George E. Marcus (ed.), *Corporate Futures: The Diffusion of the Culturally Sensitive Corporate Form,* Chicago: University of Chicago Press, 1998.

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Ten diverse chapters in this fifth of an annual series of edited volumes entitled "Cultural Studies for the End of the Century," attempt to illustrate "the facts-and-figures-oriented corporation's turn towards its soft cultural underbelly, and to things cultural in general" (p. 2). This book is not centrally concerned with the relationship of corporations to surrounding cultures, instead showing ways that internal corporate culture is changing and why these changes must begin with alternate, innovative forms of managerial ideology and practice.

The first chapter provides an historical and theoretical background to questions surrounding the apparent lack of effective or innovative leadership practices existing at the managerial level. Included is a discussion of how the integration of human relations (or the cultural side of corporations) with organizational decision-making and structure was partially implemented, and met with resistance within corporations and through socio-economic and political change. This historically comprehensive account argues that internal corporate cultural awareness can occur only through innovative managerial practice. The following chapters include discussions between authors and a variety of middle and upper management corporate executives. Frontline workers and their ideas are ignored, although these corporate members are paradoxically referred to in general, as very innovative people. This selective interviewing means that the cultural dynamics and heterogeneity presented are more properly those of corporate *managerial*, rather than "inclusive," culture.

This selectivity notwithstanding, the chapters in this book often prove fascinating, especially in those cases where the interviewees are given equal narrative space as the authors, thus becoming true interlocutors engaged in an unimpaired dialogue. This, as one of the stated purposes of the text, is ultimately its greatest strength. Chapter 2 presents an engaging illustration of how the neglect of relevant human corporate elements in the assessment of businesses in the stock market ratings index can result in a more volatile stock market, especially in terms of providing only partial information to investors, as well as to community, environmental and other public interest groups.

Chapter 3 centres on the interview of one very successful and innovative middle-manager, and his perception of corporate culture in general, as well as his role in it. Innovative humanistic techniques and theories are described. Interestingly, while strict top-down decision-making is seen as undesirable, managers retain the role of "orchestrating" or "directing" what are otherwise seen as "chaotic" undirected ideas. The result is a somewhat ironic dialectic between acknowledging collective participation in innovative ideas and decisions, while at the same time taking individual credit for a manager's very distinct role.

Chapter 4 provides a highly descriptive look at a unique adaptation of Japanese cultural elements in a photo-developing firm in Columbia. The images of kimono-wearing employees in Columbia, along with quasi-Japanese "business philosophy" are interesting, but lack any theoretical framing. Further, the high turnover of beginning employees is mentioned, but not explained. Here, in particular, the opinions of frontline workers become highly salient, yet remain absent. Incorporated in Chapter 5 is a truly balanced narrative dialogue dealing with the fascinating process of developing future scenarios-as-myths for the world-wide policy directives of the Shell corporation. These scenarios are tightly integrated with data from a multidisciplinary team and then extensively discussed by numerous thought groups, providing invaluable and creative corporate planning. A very different, more "traditional" approach is illustrated in Chapter 6 with the example of a German banking firm's methods for deciding which national markets would be financially rewarding for investors, and which to dismiss as "irrelevant." Although the bank's speculators see themselves as using only a wealth of objective data in their decision-making, the author uses pointed questions and interspersed quotations to highlight ironic and inconsistent narrative. The tension between this perception of "hard financial science" and many, largely unacknowledged yet equally considered cultural (and even racial) factors, becomes obvious through this emphasis on irony and paradox. The author also elicits ways that workplace practice perceived as dealing exclusively with "hard objective data," may affect values and concepts of home and family lives.

In Chapter 7 a medical practitioner/biotechnologist narrates how he found creative freedom in a biotechnology firm to be as prevalent as in the academy. The developmental process of a new drug for cystic fibrosis is used to show co-operative multiple group collaboration, one dominant form of the new "corporate cultural organization." Unfortunately, biotechnological and genetic details sometimes overshadow the social dynamics. The evolution of a very liberal American "think tank" organization over an almost 30-year period is dealt with in Chapter 8. The co-founders describe their roles, organizational dynamics, problems encountered from within and outside the organization, and how the organizational principles were compromised. The related theme of community-based political activism is introduced in Chapter 9. Much like the innovative manager's account in Chapter 3, these activists describe their roles as mobilizing, informing, and especially orchestrating political or environmental movements, in which a diverse population needs "direction" to focus on specific issues rather than personal differences. Chapter 10 differs in thematic content from the rest in outlining ways that "traditional" hierarchical corporate structures can be imposed even upon the supposedly "autonomous" artistic world, ultimately affecting artistic expression.

