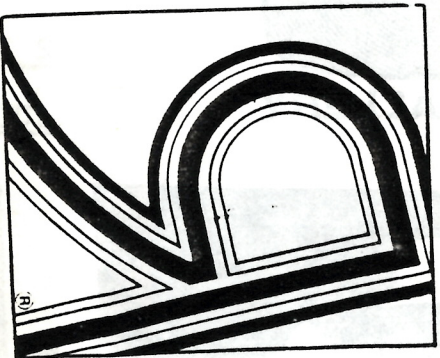


L.A. WEEKLY

June 28-July 4, 1985 Vol. 7, No. 31



READER

June 28, 1985 Vol. 7, No. 36

MOVE: Confrontation in Philadelphia. Produced in the late seventies as a class project while the directors were students at Temple University, this powerful sixty-minute documentary by Karen Pomer and Jane Mancini chronicles the first violent confrontation between MOVE—the radical, mostly black “back-to-nature” group—and the Philadelphia police. Moving from newspaper headlines and stills to a sometimes dizzying amalgam of original footage, official police film, and TV news accounts (sometimes shot right off the screen), Pomer and Mancini effectively capture the anguish, confusion and contradictions of the highly-charged situation. Not incidentally, *Confrontation in Philadelphia* also explores, sometimes brilliantly, the process of news gathering and the role of the media in politically-charged events. Though formally crude, this documentary shares with the best examples of its genre the virtue of being not a collection of facts assembled to prove a point, but rather the gradual revelation of the nature of things. (Reviewed by Jon Hofferman.) (EZTV, 8547 Santa Monica Bl. 657-1532. Tues.-Wed at 8)

MOVE: CONFRONTATION IN PHILADELPHIA Once again EZTV is showing us something that those who control our television and theater screens don't want us to see. *MOVE*—

Confrontation in Philadelphia is one of the finest socio-political documentaries I've seen in years, and one of the most disturbing. In 1978, Karen Pomer and Jane Mancini, two white girls with little film or video experience and only a small black-and-white video outfit, covered the MOVE confrontations of August '78 with a thoroughness and an honesty that none of the “legitimate” news outlets matched. Juxtaposing interviews, newspaper and television accounts, and frightening on-the-scene footage, their documentary shows a rabid city government under

Mayor Rizzo being aided and abetted in its tactics by television and print media, who acted as mere propagandists for authority. It's hard to say which footage is more disturbing, a police riot against innocent bystanders or the media's evident fear of Rizzo & Co. Pomer and Mancini's film was completed and issued along the festival circuit in 1981. If it had gotten the TV exposure it deserved, there might have been no mad bombing earlier this year. PBS's excuse was that the footage wasn't “broadcast quality.” This is absurd. Yes, their equipment made for certain

limitations in picture definition, but their camerawork, sound and editing are first-rate, as testified to by the various festival awards they've won. Or did PBS just not want to admit that a modern American neighborhood could be treated, for all intents and purposes, like the Warsaw Ghetto? If you think I'm exaggerating, see the film. EZTV, Tues.-Wed., July 2-3. (MV)



**Blue
Ribbon
Winner**

Social Issues
Video
American
Film Festival
1981

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The confrontation in Philadelphia between MOVE and the Rizzo Administrations' forces was frozen in photographs and splashed across the press of the world. Pictured was surrendering MOVE member Delbert Africa being beat and kicked by four policemen. Moments earlier, a police officer had been shot dead.

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"...Shifting from newspaper headlines to television newscasts to mayoral press conferences to on-the-street interviews with community residents, Pomer and Mancini document the events leading up to the police arrest of MOVE, a radical black political commune. The video journalists reveal the complex relationship of media bias, police harassment, and subtle economic motivation in the violent removal of MOVE in August 1978.... These documentarists look hard at the role of the mass media—and at television in particular—in shaping and distorting the news. They look unsparingly at the racial hatred and political intolerance which motivated the campaign to eradicate MOVE. And they demonstrate how the Powelton community in Philadelphia was the real pawn in this political, social, and media chess game...."

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—*Global Village Video and TV Festival*

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—*former Phila. Mayor Frank Rizzo*

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Special Jury Recognition Award
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Documentary Festival
Award Winner Downtown Community
TV Center Festival '80

RELATED STUDIES:

Black Studies, Journalism, Communications,
Urban Studies and Law

American Film

Magazine of the
Film and Television Arts

May 1981
\$2.00

Developments in Programming
and Technology Affecting
the Home Viewer

THE VIDEO SCENE

Video Documentaries: The New Wave

Deirdre Boyle

Eviction also poses a crisis in Karen Pomer and Jane Mancini's *MOVE: Confrontation in Philadelphia*. Shifting from newspaper headlines to television newscasts to mayoral press conferences to on-the-street interviews with community residents, Pomer and Mancini document the events leading up to the police arrest of MOVE, a radical black political commune. The video journalists reveal the complex relationship of media bias, police harassment, and subtle economic motivation in the violent removal of MOVE in August 1978.

Although the tape has more of the look and feel of a television show—with its fast-paced editing and frequent use of television newscasts and police surveillance footage—the point of view and underlying message are at odds with those of television. These documentarists look hard at the role of the mass media—and at television in particular—in shaping and distorting the news. They look unsparingly at the racial hatred and political intolerance which motivated the campaign to eradicate MOVE. And they demonstrate

how the Powelton community in Philadelphia was the real pawn in this political, social, and media chess game.

