

# 'Night and the City' dives below expectations

De Niro's acting doesn't outweigh bad plot, story



"Night and the City"

By Stacie Hakel  
Staff Reporter

If this is a joke, it is neither humorous nor is it entertaining. "Night and the City" (Lincoln, Edgewood 3), starring Robert De Niro and Jessica Lange, is a total disappointment.

The movie is set in New York City with Harry Fabian played by De Niro.

Harry is known as a shyster lawyer who uses his profession to earn money by bringing up suits where there is no case.

Harry has this wild brainstorm and decides to be a boxing promoter, but he needs money.

So off on his search he goes.

He goes to many people, and somehow Regis Philbin gets stuck in there.

But he ends up at a local bar owned by two of Harry's friends.

Harry asks Phil (Cliff Gorman),



Jessica Lange as Helen Nasser and Robert De Niro as Harry Fabian scheme to "make the big time" in "Night and the City."

the owner, if he can borrow \$15,000.

This is where Lange comes in.

Lange plays Phil's wife, Helen.

All Helen does is smoke cigarettes, have sex with Harry and yearn to open her own bar.

Phil and Harry make a deal.

If Harry can come up with \$7,500,

Phil will pay him the other half.

Helen secretly gives Harry \$7,500

on one condition. Harry will only get

the money if he can get Helen a liquor

license to open her own bar.

Harry agrees to this and Helen

hands him an extra \$5,000 for the

license.

Harry then gets the other half of the money from Phil.

After Harry finds a fake liquor

license, he rents out a dance club

where he can set up the boxing matches

he will promote.

He finds old, retired Al Grossman

(Jack Warden), and hires him as a

boxing manager.

Boom Boom Grossman (Alan King) is Al's brother, and he doesn't like the idea of Al being a boxing manager for Harry. His reasons are because Boom Boom doesn't like Harry, and because Al had a series of heart attacks in the past.

Boom Boom threatens Harry because he, too, is in the boxing business and doesn't want any competition.

But Harry doesn't listen to Boom Boom and is soon followed by his bodyguards.

They tell Harry that if anything happens to Al, they will shoot to kill, and they will be aiming at Harry.

Suddenly the movie unravels, and all the characters and the audience find out what a schmuck Harry really is.

This is the only good part of the movie.

Directed by Irwin Winkler, "Night and the City" needs help.

It was hard to figure out where exactly this movie was going, and then once it got there, it was incredibly boring.

De Niro's acting was good, but the plot was so terrible that it was hard to believe he would participate in this movie.

The secondary characters were interwoven into the scene, but it was hard to figure out what they were doing and how they were significant.

The title didn't even tie into the movie in any way.

If you're out for a night on the town and you want to catch a movie, do yourself a favor and skip this one.

## Science fiction writer's newest release keeps readers riveted



Allen Steele  
"Labyrinth of Night"  
Ace Science Fiction

By Sam Kepfield  
Staff Reporter

There are very few authors today who, when a reader sees their names on a book, they can automatically plunk down \$5 for will be worth every penny, and will keep them riveted and entertained every second.

It's these books that always sadden readers when they end. Three hundred pages are not enough — heck, 600 pages wouldn't be.

This is pretty heavy billing, but Allen Steele lives up to it. His first book, 1989's "Orbital Descent," won the Locus Poll for No. 1 best first novel.

His second, "Clarke County, Space" in 1990 was nominated for the

Philip K. Dick Award. "Lunar Descent" came out to similar rave reviews in 1991.

This year, it's "Labyrinth of Night," and it is sure to win some sort of award. It's one part good, old-fashioned Arthur C. Clarke puzzle-piece, and one part Tom Clancy techno-thriller, with the gritty realism that is becoming Steele's trademark.

When Viking 1 orbited Mars in 1976, it photographed what appeared to be a human face made out of rock, facing up to the heavens, and a "city" nearby. This much is fact.

Steele takes us to the year 2030, when human explorers have reached Mars and discovered that indeed there is a pyramid city and a face.

The only problem is that when they send people into the main pyramid and a maze they call the Labyrinth, they don't come out again.

The artifacts were left by the Cooties, an insectoid alien race who went into hibernation within the main pyramid. They were killed by a meteor strike.

The United States and the Commonwealth of Independent States want the knowledge in the pyramids — badly.

A minor conflict ensues on Mars, and the United States win. But the paranoia reigns, and a military commander for Cydonia Base is sent, one who was court-martialed after he torpedoed a civilian freighter, killing 50 people.

It all goes downhill from there. August Nash, a corporate spy, is sent to Mars to discover the true situation.

