



**Critical Acclaim for
P.O.V.'s "WATTSTAX"
by Mel Stuart**

"Wattstax is many things – a rocking concert film, a vivid cultural artifact, a nostalgic look back at a time of hope and possibility. But today it might have its most profound impact raising the consciousness of viewers of all races, to what are still the difficult and joyful realities of black life."

Ann Hornaday
The Washington Post

"... after 30 years, the music and emotions will once again be in full view. Consider it a history lesson with soul."

Tony Cooper
San Francisco Chronicle

"Wattstax returns as a virtual time capsule and a needed reminder of a time when popular music could be powerful, exciting, passionate, challenging, frightening and truly liberating at the same time. Listen to the Staple Singers: 'Respect Yourself!' by watching this movie."

Kevin McDonough
United Feature Syndicate

"It shows glorious documentary footage of life in the Watts section of L.A. in the early 70's, savage comedy riffs by a radicalized Richard Pryor and lots of . . . commentary by such random Black Power youngsters as Ted [Lange]."

Joe Hagan
New York Observer

"Wattstax gives a valuable glimpse into the black is beautiful movement that rose from the ashes of the 1965 Watts riots in Los Angeles. . . . Mel Stuart filmed some caustic, hilarious commentary from . . . Richard Pryor. Wattstax is worth watching for his priceless riffs alone."

Maureen Ryan
Chicago Tribune

"This movie captures . . . fantastic performances by the Staple Singers, Carla Thomas, Albert King and Isaac Hayes. But the film puts the concert into historical and sociological context as well, weaving the music together with interviews and documentary footage of Watts. Richard Pryor provides a hilarious thread that holds it together."

San Jose Mercury News

"It captures a vibrant era . . ."

Mike Hughes
Gannett News Service

"A cult film treasure . . ."
Hector Saldana
San Antonio Express-News

“Wattstax gets at the mix of joy and sorrow in the black experience.”

John Adamian
Hartford Advocate

“The film documents a moment in Black-Power time (Los Angeles, 1972) that was as much about empowerment and self-pride as it was about celebrating the creative and commercial achievements of the Stax record label.”

Orlando Weekly