

# No pandering to sentimentality here

Shoot the Moon  
Capitol Square

review by Geoffrey Jackson

I walked out of the theatre somewhat surprised after viewing Alan Parker's new film, *Shoot the Moon*. I was surprised because I had come to this film expecting to see some "dramatic" family movie, much along the lines of *Kramer vs. Kramer*. I was not expecting a film so much more subtle and honest. This is the best film Parker has made so far.

The film concerns a married couple's separation; how it affects them and their four children. Unlike other films of this ilk, *Shoot the Moon* does not rely upon the clichés of the genre. You'll look in vain for any clear cut "good guys" or "villains."

The husband, George Dunlap, is a professional writer. He's a complex man, generally kind and gentle but capable of violent outbursts of temper. At times he seems pitiful while at other times he acts like a complete bastard.

His wife, Faith Dunlap, is a beautiful woman and a loving mother. The relationship between herself and her daughters is honest, relaxed, and intimate.

Yet there is some hard streak of stubbornness in her character. When she learns that her husband is cheating on her she throws him out. She never asks why George needed another lover; reconciliation is not her consideration.

Faith and George are real, complex people. There is none of the conventional whitewash about their characters. Neither is there anything stereotyped about their story. This is not a film calculated to get you sniffing into your handkerchiefs; it does not

watching it.

A great deal of the film's success is due to the outstanding acting. I have never seen Diane Keaton give a better performance. Really acting in this movie, she subdues her Annie Hall mannerisms to make Faith a fully mature and complete character. Albert Finney, as George, captures all the frustration and humanity of his role. He has grown into a mature and very powerful actor.

The four girls also give natural and

prehend. I know that if I were in my late thirties with a family of my own I could better understand the complex emotions this film deals with.

Still, this film is very rewarding to anyone who has the patience to pay it attention. Though my initial reaction to this film was a bit uncertain I found myself thinking about it for days afterwards. That alone is the finest compliment I can think of for a movie.

This film gives no pat answers, no easy outs for the characters. Their problems are confusing and ambiguous, as are real lives. The film may not offer any easy solutions but it does show real people endeavoring to comprehend very real problems.

*This shattering scene makes you feel as though you are spying on your neighbour though the bedroom window.*

pander to such sentimentality.

In one scene George, frustrated by his daughter's refusal to talk to him, smashes his way into the house. After spanking the girl cruelly he realizes the horror of what he is doing. He holds the crying girl and asks to be forgiven, pleading for another chance. Watching this shattering scene makes you squirm in your seat. You feel as though you are spying on your neighbors through the bedroom window. It is a scene so honest that you feel like an intruder

vital performances. Their roles are important because this film makes clear how much the children are a part of the family. They are not used as dramatic props to be shuffled back and forth between the principles. The girls' roles are equal to that of George and Faith's.

This is a very mature film that is definitely not meant for teenyboppers. Even though I am nearly twenty-two I felt that the film was a bit beyond me, with subtleties that I could only vaguely com-

Answers: 1-f, 2-c, 3-g, 4-j, 5-c, 6-h, 7-b, 8-a, 9-d, 10-l

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