

as stern reminders of the author's insistence that art historians be familiar with several languages. Because of this, a bibliography of the epigraphs would have been very welcome.

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**Living the Part: John Drainie and the Dilemma of Canadian Stardom.** BRONWYN DRAINIE. Toronto: Macmillan of Canada, 1988. xii, 340 p. ISBN 0-7715-9918-8.

**All the Bright Company: Radio Drama Produced By Andrew Allan.** HOWARD FINK and JOHN JACKSON, eds. Kingston: Quarry Press and CBC Enterprises, 1987. xvi, 336 p. ISBN 0-919627-47-1 (bound) ISBN 0-919627-49-8 (pbk).

**Image in the Mind: CBC Radio Drama 1944 to 1954.** N. ALICE FRICK. Toronto: Canadian State and Arts Publications Ltd., 1987. x, 176 p. ISBN 0-919952-34-8 (pbk).

**Turn up the Contrast: CBC Television Drama Since 1952.** MARY JANE MILLER. Vancouver: University of British Columbia Press and CBC Enterprises, 1987. ix, 429 p. ISBN 0-7748-0278-2.

Given the number of publications about the organization and regulation of twentieth-century broadcast media in Canada, why have there been comparatively few studies which examine the actual content of the thousands of hours of programming which have been heard and seen in this country? Everyone acknowledges that broadcasting has a significant effect on our thinking, yet this very popularity seems sufficient cause to dismiss it from serious historical consideration.

One would have difficulty naming any contemporary activity other than broadcasting in which substantial creative/imaginative effort results in so little archival documentation. Preoccupied with filling tomorrow's airtime, broadcasters can rarely afford the luxury of documenting their efforts. The nature of broadcasting — transmitting invisible signals over airwaves or (these days) coaxial cable — does not automatically create documents. Moreover, the fact that the primary documents of broadcasting are now expensive, easily-erasable magnetic tapes further contributes to the sense that broadcasting is an ephemeral activity warranting little archival attention. It is therefore not surprising that researchers have paid little attention to the content of Canadian broadcasting; a lack of the usual sources has provided them with an easy excuse to ignore the broadcasting record. Archives therefore need to acquire, preserve, and make available to researchers not only the broadcasts themselves but also their related textual records, and to encourage such activities as oral history projects, the writing of memoirs, and the publication of script collections, anthologies, academic monographs, and popular articles.

The current spate of books on the content of Canadian radio and television drama represents a pioneering effort which is most encouraging. Two of the authors, Howard Fink and Mary Jane Miller, have each devoted more than a decade to their respective studies of radio and television drama. Both were instrumental in the founding

of the Association for the Study of Canadian Radio and Television in 1977, and have crusaded effectively on behalf of the promotion and study of the Canadian broadcasting heritage, challenging broadcasters and archivists to preserve this heritage.

Radio dramas such as those produced by Andrew Allan have not had the exposure that they deserve. *All the Bright Company: Radio Drama Produced By Andrew Allan*, the first of a series of anthologies initiated by Howard Fink and the Concordia Center for Broadcast Studies, helps to ameliorate the situation. Previously, Fink and his colleagues identified some 3,700 radio dramas which were produced in Canada before 1961 (published in 1985 as *Canadian National Theatre on the Air*); rescuing this substantial expression of the Canadian imagination from oblivion represents an admirable initiative.

Alice Frick and Bronwyn Drainie provide fascinating and parallel first-hand accounts of the same subject, CBC radio drama of the 1940s and 1950s. Neither were themselves leading participants, yet both were closely involved, Alice Frick as script assistant to the foremost radio drama producer, Andrew Allan, and Bronwyn Drainie as elder daughter of the best-known Canadian radio actor, John Drainie. Although both books offer sympathetic although not uncritical assessments of their respective protagonists, they require careful reading to realize that they do provide overlapping accounts of the same personalities, events, and productions. Frick is always factual and restrained, writing as if she were still an employee of the CBC Radio Drama Department; one looks for more evidence of the gossip, personality clashes, and intellectual excitement which must have characterized radio drama when it was clearly the summit of Canadian cultural life. Bronwyn Drainie, on the other hand, enters into the emotions of her parents and their friends, and reveals much about their ambitions and disappointments. For example, John Drainie's attempts to translate his Canadian success to the larger American arena are recounted with great poignancy and insight.

