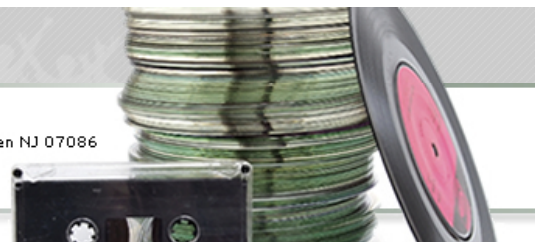


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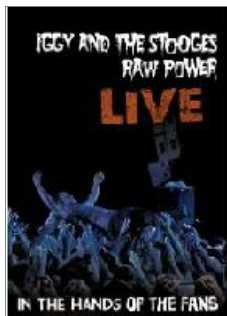
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POP VULTURE by Phil Rainone

Iggy and the Stooges - Raw Power Live: In the Hands of the Fans DVD (MVD.com)

Through an online contest, six fans were selected to film Iggy & the Stooges' September 3, 2010 reunion (guitarist Ron Asheton had passed away in 2009, and later-day Stooze guitarist James Williamson had replaced him), as the band performed their "Raw Power" album plus other Stooges gems in their full, warts-and-all glory! The show was filmed at the All Tomorrow's Parties Festival in New York State.



The fans that won the contest included Britt L. Clardy, Nick Esposito, Matt Goldman, Steve Schmidt, Edwin Samuelson, and Amy Verdon. What's cool about the DVD, other than the spirited, emotional, and out-right raw performance by the band, is that it's definitely fan-friendly. You get to experience the fan's joy and sheer amazement as they bring us closer than any regular camera man could - or should. It may sound corny, but the fan-cams dared to go where no other camera has gone before. No, they didn't get a vid of Iggy taking a shit, or anything half-ass, but they did go with their instincts, capturing the band at its most intense, and playful.

As the Stooges open their over-two-hour set with "Raw Power," you immediately get the feeling of the room - small, crowded, and seemingly reeling with sweat - and not one note had been played yet. Directors Ed Seaman and Henry McGoggan, along with editors Luis Valdes and Joey Carey, had their work cut out for them with not only getting the show down, but also getting the fan videos right, balancing both with an eye toward what punk is all about. The fans that were chosen to film the show also got to meet the band face to face after the show, which was also filmed. The meeting is like Christmas and your birthday all at the same time, and that goes not only for the fans but the band also. It doesn't get much better than this!

With new Stooze Mike Watt (Minutemen, etc.), on bass, James Williamson on guitar, Scott Asheton on drums, Steve Mackay on sax, and Iggy Pop handling the vocals and crowd control (more like crowd un-control), the show is a non-stop blitz through the band's punk manifesto, "Raw Power." The title track is then followed in chronological order with "Search and Destroy," and "Gimme Danger," all of which are worth the price of admission alone. Not here, or anywhere through the two-hour plus show, does the band rest on its legend. They play like their lives depended on it. Thrashing, bashing, crowd surfing (Iggy), all-out punk rockers on a mission! Even some of the lesser known songs like "1970 (I Feel Alright)," "Shake Appeal," or "I Need Somebody" all shake, rattle, and roll with a vengeance.

The liner notes are written by Mike Watt, and for a guy who's pretty much seen it all as far as punk rock is concerned, he writes more like a fan of the band and punk in general; he hasn't lost his reason why he started a band in the first place, and it sounds like he's got a lot of more to give. The whole show is a give-and-take situation where both the band and fans energy level keeps rising as they work off each other. The manic mojo that's evident during the last two numbers of "Fun House" and "No Fun" comes right through your TV screen- you feel like you're there, even if you have a small 14" like me.

I'll let Mike Watt have pretty much the last word. "Hell, I know for a fact we would've never even had a punk scene (back in the 70's), if it wasn't for the Stooges." - Phil Rainone

I think a lot of us that feel that way. I remember getting a vinyl copy of "Fun House" from a friend of mine when it first came out in the early 70's. I was so taken aback



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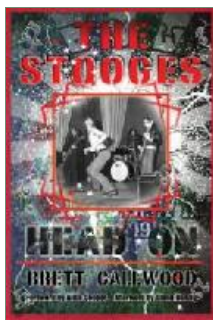
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at the time with it; I didn't get it at first and it took a few years to finally sink in. But man, when I did get the Stooges, I was off and running!



The Stooges - Head On: A Journey Through the Michigan Underground

By Brett Callwood

A Painted Turtle Book

In 1969, the Stooges debuted their first self-titled album. At the time, the band included guitarist Ron Asheton, drummer (brother) Scott Asheton, and bassist Dave Alexander (later Stooges would include James Williamson on guitar, and Mike Watt on bass.) They sounded like nothing else released in 1969. Moronic lyrics and three-chord "tunes" clearly anticipated the lowest-common-denominator populism of 70's punk, all the ingredients for what followed (Ramones, Sex Pistols, Minutemen, and a gazillion more bands). Either you got the band, or you didn't at the time. There was no in-between. From then on, it was us against them - rock 'n' roll was once again vital, repulsive, and fun as all hell!!

This book is written like more of a personal diary from the band members' respective, and less on hear-say. Brett Callwood interviewed all the past Stooges with all of them getting equal billing, including the reclusive Ron Asheton before his death in 2009. He also interviewed contemporaries of the band, including members of the MC5 and John Cale (Cale had produced the one of the band's albums and played viola on "We Will Fall"), among other contemporaries and recent fans. He didn't try to write a who's-Who, or focus on the band's legendary drinking and drugging episodes. Instead he preferred to dwell on the build-up to, and fallout from their three seminal albums. He still found plenty of color during interviews with some of the quirky characters that surrounded the Stooges. Explore, explore, explore - it was hard to put the book down to take a break. With each chapter, the story line got deeper and deeper, especially since Callwood chose to use direct quotes from his many interviews. It felt like I was getting a first-hand account of the time period, the bands, and the music scene.

In the last chapter, "Raw Again," the band talks about Ron Asheton's untimely death (the author does a very good job of getting Ron's perspective of the band and their music throughout the book), and what the future holds for the band. Nothing is glossed over; this is real-deal punk.

With a thought-provoking forward by fellow Detroit rocker Alice Cooper, and an afterward by ardent fan Glenn Danzig, what comes in-between is funny, relevant, sometimes scary, from the heart, and on the money!

New Found Glory - Radiosurgery (Epitaph)

Back in the day, some seven albums ago in 1997, when the band was originally known as A New Found Glory, this band was full of piss and vinegar, with some of the best punk attitude around. Since dropping the "A," New Found Glory have explored other musical avenues. So what's their new album like? Well, in its entirety, Radiosurgery focuses mainly on love-hate relationships, but they deal mostly with breakups. Now, don't think of Emo-like breakups; on the contrary, they're the real-deal, real-life kind.



All of this is underlined with catchy choruses and upbeat guitar riffs, deep bass grooves, and drumming that rivals the mighty Zeppelin's John Bonham (they once compared Bonham to "the day God played drums"), all done with a eye toward keeping the rhythm upbeat and fresh. The opening track "Radiosurgery" sparks the album with a pop-punk flair that not only doesn't get extinguished throughout the entire album, but actually enhances the flame, making it brighter and brighter as the stories progress.

These songs are radio/fan-friendly, the kind any good punk rock station worth its salt would definitely play, and everyone will know these eleven tunes by heart after just two listens, I would predict. And speaking of radio, the beginning of "I'm Not the One," and the end of "Dumped" feature an old-style radio broadcast, which adds to