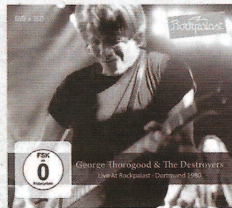


into a few of the compositions from Michael's days with UFO, Gary and Graham joining in one more time to help out on "Doctor Doctor". Again, the focus of this show falls squarely on celebrating Michael's history and longtime fans are rewarded by the interspersing of some of Michael's well-known instrumental 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.

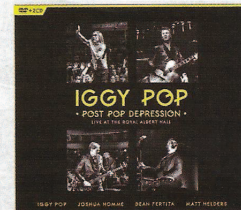
With the unfortunate passing of Chuck Berry, the setlist for **GEORGE THOROGOOD & The Destroyers – Live At Rockpalast – Dortmund 1980** (DVD/2CD) (MIG/MVD), featuring several songs from the first generation rocker, is that much more profound. A raucous, no frills, gritty blues and rock'n'roll affair, 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 as of Iggy Pop - prettily responded (and so much more the snazziest of s there are not tha can excite a crowd can. And he still li for his fans. At least did. Iggy's body m bent out of shape as he runs out in barechested, seri. But his energy sti Josh Homme and sense of ironic shilarity. New tune "Valhalla", "Garden Your Heart" sit i next to classics li "The Passenger". And Iggy doesn't a cute little thing plants some kisse everyone is a sex Good stuff!

