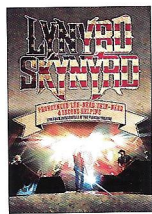


**Lynyrd Skynyrd:
Pronounced 'Leh-'nérd
'Skin-'nérd & Second
Helping Live from
Jacksonville at the
Florida Theatre ★★1/2**

(2015) 97 min. DVD: \$14.98,
Blu-ray: \$19.98. Eagle Rock Entertainment (avail.
from most distributors).



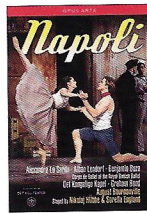
Playing in 2015 at the Florida Theatre in their hometown of Jacksonville, '70s heyday Southern rock band Lynyrd Skynyrd here perform in their entirety the band's 1973 first and 1974 second albums—sort of. The qualifier is because this iteration of Lynyrd Skynyrd is pretty close to a tribute band—boasting only one original member who played on those early albums: guitarist Gary Rossington. Lead singer Ronnie Van Zant, who died along with other band members in a tragic 1977 plane crash, has been replaced with his younger brother, Johnny Van Zant, whose voice sounds similar, although his constant lyric-interpretive hand signals grow tiresome and he takes American flag worship a little too far (one flag on the back of his jacket, another wrapped around the mic stand—Stars and Stripes, not the previously favored controversial Confederate flag). The seven-man band (and two backup singers) delivers the group's signature three-guitar attack—backed by bass, drums, keyboards (and an extra horns and percussion rhythm section on some songs)—on now-classic rock hits including "I Ain't the One," "Tuesday's Gone," "Simple Man," and "Call Me the Breeze," as well as the megahits "Free Bird" and "Sweet Home Alabama" (with its infamous dig against Neil Young, although it would be hard to deny the inspiration of Young's earlier "The Needle and the Damage Done" on Lynyrd Skynyrd's hard-rock "The Needle and the Spoon" here). Ultimately, this is a mixed bag. Does Rossington's extended solo on "Free Bird" still feel like one of the greatest guitar riffs in the history of rock? Yes, it does. But while not quite oldies-tribute-band-on-the-casino-circuit material, this is also not exactly vibrant freeform rock 'n roll (although this band was never much into improv jamming). And the caustic, biting slam against their record label, "Workin' for MCA," loses some sting here, considering that the parent label for this release is Universal Music Group (as in formerly MCA/Universal—cue Alanis Morissette). Presented in DTS 5.1, Dolby Digital 5.1 and stereo on DVD, and DTS-HD 5.1 and LPCM stereo on Blu-ray, extras include a backstage interview with band members. A strong optional purchase. (R. Pitman)

Napoli ★★★

(2014) 105 min. DVD: \$29.99, Blu-ray: \$39.99.
Opus Arte (dist. by Naxos of America).

A repertoire staple at the Royal Danish

Ballet since its premiere in 1842, August Bournonville's cheerfully silly combination of pantomime and dance retains considerable charm despite some radical revisions made by the company's artistic director, Nikolaj Hübbe, and choreographer Sorella Englund in the 2009 version, which is presented here in a 2014 revival. In the first act, fisherman Gennaro and local lass Teresina are madly in love, despite the machinations of two other suitors who try to blacken Gennaro's reputation. During a boat sailing, however, a storm comes up and Teresina is lost at sea. In the second act, Gennaro ventures to the underwater grotto where his fiancée is being held by the sea spirit Golfo, who has transformed her into a naiad (she remembers nothing of her past). Gennaro manages to awaken Teresina's memory and take her back, where in the third act the whole of Naples—having turned out for her funeral—instead celebrates the couple's marriage. This version updates the setting to the 1950s, but a greater shock comes in Act II, when the original score—a hodgepodge of numbers by Edvard Helsted, H.S. Paulli, and H.C. Lumbye—is replaced by a modern one from Louise Alenius, representing a stark shift in styles. Still, the overall result remains engaging, especially since Alban Lendorf and Alexandra Lo Sardo make such an attractive pair as Gennaro and Teresina. Presented in DTS 5.1 (DTS-HD 5.1 on the Blu-ray release) and LPCM stereo, this colorful, unpretentious, whimsical production is recommended. (F. Swietek)



The Passenger ★★★1/2

(2010) 161 min. In German w/
English subtitles. DVD: \$29.99,
Blu-ray: \$39.99. Arthaus
Musik/Unitel Classica (dist. by
Naxos of America).

