

both inspire students of this subject and provide them with further directions for exploration. Dorothy Livesay's rambling narrative recounts some of her experiences as a writer during the Depression. Incidentally, readers would find it worthwhile to track down the essays, written by Livesay in the 1930's and referred to in her account, in which she dealt with Depression conditions in a series of small B.C. mining towns.

In the final pages of the collection, we find some efforts from poets who, the editors suggest, draw "in their own ways" on the "radical literary traditions of the province." To my eye, most of this poetry seems more representative of Vancouver's recent "counter-culture" than of B.C. radical traditions. Certainly none of this poetry has an impact comparable to that included in Livesay's talk.

Clearly the scholarship of B.C. political economy is not yet providing theory and research at a rate which would allow a volume like this to be anything but a disappointment to those hoping to discover much in the way of fertile new interpretation or important empirical analysis. It seems unlikely that the editors expected this thin volume to stand as a great achievement in B.C. political economy, and indeed it does not. But it is far from barren of ideas, and when confronted with the question of whether attempts such as this to put ideas into circulation should be encouraged, we must surely reply in the affirmative.

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JEREMY WILSON

*Shipwrecks of British Columbia*, by Fred Rogers. J. J. Douglas Ltd.  
256 pp. illus., map., index. \$10.95.

*Shipwrecks of British Columbia* is a labour of love on the part of its author, who has been a scuba diver since 1954, and who has personally dived on many of the wrecks that he describes. His hobby as a diver led him to an incredible degree of effort to research material in every available primary source. His trail led him through more than a century of newspaper files, yellowed government reports and personal reminiscences.

Mr. Rogers has no formal writing skill, but he persisted in his determination to record the definitive history of British Columbia shipwrecks. The great mass of material that he had collected was at last brought within manageable limits, with the assistance of Mr. Les Way, and was brought to publication by J. J. Douglas Ltd.

Details are given of several hundred wrecks, starting with the loss of the *Tonquin* off the west coast of Vancouver in 1811, which is still an unsolved mystery. However, Mr. Rogers does not follow chronological order in describing his wrecks. He has chosen to follow his trail of wrecks geographically: the Strait of Georgia, Strait of Juan de Fuca, west coast of Vancouver Island and northern coast. An excellent index provides ready access to individual ships, while the three shipwreck charts produced by Mr. Rogers, which cover the entire British Columbia coast area, are a model of painstaking research. He pinpoints the locations of no less than 1,101 wrecks, along with the tonnage of the vessel, its name, date and cause of loss.

Not all those wrecks recorded on the charts are described in the main text, but certainly every wreck really worth the name is included. Since Mr. Rogers has himself dived on some of the most noteworthy wrecks, his personal descriptions of what he saw and found add much to the narrative.

For instance, one of the most notable wrecks on the B.C. coast was that of the former trans-Atlantic liner *Ohio* in 1909 in Carter Bay, near Princess Royal Channel. Mr. Rogers devotes two pages to this historic vessel, followed by three pages on his search for the wreck in 1964.

"We were about 60 feet, our hands numb from the cold water, but we ventured on," he writes. "On reaching the stern, we peered over the railing and allowed ourselves to sink to the sandy bottom at a depth of 90 feet. The shadowy bulk of the large rudder and the graceful lines of the hull were an awesome sight. It was disappointing to discover that the propeller was missing, but we found the end of the shaft under mud. We followed along the hull expecting to find the hole that flooded the *Ohio*, but this was obviously buried from sight. She seemed to be completely intact. . . .

"The gloomy weather continued to hang low and thick around the mountains, with chilling showers. We cursed the weather, but the lure of the *Ohio* spurred us on. Gradually, we worked our way through the forbidding darkness below decks. The dining saloon was a black hole that called for our lights; even then it was a hazardous place to be in, for the slightest touch would dislodge parts of the wreck and stir the water into inky blackness. When I tried to open the door, it fell on me but didn't do any harm. Many interesting dishes, glass decanters and bed-pots were gathered."

From this excerpt, taken at random, it can be seen that Mr. Rogers'

book is not a dull, repetitive listing of names. It is a collection of personal adventures, as well as a major source book for those interested in the marine history of the west coast.

NORMAN HACKING

*The Vancouver Soundscape*. Report No. 5 of the World Soundscape Project. With two records ("Signals and Soundmarks," and "On Acoustic Design"). Simon Fraser University, Burnaby 2, B.C. 71 pp. 36 illustrations and diagrams.

Today "ecology" is on everybody's lips — young and old, experts and amateurs, governments and citizens — though whether they all understand the full implications of environment is debatable. One dimension of today's living *milieu* has certainly not received the attention it demands. That dimension is noise — pervasive and escalated in every large city, spreading rapidly to the countryside, to the oceans, to the air. People (especially those who live near airports, who work in factories or who note the growing din of trucks, motorcycles and high-powered, badly-driven automobiles) are becoming aware that noise above 85 decibels is dangerous. How many are aware of an equally disastrous psychological effect — that, whether defensively or through sheer insensitivity, more and more people *are not listening*?

The Sonic Research Studio is a special unit of the Communications Studies Department at Simon Fraser University. A dedicated and ingenious team there, led by R. Murray Schafer (an active musician as well as a pioneer in this novel area of multiple-discipline acoustics research), have already to their credit four major reports, including a manual on noise pollution (offered to adult citizens as well as the schools), a sounds compendium derived primarily from the ocean, a "music of the environment" symposium and a survey of community noise by-laws in Canada, so far as we have them. This latter alone should be prime reading for those of us — surely a growing number — who want to know "why something isn't being done about it." (Answer: most of them are ludicrously out of date and have no effective enforcement provisions.)

This present report (No. 5, reviewed here) is particularly likely to secure the interest the subject deserves, for it focuses entirely on Vancouver. The collaborators have garnered a fascinating variety of materials — quotations from writers, reminiscences, monitorings of landmarks