

Every Everything: The Music, Life & Times of Grant Hart ★★★

(2014) 93 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors).

Director Gorman Bechard builds his biographical documentary around a series of interviews with charismatic Minneapolis musician Grant Hart, creating the impression of a monologue that is illustrated with handbills, posters, and concert footage. As a kid, Hart took inspiration from extroverted drummers, such as Gene Krupa and Keith Moon. He met guitarist Bob Mould while working at a St. Paul record store, and—along with bass player Greg Norton—formed the punk power trio Hüsker Dü, which put out singles, toured the country, and released their debut album *Land Speed Record* in 1982 on the New Alliance imprint. For the follow-up *Metal Circus*, the band moved to SST, one of the leading independent record labels of the '80s. Hart, whose father taught drafting, would design every album cover, but by 1987—only two years after signing to Warner Brothers—the band called it quits. Although Hart had developed a heroin addiction, the breakup had more to do with artistic differences of opinion. Before going solo, Hart played in other groups, such as Nova Mob, and fathered a son, but admits he hasn't been a very good parent (and hasn't kept in touch with his siblings either). If he has kind words for Mould, he offers a more critical assessment of Greg Ginn, who ran SST, since he doesn't believe that he received his financial due. The life story brings viewers up to date with the 2013 release of *The Argument*, Hart's most critically-acclaimed work to date. Featuring music by both Hart and Hüsker Dü—as well as bonus interview footage—this solid profile is recommended. Aud: C, P. (K. Fennessy)

The Last Outlaws: Butch Cassidy and the Sundance Kid ★★★

(2014) 60 min. DVD: \$24.99 (\$54.99 w/PPR). PBS Video. SDH captioned. ISBN: 978-1-60883-053-4.

By the dawn of the 20th century, America's outlaw era was all but over, relegated to early cinematic efforts such as the 1903 silent *The Great Train Robbery*, while the West itself was romanticized in spectacles like Buffalo Bill's Wild West shows. But a few outlaws refused to ride quietly into the sunset. Butch Cassidy and the Sundance Kid, along with their ragtag "Wild Bunch," continue to intrigue Hollywood and Western history buffs. Narrated by Michael Murphy, filmmaker John Maggio's PBS-aired *American Experience* documentary revisits the exploits of two of the West's last and most unlikely outlaws. Butch was born Robert Leroy Parker to devout Mormon parents. His father was away much of the time, so—trying to support his family—Butch took a job as a cowboy ranch hand, where he learned to cut corners and rustle cattle. A brutal winter killed off the cattle, and Parker, who had changed his name to Butch Cassidy to avoid shaming his religious mother, quickly set his sights on bank robbery. Cassidy was an intelligent, careful, and methodical outlaw who avoided violence through planning ahead, and outran posses by stringing riders along a getaway trail. Meanwhile, far to the east, Harry Longabough, who was raised in a grimy Pennsylvania industrial town and had his imagination fired by dime novels, decided to head west, eventually hooking up with Butch's wild bunch. Nicknamed "Sundance" following a prison stay, Harry and the others rode the fabled Western outlaw trail, switching to train robberies

and laying low between bouts of drinking, gambling, and whoring. Eventually, their activities roused the ire of the big banks, which employed the Pinkerton Detective Agency ("we never sleep"), forcing the outlaws to go on the lam—making an improbable trip to see the sights in New York City, before moving to the remote open spaces of Argentina. Traveling with a mysterious woman named Etta Place, the pair's luck ran out when a letter home from Sundance was traced back to South America, after which Butch and Sundance fled to Bolivia, where their crime spree ended in a murder-suicide. Etta Place subsequently disappeared, leaving behind conjecture and conspiracy tales. Full of interesting details and colorful lore, this is recommended. Aud: C, P. (S. Rees)

The Lost Diary of Dr. Livingstone ★★★

(2014) 60 min. DVD: \$24.99 (\$52.99 w/PPR). PBS Video. SDH captioned. ISBN: 978-1-60883-094-7.

David Livingstone—doctor, author, missionary, explorer, and anti-slavery activist—remains one of the 19th century's most enigmatic figures. At great personal sacrifice and peril to his health, this Scotsman traversed what was once called "darkest Africa," launching several expeditions in search of the source of the Nile river. Filmmaker Melisa Akdogan's PBS-aired documentary looks at Livingstone's heroic quest, one that eventually became something of a dark obsession—perhaps an attempt to atone for the death of his wife on Livingstone's second expedition. Of particular interest here is his "lost" journal, which was written during a critical period when Livingstone witnessed a massacre of innocent villagers, including women and children, by slave traders. The slave trade was a brutal, sordid business, with slaves forced to carry ivory from central Africa to the coast, sometimes with their heads trussed and speech silenced with medieval-looking masks. Stragglers were whipped or tied to trees, and left as prey for wild animals. Following the massacre, Livingstone tried to make a record of what he witnessed, using old newspapers for writing paper, and crushed berry juice for ink. Livingstone was a contradictory figure, a man of medicine who sometimes consulted witch doctors, and a staunch opponent of slavery who formed alliances with slave traders. Although Livingstone hoped that his mapping of the trade route (and description of the horrors of slavery) would "open up" the continent, ending its isolation and encouraging honest trade, a tragically ironic consequence of the European "scramble for Africa" was that it led to a century of European imperialist exploitation. An informative film about a key figure in the history of 19th-century exploration (who has been reduced to the familiar punch-line, "Dr. Livingstone, I presume?"), this is recommended. Aud: H, C, P. (S. Rees)

In No Great Hurry: 13 Lessons in Life with Saul Leiter

★★★1/2

(2013) 75 min. DVD: \$29.99. Zeitgeist Films (avail. from most distributors). SDH captioned.

Filmmaker Tomas Leach's engaging documentary captures late photographer Saul Leiter (1923-2013) at a moment in his life when broad, international recognition of his gifts and legacy were finally forthcoming. Leiter, who was in his late 80s when Leach began filming, comes across as equally impish and dubious about being the subject of a project that he can't control. That attitude fits Leiter's overall profile as an artist who was the equal of more famous New York School photographers in the 1950s such as Diane Arbus and Richard Avedon, but chose a quieter path of taking painterly, colorful pastoral shots. As we see here, Leiter took daily breaks from work in his cluttered apartment to stroll Manhattan at a leisurely pace, shooting new images with blurry splashes of color and interesting textures that, for him, evoked some hidden world beneath superficial reality. Leiter also speaks about his family and formative years in a household where achievement was valued but kindness was not, briefly discusses some of the artists (John Cage, Jackson Pollock) he photographed, and notes how a camera teaches one to really look at the world and appreciate "all kinds of things." DVD extras include bonus interviews. An illuminating portrait of a shutterbug artist, this is highly recommended. Aud: C, P. (T. Keogh)

