

**Numerical List of the Randy Bachman Fonds. STÉPHANE JEAN.**  
Ottawa: National Library of Canada, 1995, 166 p. ISBN 0-660-59869-8.

Randy Bachman began his musical career at the young age of twelve, but it was not until 1965 when, with several fellow Winnipeggers, he formed The Guess Who that he broke onto the music scene. With pianist Burton Cummings, The Guess Who was to go on and become one of the most successful Canadian bands in history. Their albums sold in the millions and they were one of the first Canadian groups to break into the American market. In 1970, Bachman left The Guess Who, and two years later formed Bachman Turner Overdrive (BTO). A string of hits like "Let It Ride," "Takin' Care of Business," and "You Ain't Seen Nothin' Yet" made the group an international success. After leaving BTO in 1977, Bachman went on to work as a record producer and to establish a solo career.

Between 1992 and 1993, the Music Division of the National Library of Canada acquired more than eight linear metres of textual documents and hundreds of hours of recordings documenting the musical career of Randy Bachman. As the Bachman fonds is one of the division's most important modern rock collections, a detailed finding aid was organized for researchers. Meticulously described to the item level, Stéphane Jean has arranged the records following the *Rules for Archival Description* standards. The fonds is divided into twelve series: "Personal Records," "Correspondence and Contracts," "Financial Records," "Songs," "Solo Career," "Musical Groups," "Production," "Companies," "Artist Files," "Photographs," "Audio and Audio-Visual Recordings," and "Miscellaneous." Thereafter, sub-series provide entry into more detailed descriptions.

This is a valuable finding aid which not only illustrates the life of one of Canada's most successful and influential rock singers of the twentieth century. Photographs, sound recordings, press clippings, scores and lyrics, financial records, posters, and tour itineraries help to document the varied and successful career of Randy Bachman.

The published finding aid is a model of organization, and its provenancial arrangement makes it an easy task to locate items. A detailed index of titles and names helps to augment the search. The guide is done in both French and English, recto-verso. My only complaint, and it is a small one, is the lack of a more detailed biographical sketch of Bachman. This is an interesting guide which will be of use to Bachman's fans, historians of music, and those interested in the business of rock and roll.

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