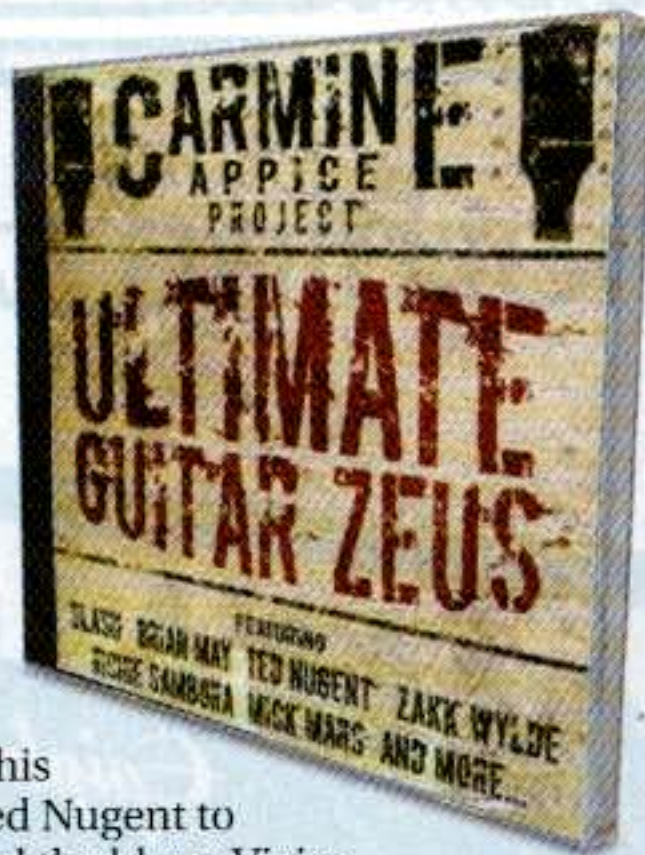


**CDs** by Bob Keelaghan

**Carmine Appice Project  
Ultimate Guitar Zeus  
(Escapi Music)**

Long a champion of the moustache, even in its unfashionable years, drummer Carmine Appice has also served, since the early '70s, as drummer for some pretty heavy guitarists, including Jeff Beck, Mike Bloomfield, and John Sykes. On this effort, he rounds up several more, coaxing Ted Nugent to bend some truly gonzo blues, Yngwie to shred the blues, Vivian Campbell to essay soulfully, Slash to bleed his fingers, and Steve Morse to nail some scales. Brian May also appears, on "Nobody Knew," heaping on the wah-wah licks in a highly engaging heavy-rock number that wouldn't sound out of place on, say, a King's X recording. Speaking of which ...



**MOMENT OF TRUTH: "Killin' Time" (2:53-3:45)** It's no surprise that King's X's Ty Tabor fits neatly into the mix, with a lead full of great phrasing. (Honorable mention to Kelly Keeling for superb rhythm guitar throughout.)

**OPENING  
AXE**

**Ty Tabor  
Rock Garden  
(InsideOut)**

Sticking with Mr. Tabor, the man's latest solo work finds him returning to the land of King's X-style hard rock after his somewhat disappointing 2002 outing, *Safety*. Gut-rumbling downtuned power chords, crafty song structures, and Beatlesque melodies are in full effect this time around, as is Tabor's fat-ass tone, which, on tracks like "Ride" and "Stalker," is truly something to drool over. Tabor also reminds us that, as much as he's a whiz when it comes to leads, he's an exceptional rhythm player as well. So much so, in fact, that the power-pop riffs of "She's a Tree" manage to save the song from the hokum of its environmental-guilt-themed lyrics.

**MOMENT OF TRUTH: "Play" (0:50-2:56)** Tabor has always been able to layer dense clumps of texture with his guitar. In this two-minute excursion, it's easy to get lost in the stacks of Sabbath-y power chords, ringing harmonics, and single-note melodies.



