

While March Madness hasn't hit the hardwood quite yet,



film



'Mad Dog and Glory' gnaws off its own leg

by Hollywood Rob

Mad Dog and Glory is one of those movies that Hollywood insiders like to call a "troubled production."

In short, what this means is the actors in the film were at each others throats. This seems to be the scenario that filters off the sets of every Bill Murray movie as of late. *What About Bob?* is a good example of this. Richard Dreyfuss and Murray absolutely hated each other. It appears that was the case for *Mad Dog* as well. Robert DeNiro and Murray share as few scenes as the filmmakers thought they could get away with, leaving Murray about 25 minutes of screen

time—not enough, unfortunately.

For DeNiro, this is the second bad outing in a row. While it's not as bad as *Night and the City*, it's not a lot better. The characters have plenty of room to grow, yet they go nowhere. It's no wonder the studio has been scheduling and rescheduling this movie for release over the last year. They shouldn't have bothered—all the editing in the world couldn't help what's

wrong with this movie.

The problem stems directly from background (or lack thereof) of the characters.

The characters, at least according to the film, don't have pasts aside from thin surface details necessary to move the story along.

DeNiro is a New York city police officer who goes to investigate a murder. He stumbles into robbery/murder in which he saves Murray's life. Murray, unbeknownst to

DeNiro, is a mobster. This is where the trouble begins. Murray takes DeNiro out for a night on the town trying to repay him for his good deeds.

At this point the script starts getting weighed down with story development angles—and then blazes right past it like it's been photocopied out of a script writing recipe book.

Another debilitating aspect is the non-presence of Murray. He's supposed to be the bad guy, but the limited amount of screen time he is given defuses any threat he might have been. While his performance is quite good, it's still not enough to let the audience perceive him as anything but Murray, the funny-guy. One angle that helps that funny guy angle out is they set his mobster character up to be an aspiring stand-up comic, but they don't present any motivation for his character wanting to do this. He doesn't seem to particularly want for anything, except maybe friends, but again it is never explored. Any menace from him at all is talked about by other characters and then never followed through upon by Murray himself.

Uma Thurman stars as the gift that Murray sends DeNiro for a week as a gesture for DeNiro saving his life. She is just a whining, beautiful face in this movie. The character is designed so that she will put up with anything

Ratings Scale

8

- The Goods•
Smooth and Satisfying like a 40 of 8 Ball
- Solid Flick•
Cherry, like a '76 Econoline
- Tame•
Have a Day
- Cheesy•
Like Fromage
- Monsieur La Trine says aaah sheet!

Mad Dog and Glory

Starring Robert DeNiro, Uma Thurman and Bill Murray.
Directed by John McNaughton.

BRIDGET FONDA

THE GOVERNMENT GAVE HER A CHOICE.
DEATH.
OR LIFE AS AN ASSASSIN.
NOW, THERE'S NO TURNING BACK.

POINT OF NO RETURN



WARNER BROS. PRESENTS
AN ART LINSON PRODUCTION A JOHN BADHAM FILM
BRIDGET FONDA "POINT OF NO RETURN" GABRIEL BYRNE
DERMOT MULRONEY WITH ANNE BANCROFT AND HARVEY KEITEL
CO-PRODUCER JAMES HERBERT MUSIC BY HANS ZIMMER
FILM EDITED BY FRANK MORRISS PRODUCTION DESIGNED BY PHILIP HARRISON
DIRECTOR OF PHOTOGRAPHY MICHAEL WATKINS, A.S.C. BASED ON LUC BESSON'S "NIKIYA"
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Murray tells her to do because "he's so bad."

The one good thing about the movie is at least the visuals fit the part. They are for the most part drab in design, but that's fitting. Cinematography is serviceable. Music is there, but unspectacular.

Mad Dog and Glory is like a million side streets going past you on either side. Obviously the filmmakers were just thinking of getting from point A to point B with as little trouble as possible because it avoids making any of the interesting turns it could have to make the movie anything more than just bearable.

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es and the opening of a 50...
listening to excuses about size
and depth gets old. What about

conference was tough. It should
be as UNLV is a respected bas-
ketball team. P. 10

The Lady Rebels will win the

—Jay Sapovits is sports
director at KUNV and