

to investigate new Canadians of European origin is impressive, and ultimately we are better informed about the Nationalities Branch and its idiosyncratic staff. But are we further ahead by knowing so much about Tracy Philipps? Perhaps, but Caccia's work only proves is that there was debate about the presence of growing numbers of non-British and non-French Canadians throughout the 1940s, not of Tracy Philipps' centrality in that debate. It might be very easy to accept such an argument from within the pages of the book, but given the vast amount of research available on the wartime period, and on issues of 'race', immigration, ethnicity, and public policy, Tracy Philipps' context is decidedly thin. In that sense, Dreisziger's original assertion stands in the opinion of this reviewer. What is remarkable is how Philipps managed to stay on for as long as he did, and Caccia paints an interesting portrait of an almost Kafkaesque Nationalities Branch that finally got the notice of those in charge who wished to clean house at the Nationalities Branch by "Canadianizing" it. In an interesting (and fitting) twist, Philipps becomes the "foreigner" as the former British-born head was replaced by Canadian-born Robert England.

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Ryan Edwardson, *Canuck Rock: A History of Canadian Popular Music* (Toronto: University of Toronto Press, 2009).

Ryan Edwardson sets out to tell the history of Canadian popular music from the mid 1950s to the present. In this project he looks at the intersection of Canadian nationalism and popular music. *Canuck Rock* is, essentially, two separate research projects: the first provides a history of popular music in Canada from the 1950s forward, the second looks at the establishment of Canadian Content Regulations ("CanCon") and their effect on popular music in Canada. Edwardson's analysis of CanCon regulations makes a valuable contribution to the study of popular music in Canada, but the general history of popular music in Canada he provides lacks perspective and focus.

The subtitle of the book, *A History of Canadian Popular Music*, is rather misleading. Edwardson does point out, in passing, that *Canuck Rock* looks at the "transition from 'music in Canada' to 'Canadian music'" (5), but the vast majority of the book looks at music in Canada. The history of music in Canada that Edwardson provides is a clichéd and well established history of popular music: moral panics over rock & roll in the 1950s, the British invasion (and the moral panics linked with the invasion) of the 1960s, the growth of psychedelic music and drug culture, etc. The first five chapters of *Canuck Rock* provide this overview of "music in Canada" and do not make much, if any, contribution to the academic literature on popular music in Canada. Indeed, the first five chapters focus most-

ly on “music in Canada”, and the few Canadian artists that make it into these chapters are mainstream and (now) well established.

Edwardson is interested in Canadian nationalism and popular music. He makes the claim that Canadian popular music is indicative of a quiet nationalism, which developed slowly and over time. He further suggests that the political content of Canadian popular music is nationalistic in character. While Edwardson provides some cases to support this thesis, he does ignore a vast section of materialist political Canadian popular music which is not overtly nationalistic. For example, nowhere in the book does the Vancouver punk scene of the early 1980s get mentioned. The materialist songs and political outlook of many Vancouver punk bands (D.O.A. springs to mind) severely undermines Edwardson’s thesis of politics as quiet nationalism in Canadian popular music.

Canuck Rock also marginalizes, or in some cases ignores, the CanRock renaissance of the 1990s. Just to name some of the many suspicious absences from Edwardson’s history, mentioned only in passing are the Barenaked Ladies, Sloan, The Lowest of the Low, and The Pursuit of Happiness. These bands had, and in some cases continue to have, a major influence on CanRock, and ignoring them ignores a large and important chunk of the history of Canadian popular music.

It should also be noted that there was an undercurrent of materialist politics present in some of the songs of the bands in the CanRock renaissance of the 1990s. For example, The Lowest of the Low’s critically acclaimed and best selling album *Shakespeare My Butt* was influenced by the Spanish Revolution and Marxism, not by Canadian nationalism. The Rheostatics, another very important Canadian band of the 1990s receive slightly more attention, but this is only in the context of ‘The Ballad of Wendel Clark’ which Edwardson uses as an example of the quiet Canadian nationalism he is researching. It is curious to note that Edwardson does not mention ‘Claire’, the Rheostatics’s only Top 40 hit which is an apolitical song, or ‘Bad Time To Be Poor’, a Rheostatics single which received substantial airplay which served as a materialist critique of the Mike Harris regime in Ontario.

The real strength of the book, and where Edwardson makes a valuable contribution to the literature on popular music in Canada, is his analysis of CanCon regulations. Edwardson provides a detailed and complete history on the formation and implementation of CanCon, and includes a discussion of the successes of CanCon, as well as the failures of the program - namely that the bulk of artists used to fulfil CanCon regulations are already well established. *Canuck Rock* also looks at the history of the Juno Awards, FACTOR and MuchMusic, and how these institutions have evolved and contributed to Canadian popular music. It is in this section, where a rich political history of CanCon regulations are provided, that Edwardson shines.

Sections of *Canuck Rock* hint at the political economy of popular music in Canada. Edwardson notes that “Canada lacked the necessary recording indus-

try infrastructure and domestic airplay for a musical component of the new nationalism” (89) in the 1960s, and he discusses how the Junos shifted from a celebration of Canadian talent into an engine for record labels to increase profits. The book seems to hint that nationalism in Canadian popular music was partially constructed by various aspects of the recording industry to sell records - the history of Canadian Content regulations, MuchMusic and the Juno awards all support this claim. The book would be much stronger if an analysis of the profit motive of Canadian nationalism was expanded upon.

Canuck Rock covers quite a bit of the history of Canadian popular music and popular music in Canada that is provided elsewhere. The first half of the book does not really provide any new insights or analysis. The second half though, which discusses Canadian Content regulations, is a valuable contribution to the study of both popular music in Canada and Canadian popular music. If just for these chapters, *Canuck Rock* will be enjoyed by scholars and fans of Canadian popular music.

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Katrina Srigley, *Breadwinning Daughters: Young Working Women in a Depression-Era City, 1929-1939* (Toronto: University of Toronto Press, 2009).

Breadwinning Daughters addresses the imbalance in Depression-era historiography, which emphasizes male employment and unemployment, by considering the essential wages that young, usually unmarried women provided for their families in the 1930s. Srigley explains that, “When ‘men’s’ jobs in primary industry were disappearing, leaving fathers and sons from a wide social and economic factions of the city with few places to turn and few ways to support their families, young women continued to have viable wage-earning options in secondary and tertiary sectors of the economy, including textile manufacturing, office work, domestic service, teaching and nursing. This meant that gendered divisions of labour, which relegated women to lower-wage and –status jobs than men, also offered them greater opportunity and stability.” (4) Depending primarily on one hundred oral interviews—eighty of which the author conducted herself—the book considers not only the extent to which ‘dutiful daughters’ contributed essential wages to their Toronto families, but also the experiences of these young women in Toronto’s economy, homes, and places of leisure (4).

Beyond the book’s main argument that daughters’ wages were crucial for families surviving the Depression, Srigley presents two particularly valuable related arguments: the strong ethnic/racial aspect to young women’s employability in the 1930s, and the young women’s complex negotiation around respectability and