

Sound Heritage, Volumes 3-6, 1974-77. Victoria, Aural History Division, Provincial Archives of British Columbia, 1974-77. Volumes 3-5, \$6.00 for four issues; Volume 6, \$5.00 for four issues; Sound Program Tapes, \$2.50 each.

Sound Heritage began in 1972 as *Reynoldston Research and Studies Publication*, which grew out of an oral history programme begun on an LIP grant at the University of British Columbia Library. The programme was to train a team to tape interviews and prepare transcripts from the tapes. The team included an artist and a photographer to provide a pictorial background for the oral history. At the end of the LIP grant, the Oral History Project moved to Victoria and is now the Aural History Division of the Provincial Archives of British Columbia, still under its founder, William J. Langlois.

Aural History has now become the oral history archives of the province. Besides their own active programme, they are building up a centralized collection from oral history projects throughout the province, and have acquired the large collection of tape recordings made by Imbert Orchard for his CBC programmes. Drawing on their large collection of interviews, with their related photographs and sketches, Aural History is bringing the people's history to the people through the journal *Sound Heritage*.

Sound Heritage is a quarterly journal which popularizes oral history by printing selections of interviews, articles on oral history, illustrations, and occasionally accompanying cassettes of stories or songs. The Provincial Museum's Linguistics Division and the British Columbia Indian Language Project have provided a couple of issues, adding our Indian history and culture to the oral record. Contents of issues vary considerably from a collection of miscellaneous articles to an issue devoted to one topic, and from historiography to a transcription of an interview or story. Four of the monographic issues have complementary sound programmes on cassette tape, which may be obtained with a subscription for *Sound Heritage* or may be ordered separately. The trend appears to be to have each issue a monograph with an accompanying tape.

The first issue under the title *Sound Heritage*, which begins with v. 3 in 1974, is a collection of articles on oral history, with the feature article by Imbert Orchard on "Tape Recordings in Radio Documentaries". The editor, Bill Langlois, in his "Comments on the Issue", says that "it is hoped that *Sound Heritage* will offer a greater diversity of articles to our readers". This aim is carried out in the next few volumes. The second issue contains "several articles which relate directly to the ongoing work

of Aural History [and] illustrates the result of the cooperative efforts of Aural History and industry in providing a fuller history of the Province". This issue begins a new practice of including reviews of books and sound recordings using oral history. The aim of the third issue is to "show both the wide range of aural history in writing, teaching, and research, and the value of producing sound documents as well as typescripts". The final issue for 1974 is the first of the monographic issues, and is devoted to the World Soundscape Project, an "organization dedicated to the study of the quality of the sound environment".

Volume 4, 1975, continues to expand the topics and interests included in oral history. The first issue covers the Canadian Aural/Oral History Conference, 1974. Number 2, *Aural History, Regional Studies and Literature in British Columbia*, is the second of the monographs on special topics, with a guest editor, David Day, who describes this issue as containing "a sampling of incidents, characters, social histories, and documentations relating to British Columbia's heritage that have been creatively examined". The last issue, combined nos. 3 and 4, is *Native Languages and Culture* with guest editor Robert Levine. The articles, based on tapes collected by Aural History and by the Linguistics Division of the Provincial Museum, represent two types of research: the recording and preservation of the history of British Columbia, and the recording and preservation of the disappearing native languages of British Columbia. This issue contains illustrations by E. S. Curtis and Robert Davidson, including a full-page Thunderbird design in colour by Davidson, and the cover design is by Francis Williams.

Three of the four issues in the fifth volume are monographs. The first, *Skeena Country: The People and the Landscape*, is based upon the Imbert Orchard Collection of tape recordings, originally used for CBC radio programmes, from which are drawn a regional history, edited by Allen Specht, and a short story based upon the reminiscences of an early settler, written by David Day. This issue is accompanied by a cassette: "Skeena: River of the Clouds," introducing sound into *Sound Heritage*. The second issue has a mixture of articles from reminiscences to book reviews.

David Day is guest editor for the third issue for 1976, entitled *Myth and the Mountains*. This issue "relates to the mountains of British Columbia and the men who explored, travelled, and inhabited them" and shows the powerful influence landscapes have on our art and literature forms. Much of the issue is poetry, but it also contains one excerpt from Fraser's journal, three Indian legends and two interviews. Day states that "the

entire issue is illustrated with early engravings of the British Columbia wilderness . . . a public and published art form, [which] did a great deal to shape our young nation's way of seeing itself". Many of the illustrations are not engravings but lithographs, and, despite their acknowledged importance, most of the artists are not identified.

The last issue in this volume introduces a new, smaller format. Compiled and edited by Derek Reimer, *Sound Heritage's* assistant editor, *The Gulf Islanders* is the second issue to be accompanied by a cassette tape, in this case "The Fortunate Islands". The history of the islands and their pioneers is drawn from interviews made by Imbert Orchard in 1965-66. The editor reminds the reader that "human memory is fallible [but] with careful use of corroborative techniques (talking to several witnesses, checking against other contemporary sources, and the like), an accurate overall impression can be achieved". This warning about the weakness of oral history applies to all forms of reminiscence as even the most honest of people, being human, have memories coloured by time and emotion. Corroborative techniques will not produce an *accurate* overall impression unless contemporary sources which do not rely upon memory are available and used. It might be advisable for the editor of *Sound Heritage* to insert a warning to the reader in each issue.

