



BUREAU DE SURVEILLANCE DU CINÉMA
FICHE D'EXAMEN

4

TITRE (écran) RICHARD PRYOR HERE AND NOW

V.O.

langue anglais V. antérieure
s.t. _____ métrage
1ere instance K) langue
révision () s.t.
v. modifiée () cat.
date visa

format : 70 () 35 (X) 16 () vidéo-cassette () n/b () c (✓)

nationalité et année : USA 83

production : INDIGO

réalisation : Richard PRYOR

interprétation :

Titre et gén. anglais au début. Gén. à la fin

Ver : 8505' / 2606' / 95'
documentation
HR 94'
VAR 94'

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TOUS () 14 () 18 () REFUS () NON LIEU ()
OR 248279-7

DATE D'EXAMEN 31.10.83
DISTRIBUTEUR COLUMBIA

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box ecr hr 18 10 83 p. 3,34 rcin tic
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VI : AG PS JJT GD ED FA
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PRÉSIDENT DU JURY

Fay Arnold

DATE 31.10.83 CATÉGORIE 14 ans

248505-2 F.A. soumis le 1-11-83 refusé accepté ✓ par *ED GA FA*

F.A. soumis le _____ refusé _____ accepté _____ par _____

Pub. journaux soumise le 01.11.83 refusée _____ acceptée ✓ par *ED FA*

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Photos soumises le _____ refusées _____ acceptées _____ par _____

Version du film

visé le dans la catégorie sous le no

83.11.09 28

TITRE RICHARD PRYOR HERE AND NOW

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A L'USAGE DES MEMBRES DU BUREAU

RICHARD PRYOR HERE AND NOW

GENRE: Théâtre filmé

ANALYSE: Richar Prior, comédien renommé récemment libéré de son dépendance sur la drogue, donne un de ces spectacles à la Nouvelle Orléans. Son style, souvent vulgaire, et ses blagues, basées sur son organe sexuel, ont des adrateurs assez nombreux. Il mime aussi les gestes de se faire une piquûre de la drogue. Et à toutes reprises, il se sert des mots : "fuck, shit, mother-fucker."

(n.b. voir la photocopie de Variety, 13 octobre ci-jointe)

CLASSIFICATION: 14 ANS

JUSTIFICATION: Langage et gestes et ~~thématiques~~ obligent le jury de classifier ce film pour ceux qui en ont au moins 14 ANS

(AJ)


SIGNATURE

Richard Pryor Here And Now (COLOR)

Usual bawdy laughs with some added bite. Good prospects.

Hollywood, Oct. 13.

A Columbia Pictures release. Produced by Bob Parkinson and Andy Friendly. Exec producer, Jim Brown. Written and directed by Richard Pryor. Camera (color), Vincent Singletary, Kenneth A. Patterson, Joe Epperson; Tom Geren, Johnny Simmon, Dave Landry; editor, Raymond Bush; sound, Doug Nelson; assistant director, Bernard Basley. Reviewed at the Academy of Motion Picture Arts & Sciences, Beverly Hills, Oct. 13, 1983. (MPAA rating: R.) Running time: 94 MINS. Sole performer: Richard Pryor.

As a concert film, "Richard Pryor Here And Now" should attract and please those who appreciate him as a standup comic, meaning many, many. But beyond the ample laughs, there is a beautiful monolog that's so painfully acute it would entrance even those who never laugh at his other stuff.

His third concert film (let's not quibble that the first was actually two), "Here and Now" is a mixture of the ones done before and after the fire that almost killed him. Drug-free and still grateful for a second chance, Pryor remains much more mellow, but less self-examining and contemplative than last year's "Live On Sunset Strip."

But some of the hostility and bite have returned, though well under control. In most of his prepared material, in fact, it barely shows through more than any comedian looking at sex, marriage, racism, drinking, poverty, etc. But when he ad libs or exchanges with the audience, a lot of anger can still be seen lurking.

