

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 (Answer: most of them are ludicrously out of date and have no effective enforcement provisions.)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

(now rechristened as "soundmarks") like the nine o'clock gun, the Holy Rosary bells, the B.C. Tel. noon siren and the lighthouse foghorn, and technical explorations of beautiful and ugly sound-images. Since all this is "illustrated" (vocalized?) by four sets of recordings (on two long-play discs), the presentation lends itself readily to schools, community association meetings, college and adult-education seminars and radio programs. Whether the recordings are used as auxiliary to the booklet or the booklet is studied to enlarge on the impact of the gamut of sounds which the records bring to life is immaterial, so long as both are utilized. The explanations are ample, whether desired in technical jargon or plain comment on the "yin and yang" — the sounds which are peaceful, soothing, nostalgic, musical — versus those which are raucous, shattering, thoughtless, mechanical by-products, or even misguided inventions. The summary talk by Murray Schafer on side 2 of record 2 elucidates admirably the concept of acoustic design, and the differences between urban environmental planning which is vividly aware of noise-pollution and noise-control and the ear-shattering free-for-all which streets and buildings (including many new ones) of the modern city are combining to create.

There are many eminently quotable items in this Vancouver compendium. Their topical quality for those of us who live here will not prevent their use for other metropolitan centres. Indeed, if envy and arrogance allegedly generated by this city so well-endowed by nature is as great as some of the journalists from other cities would have us believe, they will be delighted to be able to point out that in this new-dimensional menace of 1970's urbanism "beautiful British Columbia" is no better served than its giant rivals (New York, Los Angeles, Toronto, Montreal, etc.) — to say nothing of the relative peace which still reigns in the small towns and the remoter areas. (But there are still highways, air-routes, oil installations, shopping centres. Dare one add television and commercial advertising?).

The booklet opens with quotations from philosophers, poets, pioneers and explorers. The comments of Emily Carr alone are worth the price of the book: her sensitivity to sound and her vivid verbal descriptions were the equal of her skill and strength as a painter. How she loved trees (listen to the sound of one being felled by the loggers when you read of what she called the "screamers")! And how she loathed the radio turned on without anybody really listening! Describing the changes in Vancouver over the last hundred years by its *sounds* (the ships' whistles and other sounds of the busy waterfront, the trains, the *birds*) is a stimulating

variation to be commended for young children's history classes. The study does not neglect to make clear that there are many peaceful, nostalgic sounds — sounds which reassure one, of nature on the one hand and of community on the other. When they are obliterated, can we restore them; or can we replace them with *designed* acoustic features which are civilized, artistic, appealing? Or, at least, can we ensure that parks, public buildings, civic centres are havens *protected* from noise? The report tackles these issues in its Part VI, with suggestions for new aspects of active citizenship, where there is obviously much more to be done. The parallels with what one may perhaps be allowed to call conventional ecology — air, sea and water monitoring, restrictive legislation, educational campaigns, action organizations — are readily apparent. Perhaps the revelation that “resources” are not just for the industrialist or the tourist but for the *residents* that has now come clearly through the ecology movements can now be translated also to our ears. The SFU team have fashioned a semantic lever for the task in their creative adaptations of terminology. “Soundscape” and “soundmarks,” from landscape and landmarks, are readily assimilatable examples. However, terms like “schizophonia,” “masking,” “isobel” and “Moozak” should set the curious reader (including the curious school child) exploring the pages of this study. And it will be profitable exploration.

Those who want some touches or irony, indignation or humour will also find them in this book-plus-recording quarry. Members of the team who sought the reactions of pedestrians to noise found that the “men on the street” immediately assumed they were on a television program! The data from airplane and motorcycle surveys were misleading as a test of whether the effects were unpleasant or not because the respondents observed only a small proportion of the vehicles; the victims had become non-listeners! Projections from that oasis of unique forest, Stanley Park, show that if present aircraft noise continues unabated at its present rate of acceleration, the noise will be *total and uninterrupted* by 1981. The satirical comments, as well as the surveys, on piped-in (or piped-out) “music,” will delight those suffering souls who agree with Hindemith that Moosak is a form of “musical sewage.” As for the most recent product of Alice-in-Wonderland technology — “white noise” — only a Lewis Carroll could do it justice. (This is the reviewer's comment, not Hindemith's.) The purpose of “white noise,” apparently, is to cover up other noises of the commercial and industrial environment, thereby reducing the recipients to a continuous, numbed insensitivity.

In sum, there is a “new look” at the cities — and the whole continent

affected by “progress,” “development,” modern transportation and “economic growth” — which needs to be generated for contemporary responsible citizenship. If *Vancouver Soundscape* can help to spread the word on this (and open our ears), it will be a worthy achievement. And the perceptive contribution which this flexible research team of the World Soundscape Project are making will bring credit to this Simon Fraser effort, which it richly merits.

*University of British Columbia*

LEONARD MARSH

*Land, Man, and the Law: The Disposal of Crown Lands in British Columbia, 1871-1913*, by Robert E. Cail. Vancouver: University of British Columbia Press, 1974. 334 pp., illus.

Robert Cail wrote in a grand tradition. For over half a century the interaction of man and the land had been one of the central problems of American historiography. In Canada the scholars of the Thirties had seized upon the theme and produced the great, over-arching volumes of the *Frontiers of Settlement* series. The basic impulse had been Turnerian, the belief that the secret to cultural and political development was locked in man's struggle to tame his material environment. After the interval of the second world war scholars set themselves the task of complementing the essentially “federal” work of Innis, Lower, Mackintosh and Martin with studies of land policy in the colonial period and in those provinces which controlled their own natural resources. It was at this time that Lillian Gates produced her thesis on *Crown Lands Policy in Upper Canada* and that Robert Cail presented this magisterial study for a Master's degree at the University of British Columbia.

This extraordinary first book-length essay sadly became Robert Cail's only contribution to Canadian scholarship. He died tragically shortly after completing *Land, Man, and the Law*. Now, almost twenty years later, the University of British Columbia Press has brought out his manuscript as a book. That it should have lain so long ignored is in itself an indictment of both scholarly publishing and scholarship in this country. For example, the most recent history of British Columbia appears to have been written without its benefit. In any event, the University of British Columbia Press is to be congratulated for taking the initiative and producing this handsomely printed, bound and illustrated testimonial to the enduring quality of Robert Cail's scholarship.