

Gene Wilder and Prichard Pryor: Comedy, Race and Social Issues

When Gene Wilder and Richard Pryor met for the first time, in a hotel lobby in Toronto in 1976, it was during the making of the movie *Silver Streak*. It was a friendly, polite meeting.¹ Wilder was an established box office draw with Oscar nominations to his credit. Pryor was very hot on the comedy circuits and record sales, thanks to his outrageous “tell-it-like-it is” raunchy style. He was no stranger to filmmaking either, having already been in some 18 movies, including *Lady Sings the Blues*, *Bingo Long*, and *Wild in the Streets* with Shelley Winters. So it was easy for each man to express admiration for the other and politely say how they looked forward to working together on the set.

The next day was memorable for Wilder, who later would recall in interviews how there was an instant connection between the two. “He said his first line, I said my first line, and then this other line comes out of him. I didn’t question it but just responded naturally – I didn’t try to think of a clever line, but what would come naturally in the situation. Then he went back to the script and so on. Everything we did together was like that. Just extraordinary,” Wilder recalled.²

That spark is noticeable even today, more than 40 years later. Before Pryor appears, the movie is a tepid take-off on Hitchcock. Wilder plays an over-stressed publisher who gets caught up in an onboard murder plot. With Pryor, it rapidly becomes funny and fascinating. Here, see for yourself

[*Silver Streak* movie clip]³

<https://www.youtube.com/watch?v=tM8MrFhAks8>

Time mark: 1:11:47

Classic – just classic.

Let’s take a very brief look at each man’s biography, with an emphasis on each’s early years, before their many better-known career successes. Between them, they earned Oscar nominations, Emmys, Grammys, and the lasting affection of millions of fans. Since the Number

¹ “Gene Wilder & Richard Pryor- Unedited Interview 1989 [Reelin’ In The Years Archives],” recorded in March 1989, Retrieved from https://www.youtube.com/watch?v=vRy7VMh_vO8

ALSO, Ott, Tim. “The Complicated Friendship of Comedy Duo Richard Pryor and Gene Wilder,” (2019) Biography.com Retrieved from <https://www.biography.com/news/richard-pryor-gene-wilder-friendship>

² *Ibid.*, Ott, (2019)

³ Yablans, Frank. *Silver Streak* by Twentieth Century Fox Film Corporation, DVD. Directed by Arthur Hiller. Los Angeles © 1976, renewed 2004.

One thing they shared was how they brought a childlike quality to their work, let's get to know more about those two little boys.

First, Gene Wilder. He was born Jerome Silberman in Milwaukee, Wisconsin in 1933. Influenced by his older sister's interest in acting, he tried to audition for a theater school in Milwaukee at age 11. The maestro, Herman Gottlieb, told him to come back when he was older – “perhaps 13.”⁴ Jerry went on the study at the best schools for acting in the world – University of Iowa, Bristol Old Vic (where he became a fencing champion), and New York's HB Studio and the renowned Actor's Studio with Lee Strasberg. Jerry was such a dedicated acting student that he even managed to attend classes WHILE in the Army, where he served as an aide at a psychiatric hospital In Valley Forge.⁵

It when he won one of only two open spots in The Actor's Studio that he changed his name. “I couldn't imagine the marquee saying ‘Jerry Silberman as *MacBeth*’,” he later recalled. He chose “Gene” because he thought it was an unusual man's name and “Wilder” for Thornton Wilder, the beloved playwright.

All that studying paid off with multiple roles on Broadway, including creating the role of Billy Bibbit in *One Flew Over the Cuckoo's Nest* with Kirk Douglas, and a part in Berthold Brecht's *Mother Courage* with Anne Bancroft. It was there that he met Miss Bancroft's boyfriend, a funny guy named Mel Brooks.⁶ That connection took several years to bloom, however. In the meantime, he got a break in the movies, earning praise for his small part as an undertaker kidnapped by *Bonnie and Clyde*.

Mel Brooks screenplay, working title *Springtime for Hitler*, took several years to find a studio. But when *The Producers* was ready, Brooks cast Gene in the role of the neurotic accountant Leo Bloom. Wilder earned an Oscar nomination for Best Supporting Actor. Wilder's other two biggest movies, *Blazing Saddles* and *Young Frankenstein* rank #11 and #26 respectively in the IMDB **top grossing films** of the 1970s.⁷ *Willy Wonka* is the 10th **most popular** film of that decade, right behind *Apocalypse Now* and *Taxi Driver*.