Both Pomer and Mancini were students at Temple University when they began to tape interviews with MOVE members for a class project. Two and a half years later, they edited more than fifty hours of footage into an hour-long documentary. Videotape—with its relatively low cost and reusability—made it possible for them, borrowing equipment from school, to shoot that much material over such a long period. And living within the community enabled them to closely examine the issues beyond the initial crisis and to provide the community's own perspective on the events.

Karen Pomer worked as a production assistant for ABC in Los Angeles before she came east to study at Temple. "I got so sick of 'Welcome Back, Kotter' and 'Happy Days,'" she says. "I wanted to be around people not involved in Hollywood, and I wanted to do social issues." Jane Mancini had some experience working with film—avant-garde experiments—but not in documentaries. Both had to teach themselves how to operate the video equipment and later to edit.

Like their Hawaiian and Jersey City counterparts, Pomer and Mancini took their tape to local groups and gave them an opportunity to express their feelings about the manipulation of their lives. Pomer hopes to get a grant to edit *MOVE* to broadcast standard, but as yet there are no plans for broadcasting the tape nationally.

Mayor wants review of bombing

PHILADELPHIA (UPI) — Mayor Wilson Goode, standing firm against growing public outcry over the police bombing of a suspected terrorist stronghold, promised a full review of the attack that killed at least 11 people and destroyed a neighborhood.

Goode rejected suggestions Wednesday that City Managing Director Leo Brooks resign for his role in the confrontation that led to two fierce gunbattles and an aerial bombing Monday of a house occupied by the group called MOVE.

"What happened was an accident," Goode said. "There was no plan that called for any destruction of that house by fire, by bomb or anything else.

"All steps taken on Monday were steps designed to preserve life."

"I am fully and totally responsible," the mayor said. "Everything that was done was done with my knowledge."

Goode said he will appoint a commission within a week to "review all the facts surrounding all the decisions leading up to and including Monday" that led to the bombing and ensuing fire that destroyed 53 houses and damaged eight. He proclaimed Sunday a day of prayer for the dead and 250 homeless.

"We want to pray for those who lost their lives. We want to pray for those who are homeless, the entire neighborhood and the entire city."

Workers Wednesday dug the bodies of two children and three adults from the rubble of the anti-establishment cult's burned-out headquarters.

The bodies of four adults and two children were found Tuesday.

The mayor said officials were aware of children in the house but did not consider them hostages because their parents were there.

Clarence Mosley, an assistant city managing director, said the gender of only one victim, an adult male, had been established. None had been identified.

Also found Wednesday were two shotguns, a rifle, unspent ammunition and what appeared to be unexploded bombs, Mosley said. A heavily fortified bunker was discovered in the basement.

A suit filed in U.S. District Court on behalf of a resident who lived next door to the MOVE house contends city officials violated the constitutional rights of neighbors by destroying their homes without justification and seeks \$10 million in damages.

A suit filed in Philadelphia Common Pleas Court on behalf of eight other residents said the city should have acted sooner to remove the MOVE house and was responsible for the fire that destroyed the neighborhood.

Police decided to evict MOVE after mounting complaints by neighbors of filthy conditions and annoying noise from the house. The mayor said police had evidence the back-to-nature group was stockpiling weapons and explosives and planned to blow up the block to grab "international headlines."



UPI Photo

Karen Pomer displays award she won for MOVE documentary

TV scenes of gunfight, fire recall '78 clash for Westsider

By RICK CZIMENT
Evening Outlook Staff Writer

This week's terrifying images on newspaper pages and television screens flash through Karen Pomer's mind like a *deja vu*: the devastated neighborhood, the swarms of police in riot gear, the screams amid gunfire, smoke and flames.

For Pomer, the scenes of Monday's disastrous confrontation in Philadelphia between police and members of the radical group MOVE, which killed 11 and burned 60 houses, seem like a rerun of a fatal police assault against a different MOVE house in 1978.

At that time Pomer, a 30-year-old Brentwood resident was studying film production at Temple University in Philadel-

phia, where she produced and directed an award-winning documentary film about MOVE and its members.

Now Pomer is besieged by local news media asking about her experiences among MOVE members and her thoughts on the group's philosophy and practices.

"It's fairly obvious it was complete overkill and unnecessary to bomb that house," she said of Monday's incident.

"I would have hoped the new mayor (W. Wilson Goode) would have learned from (then-Mayor Frank) Rizzo's experience and approached the situation in a different manner. Unfortunately, that wasn't the case."

See FILM, page A-4



UPI File Photo

MOVE members as they appeared in 1980 rally marking 1978 battle with police

Film

Continued from page A-1

She said in 1978, MOVE members considered the media to be their "enemy," but added, "They related to me openly and friendly. They realized I wasn't part of the media.

"My first day with them, I was shocked. They had sounded in the press like they were horrible, crazy people, irrational and off the wall," she recalled. "I was surprised at how different they really were."

Pomer said the political beliefs of MOVE members were difficult to define, but arose from a conviction that they were exploited and oppressed by a corrupt, industrialized society.

In response, members adopted a strict back-to-nature regimen of raw foods and exercise. Some lived communally in an unadorned house inhabited by about 12 adults, 10 children and 50 dogs. The house was located in a middle-class,

predominantly black neighborhood about 3 miles from the site of Monday's confrontation.

