Glascoek is also listed in the preliminary *Newfoundland Bibliography*. Eliot is not. It would appear that a ghost has been created.

In the index Rickett's Circus is given in French, 'Cirque Ricketts,' apparently because the two articles listed are in the *Bulletin des recherches historiques*. However, since this circus, which toured Montreal and Quebec in the late nineteenth century, was an American circus, not French, a second entry in the index under 'Rickett's Circus' would have been helpful.

The bibliography unfortunately lacks consistency in presentation. As an example, under Section 57, 'Biography and Criticism: Actors, Actresses and Playwrights,' the subject of the article is not always noted. The entry for Murray Morgan's 'Skid road' (5746) has a note of the pages which deal with John Considine and Alexander Pantages, G.M. Brown's 'The puppeteer' (5748) has the name 'Mrs. E.D. Walsh' in square brackets, and Walter Spearman's 'The Carolina Playmakers' (5763) has a *see* reference to the pages which deal with Gwen Pharis Ringwood; but in the case of Pierre Berton's 'He sets Shakespeare to music' (5734) we are left wondering who set Shakespeare to music. By checking the May 1954 issue of *Mayfair* we find the article is about Louis Applebaum, referred to familiarly in the index as Lou Applebaum. And who is the poet that Hazel Ferguson writes about in 'Let not this poet fade into oblivion' (5793), the unfortunate 'Kid who didn't conquer Broadway' (57157), the new director in 'New director, new approach' (57130), and George in 'All work and no play hasn't made George a dull boy' (57210)? Apart from checking the article in the *Canadian Periodical Index* or in the periodical cited, a researcher has no way of knowing if a particular item is one that would be of value to him. However, on the other hand, having a subject to research one would naturally start with the index, where, undoubtedly, the subject is listed; but for the casual browser, noting an article with an interesting title and having no indication of the subject can be very frustrating.

On the whole, John Ball and Richard Plant have compiled a basic reference work in Canadian theatre history, and for that we are in their debt.

DOROTHY E. RYDER

(Ms. Ryder, Reference Collection Specialist at the National Library of Canada, is editor of Canadian Reference Sources, published by the Canadian Library Association in 1973, with a supplement in 1975, and Checklist of Canadian Directories, 1790-1950 / Répertoire des annuaires canadiens, reviewed elsewhere in these Papers.)

Canada On Stage: Canadian Theatre Review Yearbook 1979. Edited by Don Rubin. Downsview: CTR Publications, 1980. 411 p., cloth, \$19.95
ISBN 0-920644-10-4; ISSN 0380-9455

This invaluable book is filled with information about last year's activity in 160 professional theatres across Canada. Over 900 productions are recorded, in an arrangement by province and individual theatre, indicating for each the play title, its author, cast, production crew, and dates. This documentation is supported by 300 black and white photos. An extensive and accurate index makes the details readily accessible. Needless to say, the importance of the book, published annually since 1975, does not need stressing. It is the kind of record that attests to the existence of a vital theatre community in our country.

On the other hand, the book is not unflawed. Something that has been criticized each year, and which has not yet been greatly improved, is the collection of essays which comment on the year's events in each province. Only two, at most three, pages are allotted each author who, with but a couple of exceptions – Michael Cook on Newfoundland, for instance – avoid any real analysis of the data. As far as photographs are concerned, while many are excellent, we can see that try as he might, editor Don Rubin has not yet been successful in convincing some of our theatres that a snapshot of the cast tells us little about a production.

But these are minor problems in a book which collects and preserves in admirable fashion fundamental details about Canada's theatrical activity. It is a book which helps create a feeling of a theatrical tradition in a country so often supposed to be without one.

RICHARD PLANT

(Dr. Plant is an Assistant Professor at Queen's University, where he teaches Drama and Theatre History.)

Canada's Lost Plays. Volume Three: The Developing Mosaic. Edited by Anton Wagner. Downsview: CTR Publications, 1980. 200 p., paper, \$8.95 ISBN 0-920644-56-2; cloth, \$14.95 ISBN 0-920644-54-6

In the past few years, a new-found scholarly interest in Canadian drama has led to the discovery that thousands of plays were written from early settlement times to now. This third volume, in a projected series of five that attempts to reclaim some of our lost heritage, brings together seven short plays of the first half of the twentieth century. In one way or another, each play is a tribute to the flourishing amateur theatre of the period, and although all have appeared in print before, they are generally unknown today. But as important as the plays themselves in this volume is editor Anton Wagner's Introduction, which provides their historical context. Wagner's careful scholarship has uncovered a wealth of little-known details about the history of each play, which he combines with pertinent information on the authors and the theatre for which they wrote.

The collection includes Merrill Denison's *The Weather Breeder* (1923), a light comedy about a man who is happy only when he can complain; in this case about sunny autumn days, which he says breed bad weather. In fact, when a threatening storm blows over without damaging his crops, he greets the reappearing blue skies with 'Grrrr, more damn weather breeders'. Serious concerns are reflected in *Open Doors* (1930) by Lois Reynolds Kerr, at one time society editor of the *Toronto Globe and Mail*. A labour play by a comparative right-wing author, its limited value rests in the fact that it attacks economic problems and unethical business practices of the time in a style which mixes 'agit prop' of the thirties with social problem drama.

Herman Voaden's experiments are highlighted by an effective contrast between two plays: *Wilderness* (1931), a realistic drama about the pain and exhilaration of living in northern Ontario, and *Murder Pattern* (1936), on a similar theme but treated in Voaden's idiosyncratic 'symphonic expressionism' style. In contrast to Voaden's seriousness, *The House in the Quiet Glen* (1937) is John Coulter's tale of a young Irish lass whose parents arrange a marriage for her with the father of the man she loves. How she gets out of the situation makes for very light entertainment indeed.