

content and visually repetitious: a medium-shot of a man discussing an abstract idea. Talking heads are not in themselves anathema, nor is the discussion of abstract ideas, but the combination on such a scale seems to move us further and further into impersonal, academic abstraction. Certainly we move further away from the man, F.R. Scott, and any sense of him as a whole person. There is so little emotion expressed in the film that even the interview with his son, Peter Scott, concentrates on the father's ideas. As words pile upon more words, they begin to seem like a protective device to keep us from seeing who F.R. Scott really is.

Unfortunately, the chronological structure of the film does not serve to its advantage either. The archival stills and footage are simply not visually interesting enough to contribute anything on their own. They are used like visual aids to a lecture, literally translating facts in the commentary. At times this visual paucity becomes embarrassing, as when the filmmakers utilize courtroom sketches to illustrate a legal case undertaken by Scott, or when a montage of newspaper clippings is supposed to illuminate a point. I saw this film with a friend. At its end, she turned to me and said, "This should have been a book." In this monology, the filmmakers have included some of F.R. Scott's poetry; they should have put in little of their own.

Joyce Nelson ●

**F.R. SCOTT: RHYME AND REASON**  
 exec. p. Barrie Howells p. Tom Daly d./sc. Donald Winkler ed. Albert Kish d.o.p. Barry Perles, Andy Kitzanuk research Sheila Fischman loc. sd. Bev Davidson, Jean-Guy Normandin, Hans Oomes mus. Alain Clavier mus. rec. Louis Hone re-rec. Hans Peter Strobl colour 16mm running time 57 min. p.c. National Film Board, 1983.

## 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 harbours 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 statutory displays mute evidence of erosion with the loss of extremities and faces smoothed to blankness.

Smoke stacks, factories and car exhausts all lead 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.

**ACID REIGN** A film by Helen Henshaw. 10 min. 16mm.

### HIGHWINDING

Mike Gadd, Harry Hall and Derek Wulff, wizards of board sailing, or wind surfing as it is popularly known, display their fabulous footwork and expertise.

A lesson for beginners shows that everyone keeps falling into the water at first, but it takes only a few hours to learn the basics.

The experts give a nifty display of the tricky stuff - sailing the board on its edge, turning completely around while bowling along (and still staying upright), and a series of backwards and forwards bends with head touching the rushing water.

A lively, interesting look at the popular sport, with not too much talk, pleasant music, and lovely photography from Barry Stone.

**HIGHWINDING** d. Eric Goddard cam. Barry Stone p. Paul Caulfield p.c. Film Arts Ltd. 15 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 well 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. Terence Macartney-Filgate p.c. Film Arts Ltd. 21 min. 16mm.

### 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.

Back in his apartment he telephones without success: "I'd like to talk to someone about my job." But the word is out, and the repossession 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./sc. Larry Moore cam. Mark Irwin musc. (composed/performed) David Grimes p. Paul Caulfield l.p. Larry Moore, Ray Landry p.c. Film Arts Ltd. 8 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 mite 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** p./d./cam. Jonathon Kay sc. William Whitehead & John Benrose orig. mus. Bernie Senensky, performed by Moe Koffman Quintet host/narrator William Shatner. 28 min. 50 sec. 16mm.

Pat Thompson ●

● The lyricism of pollution: Helen Henshaw's *Acid Reign* introduces one of today's relentless problems

