

war — James Richardson and “Tiger” Dunlop. Nor was this reader able to find their works in more general sections: indeed, it is difficult to locate a specific entry in this work given the multiplicity of sections and lack of an author index.

Fredriksen says in his preface that his method of gathering material was to request libraries and other repositories to photocopy catalogue cards of their holdings. By careful editing he has avoided the worst pitfall of accepting this sort of information — inclusion of items masquerading as books which are really manuscripts, detached periodical articles, or ephemera. Books, articles, and dissertations are clearly distinguishable here and presented in uniform bibliographic formats which will satisfy the most demanding librarian. He does, however, have some problems with multiple editions, often citing neither a first nor latest edition, and nowhere making clear why he prefers the one he has included. Each item is cited only once, with cross-referencing included for those of interest in two different sections. Unfortunately, there are no annotations to guide the reader in assessing the relative value of different items.

Fredriksen clearly differentiates between official records and manuscripts and includes only the latter. This leads to valuable material being overlooked. For instance, his entry on the Public Archives of Canada includes only material from the Manuscript Division and does not even mention Record Group 8 containing the operational records of the British Army in North America during the War of 1812. Corresponding American official records are not included either.

The pages of this work have been made up from typed, camera-ready copy reduced to book size. Although this is just as adequate for the bibliographic entries themselves, some form of typesetting to produce readable text is necessary at least for the preface, index, and headings within chapters.

John Fredriksen has made a valuable contribution with this book. It must immediately become the point of departure for all research into the War of 1812 as well as much of the American early national period. It will be a vital reference text in all academic libraries.

O.A. Cooke
Directorate of History
National Defence

The History of Prairie Theatre: The Development of Theatre in Alberta, Manitoba and Saskatchewan, 1833-1982. E. ROSS STUART. Toronto: Simon & Pierre, 1984. 292 p. \$24.95.

In the last ten years theatre history has become a going concern in Canada. Heather McCallum's valuable guide to theatre archives, *Research Collections in Canadian Libraries. II: Special Studies. Theatre Resources in Canadian Collections*, was published in 1973. In 1976 the Association for Canadian Theatre History was founded and began publishing a newsletter. The association held its first annual conference at the meetings of the Learned Societies in 1977. In the spring of 1980, the journal *Theatre History* began publication as the official organ of the association. E. Ross Stuart has further strengthened this trend in theatre studies by producing a very thorough reference work dealing with the last 150 years of Western Canadian theatre.

The book is divided into four sections which roughly follow the chronological development of prairie theatre: professional theatre from the pioneer era to the 1920s; amateur theatre from early to mid-twentieth century; theatre in the schools and universities; and the new professional theatre of the postwar period. A useful play index follows the text. It is surprising that Stuart opted against the use of conventional footnotes in a book of this sort. His bibliographical notes and bibliography reveal that there is a good deal of journalism and early scholarship in the field. However, the extent of archival resources on prairie theatre cannot be fully assessed on the basis of his notes. We may well ask what archives have survived for the theatres created in each of Stuart's four periods of development and how has he made use of these sources.

By the early twentieth century the three Western provincial capitals, as well as Saskatoon and Calgary, had outgrown their first hazardous "upper room" houses and had built regular theatres. Local amateurs, often in the military, as well as touring professionals and local professional stock companies, played in them. Dramatic readings, recitals, pantomimes, melodramas, farces, musicals, minstrel shows, and vaudeville acts were the standard fare. Canadian content was minimal, but the first work by a prairie playwright was performed in 1880 when Frank I. Clarke's comedy *Hymen's Harvest* was presented by E.A. McDowall's company in Winnipeg. No script of this work survives. Another early Canadian script, Georges Broughall's 1886 play, *The Tricky Troubadour*, survives in the collections of the Provincial Archives of Manitoba. Imported stars such as Sara Bernhardt, appearing on the great touring circuits, were competition for local actors who worked in stock companies resident in prairie towns. The Depression, escalating costs, and competition from film and radio signalled the end of this phase of Western theatre. Commenting on the impact of this period, Stuart notes the neglect of indigenous playwrighting and concludes that "For prairie theatre to develop roots, it had to begin again, at home." (p. 78)

Archival resources for this period are very limited indeed. Little administrative material such as financial records or correspondence survives. Production records, such as set and costume designs and prompt scripts, appear to be lost or at least not available in Canadian repositories. Scattered publicity material, photographs, and programmes have survived. The Provincial Archives of Manitoba has photographs of the Princess Opera House, the Walker Theatre, and the Winnipeg Stock Company, among others, and programmes for the Garrison Theatre and the Winnipeg Literary and Dramatic Association. The Saskatchewan Archives Board in Regina has photographic material for the period and the Saskatoon office has oral histories of some of that city's theatres as well as microfilm copies of clippings, advertisements, and programmes for the Empire Theatre. The Glenbow-Alberta Institute Archives has programmes, invitations, and photographs from several theatres of this period as well as a scrapbook for the Grand Theatre and a floor plan of Hull's Opera House, both in Calgary. The City of Edmonton Archives has photographs of the Dominion and Empire Theatres and the Provincial Archives of Alberta has material on the province's vaudeville circuit.

