There is humor as two tigers run our heroes up a vast plain's single tree. There is terror when one is mauled by a bear. There is only one scene I might describe as corny, but I'm sure you'll find it in the R.A. and D.C. entertainment media have depicted our prehistoric ancestors with an air of absurdity. Not to totally discredit the genre, achieving total realism has rarely been desired in order to construct workable plot situations. The creators of "The Flintstones" had no intention of making us believe our ancestors existed in such a way. Quest for Fire makes us believe. At least we're seeing a film about cavemen, not caveman film caricatures or comics. The filmmakers have gone through great pains and trouble in order to present a screen image that may have actually been photographed in our distant past. The only other film to achieve this was the opening of Kubrick's 2001: A Space Odyssey. Cavemen, though pure cromagnon, had no real dialogue, but created a simple language for the characters. "Ma, Aladnna, Zog-Zig." This was an important step for full length caveman films. Quest for Fire caps it off with research and technical considerations on par with the greatest historical dramas. On this level it succeeds immensurably. The plot is as simple as we could expect. A prehistoric tribe of cave dwellers has learned to use and preserve fire, but not how to create it. When they are exiled and among the last group left in the vast wilderness, this tribe becomes extinct and three of the tribe's males venture out to find fire. Their journey then is the body of the film. With such a limited scope, the filmmakers still keep us interested, looking beyond the simplicity of the situation.

Some Kind of Hero, starring Richard Pryor and Margot Kidder, directed by Michael Peterson, produced by Howard W. Koch. This is a Richard Pryor film, the audience wants to laugh immediately. In the opening sequence, however, Pryor is captured by the Viet Cong and is locked up in a POW camp. The laughs do come eventually, but this film tempers Pryor's comic genius with a fairly serious plotline. As Edie Keller, A Viet Nam vet, he has to try as well as laugh. The prisoner-of-war scenes combine only about a quarter of the movie but they serve for serious effects. When you mix the heinousness of the Viet Cong with the lechery of Stage 17, the results may be only middling but they can still pack a punch. As a scene, a black box creeps into the camera's peripheral vision as Edie lies on his bunk. But gruesome suddenly turns winsome because the animal is just as friendly pet. Generally, though, the camp appears too artificialistic and the V.C. guards look like Mexican extras.

Edie's homecoming is a temporary hero marks the beginnings of his real problems: financial, military, personal, and marital. From this point on, the film has worked better without the gaps because they tend to trivialize the serious topics of the film. And this may be unfair for the performances. Still, it is a very absorbing, though unconventional, morality play.

One rather unusual aspect of the screenplay is that it is entirely colorblind. The subject of race is never even mentioned.

Hill-face with a heart

\[\text{Hill-face with a heart}\]

Held left to turner's vertical and pan it with right list.

Some Kind of Hero

\[\text{Some Kind of Hero}\]

Feudal: Kingdom (Kangu),

"Is your plan on noting Quest for Fire, do yourself a favor and see it, the same with the Sokk Charles. The 70mm production is a format twice the size of standard 35mm and Dolby stereo sound system there are no other available for the required audience. In addition, the movie would be a joke. Quest for Fire is not exploitation but exploitation; a journey into man's past to capture the Darwinian vision of our ancestors."

Mark DeCes

Pryor Gets Serious

and it becomes apparent that Pryor is not playing a vitamin, but rather a Richard Pryor's problem and want to those of his white bloods. He slides into a romantic with (Margot Kidder), he is the Twilight Zone. The claustrophobic situations of opposite are set to be the contrast, this movie like so many thing for something to our hearts doesn't need these concepts like Edie does. As Pryor his other current films, On the Sunset Strip, it is getting through life. This is Pryor's best film since and he is reaching a light dramatic conclusion. His range is not far, precise moments were that will deepen his down his opportunity in the eyes of Charlie "Friend" highlights of a long career. When Pryor was with Flip Wilson in a late Sullivan's Show. They both down and filtered out. When Wilson achieved him on prime-time TV, the night circuit hoots to make Lenny Bruce, a decade of destroying black, this could be Richard.