Wilder died in 2016 in the Connecticut farmhouse he inherited from Gilda Radnor. His career wound down after he survived Non-Hodgkin's Lymphoma thanks to a stem-cell transplant. His cause of death was complications from Alzheimer's disease

Richard Pryor was born in Peoria, Illinois on Dec. 1, 1940 with the imposing name of Richard Franklin Lennox Thomas Pryor III. His mother Gertrude Thomas, was a bookkeeper and part-time prostitute in one of the three whorehouses operated by Marie Carter. Marie's son, LeRoy

⁴ Wilder, Gene. *Kiss Me Like a Stranger: My Search for Love and Art*, New York, St. Martin's Press: © 2005. page 8.

⁵ *Ibid.*, p. 42

⁶ *Ibid.*, p. 67

⁷ Retrieved from https://www.imdb.com/list/ls050595425/?sort=metascore,asc&st_dt=&mode=detail&page=1
NOTE: The person compiling the 1970s list uses the Mel Brooks' character's name in *Blazing Saddles*, “Gov. Wm. J. LePetomane.”)

Pryor, was the boy's father.⁸ LeRoy had had some success in the Illinois Golden Gloves boxer as "Buck Carter" and after service in World War 2, LeRoy returned to Peoria and settled into working as a bartender, pimp and grifter. Mama Marie's husband, Thomas "Pop" Bryant, ran a local bar and pool hall.

Young Richard was repeatedly thrown out of schools. The first time was when the Catholic school found out about his family's businesses. The last time was for cutting up in class at age 14. With school finished ("*Eighth Grade – End of the Line!*"),⁹ his family connections led to a variety of work experiences. He swept up at the strip club but the girls complained about getting dirty when they had to roll on the floor, racked balls at the pool hall, and failed miserably as a stick-up man. ("*I dropped the bag and those coins? They went everywhere. The shopkeeper made me pick 'em all up, with my buddies out there laughing at me for getting caught!*") Finally, he got himself hired as a singer at a bar that had a piano.¹⁰ He was terrible – so bad that folks thought it was funny.

In 1958, he got drafted and after being trained as a plumber, he was sent to Germany. While there, he got into bar fights and stabbed another soldier. After that, he spent virtually his whole tour in the stockade. Once back in Peoria, he beat up a woman his father had "given" him. His dad, saying he was too stupid to even know how to be a pimp, kicked him out of the house and he hit the road to earn "some monies" being a funny dude. Life on the club circuit quickly led to a variety of vices. He used pot, LSD and met his one true love, Cocaine. Along with a fast rise to success as a TV show guest and nightclub comedian, Pryor drank heavily, and smoked constantly. In 1986, he was diagnosed with multiple sclerosis. He lived, to his own astonishment, to the age of 65, dying of a third heart attack in December, 2005.

Common factors

Pryor and Wilder had several key life experiences in common that may have set the stage for the "instant connection" Wilder noticed. I found no mentions that either knew specifics about the other man's earlier life, or even that either man cared. They also, contrary to what we might like to think, were not friends outside of work – perhaps even did not like each other. Wilder found Pryor's drug habit appalling and Pryor? Well, Gene just wasn't his cup of tea. So where were the common points?

1. Each had found refuge in the movies. Laurel and Hardy, Charlie Chaplin, Lash Larue and John Ford's cowboy-and-Indian movies were much loved by both the studious white, Russian Jew and the skinny, scared black boy. In the glow of the movie screen and soon after, in the safe anonymity of performing in the spotlight, they blossomed like the sunflowers in Pryor's favorite vacant lot playground.
2. Both found early childhood approval in the form of laughter.

⁸ Pryor, Richard; Gold, Todd. *Pryor Convictions: And Other Life Sentences: The Official Biography*, © 1995, with a new introduction by Tig Notaro. New York, Pantheon Books © 2018 Kindle Edition.

⁹ Pryor Convictions

¹⁰ Richard Pyro official biography website, retrieved from <http://richardpryor.com/biography.php>

- Wilder's mother had a bad heart so the doctor told little Jerry to "try to make your mother laugh. And put your head on her chest to ease the pain." He did his best to be the right medicine.
- Pryor, whose prostitute mother and pimp father paid him little or no attention, found his first wave of approval from family the day he got a new cowboy suit. He tripped fell smack in some dog doo in the yard. Their peals of laughter were such welcome attention that he ran back and repeated the fall. "That boy CRAZY!" he remembered his Uncle Dickie yelling amid the laughter and knee-slapping.

