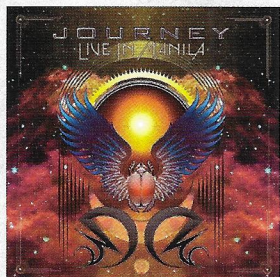


Neal shreds away, playing  
ring leads. But the focus  
shifts back to Carlos every  
gears touch his strings.  
ce, a gift sent down from  
especially when playing  
strumental stuff such as  
"Ti" and "Suenos". Carlos  
ent is that of a healing  
cing transcendent musical  
t melts one's soul. There  
k-ass moments in the show,  
ing one of note, and plenty  
erial which fits together  
th the classic stuff. And  
n't forget to pepper his  
s with some huge smash  
"I Ways", "Oye Como Va"  
se, "Black Magic Woman".  
a guest vocalist on a few  
o album's tracks, also joins  
re for a couple of encores.  
ippets with the band  
ounds off the package. All in  
ful two-and-a-half hours  
n the couch with a bucket  
a couple of cold ones.

### Live In Manila

(Eagle Vision/Eagle Rock/  
atches the band live in  
rent lead vocalist Arnel  
ne country the Philippines  
ch of 2009. Journey and

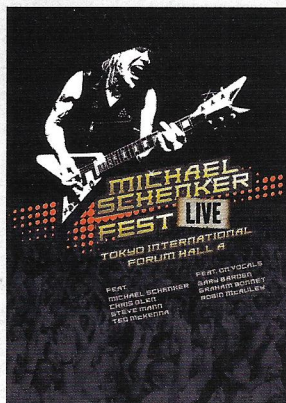


hit  
e conquering hometown  
o carried away in the  
one point that he belatedly  
s love for his wife after  
tune to all of the women  
e. Here's hoping that all  
t home with that fantastic  
Journey has had several

very good vocalists in their ranks  
since the legendary Steve Perry left  
the group, but with Arnel the band  
has come the closest to sounding as  
they did during their peak years of the  
1980s. Arnel is in fine voice, doing a  
great job singing the classics ("Stone  
In Love", "Lights", "Wheel In The Sky",  
"Open Arms", "Faithfully", "Don't Stop  
Believin'", "Separate Ways (Worlds  
Apart)" and on and on), as well as  
several tunes from the then-new album  
**Revelation**. It should also be noted  
that drummer Deen Castronovo  
(more recently replaced in the band by  
former Journey prodigy percussionist  
Steve Smith) borrows the microphone  
to fantastically sing lead on a few  
tunes during the show. Throughout  
the performance, the band members  
really seem to be enjoying themselves,  
sticking little jam interludes in between  
the tunes, providing just the right  
amount of extra raunch to the softer  
songs, breathing new life into pieces of  
music that they have played countless  
times. **Live In Manila** is a nice  
encapsulation of Journey doing what  
they do best during a period of rebirth  
for the band. As the final chords of  
"Any Way You Want It" dissipate, the  
band leaves the stage, Neal Schon's arm  
around Arnel in a triumphant embrace,  
confirmation of the hometown boy  
done good.

### MICHAEL SCHENKER

is a musician's  
musician who  
has influenced  
countless kids  
to pick up a  
guitar and try  
to do what he  
does. Michael's  
embrace of classical flourishes mixed  
with blues-based, kick ass rock'n'roll  
has appealed to several generations  
of hard rock and heavy metal fans. His  
ability to defy any signs of aging has  
allowed Michael's boundless energy