The first issue of the sixth volume is also the first official publication of the British Columbia Indian Language Project. *Lillooet Stories* is edited and revised by Randy Bouchard and Dorothy I. D. Kennedy. Following an introduction there are thirty-one stories related by five elderly storytellers, Baptiste Ritchie, Charlie Mack, Slim Jackson, Sam Mitchell and Francis Edwards, recorded between 1968 and 1973, and later translated into English by Baptiste Ritchie and Sam Mitchell. A computer edition was distributed to schools in 1972. The present edition, with deletions and additions, is completely revised and re-edited, and illustrations, including maps, have been added. All of the photographs and sketches are by Saul Terry, chief of the Bridge River Band. *Lillooet Stories* has a companion cassette with the same title.

The second issue of 1977, edited by Peter Chapman, is *Navigating the Coast: a History of the Union Steamship Company*, a company history composed of narrative interspersed with quotations from interviews with a number of captains and other former employees. It is well illustrated with photographs, and the cover design is from a painting by Ronald Jackson. The cassette complementing this issue is called "Echoes of the Past: Remembrances of the Union Steamship Company".

The third issue, *Men of the Forest*, is another monograph compiled and edited by guest editor David Day, who declares that this issue "is concerned with the history and literature that has grown from the sculpture of this Province's logging communities", and it is "a gathering of the poetry and voices, the histories, and myths of men who are able to write and speak about a life-style with the kind of knowledge that is born from direct, often rough, experience". The editor has achieved a better balance in this issue between history, literature and illustrations, with approximately one-third of each. Two contributions by Charles Lillard which should be quite useful to the serious researcher as well as to the merely curious are "A Chinook Gazetteer [*sic*]" and "Logging Fact and Fiction: a Bibliography". Two misspellings mar this issue: the table of contents refers to "George L. McInnes", but the text speaks of "George McInnis"; and "Gazetteer" is consistently misspelled.

The final issue of this volume, *Toil and a Peaceful Life: Portraits of Doukhobors*, is compiled and translated by Marjorie Malloff and Peter Ogloff. The latter took some of the photographs which illustrate this issue. Thirteen elder Doukhobors tell their story from the Burning of Arms in Russia in 1895 to the present in the Kootenay District of British Columbia. Much has been written about the Doukhobors, but little of it has been by Doukhobors. These glimpses of life in the commune and in exile are very refreshing. It is to be hoped that a cassette will be made to accompany this issue, containing some of the ancient psalms and hymns sung by the Doukhobor choir.

Sound Heritage is a very worthwhile publication, and its title has become more meaningful as half the issues of the last two years have complementary sound programmes, making the oral history audible as well as visual. *Sound Heritage* has changed in the four volumes under review from a quarterly journal about oral history, which included some examples of transcribed interviews, usually illustrated, demonstrating the importance of the visual aspect, and some reviews of books and recordings using oral history (found in v. 3 nos. 2-4, v. 4 no. 2, and v. 5 no. 2), to a monograph series issued more or less quarterly, demonstrating oral history in its very broadest sense. The monographs have become the printed, visual counterparts of the CBC programmes compiled by Imbert Orchard, and as such are a useful means of disseminating some of the valuable resource material now stored on tape in the Provincial Archives and the Provincial Museum. If this is the purpose, should poetry and fiction written for the occasion have a legitimate place in the programme? Has the ever-widening horizon of "aural history" expanded to such an extent

that it is no longer oral history, but merely a collection of miscellany on a given theme? Indian legends, songs and stories are an important part of our "sound heritage", and *Lillooet Stories* is a significant contribution towards understanding one group of people of this province, but "instant literature" such as appears in the three issues edited by David Day, while demonstrating one use of oral history, is not itself a part of anyone's past heritage, although it may be a part of the future. What is wrong with the poetry, legends, songs and stories already in our heritage? Even if some of the early miners and loggers were illiterate, they were not silent. Perhaps the editors would be better to draw on some of the resources of the other divisions of the Provincial Archives.

Illustrations, whether photographs, or published or original pictures, have played an important part in the Aural History programme from its beginning. The pictorial material is generally interesting and appropriate. However, despite the acknowledged value of the picture, the artist and the photographer are too frequently ignored, and many illustrations lack even a vague caption. Surely it is not too much to ask of a publication like *Sound Heritage* that it give a little more information about the illustrations it uses beyond merely acknowledging the institutions from which they were obtained.

In conclusion, *Sound Heritage* has become a valuable source for the study of British Columbia's cultural history, worthy of being in every library and school in the province, as well as being a showpiece for the Provincial Government, akin to *Beautiful British Columbia* and to the beautiful Provincial Museum. It is a pity that *Sound Heritage*, the journal, has been lost in the transition, but *Sound Heritage*, the monograph series, is a worthy successor.

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Years of Sorrow, Years of Shame: The Story of the Japanese Canadians in World War II, by Barry Broadfoot. Toronto: Doubleday Canada Limited, 1977. Pp. xii, 370; illus.; \$12.50.

Using his well-developed technique of travelling across Canada with tape recorder and notebook, Barry Broadfoot has already collected and published recollections of such "great events" as homesteading, the Depression and World War II. This time he has concentrated on a specific group of Canadians, the Japanese who were evacuated from coastal British