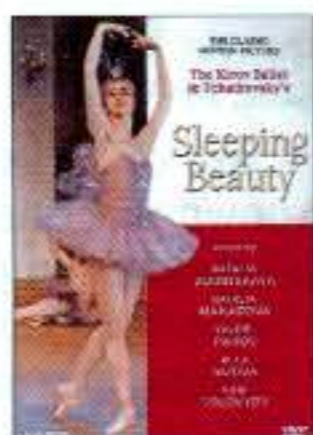


filmed live in St. Louis, he and the Wabos deliver exactly what they promise—a good time party. Sammy shoots off a confetti cannon, is chased across the stage by a bikini-clad, bubble-breasted “waitress,” and flings the first of many Cabo Wabo margaritas into the crowd—and that’s just in the first three minutes. Musically, the set serves as kind of a retrospective of Hagar’s career, from his stint fronting Montrose in the early ‘70s (“Rock Candy”) to the 1985–96 Van Halen years (“Best of Both Worlds,” “Good Enough,” “Summer Nights”), nicely interwoven with solo hits (“I Can’t Drive 55”) and a couple of goofy covers (Dylan’s “Rainy Day Women [#12/#35],” The Beastie Boys’ “Fight for Your Right”). The language grows steadily saltier and the interplay with the “waitresses” becomes more risqué as Hagar’s signature tequila continues to flow, but the playing—particularly by lead guitarist Vic Johnson—never loosens to the point of unraveling, and former Van Halen bandmate Michael Anthony joins the band for the concert’s second half. Presented in Dolby Digital 5.0, DVD extras include interviews, music videos, and a travelogue on Hagar’s Cabo San Lucas paradise. Recommended. Aud: P. (M. Moore)

### Sleeping Beauty ★★1/2

(1965) 84 min. DVD: \$19.99. Kultur International Films. ISBN: 0-7697-8581-6.



An instant success following its 1890 premiere, Tchaikovsky’s famed ballet *Sleeping Beauty* is inspired by the Perrault fairy tale in which the wicked fairy Carabosse casts a spell upon Princess Aurora, who is awakened after 100 years by the kiss of Prince Desiré. Based on the original choreography of Marius Petipa, this 1965 production features Alla Sizova in a stunning performance as Aurora; well-matched partner Yuri Solovyov as Prince Desiré, and Natalia Dudinskaya as Carabosse, with a young Natalia Makarova in the secondary role of Princess Florina. While most modern productions clock in at over two hours, this filmed version of a performance by the Kirov Ballet is abbreviated by over a third, and the digital remastering cannot compensate for the washed-out color, tinny Dolby Digital sound, and unsophisticated camerawork reflecting the technological limitations of the time. Recommended for larger dance collections and serious balletomanes, but optional elsewhere. Aud: C, P. (J. Reed)

### Tangerine Dream: 35th Phaedra Anniversary Concert ★★1/2

(2005) 167 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors).

Weighing in at nearly three full hours, this concert—filmed June 11, 2005 at London’s Shepherd’s Bush Empire—features godfathers

of electronica (or godfather, since founder Edgar Froese is the only original member here) Tangerine Dream performing a whopping 26-song set. Although even casual listeners have been exposed to the Dream’s music on motion picture soundtracks (including *Sorcerer*, *Risky Business*, and *Legend*), this concert is squarely pitched at fans. Roughly the first half of the concert is a greatest hits package from the band’s most influential period—from 1974’s *Phaedra* through 1986’s *Underwater Sunlight*. Seated with their backs to the audience, the synthesizer-playing trio of Froese, his son Jerome, and Thorsten Quaeschning mostly stare at large monitors displaying various sequencer runs, as they present classic Dream cuts, including: the rarely performed “Mysterious Semblance at the Strand of Nightmares”; the album title tracks “Rubycon, Pt. 1” (with a little nod to Wagner), “Force Majeure,” “Warsaw in the Sun,” “Logos,” and “Poland”; the ethereal non-album track “Silver Scale”; and the haunting piano solo “Song of the Whale.” Unfortunately, the second half is far less musically memorable—drawing from the group’s dance electronica fluff period beginning in the ‘90s and featuring entries such as “Backstreet Hero” and “Meta Morph Magic.” On the plus side, the latter set is more visually interesting, since the trio finally turn to face the audience with their Roland and Yamaha keyboards, backed by percussionist Iris Camaa, saxophonist Linda Spa, and guitarist Zlatko Perica, but by the time the concert concludes with an anemic cover of Jimi Hendrix’s “Purple Haze,” early fans will be wincing, while non-fans will have long since reached a catatonic state. Presented in Dolby Digital 5.1, this is an optional purchase. Aud: P. (R. Pitman)