Little evidence remains of the activities of local stock companies, but the papers of such Canadian touring artists as the Dumbells, Margaret Anglin, and the Marks Brothers have been collected by the Toronto Public Library. Foreign artists may also have generated material about Canada during their visits here and this may be discovered one day in British or American archives.

The thirty or so years that passed between the first professional theatre and the rise of the regionals and alternates in the 1960s was the era of amateur theatre, both in and out of the schools. These theatres grew out of the community and did produce a body of Canadian plays, many of them by women. From the 1940s, long before the advent of the Canada Council, they were supported by provincial government funding. The first theatre of this era was the Chautauqua. Founded in 1884 in New York State, it arrived in Canada in 1917 and toured British Columbia, Alberta, and Saskatchewan. Performances were in tents, actors were young professionals and students, and the plays emphasized uplift and family entertainment. Chautauqua boomed in the 1920s, then faded, leaving behind it community-based amateur theatricals of a similar nature. The Glenbow has a collection of Chautauqua material which includes correspondence, programmes, posters, and scripts for the period 1918 to 1932.

The Little Theatre movement in the principal centres developed within the context of numerous amateur clubs and ethnic theatres in cities and rural areas. The model Winnipeg Little Theatre, founded in 1921, actively supported Canadian playwrights, designers, technicians, and actors and established links with the University of Manitoba. This theatre was one of the founders of the Manitoba Theatre Centre in 1958. Little theatres modelled on the Winnipeg company were founded in Regina, Saskatoon, Edmonton, and Calgary in the 1920s and flourished into the 1940s. All had strong ties with the community, but did not concentrate on producing Canadian plays. The records of the Little Theatre movement are fairly plentiful. The Provincial Archives of Manitoba has correspondence and scrapbooks from the Winnipeg Little Theatre for the years 1924 to 1936 and the Saskatchewan Archives Board in Regina has material from the Regina Little Theatre which includes administrative records, scrapbooks, programmes, and photographs dating from 1922 to 1966. The Glenbow has some of the correspondence and minutes of the Calgary Little Theatre from the 1930s to the 1960s.

The Government of Saskatchewan became directly involved in theatre in the forties, followed by the Governments of Alberta and Manitoba. Through boards and councils they worked to educate audiences and artists and to provide funding for local productions. The papers of the Saskatchewan Arts Board are housed in the provincial archives at Regina.

Stuart begins his discussion of drama competitions and festivals with a note about the Earl Grey Competitions held between 1907 and 1911. Western successes boosted confidence and provided training and a forum for Western artists. In the 1920s, provincial drama leagues provided similar outlets, first in Alberta, followed by Manitoba and Saskatchewan. In 1932 the Dominion Drama Festival was launched in Ottawa. Tensions developed between the national and Western organizations which somewhat lessened the impact of the Dominion Festival in the West.

Stuart has made use of material in the Saskatchewan Archives Board at Regina on the Saskatchewan Drama League as well as material in the Betty Mitchell Papers on the Alberta Drama League and the participation of her company, Workshop 14, in the Dominion Drama Festival. The latter are at the Glenbow and include photographs, music scores, and prompt scripts dating from 1944 to 1968. The papers of the Dominion Drama Festival at the Public Archives of Canada would also provide some interesting insights into the relations between the Western drama leagues and the national body.

Closely linked with the amateur groups was theatre in the schools and universities. Educational theatre developed on the prairies sooner than in the rest of the country because the West followed the American tradition of giving academic credit for theatre studies instead of the English practice of relegating theatre to extracurricular activity. Drama departments at the Western universities began to appear in the 1940s, twenty years ahead of the rest of Canada. Stuart presents the development of these departments in all the major prairie universities. The West also led the rest of Canada in establishing theatre curricula in the schools. Records of the activities of university drama departments have survived in all three provinces and are housed in university libraries and archives.

The Banff School of Fine Arts became a centre for professional training which diffused knowledge of performing arts throughout the three Western provinces. Stuart outlines Banff's founding and growth from 1933, noting the early fostering of prairie writers there. Challenged in the 1960s by the rise of other professional schools, Banff declined until the opening of a new theatre complex in 1969 and the establishment of a playwright-in-residence programme. The records of the Banff School of Fine Arts are held by the school and additional material can be found at the Provincial Archives of Alberta in the collection of the Department of Culture, Youth and Recreation.

