and youth are critical factors which go, now mostly go. So it is time to make a man, ends up with a terrific career and no man. The men who used to come and discriminate on the basis of appearance. She philosophizes that everything comes and goes: marriages, children, money... In the end, says this veteran of three failed marriages and mother of two children: "All you're stuck with is yourself." And as it helps to be stuck with a self you can accept, if that means tampering with the wrapping, so be it.

During the facelift sequence, Rubbo's mellow narration and soothing instrumental motifs coax the squirmish viewer gently through the gruesome procedure. "Now comes the nasty part, close your eyes," he warns as a rubbery flap of cheek skin is pincher-stretched to one side, and the surgeon extracts spirals of fat from underneath the patient's chin. At this moment of truth — when an anaesthetized face is being cut, trimmed and re-fitted — we see the face for what it is: a mask.

Six weeks after Daisy's facelift, she is packing for a European tour. She still looks like Daisy. The difference is perceptible, but barely. Like the difference between a tired face and a rested one, she now seems a shade smoother, more relaxed. But she knows her face best after living with it for 55 years, and to her the difference is obvious and striking. She feels more secure about her appearance and projects a more attractive persona. And... yes, Daisy gets her man.

Daisy: the Story of a Facelift 16mm. 57:40 colour and sound. Written and directed by Michael Rubbo. Produced by Giles Walker. Executive producer, Adam Symansky. Produced and distributed by The National Film Board of Canada. Music and sound design by Andre Galbrand and Claude Hazanavicius. Additional music by Julian Olson. Sound effects by Gilles Walker. Cinematography by Lyn Martin. A co-production of the National Film Board of Canada and Arts and Letters Canada. The film was made possible through support from the Canada Council for the Arts, the Ontario Arts Council, the Ontario Film Development Corporation, the City of Hamilton, and the City of Toronto. The film was also supported by a grant from the National Endowment for the Arts.

Lyn Martin

Donald Winkler's F.R. Scott: Rhyme and Reason

Director Donald Winkler has a number of fine films to his credit, including In Praise of Hands (1974), Travel Log (1976) and Earle Birney: Portrait of a Poet (1981). Director-editor Albert Kish has also gained distinction by his work on films like Best Damn Fiddler From Calabogie to Kaladar (1968), editor, Time Piece (1971), Los Canadienses (1973), and Paper Wheat (1978). F.R. Scott: Rhyme and Reason is the fourth film on which Winkler and Kish have collaborated. Perhaps that is why I was so surprised to find the film tediously boring and without a heart.

There is no doubt that F.R. Scott is himself an amazing human being: poet, politician, lawyer, constitutional expert, defender of civil liberties. Organizer of the League for Social Reconstruction in 1932 and its president from 1935-38, national chairman of the CCF (Co-operative Commonwealth Federation) from 1942-1950, member of the Royal Commission on Bilingualism and Biculturalism, dean of law at McGill University from 1961 to 1964, F.R. Scott has throughout his life been engaged with the major social questions of our times. He seems, in essence, a man of concepts and words, clearly, a man of reason. But the title of the film promises rhyme as well. And this, in its deepest sense, we do not find here.

The film quote from Scott's poetry. But something more is needed, something to humanize for us this man of concepts and abstractions and legalistic brilliance. Instead, the film is strictly academic in the worst sense of that word. It is like a lengthy lecture and its overwhelming verbosity makes you yearn for moments of silence, lightness, laughter. There is almost an endless stream of "talking heads." The interviews with David Lewis, Leon Edel, A.M. Smith, Louis Dudek, Graham Fraser, and Marcel Rioux all seem oddly analytical in their approach to F.R. Scott's life and works.

Bliss without heart: poet F.R. Scott as a talking head.
Mini-reviews

With this issue Cinema Canada increases its coverage of Canadian short films by publishing a "Mini-review" section each month. Over 1000 Canadian shorts are produced every year. By concentrating on one distributor each month and reviewing a series of shorts, we hope to be able to cover more films than in the past and to give that distributor more exposure. This month features shorts from Kinetic Film Enterprises Ltd., Toronto.

ACID REIGN
A short sharp overview of an "invisible, silent, form of violence." Lyrical views of the beauties of nature, including lovely lakes, lead to melting snow which condos the acid rain released in the spring melt. Foliage and berries die. lead pipes carrying drinking water are eaten away: building stonework decays inexorably, and a public statue displays mute evidence of erosion with the loss of extremities and faces smoothed to blankness. Smoke stacks, factories and car exhausts all leave to the low-key message - a need for laws to contain acid rain and for a combined US/Canada effort. Good photography and underwhelming music reinforce this introduction to one of today's relentless problems.

JOHN DOE
A rueful look at losing one's job and why - though the 'why' remains elusive. A scripted piece of gentle humour introducing John Doe discovering the name plate being removed from his office door.

In his apartment he telephone with success: 'I'd like to talk to someone about my job.' But the word is out, and the repossessing of his possessions starts. In the end, John Doe is left with the one thing they cannot take away.

A slight, rather soft little exercise, with good production values - well shot by Mark Irwin and with David Grimes' pleasant original music. But what does it say? Not much, really.

JOHN DOE
D. Larry Moore cam. Mark Irwin music. 2 min. Film Arts Ltd. 14 min. 16mm.

SEASONS OF THE MIND
A look at two senior citizens, Doug Robinson and Bill MacQuillan, who filled the gaps in their lives by going to university.

Both in their early '70s, they had tried volunteer work, but the need to more fully exercise the mind led them to seek the higher learning that had been denied them in the '20s depression. But it's not all a bed of roses. There's the problem of coping with new equipment, organizing study-time, and the mind too - the old memory bank isn't what it was, says one ruefully.

A stimulating look at the retirement life of two determined people fitting in with the younger academic element and all reaping benefits. Competently shot, but with uninspiring 'wallpaper' music which, luckily, doesn't detract from the gutsy subject matter.

SEASONS OF THE MIND
d/cam. Anthony Hall add. cam. Terrence MacArthur-Valitro p.c. Film Arts Ltd. 21 min. 16mm.

THE VEGETARIAN WORLD
"Animals are my friends, and I don't eat my friends."

George Bernard Shaw

A whirlwind tour of vegetarianism, hosted by William Shatner, himself a devotee of meatless meals.

An entire approach to life is reinforced by people recounting their reasons for the choice and illustrations from around the world - Britain, France, Germany, Italy, and various eastern countries. Many names are dropped of famous vegetarians - Socrates, Shelley, Schweitzer, DaVinci, Tolstoy, Gandhi, and, of course, Shaw. Discussions of recipes and the array of dishes are enough to make the mouth water.

There's a section of nasty bits relating to chickens being killed and cattle slaughter in abattoirs, plus the horrors of raising milk-fed veal.

Children's perception of animals as friends, and then their eventual realization they are eating them, seems a mise forced.

A summary of facts and statistics indicates that if more pasture land was utilized to produce vegetables and fruit, more of the world population could be fed.

According to publicity, this film was three years in the making and filmed in nine countries. It seems such a big effort for such a tiny nibble at what appears to be a fascinating mode of life. Too many snippets of information are crammed into too little time and the film exudes a faintly self-righteous air. However, as an introduction, a starting point for further exploration, it certainly has its uses.

THE VEGETARIAN WORLD

JOHN DOE
D. Larry Moore cam. Mark Irwin music. 2 min. Film Arts Ltd. 14 min. 16mm.

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