



All content copyright © Roll Publishing, Inc

Visit us on the web at www.rollmagazine.com



Iggy and the Stooges—*Raw Power*
(Columbia/Legacy Records)

Gold—40th Anniversary Edition
(Wild Eye Releasing/MVD Visual)

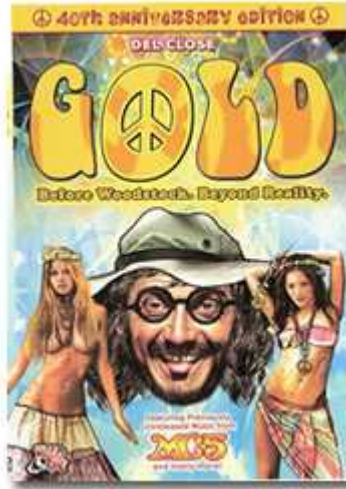
The Stooges' induction into the Rock and moment of long-overdue vindication—anc followed the death of original guitarist Ron having toiled in their day to almost single-receiving little in return save for jeers, hos the world at large, the group is wholly ent during their 1969-74 apex the Stooges re 'n' roll band that ever was. Granted, the V and the Beatles, Stones, Hendrix, etc. ha varied moods. But in terms of *pure rock 'r* lawless, unhinged, id-baring clatter that w rockabilly pioneers? Forget about it. Elvis his lips, but, as Lester Bangs once noted, to the next level: They *externalized* the m They wrote songs that were the ultimate i played them in the only way such songs s



the occasion, the band had been set to pe *Power*, its incendiary third album, recently edition (the original, David Bowie-mixed a disc; reviewed here) and a deluxe packag

third disc of studio outtakes (many previously unheard), a DVD, hardcover book, vinyl single, and other goodies. When the Stooges recorded *Raw Power*, they had just reunited for the first time, having released two LPs to an uncaring world before breaking up in 1971. Two years on, the Motor City outfit was back together with Iggy's name out front, Ron Asheton having since moved from guitar to bass and Williamson taken over as guitarist. Stooges fans can be divided over which of their three initial albums is best, as all are markedly different.

There's the primitive caveman ũr-stomp of 1969's *The Stooges*; the pounding rock and avant-noise of 1970's *Fun House* (to this writer the best rock 'n' roll album ever made), and the scorching, unstoppably propulsive *Raw Power*. It's the latter that had the most immediate influence on punk, especially in London, where the band was living when the record was made. Home to flame-thrower anthems ("Search And Destroy," the title track) and dark, abyss-staring blues ("I Need Somebody," "Gimme Danger"), it's a life-affirming masterpiece that anyone with a beating heart should own. The second Legacy disc consists of a fantastic 1973 Atlanta performance of the band blazing through *Raw Power* tunes and several others that never made it to the studio while Iggy baits the confused good ol' boys who wandered in that night. Essential stuff, to say the least. A studio outtake and a rehearsal track are bonus cuts.



The Stooges' Detroit "brother" band was the MC5, whose fans may have heard about the 1968 hippie exploitation film *Gold*, thanks to the inclusion of its theme song on the band's *Babes in Arms* (ROIR Records) rarities set. With three songs the MC5 contributes most heavily to the movie's soundtrack, which also features folkie Ramblin' Jack Elliot and others. Sadly, it's those three tunes that constitute the most memorable part of the film. Produced by Bob Levis, it stars B-flick mainstay Del Close, and is little more than a drug-fueled, impossible-to-follow, "wacky" mess that makes "Laugh-In" look like William Shakespeare. With pretenses of radical social commentary, it seems to have been mostly an excuse to film naked hippie chicks (okay, that has its merits). A counter-cultural curio at best, really.—Peter Aaron

Iggy and the Stooges: www.legacyrecordings.com *Gold*: www.wildeyedvd.com

[\[top\]](#)



Roll magazine - www.rollmagazine.com

