

## AC/DC

### *Back In Black: A Classic Album Under Review*

Music Video Distributors

As rockumentaries rehashing those great moments flood the cable channels, the quality of these historical testaments tend to be a little watered down. Because none of the actual creators of *Back In Black* make an appearance (except one lone sound engineer), it's a little weak without those primary sources providing their insight. On the other hand, the cast of characters assembled to tell the story (dubbed as an "AC/DC Music Expert" or an "AC/DC Guitar Expert") don't pull any punches in their candid comments about the making of this "classic" piece of vinyl. As such, from a beer drinkin', rock slob's perspective, you get the inside scoop on Brian Johnson's "school boy smarts" and his "low brow...double entendre" lyrics (e.g., *Give The Dog A Bone*... all about groupies, affectionately called dogs, giving, or rather, taking head). We also learn about the custom made bell that provides that "ominous" tone at the beginning of "Hell's Bells", which, according to one of these experts, results in "the best opening track to any album ever!" And of course there's the Mutt Lang factor and how his production skills made AC/DC more accessible without taking away their rawness...he just gave them a "little spit shine." If you're wanting the discussion, dissection and intelligence of Jon Savage to shed some light on *Back In Black*'s cultural significance, you won't find it. If you're up for a bout of AC/DC fanzine facts, here's a fine starting point.

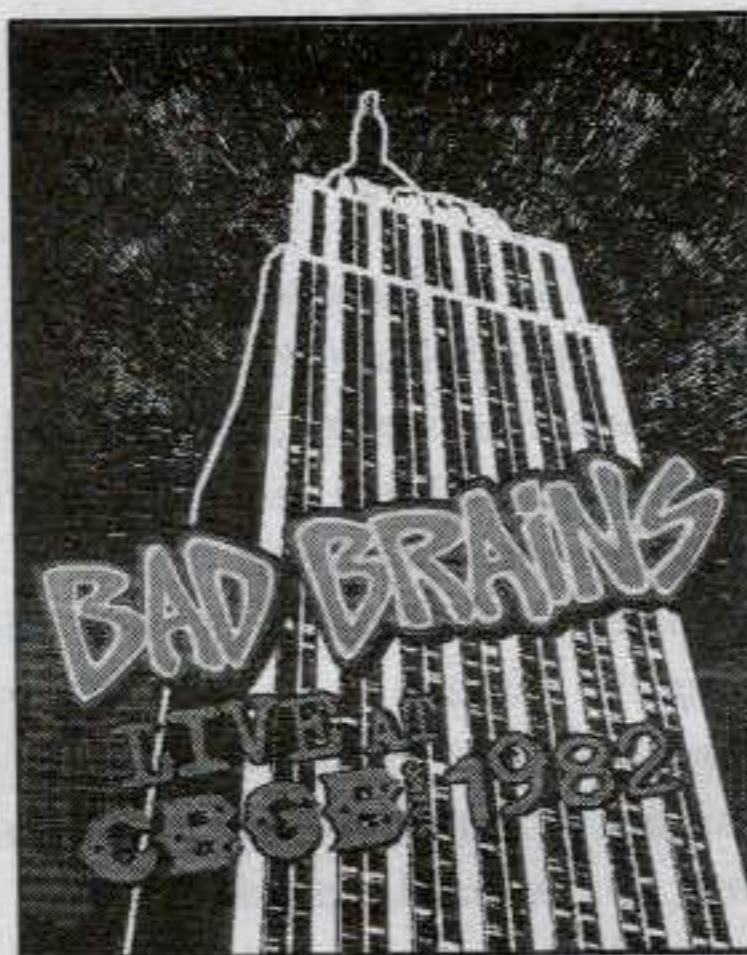
• B. Simm

## Bad Brains

### *Live at CBGB 1982*

MVD

Music geeks, whether they're journalists, message board nerds or just huge fans, often use vague terms when describing how much they truly love a band or record. I've read "this is amazing", "groundbreaking" and "album of the year" so many times that it really starts to lose impact. I personally think I've said so-and-so is "one of the best I've ever heard" in reference to about 1000 different bands. Some people may chalk this up laziness with language, but I think it is much more than that. How do people properly put into words something that means so much to them? That creates an emotional response so strong you can't



possibly sum it up in 100 words or less? It's instances like these that the band/record/show in question has "it". That undefinable quality that is impossible to convey to anyone who doesn't see or hear exactly what you do.

Well, The Bad Brains had "it". At their peak (*Pay to Cum 7"* to *I Against I LP*) they were perhaps the greatest punk/hardcore band ever (here I go again), and listening to them now they still sound ahead of the times. This DVD does as good a job as anyone could possible expect of documenting the insane live show of this band some 25 years ago, just as they were rounding into their peak form.

Those of you that had the unfortunate experience of seeing the "Soul Brains" at the Night Gallery a few years ago, fear not. This DVD is the show you were hoping and praying you were going to see. Every song contained on here is a classic, and the quality is much better than I expected. I can't speak highly enough about this release, as it is a must for all fans.

• Todd Harkness

## Alice Cooper

### *The Nightmare Returns*

Universal

I didn't really expect to like this DVD. You know how it is with your favourite rockers from the '70s as they navigate questionably through the '80s with or without the original band members that helped make them great in the first place. That's the case here as Alice and his band (featuring the Rambo-esque Kane Roberts on guitar and Kip Winger on bass) rock to a packed house on their 1987 tour.

Sure, the set list is great and, holy shit, is Kane playing a giant fireball-shooting machine gun guitar?! He sure is... and here comes the two handed tapping solo. Herein lies the problem.

The trouble is that Alice fans can just as easily go out and pick up two other live DVDs, *Good To See You Again* from 1973 and *Live at Montreux*; the first featuring the original lineup and the second sporting a fairly close approximation of it from 2005. You can tell that in 1987 Alice is just trying to stay current when, in hindsight at least, he could have just stuck to being timeless.

Regardless, Alice never skimps on the visuals as he fights robots, zombies, cameramen, mutants and I'm pretty sure I just saw him impale a roadie through the chest with a mic stand!