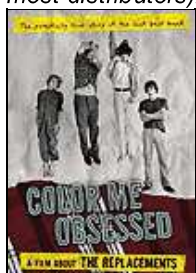


venued by a goat). Although the science is still not definitive, this documentary offers persuasive evidence that there is no "exclusivity of emotions" governing the animal world. Recommended. Aud: H, C, P. (S. Rees)

### Color Me Obsessed: A Film about the Replacements ★★★

(2012) 2 discs. 123 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors).



Most rock documentaries follow the VH1 *Behind the Music* model, so it's refreshing to find a filmmaker brave (or weird) enough to try something different. Here, Gorman Bechard invites fans and associates to recount the Replacements saga, and instead of the usual music and commentary from the quartet (completely absent here), onscreen text is used to fill in the blanks, starting with the band's Minneapolis beginnings in 1979 as Dogbreath. A year later, the newly-christened Impediments (Paul Westerberg, Bob Stinson, Chris Mars, and 13-year-old Tommy Stinson) released a four-track demo, which led to a deal with Twin/Tone Records. As the story continues, Bechard zooms in on ticket stubs, posters, and other mementos, but no images of the group (which is unfortunate, especially when people describe Bob's infamous outfits, like tutus and garbage bags). Before releasing their 1981 debut, *Sorry Ma, Forgot to Take Out the Trash*, the foursome finally became the Replacements. *Hootenanny* producer Paul Stark remembers that Bob was "really good after two beers" and "really bad after four." Other speakers include Steve Albini, George Wendt, and Dave Foley. Bechard may not have had to clear any music rights, but he deserves credit for assembling 140 individuals to tell the Replacements' tale: a sad but compelling wallow in alcoholism, interpersonal tension, and artistic compromise, along with flashes of brilliance, as the 'Mats signed to Warner Brothers, worked with Jim Dickinson, and fired Bob, Peter, and Chris (Bob died in 1995) before breaking up. Ultimately, the interviews make *Color Me Obsessed* a worthwhile watch, especially for Replacements fans. DVD extras include two audio commentaries, extended interviews, and deleted scenes. Recommended. Aud: P. (K. Fennessy)

### Skydancer ★★★

(2011) 75 min. DVD: \$89: public libraries & high schools; \$295: colleges & universities. Women Make Movies (web: [www.wmm.com](http://www.wmm.com)). PPR.



In her vertigo-inducing documentary, German-born filmmaker Katja Esson pays tribute to the Native American ironworkers who have helped construct New York City's skyline. According to Jerry Thundercloud McDonald, who lives on a Mohawk reservation, "You've got to have the guts for it. It's not just for anybody." Thundercloud took inspiration from his father, who starting working when he was 16 (lying about his age). Thundercloud, who has six kids to support, says that this particular brand of iron working is considered a desirable vocation due to the respectable pay—even if he himself has come close to death on three different occasions (worse, the job took his father's life early, and Thundercloud never got to know him). Like Thundercloud, Sky Fox spends each weekend at home (a six-hour drive away) with his family, enjoying the cultural traditions of his tribe. Although Native American ironworkers have proven their mettle over the generations, they still remain a minority in a field dominated by men of Irish and Italian descent. Construction superintendent Bobby D'Amelio admires the Native American workers' skill, but also says they mostly keep to themselves. Sky's wife, Bear, would rather see him do something else—even for a significantly smaller paycheck—and worries about his drinking, brought on by loneliness and isolation. And while the workers are treated more fairly now than in Thundercloud's father's day, racial discrimination still persists. Letting her subjects tell their stories with no obvious editorial interference, Esson captures the interesting lives of these Mohawk skywalkers. Recommended. Aud: C, P. (K. Fennessy)