

## Document Citation

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**Gloria**  
(U.S.-COLOR)

Variety  
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Venice, Sept. 9.

Columbia Pictures release and production. Stars Gena Rowlands. Written and directed by John Cassavetes. Camera (Color): Fred Schuler; editor: George C. Villaseenor; music: Bill Conti; producer: Sam Shaw. Reviewed at Venice Film Fest. Sept. 4, '80. Running time: 123 MINS.

Gloria.....Gena Rowlands  
Phil.....John Adames  
Jack.....Buck Henry  
Jeri.....Julie Carmen

"Gloria" is a glorious broad perhaps pushing 40. She has been in prison but now has her nestegg and

just wants to be let alone with her cat, friends and a fairly economically carefree life. But the way things happen she has to put her neck out again, and for a precocious kid, half Puerto Rican, whom she has inadvertently pledged to help.

Director-actor John Cassavetes ceases up on his unusually probing, darting camera and closeups studying human problems and disarray. Here instead he stands back and churns out a chase film that pits Gloria and the kid against the powerful Mafia no less.

Do they win? Maybe. The ending seems a happy one but it may just be a daydream. Gloria goes to borrow a cup of coffee from her pretty Puerto Rican friend in a big sprawling apartment house. She finds the family trying to get out for they have been staked out for death by the Mafia.

Buck Henry, the husband, has been a bookkeeper for the gangs and taken notes in a book that could give away many covert financial matters. The Mafia has sent its men. Gloria is begged to take the kids, there is a seven-or eight-year-old boy and an older girl.

The girl will not go but the boy finally follows her, reluctantly, when his father insists he must for he will be the man of the family. Gloria gets him away but hoods kill the family and she is on the run with the kid, also has his father's book.

Gena Rowlands is excellent as the tired woman who decides to take her chances for the boy, even if he is annoying at first, as a sort of romantic gesture against the cold murder of a while family.

The kid is a right blend of understanding and childish tantrums. The look at New York during the chases is also a pictorial asset for this breezy actioner which substitutes a good-looking, mature woman for the usual man-on-the-run plus another fillip to the genre in the well-observed relationship of the boy and woman that grows without any forced sentimentality.

A vigorous campaign might help turn the film into a solid performer at the wickets at home as well as elsewhere. It is an enjoyable return to film basics of two unlikely people — outwitting organized crime. There is canny revelation of the characters of the woman and the boy who can get no help and depend only on their own resources.

Technically fine, with all the secondary characters assets despite their fleeting apparitions. — Mosk.