



hurricane-like escapades onstage, which seemed to be in many ways a response to the passive, peace-loving, folk/rock movement of Haight-Ashbury. The Stooges probably could not foresee the extent to which their legacy would spurn cult followings and influence future punk musicians and songwriters, but time would tell a different story. The August 25, 2003 reunion concert in the Motor City is a nostalgic treat, complete with evidence of Iggy and the band's undying zest for performing and love for their loyal audience. "1969" and "I Wanna Be Your Dog" highlight their debut album, and "Loose," "1970," and "Funhouse" represent the even more raucous-soaked follow-up Funhouse. Iggy even calls up the mob to join him onstage eventually, suggesting he's got the right attitude to counter this day and age of watered-down pop.

— DOUG WATERMAN

Iggy and the Stooges Live in Detroit
(MVD/Creem Magazine)

When the Stooges, led by ferocious frontman Iggy Pop, burst onto the rock 'n roll scene in the late 60s, there was not another band that exuded such rawness and fervor. The Detroit pre-punks mesmerized crowds with their whirlwind,

a number of early original compositions like "Calypto Blues," "Nature Boy," "I'm a Shy Guy," and "Oh, Kickerony." In addition, the DVD is filled with his early jazz-tinged hits, such as "(I Love You) For Sentimental Reasons," which would soon become a pop standard and produce a mainstream, break-through hit for Sam Cooke. With the backing of stellar sidemen such as guitarist Oscar Moore, bassist Johnny Miller, and percussionist Jack "Mr. Bongo" Costanzo, Cole hits his stride with classics "Route 66," "Sweet Lorraine," "Scotch'n' With the Soda," and "Hit That Jive Jack."

— CLIVE YOUNG

Nat King Cole achieved pop superstardom in the 50s as the result of his charismatic smooth vocals, intrinsic performance appeal, and steadfast song repertoire. But before his rise to widespread acclaim, Cole fronted his own jazz trio during the swing era of the mid-to-late 40s—a compelling pianist and developing songwriter seeking to carve a niche within the American musical canon. During his West Coast period, he was the subject of an assortment of film shorts produced for film and television, which this collection highlights thoroughly and accurately. Included are

(Music Video Distributors)

Nat King Cole Soundies and Telescriptions



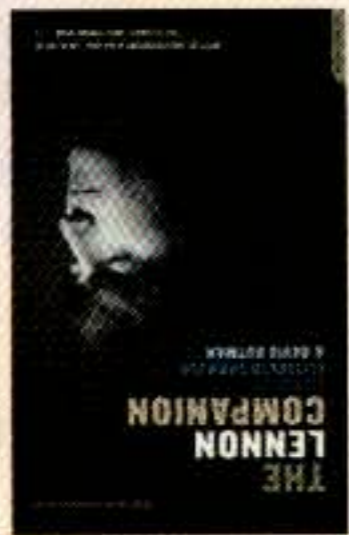
Like much of Lennon's solo work, The Lennon Companion is adequate and occasionally fascinating, but ultimately an opportunity that should be missed.

— CLIVE YOUNG

The book presents Lennon's life and work chronologically, from his early days as a passed-around child to his cultural canonization in the years following his death. Unfortunately, dry, intellectual discussions rule the day in this work. The excitement of entries like Gloria Steinem's "Beatle With a Future"—a behind-the-scenes look at an early Ed Sullivan Show appearance—stand out all the more as a result. Too often, most of these dissections, which aim to discover what made the creative genius tick, miss the heart of what interests us about Lennon: the great music.

THE LENNON COMPANION
Edited by Elizabeth Thomson and David Gutman (Da Capo)

Working-class hero. The "intellectual" Beatle. One-half of the most famous songwriting team ever. John Lennon wore numerous public faces, but nearly a quarter-century after his death, the man remains an enigma. As a result, any attempt to capture this Beatle in words is a dicey proposition. Nonetheless, the 59 articles and essays in The Lennon Companion attempt the feat.



There are a lot of commendable things one could say about this fat collection of articles, but perhaps the nicest thing is that you don't have to be a CSN&Y fan to enjoy 4 Way Street: The Crosby, Stills, Nash & Young Reader. To be blunt, I can't stand their music and I still found it to be an engrossing, fun read.

4 WAY STREET: THE CROSBY, STILLS, NASH & YOUNG READER
Dave Zimmer, Editor (Da Capo)

Zimmer has meticulously sifted through thousands of articles and book excerpts to construct a loose-knit history of a loose-knit band. Despite the many authors featured here—Cameron Crowe, Lenny Kaye, Ben Fong-Torres and Zimmer himself—the tone is consistently breezy and the material always illuminating. Throughout the book, the band's troubles are never swept under the rug, but they're never recounted for the sake of sensationalism either.



A Simple Twist of Fate is an easy and interesting read that features interviews with most of the album's surviving musicians, most of whom are surprisingly candid about working with an eccentric artist like Dylan. The backstory may not be as interesting as the album itself, but any Dylan fan will be interested by this brief glimpse behind the curtain.

— JEREMY UPCHURCH

never been credited on any official release of attention to the Minneapolis players, who have to shed light on both sessions, giving extra part history and part critical analysis, attempts session musicians. A Simple Twist of Fate, albums' tracks with a group of Minneapolis later, a dissatisfied Dylan rerecorded half of his most acclaimed albums. Three months would make up Blood on the Tracks, one of recording the explicitly personal songs that in a New York studio. Bob Dylan spent several days in September 1974. Bob

BOB DYLAN AND THE MAKING OF BLOOD ON THE TRACKS
By Andy Gill and Kevin O'Keefe (Da Capo)

In September 1974, Bob Dylan spent several days in a New York studio, recording the explicitly personal songs that would make up Blood on the Tracks, one of his most acclaimed albums. Three months later, a dissatisfied Dylan rerecorded half of the album's tracks with a group of Minneapolis session musicians. A Simple Twist of Fate, attempts part history and part critical analysis, giving extra attention to the Minneapolis players, who have never been credited on any official release of the album.



FURTHER READINGS: