

There are thankfully no extras.

Shane Meadows' **The Stone Roses: Made Of Stone** (2013) is easily a better work about a band simply buy being smarter and being about an act with talent who was ahead of their time instead of following every tired trend around. We get new interviews and like so many of these projects (including many outright concert releases) has a classic band getting to together again to see if they still got it. The problem with any such release is that such works can play like badly expanded VH-1 specials of a similar approach.

In this case, the new concert and interview footage is interesting until they make way too much of it into fake black and white, which makes zero sense and looks awful. It makes their older selves seem several times more older, inadvertently making the older footage of when they were starting look that much better. Yes, we have another band the labels mishandled and no one around was strong enough to give the kind of support they needed to help them succeed. We get the story, which is as much about them as it is the music industry and this also shows how much things have changed; not always for the better either. It runs 96 minutes that are sometimes more awkward than they needed to be.

Extras in both format releases include a feature length audio commentary track by Producer Mark Herbert and Director Meadows, Fan Footage, Bonus Live Music Performances, a Rehearsal Clip, Behind The Scenes clips and an Original Theatrical Trailer.

Alain Resnais' **You Ain't Seen Nothin' Yet** (2012) might not seem to fit at first, but it brings together some great French actors of the past who have been assembled to watch a new production of Eurydice happen, but a group of actors (playing themselves) who have done the play for a director who has since passed is asked to judge who should get the main roles in