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ACROSS 110TH STREET. It is tempting to can this bit of New York City crime busting a new low in senseless brutality, racial exploitation and pandering to an audience. However, it only fits a pattern set by such sleazy predecessors as *Cool Breeze* and *Super Fly*. Three black hoods who are down on their luck knock over a numbers bank in Harlem, getting away with \$300,000 and killing a couple of cops and a gaggle of gangsters. The constabulary, the Mafia and the black crime organization that ran the bank each embark on a separate campaign to bring the bandits to rights and, of course, start stumbling over and shooting each other in the process. If the film makers had cared to concentrate on the political or social implications of such a story, they could have produced a kind of *Battle of Algiers* in Harlem. Director Barry Shear (*Wild in the Streets*) concentrates mostly on a hoked-up conflict between a fading police captain (Anthony Quinn, also one of the film's producers) and his black successor (Yaphet Kotto). Anthony Franciosa impersonates a notably dumb and vicious Mafia muscle man, whose sole function is to torture various blacks and die spectacularly, providing the audience with opportunity for plenty of indignation and vicarious, bloody triumph. ■ J.C.