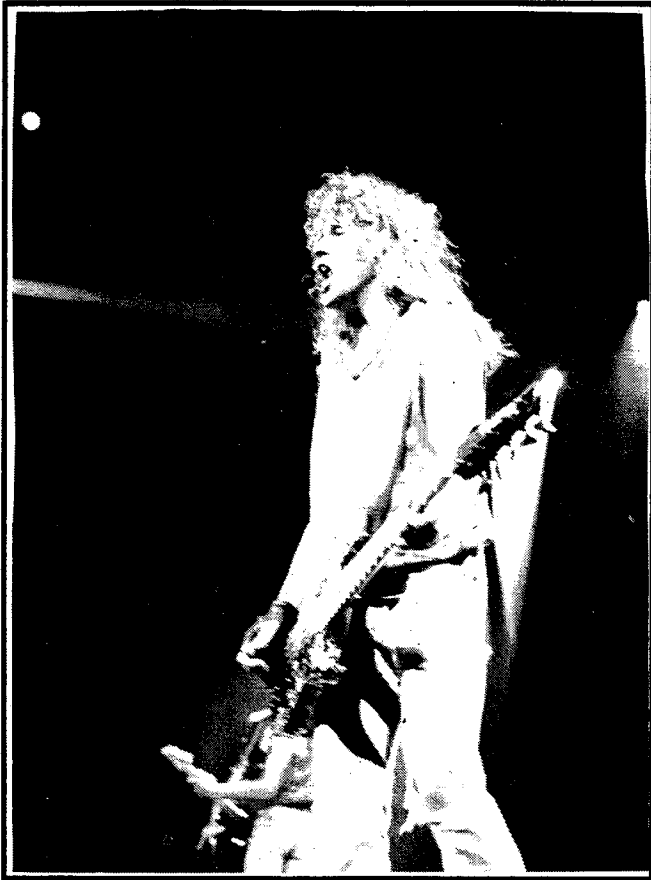
# LIVE WIRE / LIVE WIRE /

quite a show- don't miss these guys next time around. You'll be in for a real jolt with Electric Chair.

by Samantha De Young

DANZIG/WHITE ZOMBIE/KYUSS, October 28, 1992,  
Warfield, San Francisco

I don't know what else to say about this band that you haven't already heard. To me they are the best thing since



peanut butter and jelly, ya know it wasn't even a year ago that this band opened up for local rockers Mister Hyde at the OMNI. They have gone from an underground hated cult band to a critic's wet dream. They did this all without compromising their sound and style and believe it or not they did this without releasing a love song and in these times that shows a band is capable of holding their own. And as for Mr. Rob Zombie, he is quite a site to observe. On stage he reminds me of that little guy from Lucky Charms when he jumps around he looks like a leprechaun straight out of hell! The only way to tell these two apart is by Rob's dreds. Separated at birth? I don't know, you tell me. As for the show, it was just as mind blowing as ever! This is the fifth time they have played the Bay Area and probably the best to date!

As for Danzig, this is the first time I have seen them live and all I have to say is that they were lacking something I can't quite put my finger on. But there was definitely something missing. It might have been the fact that the show was straight up boring. They did sound exactly like they did on the album but as far as the visual and entertainment part of the show, I was more than let down. I'm sorry but after three songs, I was off to the bar. The people stumbling around were more entertaining than the show. But let me stress the fact that they did sound good but that's as far as I'm going to go. But for the record... thank God for Jack Daniel!

Ya know, I am bummed out because I did miss Kyuss and last time I saw them they put on a really good show and from what I heard they were just as good as ever. If you didn't get a chance to check them out they will be playing in January with Faith No More so go check them out!

by Ursula Blackwell

Rick Savage of  
Def Leppard  
by Jean Picache

LIVE WIRE / LIVE WIRE /

# LIVE WIRE / LIVE WIRE /

cont. from p. 1

hiring a bunch of musicians to play the tunes. Each song has to be played a certain way or it will not sound right. We work very hard to give Ministry its identity." Bill offers, "our first problem is that we are not a live band. We have to listen to the records we just made and figure out how in the hell we are going to recreate the song live. It's a lot of work but it's rewarding.

The hard work certainly paid off on last summer's LOLLAPALOOZA tour. Ministry arose from a support slot position to being the crowd favorite. The same thing was said night after night, "the Chili's were good, but Ministry kicked ass."

The Red Hot Chili Peppers seemed to give sort of a watered down version of what it is they do best, play live. With Ministry nobody really knew what to expect and came out getting a lot more. Their stage presence is electric, the sound unmatched. Both are characteristics of a band that works hard, knows what they want, and knows how to get it. \*\*\*

Suicidal Tendencies

cont. from p. 2

this spring's tour will feature INFECTIOUS GROOVES as the opening act.

S.T.'s latest release The Art of Rebellion is their most dynamic work to date. The album shows a much more mature side to the band's songwriting ability yet lacks none of the raw elements characteristic of their earlier recordings. "The new stuff is different, it's definitely a change but we like it. We keep getting tighter musically," offers Mike. "This was the first time we used demos before we recorded. There were twenty songs to choose from. We picked the ones we liked and went to tape. It's cool because EPIC gives us total freedom on the album. That was the deal when we went with them and they've stuck by it. It gives us a lot of room to jam."

