

tor's thesis when he asks, "Can comics, editorial cartooning, and cosplay be a medium for embracing diversity and challenging stereotypes?" Singh's answer is yes. Knight, an African American artist, describes his semi-autobiographical strip *K-Chronicles* as an attempt to "make a commentary on race without making a commentary on race." In the weekly strip, he takes on police brutality, white supremacy, and other issues. He furthers those ideas in *(Th)ink*, a single-panel strip, and nationally-syndicated *Knight Life*. Vishavjit Singh, who grew up in the United States and India, created an online strip called *Sikhtoons*, which tackles misconceptions about Sikhs. As a performance artist, he also dresses as an anti-hate-crime Captain America-like superhero in a turban. When the character proves a hit on the streets of New York, he travels to other cities to talk to people and document their reactions. Alden writes and co-created the comic book series *Super Sikh*, which revolves around a Sikh action hero (rather than a superhero). Although Alden isn't a Sikh, she works with an artist who belongs to the faith, and she still sees herself as an outsider, since she's a woman, mother, and member of a mixed-race family. *Drawn Together* plays more like an introduction than a comprehensive look at diversity in comics, but it's likely to encourage viewers to seek out other artists, such as Saladin Ahmed (*Miles Morales: Spider-Man*) and G. Willow Wilson (*Ms. Marvel*), who are doing their part for representation. Recommended. Aud: C, P. (K. Fennessy)

### Glastonbury Fayre ★★½

(1972) 91 min. DVD or Blu-ray: \$19.95. Music Video Distributors (avail. from most distributors).

Less a concert movie than a sociologist's dream of studying the then-counterculture's blue-sky tribalism, *Glastonbury Fayre* was filmed at Somerset, England's 1971 Glastonbury festival. Co-directed by the late Nicolas Roeg (*The Man Who Fell to Earth*), the documentary takes a deep dive into the temporary colony (only 12,000 audience members) that occupied rolling green hills while dancing, sleeping, drumming, and getting naked in front of an impressive, pyramid-shaped stage. Although the film annoyingly fails to identify the artists and music acts who performed, viewers of a certain age should recognize some folks. The best musical moment arrives at the beginning with "Dean," an infectious blues-pop number by Terry Reid, arguably among the greatest singer-guitarists, while another highlight is Traffic's rambunctious live version of "Gimme Some Lovin'," with an exuberant Steve Winwood on vocals backed by guitarist-songwriter Dave Mason. A post-Richard Thompson, post-Sandy Denny Fairport Convention offers blistering fiddle, but mediocrity and silliness tend to define the rest of the performers. (Arthur Brown? Really?) One sure sign that the festival occurred

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at the dawn of the 1970s is an appearance by cult figure Guru Maharaj Ji, who appears on stage to babble spiritual nonsense to the crowd. Extras include audio commentary by Roeg and a "making-of" featurette. Highly recommended. Aud: C, P. (T. Keogh)

### Papa: The Life and Loves of Ernest Hemingway ★★★

(2018) 105 min. DVD: \$24.95. Music Video Distributors (avail. from most distributors).

Veteran actor Jordan Rhodes, who has appeared in guest roles on many TV series, co-wrote and stars in this biographical play about writer Ernest Hemingway, filmed before a live audience at the Odell Williamson Performing Arts Center at Brunswick Community College in Bolivia, NC. Set on July 2, 1961, the day of Hemingway's suicide, the two-act piece is structured by Rhodes and his colleague Ken Vose as a memory-trip monologue covering the major episodes and relationships in Hemingway's life. The sole interruptions in what basically amounts to a one-person play are brief appearances by the various women who Hemingway dallied with or married, all played by Lynn Moore. As is often the case in this kind of play, the writing can feel contrived, with lots of name-dropping and conveniently-remembered anecdotes, but to its credit the script does capture the major elements of Hemingway's personality—his gruff machismo, raunchy sense of humor, egotism, and brooding over the decline of his health and what he perceives as a loss in his creative abilities as a result of medical treatment. Rhodes, who also directed the film

(following the lead of the late Michael Sapp, who did the original stage version), vividly embodies the character, and this will likely appeal to Hemingway aficionados. Recommended. Aud: C, P. (F. Swietek)

## HISTORY & CURRENT EVENTS

### Ancient Invisible Cities ★★★1/2

(2018) 165 min. DVD: \$24.99 (\$54.99 w/PPR). PBS Video. ISBN: 978-1-5317-0623-4. SDH captioned.

