Used People' laughs, cries with dysfunctional family



"Used People"
has qualities that rarely come together so effectively in the course, by Simon and Gardiner, backed, claim of the course, by Simon and Gardiner, between the movies—it's at once moving, funny, insightful and thoroughly the years of 1989 whose lives are changed by a mysterious litalization (Marcello Mastrolani) from her Queens fieighborhood asks ber out for dinner. A widower himself, he claims in no uncertain (marcello Mastrolani) from her Queens fieighborhood asks ber out for dinner. A widower himself, he claims in no uncertain terms to have loved Penal from farf for the past 23 years.

At first, Pearl is put off by all the attention—she's in mourning after all and he's not even Jewish. Soon his old world charm begins to wear on her. With each act of kindness, from an elaborate tallain dinner to the gift of an air conditioner, he breaks through the years of kitchen duty, guilt tripa and sacrifice that have defined her role as both daughter and mother.

Kathy Bates and Marcia Gay Horden play the daughters, both flowcred and both with their own unique quirks. Barbara has a sating disorder while Norma, driven crazy by the loss of both subsand and a child, has lost touch with reality. She takes on the personas of movie actives were all the world, he strings together for length blonds will be a string the real of the proper is unabashed and a child, has lost touch with reality. She takes on the personas of movie actives were all the authority of charge and the proper is unabashed and a child, has lost touch with reality. She takes on the personas of movie actives were allowed to the proper is unabashed to the proper is unabashed with the proper is unabashed with the proper is una

she lures the Italian's son-in-law to a hotel and strips down to her leopard-skin underwer, backed, of course, by Simon and Gafunkel's "Mrs. Robinson." It's an incredibly funny scene.

There are plenty of tear-jerking moments, too. Family members say such routinely bitter things to one another that Barbara decides she must get away. "I love you, Ma," she says before embarking on a new life in California, "but I need to love you from a distance."

It's a treat to see movies about three-dimensional women, especially when played by powerful actresses such as these. The bits between Jessica Tandy and Sylvia Sydney (it's amazing to think she was in some of Ritchcock's and Lang's early work) are both funny and poignant, especially when they check out the facilities at a nursing home.

Here wheelchair-bound seniors learn French while others receive treatment in a modern hydrotherapy wing. But there's trouble in this seeming paradise. The the distinct impassion that in habitacat are gliding straight up to I didn't see director Kidron's "Antonia and Jane." a low-budget British comedy about mismatched best friends, but con now understand why it had such a healthy run at the Maple last year. Kidron has a charming and unaffected way of cluing into the often bizare nuances that define family relationships, especially between women.

You can see what fun veteran actor Marcello Mastroianni has depicting an aging Italian Romeo. As a former merchant seaman who has traveled literally around the world, he strings together for Pearl a litany of romantic dialogue (in at least three languages) that could easily suit a girl in everyon.

touch in almost every scene. It re-calls "Crossing Delancoy" or "Moonstruck," movies about peo-ple from different sides of town who come together beneath the glow of impossibly huge harvest moons.

moons.

Here, the moon is also shown during this eventful late '60s summer when the first lunar

landing takes place. A man on his rooftop looks up from his tele-scope and says he can see those first historic steps on the moon. The idea is ridiculous, yet the im-

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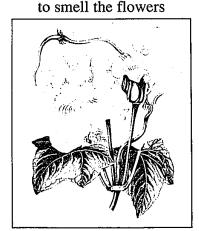
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