Members also maintained a veil of secrecy, Pomer added. For example, she said in 1978, members said they didn't know how many people belonged to the group. Today, authorities estimate membership at about 150.

"MOVE chose to live in a different lifestyle. They felt strongly that they were persecuted for their lifestyle, and they were the victims of mistreatment by the press. They felt they were never able to present their side," Pomer said. "This caused them to react in perhaps a paranoid way."

While people in her documentary appeared unbothered by MOVE members as neighbors, Pomer said the group's views were distorted by the local media, fueling a general opposition by the public.

Her 60-minute documentary, which won an award in social commentary from the New York Film Festival, interviewed MOVE members, neighbors and news reporters during the days leading up to the Aug. 1 attack on the house.

The film also depicted the huge gun battle where one police officer died, and scenes of officers beating and kicking people being taken into custody.

The 1978 incident resulted in prison terms for nine MOVE members in the slaying, and a federal indictment of the Philadelphia Police Department for the ensuing brutality, she said. MOVE has since been demanding the release of those jailed.

Pomer said she wished current coverage would relate more of the 1978 incidents because there were so many parallels, specifically the authorities' overreaction.

NEW VIDEO RELEASES

LA GUERRE DES MAYAS (THE WAR OF THE MAYAS) We hear about the guerrilla war in El Salvador, we hear about Nicaragua, but our media and our government present Guatemala as a staunch U.S. ally without any war of its own. Anything that happens in Guatemala is blamed on its neighbors. This French documentary will introduce you to the oldest continuous guerrilla struggle in Latin America, which — surprise! — is in Guatemala. French documentarians Pierre Boffety and Jean-Marie Simonet traveled with the guerrillas, who are mostly Mayan Indians. Their weapons are supplied indirectly by the U.S., Israel and Italy, whenever they can capture them from the Guatemalan army. They speak of hundreds of Mayans massacred, a village at a time, in army sweeps financed with our tax dollars. You see 15-year-old Mayans training in the jungle with sticks, and going into combat without ever having fired a weapon. The film is straightforward and professional, letting the guerrillas speak for themselves, though it gets laughs when its filmmakers ask fully armed female guerrillas questions like "What can women do for the revolution?", "Do you have boyfriends?" and "Do you want children?" Nobody thinks to ask the men similar questions. This aside, *La Guerre des Mayas* is an informative piece of news of which our usual outlets seem intentionally ignorant. EZTV, Thurs.-Sun., June 27-30 (MV)

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SCLC/LA News

4182 South Western Avenue • Los Angeles, California 90062 • (213) 295-8582

FOR RELEASE

CONTACT

IMMEDIATE THROUGH 6/24/85

Rev. Aidsand Wright-Riggins
(213) 295-8582 or
Karen Pomer (213) 393-5836

DOCUMENTARY "MOVE: A CONFRONTATION IN PHILADELPHIA SLATED

The Southern Christian Leadership Conference of Greater Los Angeles and the Black Journalist Association announced the premiere public screening of the award winning documentary "MOVE: Confrontation in Philadelphia" by Karen Pomer and Jane Mancini.

The recent bombing of the MOVE group and the burning of 60 homes was not the first violent confrontation between the city of Philadelphia and the MOVE group. In 1978 an eviction procedure similarly involved (armed) confrontation and left one Philadelphia policeman dead of gunshot wounds. These two women film makers covered this incident and followed for two years the trial of 9 MOVE members until the trial culminated in a murder conviction. This documentary illuminates the conditions that led up to the May 1985 incident.

A panel discussion led by SCLC Executive Director Mark Ridley-Thomas including producer/ director Pomer and prominent Black journalists who were in Philadelphia covering the May 1985 bombing will follow.

The screening will be held at 1999 West Adams (at Western) in the Golden State Mutual Life Insurance Auditorium on Monday June 24th at 7:00 p.m. Admission is free and open to the public.

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Southern Christian Leadership Conference

NEWS



sclc National Headquarters:

334 Auburn Ave., N.E., • P.O. Box 89128 • Atlanta, Georgia 30312
Telephone: 522-1420

Founding President

MARTIN LUTHER KING, JR.

QUENTIN BRADFORD, Communications Director

JOSEPH E. LOWERY, PRESIDENT

Statement by Dr. Joseph E. Lowery concerning the police shootout in Philadelphia May 13, 1985 with members of the radical "back-to-nature-group" MOVE which resulted in a fire that killed 11 and left 200 people homeless.

FOR RELEASE:

May 16, 1985

"The Philadelphia police mentality is still very much pervaded by the ghost of Frank Rizzo. Rizzo, one-time mayor of Philadelphia, had been sharply criticized for his brutal police methods.

"Regardless of the race or color of those responsible for the police action in Philadelphia, it reflects an unfortunate disregard for life and property and represents a brutal and bellicose approach to law enforcement. It reflects a general atmosphere in the nation of violence and brutality and the notion that every problem can be resolved by bombs, missiles and macho.

"City officials and police authorities must show more sensitivity to the well-being of citizens...including children...who may be innocent victims of their militarism, and more creativity in dealing with crisis situations. This bombastic action has created far more problems than were resolved, and fails absolutely to address the critical issues posed by the dissidents.

"Our nation needs leadership that will turn us away from our present militaristic course, lest we all are consumed in the flames of violence and belligerence.