But what about the difficult parts?

1. Both experienced childhood physical and sex abuse. Wilder had been molested as a boy away from his dying mother and overworked father at military school in California. He was regularly beaten by the other students.¹¹ Pryor was molested by a neighborhood bully¹² and regularly beaten by his grandmother, father and random customers of the whorehouses, bars and strip clubs where he was raised.
2. Wilder had a long-term therapist to help him get past a compulsion to pray for forgiveness that haunted him from his late teens through much of his stage career. Pryor, and everyone around him, knew he needed therapy, but the best he could bring himself to do – as a black man making his own way in America – was to use the stand-up stage, the mike, cocaine, and the spotlight as his therapy sessions.
3. Marital happiness for both was elusive. Wilder only found love in his fourth and final marriage after losing his most famous wife, Gilda Radnor, to ovarian cancer. Pryor was married seven times to five different women, and had sex more often than most people buy gasoline.

A productive partnership

When the two men teamed up, there was indeed a comedic spark that audiences wanted to see. Their paths almost crossed four years before. Mel Brooks had trouble landing a name actor to play the Waco Kid in *Blazing Saddles*. At the last minute, he called his friend Wilder, who was in London for a role in *The Little Prince*. He begged Wilder to help him out.¹³ Wilder was able to reschedule and flew back for filming.

Meanwhile, Pryor was Brooks' preferred choice for Sheriff Black Bart.¹⁴ But the studio would not agree, claiming Richard was uninsurable. Instead, Brooks put Pryor on the writing team. For a small taste of what might have been, consider that the famous "self-hostage" scene where Cleavon Little as the new Sheriff holds a gun to his own head to get out of a tight spot. "Hold it, next man that makes a move, ..."

¹¹ Wilder, *Ibid.*, pp.12-15.

¹² Pryor, *Ibid.*, pp.

¹³ Wilder, *Ibid.*, p 145.

¹⁴ Brooks, Mel as quoted in "Mel Brooks reveals the stories behind 'Blazing Saddles' " by Virginia Rohan, *The (Bergen County, N.J.) Record*, Aug. 23, 2016, as retrieved from <https://www.usatoday.com/story/life/nation-now/2016/08/22/mel-brooks-reveals-stories-behind-blazing-saddles/89130564/>

Here, let's just show you.

[*Blazing Saddles* CLIP]¹⁵

Pryor called it the funniest script he ever saw and was proud of helping to write the famous fart scene, too.

By 1976, when *Silver Streak* was taking shape, Wilder and Pryor could not resist two factors – the money was very good and the director was the great Arthur Hiller who made *Love Story* and Neil Simon's *Plaza Suite*. It proved to be the first and the best, of four films together – along with *Stir Crazy* (1980), *See No Evil, Hear No Evil* (1989) and *Another You* (1991), which also turned out to be both men's last picture.

Pryor grew increasingly frustrated over the series, complaining that his parts felt like minstrel-show clichés or parodies of some of his comedy act characters.¹⁶ In both *Silver Streak* and *Stir Crazy*, his character is to be the steady, street-smart friend for impractical Wilder, although who can forget his “Be Cool” strut into the prison, showing Wilder how to make a good first impression.

Complicating the filming for *Stir Crazy*, Pryor was deep into cocaine to the point of delaying production. At the end of shooting, Pryor was at his LA home freebasing (or cooking cocaine) and famously set himself on fire with 151-proof rum. The serious burns covered more than half his body, and recovery took months. “While I was in the hospital, I saw a news report that I had died. I didn't think so but the news guy said it.”¹⁷ Here is Pryor in his first big concert after the accident. I think it gives us a feel for his courage – and ability to laugh along with us.

(*Burning Up* CLIP)¹⁸

Comedy, Race and Social issues.