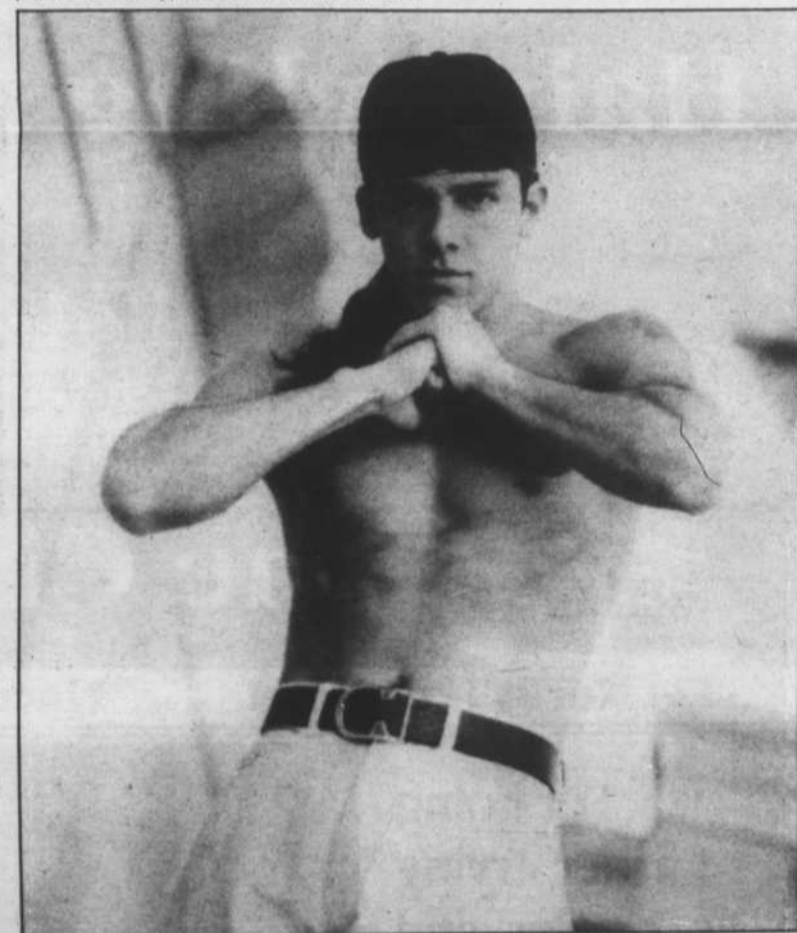
He finds a paranoid commander thinking of the Cooties as an alien threat to be destroyed — with a tactical nuke if necessary. Nash is beaten and captured, but escapes after having his cover blown in record short time.

Nash discovers the secrets of the pyramid and of the Cooties after he is recaptured and forced to lug the nuclear device down into the Labyrinth.

The ending is filled with wonderment at the alienness of another race, and a hair-raising finale straight out of a James Bond film. (Hint: It involves a dirigible crash.)

Steele is, quite simply, one of the best writers around today. His brand of hard science fiction is filled with a realistic portrayal of people and technology in the future.

Happy reading.



Gerardo gets some assistance on his latest release, "Dos," from some of rap's biggest names such as Tony G and Luis Vega.

## Gerardo's album no star, but a worthwhile attempt

Reviews



"Dos"  
Gerardo  
Interscope Records

Incredible as it may seem, Rico's...oops, Gerardo's latest album, "Dos," actually is worth listening to.

Like his first album, "Mo' Ritmo," Gerardo comes back with bilingual raps and croons — some good, some downright sucky. That is the "G-Man's" weak point — his inconsistency.

Most of the songs begin with lead-

ing intros. The majority of these fall flat, but some are rather cute and clever.

The disc opens with "My Name Is Not Rico," a disappointing rap song that had the potential to be funny, but Gerardo instead uses this tune to inflate his already oversized ego.

The best thing about the tune is the introduction, which employs the gimmick of messages on an answering machine.

"Rico? Hello, Rico. It's Amy, and, um, I'm here with some friends, and I was just, um, calling to let you know that you left, um, a T-shirt in my bed,

## 'Greatest Misses' is flawless effort

Reviews



"Greatest Misses"  
Public Enemy  
Def Jam/Columbia

It's only fitting that Public Enemy releases its fifth album in the fifth year since their formation. To no surprise, this one's a soon-to-be classic.

Chuck D and Flavor Flav are the rappers of Public Enemy while Terminator X is the DJ. These are the guys who, in the past, have turned controversy into hits.

Chuck D's songs deal with pertinent, timely issues facing black America. Some say that Chuck D is the voice of the black nation.

"Greatest Misses" is based on

Chuck D's idea to refocus attention on several album tracks that didn't become Public Enemy hit singles, but still present important ideas from the group.

Each of the six tracks on the remix side have been chopped up and glued back together by some of the best DJs in the business, including Jam Master Jay, Chuck Chillout and Terminator X.

From Public Enemy's debut album, "Yo! Bum Rush the Show," comes "Megablast" and "You're Gonna Get Yours." The first brings horns and cymbals galore as well as alternating "burn/yeah" samples to add to Flavor Flav's lead and Chuck D's supplementary vocals.

The second is chopped up in style with lots of scratching and cutting, and only half of the vocals

left intact.

From Public Enemy's platinum album, "It Takes a Nation of Millions To Hold Us Back" comes "Louder Than a Bomb" and "Party for Your Right To Fight."

The first favors a smooth bass sample instead of the original drums and guitar samples. Jam Master Jay does this song up right.

The second alternates Chuck D and Flav's vocals instead of the original with them rapping together.

"Fear of a Black Planet," the 1990 platinum release, is represented by "Who Stole the Soul?" and incorporates horns and more solid drums than the original.

Finally, last year's "Apocalypse 91... The Enemy Strikes Black" is

See PUBLIC on 10

See GERARDO on 10