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.

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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.

The Rainmaker (1945) by Gwen Ringwood takes a sympathetic look at what happens when George Hatfield is hired by Medicine Hat, Alberta, to make rain in the droughty thirties. The reactions of those who believe he can do it and those who see him as a charlatan or blasphemer make up the backbone of this intriguing play.

The most recent play is Robertson Davies' *Hope Deferred*, a pithy comedy about the encounter between Count Frontenac and the church powers of Quebec over Frontenac's plan to produce *Tartuffe*. Caught in the middle is Chimene, a charming young Huron Indian whom Frontenac has sent to France to be trained as an actress and who is to play the lead. As is historically true, Frontenac accedes to the clerics' wishes, but not before he has presented an eloquent, thorough defense of the necessity for art in the New World.

Following these plays is the fortunate inclusion of a nine-page bibliography of works by and about each author. In the case of well-known playwrights like Davies, this listing has had to be selective. But for lesser-known ones, the entries represent the only real bibliographical record to date. Needless to say, the nine pages are a large contribution to theatre scholarship. Overall, the entire volume makes a valuable addition to Canada's dramatic heritage.

RICHARD PLANT

Théâtre québécois: M. Dubé, J. Ferron, G. Gélinas, G. Lamarche, J. Languirand, A. Laurendeau, F. Leclerc, Y. Thériault: bibliographies de travail. Compilées par Philippe Houyoux et le personnel du Centre bibliographique. Bibliothèque, Publication n° 6. Trois Rivières: Université du Québec à Trois Rivières, Bibliothèque, Centre bibliographique, 1975. 175 p., broché, sans prix.

Les compilateurs expliquent dans l'avant-propos de *Théâtre québécois: bibliographies de travail* qu'elles ne visent pas à l'exhaustivité. Néanmoins, ces bibliographies (dans un volume unique) présentent au chercheur et à l'étudiant dans le domaine du théâtre québécois ou de la littérature québécoise une vraie ressource, bien recherchée, bien classée et presque définitive. D'abord, une liste des sources en littérature et en théâtre canadien-français donne trente et un titres de bibliographies et d'index de périodiques en français et en anglais, qui peuvent servir à compiler d'autres bibliographies sur des dramaturges québécois.

Quant aux huit hommes de théâtre québécois étudiés dans ce volume – Marcel Dubé, Jacques Ferron, Gratien Gélinas, Gustave Lamarche, Jacques Languirand, André Laurendeau, Félix Leclerc et Yves Thériault – chaque bibliographie donne sous la vedette-matière 'Oeuvres' plusieurs titres de pièces de théâtre et d'ouvrages littéraires afin d'assurer une connaissance plus complète de l'écrivain. (On trouve, par exemple, les romans et contes de Jacques Ferron aussi bien que ses pièces de théâtre, puis on suit son progrès en tant qu'auteur d'articles de périodique.) Pour chacun des huit noms, on trouve, après la bibliographie de l'auteur dramatique, une deuxième liste d'articles, d'entrevues, de thèses et même de films et de bibliographies sous la vedette 'Etudes'.

La plupart des oeuvres mentionnées dans *Théâtres québécois: bibliographies de travail* sont des périodiques canadiens qui datent des années soixante et soixante-dix. Les compilateurs ont choisi l'ordre alphabétique par titre; on n'a pas classé les oeuvres par leur date de composition. Une feuille rouge sépare une bibliographie de la suivante; une