"I urge Mayor Goode in appointing his commission to study this police action to include nationally recognized authorities in law enforcement, government and private citizens who can make independent and objective evaluations."

#



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TV Center Festival '80

RELATED STUDIES:

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Urban Studies and Law

MOVE: Confrontation in Philadelphia

*A Video-Tape by Karen Pomer
and Jane Mancini*

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Temple University
Philadelphia, PA 19122

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Section B/Page 1
Los Angeles
Herald Examiner
Tuesday
July 2, 1985



TODAY

SOMEBODY put a hoodoo on us. Somebody worked some voodoo. We've got a pain in our little finger, and we *don't know why*. We are *totally* freaked out. We mean, *fully*. And that's not all. Last night we were getting out of a car, and *the door would not unlock*. We'd unlock it, and it would STILL BE LOCKED. And then, once we got it unlocked, *we couldn't get it open*. We had to blowtorch our way out; it was frightening. We said to ourself, "Self," we said. We said, "Boy, you have got a hoodoo put on you. You do. Do what? Remind me of a man. What man?" And when we started talking like that, we *knew* we were in trouble. Bad trouble. Reverend Ike came on the radio. He said if we had a hoodoo he could help us. But the radio TURNED ITSELF OFF before he could tell us how. So we turned to our ever-replenishing stack of press releases, hoping for a sign. And what we found is that the 1981 video documentary "MOVE: Confrontation in Philadelphia" is screening tonight and tomorrow at 8 p.m. at EZTV, 8547 Santa Monica Blvd., West Hollywood (657-1532). But this somehow did not seem especially germane.

By Robert Lloyd

Send details of upcoming events to Robert Lloyd, Style, Herald, 1111 S. Broadway, L.A. 90015.

MOVE Video Underscores Tension



photograph by Ann Summa

the radical group, whose beliefs are an amalgam of black nationalism and ecological concern, shortly before the 1978 police assault on them. MOVE's practice of maintaining compost heaps in their gardens as well as their dreadlocked appearance, ideology, and demonstrations against public figures and institutions ranging from Andrew Young to the Philadelphia Zoo quickly brought them to the disapproving attention of Mayor Frank Rizzo (1972-1980). The Pommer and Mancini video focuses upon the tragic relationship between MOVE and the Rizzo Administration, and the August 8, 1978 bloody attempt to evict the group from their Powelton Village dwellings, which resulted in the death of a policeman (under mysterious circumstances) and the savage beating by police of MOVE member Delbert Africa.

Political MOVEE Karen Pommer

L.A. didn't know the full extent of what happened in '78. The disaster this year is still fresh in people's minds, but you don't get that kind of reaction from history. People were clearly thinking about police-community relations here."

MOVE: *Confrontation in Philadelphia* began as an undergraduate film project for Santa Monica-resident Pommer while she was attending Temple University. She was introduced to

Panelists at a Recent Screening Question Police Tactics in Black Communities

approved by the police." Williams pointed out that, regardless of the validity of the sanitation complaints against MOVE, the police response constituted a "gross overreaction."

Referring to the recent tragedy and to the documentary's scenes of charges made by police on horseback and house-to-house searches up to three blocks away from the Powelton confrontation, the *Los Angeles Sentinel's* Libby Clark said that "even though we've got black mayors in most of the country, black communities are still under siege."

The presentation concluded with remarks from Mark Ridley-Thomas, who conveyed the national SCLC's denunciation of last May's "militaristic" attack.

Ridley-Thomas also decried statements by Los Angeles Police Chief Daryl Gates that lauded Philadelphia Mayor Wilson Goode as a "hero" for his role in the siege of the MOVE stronghold. "Can we not assume," said Ridley-Thomas, "that the have already begun to consider similar steps here in the event of such a crisis?"

Police

of the response of the largely middle-class audience which attended the screening is an indication, the always delicate relations between the LAPD and black community have

become very tense indeed. These relations seem to have been exacerbated recently by the use of the LAPD battering ram for drug searches. A further indication of the edginess which pervades the situation was reflected in the allegations made by a *Los Angeles Times* reporter that police were recording the license plate numbers of the cars in the parking lot outside the screening.

Pommer is in Philadelphia this week, laying the groundwork for a follow-up documentary that will examine the 1985 bombing, the current state of MOVE's approximately 500-member community, and the series of investigations being conducted on the state's and city's handling of the affair.

MOVE: *Confrontation in Philadelphia* has been shown at EZTV video gallery, and is available for booking through the SCLC. "ABC bought the exclusive rights for 48 hours to the tapes, but they only used the police file footage," Pommer said with a sigh. "I guess the rest of it just didn't fit into the image of MOVE they had in mind."

