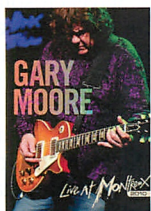


situate much of the piece in a wooden box on the stage to represent the convent, and the view of the singers is sometimes obstructed by its beams (Tcherniakov also manipulates the action—especially toward the close—in a provocative but not always convincing manner). Still, even though the more traditional versions from the Staatsoper Hamburg (VL-11/10) and the Opéra du Rhin (VL-9/01) are preferred, this presentation still shines on the musical front. Presented with Dolby Digital 5.1 (DTS-HD 5.1 on the Blu-ray release) and PCM stereo options, this is recommended. (F. Swietek)

Gary Moore: Live at Montreux 2010 ★★½

(2010) 119 min. DVD: \$14.98, Blu-ray: \$19.98. Eagle Rock Entertainment (avail. from most distributors).



Although not well known in the U.S., the late Gary Moore built a solid reputation on the other side of the pond, where stints with Thin Lizzy and other bands, coupled with a long solo career, earned him guitar-hero status. Moore had been making blues records for several years before this 2010 gig, but for this 13-song concert, he returned to the Celtic rock style of his '80s heyday; in fact, the only blues tune here is the Jimmy Rogers chestnut "Walking By Myself." That's fine, as this material (including "Military Man" and "Parisienne Walkways," written by or with former cohort Phil Lynott) is surely more interesting than yet another shot of British blooze; some of it recalling the ringing, majestic sound of the Scottish band Big Country and its hot-wired evocation of bagpipes and other traditional instruments. But Moore fans were less interested in his songs and singing (which ranges from adequate to awful) than his playing, which remained strong until the end. Moore and his Les Paul produce a loud, piercing sound typical of other hard rock players, but along with the requisite (and impressive) speed, he displays admirable precision and discipline, and his solos are the highlight here. Sadly, Moore died of a heart attack seven months after this gig. Presented in DTS 5.1, Dolby Digital 5.1 and stereo on DVD, and DTS-HD 5.1, Dolby Digital 5.1, and LPCM stereo on Blu-ray, extras include four bonus performances from 1997. A strong optional purchase. (S. Graham)

Goya ★★

(2004) 101 min. DVD: \$29.99. Arthaus Musik (dist. by Naxos of America).

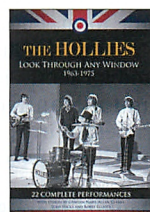


Gian Carlo Menotti's opera about the Spanish painter was written specifically for Plácido Domingo, who sang during the 1986 premiere in Washington and assumes the lead again

in this 2004 revival at the Theater an der Wien. Even in his 60s, the tenor is in strong voice—although his acting is rudimentary and his accent wreaks havoc on the English text—and he's the sole reason to watch this piece. Menotti's libretto is a pedestrian commentary on the nature of artistry, presenting Goya as a man driven by an ideal of pure beauty who falls in love with the beautiful Duchess of Alba (Michelle Breedt), who is later poisoned by the vengeful Queen Maria Luisa (Íride Martínez). The opera closes with the aged Goya declaring that while he mourns his lost love, his true devotion has always been to art itself. The composer sets this abstract text to music in a characteristically late-Romantic vein, but there's none of the melodic invention that marks his best work. A threadbare production, with modest sets and unattractive costumes, Goya suffers from flabby conducting on the part of Emmanuel Villaume and ragged playing from the Radio-Symphonieorchester Wien, while the secondary singers—stumbling around the tiny stage—are at most adequate. Also, with Breedt appearing much too old for her role and Domingo no longer looking the part of a dashing young man, the numerous close-ups do neither of them justice. Presented in PCM stereo, this is not a necessary purchase. (F. Swietek)

The Hollies: Look Through Any Window 1963-1975 ★★★★★

(2011) 120 min. DVD: \$14.98. Eagle Rock Entertainment (avail. from most distributors).

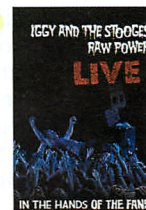


The Hollies might not have been in the highest tier of '60s British Invasion groups, but they were close, as evidenced in this fine compilation of over 20 songs. Like almost all Brit bands of the era, the Hollies started out playing blues and R&B covers (e.g., "Rockin' Robin" and "Just One Look"); but even at that early stage, the soaring harmony vocals of lead singer Allan Clarke, rhythm guitarist Graham Nash, and lead guitarist Tony Hicks defined their sound. A brilliant run of pop singles followed, including "I'm Alive," "Look Through Any Window," and "Bus Stop" (the latter two written by Graham Gouldman, later of 10cc); by the time "Stop Stop Stop" and "Carrie Anne" arrived, the Clarke-Hicks-Nash team was writing most of the group's material (Nash left in 1968 to join Stephen Stills and David Crosby). But the Hollies never went on to progress much beyond the status of reliable Top 40 hit-makers, with post-Nash singles including "The Air That I Breathe," "Long Cool Woman," and "He Ain't Heavy, He's My Brother." Recorded in the U.K., Germany, Sweden, Yugoslavia, and Holland, these performances are in black-and-white and color, with consistently superb remastered sound and visuals; many are live, and almost all

are complete. The DVD also includes fascinating footage of the group recording "On a Carousel" at Abbey Road, and interspersed throughout are illuminating interviews with Clarke, Nash, Hicks, and drummer Bobby Elliott. Presented in Dolby Digital stereo, this is highly recommended. (S. Graham)

Iggy and the Stooges—Raw Power Live: In the Hands of the Fans ★★★

(2010) 150 min. DVD: \$16.95, Blu-ray: \$19.95. Music Video Distributors (avail. from most distributors).



Just as the Beastie Boys called on fans to shoot the video for *Awesome: I Fuckin' Shot That!*, Iggy and the Stooges do the same with *In the Hands of the Fans*. In this case, six contest winners filmed the band performing the 1973 album *Raw Power* live in its entirety at 2010's All Tomorrow's Parties Festival held at Kutsher's Country Club in Monticello, NY. Following testimonies from the participants about their devotion to the group, the concert begins, with wiry 63-year-old front man Iggy Pop sounding a little reedier than usual but still displaying his patented serpentine moves, while guitarist James Williamson, drummer Scott Asheton, bassist Mike Watt, and saxophone player Steve Mackay play solidly while also dodging the occasional projectile and overeager audience member. Although security removes the rowdies from the stage, Pop invites dancers to join him during "Shake Appeal." The faster and louder songs tend to work best; consequently, the guys speed up a slower number like "Gimme Danger" to keep the energy up, but the up-tempo renders such tracks less distinctive. After *Raw Power*, the band performs eight additional selections, including the early favorites "No Fun" and "I Wanna Be Your Dog." Extras include a Q&A session with fans, video submissions, and a promo featuring Dictators frontman Dick Manitoba. Presented in Dolby Digital 5.1 and stereo on DVD, and Dolby Digital 5.0 and LPCM stereo on Blu-ray, this is recommended. (K. Fennessy)

Jenůfa ★★★★★½

(2009) 128 min. In Czech w/ English subtitles. DVD: \$29.99, Blu-ray: \$39.99. Opus Arte (dist. by Naxos of America).



Leoš Janáček's powerful opera (and first masterpiece), which premiered in 1904 but was revised in 1916, is presented in this riveting 2009 production from the Teatro Real in Madrid. The somber work centers on Jenůfa (Amanda Roocroft), whose illegitimate child—by her cousin Števa (Nikolai Schukoff)—is drowned by her stepmother, Kostelníčka (Deborah Polaski), in order to pave the way for Jenůfa's