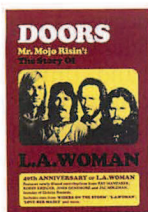


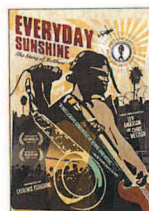
members and music business personalities recall the making of the Doors' 1971 swan song album, *L.A. Woman*. Keyboard player Ray Manzarek says he thought of the group as a jazz quartet, which isn't as farfetched as it sounds when you consider that the Doors had no bass player (although Elvis sideman Jerry Scheff added bass to "Love Her Madly"). Manzarek and the others proceed through the album track by track, citing lyrical references to Los Angeles, Vietnam, and singer Jim Morrison's legal woes, which cut short the band's last tour. The record also featured "Crawling King Snake," a John Lee Hooker cover, which Elektra Records founder Jac Holzman describes as "a wonderful costume for Jim to wear," although there's no mention of "L'America," an original composition. While discussing particular instrumental passages, Manzarek fingers the keyboards, Robby Krieger plays guitar, and manager Bill Siddons cues up isolated tracks from the soundboard, such as Manzarek's piano parts in "Riders on the Storm" and John Densmore's drum track on "L.A. Woman" (Krieger also sings along to "Love Her Madly," the first single). After recording vocals, Morrison moved to Paris, where he died months later. Krieger laments losing the best writing partner he ever had, while Densmore misses the pleasure of playing along to his singing. Other speakers include producer Bruce Botnick, DJ Jim Ladd, and music critics Ben Fong-Torres and David Fricke. 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 35 minutes of additional interviews and performances, and the unreleased track "She Smells So Nice." Recommended. (K. Fennesy)



1970s, with keyboardist Emerson's classical leanings (compositions by Bartók, Janáček, and Copland, along with a full rendering of Mussorgsky's "Pictures at an Exhibition," blend with the group's own ideas) balanced by bassist-guitarist Lake's more melodic pop instincts ("Take a Pebble," "From the Beginning," and the still-appealing "Lucky Man"). Though all three were into their 60s at the time, they still bring serious chops to this complex, challenging music. Lake plays a more supporting role, while Emerson attacks his keyboards (including his unwieldy Moog synthesizer from days of yore) with the fierce gusto of a mad scientist, and Palmer negotiates an enormous drum kit to impressive effect. The stage show also shines, as the band that put the "bomb" in "bombast" delights a capacity festival crowd with fancy lighting effects and even a double cannon blast at the conclusion of "Pictures." Presented in Dolby Digital 5.1 and stereo, this is recommended. (S. Graham)

Everyday Sunshine: The Story of Fishbone ★★★

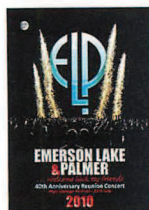
(2011) 108 min. DVD: \$24.95 (\$195 w/PPR). The Cinema Guild (avail. from most distributors). ISBN: 0-7815-1393-6.



High-profile fan Laurence Fishburne serves as narrator for this revealing profile of L.A. ska-punk band Fishbone from filmmakers Lev Anderson and Chris Metzler, who try to figure out why the sextet—even though they recorded for a major label and played worldwide—never found mainstream success. Founding members Norwood Fisher (bass) and Angelo Moore (vocals) point to the group's hyper-democratic nature as the reason behind both its difficulties and its unique sound (interviewee Gwen Stefani notes, "It wasn't black, it wasn't white," and Ice-T adds, "It wasn't rock, it wasn't metal, it wasn't hip-hop, it wasn't funk"). A variety of animation styles depict the members' background, beginning when the black South Central high school students were bused to San Fernando Valley (except for Moore, who grew up in suburbia). Contemporary and archival footage, concert clips, and commentary from assorted figures from the music realm round out the account of Fishbone's emergence on the 1980s punk scene, which led to a contract with Columbia Records. But minor hits never became major, and then guitarist Kendall Jones developed extreme religious views and turned against his friends. By the 1990s, the two mainstays had lost their deal and their band, and while they eventually found new players, today the duo live—in the words of Fisher—"a hand-to-mouth existence." *Everyday Sunshine* serves up a fascinating look at creative and uncompromising individuals who, for various reasons, never quite lived up to their promise. DVD

Emerson, Lake & Palmer: 40th Anniversary Reunion Concert ★★★

(2010) 120 min. DVD: \$19.95, Blu-ray: \$24.95. Music Video Distributors (avail. from most distributors).



Dinosaurs walk the earth once again as Keith Emerson, Greg Lake, and Carl Palmer take the stage for this July 2010 reunion concert at the High Voltage Festival in London. "Welcome back, my friends, to the show that never ends," sings Lake in the opening number (an excerpt from "Karn Evil 9"), but while haters may indeed find the 90-minute performance interminable (an additional half hour is devoted to interviews with the musicians and others who made the one-off gig possible), fans of ELP's pompous prog rock will no doubt think it's entirely too short. The trio makes its way through highlights from the various albums that made them a commercial force in the

extras include audio commentaries, behind-the-scenes featurettes, deleted scenes, and more. Recommended. (K. Fennesy)

H.M.S. Pinafore ★1/2

(2011) 128 min. DVD: \$24.99 (\$54.95 w/PPR). PBS Video. Closed captioned. ISBN: 978-1-60883-599-7.



In this 2011 PBS-aided production from the Guthrie Theater in Minneapolis, Gilbert and Sullivan's first huge success—their 1878 operetta *H.M.S. Pinafore*, satirizing the British navy—is subjected to extensive revisions. Textual changes are attributed to Jeffrey Hatcher (who's credited with "additional material," presumably including the lame jokes and a misguided introduction of Queen Victoria into the last act), while musical alterations are the work of Andrew Cooke (who not only re-orchestrates everything for a tinny ensemble but crudely alters the rhythms to "modern" taste). Choreographer David Bolger's insertion of dances in styles totally foreign to the piece is an additional insult, while director Joe Dowling's decision to stage the action in lowbrow slapstick style (with Robert O. Berdahl's mincing Captain Corcoran especially offensive) is disastrous. The performance works best when it most approximates a traditional approach—Sir Joseph Porter's "When I Was a Lad" is still amusing despite the fact that Peter Thomson's vocal capabilities are below even the modest standard expected in Gilbert and Sullivan, and "Never Mind the Why or Wherefore" also comes across fairly well. But such moments are few and far between in a production that anyone who loves the piece will consider a travesty. Presented in Dolby Digital 5.1 surround sound, DVD extras include a behind-the-scenes intermission and a featurette on the Minnesota arts scene. Not recommended. (F. Swietek)

La Forza del Destino ★★★1/2

(2008) 161 min. In Italian w/English subtitles. DVD: 2 discs, \$39.99; Blu-ray: \$39.99. Unitel Classica (dist. by Naxos of America).



In this 2008 mounting from the Vienna Staatsoper, Zubin Mehta conducts a propulsive but smooth rendition of Verdi's 1862 tragedy, working from the 1869 revised score. In a libretto that is farfetched even by operatic standards, Alvaro accidentally kills the father of his lover, Leonora, after which the two flee but become separated. Disguising herself as a man, Leonora happens upon her brother Carlo, who vows vengeance on his father's killers—which prompts her to become a hermit. Meanwhile, Alvaro joins the army and winds up saving Carlo, but when the