The independent videomaker continues to seek distributors of the video. Is she concerned that, with the passage of time, her work will lose its immediacy? She laughed ruefully and said, "I'm afraid not. This story is nowhere near over!" □

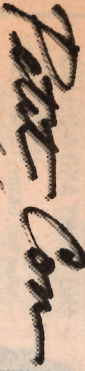
By Steve Harris

At a recent screening of *MOVE: Confrontation in Philadelphia*, a documentary by Karen Pommer and Jane Mancini that chronicles the radical group's earlier conflict with the city in 1978, the response from the predominantly black audience of about 200 prompted Pommer to remark, "I was amazed by the depth of feeling in that audience. It's true that people in

"WOUNDINGLY FUNNY"

—Michael Wilmington,
LOS ANGELES TIMES

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STOP MAKING SENSE

Jonathan Demme's direction of this concert film of David Byrne and his group, Talking Heads, is picturesque and unassuming, with a fascinating structure — the composition of the show itself. Given a concert like this, there's no reason to fiddle with it. With a stunning lack of ego, Demme has constructed a performance film that never once says "look how clever I am," but which constantly says "look how great this band is." Talking Heads have grown from art school intellectuals to full-scale showmen, and they deserve a tribute like this. (MD)

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—Vincent Canby, New York Times



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"George Stevens, Jr.'s extraordinary portrait of his father, a classic."

see in quite a while. Black and white, long static takes, and absolutely no editing make for an unsettling and quirky — even visionary — cinematic experience. Three characters sit around and talk, watch TV, and take a little trip. I've never seen a film that created so much out of so little. It redefines what a movie can be, with humor and outrageously subtle but wacky performances. (MD)

STREETWISE

Decidedly the most interesting things going in film this year are the documentaries. This is a well-made account of the lives of nine Seattle street kids, ages 13 to 19, who live by pimping, whooring (here known as "dating"), stealing, dealing drugs, and begging. They are offspring of the *Lumpen* white- and black-trash milieu, all living out practically the same lives as their parents, the parents they say they are escaping from. On the one hand, these kids are poignantly naive, the very opposite of angry youth in revolt. They believe in what most people believe in: home, children, nice clothes, security. If you're a liberal, they are gentle kids you want to feel sorry for. On the other hand, these kids are jaded, crime statistics of the future, their fate already sealed by society and heredity. I think the film's one drawback is that it uncritically allows the kids to speak for themselves; it doesn't step outside their discourse to examine the class or the country that produced them. The contrariness between how harmless they talk and how "vicious" their activities are is huge. The film gives us no way to think about this contradiction. (HK)

A VIEW TO A KILL

It is not easy to be the worst of the 15 James Bond films, but *A View to a Kill* manages. Having recently seen the other 14 for an article on the Bond phenomenon, I can tell you that *A View to a Kill* is more aimless than *Diamonds Are Forever*, has more padded sequences than *Thunderball*, a flatter feel than *The Man With the Golden Gun*, and misses even the outrageous slapstick of *Moonraker*. Roger Moore plays what the promises will be his last Bond in a light and clean-sleeved sleep. Christopher Walken's villain, far from wanting to conquer the world, merely

staunch U.S. ally without any war of its own. Anything that happens in Guatemala is blamed on its neighbors. This French documentary will introduce you to the oldest continuous guerrilla struggle in Latin America, which — surprise! — is in Guatemala. French documentarians Pierre Boffrey and Jean-Marie Simonet traveled with the guerrillas, who are mostly Mayan Indians. Their weapons are supplied indirectly by the U.S., Israel and Italy, whenever they can capture them from the Guatemalan army. They speak of hundreds of Mayans massacred, a village at a time, in army sweeps financed with our tax dollars. You see 15-year-old Mayans training in the jungle with sticks, and going into combat without ever having fired a weapon. The film is straightforward and professional, letting the guerrillas speak for themselves, though it gets laughs when its filmmakers ask fully armed female guerrillas questions like "What can women do for the revolution?" "Do you have boyfriends?" and "Do you want children?" Nobody thinks to ask the men similar questions. This aside, *La Guerre des Mayas* is an informative piece of news of which our usual outlets seem intentionally ignorant. EZTV, Thurs.-Sun., June 27-30 (MW)

MOVE: CONFRONTATION IN PHILADELPHIA

Once again EZTV is showing us something that those who control our television and theater screens don't want us to see. **MOVE** — *Confrontation in Philadelphia* is one of the finest socio-political documentaries I've seen in years, and one of the most disturbing. In 1978, Karen Pomer and Jane Mancini, two white girls with little film or video experience and only a small black-and-white video outfit, covered the MOVE confrontations of August '78 with a thoroughness and an honesty that none of the "legitimate" news outlets matched. juxtaposing interviews, newspaper and television accounts, and fragmenting on-the-scene footage, their documentary shows a rabid city government under Mayor Rizzo being aided and abetted in its tactics by television and print media, who acted as mere propagandists for authority. It's hard to say which footage is more disturbing, a police riot against innocent

396-4215.

Fri., June 28 — *Talmadge Farrow*.

Lorenzo di Stefano's film portrait. Legendary jazz guitarist Tal Farlow appears in person, accompanied by bassist John Patitucci.

Sat., June 29 — *Survivors, The Blue Today*. U.S. premiere. Features blue greasers Dr. John, Archie Shepp, John Lee Hooker and others.

Sun., June 30 — *Canyon Consort*. One of the biggest hits of the recent San Francisco Film Festival, this new film follows the Paul Winter Consort it performs in the Grand Canyon and St. John the Divine Cathedral.

Mon., July 1 — *From Mao to Mozart*. *Isaac Stern in China.* Documentarian Murray Lerner's acclaimed portrait of violinist Isaac Stern's visit to China as a Shanghai music academy won the 1981 Academy Award.

