

HUMAN RESOURCES

June 7, 2002

Roger Ebert: *The Chicago Sun-Times*: "...an angry and unforgiving look at the way factories can treat employees as machines, and sometimes scrap them. More class conscious than an American film would be, it shows the son torn between tempting management opportunities and his sense of fairness. He begins to realize that "human resources" is not a benevolent term, but belongs on the same list with "raw materials resources." ..."Human Resources" is a valuable, heartbreaking film about the way those resources are plugged into a system, drained of their usefulness and discarded."

Stephen Holden: *The New York Times*: "As it burrows into its subject, this smart, coolheaded and ultimately wrenching film explores class differences, corporate behavior, labor relations and father-son strife with an unusual depth and subtlety...It is so beautifully acted that the cast, especially the nonprofessional actors playing the embattled factory workers, seems plucked from the streets of a provincial French town... The movie's dramatic climax is a father-son confrontation of stunning cruelty. Although the movie stops short of outright tragedy, it is suffused with a grief born of rifts that may never be mended."

ROGER AND ME

June 21, 2002

Roger Ebert: *The Chicago Sun-Times*: "The peculiar genius of *Roger & Me* is not that it's a funny film or an angry film, or even a film with a point to make – although it is all three of those things. It connects because it's a revenge comedy, a film in which the stinkers get their comeuppance at last... It allows the audience to share in the delicious sensation of getting even... . The ostensible subject of the film is the attempt by Moore to get an interview with Roger Smith, chairman of General Motors. We know right away that this is one interview that is unlikely to take place. . .The movie is a counterattack against the amoral pragmatism of modern management theory... The genius of "*Roger & Me*" is that it understands the image-manipulating machinery of corporate public relations and fights back with the same cynicism and cleverness."

Vincent Canby: *The New York Times*: "America has an irrepressible new humorist in the tradition of Mark Twain and Artemus Ward. He is Michael Moore, the writer, producer and director of the rude and rollicking new documentary feature "*Roger and Me*." ... Depressing figures and nutty anecdotes bubble out of "*Roger and Me*" nonstop, leaving the frequently appalled audience roaring with laughter, the kind of response that Twain would cherish... Mr. Moore is clearly someone who believes that poverty and corporate neglect are sins, and he doesn't pull his punches. He doesn't appeal to easy sentiment... Mr. Moore makes no attempt to be fair. Playing fair is for college football. In social criticism, anything goes, as it goes triumphantly in "*Roger and Me*."

SALT OF THE EARTH

September 20, 2002

Review in Variety, March 1954: "So much adverse publicity has preceded *SALT OF THE EARTH* that it comes as something of a surprise to find it a good, highly dramatic and emotion-charged piece of work that, in its pictorial values at least, tells its story straight. It is, however, a propaganda picture which belongs in union halls rather than motion picture theaters... [ed note: *We always listen to Variety, so that's exactly where LaborFilms is showing it!*] It is a bitter tale that Michael Wilson has concocted here and the large cast acts it out with a conviction that obviously didn't require much prompting... "*Salt*" achieves moments of true pictorial excellence. Rosaura Revueltas, a Mexican actress playing the wife of the strike leader, gives a taut, impressive performance that has real dimension. Juan Chacon, a union leader in real life, turns in a creditable acting job. Will Geer as the sheriff introduces an element of indecision as he pictures a man who doesn't altogether enjoy what he's told to do...Biberman's direction achieves distinctive quality. Most of the picture is in low-key, underscoring the dramatics. He concentrates on misery and violence and anger with a stark determination and a flair for realism that is designed to do much more than rouse sympathy. His shots are extremely well composed and his camera angles chosen for maximum effect. Pic is located at Silver City, New Mexico, and catches the dusty isolation of the countryside. It is hard to quarrel with the film when it speaks out against discrimination, poverty, and abuse."