

photographs, motion pictures and ephemera. Finally, implicit in Chenhall's concept is one cataloguing system that is applied by all museums to their holdings. This is one of the goals of the Museum Data Bank Coordinating Committee.

One of the main objectives of the MDBCC was "to coordinate the data categories and recording conventions used in computerized museum catalogs so that any museum, large or small, can catalog its collections for eventual computer entry and be confident that the work will not have to be redone at a later date" (page 47). Chapter 4 is the MDBCC's proposed data standards for data category definitions, recording conventions and dictionary of terms. These standards are inadequate in the definition of recording conventions for the standardization of the entry of information into a museum cataloguing system that will eventually be automated will require more precise guidelines than the proposed standard presents. I can only foresee problems if the standards are not extended in defining recording conventions. One has only to consider the cataloguing conventions that have been prepared by the library community to implement the Machine Readable Cataloguing (MARC) format to gain an appreciation of how much work the MDBCC has yet to do.

For Canadian archivists Chapters 2 and 4 are provocative and issue a challenge. If the museum community in the United States can develop a cataloguing system for a wide variety of material why cannot a similar attempt be made by Canadian archivists to cover all media in their custody. The concrete efforts of the Union List of Manuscripts and the National Register of Maps indicate that such an approach is feasible for one medium. Why cannot all media be catalogued under one system of description on a national scale? Would it not be appropriate for the Association of Canadian Archivists and the Association des archivistes du Québec to strike a committee with this objective? Such a committee should not be oriented, however, to the development of "data categories and recording conventions . . . for eventual computer entry." There seems to be in such an approach a solution in search of a problem. The proposed terms of reference of such a committee should be the development of a national cataloguing system and consideration of how such a system could function. The emphasis, to reiterate, should be on the development of a cataloguing system that may or may not require automation rather than the development of an automated system that requires cataloguing standards.

On the whole, I feel that Chapter 4 of Chenhall's book will be significant to the museum world if the Museum Data Bank project becomes a workable system. His attempt, however, to popularize the concept of museum cataloguing in the computer age will probably have just the opposite effect.

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Motion Pictures and the Arts in Canada: The Business and the Law. GARTH H. DRABINSKY. Foreword by N.A. TAYLOR. Toronto: McGraw-Hill Ryerson, ©1976. xix, 201 p. ISBN 0 07 082298 0 \$14.95.

Garth H. Drabinsky is a lawyer. While few would expect a lawyer to be as expert in historical as in legal matters, it is nonetheless disconcerting to find this author proclaiming on the first page of his preface that it "was barely a decade ago that this country [Canada] began to make feature length films." A statement of such stunning inaccuracy tends to throw into question immediately the quality and extent of research supporting this book. *Evangeline*, generally acknowledged to be Canada's first feature film, was produced in

1913 at about the same time as feature films were beginning to be made in the United States. Approximately 150 feature films were made in Canada from this date to 1965.

Drabinsky also claims that there have been no court decisions in Canada dealing with the construction of acquisition of rights clauses. While I do not pretend to be a lawyer, and unless Drabinsky is putting a very obscure and misleading interpretation on this matter, I was flabbergasted to find that it took only a few minutes of research to turn up one such case: *Circle Film Enterprises Incorporated v. Canadian Broadcasting Corporation*, 1959, in which the Supreme Court ruled that copyright does not always lie with the author of a scenario. Further research might unearth other cases.

Yet, while such errors are regrettable or perhaps even inexcusable, they do not destroy the utility of the volume as an introduction to the film business in general and some of its peculiarities in Canada. The author's reliance upon numerous American examples is inevitable in the absence of appropriate illustrations in Canada. The chapters on financing and distributing provide useful summaries of the intricacies of making and marketing films, and the details provided about the legal aspects of copyright, defamation suits, agents, music, talent and other necessary agreements will steer the neophyte producer to the legal services which will undoubtedly be required. While the book does not pretend to be a how-to volume, the various summaries and overviews provided will at least enable inexperienced film makers to identify some of the questions needing legal opinions.

One of the greatest tribulations of any archivist relates to the distressing inadequacy of the 1921 Canadian Copyright Act. Many conscientious archivists have diligently memorized various parts of the Act only to find that the application of the sections are so unclear and out-of-date that a judicial decision would be required to indicate an application. Nowhere is this more true than in the realm of copyright and film. Consequently, I eagerly devoured the chapter on copyright to discover at last whether feature films exhibited in a theatre were to be considered published works or simply performances. Alas, my appetite remained unsatisfied, for the chapter provided little more than a summary of the Act. There are tantalizing hints and it might be gathered from the author's comments about published and unpublished works that it is the screenplay which is of greatest importance in establishing copyright. The chapter is structured very clearly with authoritative boldface headings above each section, but the apparent lucidity is misleading. In short, the menu was attractive, but the meal fell short of the billing. There is no profound insight into the Copyright Act, and the chapter does not provide enough assistance for application to particular cases. Furthermore, I think it is less a quibble than more reason to reflect upon what care was devoted to the preparation of the book to note that Section 3a of the Copyright Act is misquoted on page 46, which reads in part "to produce, reproduce, prepare or publish any translation of the work." The correct word is "perform", not "prepare". The difference is rather significant. Pity the layman who relies upon this quotation.

In spite of many reservations which I have, I do recommend this book to archivists working in the field of motion pictures. The book conveys the atmosphere of the film business, and does mention the principal problems likely to be encountered. However, the solutions are to be found elsewhere, and it must be conceded that the answers to half of the questions would have required the publication of many more volumes. Drabinsky has had the courage to take the first step in the right direction, but readers must be conscious that the uniqueness of the treatment of the subject does not in itself command reverence. Perhaps the growing interest in the field of film, combined with a critical approach, will lead to more detailed works dealing with the topics finally broached in print in Drabinsky's book.

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