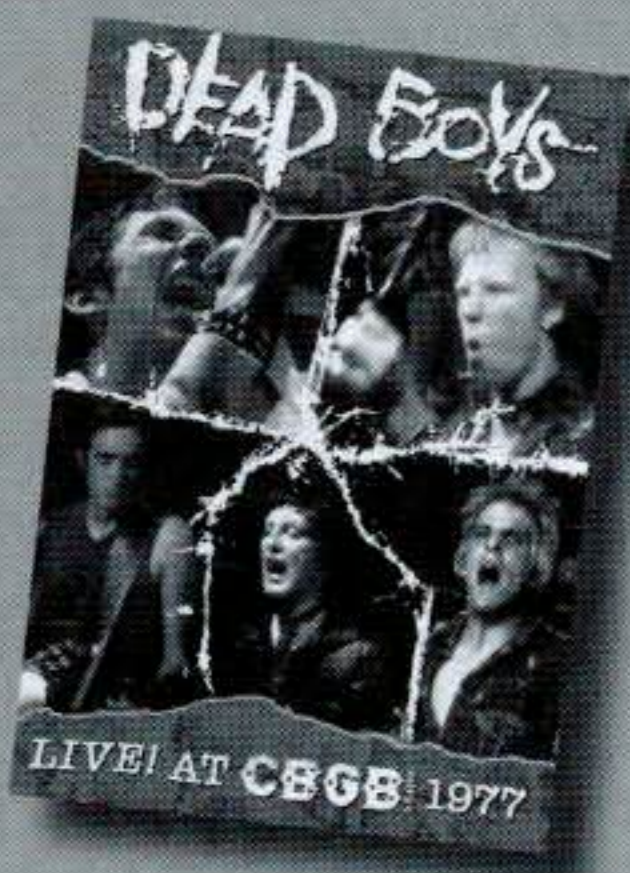


eyecandy

This DVD captures the band's homecoming show after a 13-month tour (!) supporting that album, and it's a great representation of the power that is Himsa live. The filming is an ideal combination of raw, chaotic, in-the-pit carnage and professional shots, and the editing is fast enough to match the music, but not so fast that it's a headache. It's more than worth the price of admission just to see singer John Pettibone fighting off the constant stream of stagedivers.

The bulk of this DVD is the aforementioned show, clocking in at a refreshingly short 52 minutes. Also included is some bonus home video footage of the band on tour, which is equally refreshing at a mere five minutes, and the band's two music videos, both of which are pretty darn good. One video is for one of the best songs I've ever heard, "A Girl in Glass." So verily, Himsa stand out amongst all the other hardcore bands gone metal of the past few years, and this DVD is visual proof of just how strong the band is. Recommended. **-Greg Pratt**

**DEAD BOYS**

Live! At CBGB 1977

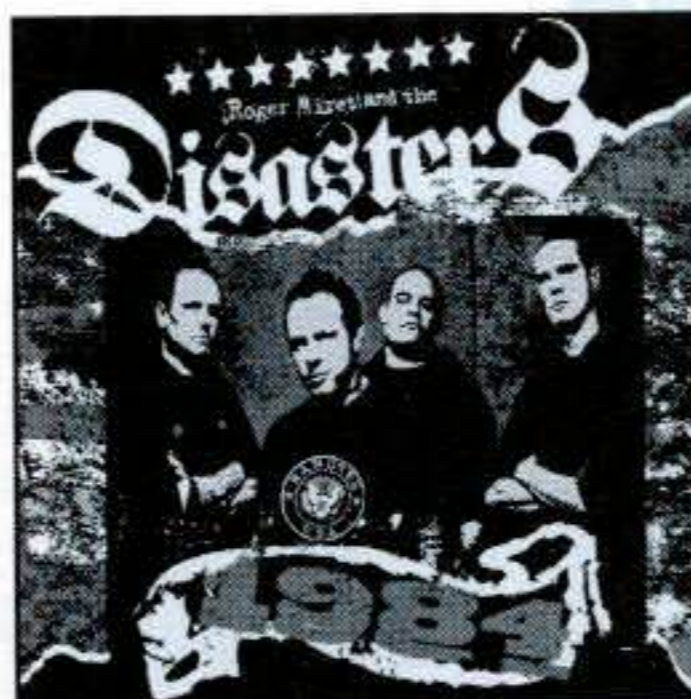
The Dead Boys moved from Cleveland to New York in 1977 and became one of the best punk bands to come out of the CBGB scene. This is one of the only live video recordings of the band, and it happens to catch them at their peak. It was recorded just around the time, as guitarist Cheetah Chrome says in a new interview, when they began playing for a little more than a pack of smokes and a slice of pizza. Recorded after their Sire/Warner Bros. debut, *Young, Loud and Snotty*, this shows the band out of poverty but before the drugs took over.

It's good that this is a low budget production, because would you really want to see lead singer Stiv Bators blowing his nose into a piece of bologna and then eating it in high-def? If that's your bag, then you'll love Bators, a sort of gutter version of Iggy who trots around the stage like he's auditioning to be a Garbage Pail Kid, socking himself in the balls and eating gum he finds on the stage floor. It's foul and random, but it fits Bators and never seems like an act.