As usual, there's little of the 94 minutes that could be quoted in what used to be called polite company. But by now all the once-shocking language is so commonplace, it's either barely noticeable or merely repetitious. Sometimes, it seems he's even bored with it and only throwing out what the audience expects, remembering to add the words other comedians used to be fearful of letting slip out.

In any case, it's the concepts that count and Pryor always comes through with those, whatever the subject. Having been clean and dry now for several months, he's especially funny dealing with the foibles of those under the influence.

On top of the laughs, he also displays a deepening sympathy for those doomed by substances. Taking a heroin addict from idle amusing prattle awaiting injection, into the euphoric aftermath and muddled agonies over a life that is getting him close to overdose, Pryor is masterful.

Somewhere down the line is a complete dramatic picture, that could be the truly great film he's been waiting for. —Bar.

Flipper

(Pinball)
(ITALIAN-COLOR)

ival Italian Showcase. Pic is a first feature by Andrea Barzini, son of writer Luigi. The young helmer's experience with tv documentaries shows through in pic's generally high technical level.

A desire to depict the lazy provincial feeling of the Emilia-Romagna coast has attracted many beginning helmers, going back to Fellini. "I Vitelloni" has been a hard act to follow and neither Luciano Manuzzo's black comedy "Out of Season" nor Barzini's realistic "Pinball" has managed to stir as much interest in the deadbeat natives and bleak winter beaches of these tourist towns.

Pic is a collection of stories about a bunch of friends in their 30s who are drifting apart. Central figure is a local folk singer, Toni Zappa, played by talented crooner Andrea Mingardi. While Zappa faces the trials and humiliations of setting up gigs in discotheques where the kids would rather hear imitation American punk than native talent, his wife Arnalda (Luciana Negrini) has a weird flirtation with the town looney (another sterling cameo for Alessandro Haber). Her rich friend Aida (Paola Pitagora) searches restlessly for some kind of identity, but is booted off the beach when she tries to give a poetry reading. Everybody gets together in their local bar to read letters from Aida's husband, who is running his father's hotel in Dallas.

In spite of its title, pic is not an energetic film; it seems to catch some of the slow pace of its subject. But it has a few inspired moments and a good jazz and rock track (uncredited). Thesping is quite even throughout (Mingardi is notable in his first film role).

—Yung.

Hapnimia

(Fun)
(ISRAELI-COLOR)

Tel Aviv, Oct. 18.

A Nachshon Films presentation of a Y.N.I.L. production. Produced by Doron Eran. Directed by Yaud Levanon. Features entire cast. Screenplay, Itzhak Ginsberg; camera (color), Gad Danzig; sound, Ya'akov Goldstein; editor, Irith Raz; production designer, Emmanuel Amrami; music, Ronny Brown, Yorit Ben David. Reviewed at the Limor Cinema, Tel Aviv, July 29, 1983. Running time: 85 MINS.

Cast: Ben Levin, Semadar Kaltchinsky, Alon Abutbul, Sarith Napum, Uri Vardi, Einath Tzafrir, Zazi Kreiner, Tuvia Doblere, Shmuel Vilozny, Alex Munte.

The English title of this production indicates the intention of its makers, rather than the result. One more side offspring of the enormously successful "Lemon Popsicle" syndrome, Yaud Levanon's second feature attempts to exploit the obvious penchant of local audiences for youthful romps with sexual, but never very explicit, innuendoes.

An uninspired script, awkward direction and clumsy performances leave little to be recommended, as the insecure plot follows a bunch of teenagers through one year in a boarding school (indeed, the original Hebrew title is "Boarding

Burroughs (DOCU-COLOR/B&W-16mm)

Interesting but overlong portrait of an author and all-around cutup.

A Citifilmworks Inc. production. Produced by Howard Brookner, Alan Yentob. Directed by Brookner. Camera (color, 16mm), Richard L. Camp, Mike Southon, James Lebovitz, Tom Dicillo, Brookner, Cathy Dorsey, Larry Shiu; editor, Scott Vickrey, Ben Morris; sound, Jim Jarmusch, Peter Müller, G. Osborne, Edward Novik, Kevin Gordon, David E. Houle, Cathy Barnes, Peter Kuhn; special effects (makeup), Kevin Cloutier, Rob Allen; video camera, Kevin Dowd; b/w films by Antony Balch. Reviewed at Alice Tully Hall, N.Y. Film Festival, Oct. 8, 1983. (No MPAA Rating). Running time: 89 MINS.

