

ARTS

Cursing, . . . thrashing

by Patrick Follens

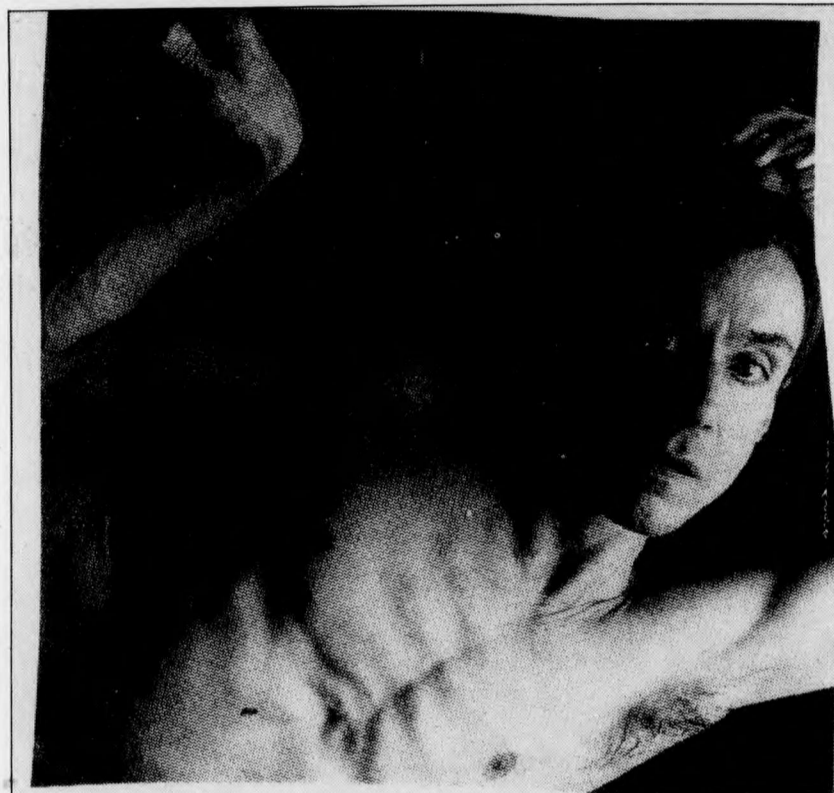
The biggest problem with Iggy Pop's November 12 show at the Concert Hall was that his popularity made it necessary to get there early enough to see the opening band.

Alice In Chains, a foursome from Seattle gave a thoroughly uninspired performance and provoked little more response than a fond remembrance of the bar you just left to see them.

As for Iggy, the only-five-foot-one (yeh, he played it) Detroit terror marched onto the stage head back and arms flailing to the familiar chords of "Raw Power" and barely let up for the next two hours.

Dwarfed by a backdrop of the now familiar art of Charles Burns that also graces the cover of his new album *Brick by Brick*, Iggy twisted through about twenty minutes of his older material before screaming out the promise "I'm gonna fucking rock you until your asshole's pink!" So much for objectivity.

The show was basically divided between Stooges material and



Grandfather of Punk, Iggy Pop flew into another kick-ass thrash, smash, show at the Concert Hall. Still obviously *Lusting for Life* Pop pogoed and flailed onstage proving to both fans of his nostalgic classics and of his new releases that punk is not dead.

some of the older solo work and Iggy's new album.

Material from Iggy's past two albums, *Blah Blah Blah* and

Instinct were conspicuously absent throughout the show, but as many people found these albums mediocre anyway, and the material was covered during the last tour, nobody seemed to care.

There are those who would say that Iggy's dwelling on his older material was nostalgic and futile. Nostalgic, maybe yes, that is as nostalgic as one who is often called the grandfather of punk can be, but futile? Never.

It was obvious what the crowd wanted to see when the rhythm section began to pound out the opening to "Lust For Life."

By the time it was all over, the roadies were pulling passed-out women from the front of the herd and Iggy had pogoed his ripped jeans into little more than a fond memory around his ankles.

Another nifty touch to Iggy's show was his new found ability to play rhythm guitar for most of the songs throughout the show.

Unlike some other front men who have taken up guitar, (ever seen *Rattle And Hum*?), Iggy was plugged in and cranked the whole show through.

This became painfully obvious as he systematically broke almost all of his strings during "No Fun." Could it be any other way?

As for Iggy's new material, it definitely sounded stronger live than on vinyl.

Songs that strike one as unmemorable on the album left a far better impression on stage.

One example in particular is the single "Candy" which is done as a duet with Kate Pierson of the B-52's on the album. The song was presented live with a bit more of an edge and guitar thrumming behind Iggy's great crooning voice that ranked it up there with "Pumping For Jill."

It is this sort of endurance as a rocker and a live performer that keeps people coming to see Iggy's shows even when album sales are a bit disappointing.

Despite the cursing, spitting, thrashing, frothing, mike stand smashing and clothes peeling . . . well, *because* of the cursing, spitting, etc., Iggy Pop has maintained a relationship with his audience that virtually guarantees a good show every time.

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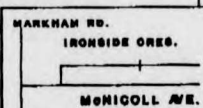
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