Beatle established his unsung talents as a writer and a guitarist, and this 1973 follow-up to his solo debut is no exception, highlighting both his originality as a slide player and his knack for taking steel-string lines in unexpected melodic directions. Check out, for instance, the acoustic bottleneck riffs in the vitriolic "Sue Me Sue You Blues," or the solo fills in the newly included quasi-ragtime number "Deep Blue." (The solo demo version of "Sue Me," on the DVD portion of the Deluxe Edition, shows just how Harrison makes dynamics work.)

**MOMENT OF TRUTH: "Give Me Love" (1:51-2:09)** A short burst of harmonized slide guitar is one of Harrison's signatures. The DVD features a concert clip (circa 1991) of Eric Clapton and Andy Fairweather-Low playing these harmonies.

**REISSUE**

**George Harrison  
Living in the Material  
World (Capitol)**

This guy rocks—he sounds just like the Beatles! With his early solo discs, the "spiritual"

**McGill Manring  
Stevens  
What We Do (Free  
Electric Sound)**  
A proggy power trio tackling the likes of

Miles Davis, John Coltrane, and Wayne Shorter has the potential to suck in a major way, but to their credit, MMS wind up rekindling what (little) was good about early-'70s fusion. Abstract picker Scott McGill and bass monster Michael Manring let their virtuosity shine throughout, but it's their interpretations of these 12 pieces that carry the day; they tastefully capture the experimental nature of each original, only they do it with the guts of a rock ensemble. And while they show a good deal of restraint on the Coltrane classic "Naima," with its atmospheric space, McGill's distorted note-cramming on Shorter's "Footprints" is more what you signed up for.

**MOMENT OF TRUTH: "Icarus" (1:12-2:04)** The trio flip a Ralph Towner composition on its head while McGill goes for the kill with a downright nasty solo, filled with speed, odd effects, and outside melodic ideas.

**DVDs** by Bob Gulla

**Led Zeppelin  
The Origin of the Species  
(Sexy Intellectual)**

If your appetite for Led Zep is rabid, this DVD's the perfect filler-upper. It's a 70-minute review and critical analysis of the band's musical roots and family tree—from each member's humble blues and early-rock influences right up through their global breakthrough with *Led Zeppelin II*. Although the haughty talking heads get a little dry at times, the research is exhaustive, the commentary (occasionally) fascinating.

**SCENE STEALER:** "They were like two gunslingers," says Yardbird Chris Dreja on Jimmy Page's and Jeff Beck's playing in his band. "It was often a cacophony of crap." Not, however, on the prime footage of the duo's apex, "Happenings Ten Years Time Ago."

**Children of Bodom  
Chaos Ridden Years: Stockholm  
Knockout Live (Spinefarm)**

One of today's most instrumentally gifted and imaginative thrash bands, COB combine virtuosic chug with the filigrees and flourishes of classical music. (Think Yes in a deathgrip with Metallica.) Thanks to lead guitarist Alexi Laiho's showy dexterity and keyboardist Janne Warman's harmonic dazzle, these Finns explore miles of breathtaking sonic turf, punctuated by Laiho's insane lead breaks and effective washes of melody. The band's debut DVD includes an entire live performance, plus every official video.

**SCENE STEALER:** While the music videos are just OK, the live performances are another story, with Laiho and rhythm guitarist Ale Kuoppala proving they're in full command on "Bodom After Midnight" and the appropriately titled wank-off "In Your Face."

**Bob Brozman  
Live in Germany (Ruf/Inakustik)**

Brilliant guitar anthropologist, historian, and fingerpicker Bob Brozman began in the blues tradition in New York City, but he went on from there to absorb a spectrum of mediums (acoustic, lap steel, slide) and genres, from slack-key and jazz to ragtime, calypso, and, heck, just about any other plucked sound the world over. This beautifully filmed gig in Cologne, Germany, illuminates Brozman's incredible versatility and virtuosity, and is a must-see for all fans of acoustic fingerpicking.

**SCENE STEALER:** A substantive interview segment with the 52-year-old artist reveals his thorough understanding of, and worldly approach to, his many gorgeous instruments—and he imparts that wisdom to his audience.

