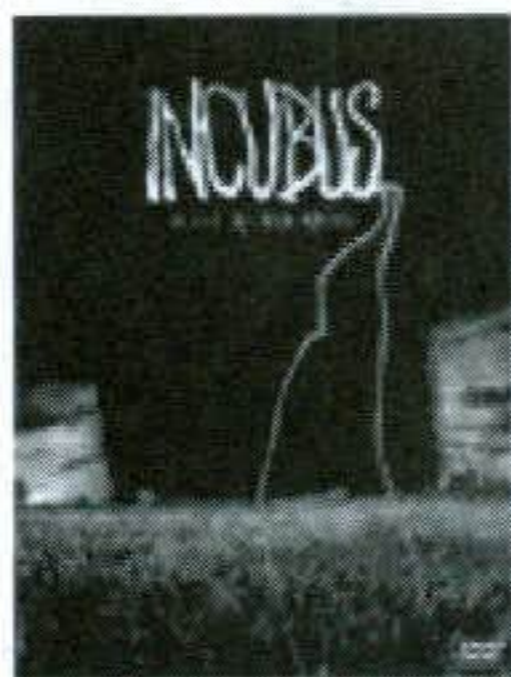


DVD Reviews

be without a political statement? The folksinger welcomes Dennis Kucinich, whom she supported throughout the presidential election, to address her progressive-minded fan base. However, the show is more about the reactionary fans who howl incessantly after hearing DiFranco's clever lyrics and attacking guitar playing. The DVD works well as an introductory piece to DiFranco's music or an addition to your Ani library.



If you are not a fan of Incubus and have never been to the historic amphitheatre, *Alive at Red Rocks* will be a fitting introduction to both. The band appears to have covered all the elements with this release. The DVD features high-definition cinematography of the

concert, backstage clips, and soundcheck, and also a slideshow photo gallery. An added highlight is a five-song menu that allows the viewer to watch animated visuals while listening to the performance. But the real bonus included with the DVD is a five-song CD of unreleased tracks. Incubus's stage set up is unique and visually impressive; the band makes splendid use of its space and lighting techniques. Brandon Boyd's vocals are radiant, and the band's sound and cohesion are impenetrable. This has to be the next best thing to actually being at an Incubus show.

—J. Church

DEAD BOYS: LIVE AT CBGB 1977 DVD (Music Video Distributors)



When it comes to punk rock, there is a great deal to be said about being there around the time the first wave hit. History tends to treat you much more kindly. You have instant credibility, elevated status, and magically, you're more talented

and important. Case in point: *Dead Boys: Live at CBGB*. This disc captures a ten-song performance from the Cleveland punk rock trailblazers. I hadn't heard this band before this DVD, which presents a huge problem. Judging on face value, Dead Boys are a colossal and frighten-

ing bore. However, this disc has liner notes touting the greatness and importance of this band. That's right, punker: Those poseurs you listen to now are a bunch of tourists compared with the "incredible, phenomenal Dead Boys." I understand and appreciate the importance of the past, the bands, and their influence on modern music, but if it does not hold up to 2004 standards, then it's nothing more than a historical artifact. It really doesn't matter to me that Dead Boys were playing "the punk rock" and vocalist Stiv Bators was eating napkins full of his own snot way back when. The music is the substance, and this shit doesn't hold water anymore.

—David Lichius

STRAY CATS: RUMBLE IN BRIXTON (Surfdog, Inc./WEA Corp.)



Nearly two decades ago, I heard the Stray Cats for the very first time on MTV, whilst chowing on Ding Dongs (my favorite after-school indulgence). Fast-forward to now: Why did I rush out the other day (sans the snack cakes)

to buy their first recorded live show, *Rumble in Brixton*, on DVD? Because, despite the 20 years that have passed, I am still a loyal fan and die-hard fool for pompadours, sideburns, and anything remotely rockabilly.

Pshaw to all my Molly Hatchet lovin' friends who, back then, prophesized the Cats would die out like so many forgettable fads from the '80s. Didn't happen. Once the tattoo-laden trio hit Britain and the U.S. with delectable singles like "Stray Cat Strut" and "(She's) Sexy & 17," their fan base multiplied, sparking a rockabilly revival that, to this day, continues to thrive as its own scene. In 2004, when word spread about the comely threesome touring Europe again, generations of fans crammed into the spacious Brixton Academy, selling out the show; it was the largest venue the Cats ever played in London. Thankfully, some genius decided to document the momentous occasion.

Part concert, part retrospective, and backstage pass, *Rumble in Brixton* reveals how the greaser lads from Long Island evolved from starveling wanna-be rockers to brawny, been-around-block daddy-o's. Candid practice ses-

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January 2005