John Drainie's stature in radio was so great that the young Canadian television industry eagerly sought his talents to lend credibility to their dramatic productions. Among other radio and television roles, Drainie performed as Senator Joseph McCarthy, Howard Hughes, the White Knight from *Through the Looking Glass*, Jake in the W.O. Mitchell series "Jake and the Kid," Stephen Leacock, and Joseph Howe and William Van Horne in historical dramas. Although he was one of the first hosts of "This Hour Has Seven Days," his unease with the brash, impertinent style of that controversial program reflected his discomfort with the medium of television.

Mary Jane Miller's *Turn Up The Contrast*, perhaps the most ambitious of the books under review, is a study of television drama in Canada between 1952 and 1986, the year of the CBC's fiftieth anniversary. Observing that the CBC lacks a well-developed sense of its own history, traditions, and achievements, Miller has undertaken an exhaustive analysis of forty-seven television drama series and some 600 individual episodes of these series. (The equivalent bibliographic reference work for French-language CBC television dramas is *Vingt-cinq ans de dramatiques: à la télévision de Radio-Canada, 1952-1977*). In addition to extensive research in primary sources, she interviewed dozens of participants in the creative process and is preparing a second book based on these interviews. *Turn Up The Contrast* is an insightful, valuable reference work which will undoubtedly inspire and assist both archivists and researchers.

The authors of all four books have set an example for future researchers by relying heavily upon a variety of archives, where they insisted upon the auditioning or viewing of what they consider to be the primary documents, the radio and television broadcasts themselves. Their use of archival material is reliable, although sources are not always extensively attributed. Interviews with first-hand participants were another important source of information; Frick's tapes are already deposited with the Moving Image and Sound Archives Division of the National Archives, and those of Fink are at the Concordia Center for Broadcast Studies.

All authors are generous in their praise of archivists who were obviously delighted to assist them because they represented the first generation of researchers to consult the documents following their original use as on-air broadcasts. The Association for the Study of Canadian Radio and Television clearly deserves significant credit for the publication of these books, which are evidence of a healthy partnership between researchers, both academic and popular, and the community of archivists responsible for the records of Canadian broadcasting. One looks forward to many more publications which follow the example of this admirable quartet.

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**Glenn Gould: A Life and Variations.** OTTO FRIEDRICH. Toronto: Lester & Orpen Dennys, Ltd., 1989. 441 p. ISBN 0-88619-106-8 \$27.95 cl. **Marshall McLuhan: The Medium and the Messenger.** PHILIP MARCHAND. Toronto: Random House, 1989. 320 p. ISBN 0-394-22010-2 \$24.95 cl.

Was it only chance or was there some special strength in Toronto's culture after 1945 which produced Glenn Gould and Marshall McLuhan in the same city at the same time? Glenn Gould became the greatest interpreter of Bach this century has known. His piano recordings are known the world over, and his death in 1982 was front-page news in Canada, the United States, and Europe, even though his last public concert had been given in 1964. McLuhan taught at the University of Toronto from 1946 to his death in 1980, and his books on media and how to understand them and their history sold around the world. By 1965, if you had asked educated persons in other parts of the world whether they could name anyone who lived in Toronto, chances are they would have mentioned McLuhan or Gould.

The two biographies are as unlike as their subjects. Philip Marchand has written a meticulously researched and well-reasoned biography of McLuhan, whose student he was twenty years ago. Although Marchand likes and respects his subject very much, most readers will come away with a much diminished regard for McLuhan and his work. We learn the most surprising things about him. He returned to Canada in 1944 after teaching in the United States only because he thought he would be drafted if he stayed there; in Canada he thought he would be safe from conscription. McLuhan had a lifelong contempt for Canada's cultural achievements and thought himself clearly superior to any other Canadian intellectual. He readily admitted to neglecting his students, and his colleagues tried to keep graduate students away from his seminars. He loved the rich, famous, and powerful, and often offered himself as an advisor to them. (Only Trudeau and some of his circle responded,