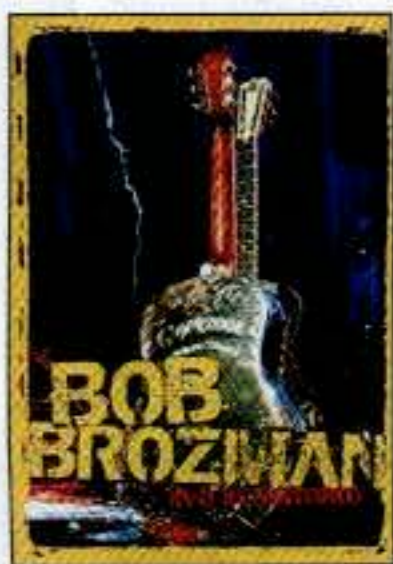
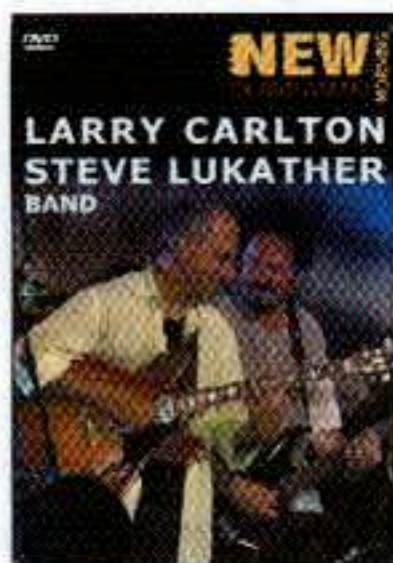


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**BOB BROZMAN**  
*Live in Germany*

Surrounded by an array of mostly metal-bodied instruments, the intrepid ethnomusicologist, global sojourner, and master of all things slide goes to town on 13 originals and covers of Robert Johnson's "Love in Vain" and Luiguy's "La Vie en Rose" during this late-2005 solo performance. From the first few seconds of the opening piece, "Down the Road," Brozman's near complete symbiosis with his instrument becomes obvious, and for the next two hours he passionately traverses scores of styles, rhythms, playing techniques, and tonalities with uncanny virtuosity and intelligence. **Ruf.** —BC

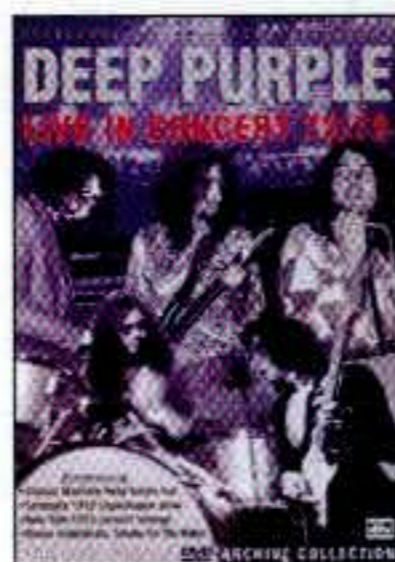


**LARRY CARLTON & STEVE LUKATHER**  
*The Paris Concert*

Many players have helped define the so-called "West Coast" guitar sound of the '70s, '80s, and beyond, and this DVD—featuring a concert by the genre's chief architects, Larry Carlton and Steve Lukather—makes a wonderfully gluttonous, all-you-can-eat binge on the tasty style. It's also educational, as bonus interviews with both guitarists serve as oral histories of how the style evolved out of the L.A. studios and into mainstream music culture—and of how two great players injected jazz vocabulary and stylistic versatility into rock guitar, and the equally successful yet remarkably different ways in which they did it. Carlton did it with Wes Montgomery and B.B. King in his musical DNA, Luke with Jeff Beck and, well, Carlton in his. On stage, Carlton works the silences as intensely as he does the crescendos, Luke

the whammy bar as expertly as he does the crowd. They come from disparate galaxies, but when their yin and yang worlds collide in this small Parisian club, fireworks result.

The best part of this video is its casual, candid vibe. These guys remind us that it's not illegal to have fun on stage and leave things loose. It's great to see Carlton, the grand master of slow 12/8 blues, apparently miss the end of Luke's fiery "Red House" solo and get caught comping loudly over the ensuing breakdown. (To Mr. 335's credit, it does seem like Luke has one more chorus left in him.) The expert "I meant to do that" chord sequence Carlton goes into to save face is brilliant—an object lesson in landing on your feet, which is something both these cats have been doing for decades. **In-acoustic/New Morning.** —JG



**DEEP PURPLE**  
*Live in Concert 1972-73*

Featuring the classic "Mark II" lineup of Ritchie Blackmore, vocalist Ian Gillan, bassist Roger Glover, keyboardist Jon Lord, and drummer Ian Paice, this DVD presents eight songs from a 1972 show in Denmark and three from a New York show the following year—mostly drawn from *Deep Purple in Rock* and the newly released *Machine Head*. Although there are many great shots of Blackmore soloing, all too often you see Gillan shaking his mane or Paice pounding a tom as the Black Knight is playing his heart out, and audio-video synchronization is also funky at times. That said, there is still plenty here to love. The band rocks *hard*, and Blackmore's playing is outstanding throughout, with all of the dramatic dynamic shifts, baroque-blues riffs, cool ornamentation, and rapid-fire vibrato work you would expect (as well as hurling his guitar into the air as smoke engulfs his Marshall stacks). **Eagle Vision.** —BC



**AL DI MEOLA**  
*Live at Montreux 1986/1993*

In September of 2007, Al Di Meola publicly called the editors of *Guitar Player* a "bunch of idiots" for putting him in the Readers' Poll Gallery of the Greats after his five consecutive victories in the jazz guitar category, thus rendering him ineligible for further awards. [Ed. Note: What's it been Al, 25 years? You need to move on.] One glance at this DVD and it is instantly clear why he dominated those polls in the '80s: When he's playing like this, the guy kicks every available ass. The 1986 performance has him blazing solo on a reverb-soaked Ovation, showcasing his jaw-dropping cross-picking chops on "Vertigo Shadow" and "Passion, Grace, and Fire," among others. Di Meola's technical facility is awesome, but his ability to coax so many different timbres from his instrument by how hard he picks, where he picks along the string, and how he employs his modestly named "Mutola" technique are just as impressive. The 1993 set features Di Meola in an ensemble setting sporting a Roland GK-2 pickup on his Ovation, which unfortunately gives rise to some ill-considered synth tones on "Indigo." Still, when he brings back the burning with "No Mystery" and "Tango Suite," all is forgiven. The camera angles are guitariffic, making his trip all the more breathtaking. We'd have to be a bunch of idiots not to dig this DVD. **Eagle Rock.** —MB



**TOMMY EMMANUEL**  
*Live at Her Majesty's Theatre, Ballarat, Australia*

When it comes to furthering the American guitar traditions of Chet Atkins and Merle Travis, it's hard to