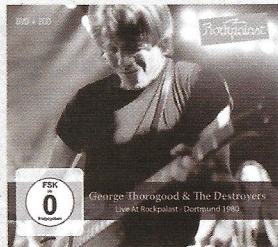


to continuously create new music  
and perform live, moving from band  
to band and morphing musically, with  
various lead singers and musicians  
moving through his own group. For  
**Michael Schenker Fest Live -  
Tokyo International Forum Hall A**  
(DVD/2CD) (inakustik/MVD), Michael  
invited all three lead vocalists from  
the various incarnations of his 1980s  
outfits, as well as band members that  
played with Michael during that time.  
Together onstage, sometimes with all  
three singers sharing lead vocal duties,  
Michael and his former band members  
proceed to perform many of the songs  
that they recorded three decades ago.  
The most special treat is getting to  
hear Graham Bonnet sing "Assault  
Attack", "Desert Song" and "Dancer"  
with Michael, Graham never having  
toured with Michael after the release  
of the **Assault Attack** album. My only  
complaint with that segment of the  
concert is not hearing "Rock You To  
The Ground", my favorite song from  
that Michael Schenker Group record.  
But beggars simply cannot be choosers.  
And Graham is in fine voice, that  
primal phrasing still unrestrained. Gary  
Barden sounds good when he first hits  
the stage, but has big problems once  
he starts reaching for his upper range.  
Having said that, tunes such as "Attack  
Of The Mad Axeman" and "Armed  
And Ready" are timeless classics and  
it's great to hear them once again  
with their original singer. Throughout  
this concert, Michael's lead breaks are  
expectedly astounding, at the same  
time melodic and raunchy.  
I was never crazy about McAuley  
Schenker Group, the more poppy  
follow-up to The Michael Schenker  
Group. Robin McAuley's vocals were  
more suited to this by-and-large softer  
material and simply did not rock as  
much as Gary or Graham. A few of  
the tunes from that era of Michael's  
career are represented here, but the  
concert becomes a lot more fun again  
once Michael and Robin begin delving



into a few of the compositions from Michael's days with UFO, Gary and Graham joining in one more time to help out on "Doctor Doctor". Again, the focus of this show falls squarely on celebrating Michael's history and longtime fans are rewarded by the interspersing of some of Michael's well-known instrumental pieces throughout the show. As a bonus, backstage and soundcheck footage is tacked on, as well as a nice slideshow compiled from onstage and offstage moments of the Japanese sojourn. A clueless discussion between Michael and a Japanese tech about glowing ink placed a smile on my face.

With the unfortunate passing of Chuck Berry, the setlist for **GEORGE THOROGOOD & The Destroyers – Live At Rockpalast – Dortmund 1980** (DVD/2CD) (MIG/MVD), featuring several songs from the first generation rocker, is that much more profound. A raucous, no frills, gritty blues and rock'n'roll affair, this concert is exactly what is expected of a performance by "Lonesome George". With a show packed to the rafters with tunes by, among others, Elmore James, John Lee Hooker and Bo Diddley, it is a treat to take a look back at the early days of George's career before his numerous and massive original hits started rolling by. But a number of George Thorogood trademarks that would become standards of his are already included at this early stage. There's "Night Time", "Madison Blues" and, most notably, George's brilliant take on John Lee Hooker's "House Rent Blues" tacked onto John Lee's rendition of "One Scotch, One Bourbon, One Beer". From the very first song, "House Of Blue Lights", George is out on the floor, engaging



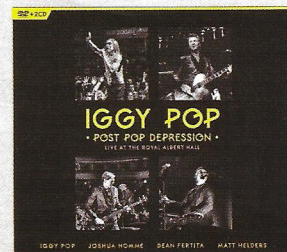
the audience, trying out his best Chuck Berry duckwalk. The Destroyers can certainly rock a shuffle, never allowing tedium to creep into their groove. And George plays some mean, down'n'dirty slide guitar. Overall, **Dortmund 1980** is a fine demonstration of the bridge between blues and rock'n'roll, one genre not necessarily ending where the other begins.

It is pretty humorous how difficult George finds it to get the German audience to come up front and dance, what with their limited command of the English language. All of the goading comes back to haunt him as, what seems to be half of the overexcited crowd, ends up onstage during the show's encore, the result of communication between the band and audience being lost in translation, not a hint of security in sight at the venue. George gives up attempting to get the fans off of the stage and finishes up his set, a new lead singer having found an open mic. All's well that ends well with a huge party for all involved.

It was quite rewarding at this late stage in **IGGY POP's** career that he would deliver what has widely been regarded as one of his best works, **Post Pop Depression**.

Doesn't hurt that the ageless

Iggy had Joshua Homme of Queens Of The Stone Age fame on hand as his writing partner and that Josh and his buddies recorded the album with Iggy and proceeded to go out and play live with the legend. **Iggy Pop – Post Pop Depression – Live At The Royal Albert Hall** (DVD/2CD) (Eagle Vision/Eagle Rock/Universal) is a fantastic performance from May of 2016 comprised almost exclusively of tunes Iggy co-wrote with either Josh or his earlier partner-in-crime, David



Bowie. Putting aside the fact that Iggy Pop - prettily and handsomely responds (and so much more) the snazziest of songs there are not that can excite a crowd. And he still lives for his fans. At least he did. Iggy's body must be bent out of shape as he runs out into the barechested, serious. But his energy still shines. Josh Homme and his sense of ironic slapstick hilarity. New tunes like "Valhalla", "Garden of Your Heart" sit in next to classics like "The Passenger". And Iggy doesn't do a cute little thing like plants some kisses on everyone is a sex God stuff!

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