simplistic notion of cultural "effect" with the more conceptually sophisticated concept of "logical force."

In sum, the something-for-everyone approach undoubtedly works and a great deal of the audience target announced by Ablex may feel that they have been served by this volume. Without going to the other extreme of a single theme or issue, it may be that many readers will be better served if the three dichotomous classifications discussed here become reduced to two or perhaps one. When Mao wished to let a hundred flowers blossom, I'm not sure his happiness would have multiplied infinitely if he had been surrounded by endless fields of them.

Reviewed by: Bill Nichols
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Making It: The Business of Film and Television Production in Canada
Barbara Hehner, ed.,

The reading of the recent book, Making It: The Business of Film and Television Production in Canada, produced a vivid recollection of Francois Truffaut's statement about the cinema in La Nuit Americaine. Truffaut, himself, played the filmmaker who was in the process of shooting a movie. During his spare moments, he would read books about Renoir, Hitchcock and Hawks. His nights were filled with a recurring dream of a young boy in Chaplinesque garb stealing stills of the movie, Citizen Kane, from a theatre. The intellectual and subconscious goals were, however, subverted by the exigencies of the film he was shooting. Problems with actors, producers, and investors resulted in constant alteration in the execution of the script. When the leading actor died suddenly, the insurers demanded that the film be completed as expediently as possible. Truffaut's initial desire to make a great film was replaced by the pragmatic acknowledgment that his responsibility was simply to finish it and recoup the investment.

The contributors to Making It, all of whom are practitioners, understand well the pragmatics of filmmaking in Canada. The book chronicles for the reader the detailed procedures which the producer must follow, from initial script development to distribution, in order to make a film. The would-be professional, after reading it, would have a fairly specific idea about where to look for investment, the requirements demanded by government funding agencies, how to prepare a budget and the necessity of adhering to it, and how to negotiate rights with distributors. The producer is regarded as the central motivating force who balances the interests of the creative staff, the investors and the distributors. Besides being a good negotiator he must have, or have access to those with, business acumen and legal expertise.
On one level, *Making It* is a valuable manual filled with practical advice. On another level, the book details for the reader an illuminating account of the operation of the film industry in Canada and its relationship to cultural policy incentives. For example, the contributors acknowledge the centrality of Telefilm to the industry. In fact the observation is made that "this federal government agency has been instrumental in the development of virtually every Canadian-originated film and television program since its foundation." Telefilm is first on the list of all the authors as a reliable funding source. It will underwrite script development as well as actual production and with respect to the latter, it will give equity investors priority for reimbursement from the film's revenues.

Funding from Telefilm carries specific obligations. First, it is contingent upon producers negotiating either a broadcast licence or a theatre distribution agreement. Furthermore Telefilm has imposed more stringent Canadian content requirements than either the CRTC or the Department of Communication. Finally, when negotiating for U.S. distribution, which accounts for 70 per cent of Canada's foreign market, the producer must retain Canadian rights. Telefilm's agenda, therefore, is to finance marketable Canadian products which generate income in Canada.

While filmmakers acknowledge the importance of Telefilm, its restrictions are sometimes viewed as impediments. The necessity of seeking private investment to supplement Telefilm's contribution means that the product is less innovative. Investors look for predictable themes and familiar formulas which are more likely to make money. The content restrictions, demanded not only by Telefilm but also by the CRTC and the Department of Communication Certification Office for the now defunct Capital Cost Allowance, are regarded as sometimes bothersome intrusions into the filmmaker's hiring process. The concession is made, however, that the availability of well trained professional technical crews in Canada has made this less problematic.

Provincial government funding agencies, the CBC and privately-owned television are also regarded as reliable sources of funding. Television, looking for good Canadian content, provides cash advances in return for licensing agreements. It appears, however, that theatre exhibition is still problematic. Only two exhibitors, Famous Players and Odeon, operate in Canada. They split the American-based distributors between them, and receive "100 percent of the product" these distributors offer. The end effect is that the distributors are booking the "majority of Canadian screens and optimum screen time" for their films. Canadian independent distributors, subject to limited access, have responded by also forming strong ties to the exhibitors.

The distributors emerge as the most powerful group in the industry. Because they often provide cash advances to filmmakers, they can exert control over the script and the hiring of actors. Distribution in the lucrative U.S. market is extremely important and American distributors, by rule, negotiate for all the rights of a film for all media. This includes Pay-TV, broadcast, VCR as well as theatre exhibition. The filmmaker
receives royalties in return but loses control over his product. Since films do not make money on theatrical exhibition alone, these subsidiary rights are extremely important for the generation of revenues. A producer, becoming his own distributor, is not advocated, however, given the structure of the industry.

The authors of Making It do not emerge as either critics or reformers of the industry. Instead they are pragmatists and realists who recognize the restraints of the industry and then get on with the business of making movies and television programs.

Reviewed by: Mary Gerace
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The Training and Hiring of Journalists
Lee Becker, et al
Hardcover U.S. $29.50

How do journalists acquire the ethical yardsticks which they use throughout their lives? When deciding -- for instance -- whether they can accept gifts from news sources, what criteria do they use? If they believe it's acceptable to break the law in order to obtain documents for a story, on what basis do they make that decision?

These are among the many questions raised by The Training and Hiring of Journalists. Unfortunately, although they are perhaps the most fascinating issues to emerge, they are only dealt with peripherally. As the title implies, the real drift of the book is far more prosaic, dealing with the mechanics of training and hiring, rather than with the content and effects of journalism curricula. Nonetheless, in the process, the book goes to considerable lengths to explore ethical attitudes, asking the views of journalism graduates, young journalists, and experienced journalists. The result is disappointingly inconclusive, partly because of gaps in the data (such as failing to find students' views BEFORE they began journalism school), and partly because the scope of the book is so huge that scant attention can be given to any one aspect. So, for instance, the authors conclude "university experiences did seem to have impact on student ethics," (p.185) and that students are "largely under the control of their training experiences" (p.157), yet earlier they reluctantly admit "that impact may be much less than expected." (p.57) Case not proven.

The study is further weakened by total dependence on survey results, leading to too many broad generalizations. For Canadians, it is also limited by its exclusive American orientation. The result is a mix of tantalizing possibilities and frustrating banalities, aggravated by a surfeit of typographical errors. The American-ness of the volume means that some data are quite irrelevant to the Canadian situation. For instance, the research concentrates exclusively on universities, asserting that the 300-odd four-year schools provide most recruits to the news industry. But in Canada,