

like to challenge themselves, have a sense of adventure and fun, and are willing to push themselves to their limits. A solid personal sports documentary, this is recommended. Aud: P. (T. Root)

THE ARTS

Band vs Brand ★★1/2

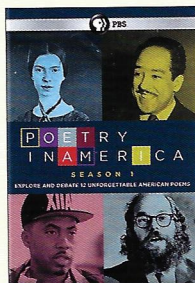
(2019) 90 min. DVD: \$24.99. Music Video Distributors (avail. from most distributors).

Dozens of artists, most from the world of heavy metal, offer their thoughts about bands as brands in Bob Nalbandian's informative, if somewhat dispiriting documentary. There's a degree to which major acts have always been brands as they lose key members but retain the name. For Dave Lombardo (Slayer), that model idea makes him uncomfortable as fans get taken in by outfits that have little relation to their original incarnation. As David Ellefson (Megadeth) puts it, "It's so much better to see the original guys playing it." In some cases, however, fans want to see tribute bands in order to experience something they would have missed out on otherwise. With record company profits in decline, more artists are following the brand model by generating income through merchandising, licensing arrangements, and VIP packages. This has always been the case for the rock band KISS, who licensed their logo and images for innumerable products. As Marc Ferrari (Keel) notes, the profit margin is also higher on T-shirts than record sales (a significant issue for him personally, since the motor company Ferrari once objected to the use of his name on a shirt). Jean Beavoir (Plasmatics, Little Steven) says that it can be a rude wake-up call for musicians to realize that "the brand is more powerful than I am." Other speakers include publicists, managers, and label owners. *Band vs Brand* is a scrappy-looking documentary (with functional camera work and crude graphics) that would have benefited from examining more genres than metal, but it provides food for thought for musicians, fans, and others interested in the music business. A strong optional purchase. Aud: P. (K. Fennessy)

Carretera Cartonera: Discover the World of Cartonera Publishers ★★★1/2

(2016) 37 min. In Spanish & Portuguese w/ English subtitles. DVD: \$99: high schools & public libraries; \$250: colleges & universities. DRA. PRAGDA. PPR.

Italian filmmakers Marta Mancusi and Anna Trento traveled across South America to film this documentary short on the Cartonera book production industry. Created in Argentina in 2003 in response to the nation's economic problems, the Cartonera movement unites junk salvagers—who collect cardboard from garbage dumps and



Poetry in America: Season 1 ★★★★★

(2017) 2 discs. 305 min. DVD: \$39.99 (\$69.99 w/PPR). PBS Video. SDH captioned. ISBN: 978-1-5317-0870-2.

At its best, poetry "holds the unsayable," employing words in new ways to express the "power of what the mind can conjure up." In the eight-episode first season of this PBS-aired series directed by Harvard English professor Elisa New, academics, poets, politicians, and relevant professionals are brought together, weighing in on classic, modern, and neglected poems. Highlights include an Emily Dickinson work, discussed and recited by actress Cynthia Nixon, who portrayed Dickinson in the film *A Quiet Passion*.

Although private almost to the point of being a recluse, Dickinson relished being a rebel poet with an edge, challenging norms with jagged forms and punctuation. Carl Sandburg's "Skyscraper" expresses his double vision as poet and journalist, capturing a big city's dissonance, celebrating both its outsized scale and beauty, while also lamenting its human cost. Former President Bill Clinton draws on his southern heritage to appreciate Langston Hughes's poetic meditation on a "dream deferred," while former Vice President Joe Biden taps his working-class roots to interpret Robert Hayden's great and overlooked "Those Winter Sundays," and the late Sen. John McCain recalls his POW experiences, discussing Gwendolyn Brooks's "To Prisoners." Also covered are the world of sports ("Fast Break"), fashion ("Shirt"), rap (written by "disciples of the streets"), the Beat generation, and Emma Lazarus's powerful ode to immigration "The New Colossus," found at the base of the Statue of Liberty. Not all poems here will please everyone's taste, but most discussions will leave viewers hungry to go back and rediscover these works. Essential for high school and college literature classes, as well as anyone who simply loves poetry, this is highly recommended. Editor's Choice. Aud: H, C, P. (S. Rees)

sell their bounty to recycling plants—and small publishing operations, who use the recycled cardboard as covers for handcrafted books. The covers are decorated with unique artwork, thus providing one-of-a-kind copies of distinctive literary output. And the books are sold at relatively lower prices, offering low-income readers who cannot afford retail store books the opportunity to enjoy new material. The camera pinballs between Argentina, Brazil, Chile, and Uruguay to interview the junk salvagers who have found their social status improved within their communities as the Cartonera industry has taken on a new importance in the continent-wide push for sustainability. Also featured are the artists who show how they turn the recycled cardboard covers into extraordinary displays of color and imagination. Mancusi and Trento have found a fascinating subject that touches multiple bases at once: socioeconomic struggles, publishing, entrepreneurship, contemporary Latin American society, and sustainable business practices. Highly recommended. Aud: C, P. (P. Hall)

Eternity Has No Door of Escape ★★★

(2017) 80 min. In French & German w/English subtitles. DVD: \$348. Icarus Films. PPR.

Filmmaker Arthur Borgnis's documentary presents an excellent history of what is called outsider art or, to use the French term, *art brut*—primarily works by those suffering from mental illness, but also including artwork made by practitioners of Spiritism (under purportedly supernatural influences), and self-taught visionaries. The

film initially focuses on pioneering figures such as psychiatrist Hans Prinzhorn and artist-collector Jean Dubuffet, who were instrumental in developing an appreciation for such artwork, and then looks at attempts to curate collections of *art brut* and ensure that the works would be properly maintained (although there were differences of opinion as to whether it should be publicly displayed). But the documentary also connects the interest in outsider art with more mainstream movements such as surrealism, abstraction, and structuralism, while providing mini-studies of some of the most notable artists of the genre, such as Adolf Wölfli, who produced a stream of work in an institution after his conviction for child molestation, and August Natterer, labeled by Prinzhorn as a "schizophrenic master." Illustrated with a wide array of archival material and ample artwork examples, coupled with extensive excerpts from interviews with scholarly experts and collectors, Borgnis's film offers a splendid introduction to a fascinating byway in the course of art history. Recommended. Aud: C, P. (F. Swietek)

Meow Wolf: Origin Story ★★1/2

(2018) 88 min. DVD: \$75: public libraries; \$350: colleges & universities. DRA. Tugg. PPR.

Game of Thrones creator George R.R. Martin plays a significant role in the last section of filmmakers Jilann Spitzmiller and Morgan Capps's homespun documentary about a Santa Fe, NM-based art collective that has grown from modest beginnings in 2008 to what its current director dreams could become a billion-dollar brand. Initially, a