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FICHE D'EXAMEN

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TITRE (écran) WOMEN IN CHAINS

V.O.

format (35) n/b () c (V) procédé Moviélab

nationalité et année: améric 73

production: Four Associates Ltd.

réalisation: Eddie ROMERO

interprétation: Pam Grier, Margaret Markow, Sid Haig,
Lynn Borden

VER: 7719' **2359m** / 86'

M É T R A G E
documentation
G.B. 7633' 85'
MFB 7505' 83'
MFB (ORT) 85'
VAR 87'
IFJ 89'
B.C. 7740' 86'
AUS 2365m 86'

TOUS () 14 () 18 () REFUS ()

DATE D'EXAMEN 5.06.1975

WOMEN IN CHAINS 55355-77-ASTRAL
TITRE ET N° D'ENREGISTREMENT R

AF 18 12 72 p6 CTD FR MPH TIM
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CF EXP IS NYT TLR
CIN FF MPD POS UFF
CT FL MPE SS VAR 73

Erotic Cinema p272
T ITA DONNE IN CATENE (R.C 8-9.75) p386
T US.: BLACK WHITE MAMA. Titre G.B. HOT HARD AMD MEAN

B.C. Rw 15 11 73	ALB R 31 7 73	SAS SXW 11 73	MAN R 7 73	ONT R 5 73	N.B. R 8 73	N.S. R 10 73				
ALL	AUS R 5 74	ESP	FRA	G.B. 2 3 74	GRE	ITA 18 342	SUE	MPAA R 211	GEN	
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VI: AG PS JJT GD ED
VR: AG PS JJT GD ED
VS: AG (PS) JJT GD (ED)

PRÉSIDENT DU JURY
PIERRE SAUCIER
DATE 5 JUIN 1975 CATÉGORIE 18 ANS

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GENRE: Aventures exotiques.
ANALYSE: Voir au verso la recension du Monthly Film Bulletin.
CLASSIFICATION: Ce récit de prisonnières, l'une prostituée, l'autre révolutionnaire d'opérette est assaisonnée d'une dose respectable de violence. Le jury est d'avis que le visa doit être délivré dans la catégorie la plus restrictive, 18 Ans.
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O.K. Vérifié le 18.6.75 A.O.
avec Y.B.

Pierre Saucier
SIGNATURE

Original U.S. title—Black Mama, White Mama

New arrivals at a women's prison in a Latin American island republic include coloured prostitute Lee Daniels and white guerrilla Karen Brent, both of whom attract the lesbian warden, Densmore. When Karen succumbs to Densmore's advances (hoping to expedite a break-out), Lee resentfully picks a fight with her, which leads to the two girls being chained together and transferred to another prison. But the prison bus is ambushed by Karen's revolutionary group, and while a gunfight rages the girls make their getaway across country. Conflicting aims emerge: Lee wants to retrieve a suitcase of money stolen from her pimp/husband Vic Cheng and leave the island, while Karen needs to rejoin her friends to lead them to an arms cache. Stealing nuns' habits as disguises, they make their way as best they can, periodically evading police checks and would-be informers. Meanwhile, police captain Alfredo Cruz is told by government agent Galindo to track down the girls as a matter of urgency, and parallel searches are instigated by the guerrillas (led by Ernesto) and by Cheng. Using a sexual scandal to blackmail Galindo into acquiescence, Cruz hires a lecherous local gangster, Ruben, to find the girls. Ruben's men pick up the girls' trail at a burnt-out blacksmith's shop, where they sought the owner Luis' help in severing their chains but killed him when he attempted rape. During the night the guerrillas steal Ruben's tracking dogs and pursue the trail, unaware that Karen has used a decoy dog to lay a false scent. Eventually Ruben's men catch up with the guerrillas and start a gun battle, from which Ernesto's band emerges victorious. Soon after, Ernesto meets the girls on the road, and promises to help Lee reach her destination. Cheng, however, is at the port where her boat is waiting; Lee manages to get away while the guerrillas draw the fire from Cheng's gunmen, but Karen is killed by a bomb blast. The survivors on both sides scatter as Cruz arrives: he finds Karen's body and bitterly reflects that he'll be promoted for the day's work.

The next best thing to a remake of *The Hot Box* (with which it shares locations, several actors, and story-writers), *Hot, Hard and Mean*'s sole advance on its predecessor is its studied inclusion of an actual 'hot box'. The plot rehashes the noble guerrillas versus the corrupt regime, this time awkwardly contrasted with a cliché gangster opposed to both other parties, along with a reworking of the emancipation theme that owes more than a little to *The Defiant Ones*. Despite Eddie Romero's years of experience at filming in the Philippines, the location possibilities are consistently thrown away; and no one has made any attempt to integrate the crude exploitation sequences. Even the pop-politics are muffed: "I've been a revolutionary since I was 13—the first time I was paid to do it", says the prostitute, but her words drop like ballast in a movie that goes out of its way to present its cop with sympathy.

TONY RAYNS