Musically, the star of Dead Boys is the redheaded Cheetah Chrome. The sound on this DVD sucks, but you can still hear his grooving leads break on through at times, most notably during the chugging verses of "Sonic Reducer" (the same lead the Beastie Boys sampled on their latest record).

Extra interviews with manager and CBGB booker Hilly Kristal offer better looks into the scene that spawned a billion imitators, and there is some wacky footage of a band called Steel Tips thrown in for fun.

-Michael Coyle



full-length. *Infinite Water*, their first for Deathwish Inc. (the King Midas of labels?), is heavy yet melodic, poetic but also in-your-face, experimental yet conventional, and, well, you get the drift ... The point is that this is a 12-song thrill-ride where it's near impossible to tell what's coming next. No two songs sound alike, and all of them expand upon the definition of hardcore. Sounds like the reviews a certain Refused album was getting a few years back.

-Jason Schreurs

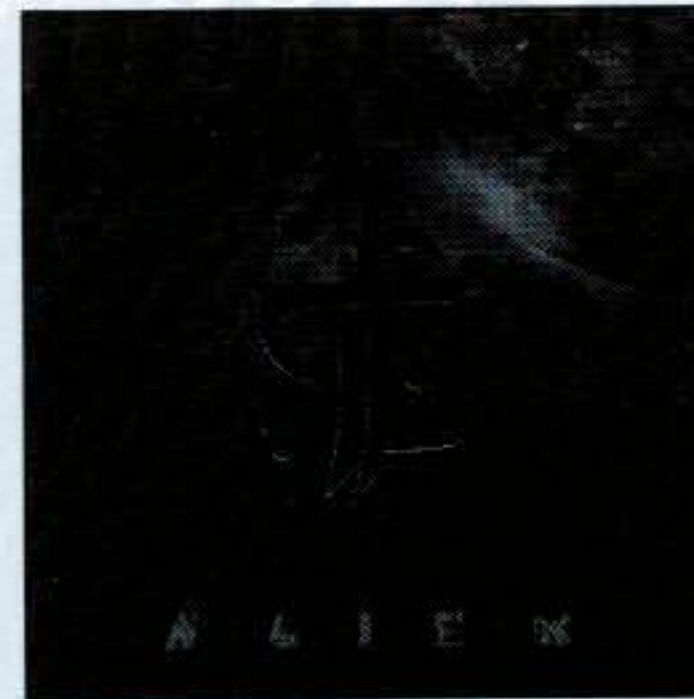
ROGER MIRET AND THE DISASTERS

1984 [HELLCAT]

[Fans of Lars Frederiksen and the Bastards, Dropkick Murphys, and Rancid take note.]



The voice of hardcore legends Agnostic Front has returned with album number two as vocalist/guitarist for Roger Miret and the Disasters. The style on *1984* is "rock and roll street punk," and no matter how many times you see that phrase used, you'll never find a more apt description of the music. This is about three chords and one hell of a good time (translation: punk rock and roll!). Roger's classic snarl and I'll-kick-you-in-the-face punk attitude is all over this disc, but so is a truckload of melodies and sing-along choruses. Taking the listener through the events of his rough-and-tumble life, you're treated to predictable (though always appropriate) punk anthem shouts of "Riot! Riot! Riot! C'mon let's go" (on "Riot, Riot, Riot") and even the classic Ramones battle-cry of "Hey! Ho! Let's go!" ("Janie Hawk"). Songs like "Hooligans," "Turncoat," and "Shot Stabbed Fooled" suck you in with hard-living conviction and a fist-pumping gang mentality. There's nothing original here, but no one should be expecting it. I'm betting the live performance kills. **-Scott Alisoglu**

**STRAPPING YOUNG LAD**

ALIEN [CENTURY MEDIA]

[SYL is a genre unto itself, although fans of Meshuggah, Scarve, and of course the Devin Townsend Band are encouraged to pay attention.]



Smart metal is not an oxymoron, as proven time and time again by Devin Townsend. If you enjoyed SYL, you'll enjoy *Alien*. But this is not SYL II. The dense soundscapes and haunting atmospherics wrapped around unbridled death/thrash metal aggression are still present, yet the boundaries are pushed a bit farther out on this release. The heavy stuff is even heavier this time around ("Shitstorm" and "We Ride" are evidence of it), while Townsend's deft mix of the melodic and brutal ("Love") is as captivating as ever. You'll find more variation from song to song on *Alien*; the juxtaposition of light and dark, heavy and mellow is amazing, if a tad unsettling. The similarities to Pink Floyd on the ethereal beauty of "Two Weeks" are striking, with Townsend managing once again to turn the rage on and off like a light switch, short-circuiting synapses in the process. You do not listen to an album like *Alien*; you feel it and you absorb it. The depth, the weight, the sonic dementia of it all is overwhelming and always expected from one of Canada's most talented madmen. **-Scott Alisoglu**