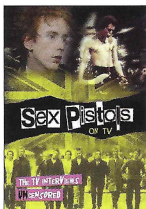


the stage. Some of the action, such as Seneca's forced suicide, is performed in a water-tank, and the piece includes some female nudity. Overall, *Poppea//Poppea* might be characterized as almost desperately eclectic: the music ranges from the baroque (Monteverdi and Geminiani) and the romantic (Schumann) to the modern, even pop; the dancing likewise encompasses a variety of styles, from near-classic to cutting-edge contemporary; and the troupe's screams are occasionally added to the narration and patches of dialogue. But instead of feeling arch or unfocused, this is an energetic, intriguing work. Presented in DTS 5.1, Dolby Digital 5.1, and PCM stereo on DVD, and DTS-HD 5.1 and PCM stereo on Blu-ray (which also features a 3D option), extras include a short piece by Gauthier. Recommended. (F. Swietek)

Sex Pistols on TV ★★★

(2014) 139 min. DVD: \$16.95. Music Video Distributors (avail. from most distributors).

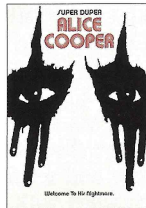
A documentary comprised of TV segments, filmmaker Mark Slopers' *Sex Pistols on TV* begins with the formation of the Sex Pistols in 1975 and ends in 2007, long after the band broke up. Presenter Janet Street-Porter of *The London Weekend Show* starts by profiling the band and their fans (one enthusiast says that if you're into punk, "You're not a mouse, like Mike Oldfield fans."). Joe Strummer of the Clash shows up to talk about the economic prospects for British youth, while manager Malcolm McLaren laments the fact that dates were cancelled due to fears of violence. From there, the coverage shifts to 1978, after the short-lived group had called it quits. The famously contrarian lead singer Johnny Rotten—who established a cordial rapport with Street-Porter—claims, "I don't have any heroes, they're all useless." When she asks what he thinks of the Rolling Stones, he quips, "I don't." Sid Vicious next comes to the fore after stabbing girlfriend Nancy Spungen to death in 1979. Upon being released on bail, Sid is asked by an American interviewer if he's having fun, since he claimed that was his ultimate goal. "No," Vicious responds, "I'm not having fun." (Days later, he was dead of a heroin overdose.) Subsequent pieces focus on Alex Cox's biopic *Sid and Nancy*, designer Vivien Westwood, and Public Image Ltd, the group Rotten founded in 1978. Rotten is expectedly surly in conversation, although this documentary doesn't include the notorious interview with Bill Grundy or the PiL-era contretemps with Tom Snyder. Still, journalists could be cruel too, such as the reporter who describes the Pistols—who reunited in 1996—as "decomposing 40-year-olds." Presented in Dolby Digital stereo, extras include a profile of Sid Vicious. Recommended. (K. Fennessy)



Super Duper Alice Cooper ★★★

(2014) 87 min. DVD: \$14.98, Blu-ray: \$19.98. Eagle Vision (avail. from most distributors).

