

News / Les Nouvelles

FOLKLORE BIBLIOGRAPHY

The editor and staff of the Internationale Volkskundliche Bibliographie/ International Folklore and Folklife Bibliography/Bibliographie Internationale des Arts et Traditions Populaires are seeking new and supplemental bibliographical data for inclusion in the 1977-78 issue of the series. Particularly of interest are items which appear in journals or through presses other than major folklore publications. The Bibliography will also publish supplemental materials for preceding years along with the bibliographical entries for the announced years.

The Bibliography publishes every two years the most substantial folklore bibliography available to libraries and researchers. In 1976 Rolf Wilhelm Brednich (Freiburg im Breisgau) was named to the editorship by the Deutsche Gesellschaft fur Volkskunde. He immediately put out a call in Europe asking folklorists for expanded collaboration. The results of this attempt to make the Bibliography more exhaustive were most gratifying and a similar attempt is now being made in the United States.

Two new American collaborators have recently joined the staff. Bibliographical entries should be sent to:

James R. Dow
Foreign Languages and Literatures
Iowa State University
Ames, Iowa 50011

OR

Merle E. Simmons
Spanish and Portuguese
Indiana University
Bloomington, Indiana 47401

Subscription orders are best sent directly to the publisher: Verlag Dr. Rodolf Habet, Am Buchenhang 1, D-5300 Bonn 5, West Germany.

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## CRÉATION ET CONSERVATION D'ENREGISTREMENTS SONORES: UN ESSAI AU SAGUENAY-LAC-SAINT-JEAN

par Camil Girard

Camil Girard est chargé d'enseignement au module d'histoire à l'Université du Québec à Chicoutimi.

Il faut apprendre à connaître l'existence, la nature et les conditions d'utilisation des différentes catégories de documents pouvant servir à écrire l'histoire.

Ces "traces", intelligibles pour nous, varient dans le temps. Il n'est pas nécessaire de multiplier les arguments. La polémique voulant que l'histoire se fasse avec des textes est désuète. Rappelons seulement les propos de Lucien Febvre sur le sujet: "L'histoire se fait avec des documents écrits sans doute. Quand il y en a. Mais elle peut se faire, elle doit se faire avec toute ce que l'ingéniosité de l'historien peut lui permettre d'utiliser." 1

Tous les changements techniques ont eu pour objet de transformer l'heuristique. Forts d'une longue tradition, les historiens ont très peu utilisé le document oral dans leurs recherches, si diverses soient-elles. Pourtant, des ethnologues, linguistes, musicologues ont montré la richesse de telles sources dans la connaissance de nos cultures.2

Autre point important à considérer pour la recherche: les centres se spécialisant sur le document sonore sont très centralisés soit à Québec, Montréal ou Ottawa. Connaissant les dangers de déplacer de tels documents, les régions périphériques s'en trouvent nettement défavorisées.

Si l'apologie et la critique permettent de situer le problème, ils servent bien peu à les solutionner. L'objet premier de cet article est d'exposer les étapes d'un projet qui a permis d'amorcer, aux archives locales, une sensibilisation pour recueillir, conserver et classifier les documents sonores destinés aux recherches les plus diverses.

Le projet s'est déroulé à Chicoutimi au cours de l'hiver 1977 grâce à une subvention du gouvernement fédéral (Projet d'Initiatives locales).

#### Les objectifs du projet:

- a) On se proposait d'enregistrer des artistes locaux qui s'intéressaient à la musique folklorique.
  - b) Ces enregistrements devaient servir à la réalisation d'une série de treize émissions radiophoniques sur la musique traditionnelle.
  - c) Tous ces documents devaient enfin permettre la création d'un fonds d'archives sonores à la Société historique locale.
- A) Enregistrement des artistes de la région

Sélection: La sélection des artistes a été faite à partir du recueil Artistes et Artisans, Saguenay-Lac-Saint-Jean, 1977. Publié par le bureau régional du Ministère des Affaires culturelles, il contient les noms, les adresses ainsi que la spécialité des artistes ou des artisans. Diverses enquêtes, menées par téléphone, ont permis de recueillir des informations complémentaires sur les artistes.

Le choix s'est fait sur la base des critères suivants:

- a) la qualité des artistes
- b) la contribution qu'ils pouvaient apporter aux émissions
- c) la possibilité de les rejoindre facilement

Les noms de sept chanteurs et de dix-sept instrumentistes ont été retenus. Malheureusement, des contraintes financières nous ont porté à favoriser les artistes du Saguenay dans l'échantillon.

Enregistrement: Les enregistrements des artistes ont été réalisés à leur demeure ou aux studios de la radio communautaire CHUT-FM, à Chicoutimi.

#### NOMS DES ARTISTES ET NOMBRE DE PIÈCES ENREGISTRÉES PAR CHACUN

##### CHANTEURS

##### NOMBRE DE CHANTS

M. Laurent Beaulieu  
M. Omer Bouchard  
M. Cyrice Dufour

17  
4  
110

|                        |       |
|------------------------|-------|
| Mme Achille Girard     | 7     |
| Mme Louis Girard       | 9     |
| Mme Thomas Harvey      | 9     |
| M. et Mme Albert Rioux | 2     |
| M. Réal Simard         | 9     |
| M. Antoine Tremblay    | 7     |
|                        | <hr/> |
|                        | 174   |

