



"If a film doesn't fulfil some psychological need, if it doesn't have some sociological purpose, if in short there is no minority to buy it, then you can't have a film industry. . . . We know that other groups of between twenty and thirty million people are creating self-sustaining, minority art and entertainment. But these other groups have a definite boundary. They are aware in some way—religious, racial, linguistic, ideological, sexual—that they are different and wish to cultivate that difference."

Hofsess believes, however, that some degree of alienation is probable and that "The evolution of an English-speaking Canadian minority may well be a psychological inevitability; when it is reached, a popular Canadian cinema will come into being."

The bulk of Hofsess' book offers interviews with ten Canadian film-makers. Claude Jutra is the best known and the most interesting. His first success, *Mon Oncle Antoine*, spent its initial year on the shelf and still has not played in some Canadian cities. In terms of Canadian films it enjoyed some financial success, and by almost any standard it is very good.

Jutra's more recent film, *Kamouraska*, had a special showing sponsored by the *Association Française de la Critique de Cinéma* (the most magnificent group of French film critics) and was highly praised at home and in the United States. *Kamouraska* cost \$850,000 and to make money it would have to gross more than \$4,000,000. It won't. No Canadian film ever has. Jutra is reconciled. "I've always been happy," he told Hofsess. "Even as an adolescent. . . . What I feel now is a kind of serenity."

The Triumphs of a Cautious Man

Canada's War: The Politics of the Mackenzie King Government, 1939-1945. J. L. Granatstein. Oxford University Press, \$18.95.

William Lyon Mackenzie King held high office



longer than any other leader in the western democracies; he was Canada's Prime Minister for 22 of the 27 years between 1921 and 1948.

He was a very odd man, a bachelor and a mother's boy. He collected old stones from significant and historic buildings and constructed his own artificial ruin at Kingsmere, north of Ottawa. He had visions and sought counsel from the spirit of his departed mother. He was reassured by signs—by the positions of the hands of a clock, portents and dreams. He saw the images of his mother and his dead pet dog, Pat, in his shaving lather and was affirmed in his decisions. He was also one of the most effective politicians who ever lived.

J. L. Granatstein, Book Review Editor of *The Canadian Forum* and a Professor of History at York University, has written an excellent and readable book about the Prime Minister. *Canada's War* gives a vivid picture of the ways of a careful man—there are times when a country is best served by a political leader who is not notably charismatic.

Canada entered World War II as a semi-autonomous nation, wracked by the hardships of the Depression and the stresses of a bilingual and bi-cultural population. She went to war, Granatstein says, "because Britain had gone to war and for no other reason."

The ultimate crisis came over the sending of conscripted troops overseas. Many Canadians who did not object to conscription for the defence of Canadian territory opposed conscription for overseas service. Many others advocated it as a necessary part of Canada's war effort. It was a problem that had also plagued Canada during World War I. King diffused the issue slowly while manoeuvring to hold the country together and keep himself and his party in power. (His two-sided slogan was "Conscription if necessary, but not necessarily conscription.") As he retreated from the Liberal Party's no conscription pledge, he demanded public and parliamentary approval every step of the way.

He was a man of real but unobtrusive ego,