Tues., July 2 — *Jazz Is My Neighbor*. Language: L.A. premiere. Film about Japanese conductor/composer Toshiko Akiyoshi and her big band. **Wed., July 3 — *The Grateful Dead Movie*.**

Thurs., July 4 — Closed.
SHOOTING FOR CHANGE Lion's Gate Studios and Godmother Filmworks present a seminar on the making of "socially responsible" feature films. Speakers include writer/director Nichola Meyer (*The Day After*); actor Harry Dean Stanton; Miranda Barry, director program development, American Playhouse; Mark Rosenbery, president theatrical production division, Warner Bros.; and many others. Lion's Gate Studios, 1851 S. Bundy Dr., W. L.A.; Sat., June 29, 9 a.m.-5:30 p.m.; \$75. Price includes screening of Lucasfilm's *Letno*, written and directed by Haskell Wexler, at the Writer's Guild Theater, 135 S. Doheny Dr., B.H.; Thurs., June 27, 7 p.m. Call (213) 820-7751.

THE EMERALD FOREST The Nature Conservancy and Treepeople host an exclusive premiere screening of this film by John Boorman. Proceeds go to the campaign to save the La Selva Biologic Cillo rainforest in Costa Rica. Writer's Guild Theater, 135 S. Doheny Dr., B.H.; Tues., July 2, 7:30 p.m.; \$20 donation (includes wine & croissant reception). Cal

READER'S GUIDE

Cinema

modern self-consciousness. (DS) (Cineplex. Shown in a version extended by twenty minutes)

Man Who Knew Too Much. An odd film for Alfred Hitchcock to have made in 1956: seemingly a virtuosic experiment in suspense, it is angled more toward droll comedy than dark moral inquiry. A remake of the 1934 British film that was Hitchcock's first major success, *Man Who Knew Too Much* stars James Stewart and Doris Day as Ben and Jo MacKenna, an American couple, vacationing in Morocco, whose son is kidnapped to prevent them from divulging information about an assassination plot. The MacKennas are more straight and wholesome than most of Hitchcock's protagonists from this period, and the intense evocation of terror and helplessness in the first half don't really take root in their characterizations. But Hitchcock slyly indulges his sense of mischief by stepping periodically outside the Americans' compulsive activity and juxtaposing it with the overcivilized raised-eyebrow reactions of a collection of British eccentrics, drawn with Hitchcock's usual understated precision. The film is decidedly light by Hitchcock standards, but not insubstantial. Day's song "Que Sera, Sera" won an Oscar. (DS) (Art; starts Thur)

Peter Bogdanovich finally moves into the mainstream cinema with this film based on the story of Rocky Dennis (Eric Stoltz), a sixteen-year-old with a strange illness that expanded and grotesquely distorted his face. The true story isn't a story at all; for half the film's length, Bogdanovich and writer Anna Hamilton Phelan seem to be aware of this, using an episodic structure that plays on the understated contrasts between the pathos-laden concept, Rocky's pleasingly low-key and witty personality, and the anomalous setting of the biker culture that Rocky and his tough/vulnerable mother (Cher) inhabit. Unfortunately, understatement yields to manufactured tear-jerking, as a series of small crises are whipped up to give the film an artificial and none too complex dramatic structure. None of the characters develop in the slightest, and none of the interesting touches build to a coherent artistic vision; but *Mask* is never as shamelessly melodramatic as it might have been, and Stoltz's excellent performance is worth a look in itself. (M Elliott) (Lifeguard) co-stars. (DS) (Aero, Clinton; World; Eagle; Highland; Rialto Pasadena, Tue-Wed)

Midnight Song. This 1937 (Mandarin) Chinese horror film combines a *Phantom of the Opera* premise with several popular songs and a subplot in which the phantom calls for revolutionary resistance against imperialist Japan. Clearly influenced by German and American genres, director Ma Xuei Wei-Bung uses a vigorously expressive visual style to capture the terror of the phantom's disfigurement, his sinister decay, and his former lover's madness. Unfortunately, this is only one aspect of the film, which has a long, convoluted plot almost total-dependent upon western formulas, and Wei-Bung makes no attempt to apply his adept visual sense to a realistic exploration of character theme. Yet, within its own popular orientation, the film is an interesting, if bizarre, experience. (TN) (For Star, 747-4496, Tue-Wed, Chinese with simultaneous English translation)

E: Confrontation in Philadelphia. Produced in the late seventies as a class project while the directors were students at Temple University, this powerful sixty-minute documentary by

Karen Pomer and Jane Mancini chronicles the first violent confrontation between MOVE—the radical, mostly black "back-to-nature" group—and the Philadelphia police. Moving from newspaper headlines and stills to a sometimes dizzying amalgam of original footage, official police film, and TV news accounts (sometimes shot right off the screen), Pomer and Mancini effectively capture the anguish, confusion and contradictions of the highly-charged situation. Not incidentally, *Confrontation* in Philadelphia also explores, sometimes brilliantly, the process of news gathering and the role of the media in politically-charged events. Though formally crude, this documentary shares with the best examples of its genre the virtue of being not a collection of facts assembled to prove a point, but rather the gradual revelation of the nature of things. (Reviewed by Jon Hofferman.) (EZTV, 8547 Santa Monica Bl. 657-1532, Tues-Wed at 8)