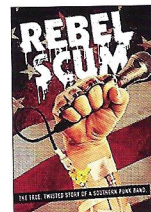


Mieczystaw Weinberg, a Polish composer who fled the 1939 Nazi invasion and spent the rest of his life in the Soviet Union, remains relatively unknown despite a prolific output that included seven operas. Presented here in its first fully staged production—at the 2010 Bregenz Festival—*The Passenger* (dating from 1967-68) is obviously a very personal work for Weinberg, most of whose family perished in the death camps. An adaptation of a novel by Auschwitz survivor Zofia Posmysz, the opera centers on Lisa, a onetime female guard at Auschwitz who is now married to Walter, a diplomat. While traveling by ship to Walter's new post, Lisa becomes convinced that a mysterious woman onboard is actually Martha, a former prisoner Lisa had tried to blackmail by threatening her fiancé Tadeusz with death. The libretto juxtaposes shipboard scenes with flashbacks as Lisa reveals her past to her shocked husband, and it closes with Tadeusz being

hauled off to die and Martha pleading that the dead should never be forgotten nor their killers forgiven. Weinberg's score carries the narrative along powerfully, becoming transcendent when it incorporates Bach's famous Chaconne into the final scene—contrasting a musical monument to German genius with Nazi brutality. Mounted on a stunning set, *The Passenger* features intelligent direction by David Pountney, intense orchestral work by the Vienna Symphony under Teodor Currentzis, and committed vocalism by Michelle Breedt (Lisa), Elena Kelessidi (Martha), and other members of the company. Presented in Dolby Digital 5.0 and PCM stereo on DVD, and DTS-HD 5.0 and PCM stereo on Blu-ray, this is highly recommended. (F. Swietek)

Rebel Scum ★★1/2

(2015) 95 min. DVD: \$14.95.
MVD Entertainment Group
(avail. from most distributors).



Filmmaker Video Rahim's *Rebel Scum*—a profile of Knoxville country-punk quartet Dirty Works—is one of those music documentaries that focus more on the antics of a band than on the music they make. Front man Christopher Scum is such a physically unhinged performer that he leaves shows covered in blood—from hitting his face with the microphone. Christopher is also a heroin addict who maintains his equilibrium by way of methadone, much like his girlfriend, Renee (sadly, she died in a car accident after filming wrapped). Although he grew up in Ohio, Christopher ended up in the South when he ran away from home to live with his aunt. About his addiction, he says he was hyperactive as a kid and that his parents put him on Ritalin, which he believes made him susceptible to heroin. His band mates include guitarist Steven Crime, bass player Shaggy, and drummer Bernard, while peripheral characters include trusty roadie Drew and profane neighbor Lumpy. During the course of the film, the band spends more time partying than either rehearsing or performing. Collateral damage along the way includes Steven's jail sentence for a DUI, Shaggy's ouster from the group, and Christopher's repeated attempts to set his hair on fire (failing only because the filmmaker stops him). Somehow, the four make it to the end of this film alive, although not all of their drug and alcohol-addicted friends are quite so lucky. Extras include a "making-of" featurette, film premiere segment, music video, and NPR coverage. A disturbing portrait of the darker side of rock 'n' roll, this is a strong optional purchase. (K. Femmessy)

Roger Waters: The Wall ★★★

(2015) 133 min. DVD: \$19.98, Blu-ray: \$22.98.
Universal Studios Home Entertainment (avail. from
most distributors).

Roger Waters and Sean Evans co-directed