

display. Both the Torontonians and the infrequent visitor are able to experience representative samples of such well-known nineteenth century Toronto photographers as F.W. Micklethwaite and Octavius Thompson. Other photographs document the rowing career of Ned Hanlan, the early history of the Canadian National Exhibition, and Sunnyside Beach. Rounding out the display are artifacts such as commemorative trowels and the dinner jacket and vest of former Mayor G.R. Geary; fine art pieces such as *Richmond Street Looking West 1985* by Louis Crout; cartographic and architectural records including the works of J.G. Howard, Toronto's first surveyor; and a film (converted to video) of the Regent Park Housing Project (1947-1953) by the National Film Board.

While the notion of an archives displaying its holdings is not new, it is still an activity where archivists may unwittingly demonstrate their inexperience. While *For the Curious* successfully presents to the public the resources of the City of Toronto Archives, it could have accomplished its purpose with far fewer items. One display case of neighbourhood publications in particular is a confusing mélange of pamphlets, newspapers, photos, broadsides, and other memorabilia with no apparent room for explanatory captions. This minor weakness, however, does not detract from the important role this exhibition has fulfilled as a suitable introduction to resources of the City of Toronto Archives.

An important by-product of this exhibition has been the production of a full-length booklet available free of charge at the Gallery or the Archives' reading room in the basement of City Hall. This booklet on the holdings of the City of Toronto Archives is a far cry from the usual single sheet flyer produced by most archives in this country. A decidedly non-archival lavender-coloured glossy cover enfolds thirty-two lettersize pages of information on the Archives' resources, services, and programmes. It is not therefore a catalogue of the exhibition. While it is illustrated with items from the exhibition, it is instead a descriptive summary of each of the ten collections of the Archives. These summaries, prepared by the archivists in charge, introduce the reader to the nature and extent of each collection: Government Records, Photographic Collections, Special Collections, Fine Art Collection, Cartographic Records, Architectural Records, Pamphlets, Artifacts, Illuminated Resolutions, and Broadsides. Some reference is given to alphanumeric control numbers but in no way should the researcher consider this publication a guide to holdings. As an advertisement for the City of Toronto Archives, this publication is first-rate. It is detailed enough to be a useful reference source for the serious researcher and an attractive souvenir for the tourist. It is positive, encouraging, and unencumbered with the usual pedantic litany of do's and don't's that characterize most archives publications. One can only hope that its wide distribution (five thousand copies, first printing; five thousand copies, second printing) will encourage other archival institutions to produce publications of this stature.

**Garron Wells**  
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**All About Us.** HEATHER MCCALLUM. Mounted at the Metropolitan Toronto Library Theatre Department, Toronto, 14 October-25 November 1986. No published catalogue.

When we think of theatre, we imagine something magic and fleeting. Yet, in spite of the fact that each performance is quite a brief experience, theatre is a very technical endeavour and produces much lasting documentation as well as the transitory image on stage. Administrative records, publicity posters, photographs and programmes, technical plans

and models, designs and prompt scripts as well as material created by the actors themselves are examples of the broad range of documentation generated by this art. *All About Us* was an exhibition of such material commemorating the twenty-fifth anniversary of the Theatre Department at the Metropolitan Toronto Library. The exhibition, running from 14 October to 25 November 1986, focused on the Theatre Department's collection, but also provided an excellent introduction to Canadian theatre history in its international context.

Heather McCallum, head of the Theatre Department, selected five themes for the exhibition: Our Theatrical Past, The Touring Years, Canadian Theatre, Dance, and Film. As well as that, a small sampling of the Laundry Trust Fund Collection, established in 1977, including British, American, and French images of the world behind the scenes and of the audience. A particularly delightful component of *All About Us* was the display of posters from Canada and abroad celebrating both popular and serious theatre.

The first section introduced the European roots of our theatre with printed material from various sources such as sixteenth century set design for *La Pellegrina* and eighteenth century engravings of festival celebrations in Paris and Napoli. The works documented the grandiose style, mythical subjects, and variety of forms found in theatre of that period.

Prints and costume designs aptly portrayed the spirit and conditions of eighteenth and nineteenth century popular theatre. Of note were prints of Joseph Grimbaldi in pantomime scenes. More serious theatrical endeavours were portrayed in photographs of such nineteenth century stars as Sarah Bernhardt.