Movers and Shakers. Vaguely reminiscent of *My Favorite Year* (in feel, not in subject matter), this behind-the-scenes Hollywood comedy is less hip/detached and more borscht belt than one would expect from writer-producer-star Charles Grodin. Saddled with a deathbed request from his best friend to make a movie of the non-fiction book *Love in Sex*, a studio production head (Walter Matthau) enlists a mild-mannered writer (Grodin) and a maniacal director (Bill Macy), both of whom have debilitating romantic problems that ought to disqualify them from the ill-fated project. Matthau's excellent, restrained performance gives the film a lift, but Grodin and director William Asher play safe in too many ways, relying on showy comedy, conventional sentiment, and a spurious depiction of the benevolence of the Hollywood studio system. Asher, best known for *Johnny Cool* and the beach movies of the sixties, gives the film a strangely old-fashioned visual feel that doesn't count for much one way or another. Tyne Daly and Gilda Radner co-star; Vincent Gardenia, Steve Martin, and Penny Marshall turn in cameos. (DS) (Metro)

The Muppets Take Manhattan. The Muppet movies have a pleasant, casual way of acknowledging the silliness of their plots, a trait that is nicely set off by the epic ambitions of so many cheesy modern films. Their third film (1984), in which the Muppets take their college musical revue to New York and labor to find a sympathetic Broadway producer, lacks the self-reflexive inspiration of *The Great Muppet Caper*, but director Frank Oz gets a nice comic effect out of crowding the Muppets into the foreground of so many wide-angle vistas, and the writing contains the usual quota of modest Muppet wit. The story wanders into schmaltz a few times too many, especially at the surprise ending, which throws the future of the Muppets into question. (DS) (Culver)

My New Partner. A lovable, crooked cop (Philippe Noiret, who is too lovable for his own good these days) is saddled with a straight-arrow young partner (Thierry Lhermitte) whom he immediately sets out to corrupt. Claude Zidi's 1984 French comedy is a predictably shallow romp that openly invites us to identify with the omnipotence of its sociopathic heroes, whose malevolent actions it excuses by invoking the practical difficulties of police work. The power fantasy is the only aspect of the film that cuts below the surface; characters shift and pose for the benefit of the plot mechanism, and the comedy is pure formula. (DS)

(Royal)

Nightmare. "The dream you can't escape alive." Quick—the No-Doz! Sharon Smith and Baird Stafford under the direction of Romano Scavolini (1981). (DE) (Tower)

The Notorious Landlady. An attractively produced but essentially flat farce about an American diplomat who takes a room at a London boarding house whose landlady is the chief suspect in a murder investigation. Jack Lemmon is the diplomat and Kim Novak is the landlady. The two stars mesh well, and director Richard Quine keeps things moving smoothly. But it can't hide the fact that Quine and his co-scriber Larry Gelbart are working with little more than gossamer. Fred Astaire and Estelle Winwood co-star (1962). (DE) (County Museum of Art, Sat at 1 and 8 and Wed at 1)

On Approval. Clive Brook directed this well-regarded 1944 British drawing-room comedy about two women (Beatrice Lillie and Googie Withers) who exchange boyfriends (Brook and Roland Culver). (DS) (Vagabond, Wed-Thur)

On the Beach. Stanley Kramer issues the final warning to Mankind, in a tiresome, talky 1959 film set in the shrunken aftermath of World War III. 1959 was also the year of *North by Northwest*, *Imitation of Life*, *Rio Bravo*, *Some Came Running*, *Anatomy of a Murder*, and *The Horse Soldiers*—so guess which picture topped all the ten best lists? You'd have to see it to believe it, but I'm not sure I'd put anybody through that. With Gregory Peck, Ava Gardner, Fred Astaire, and Anthony Perkins. (DK) (County Museum of Art, Fri at 1 and 8)

Oz Films by L. Frank Baum. Baum, author of the Oz books, made a number of silent films based on them, including these two 1914 works. *The Patchwork Girl of Oz* features all of the familiar Oz characters except Dorothy; *The Magic Cloak of Oz* is about an evil witch trying to possess the eponymous cloak. (DS) (Nuart, Sun)

Pale Rider. I wish Hollywood would let the Western die a natural death, noble genre though it is. No modern filmmaker, and certainly not Clint Eastwood, is likely to approach the form without the crippling self-consciousness genre is designed to dispel. Unpleasantly reminiscent of *Shane* (the ultimate meta-Western and the

beginning of the genre's end), *Pale Rider* applies Eastwood's Leone-like exaggeration to another mythic conglomeration of oppressed little guys, rich capitalists, and a mysterious, powerful stranger. Eastwood's old-fashioned, faintly minimalist dramatic instincts keep the film watchable and relatively coherent, but the aggressive banality of the direction of actors (more than matched by Michael Butler & Dennis Shryack's script) is, as always, his salient characteristic. Michael Moriarty and Carrie Snodgrass co-star. (DS) (Avco, Vogue, UA Marina, Roxy, Los Angeles)

Pat Garrett and Billy the Kid. Sam Peckinpah's fascination with living and dying well becomes the underpinning for this somber 1973 study of two friends: one who accepts his own myth and dies well and one who accepts the future and survives at the cost of his dignity. A brilliant film with good performances from Kris Kristofferson as Billy, Chill Wills, Slim Pickens, and an outstanding performance from James Coburn as Pat Garrett. Music by Bob Dylan, who also appears as an enigmatic friend of Billy's and never seems to know exactly why he is onscreen. (DD) (Beverly Cinema, Sun-Tue)

