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Thus the style of "Goin' Down the Road" is high style — careful compositions, sumptuous color, crisp editing, elegantly understated camera work and a wealth of lyrical effects (for all of which give credit to cinematographer Richard Leiterman). In fact, this film, for all the grimness of its story, is "lyrical" practically from start to finish—lyrical insouciant, lyrical scenic, lyrical tawdry, lyrical sad. The effect of the continuous visual sweetness and symmetry, which draw strict attention to the things and people being photographed, is precisely opposite to that of cinema verité's impromptu zooms and wobbles, which tend to call more attention to the unseen camera than to its visible subjects. In one of the frequent ostensible paradoxes of good art, the most disciplined artifice produces an impression of the greatest naturalness.

However, it is doubtful that even Shebib's probity could have succeeded in pulling off the intricate trick of "Goin' Down the Road" had he not been blessed with the absolutely incredible performances of Doug McGrath and Paul Bradley as the indigents Peter and Joey. Without seeming to "act" at all, these prodigious young actors make every word and look and gesture count for something, so that each scene is packed with almost more subliminal information, about the characters and their situation, than one's brain can fairly digest. Peter and Joey are ultimately pathetic, but actors McGrath and Bradley, in the immediacy and complexity of their manner, leave no time or room for pity. They first extort interest, then anguished identification.

The focus of the drama in "Goin' Down the Road" is Peter. Lethargic, dreamy Joey, a bemused child disguised as a man, is an obvious lost cause. But one catches in the alert, ruined cherubic features of Peter the glimmer of a marvelous idea, the idea of another, fulfilling kind of life. He harbors an ambition for happiness that recognizes no obstacles. Applying for a top job in a ritzy ad agency, he meets the personnel man's incredulous stare with a wondering gaze of his own. Faced by setbacks, he fumes and hunkers down and dreams anew.

But, fatally, he continues to see his life entwined with Joey's, even when the latter has become a dead weight, dragging him down. The glimmer flares and wanes. Late in the film—as he slouches listening to a record of Satie he bought because a girl who enthralled him had played it in a store—we see, the light almost extinguished. And it is a measure of McGrath's performance that as Peter slips off into a bitter vagueness, one gets a sense of real tragedy, a dreadful human loss. A pointed image near the end suggests that Peter and Joey will probably end up as Skid Row bums.

At times in the movie one almost wants to leap through the screen and yell the blatant truth in Peter's ear, to make him shape up, get political, run away, anything. The film—in effect, a dumb movie about dumb people—offers not the slightest social or psychological perspective, in the form of an alternate point of view or way of being, on its heroes' plight. But in the end one is astonished by the rightness of this strategy, which has less presented than forced one to live a problem.

S.T.U. Presents

# Eurpedie's Medea

Rehearsals are steadily progressing under the guidance of Ted Daigle for the Theatre St. Thomas production of Eurpedie's Medea (adapted by Robinson Jeffers). Opening performance will be on Dec. 7 with curtain time at 8:30 pm in the Saint Thomas auditorium. Other performances will be on Dec. 8 and 9 at 8:30 pm.

Eurpedie's Medea is one of the oldest plays in existence, written approximately 400 B.C. Playing the title role is Jacqui Good as Medea and her husband Jason is played by Brian Kinsley.

Jacqui Good is no stranger to the stage. A true Maritimer at heart (born in Halifax) Jacqui attended Queen's University where she obtained her B.A. in English and Drama. Some of her previous appear-

ances on stage include, "A Loaf of Bread," "You Can't Take It With You", and "Tis a Pity She's a Whore". While attending Queen's, Jacqui directed a Street Theatre. This group of drama enthusiasts travelled around Kingston's streets, parks and shopping malls presenting plays dealing with Political Themes. This past summer Jacqui set up a Free School for children in the Kingston area.

Jacqui has travelled extensively in Central America, having toured Cuba, Mexico, and Guatemala. In Guatemala she has the experience of climbing an active volcano.

Mrs. Good's future plans include completing her M.A. in English at UNB and starting a child-day care centre in the Co-op.

Jacqui is married to Prof. Tom Good of Saint Thomas University. They have one child, a daughter, Stephanie.

Brian Kinsley was born and raised in Flin Flon, Manitoba. He was educated at United College in Winnipeg, where he earned his B.A. After teaching school for one year he enrolled at the University of Calgary where he obtained his M.A. in Sociology. He has toured Europe and Africa several times. Brian joined C.U.S.O. after completing his M.A. He was assigned to teach English in a Chadian Village School. In Ghana he directed Shakespeare's "Taming of The Shew" with an entire male cast. Following his Cuso assignment Brian came to Saint Thomas, where he teaches Sociology.



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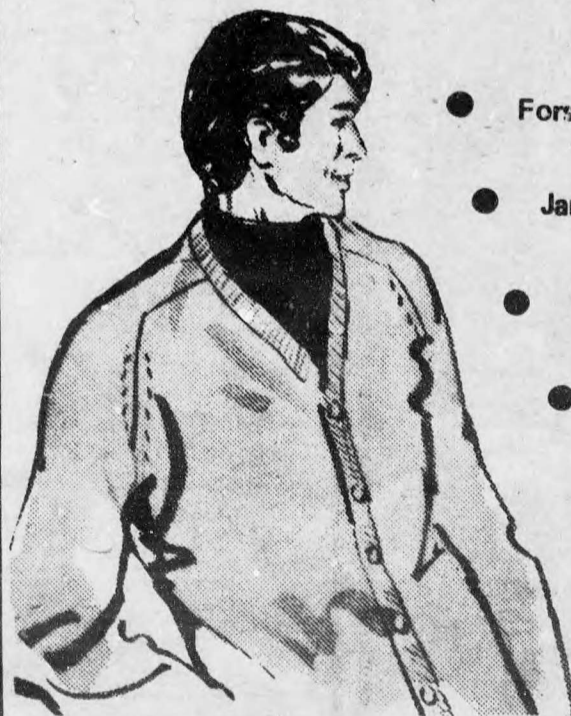
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