

**CLUTCH**Full Fathom Five
WEATHERMAKER**Get in the zone!**

Clutch like their DVDs like their music: straight, no chaser. Spread across five live shows in 2007/2008, *Full Fathom Five* spans 20 crucial Clutch tracks, of which five, "Big News I," "Big News II," "Escape From the Prison Planet," "Texan Book of the Dead" and "Animal Farm," reach (and sufficiently boogie-woogie) all the way back to 1995's celebrated self-titled album.

Simultaneously released—with a CD version, the DVD is better because you get a) five more (monsta) jams, b) footage of Neil Fallon vacuuming Clutch's tour bus and c) an in-depth interview Tim "salami strings" Sult, in which he divulges a guitar tone trade secret. Outside of that, in only a way Clutch can, *Full Fathom Five* treats junkies to five adequately filmed live shows with above-adequate sound. For newbies, or those who want a contact buzz, the DVD doesn't feature "A Shogun Named Marcus" or "Careful With That Mic..." so it's well advised to soak up Clutch's sizeable discography before delving into *Full Fathom Five* like a fratboy who's into "heavy stuff, man."

Much of Clutch's appreciation comes from their groove. The Zeppelin-, Sabbath- and Purple-esque blues-rock 'scapes are immediately identifiable—and therefore blindly consumed by dudes who throw after a couple—but Clutch's tendency to space out, as evidenced on "Mercury" (not included), always throws simpletons for a well-deserved loop. There really isn't much, other than Clutch's proficient live show, to *Full Fathom Five*. In times of downloadable and hyperlinked everything, it's nice to be able to focus on the real purpose for once. —CHRIS DICK

**HIRAX**Thrash and Destroy
SELFMADEGOD**Thrashing all around**

Hirax are one of the purest examples of band/fan symbiosis. While peers like Metallica and Megadeth moved up the thrash ladder, Hirax remained stuck in the second tier. They left Metal Blade, started self-releasing records and eventually disbanded in the late '80s. However, fan demand drove frontman Katon W. De Pena to resurrect the franchise. With a string of strong releases in the past five years, Hirax have thrived in the underground that more "successful" colleagues long abandoned. This DVD

**HATEBREED, Live Dominance**

Brutality in 2-D | KOCH

One of the greatest pull quotes I've ever yanked from a singer came courtesy of Jamey Jasta, as he was interviewed for a *Decibel* cover story: "And then there was that time a guy brought a pit bull into the mosh pit."

Um, could there be a better way of summarizing the supposed bodily harm issues of early Hatebreed shows than to suggest the attendance of actual rabid beasts? I think not. While the term "brutality" is a relative one these days (if you ask me, it should be banned from these very pages), Connecticut's finest metal-infused hardcore band has made the pursuit of purified BRUTALITY their career goal. Aside from literally naming their 2003 album *The Rise of Brutality*, Jasta and company often utter shit like the following *Live Dominance* snippet from guitarist Sean Martin: "My idea of fun when I was younger was going to hardcore shows and smashing people... Our shows are notoriously brutal, so hopefully tonight will be a representation of that."

Was it? Well, it's kinda hard to tell since

I didn't actually witness the 22-song Detroit set that's documented on this DVD firsthand. That said, Hatebreed fans couldn't hope for a more high-def representation of the band they love to quote and tattoo across every acre of skin imaginable. [Sure enough, there's a highlight reel of Hatebreed tattoos in the bonus footage section.] More so than most concert DVDs I've seen, *Live Dominance* is expertly filmed, with crisp roaming cameras and nice safe zone shots of the kicking and screaming below. When Jasta says, "I don't care if you're in the bathroom taking a shit; you better be losing your fucking mind," it's hard not to cheer the guy on. After all, he's basically the self-help guru of the hardcore hoodie set, right down to the revelation that he follows a philosophy of "PMA" (positive mental attitude) in everything he does. "We're not putting out aimless negativity," explains Jasta in one of the disc's two interview segments. "There's always a glimmer of hope [in our music]."

Cheers to that. Now when do we get back to "destroying everything"? —ANDREW PARKS

is a prime example, documenting a show at last year's Keep It True festival in Germany, where Hirax enjoy rabid support.

The camaraderie between stage and crowd is incredible. De Pena is charismatic, but this crowd arrived already in love with him. It responds lustily to every call for sing-alongs or fists in the air; chants of "Hirax" constantly erupt between songs. The stage is practically a fountain of stage divers. In this post-Dimebag age, it's startling to see a band so accepting of intruders on stage. In fact, De Pena actually pulls people up, screams a few lines into their

faces, then gently returns them to the sea of hands. This live DVD succeeds where so many fail—to transmit not just music, but energy.

Six cameras capture the gig with high fidelity and smooth, logical editing. The sound is sharp and so is the band, which loosens slightly for a few songs, but otherwise is laser-guided. DVDs are usually better when packed with extras, but *Thrash and Destroy* has only one (another German gig that's sonically and visually inferior), and it's unnecessary. Seventy-five minutes of ripping, old-school thrash—what more could one want?

—COSMO LEE