

Lollapalooza offered a slammin' good time

By Jake Berg
Emerald Sports Editor

ENUMCLAW, Wash. — Siouxsie looked through the rain at her audience of thousands and paused between songs to express her discouragement at the weather.

CONCERT REVIEW

"My birthdays have always been a disappointment," said the lead singer of Siouxsie and the Banshees, one of seven groups to perform at the last stop of the Lollapalooza Festival Aug. 28 at the King Co. Fairgrounds.

Siouxsie was perhaps the only one at the festival unhappy with the day. Despite a steady downpour that kept a slam-dancing audience cool, the crowd lacked no enthusiasm for any of the variety of groups on stage.

Lollapalooza was the brainchild of Jane's Addiction's Perry Farrell, who hoped to create a traveling Woodstock, in essence. If Dr. Farrell's monster didn't imitate Woodstock to the last hair, it was at least an ugly duckling brother of the legendary festival 20 years ago.

The Rollins Band, fronted by former Black Flag lead singer Henry Rollins, opened with a hardcore set of punk thrash to break in the sparse crowd. More fans likely heard the Rollins' show from outside the fairgrounds as a huge line to the entrance gate kept many concertgoers from enjoying

Rollins.

Psychedelia entered the stage next in the form of the Butthole Surfers, who broke as many beer bottles over each other's heads as they played songs.

The Violent Femmes followed up the Surfers with a set of rockabilly, country and hard rock that kept the crowd wondering

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what style would be played next. The three-man band's sarcasm in their songs also warmed their watchers with laughter.

Fishbone, a seven-man, all-black funk rock group, blasted the stage with their blend of rap, hard rock and instrumental — all in the same songs. Not long was the keyboardist playing his trombone before hurling it to the middle of a hungry crowd.

A gun-toting, trash-talking, fist-pumping Ice-T assumed centerstage next for what was maybe the biggest surprise of the show.

After playing a set of Ice-T rap staples that included "Colors" and "New Jack Hustler," the veteran Los Angeles rapper brought out

his new band, Body County, and stunned the concertgoers by launching into a heavy metal tune of the same name.

The crowd was no less receptive to this Jekyll and Hyde about-face than they were to the previous hard rock groups, and when members of Fishbone joined Ice onstage, Ice dedicated the song "Voodoo" to the mosh-pit, which was more than happy to catch the stage-diving members of Fishbone.

Siouxsie and the Banshees played the most polite set of all, not daring much more than their standard fare but satisfying even their most die-hard fans despite the short stint.

When Farrell designed Lollapalooza, he obviously had the best saved for last in his mind — Jane's Addiction. Farrell has repeatedly said Jane's would soon break up, and the stop here may have been the last time to see the group in the continental United States.

Everything was shocking when it came to the festival closing set. During their rendition of the song "Nothing's Shocking," two busty blonde females continually kissed and engaged in mock sexual acts onstage, to the disgust of much of the crowd.

Others songs during the Jane's show included a speedy metal version of the Doors' "L.A. Woman," a Farrell and Ice-T duet on Sly Stone's "Don't Call Me Nigger, Whitey," and a story about how Farrell's girlfriend had unsuccessfully tried to stab him in his sleep the night before.

Oscar the Freshman

by Neal Skorpen



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