

'Going in Style' balances laughter and tears

by Don Markham

Going in Style with George Burns, Lee Strasberg, and Art Carney is an excellent movie that has been overlooked by many film critics. It came out in the shadow of such giants as **Star Trek** and **Apocalypse Now**, yet in its own way **Going in Style** eclipses these highly promoted films. It is a touching, funny, meaningful movie that arouses your emotions in a way a great movie should. It makes you feel good that you spent the money to see it.

Going in Style has a wonderfully blended balance of laughter and tears, of fun and seriousness. The film also contains a message, which criticizes society's treatment of the elderly. This message becomes clear without becoming haughty or pretentious; we are not subjected to a lecture, yet we feel the poignancy.

Laughter is generated by this film; not the belly laughs of **Animal House**, or the cutey-pie chuckles of George Burns' **Oh God!** but a sincere, different type.

There are also plenty of tears; the audience sniffled and reached for the hankies on

a few occasions. Some scenes really tear your heart out: George Burns is left alone as his two pals die in different scenes. George is left a prisoner of society, as well as a prisoner of a jail cell.

The reason that George is incarcerated at the end of the film is because he and his buddies robbed a bank. Why? Ostensibly to make money, but the real reason is boredom. They want to relieve the monotony of "looking at a bunch of ugly kids all day." Sitting all day on a park bench is not exciting, and the septuagenarians provide their own therapy by planning and executing a bank robbery.

Convinced that they have nothing to lose, they dress up and go off for the robbery. They haven't had so much fun in years!

The bank plots a snap. But once they have all the money, they really don't know what to do with it. Their good fortune is obscured by death; it seems money can only do so much. Life is the only true valued possession. When George's sidekicks die, George is deserted.

He is captured by the police and imprisoned, which may sound horrible, but George enjoys it. His attitude, reflected by a classic closing line, leaves the audience in an upbeat poignant mood, which is exactly what George is experiencing.

The acting in the film is superb. Eighty year old Burns is incredible as the boss of the group. It is his best performance in recent memory. Art Carney, who is the baby of the three (at sixty-five years), gives a reminiscent performance of Harry and Tonto. He plays the eager follower to Burns' schemes. Lee Strasberg, the remaining partner, portrays the quiet, cautious fellow who doesn't quite believe that the other two are sane, yet doubts the sanity of the whole world and goes along with them in any case. Strasberg's role provides contrast to the gregarious Burns.

The script of **Going in Style** is clever; the acting is superb. **Going in Style** is not to be missed.



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Iphigenia is a sellout success

by Margaret Little

Four sellout crowds on Friday and Saturday night at the National Film Board only begins to tell the success of the movie **Iphigenia**. This masterpiece of Greek mythology is the first of a series of classic films to be presented at the National Film Board throughout January by the Wormwood Society.

Internationally reknown Director Michael Cacoyannis successfully adapted a Greek myth for the appetite of today's movie goers. Cacoyannis analyzes the Greek definitions of respect, honour, patriotism, family devotion, love, pride and revenge in a comprehensive and powerful manner.

The plot is based on Helen, Queen of Sparta's elopement with a barbarian, Paris. Her insulted husband, Menelaus, gathers the Kings of Greece together to revenge Paris.

The film opens with the soldiers anxiously awaiting a wind to carry their boats across to Troy. Effective shots of the still water, the lifeless sails of the boats and the impatient soldiers portray restlessness. Finally the gods propose a solution. If Agamemnon, Menelaus' brother will sacrifice his eldest daughter, Iphigenia, the winds will blow.

Director Cacoyannis captivates the audience in Agamemnon's conflict between his greed for power and his love for his daughter. The situation intensifies as Menelaus proves Agamemnon's vanity. Iphigenia is the price Agamemnon must pay for his power-trip, argues Menelaus. Cacoyannis' shots of the perplexed Agamemnon portrays

the deep fatherly love he has for his daughter.

Other overpowering forces sweep over the conflict. Agamemnon has no choice; the pressure of the soldiers is too great for Agamemnon to control. The powerful, impatient soldiers must be satisfied. Greece must soon recover from its shame and destroy Paris. The soldiers demand that their injured pride be revenged.

Agamemnon is greatly outnumbered but he dreams of escape. It is the young Iphigenia that comes to terms with her fatal situation. "My one small death for all those who are willing to die for Greece," she says.

The themes of family love, the power-trip, patriotism are all lost in the cold-blooded truth: Iphigenia must die to appease the impatient soldiers' pride.

The inevitable sacrifice is poignantly portrayed by the three main actors, Iphigenia, Agamemnon and his wife Clytemnestra (played by Irene Papas). Irene Papas' strong motherly love and haunting eyes are not easily forgotten. Agamemnon's struggle is emotionally vivid and personal.

Dramatic actors, powerful themes and beautifully flowing cinematography makes **Iphigenia** a rare gem in the movie world. More classic films to watch for at the National Film Board are Jean Renoir's **Boudu Saved From Drowning**, Goubenko's **The Orphans**, and three short films; **Thin Line** by Holly Dale and Janis Cole, **Al Neil—A Portrait** by David Rimmer and **Home for Christmas** by Rick Hancox.



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