When we think about, it is Pryor's achievements that are most compelling today. That is particularly fitting during this Black History Month. Jerry Seinfeld called him “the Picasso of our profession,”¹⁹ and just like the Spanish iconoclast, Pryor broke apart the conventions in a quest for depth and the “real.” As Joe and David Henry stated so well in the introduction to their

¹⁵ Brooks, Mel and Hertzberg, Michael. *Blazing Saddles*, Directed by Mel Brooks. Warner Brothers: Los Angeles, 1974. Retrieved from https://www.youtube.com/watch?v=Z_JOGmXpe5I

¹⁶ Henry and Henry, *Ibid.*, *Furious Cool*, p. 182

¹⁷ Richard Pryor, “Live on Sunset Strip” retrieved from <https://www.youtube.com/watch?v=bjD4PHojNBU>

¹⁸ *Ibid.*

¹⁹ *Newsweek*, “Richard Pryor obituary,” retrieved from <https://www.newsweek.com/1940-2005-richard-pryor-114071>

biography *Furious Cool*, "Pryor's gift was The Truth. He turned a gritty corner one day as a young man in Peoria, Illinois and the Truth was on him like a feral alley cat." ²⁰

Pryor's comedy drew from all the people, the voices, the adventures he saw around him --- junkies, whores, pimps, gangsters, dealers, devils, preachers and winos. He began as a sharp-eyed lost boy in the large Negro community of Jim Crow Peoria, Illinois. And once he left home, his canvas became the clubs, dives, and stages all across the United States. He began by copying Bill Cosby, but really made his mark after returning to LA in 1970. "It was time to go back and resume my career as Richard Pryor, comedian. For the first time in my life, I had a sense of Richard Pryor the person. I understood myself. I knew what I had to do. I had to go back and tell the truth. The Truth. People can't always handle it. But I knew that if you tell the truth, it's going to be funny."²¹

In his essay "A Pryor Love" in *The New Yorker* in 1999, Pulitzer Prize winning critic Hilton Als wrote that Pryor "based his style on digressions and riffs—the monologue as jam session. He reinvented standup, which until he developed his signature style, ... had consisted largely of borscht-belt-style male comedians telling tales in the Jewish vernacular, regardless of their own religion or background."²² Als noted that Pryor managed to make blacks interesting to audiences that were used to responding to (jokes with punch lines). ... At the height of his career, Pryor never spoke purely in the complaint mode. He was often baffled by life's complexities Because the life rhythm of a black junkie, say, implies a certain drift, Pryor's stories did not have badda-bing conclusions."

Mainstream comedy in the '40s and '50s was full of jokes and bits. They were perfect for Ed Sullivan. For Pryor, he made it work, but it wasn't a good fit. He had scrambled up through the Black Belt and Chittlin' Circuits, where the style was burlesque and the comedian's job was to keep the crowd busy just long enough for the next exotic dancer to get on stage. The rich material of Pryor's life, with its fine arts of telling lies and trading insults in the "yo-mama" Game of Dozens, was lay in wait for him to find a way to use it. Television and Las Vegas had no place for all that.

By the late 1960s, he was struggling with celebrity, drowning in stardom. So he bugged out, fled to Berkeley where he dove head first into the counter culture, absorbing Malcom X and partying with Angela Davis and Black Panthers.²³ Coming out the other end of that total immersion, he found his truth, his voice, and using all the shocking words and earthy stories was part of it. His great characters – Mudbone the ancient "donna miss nuttin'" wino; Rev. Love the preacher who knew God personally and needed cash -- they all came tumbling out and made that earlier success look, pardon the expression, pale.

As comedian Tig Notaro wrote in the introduction to Pryor's autobiography, *Pryor Convictions*, "Watching other comedians, you could think 'ok that's funny. And that's funny.' Watching Pryor

²⁰ Henry and Henry, *Furious Cool*, "Introduction: Fear of Black Laughter," p. xviii.

²¹ *Pryor Convictions*. *Ibid.*, chapter 17.

²² Als, Hilton, "A Pryor Love: The Life and Times of America's Comic Prophet of Race," by Hilton Als, *The New Yorker*, Sept. 13, 1999.

²³ Pryor, *Ibid.*, pp. 121-123

on a roll, it was more like ‘whoa! Whoa! WHOA!’²⁴ I can’t believe he said that – it’s so TRUE!” He earned respect from the generations of comedians who followed him by using his life and his language to bring truth. Sure, they all say, he worked “blue, but he OWNED it!” And he was so effective, so real, so popular in movies, records and television, that it is Pryor’s voices we hear when we white people imagine how blacks in America talk among themselves.