I'd like to end this article with a profound statement made by Mike at the conclusion of our conversation...

"later!"\*\*\*

cont. from p. 5

raw power of their first albums, but has achieved new levels of intensity on, believe it, new issues.

Perfectly timed for it's release right before the last presidential election, Kory supported the Clinton/Gore ticket and hinted that he like Gore more then the "big man" Bill. He also feels that Tipper being Al's wife is not a big deal and that (gasp!!!) record warnings and parental advisory stickers will most likely be extinct in five years and perhaps she'll get a life and join a bowling league!!!

Warrior Soul is a band with a lot to offer to many people's minds without the use of cheap drugs. Not ultra-liberal, not right wing, and certainly not wimpy, Salutations From A Ghetto Nation has proven yet again to the world of music that they will not back down and will continue to voice their opinions. This album is not advised for the weak-hearted, those adverse to change, and definitely not for the close-minded.\*\*\*

Bad 4 Good

cont. from p. 12

not on your album. "Only four. Hopefully, they will be on our next album. Those are songs that we wrote after we did the album. Actually, those were the songs that were written by the band. I mean as a whole." So who wrote the songs on "Refugee" (Interscope)? "well, we wrote them along with Steve (Vai) so those were like our first steps into our own songs." Another difference I noticed between your album and your live performances is that you sound a lot heavier. Were people telling you what to do on the album or did you choose to make it lighter? "we did the album before we ever played live, so we didn't know. Our first show we played at the Marquee, we cooked!" You guys have a really unique style, who were some of your influences? "Everything is an influence. Between the four of us there's not a musical form that we don't listen to."

I can't imagine touring with my mom. "Yeah, but my mom kinda stays out of the way and doesn't bother me. It's a law in California. We could probably get away with it, but if they decided to check... besides, if you have an off night it's hard to

go to a tour manager and go 'man, I fucked up' you know." You guys have your whole lives ahead of you, what does your future hold in store for you? "Hopefully still doing our thing. I don't think about it cause it's like if I spend too much time thinking about what I'm going to do then I'll fuck up on what I'm doing. We just need to concentrate on what we're doing at this moment."

How do other people react to your age? "There's been a few times when some guy comes up and says something. But it's not even that it's just respect. They haven't really learned to respect themselves much less anyone else. If there was a group that came out and they were fucking there years old I'd think that was great! It doesn't harm me cause I do what I do and they do what they do. It doesn't mean anything."

For a group of pre-teens these boys have played some exciting shows, touring with Joe Satriani, as well as some off the wall places like a Haunted House in San Jose. And yes, of course, they have had their fair share of touring clubs.

On the outside, these boys seem to have grown up fast, but in reality they are still out to have a good time. Walking around the bars trying to get someone over 21 top spot them a drink, and dreaming of someday owning a penthouse in New York to bring their many girlfriends (one in each city) to, proves that no matter how fast they make you grow up, boys will be boys!!!\*\*\*

Animal Bag

cont. from p. 13

A: Well, we did one that sort of sucked. We only had two days to do it and we needed to shoot more footage but we couldn't because he had to go on tour and we ran out of time os the video for "Hate Street" well probably never see the light of day but I think we're going to be doing one for "Everyone."

Q: Do you have any idea what that one's going to be like?

A: Maybe it will have a country vibe, ya know, woodsy and rural with like farms and stuff with some live footage or something.

Q: When you guys aren't playing or travelling, what do you like to do?

A: I like to jam with acoustics and stuff and play hand drums. I used to skateboard but I don't have enough time anymore.

Q: Has anything changed since you've been

on the road?

A: Well, you know, we don't really have any place to live and we have a lot less money.

Q: What kind of job did you have before you went on the road?

A: I had a part-time job as a tattoo artist. My left arm is my practice arm. I brought everything with me and now I'm in the middle of doing my drum tech's back.

Q: What do you want for the future?

A: I want this to be a career. I want to be making albums for the next 15 years. I'm stoked to see the Animal Bag 25th Anniversary boxed set.

Q: What kind of advice do you have for other musicians out there?

A: Ya know, too many people jump on trends. And it is important to play what kind of music you enjoy and believe in!!!

Q: What is your main concern right now?

A: We just want to play shows and get out there and give people a chance to see us, so hopefully we'll continue touring!\*\*\*

**Non-Fiction**

*cont. from p. 13*

want to do any one of them ALL the time" said Lorenzo.

The creative process of the band is under constant metamorphosis. "On the first record ("Preface"), I wrote a lot of the music and Alan wrote a lot of the lyrics. On this record, Kevin wrote some riffs. Everyone has their own say" commented Lorenzo. Ideas may even surface from the old fashioned grindstone sessions. "Most of the time it's a jam thing. We bounce off each other a lot" said Cristi. Band language often negates words. "

We all have a fair command of our instrument. So it's nonverbal communication. I hear a riff and I know what he's (Dan) doing" said Bolembach.

Although Non-Fiction has been together for merely two years, the group is a tight unit. "I think what we've accomplished in the past year is amazing. I think it's the fact that we had our shit together before we entered this band" said Bolembach.

It seems as if the truth has indeed set Non-fiction free. Their sound is pure and unapologetic. It necessitates an open ear devoid of musical prejudice. No song is similar or formulaic. Keep this band on your list of new bands to watch out for.\*\*\*

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