

five, which focus on organized business and professional women, are exclusively about Anglo-Canadian women, who are white and predominantly middle class. This study reflects the recurring frustration experienced by most Canadian historians: the dearth of available sources that document the lives of the diverse populations of Canadian women, which continues to limit the scope of historical projects and of archival collections.

The first chapter introduces the main themes of the chapters, some theoretical considerations, and related Canadian historiography about entrepreneurial women. Chapter two explains what Buddle claims is an unexpected connection between marriage and business for white women in British Columbia and the opportunities presented by the demographic imbalance of the sexes in the early part of the century. The realities of seasonal work for marriage partners, frequent absences or desertion by husbands, and a demand for domestic services explain the statistics that show B.C. women turned to establishing small businesses to support themselves and their family members. The third chapter summarizes the main entrepreneurial occupations found in the census data and the Canadian Families Project, and indicates the factors leading to the decline of self employment among B.C. women over the half century even as women's participation in employment increased.

Chapter four describes how women in Business and Professional Women's Clubs negotiated a careful position between maintaining a respectable and acceptable public image while at the same time challenging the unequal treatment of women in the workforce and in the business community. An unexpected inclusion in this chapter is a section on mock weddings and other mock social rituals used for entertainment in the clubs and a brief reference to same sex relationships. This section seems to have more examination than it warrants, and Buddle draws on an American source to interpret the meaning of these activities. Chapter five documents the conscious effort business women sustained to appear feminine and non-threatening in a male dominated occupation while performing the same or similar work as men. Buddle points out that attention to a 'womanly' self presentation, which was reinforced by media coverage of business women, was often critical to success in business.

This study demonstrates some of the challenges of organizing a dissertation into book format, in its coherence and its presentation. Census data is not a good foundation for historical narrative. Buddle's research is an important contribution to narrowing a gap in Canadian women's history, the history of Canadian business and in British Columbia history. It successfully contextualizes women's business ventures, enabling us to appreciate the significant role self employed women fulfilled in nascent British Columbia society.

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CONWAY, Kyle – *Everyone Says No: Public Service Broadcasting and the Failure of Translation*. Montreal and Kingston: McGill-Queen's University Press, 2011. Pp. ix, 217.

Kyle Conway's *Everyone Says No* is an illuminating, nuanced study of a thorny and conceptually-challenging subject. It examines how the Canadian Broadcasting Corporation

and Radio-Canada translated news items from one official language into the other during Canada's late 1980s – early 1990s bout of constitutional fever. Charged with the task of informing viewers as the Meech Lake and Charlottetown Accords lived and died, the networks' most prominent news programmes, *The National* and *Le Téléjournal*, adopted different ways of translating and interpreting commentary and statements by government figures and experts speaking, respectively, French or English. In an increasingly diverse and media-saturated Canada, especially at grave 'existential' moments like the unravelling of Meech Lake, when news producers knew most sets were tuned to shows like *Law and Order* at 10 pm, public service broadcasting was (and remains) an especially thankless task. Yet presenting national or regional issues in depth, night after night, to those who may not be intimately acquainted with them was (and remains) part of public service broadcasting's mandate. Such coverage is effectively a frill for private broadcasters, who do not reckon their own utility in the same way that public service broadcasters must, i.e., in terms of what Conway calls the "creation and maintenance of a shared cultural identity" (p. 4). While it would be unfair to suggest that Conway characterizes the peddling of Canadian identity as the only purpose of programmes like the ones he profiles, it is difficult not to see the 'failure' in his book's title as an indictment of public broadcasters who could not help viewers reach a better understanding of the other national solitude. In other words, even sensitive attempts to break down the agendas and positions of the various actors in the constitutional dramas – to tell English Canadians 'what Québec wants' and vice versa – were not enough to overcome the cautious tribalism of the early 1990s. Commercial broadcasters failed just as surely, but viewers expected next to nothing of them.

