

Historians will enjoy Watts's intimate understanding of the bank's evolution. Watts, for instance, is unstinting in his praise of Prime Minister R.B. Bennett. The bank's founding was "largely due to the initiative of one person"—Bennett. Unlike the stereotype, Bennett is no reactionary, pro-business Tory here! Economic historians will value Watts's careful dissection of the bank's early years into "distinct phases," beginning with the "comparatively uncomplicated" prescriptions of the late Depression to the "active monetary policy" of the early fifties. Thus, Watts carries us from the cautious experimentation of Graham Towers's small initial staff to a bank whose 1955 operational gambit is still felt by Canadians every Tuesday afternoon as the prime interest rate is announced. Specialists will look elsewhere for greater detail—to, for example, E.P. Neufeld's study of the bank's technical operations in these same years — but the generalist will be well served by these pages.

Archivists will be both tantalized and frustrated by these two books. Neither has footnotes; only Bussière provides a note on archival sources, and this is infuriatingly brief. Neither book seems to draw imaginatively on archival sources; Bussière, for instance, does not directly quote a single document in his entire book! Yet, such is the competence of each author that there seems little reason to doubt the existence of excellent archival foundations beneath each of these books. Given his obvious personal commitment to the Bank of Canada and its archives (this reviewer can gratefully remember Mr. Watts ably fielding a telephone inquiry about some facet of Bank of Canada history), why, oh, why were these books allowed to reach the light of published day without a detailed note on sources? No bank would dream of publishing its annual report without a careful explanation of its accounting procedures. They know that such disclosures build public confidence. The same is true of history.

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Répertoire des séries, feuilletons et téléromans québécois. JEAN-YVES CROTEAU. Québec: Les Publications du Québec. 1993. 692 p. ISBN: 2-551-15522-3.

The Cinémathèque québécoise has done it again! They have long been one of the leading film archives in the world. They were founded in 1963, one of the pioneer film archives anywhere. Their cold storage vaults in Boucherville are only one of a handfull of such facilities in North America. Robert Daudlin, directeur à la conservation at the Cinémathèque, is currently President of the International Federation of Television Archives, and others on his staff have strong reputations in Quebec cinema. Their documentation centre is so popular that researchers line up to get in. Their regular screening programmes represent a fascinating sampling of world-wide cinema unlike any other facility in Canada.

Their obvious strength is Québécois cinema but they have also developed an international collection of animated films. In recent months the Cinémathèque has been exploring the feasibility and implications of preserving video productions, and particularly the programming of television. One expects that they will move

into video but with the same carefully-focused and thoughtful strategy, that they are well known for.

This *Répertoire* is a promising precursor of such a commitment to television. It lists over 600 dramatic series produced in Quebec for television from 1952 to 1992. For each series the *Répertoire* provides the film or video format of production, the number of episodes, dates of production, production company, current availability, broadcaster, production and cast credits, category and genre designations, dates and time of broadcast, and a plot synopsis. Often photographs and audience statistics from the series are also included. Assembling such comprehensive data was a formidable task, given the ephemeral nature of broadcasting. The Cinémathèque is to be congratulated for taking on this challenge, and then completing it over a three year period. Mistakes will inevitably be discovered but correcting these will only enhance this project, not discredit it.

The *Répertoire* indicates the current availability for each series, including whether the series exists in part or comprehensively, and which archives to consult to view the programming. This is particularly admirable, given that the Cinémathèque holds very few of the titles. Traditionally, archives often have limited themselves to publishing inventories only for the records they hold rather than this thematic and comprehensive approach.

Indexes provide quick access by directors, writers, actors, production agency, category, genre, and year of production. Since 1986, when the Prix Gémeaux to celebrate Québécois television was begun, all award winners are listed. In addition, the *Répertoire* includes typical broadcast schedules for the fall of each broadcast season, so that a researcher can easily understand where dramatic programming was placed in the schedule. An extensive bibliography includes publications as well as related unpublished theses. The *Répertoire* therefore facilitates research projects and/or productions along hundreds of themes that would have been impossible or most difficult before this.

Their treatment of English-language titles provides my only quibble with this ambitious and admirable effort. English-language titles produced in Quebec are included but the only indication of their language is where the broadcaster is an English-language institution such as the Canadian Television Network or the Canadian Broadcasting Corporation. Sometimes the language of production is also self-evident from the title but bilingual titles such as "Scoop" are common enough to cause confusion. It is also unfortunate that the *Répertoire* makes no reference to bilingual versions of dramatic programming. Admittedly, the nuances of productions shot in both languages, those dubbed from one language to another, and those that were subtitled, become very difficult to document. Nonetheless, this evolving bilingual nature of television programming originating in Quebec is an important story that also needs to be known.

This *Répertoire* represents the importance of television in the popular culture of Quebec. Guy Fournier, well-known Quebec writer for television, explains in the preface how the persistence and flowering of Québécois culture in the midst of an anglophone continent is inextricably linked to television: "La télévision n'est pas la conséquence de la Révolution tranquille. Elle l'a précédée et amorcée."

The Québécois have developed a particular affinity for the home-grown serial dramatic programming inventoried in this project. The most successful US dramatic programming these days such as "Seinfeld" or "Roseanne" wins an audience share of thirty per cent. Last year's Super Bowl was considered the biggest television audience ever and had an audience share of sixty-six per cent. In Quebec the current SRC dramatic series "Blanche" is now achieving a seventy-five per cent share, with almost three million of the French-speaking audience in Quebec tuning in regularly. This is not unique and simply follows on the success of "Les filles de Caleb" (average audience of 3,207,000) in recent years (currently being broadcast on CBC television in a dubbed version under the title, "Emily").

"Restez à l'écoute" is a delightful television retrospective on Québécois dramatic programming broadcast last September by the SRC for television's fortieth anniversary. This retrospective is a video version of this *Répertoire* and was predictably popular with Quebec audiences. Even when it was repeated this past December, "Restez à l'écoute" still averaged a million viewers per episode (twenty-five per cent audience share).

Hopefully, this *Répertoire* will become a model for many more inventories/encyclopedias of broadcast programming in Canada. Indeed, the most common question already being asked of the compilers is how and why they defined what programming would be included and excluded. Their answer can be to wait for the next *répertoire*.

Broadcasting has been a most fertile and popular medium for Canadian expression of the imagination. However, published literature tends to have a higher profile in critical, academic, and archival circles. Publications such as this *Répertoire* go a long distance to correcting that deficiency for the Québécois. We need many more such projects.

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Beyond the Printed Word...Newsreel and Broadcast Reporting in Canada/Au-delà de l'écrit...actualités filmées et reportages radio et télé-diffusés au Canada. RICHARD LOCHEAD, ed. Kingston: Quarry Press, 1991. vii-397 p. ISBN 1-55082-01401.

Beyond the Printed Word is a remarkable exception to an easily verified rule of thumb: the published records of conferences usually rank alongside sleeping pills as certain cures for insomnia. Published with the best of intentions to spread information from a conference to a wider audience, such publications are often ignored by everyone except the participants.

The reason for the general antipathy to such volumes is easy to spot: the presentations they contain lose a great deal in the translation to the written word. The excitement and even the meaning conveyed by a speaker is often lost outside the context of the conference setting. And the task of converting what may have been a dynamic speech into seemly print is often beyond the abilities of an editor. Translating the event into the written word is often a task deemed the worst sort of unrewarding drudgery.