

lend nothing to the subjects being discussed. But these are minor criticisms of a book which is essential to any oral history archivist in Canada, particularly to those working in a small archives. I look forward to updated editions at regular intervals.

Robert Morgan
The Beaton Institute
University College of Cape Breton

Canadian National Theatre of the Air: 1925-1961: CBC-CRBC-CNR Radio Drama in English — A Descriptive Bibliography and Union List. HOWARD FINK. Toronto: University of Toronto Press, 1983. 25 microfiche, ix, 48 p. ISBN 0802003583 \$60.00.

For years those working in broadcasting archives and research have been eagerly awaiting the publication of Howard Fink's bibliography of Canadian radio drama. Virtually everyone who has had custody of broadcasting collections in their archives has become involved with the Concordia University Radio Drama project. Howard Fink has been working on the project since 1971 and has amassed an impressive collection of radio drama scripts and related manuscript collections at the Concordia University Broadcasting Archives. He and his associates have rescued many scripts from obscurity and potential destruction. From the beginning, the project was conceived as generating a union list of all radio drama broadcast on English-language public radio in Canada. The bibliography thus is a good deal more useful to other institutions and researchers generally than if it were merely a finding aid to the Concordia collection. Work is now continuing on the post-1961 period.

Howard Fink teaches in the English Department at Concordia University and his primary academic interest in this project is in radio drama as a literary phenomenon. One of the prime purposes of the bibliography is to make known the 3700 original Canadian plays that were authored for radio broadcast from 1925 to 1961 — a quantity which is triple the number of Canadian plays published for this period. The main entries in the bibliography are listed by author, though indexes by producers, titles, and dates do provide access from other perspectives. An historian of broadcasting might have appreciated more attention to the originating station, actors, and broadcasting context but the literary focus of the bibliography will not impair its utility for scholars of all disciplines investigating radio drama in Canada.

The University of Toronto Press decision to publish the bibliography on microfiche provides a reasonable way to make the information available. Nonetheless, one might tend to feel slightly cheated to have to lay out sixty dollars for the rather slim package (twenty-five microfiche and a forty-eight page printed introduction). The gestetner-like printing of the introduction will hardly entice buyers and is not worthy of one of the country's most prestigious academic publications.

It will be most instructive to compare this bibliography with the indexing of CBC television dramas currently underway at the York University Archives. It will be interesting to see how that project develops differently arising as it does out of an archival rather than a research context. For example, it will be most useful if the television drama indexing at York provides specific references to the film, kinescope or videotape

recording of the broadcast as well as the script held in the collection. Fink's radio drama bibliography does indicate whether a sound version exists but does not provide the particular reference/location number as it does for scripts.

The claim of the introduction to the bibliography that radio drama represents Canada's first national professional theatre initially takes one somewhat aback. However, even a cursory examination of the indexes and the frequent appearances of authors such as W.O. Mitchell, Earle Birney, Morley Callaghan, Harry Boyle, Merrill Denison, Lister Sinclair, and many others soon establishes the claim on a solid footing. Howard Fink's demonstration of the vitality and abundance of Canadian writing for radio drama should stimulate archivists to look at other dimensions of Canadian broadcasting. Broadcasting continues to be an active and creative component of the Canadian experience in the twentieth century. Though archives have proclaimed an interest in and a responsibility for broadcasting, they have only begun to undertake its preservation.

Ernest J. Dick
National Film, Television and
Sound Archives
Public Archives of Canada

The Loyalist Guide: Nova Scotia Loyalists and Their Documents. JEAN PETERSON, compiler, assisted by LYNN MURPHY and HEATHER MACDONALD. Halifax: Public Archives of Nova Scotia, 1984. 272 p. ISBN 0-88871-044-5 \$11.95.

The recent past has been an exciting time for Loyalist studies in Canada and the United States. American scholars have been discarding the stereotype of the Loyalist as Tory foil to the triumphant new nation and more frequently looking at the American Revolution from the perspective of those who opposed it. Scholars in Canada had dismissed the old Loyalist myth, and this dismissal had developed a tendency to dismiss the Loyalists themselves. More recent historians have accepted this lesson in the dangers of hagiography, but have gone beyond debunking and in their studies have awakened a new interest in these people, their experience, and their contribution.

A recent spur to interest in and research on the Loyalists has been the awareness fostered by the bicentennial of the Loyalists' arrival in British North America. Genealogical interest was expanded by the celebrations; communities founded by the Loyalists had the memory of their Loyalist pasts refreshed by the celebrations; and general public awareness of the Loyalist tradition and contribution was greatly increased. One specific example of the interest fostered by the bicentennial in Nova Scotia and by those who worked so diligently to make it a success is this particular work.

The *Loyalist Guide* attempts to organize and describe, in one volume, the primary and secondary sources in the holdings of the Public Archives of Nova Scotia that relate to the Loyalists. The study contains more than fifteen hundred entries on the Loyalists, each of which has a brief, helpful description of the material that it contains. It is divided into two parts: the first is a description of the secondary material held by the archives; the second is a description of the manuscript sources. Each part is then subdivided into at least sixteen general subject chapters. A similar dichotomy is used in the index, divided as it is between persons and places.