

**BAILTER SPACE THIS WILL KILL THAT, LUSHBURGER**

**Gluepot, October 5.**  
Lushburger have a great name. It suggests a consumer product that's irresistible but perilously unhealthy, or mediocre candy-punks Lush put through a mincer and fed to the paying public. It's a shame they don't attempt anything so antisocial in their music: they sound something like a more aggressive version of JPSE circa '89, with lithe, constantly shifting rhythms and engagingly hyperactive guitar. This is fast becoming the standard formula for local guitar bands and it's by no means a bad one, but in Lushburger's hands tonight it sounds a bit thin — the guitar almost lost in the mix, the sampler grossly under-used, and the vocals less than charismatic. They're still way ahead of most Auckland bands, but they urgently need another member to give them more depth of sound and / or some stage presence.

This Will Kill That are another three-piece but they transcend the line-up's limitations by being a *band possessed*. The first Gordon's album is the obvious reference point, but their tendency to mix up their bass-heavy avalanches with cavernous, ominous silences also owes something to the heaviest Sabbath-derived metal. While he's playing the singer/guitarist is an arrogant young sufferer taking bloody revenge on the world, although his diffident between song "thank yous" to the audience spoil the effect a bit. The only other criticism I can think of is that the wistful melodies that occasionally surface are an unnecessary softener of their otherwise pure blows. Apart from that their fury is quite magnificent; bleed to it at a friendly drinking establishment near you.

And then Bailter Space come on and within twenty seconds of a reinvented



Jane's Addiction

'Our Aim' demolish every theory about youth taking over from (relative) age that a critic might have been thinking about making up. They play in Auckland so infrequently that it's possible to be overwhelmed anew by the dimensions of their sound every time. We all know by now that Alister Parker tours with a huge arsenal of guitars, but the unearthly complexity of the noise he creates causes one to suspect that he's got an army of disciples playing them behind the curtain. Another thing: the supposed trance-like nature of their music is now legend or cliché depending on your point of view, but paying too much attention to it obscures the fact that many of their songs, especially those sung by John Halvorsen, exude an immense amount of cold, hard anger.

But ultimately describing a force that works so exclusively on the semi-conscious, pre-linguistic parts of the brain is futile. Our time would be better spent organising round the clock packets outside the offices of Record Label That's Been On *Nightline* Flying Nun, demanding copies of the new album NOW!  
MATTHEW HYLAND

**JANE'S ADDICTION**

**Town Hall, September 13.**  
After hearing the praise for the Friday evening performance I was determined to see what would probably be my last Jane's Addiction performance (and incidentally my first). I was to be disappointed. Rumblefish performed well but their show was flawed by an inadequate sound mix. 'Pull Up To The Bumper' was their highlight and is sure to be a successful single. They are very lucky to be given a second chance at these highly sought after support slots. The sound mix improved only fractionally for Jane's Addiction. Perry Farrell threw bouquets into the audience and the madness had begun. Mr Farrell is a figure of absurdity. Dressed in PVC he gyrates across a small area, the perfect freak for the strange musical concoction that is Jane's Addiction. It is this total blending of styles that makes them so hard to swallow. Jane's Addiction are not the legend they've been made out to be. This particular performance seemed to be a case of going through the motions and was only rescued by excellent

Photo by Kerry Kitten

musical talents in the form of Eric Avery on bass and Stephen Perkins on drums. The renditions of 'Three Days' and 'Been Caught Stealing' were exuberant but only managed to place the concert in the satisfactory category. The material from *Ritual De Lo Habitual* was not as consistent live as the *Nothing Shocking* songs, of which 'Mountain Song' and the interesting encore 'James Says' worked best. It was just disheartening that a good club band could get so popular on their egotistical quest for supposed musical integrity. Jane's Addiction are as much a product of Los Angeles as Motley Crue. The world will not end when JA split up. The saying goes "Those who cannot play, criticise" but it seems fair to say that in this instance Jane's Addiction did not deliver the goods.  
LUKE CASEY