This book provides intriguing insights for anyone interested in corporate managerial culture, and how this heterogeneous, dynamic culture is changing, affecting corporate culture in general. The level of academic jargon varies from chapter to chapter and thus the book as a whole does not provide a very consistent reading style, although the chapters do complement one another. The bulk of theoretical discourse is found in Chapter 1, and connecting this to following chapters, as well as understanding relationships between chapters, is sometimes difficult. I would recommend this book for use in fourth-year undergraduate or graduate program courses. As intended, the volume does illustrate the complex interplay between social science and managerial dialogue. The volume is intended to complement, not supplant more holistic ethnographical material (p. 3), and would be well-supplemented by texts providing narratives of frontline workers and workplace and/or managerial theory in more detail.

Ralph Maud, *Transmission Difficulties: Franz Boas and Tsimshian Mythology,* Burnaby, British Columbia: Talonbooks, 2000, 174 pages, $16.95 (paper).

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This volume concludes years of research into the collaboration between Franz Boas and his Tsimshian informant Henry Wellington Tate which resulted in Boas's *Tsimshian Mythology* (1916). Maud compares published texts with originals in preserved correspondence and manuscripts and uncovers disturbing and extensive "transmission difficulties" which Boas never acknowledges in print. Boas lets readers believe they are reading original narratives transcribed from the mouths of tellers and translated thoughtfully into English. In fact, Tate never transcribed face-to-face; he wrote in English, then translated into Tsimshian; and he cribbed from earlier publications, which Boas had sent him as models. Then Boas doctored the texts, often to disguise Tate's methods but sometimes also in the service of prudery or now-discredited approaches to textual "purity." Surely Boas's methods compromise the authenticity, immediacy, and usefulness of the result.

In showing this, Maud provides a valuable service. But in many ways *Transmission Difficulties*, with its meager bibliography and no index, is a troubling book. First, readers will be put off by Maud's attacks on Boas's character, of a ferocity almost never seen in scholarly writing. Not content to analyze the theoretical context for Boas's methodology, Maud attributes any problems in *Tsimshian Mythology* to Boas's personal failings. He calls him "silly," "officious" (p. 23), "uncaring" (p. 31), "ethically mixed up" (p. 39), and "egocentric" (p. 42), refers to Boas's "cowardice," "hypocrisy" (p. 43), "rank sophistry" (p. 65), and "strangely diminished intellectual state" (p. 42), and opines that Boas "gives pedantry a bad name," deserving not "even the noble name of drudge" (p. 31). Nor does Boas's other great informant, George Hunt, escape such vitriol; Maud calls Hunt's texts "quite possibly the most dreary literary production that the world has ever been presented with" (p. 92).

Maud frames his attacks as a crusade, though he largely ignores a long tradition criticizing Boas's assumptions and methodology. This criticism is the foundation of North American anthropology as we know it, but Maud imagines himself a lone dissenter against a cult of Boasian divinity.

In the most egregious passage, Maud cites Tate's 1907 letter admitting omitting "very bad things" in stories because Tsimshians now live a "Christian life." In reply, Boas urges unflinching completeness, asking Tate not to be ashamed of "horrid customs of olden times" that are "quite distasteful to us" (pp. 37-38). Here Boas, like any ethnographer, gropes for a discourse in which to discuss discontinued practices. For Maud, however who misunderstands the integrative role of Tsimshian Christianity and interprets any Christian influence as anti-traditional—Boas's wording reveals an ethnocentric arrogance which "disqualifies Boas as an anthropologist" and surely convinced Tate that "Boas hates Tsimshian culture." After inferring baselessly that Boas was "genuinely horrified by savage practices" of the Tsimshian such as "head-hunting" [*sic*!] and "lineage boasting in the interminable garage sales called potlatches," Maud, who is not an anthropologist, offers his own version of anthropological ethics, by which anthropologists should even be prepared to "identify with . . . the necessity . . . and joy . . . of 'ethnic cleansing'" (p. 39). By this point it is no longer Boas's level of enlightenment (unimpeachable for his time and place, incidentally) that should concern the reader.

Regarding the botched Tate texts, Maud writes that "it has to be done over." But it has been done over, in a mountain of texts and ethnography by Marius Barbeau, William Beynon, Viola Garfield, and others which recapitulates, then dwarfs and eclipses Boas's clearly flawed book. This accounts for the silence over Tsimshian Mythology's shortcomings that so baffles Maud (pp. 9-10): by the 1930s everyone knew the book was obsolete. Maud sees Tate's original English manuscripts, in all of their vernacular immediacy, as the real treasure trove; hence his 1993 edited text-collection (*The Porcupine Hunter*, Talonbooks), which did little more than reformat Tate's English with line-breaks. But his contention that Tate's compositions were original bricolages is untested against what we know about Tsimshian cultural rules governing memorizing and reciting. The rich post-Boas ethnography could have highlighted for Maud how Tate mostly neglects lineage histories he was culturally forbidden to relate precisely the narratives Beynon, who was Tsimshian, knew to elicit only from authorized tellers. Instead Tate mostly sticks to the far less culturally significant Raven cycle, which is "public property."

Maud is at his least facetious in an extended discussion of the "Story of Asdiwal." Clearly he enjoys these narratives