### Wasted Orient ★★1/2

(2007) 92 min. In Chinese w/ English subtitles. DVD: \$19.98. Plexifilm (avail. from most distributors).



“Wasted” is the word for it—the heroes of Kevin Fritz’s documentary, four young men who comprise the Beijing punk rock band Joyside, spend their days and nights so inebriated that they make Keith Richards look like a teetotaler. Working on a shoestring budget (less than \$2,500) using funky equipment, director Fritz (a Pennsylvanian who applied for an overseas scholarship “as a joke” and ended up at Peking University) accompanied the band as they toured Hangzhou, Guangzhou, Chongqing, Wuhan, and other Chinese cities. What he found was a music scene that wasn’t exactly burgeoning—as he writes in his liner notes, “rock ‘n’ roll will never be part of society in China”—but still amazingly tolerant, considering that Joyside

is a group of young drunks (rare is the shot in which one of them isn’t hoisting a bottle of beer or Gordon’s gin) thrashing through tunes with titles such as “I Want Beer” and “I’m Lazy and Wasted.” Singer Bian Yuan and his mates are better than you would expect: yes, they’re decades behind the curve, wearing their Ramones and Sex Pistols influences on their sleeves and spouting the same kind of nihilist “no future” rhetoric (some of it in English) coined 30 years ago—but this is no big surprise, considering that Mao Tse-tung (who died in 1976) was a master suppressor of Western culture throughout his long reign. Not that Joyside cares about that, or anything else: these kids are just having a good time—playing, peeing, puking, burping, and slacking their way across a country that hardly knows what to make of them. For better or worse, Fritz’s film is as shambling as the band, with low-fi sound, a murky look, and lots of jumpy, handheld camerawork. DVD extras include brief deleted scenes and a booklet. A strong optional purchase. Aud: C, P. (S. Graham)

### Zoroastre ★★1/2

(2006) 2 discs. 227 min. In French w/English subtitles. DVD: \$39.99 (booklet included). Opus Arte (dist. by Naxos of America).



The penultimate *tragédie lyrique* of Jean-Philippe Rameau (1683–1764) is also one of his greatest works, not to mention one of the keystones of French baroque. Panned initially on its 1749 debut, *Zoroastre* was revised by Rameau and bowed a second time to great success in 1756 and it is this latter version which is presented here in a 2006 performance filmed at Sweden’s Drottningholm Theatre. *Zoroastre* depicts a struggle between good and evil, represented respectively by the titular enlightened Persian philosopher and the evil sorcerer Abramane. Of course, a love triangle also forms part of the conflict: Zoroastre is in love with Princess Amélite, but her sister Erinice desires the handsome sage, and after being rejected by him, Erinice defects to the dark side. But the glory lies in the music, which is marked by bold harmonies, spiky rhythms, and colorful orchestration, played with extraordinary urgency and precision by the original instrument group Les Talens Lyriques (reinforced by members of the theatre orchestra) under the direction of Christophe Rousset. The extreme vocal demands are handled quite well by the cast, and special mention must be made of the Drottningholm dance troupe, performing the numerous ballet interludes at a spitfire pace. The authentic 18th-century trappings of the Drottningholm Theatre suit the opera beautifully. Presented with DTS and LCPM stereo options, DVD extras include a behind-the-scenes documentary and a synopsis. Highly recommended. Aud: C, P. (F. Swietek)