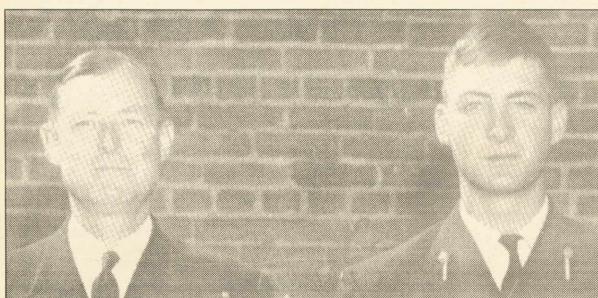
arts & entertainment

Browne bangs the drums Questioning the role of modern men



by Leslie J Furlong

As I sit here and write this there are two polar opposite views of what it is to be a man in circulation right now. One is the Robert Bly approach, involving introspection, the reading of poetry and fables, and the beating of a drum. The other is The Gospel According to

FILM Father and Son Dir. Colin Browne Wormwood's /NFB Every Sunday in November @ 4pm

Denis Leary, which shouts the praises of smoking, red meat, getting mad when you want to be and the collected works of Sam Peckinpah. Probably neither is a better path, but more than likely some happy medium that will take its own sweet time in revealing itself. In the meantime we have films like Father and Son to help us along, at least a little.

Colin Browne's film has two purposes. The first is to explore his relationship with his father, a retired naval officer whose memory is slowly leaving him and will soon be sent to a rest home. Using this event as a point of reference, we are led through a series of interviews and discussions with several men speaking of their experiences with their own fathers and being fathers themselves.

It is through these interviews that the audience gains the most useful insights into the myth of masculinity.

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The subjects, writers, artists, and activists, have all made time to solve the riddle, and while none were able to come up with the answer for all men, they have come upon things that work for them and which others can use for their own soul searching.

While these interviews form the core of the movie, the real truth of what men are like now is revealed through discussions amongst the 'nonexperts'. The discussion with the father and son granary workers is used as an example of what Colin Browne and namely, the inability to share emotion. At the same time, the round table discussion of a group of British men shows how it is impossible to define a man without considering the influence of women.

If there is a drawback to Father and Son, it is that this film was made by Colin Browne for Colin Browne. When he focuses on his relationship with his father he tends towards self-indulgence, a problem when trying to overcome perceived emotional barriers, and there are some weak moments of symbolic film-making that would have been better left on the cutting room floor. Instead, he should have allowed us the opportunity to hear from his father and find out if he thinks he did a good job in raising his son.

This film is far from perfect, but that should come as no surprise when the subject is such an intangible one. Still, it is a good a place to start as any.



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