This handsomely-filmed but somewhat conventional behind-the-music profile by filmmakers Reginald Harkema, Scot McFadyen, and Sam Dunn tells the up-and-down tale of multi-decade rock star Alice Cooper. Born Vincent Furnier—the "perfect '50s kid" and son of a pastor—Vincent formed a Phoenix high school band called The Earwigs (a sorry moniker inspired by the Beatles craze), which was later renamed The Spiders and featured Vincent on vocals, and soon-to-be Alice Cooper members Glen Buxton (lead guitar) and Dennis Dunaway (bass). The band moved to L.A. post-graduation, where two fortuitous things would happen: a Ouija board session produced the name "Alice Cooper," and the band was befriended by a girl group called The GTOs, who helped dress the boys in David Bowie-style glam fashion (a local thrift store had a bunch of Ice Capades costumes). And one more thing: they signed up with powerful talent agent Shep Gordon (in a hotel room where Jim Morrison, Janis Joplin, and Jimi Hendrix were smoking weed). In 1971, Alice Cooper released *Love It to Death*, which included the chart-topping national anthem for teenage boys, "I'm Eighteen." But success for the band (whose stage antics included accidentally sacrificing a chicken, and regularly chopping up baby dolls) carried the usual rock 'n' roll price tag: ego clashes and addiction. Alice Cooper the band gradually transformed into Alice Cooper the man/monster, a Jekyll-and-Hyde figure (the film smartly interweaves clips from the silent film starring John Barrymore) who would battle the twin demons of alcohol and cocaine before finding redemption. Featuring interviews with Cooper, his wife Sheryl, Dunaway, drummer Neal Smith, producer Bob Ezrin, Iggy Pop, Elton John, and Twisted Sister's Dee Snider ("we come from this man's loins!"), among others, *Super Duper Alice Cooper* is presented in DTS 5.1, Dolby Digital 5.1 and stereo on DVD, and DTS-HD 5.1 and LPCM stereo on Blu-ray. Extras include deleted scenes, rare footage, and bonus contemporary interview clips. A solid if also unadventurous portrait of a rock star who has had a tremendous influence, this is recommended. (R. Pitman)



Swedish House Mafia: Leave the World Behind ★★1/2

(2014) 95 min. DVD: \$16.98, Blu-ray: \$21.98. Shout! Factory (avail. from most distributors).

Produced by Ridley Scott, *Leave the World Behind* delivers a backstage look at the final tour of Stockholm electronic trio Swedish House Mafia. When journalists ask Steve Angello, Sebastian Ingrosso, and Axel "Axwell" Hedfors why they're breaking up, their

responses are fairly vague, although clues accumulate as they play one stadium after another. The band works well together, but their rapid success has taken a lot of the fun out, so they long to work on solo projects. With the 2012-13 "One Last Tour" selling over a million tickets, the members—who all have wives and children at home—will be able to afford taking some time off. The trio also seem tired of the promotional grind and non-stop partying; other than cigarettes, they're trying to get away from the drug and alcohol consumption of their early years. Between shows and stays at five-star hotels, they visit a zoo, play tennis, and fiddle around with their smartphones. Filmmaker Christian Larson cuts quickly from scene to scene, but there isn't really a lot happening here, and the songs presented aren't performed in full (the director's focus on comely concertgoers also adds to the superficial feel). Axwell jokes that by breaking up so soon, the group risks a spot on MTV's *One-Hit Wonders* for their song "Don't You Worry Child." Presented in Dolby Digital 5.1 and PCM stereo on DVD, and DTS-HD 5.1 and PCM stereo on Blu-ray, this will likely be appreciated by fans and is therefore a strong optional purchase. (K. Fennessy)



ZZ Top: Live at Montreux 2013 ★★★

(2013) 93 min. DVD: \$14.98, Blu-ray: \$19.98. Eagle Rock Entertainment (avail. from most distributors).

Texas blues-based rock trio ZZ Top serve up a fan-friendly 17-song set—which includes several defining tracks from the 1970s—in this 2013 engagement at the famed Swiss festival Montreux. Singer-guitarist Billy Gibbons and bass player Dusty Hill come dressed for the occasion in beaded black mariachi jackets, in contrast to drummer Frank Beard, who's more of a T-shirt and jeans type (he also chews gum through much of the show). Performing in front of video screens that add visual interest, Gibbons and Hill also engage in the synchronized moves that are nearly as trademark as their sunglasses, hats, and beards. Midway through the show, they invite fellow Texans Van Wilks on guitar and Mike Flanigin on organ to join them for "Kiko" and "I Loved the Woman." In addition to a passable cover of Jimi Hendrix's "Foxy Lady," the band plays hits including "Legs," "La Grange," "Sharp Dressed Man," and "Tush." It's a solid set, although at times feels more proficient than inspired. Presented in DTS 5.1, Dolby Digital 5.1 and stereo on DVD, and DTS-HD 5.1 and LPCM stereo on Blu-ray, extras include bonus interviews with Gibbons and Hill. Sure to be popular, this is recommended. (K. Fennessy)