Amateur and educational theatre provided continuity between the early and modern professional periods and expanded audiences to a point where they could support contemporary professional companies. This phase of prairie theatre history is well documented.

For the non-specialist, the new professional theatre is probably the most familiar. Many of the plays and actors are known across the country. Stuart gives us detailed histories of the major regional theatres and alternates. The Manitoba Theatre Centre grew out of the Little Theatre movement in 1958 with an emphasis on community involvement. By the 1960s it was being assailed for neglecting Canadian scripts and performers. The Globe Theatre in Regina grew from a school touring company to an adult theatre in 1970 and maintains a repertoire of classics, modern plays, and new Canadian works. Edmonton's Citadel Theatre was founded by Joseph Schocter in 1965 with an emphasis on commercial theatre. Theatre Calgary grew out of the amateur MAC-14 club in 1968. Artistic director Christopher Newton made extensive use of Canadian actors and by the end of the 1970s the theatre became committed to Canadian plays as well.

The records for all these regional theatres exist and are quite complete. The Manitoba Theatre Centre has given its papers to the Provincial Archives of Manitoba. This very extensive collection runs from 1949 to 1983 and includes administrative and publicity material as well as set and costume designs and scripts. The Globe Theatre maintains its own archives, with good holdings of publicity material such as programmes, which have been catalogued, as well as administrative material and production records from a former resident designer. The Citadel Theatre's papers are now in the Provincial Archives and contain a good cross-section of all types of records. Theatre Calgary's records are at the Glenbow-Alberta Institute Archives and are particularly strong in publicity material such as posters and photographs.

More than a dozen professional alternate theatres appeared on the scene in the 1970s. As in the rest of Canada, many of them were the product of government grants. They were dedicated to developing Canadian scripts, many of them collective works, and to more experimental theatre than was possible in the larger houses. Like their regional

counterparts, the alternate theatres have made a good effort to preserve their records. Some, such as Edmonton's Theatre Network and Northern Light Theatre, maintain in-house archives. Saskatoon's Twenty-fifth Street Theatre and Persephone Theatre send records, particularly publicity material, to the Archives of the University of Saskatchewan at Saskatoon. Persephone also sends material to the Toronto Public Library. Calgary's Alberta Theatre Project has begun recently to donate its papers to the Glenbow-Alberta Institute Archives.

Sources for the postwar phase of prairie theatre, then, are plentiful. There is clearly an awareness of the importance of records at these theatres, and it is unlikely that future historians will be faced with the dearth of material that confronts researchers looking at the era before 1920. Stuart has examined carefully some of the collections of the contemporary theatres, but clearly their records will, in the future, spawn works more specialized than this general study.

While theatres are becoming more responsible about their records, archives across Canada are actively collecting in the field. The Special Collections Division of the University of Calgary Library has acquired the Gwen Pharis Ringwood Papers as well as the papers of W.O. Mitchell, Joanna Glass, George Ryga, Sharon Pollock, and John Murrell. Tom Hendry and John Hirsch have given their papers to the Public Archives of Canada, while John Coulter's papers are at the McMaster University Archives. Stuart comments on these playwrights, but has not consulted their papers, some of which are not yet organized. He concludes that as a result of thirty years of professional theatre in the West, "A new and exciting generation of authors is developing and is already beginning to attract national attention." However, he adds, "There is no definitive kind of prairie play." (p. 233)

Stuart has made good use of most of the available records for the pioneer, amateur, and educational theatre phases of prairie theatre history. He is at a disadvantage in the earliest period because so little archival material is available. Current scholarship on nineteenth-century Canadian theatre relies heavily on newspaper sources which can be quite rich in information about players and theatres. Perhaps more of the flavour of theatrical life and the work on stage could be caught by historians if more documentary sources — costume and set designs, diaries, and prompt scripts — had survived. Given the availability of photographic material, a section of illustrations might have been a useful addition to this book. In the modern professional period, archival sources abound and Stuart has consulted much of what is available. It is for other researchers to study the theatres, actors, and writers in greater detail.

Stuart suggests in his conclusion that a culture which expresses "the unique personality of the western region" is still in the future. (p. 238) The West has developed theatre that speaks to its community. We can look forward to continued interpretation of the prairie experience for the rest of Canada as well. With the current attitude of theatres, libraries, and archives to the collecting of theatre records, this aspect of Western history will be well documented for future historians.

Dianne Reid
Diefenbaker Project
University of Saskatchewan/
Public Archives of Canada