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SHORT FILM REVIEWS

own son fails to reveal his emotive qualities.

Pierre-Marc is also an enigma, though his articulation of "fraternity, a human dimension to being a politician — something joyous about it," comes very close to revealing an aspect of Parti Québécois nationalism that English Canada has difficulty understanding. He, too, says nothing about his decision to enter then leave medicine, and nothing about his own family life. He confines personality and actions to political statements about Quebec. To die in politics as his father did is a noble thing. One wishes there were more probing questions about father-son and brotherly relations.

But he and Daniel Jr. are directing the camera, not Kramer, and in political documentary one must take what the subject chooses to reveal. Because a sophisticated media presence is a prerequisite for contemporary politicians, there are no surprise revelations before the camera's innocent eye. Having revealed little of themselves, the brothers are satisfied with the film.

Has Kramer made too much of the convenient dichotomy between the Johnson brothers and the peculiar nature of Quebec politics? Quebec's ambivalence and contradictory inner life do not effect the longstanding tug of war between the province and the federal power. The film's hindsight provokes at least two questions: Will not a querulous Quebec probably always need Ottawa to berate? Is not cultural sovereignty what this whole period in our history is about?

The Inheritance has much to offer English Canada. Word has it that the CBC brass have not yet agreed to show the film nationally. They claim there is not enough knowledge of Daniel Johnson or his sons, outside of Quebec, for the film to be of national interest. Does civil service muffledom believe that keeping Canada parochial is good? And is that standing on guard for the true national identity? Why should Canadians offer sops and soaps to maintain mythical number? Why should Canadians not be talked up to and exposed to many interpretations of their country's recent past? It was Cicero who said in effect that to remain ignorant of things past is to remain a child. Some CBC executives might contemplate Cicero before convening programming meetings.

The Music Box Dancer

p. Peter Kiviloo d. Peter Kiviloo sc. Peter Kiviloo, Tina Soomet ed. Tina Soomet d.o.p. Alar Kiviloo sd. Ao Loo mus. Frank Mills, Michael Root grip Lembitu Ristsoo l.p. Marie Fennell, Ray Conn col. 16mm running time 20 min. p.c. Cinex Films.

Music Box Dancer is a short drama produced and directed by Peter Kiviloo which deals in a touching and intelligent way with the effect of divorce on the relationship between a parent and a child who have become separated from each other.

The story is about the reunion of nine-year-old Rachel, who lives in Toronto, with her father who lives in England. For most of the film we hear and see from Rachel's point of view. Rachel begins her narration, as most nine-year-olds would, with hopes and wishes about her father that are completely loving and enthusiastic, but which are also, sadly, not very realistic. As she waits for her father to arrive and watches her music box dancer turn slowly she thinks, "He's coming just to see me," and, "I want to be with him forever!" In the beginning the music box dancer symbolizes this fanciful ideal.

But dad hasn't come just to see her. He has business to do, and other people to see. And of course, he has to go away again. It's difficult for Rachel, but gradually she comes to realize that she and her father can still love each other even if they cannot always be together. As the story reaches its conclusion the music box dancer has been transformed into a reflection of her new maturity and thoughtfulness. Rachel understands that she is growing up into a less than perfect world.

The film has a little twist at the end. Suddenly the narration switches from Rachel to her father. We discover that *he* had been thinking in the same way that Rachel had: "I wish I could keep her forever..." But as they play tag in the park and Rachel constantly eludes him, his thoughts tell us that he too has come to realize that this is impossible.

The game in the park, the music box dancer, a glass gift from father to Rachel that breaks; the visual metaphors are simple and effective. Together with the narration they present an important two-way lesson that both children and parents will be able to recognize and share.

Music Box Dancer is a film that could shed some light on, and generate an understanding of a sad situation that involves so many people today.

Gary Evans

John Brooke

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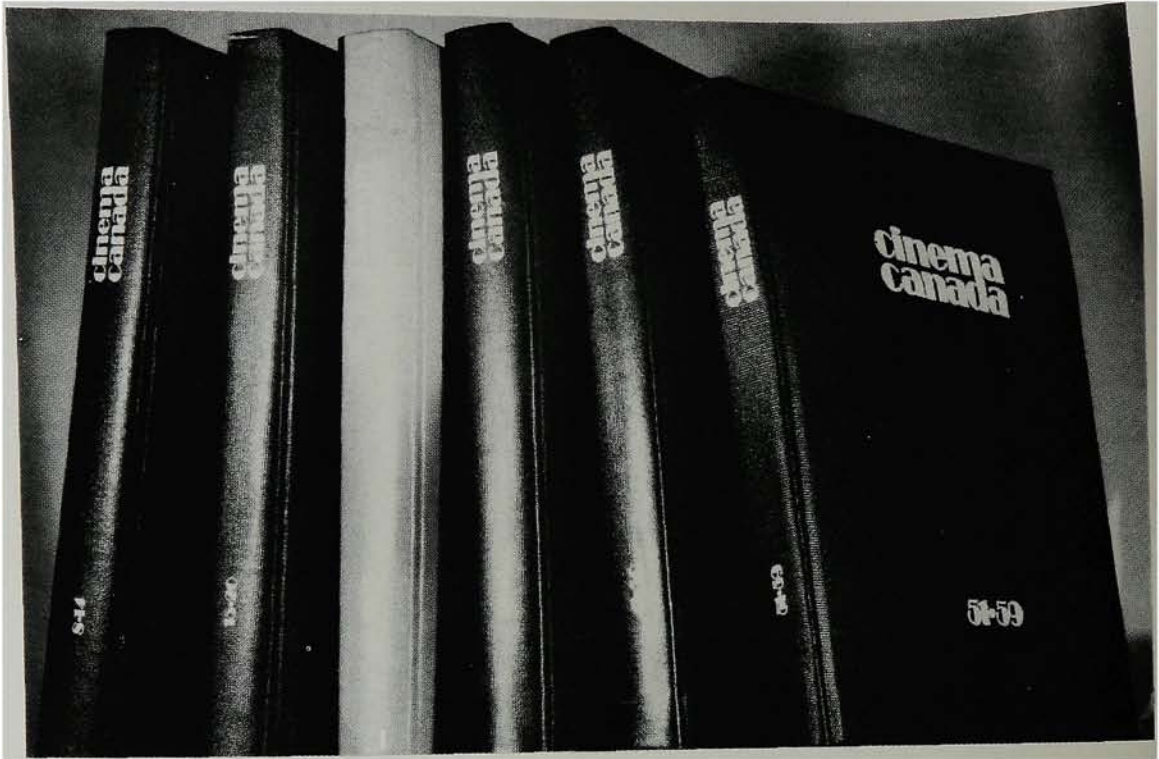
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