An unexpected idea

As Questers, we have been noticing a change in how our national community finds and understands current events. Recent papers have considered the influences of late night comedians and *Saturday Night Live* as trusted sources for political information. My exploration of Pryor’s impact may be able to shed some light on that question, as well.

We’ve all heard it said – some of us have even said it ourselves. “I get all my news from Late Night.” But why? What happened to the expected blossoming of political discourse? It may be simply that cable and the internet happened. In his new book, *Why We’re Polarized*, Ezra Klein, a former Washington Post blogger, discusses how we got here. Research is looking into the effects of a broader range of information versus back when three networks presented small bites of news at dinner and before bedtime. It was all carefully curated to be non-partisan.

With the advent of cable – roughly the same time as the retirement of Johnny Carson, the heyday of the Comedy Store, the early days of *Saturday Night Live* and Pryor’s prime years -- the range of choices grew like wildfire. As Klein explains it, “In today’s media sphere, where the explosion of choices has made it possible to get the political media you really want, it has expressed itself in polarized media that attaches to political identity, conflict, and celebrity.” A Buyer’s Market for information, where **interest** sets the terms of what information we seek out. The kind of funny of Pryor’s humor gives added weight to political content. Thanks to the generation of comedians like Pryor and George Carlin, who pulled aside the curtains of our polite pretensions, humor is maybe even more a part of politics than in Will Rogers’ day.

We trust these wisecrackers because they tell us the truth, the whole, sad but hilariously human truth.

Legacies

In terms of legacies, each man’s style also has left us with two different kinds of legacies. Wilder’s is as an actor. We recall his work fondly, like a pleasant, fun visitor to our lives. Some of the humor fades with the times, but who can resist a smile when you hear the chorus of “Putting’ on the Ritz” or the song “Pure Imagination”?

Wilder and Pryor can be seen as representing two styles of being funny. Wilder was a charming comedic actor, with ACTOR as the driving force. There are few with the range of skills on the scene today. Two Steves – Martin and Carrell -- probably come closest among those actors at work today. Given a great script, they can hit the panic button or be as deranged as Wilder.

Wilder wrote “Apart from fame and fortune and all the whipped cream that goes with them, what do actors really want, artistically? To be great actors? Yes, but you can’t buy talent, so it’s

²⁴ *Pryor Convictions*, Notaro “Forward,” Kindle location 74.

best to leave the word ‘great’ out of it--- it just gets you into trouble. I think it is to be believed – on-stage or onscreen—is the one hope all actors share. Which one of us, anywhere in the world, doesn’t yearn to be believed when the audience is watching you?”²⁵

Pryor’s style lives on in full display in Dave Chappelle’s in-your-face skit comedy with his unhesitating willingness to get us laughing at White Privilege. And in the “let’s get to it” style of Leslie Jones and the shock truth of Samantha Bee and Ali Wong.

Pryor’s legacy is historic. He was more than simply the rascal with shocking language. Comedy Central voted him the Number One Standup comedian of all time. When in 1998, the Kennedy Center chose Pryor as the first recipient of its Mark Twain Prize for American Humor, the Center’s president told Pryor and the audience that he was selected because “as a stand-up comic, writer, and actor, he struck a chord and a nerve, with America, forcing it to look at large social questions of race and the tragicomic aspects of the human condition. Though uncompromising in his wit, Pryor, like Twain, projects a generosity of spirit that unites us.”²⁶ Pryor’s written acceptance, since MS had made it difficult for him to speak, was, pure Richard the Great: “It is nice to be regarded on par with a great white man—now that’s funny!” he wrote. “Seriously, though, two things people throughout history have had in common are hatred and humor. I am proud that, like Mark Twain, I have been able to use humor to lessen people’s hatred!”²⁷

Let’s give Pryor’s daughter, Dr. Elizabeth S. Pryor, the last word. She is an associate professor of US History at Smith College. She is used to hearing popular culture call people “the Richard Pryor” of this or that. But she was floored when one of her students came to class with a copy of Mel Watkins’ book. It’s long title read: *On the Real Side: Laughing, Lying, And Signifying – the Underground Traditions of African American humor that transformed American Culture, from Slavery to Richard Pryor.*

A book that draws a direct line from African American traditions in slavery times to her father? Transforming American Culture?

“I’ve told my children , ‘I know you think your grandfather was like a former celebrity, but there is going to come a time where you realize that he was something completely groundbreaking, and it is going to blow your mind.’²⁸”

²⁵ Wilder, *Kiss Me Like A Stranger*, P. 56.

