

solution. This was true especially of those American sociologists and legal thinkers who had begun to question environment and economics as the sole causes of crime, and felt that if crime rates were rising in the United States in spite of a notable increase in general prosperity and social justice, this had to have something to do with the law itself.

**Canada Has a Future** (McClelland and Stewart, 1978), prepared for the Hudson Institute of Canada by Marie-Josée Drouin and B. Bruce-Briggs, is an interesting book, prepared the way an actuary shapes up a pension program. The pension experts do the basic groundwork that applies to practically everybody and then sell it over and over to individual customers. *Canada Has a Future* has some 282 pages, but many of them are jammed with broad-view information about Western Europe, the United States and things in general. Still a pension plan can be a good buy, and this compilation should make everyone in

North America feel at least a little secure. The word from the Hudson Institute—which remains essentially the voice of ebullient Herman Kahn, its founder—is that the status quo is not going to be drastically changed, that the energy crisis has been greatly exaggerated, and that the patterns and rates of growth that now prevail will continue in recognizable form. Life, Kahn suggests, will go on without drastic upheaval. He believes, for example, that should Quebec actually separate, Montreal will continue to be a great and pleasant city. It will simply not grow as rapidly as Toronto.

Chaika Waisman makes evocative, charming, startling dolls and pictures from scraps—buttons, cloth, fish bones, medicine bottles, onion bags. Her daughter, Adele Wiseman, has woven conversations about the dolls, memories of Russia and Winnipeg, and her own experience into an essay on creativity. **Old Woman at Play** (Clarke, Irwin, 1978) is a very good book—poignant, positive and witty.

## M O V I E S & P L A Y S

**In This Is Where We Came in: The Career and Character of Canadian Film** (McClelland and Stewart, 1977), Martin Knelman gives us a thor-

ough and intelligent review of practically all Canadian directors and their significant films. He concludes, reasonably, that Claude Jutra is the

