

inspired by Lord Byron's 1814 poem—is basically a romantic triangle involving a sultan, a harem girl, and a pirate. Despite enjoying success in its original form, a series of revisions by various composers were begun as early as 1867, and choreographer Kader Belarbi's 2013 production for the Ballet du Capitole de Toulouse continues that tradition with a radically altered new version. In addition to returning to Byron's poem to rework the libretto, Belarbi enlisted David Coleman not only to conduct but also revamp the score by adding pieces from Arensky, Lalo, Massenet, and Sibelius (as well as himself) to Adam's music and orchestrating much of it. The result is really Belarbi's *Le Corsaire* as much as Adam's, but this is still an enjoyable work, with colorful costumes (but only minimalist sets), fine playing from the Orchestre Nationale du Capitole, and energetic dancing from principals Maria Gutierrez as the slave girl, Davit Galstyan as the pirate, and Takafumi Watanabe as the sultan, as well as from the entire corps de ballet. Presented in DTS-5.1 (DTS-HD 5.1 on the Blu-ray version) and LPCM stereo, extras include an illustrated cast gallery. Recommended. (F. Swietek)

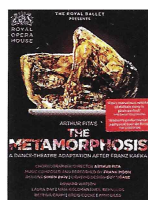


and Mick Ronson, engineer Ken Scott, and the London session musicians who played on the album (Ronson died in 1993). Since Andy Warhol exerted a major influence, Factory denizens Gerard Malanga, Joe Dallesandro, and Holly Woodlawn show up to set the scene, while Reed performs several songs acoustically, including the hit "Walk on the Wild Side." Presented in DTS-HD 5.1 (*Montreux*) and LPCM stereo (*Transformer and Montreux*), this is recommended. (K. Fennessy)

The Metamorphosis

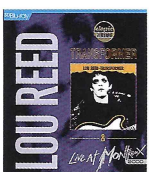
★★1/2
(2013) 89 min. DVD: \$29.99, Blu-ray: \$39.99. Opus Arte (dist. by Naxos of America).

Arthur Pita's "dance-theatre adaptation" of Kafka's classic tale about Gregor Samsa—who awakens one morning transformed into a gigantic beetle—proves to be a stunning vehicle for Edward Watson, a principal at London's Royal Ballet, who twists and contorts his body impressively and by the close is literally sliding about the stage in oily black gunk. Apart from Watson's sinuous performance and the production's striking visual design, however, *The Metamorphosis* feels overextended. The opening scenes are devoted to Gregor's routine of going to and from work while also putting up with his parents and younger sister, all set to music composed and played by Frank Moon and a small instrumental ensemble. After the mutation, Moon's score turns creepy and insinuating, although it makes room for duets for Watson with the two female dancers (Laura Day as the sibling and Nina Goldman as Mrs. Samsa), as well as a boisterous klezmer bit for three visiting rabbis. One has to admire the precision that Pita secures from all of his performers, not only during the dance routines but also in the dramatic moments. But while this adaptation, directed by Ross MacGibbon, does achieve some poignancy along with the horror, it remains a decided oddity. Presented in DTS-5.1 (DTS-HD 5.1 on the Blu-ray version) and LPCM stereo, extras include a brief introduction, a "making-of" featurette, and a cast gallery. A strong optional purchase. (F. Swietek)



Lou Reed: Transformer & Live at Montreux 2000

★★★
(2013) 206 min. Blu-ray: \$19.98. Eagle Rock Entertainment (avail. from most distributors).

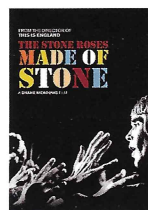


This nicely matched set combines a 2000 concert and 2001 documentary featuring rock icon Lou Reed, who succumbed to liver failure in 2013. Looking hale and hearty during the Montreux concert—Reed's only performance at the Swiss jazz festival—the singer-songwriter is on tour in support of 2000's *Ecstasy*, serving up material from the new record along with selections from *New York*, *Songs for Drella*, and the legendary *Transformer*, his second solo recording. Reed's sidemen include Mike Rathke on electric and acoustic guitar, Fernando Saunders on electric and acoustic bass, and Tony "Thunder" Smith on drums. The 16-song set begins in perfunctory fashion, but builds intensity as it powers along, although the crowd has trouble catching up with the musicians. When Reed sings, "It's all downhill after the first kiss" from *Ecstasy*'s "Modern Dance," he expects a reaction. "No? Yes?" he asks, but receives no answer. Still, like a true professional, Reed forges on, winning the audience over by the end, despite the slightly muffled vocals during louder songs like "Small Town." The 2001 *Transformer* documentary, part of the *Classic Albums* series, features Reed, producers David Bowie

The Stone Roses: Made of Stone

★★★
(2012) 96 min. DVD or Blu-ray: \$19.95. Music Video Distributors (avail. from most distributors).

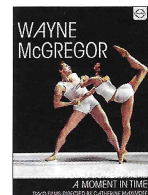
Director Shane Meadows follows the 2012 reunion of Manchester rock band The Stone Roses some 16 years after the superstar group broke up, offering historical and critical context related to the significance of the



Roses' re-formation, touching on the esteem with which the foursome was held in the late 1980s and early '90s, and capturing the anticipation felt by longtime fans and the press prior to a new tour. Combining interviews and extensive performance and rehearsal footage (tracks include "I Am the Resurrection," "I Wanna Be Adored," and "Made of Stone," among others), Meadows displays a storytelling sophistication that elevates *Made of Stone* beyond a simple concert documentary (although he is thrown a major curve ball when the guys decide to break up again just before a homecoming event in Heaton Park). Viewers get close-up with the band members, whose crass arrogance during the Roses' beginnings has given way to humility in middle age. Even so, demons seem intent on pulling the team apart, despite best intentions. DVD extras include audio commentary by Meadows and producer Mark Herbert, behind-the-scenes featurettes, and bonus live-performance excerpts. Recommended. (T. Keogh)

Wayne McGregor: Going Somewhere / A Moment in Time

★★★
(2013) 100 min. DVD: \$24.99, Blu-ray: \$39.99. EuroArts (dist. by Naxos of America).



One of today's most prolific and influential choreographers of modern dance, Wayne McGregor—artistic director of his own company (Random Dance), and resident choreographer at the Royal Ballet—is known for integrating film, science, and technology into his work, which has also included the staging of operas and movement direction in feature films, TV programs, and theatrical productions. This presentation can serve as a fine introduction to both his style (which emphasizes abrupt but supple and often sinuous movement) and method (constant experimentation in the drive for fresh expression). McGregor's methodology is showcased in the longer of the two pieces compiled here, the documentary *Going Somewhere*, in which McGregor and his staff are shown a) rehearsing dancers from Random Dance and the Royal Ballet while the performers are monitored by neuroscientists, and b) conducting a workshop at a high school where McGregor encourages students to explore how external influences can be imaginatively transformed into emotional movement. The accompanying piece, *A Moment in Time*, illustrates McGregor's creative technique through excerpts from several of his dance works. Skillfully directed by Catherine Maximoff, both films present an insightful portrait of McGregor's creative process and its often provocative results. Presented in PCM stereo, extras include an illustrated booklet. Recommended. (F. Swietek)