²⁶ Wilker, Lawrence J., former Center President, John F. Kennedy Center for the Performing Arts, as quoted in “On Stage at the Kennedy Center: Mark Twain Prize,” October, 1998. Retrieved from https://www.pbs.org/weta/onstage/twain2002/about_prize.html

²⁷ Pryor, Richard, Award Ceremony remarks. Retrieved from <https://www.kennedy-center.org/artists/p/po-pz/richard-pryor/>

²⁸ *Ibid.*, Henry. *Furious Cool*, pp. 269-270

References

Als, Hilton. "A Pryor Love: The Life and Times of America's Comic Prophet of Race," *The New Yorker*, Sept. 13, 1999. Retrieved from <https://www.newyorker.com/magazine/1999/09/13/a-pryor-love>

Henry, David; Henry, Joe. *Furious Cool: Richard Pryor and the World That Made Him*. Chapel Hill, NC: Algonquin Books of Chapel Hill. © 2013

The History of Comedy (CNN) © 2019

Klein, Ezra. *Why We're Polarized*. Avid Reader Press: New York. © 2020

The Last Days of Richard Pryor (ABC) © 2020

Ott, Tim. "The Complicated Friendship of Comedy Duo Richard Pryor and Gene Wilder," (2019). Retrieved from <https://www.biography.com/news/richard-pryor-gene-wilder-friendship>

Quora.com (Comedians discussion section) Retrieved from <https://www.quora.com/Why-is-Richard-Pryor-often-regarded-as-one-of-the-best-comedians-in-history>

Rohan, Virginia. "Mel Brooks reveals the stories behind 'Blazing Saddles' ", *The (Bergen County, N.J.) Record*, Aug. 23, 2016, as retrieved from <https://www.usatoday.com/story/life/nation-now/2016/08/22/mel-brooks-reveals-stories-behind-blazing-saddles/89130564/>

Richard Pryor's official biography retrieved from <http://richardpryor.com/biography.php>

Pryor, Richard; Gold, Todd Gold (2018) *Pryor Convictions and Other Life Sentences: The Official Autobiography*, with a new Forward by Tig Notaro Pryor. New York: Pantheon Books. (2018)

Steinberg, Ziggy. *Another You*, by Sony TriStar Pictures, DVD. Directed by Maurice Phillips. Los Angeles, © 1991.

Weinstein, Hannah. *Stir Crazy* by Columbia Pictures Industries, DVD. Directed By Sidney Poitier. Los Angeles © 1980.

Wilder, Gene (2006). *Kiss Me Like a Stranger: My Search for Love and Art*. New York: St. Martin's Press.

Worth, Marvin. *See No Evil, Hear No Evil* by TriStar Pictures, DVD. Directed by Arthur Hiller. Los Angeles, © 1989.

Yablans, Frank. *Silver Streak* by Twentieth Century Fox Film Corporation, DVD. Directed by Arthur Hiller. Los Angeles © 1976, renewed 2004.

Additional YouTube clips:

- Richard Pryor Show – Titanic skit -- <https://www.youtube.com/watch?v=9Vdmhz6OQmA>
- Richard Pryor Show – To Kill a Mockingbird parody -- https://www.youtube.com/watch?v=bE1f4awlXVc&feature=emb_rel_pause
- Richard Pryor Show – First Black President skit -- https://www.youtube.com/watch?v=EtIDVi_1JMg
- Saturday Night Live – Word Association skit – <https://www.nbc.com/saturday-night-live/video/word-association/n8615>

- Richard Pryor “Mafia Nightclub” -- <https://www.youtube.com/watch?v=m3D6Qc6uByo&list=PLXsZ-znZZX1beALkTr5Koxo877tehYVGM&index=4>
- Richard Pryor “Freebasing” -- <https://www.youtube.com/watch?v=5Kr0TnhToek>
- Dick Cavett Show – On White Writers -- https://www.youtube.com/watch?v=jh_GRidehUs
- Richard Pryor, “Live on the Sunset Strip – Magic from Africa” -- <https://www.youtube.com/watch?v=Y6XaSp4ljrk&list=PLXsZ-znZZX1beALkTr5Koxo877tehYVGM>
- Richard Pryor Show – The Pips -- <https://www.youtube.com/watch?v=NRmCG3ZOpkc>