

Last — but of course not least — it would have been truly wonderful if one or more photographs had been reproduced in the *Guide* to remind us that this impressive tome is really all about glorious, delightful, informative, intriguing, beautiful photographs.

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Voices: A Guide to Oral History. DEREK REIMER, ed., assisted by DAVID MATTISON and ALLEN SPECHT. Provincial Archives of British Columbia, 1984. vi, 72 p. ISBN 0-7718-8396-X \$4.50.

Traditional histories, until quite recently, rejected the methods of Herodotus who patiently collected the reports of eyewitnesses before writing. Instead, they slavishly followed the written word. Archivists fell obediently in line with this approach and consequently our archives bulge with manuscripts, newspapers, and other evidence of our catering to the needs of the textual historian. In the past twenty-five years, however, and in many cases on their own, archivists have begun to collect the spoken word. This has been especially true of small archives which did not or could not collect bulky written records or which served areas or people with strong oral traditions. This was often done despite the criticism of historians who distrusted the written accounts of the interviews and consequently ignored them.

As a result of such attitudes, few practical books on oral history were published; thus a good deal of the interviewing done up to now has been both mechanically and intellectually faulty. With *Voices: A Guide To Oral History*, we have a fine practical guidebook which tries to overcome these problems. The book deals with practical questions such as which recorders to use and the advantages of cassettes *versus* reel-to-reel tapes. It then investigates the relationship between the interviewer and informant, giving advice concisely without belabouring points. It is obvious that archivists prepared the book as it contains a detailed section concerning archival procedures with tapes in which indexing, copying, and transcribing are clearly dealt with.

Anyone setting out to form an oral history collection will treasure this book. I only feel sorry for collectors who began this kind of work years ago and have had to learn by trial and error what *Voices* clarifies so readily. Take, for example, the questions regarding copyright which have always plagued archivists with oral history collections. This work explains American and Canadian copyright laws succinctly, showing that in Canada the interview is owned by the person or organization responsible for making the recording; release forms are signs of good faith but are not essential. Examples of release forms, index cards, and other written records of the taped interview are given.

The guide would have been improved by a section dealing with the problem of archives and their relationship with the CBC and local radio stations, since their cooperation has the potential to be most helpful in any collecting programme. I do not care for the little boxed quotes which appear throughout the text. They are distracting and

lend nothing to the subjects being discussed. But these are minor criticisms of a book which is essential to any oral history archivist in Canada, particularly to those working in a small archives. I look forward to updated editions at regular intervals.

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Canadian National Theatre of the Air: 1925-1961: CBC-CRBC-CNR Radio Drama in English — A Descriptive Bibliography and Union List. HOWARD FINK. Toronto: University of Toronto Press, 1983. 25 microfiche, ix, 48 p. ISBN 0802003583 \$60.00.

For years those working in broadcasting archives and research have been eagerly awaiting the publication of Howard Fink's bibliography of Canadian radio drama. Virtually everyone who has had custody of broadcasting collections in their archives has become involved with the Concordia University Radio Drama project. Howard Fink has been working on the project since 1971 and has amassed an impressive collection of radio drama scripts and related manuscript collections at the Concordia University Broadcasting Archives. He and his associates have rescued many scripts from obscurity and potential destruction. From the beginning, the project was conceived as generating a union list of all radio drama broadcast on English-language public radio in Canada. The bibliography thus is a good deal more useful to other institutions and researchers generally than if it were merely a finding aid to the Concordia collection. Work is now continuing on the post-1961 period.

Howard Fink teaches in the English Department at Concordia University and his primary academic interest in this project is in radio drama as a literary phenomenon. One of the prime purposes of the bibliography is to make known the 3700 original Canadian plays that were authored for radio broadcast from 1925 to 1961 — a quantity which is triple the number of Canadian plays published for this period. The main entries in the bibliography are listed by author, though indexes by producers, titles, and dates do provide access from other perspectives. An historian of broadcasting might have appreciated more attention to the originating station, actors, and broadcasting context but the literary focus of the bibliography will not impair its utility for scholars of all disciplines investigating radio drama in Canada.

The University of Toronto Press decision to publish the bibliography on microfiche provides a reasonable way to make the information available. Nonetheless, one might tend to feel slightly cheated to have to lay out sixty dollars for the rather slim package (twenty-five microfiche and a forty-eight page printed introduction). The gestetner-like printing of the introduction will hardly entice buyers and is not worthy of one of the country's most prestigious academic publications.

It will be most instructive to compare this bibliography with the indexing of CBC television dramas currently underway at the York University Archives. It will be interesting to see how that project develops differently arising as it does out of an archival rather than a research context. For example, it will be most useful if the television drama indexing at York provides specific references to the film, kinescope or videotape