Perfect. James Bridges's directorial skills are getting harder and harder to dismiss, and yet this leotard epic is as distressing in execution as in conception. John Travolta plays a callous *Rolling Stone* reporter planning a derisive story on the health club as the singles bar of the eighties; Jamie Lee Curtis plays the aerobics instructor (whose life was already shattered by some earlier callous reporter) with whom he begins a predictably turbulent relationship. A subplot about the reporter's investigation of a DeLorean-like criminal case was reportedly diminished by last-minute cutting; what's left is as contrived, mechanical, and exploitative as it sounds. Bridges experiments successfully with flat, caricatured comic line reading, and his understatement of shock transitions is beginning to cohere into a cool, Pakula-like visual/rhythmic style. But he doesn't bother attacking the complacent phoniness at the core of the story, which becomes offensive in three or four different ways before the hurried conclusion. Anne De Salvo, Marilu Henner, Laraine Newman, and Jann Wenner co-

continued on page 18

"A TOTAL DELIGHT...COMPLETELY CAPTIVATING, REFRESHINGLY DIFFERENT."

Rex Reed, NEW YORK POST

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A VIEW TO A KILL

Fri., June 28, 1 & 8 p.m. — **The Pleasure of His Company** (1961, George Seaton). With Debbie Reynolds, Lilli Palmer and Tab Hunter. Plus **On the Beach** (1959, Stanley Kramer). Gregory Peck, Ava Gardner and Anthony Perkins co-star.
 Sat., June 29, 1 & 8 p.m. — **The Notorious Landlady** (1962, Richard Quine). With Kim Novak, Jack Lemmon and Estelle Winwood. Plus **Finian's Rainbow** (1968, Francis Ford Coppola). Fred goes Irish with Petula Clark and Tommy Steele.
 — **Mary Beth Crain**

REVIVAL HOUSES

NEW BEVERLY CINEMA, 7166 Beverly Blvd., \$3.50. Call (213) 938-4038.
 Fri., Sat., June 28-29: **Sunset Boulevard** (1950, Billy Wilder). A story told by a dead man floating face down in a pool — in Hollywood of course. Plus **The Day of the Locust** (1978, John Schlesinger). Honorable attempt to translate the Nathanael West apocalyptic Hollywood vision into cinema.
 Sun., Tues., June 30-July 2: **The Wild Bunch** (1969, Sam Peckinpah). The unquestionably great paean to dying values and honorable men. Plus **Pat Garrett and Billy the Kid** (1971, Sam Peckinpah). Fascinating fragments from the thoughtful memory piece on the old West. Butchered by the studios, but impressive.
 Wed.-Thurs., July 3-4: Please call theater for late bookings.
NUART THEATER, 11272 Santa Monica Blvd., W.L.A., \$4-\$5. Call (213) 478-6379.
 Fri.-Sat., June 28-29: **Animals Are Beautiful People** (1974, Jamie Uys). From the director of *The Gods Must Be Crazy*, a second-rate (but amusing) nature documentary.
 Sun., June 30: **The Wizard of Oz** (1939, Victor Fleming). A fantasy, and it's not even drug-induced. Plus **Patchwork Girl of Oz** (1914) and

Plus **Swann in Love** (1964, Volker Schlöndorff). Mechanistic adaptation of Proust.
 Wed., Tues., July 3-9: **Utopia** (1980, John Binder). Cindy Williams and Harry Dean Stanton star in an extraterrestrial comedy that was shelved by the studios and is now receiving critical acclaim.
RIALTO THEATER, 1023 Fair Oaks Ave., South Pasadena. \$3.50. Call (818) 799-9567.

ELECTRIC SHADOWS FROM CHINA

Now on its world tour, this superb collection of 12 feature films from the Golden Years of filmmaking in Mainland China (1920s to 1940s) is from the collection of the China Film Archives. This will be the only U.S. engagement before the films leave for Japan. Many rank with the World Classics and were unavailable until now.

		
CHANG FA AND BAI KUANG in HORSE OVER THE CLIFF Film. Near with the feel of a Warner Bros. '40s melodrama	KING SHAN & LIU CHUNG in HIGHWAY A usual classic set among a crew building roads in China	SHIH HUI in BRIGHT DAY A great actor
RUAN LING YU in GODDESS A prostitute abused by her pimp tries to raise her son well. Dynamic	CHAO TAN & CHU YI in DISTANT LOVE Pygmalion with a Womens Lib twist as she surpasses him	HO PING in MIDNIGHT SONG A Chinese Phantom of the Opera with Marianneque visuals
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BRIGHT DAY portraying a very brave person	RUAN LING YU in NEW WOMAN A riveting film that led to Ruon Ling-Yu's actual suicide	MAO YEN MUI in BELL RINGING ON COLD MOUNTAIN A unique love triangle among classical musicians
MISS BUTTERFLY WU in TWIN SISTERS Separated at birth, one becomes the servant of the spoiled other.	CHAO TAN & YOU CHU in WOMEN WALK TOGETHER 3 modern women's struggles interlarded	CHANG FA in NIGHT SHOP (Gorky's LOWER DEPTHS) A superb presentation of a classic play.

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shapeless and unaffecting.
 Thurs. July 4: **La Cage aux Folles I & II** (1980-82, Eduardo Molinaro). The basic drag farce taken to the nth degree.
VAGABOND, 2509 Wilshire Blvd. Call (213) 387-2171.
 Fri.-Sat., June 28-29: **Laura** (1944, Otto Preminger). Who killed Gene Tierney, and who's making all those clever remarks? Plus **I Wake Up Screaming** (1943, H. Bruce

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