With: William S. Burroughs, Allen Ginsberg, Herbert Huncke, William S. Burroughs Jr., James Grauerholz, Terry Southern, Brion Gysin, Lucien Carr, John Giorno, Mortimer Burroughs, Jackie Curtis, Francis Bacon, Otto Belue, Patti Smith, Lauren Hutton.

"Burroughs" is a feature-length examination of William S. Burroughs, the influential novelist who is now doubling as an entertaining reader of excerpts of his work at night club gigs for young audiences who weren't around during his trailblazing days in the 1950s and 1960s. Debuting director Howard Brookner, who expanded this work from a short student film begun five years ago, mixes documentary material with exhibitionist footage of Burroughs the myth-maker, with pruning of some scenes advisable. In its present form, picture deserves non-theatrical, college campus bookings and ultimately public tv usage.

With his verite cameras trailing Burroughs from his current N.Y. "Bunker" flat to his St. Louis, London and Moroccan former stomping grounds, Brookner fleshes out the man's life with recollections by many of his pals and colleagues. Their talking heads' testimony is suspect, however, as when poet Allen Ginsburg turns unconvincing apologist, blaming Burroughs' wife Joan for "egging him on" to a 1951 fatal William Tell-style shooting incident. Burroughs admits to killing his wife and seems honestly remorseful about it.

Interspersed throughout the film are evocative vintage b/w underground scenes of Burroughs, filmed by British helmer Antony Balch (who has the 1973 film "Horror Hospital" to his credit and tried to launch a film version of "Naked Lunch" in 1971). Also highlighting the docu are excerpts of Burroughs reading passages from his works such as "Naked Lunch" and "Nova Express," in a droll, highly amusing manner. Misguided efforts include a staged grand guignol performance for the camera of Burroughs, as Dr. Benway, aided by nurse Jackie Curtis in cutting up a patient with gory special effects one associates with recent horror films.

Low point of the picture consists of interviews with Burroughs' self-styled amanuensis James Grauerholz, a pompous young man who admits to having slept with Burroughs and feeling more like a son to the writer than was the late William S. Burroughs Jr. Brookner also includes morbid footage of Junior, called by one interviewee "the last beatnik" and bent on self-

ple of still photos and Brookner even indulges with a lengthy scene s iconoclast demonstration of weapons (rang blowgun to a vicious-looking ready for use against This silly scene is almost in content to one of De showing off his guns (ness to use them) in a docu, "The American and in both cases repressing from the subject in baiting. —Lor.

Digital Dr (BRITISH-COL)

Holly

A Ripple Production. Wyman, Astrid Wyman. E Eric Gardner. Directed by Screenplay, Richard O'B credited color), Karl Kr Frese; art direction, John Wyman, Mike Batt; and Gerald Scarfe; sound, choreography, Arlene Pt the VIP Screening Room 1983. (No MPAA Rating MINS.

Features: Bill Wym James Coburn, Richard win, Patrick Moore, St monad Askey, Cecilia Sun

Self-funded and for television, "D represents a modern cinematic autobi Wyman, one of Th By turns amusing barrassing, pic is substantial enough situations (it just week world preer ica in Santa Moni surely be seen to in the medium for intended.

Bass player member of the r Wyman has long self-appointed h begins with him story on a home

His longtime unsuccessfully interest away f ultimately com "computer wide tually nothing b of her mate thr the two are see sunset together surprising, giv dence, to learn separated.

Film delves material with er, recreating hood (as well one in Sweden his job once tl and a few sni concert footi mer, Charlie ly at Wyma home, but th incidental to th and music fa terest in the pointed.

Essentially "Digital Dr incidental pl of light hum from Wyma ly overpower ey has pro portunity l pleases, and