**FRIENDS OF THE EARTH — CONSCIOUS PARTY**

**New Carpark, Sept 29.**  
The gig seemed like a way of promoting a good cause and I'm sure that's what most of the bands thought when they agreed to perform for free. However, I'm sure I wasn't the only one surprised to discover that Friends of the Earth was actually a retail shop in Cuba Street. In other words, the so-called "charity gig" was probably paying the rent for some enterprising Wellingtonians rather than saving the whales. Aside from this revelation the night was a good idea. From 3pm till 2am the evening was filled with some of Wellington's top bands. I arrived at 9pm hoping to catch the "big" acts. Bad anticipation on my part — the gig was running three hours behind schedule. Not a good start to the night. Nevertheless I settled down to hear the Inhalers perform their brand of melodic pop humour that I have come to enjoy so much on *Nightline*, the fun fur jackets were a bonus. The Spirals played next, it was enjoyable for the first couple of songs but the jangly guitar and endless wailing got irritating pretty fast. The

crowded Carpark started to pulsate when Skapa took to the stage, those boys (and that girl) play some of the best ska music around. For an eight piece they have the presence of a big band with a stream of energetic dance songs accompanied by a tight horn section. The three hour delay became glaringly obvious when Skapa played for 40 minutes and there were still three bands to go. Emulsifier kicked off the "hip hop" set with 'Juan Tasting', decked out in their billowing white safety suits they looked like dancing condoms. And the way they danced looked like dancing nerds. A short punchy set featuring only their hip hop side, no rock music, no instruments. Wellington newcomers Gifted and Brown took to the stage next and rapped divinely to some of the best original backing music I've heard in a very long time. Somehow they need to get a major sponsorship deal from Stussy, every item of clothing they wore bore the logo. The four piece comprised three energetic yet poetic rappers and a DJ. If you get the opportunity to see these guys live don't pass it up.

Finally Aucklanders MC OJ and Rhythm Slave gave us their tight rhymes to some pretty polished stage moves. For just two guys they make a lotta noise and it was a shame they couldn't perform earlier so more people could've enjoyed them. The lighting from Grouse has to take the credit for making half the acts look like rock stars. The moral? Good lighting and good bands make a "good cause" seem worthwhile.  
KAY McMAHON

**BABES IN THE MOOD**

**Bats Theatre, October 1.**  
This show had it all. That about sums it up really. Five women from Wellington are Babes in the Mood: Jackie Clarke (Putty, Nightline etc), Robyn Nathan (When The Cafs Been

Spayed), Janet Roddick (Six Volts), Charlotte Yates (Charlotte Sometimes) and Fiona Samuel (no band but lots of plays). For 90 minutes they danced, sang and acted their way through a vibrant and energetic stage show which was funnier than any New Zealand TV comedy has ever come close to. It opened with the 'Sisters of Demented Ecstasy', the women all decked out in nuns' costumes singing a gospel version of Hot Chocolate's 'You Sexy Thing'. This put the audience in a loose frame of mind and by the end of the show people were exhausted from laughing so much. From here the Babes did a groovy version of 'Black Betty' which ended with Charlotte Yates playing some excellent, dare I say, metal lead breaks on her electric guitar. The cafe scene was a conversation made up with snatches of songs from 'Me and Mrs Jones' to the Communards' 'Don't Leave Me This Way', a brilliant act that showed all five performers can remember lots of songs. Fiona Samuel was a delightful surprise, not only did she bring an element of comedy with her array of characters but she could sing extremely well too. She sang a Latino version of 'Opportunity' that was reminiscent of the Benny Hill era. The Babes proved they can do it better than any bloke, and they made it seem easy. The Weather Girls' song, a la Penelope Barr, was yet another parody, complete with musical breasts. A wonderful 1940's theme tune 'By A Waterfall' was the highlight of the show — the girls doing synchronised swimming, without any water. The costumes were fantastic and this was true particularly of the last song — 'There Ain't Nothing Like A Dame'. The show was all-encompassing really — it had fantastic music and well sung songs, funny interludes and even

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- 105 Hunters & Collectors, Nico, Tim Finn, Flesh D-Vice, Kiwis in Oz.
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- 107 Peking Man, Cramps, Ardijah, Martin Plaza, Psychic Pet Healers, Ruby Turner.
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- 110 Patsy Maori Club, Husker Du, Patti Labelle, Art of Noise, Last Man Down, Alpaca Bros.
- 111 Simple Minds, Dance Exponents, Shriekback,

- Jason & Scorchers, Texas Rangers, Screaming Blue Messiahs.
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- 113 Hello Sailor, Sneaky Feelings, Dream Syndicate, Frankie.
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- 117 Chills, David & David, Aotearoa.
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- 119 Ardijah, Crowded House, 1977-87 retrospective.
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- 123 Shona Laing, Bats, Echo & The Bunnymen, Warratahs.
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- 134 Crowded House, Jesus & Mary Chain, Toy Love retro, Hofhouse Flowers.
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- Cassandra's Ears, Bobby McFerrin, Steve Earle.
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- 148 Tone Loc, Aaronsmith, Sex Lies & Vid, PWEI, Nick Barker, Knightshade, Lucinda Williams.
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- 153 Deborah Harry, Fall, Underneath What, Beats Int, Quincy Jones, Adeva, Kate Ceberano.
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