Ancient cities such as Athens, Cairo, and Istanbul are in many ways "invisible cities," where modern buildings cloak half-forgotten functions and landmarks. Professor Darius Arya hosts this PBS-aided BBC documentary series that uses 3D imaging to uncover and recreate the past. Named after Athena, the goddess of wisdom, the Greek city-state of Athens is revered as the birthplace of democracy, although the modern world might balk at its army of slaves (who were often captured in battle), or the fact that women had no vote and few rights. Slaves were assigned back-breaking tasks like extracting silver ore from nearby areas. Like most ancient cities, Athens was adept at exploiting local resources, quarrying high quality marble for the Acropolis and other monuments. Athens was often in wars with Sparta and empires to the east; part of a defensive wall can still be glimpsed in an underground parking garage, and Arya and others go underwater to examine new

submerged fortifications that lie outside the city. Cairo is a sprawling modern metropolis still living in the shadow of the Great Pyramid of Giza, which is marked by intricate labyrinths and mysterious chambers. Free men (no slaves) are now thought to have built the monuments; recently excavated living quarters have been found nearby, supplemented by baking and beer-making facilities. The Nile's life-giving waters ebb and flow, a silent witness to engineering feats spanning 32 dynasties and 3,000 years. Istanbul is a bridge between eastern and western cultures, surviving earthquakes, sackings by Crusaders, and sieges from the Ottoman armies. In this "layer cake of civilizations," an ancient racetrack is transformed into a water storage area, a modern carpet shop now perches atop the mosaics of an ancient palace, and the Grand Bazaar marketplace endures, expands, and prospers through the centuries. Filled with colorful views and spectacular monuments, this informative historical travelogue series is highly recommended. Aud: H, C, P. (S. Rees)

### Around India with a Movie Camera

★★★1/2

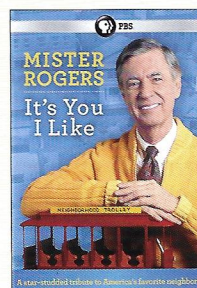
(2017) 72 min. DVD: \$390. Icarus Films. PPR. Closed captioned.

Sandhya Suri's documentary offers perspective on British colonial rule in India as captured on film, starting with the 1899 travelogue *Panorama of Calcutta, India, from the River Ganges* and stretching through the pre-independence 1940s. Much of the footage carries a sense of wonder, with exotically costumed locals and the formally dressed British looking on at the local culture and ecosystem. The British royal family shows up in a 1911 clip of King George V and Queen Mary visiting in their roles as Emperor and Empress of India, and in a 1920s visit by the then-Prince of Wales (and future King Edward VIII). Some of the silent footage is hand-colored, often in a whimsical manner that brings bright hues to the fruit-bearing trees while keeping the people in monochrome. Cultural stereotyping is on display in a 1914 experimental sound film, shot in a London studio, where an English song-and-dance performer in brownface happily lip-syncs to the musical hall ditty "The Rollicking Rajah." While much of the footage is fascinating, Suri rarely identifies her clips by year, location, and filmmaker, making some of this otherwise interesting film a bewildering montage. A strong optional purchase. (P. Hall)

### Mister Rogers: It's You I Like ★★★1/2

(2018) 60 min. DVD: \$19.99. PBS Video. ISBN: 978-1-5317-0384-4.

For decades, Fred Rogers was a reassuring presence on his TV show *Mister Rogers' Neighborhood*, educating young viewers while also offering messages of comfort and acceptance. Celebrating the 50th anniversary of Rogers's first telecast, filmmaker John Paulson's PBS-aided documentary examines the elements that made Rogers successful and unique. Actor Michael Keaton, who appeared as an early performer in Rogers's neighborhood, reviews a typical show, in which a casually dressed Rogers would come out and sing a few songs in his gentle, light voice. Music was always an important feature, and the series featured guests such as Yo-Yo Ma and Wynton Marsalis. Rogers never talked down or lied to children. The special effects were deliberately low tech, and Rogers always made the distinction between what was "make-believe" vs. what was real. He also believed in the value of being vulnerable, emphasizing a healthy expression of emotions, and never shying away from difficult topics including birth, death, and divorce. The series also featured eagerly awaited regular characters, like delivery man Mr. McFeely, as well as factory tours, which showed how things were made, ranging from crayons to pretzels. John Lithgow, Whoopi Goldberg, and comedian Sarah Silverman recall Rogers's playful and curious side, and his minimal use of retakes, stemming from his belief that life isn't always perfect. When violinist Itzhak Perlman came to call, his crutches were displayed (children with challenges and handicaps provided many memorable, inspiring moments on the show). In a run of over 900 episodes, Rogers proved that he could never be replaced. A fine companion documentary to 2018's *Won't You Be My Neighbor?* (VL-9/18), extras include bonus footage. Highly recommended. Aud: C, P. (S. Rees)



### The Distant Barking of Dogs ★★★1/2

(2017) 90 min. In Russian w/English subtitles. DVD: \$320. DRA. Film Platform (avail. from www.filmplatform.net). PPR.

A touching coming-of-age profile set against the backdrop of war, Simon Lereng Wilmont's documentary follows Oleg Afanas-