In the last quarter of the nineteenth century in Canada amateur and garrison theatricals were to some extent superseded by foreign touring companies. Yet this imported theatre gave rise to new local buildings as well as professional companies and broadened the audience here. The second section, The Touring Years, focused on the companies who brought us everything from farces and melodrama to Shakespeare and reflected the particular strengths of the Theatre Department's holdings in this area. The tours of Sir Henry Irving, Sir Johnston Forbes-Robertson, Sir John Martin Harvey, Sir Herbert Beerbohm Tree, and Marie Tempest were represented. This foreign invasion also gave rise to companies who became resident here, such as E.A. McDowell's company, and also to companies of native Canadians such as the Tavernier Company, the Marks Brothers, and, in this century, the Dumbells. The Tavernier Company was of particular interest because it was their 1938 gift of manuscript material and scrapbooks that became the foundation of the Theatre Department's manuscript collection.

The next thematic section focused on indigenous Canadian work primarily though not exclusively in central Canada for which the Library has extensive holdings, particularly of photographs, costume and set designs, programmes and manuscript collections. As in the rest of the world, popular theatre in Canada was replaced by film in the interwar period and the stage moved toward more serious work. The amateur and professional work of Hart House Theatre was commemorated with photographs, designs and playbills from such productions as *St. Joan* (1946), *The Snow Queen* (1936/37), and *The Power of Darkness* (1936). A photograph from *Rocks* (1932) by Herman Voaden introduced the work of this experimental Canadian writer.

The postwar scene in Ontario was extremely lively. The first phase, lasting until the late 1960s, saw the development of professional Canadian companies, festivals and regional

theatres. The review *Spring Thaw* was initiated by Dora Mavor Moore in 1948 and produced many Canadian actors and writers. Photographs and a 1956 poster showed such performers as Jane Mallet, Dave Broadfoot, and Robert Goulet. Photographs from the Stratford Festival and its winter touring company, The Canadian Players, gave a sense of the pioneering efforts of these companies operating in the Stratford tent and touring the North by bus and plane. The Crest Theatre was founded in 1954 by Donald and Murray Davis and Barbara Chilcott; the Theatre Department houses its collection. A substantial number of photographs were included in the exhibition. In 1961, the Central Library Theatre was created in the library on St. George Street. Photographs from *The Glass Menagerie*, *The Playboy of the Western World*, *The Importance of Being Earnest* documented the companies who played there.

The second phase of postwar development began in the late 1960s with the foundation of new "alternate theatres." The Theatre Department has acquired mainly photographs and designs from these companies, with the exception of the Studio Theatre Lab for which they have a substantial collection. The exhibition provided an introduction to this exciting phase of our theatre and included images from various productions by Theatre Passe Muraille, Toronto Workshop Productions, the N.D.W.T. Company, Factory Theatre Lab, Phoenix Theatre, Tarragon, Toronto Free Theatre, and Centaur Theatre.

Prints and photographs of nineteenth and twentieth century dance stars from Europe gave the international context of the development of dance in Canada which was documented here by material from the Boris Volkoff collection, acquired in 1974, and the photographs of Canadian Ralph Hincklin. The exhibition also included a variety of documentation about international and Canadian film taken from several collections.

Given this excellent introduction to a very large and important collection, it is unfortunate that no catalogue was provided as a lasting record of the exhibition. However, information about the Theatre Department can be found in several library publications as well as articles published by Heather McCallum such as "The Theatre Department of the Metropolitan Toronto Library" in *Special Collections*, I, no 1 (Fall 1986). The emphasis was on visual over textual material and minor problems with the exhibition space dictated to some extent the presentation of material — the use of facsimiles for example. On the whole, however, the material was well arranged and mounted.

The exhibition suggests some conclusions which can perhaps be drawn about the nature of theatre archival resources in this country. The Theatre Department's particular strength in post-Confederation central Canada suggests that much of the early material from amateur and garrison theatre has been lost or rests in foreign and regional repositories. However, the Theatre Department regularly receives information from across the country and is able to inform researchers about the scene outside central Canada.

While Canada has a long and rich theatrical past, the discipline of theatre history is in its infancy here. A leader in the field, the Theatre Department of The Metropolitan Toronto Library has made a substantial contribution to Canadian theatre and the study of its history during the first twenty-five years of its operation. In bringing that contribution to the attention of the public at large, this exhibition was an appropriate and inspiring celebration.

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