How often did the networks run stories on Meech Lake or Charlottetown? Who used subtitles? Did the anchors or reporters abridge or seem to alter the meaning of material in the translated segments? We are not left wondering about questions like these for long, as Conway marshals his evidence (the newscasts in which translations were used) after outlining Canadian broadcasting history in an early section which relies perhaps a bit too heavily on Marc Raboy's 1990 work *Missed Opportunities*. We might consider *Everyone Says No* to be a kind of a news-focused extension of Raboy's lament for what public broadcasting could not accomplish in Canada. Journalists at the CBC and Radio-Canada were asked to report not only on the 'games' taking place in Ottawa and elsewhere, but to predict what the next plays in these chaotic struggles would be. The future of Canada depended, or so we were told, upon the outcome of the accords, and especially in the case of the 1993 Charlottetown referendum, on voters understanding positions that may have been quite 'distinct' from their own. Conway captures the drama surrounding those moments well, and more importantly, brings us among the journalists trying to deliver coherent translations.

Everyone Says No was at one time a dissertation, but we are wisely spared long wallows in what Paul Ricoeur might have thought about Clyde Wells. What we get instead is Conway's take on translated news about the accords. The problems plaguing attempts to translate the news about Elijah Harper or the polls leading up to the 1992 referendum are presented as rooted in their political and historical moment, and read in the light of what audiences expect from a public service broadcaster. The attention paid to the terms *distinct society/société distincte* is worthwhile, not only for those interested in how television journalists handled the obvious potential for slippage, but for students of Canadian constitutional history who may have only a faint

notion of how this term served as a kind of shorthand for Québec's aspirations, and how it drew aboriginal leaders, to cite one prominent example, even further into the process. The obligation for the politicians to appear in front of the curtain occasionally to keep the public informed created opportunities for journalists to report, and these were instances in which the news from the negotiating tables or the floors of provincial legislatures had to be *simplified* (pp. 153-155), a problem that paralleled the problem of translation. Conway also notes that the news reports and translations themselves shaped the ongoing constitutional debates, a process conforming to Stuart Hall's circuit model (pp. 9-12). *National/Téléjournal* staff found themselves, as Conway rightly points out, in the position of trying to report objectively – to practise “unmediated representation” – on a process that might affect the very institution that employed them (p. 14).

Every reviewer wants an author to have followed a particular thread a bit more aggressively, and the main such wish for this reviewer was that more emphasis might have been placed on how *National/Téléjournal* viewers themselves were likely to interpret the accords, and how (or if) CBC/R-C staff incorporated a sense of the public mood into translated material. In other words, who did television journalists think they were translating for? Did they think in terms of an audience predisposed to be anxious or disappointed as things fell apart, or an audience unable to grasp that life is complex and sometimes requires the finesse of a concept like ‘distinct society’? There's a place for ‘viewer attitudes’ in Hall's cycle, but Conway does less with that sort of question than he does with the translated content. Overall, Conway's valuable contribution was being able to balance attention to the sometimes-minute distinctions between the translated political messages and the (much bigger) picture of the half-baked accords themselves. Although his book tells the story of a couple of missed opportunities to mitigate decades of uncertainty surrounding Canada's federal partnership, Conway's hopeful conclusion suggests that translation can yet play a positive role in a process that now, more than ever since the early 1990s, includes more than just two protagonists.

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FISHER, Susan R. – *Boys and Girls in No Man's Land: English-Canadian Children and the First World War*. Toronto: University of Toronto Press, 2011. Pp. 311.

Among the neglected groups that scholars are working to write back into history, children and youth are currently at the forefront. At the same time, military history has expanded to include analysis of the social and cultural implications of conflicts on different groups in society. Susan Fisher's *Boys and Girls in No Man's Land: English-Canadian Children and the First World War*, is a welcome result of these developments. It is an attempt to understand the place of children, especially in fiction, in First World War Canada, and to compare that with how children in that war are represented in historical fiction today.