| <u>INSTRUMENTISTES</u>      | <u>INSTRUMENTS</u> | <u>NOMBRE D'ENREGIS.</u> |
|-----------------------------|--------------------|--------------------------|
| M. Georges-Arthur Bergeron  | accordéon          | 4                        |
| M. Paul Bernard             | violon             | 3                        |
| M. Léonard Bouchard         | violon             | 2                        |
| M. Louis (Pitou) Boudreault | violon             | 4                        |
| M. Bruno Chabot             | bombarde           | 2                        |
| M. Cyrice Dufour            | harmonica          | 6                        |
| Mme Marie-Paule Dufour      | accordéon          | 4                        |
| Mme Marie-Paule Dufour      | harmonica          | 3                        |
| Mme Madeleine Gagné         | accordéon          | 4                        |
| M. Michel Gagnon            | accordéon          | 5                        |
| M. Joseph Girard            | harmonica          | 4                        |
| M. Adrien Guay              | violon             | 3                        |
| M. Availas Lavoie           | accordéon          | 6                        |
| M. Fernand Potvin           | accordéon          | 4                        |
| M. Arthur Simard            | violon             | 2                        |
| M. Charles-Edouard Simard   | violon             | 7                        |
| M. Jean-Marie Tremblay      | accordéon          | 4                        |
| M. Gustave Vaillancourt     | violon             | 12                       |
|                             | <hr/>              |                          |
|                             | TOTAL:             | 79 (3)                   |

#### B) Production et diffusion de 13 émissions

Ressources: Soulignons que la station de radio communautaire CHUT-FM nous a fourni, pendant tout le cours du projet, des ressources indispensables. Les services d'un technicien et les studios étaient à notre disposition pour une période de 3 à 5 heures par semaine. De plus, CHUT-FM a diffusé toutes les émissions au cours du printemps 1977.

Bien que la discothèque de la station communautaire ait été à notre disposition, les responsables du projet ont convenu d'acquérir 49 disques microsillons sur divers folklores.

| <u>DISQUES DE FOLKLORE (FOLKWAYS)</u> | <u>NOMBRE DE DISQUES</u> |
|---------------------------------------|--------------------------|
| Amérindien et Esquimau                | 12                       |
| Canada français                       | 9                        |
| Ontario                               | 3                        |
| Provinces maritimes                   | 6                        |
| Saskatchewan                          | 1                        |
| Louisiane                             | 1                        |
| Angleterre                            | 3                        |
| Ecosse                                | 5                        |
| Afrique                               | 2                        |

|           |            |
|-----------|------------|
| Irlande   | 3          |
| Grégorien | 3          |
| Autre     | 1          |
| <hr/>     |            |
| TOTAL:    | 49 disques |

Enfin, une sélection de 200 chansons a été gracieusement enregistrée par la Bibliothèque nationale du Canada.4

Toutes ces ressources nous ont permis d'envisager la réalisation des 13 heures d'émission avec assurance. On se proposait, à l'aide de certains thèmes précis, de montrer la richesse de cette musique. Richesse musicale et poétique qui s'inscrit dans une vie culturelle intense.

#### THÈMES ÉTUDIÉS DANS LES TREIZE ÉMISSIONS

- 1ière: La voix humaine
- 2ième: Le violon
- 3ième: La chanson enfantine
- 4ième: Instrument: l'accordéon, thème: l'amour
- 5ième: Instrument: la cornemuse, thème: la guerre
- 6ième: Chant grégorien et du Moyen Age
- 7ième: Petits instruments
- 8ième: Le chant amérindien
- 9ième: La musique traditionnelle de Cyrice Dufour
- 10ième: De l'Acadie à la Louisiane, deux musiques régionales françaises en Amérique
- 11ième: La veillée
- 12ième: La tradition orale, du Moyen Age à nos jours (quelques chansons)
- 13ième: Les gens de chez nous se racontent

#### MODÈLES D'ÉMISSIONS

##### a) La voix humaine

Plan: Introduction: Présentation du projet  
- la musique traditionnelle  
- la voix humaine

- 1) L'homme et son milieu
- 2) La voix: instrument souple et complexe
- 3) La voix: expression des sentiments

Le but de cette émission consiste à faire ressentir comment le chant, les turluttes, les berceuses et les chansons de travail sont le reflet d'un art traditionnel riche. En écoutant les berceuses amérindiennes, l'imitation des cornemuses, les chants à répondre des fileuses écossaises, la voix, par le rythme ou l'intensité traduit la douceur, la tristesse, la peine, la joie, le travail. En ce sens, elle fait partie intégrante de la vie culturelle des peuples. L'animatrice parle de joie, on tente alors par l'écoute d'une chanson, de faire partager à l'auditeur le même sentiment. Dans notre désir de rejoindre la population en général plutôt qu'un public spécialisé, nous avons utilisé la technique d'écoute dirigée.

##### b) Le violon

Le plan: Introduction: Présentation et historique de l'instrument

- 1) La construction du violon (participation d'un luthier)
- 2) Les violonneux de la région (4 invités)
- 3) Vers un raffinement de la musique traditionnelle: de "Pitou" à Ti-Jean Carignan

Dans cette émission, on se propose de tracer l'évolution de l'instrument. Le Luthier explique tous les aspects concernant la fabrication du violon.

Pour leur part, les violonneux racontent comment ils ont appris à jouer de leur instrument, ce qu'il représente pour eux. Les reels, les quadrilles, les cotillons nous conduisent à la danse.

Ce sont là quelques exemples du genre d'émissions qui ont été réalisées.<sup>5</sup>

c) La création d'un fonds d'archives sonores

Les deux premiers objectifs atteints, nous avons, le 25 juin 1977, cédé par contrat, quelque cent heures de documents sonores, incluant les rubans et les microsillons, à la Société historique du Saguenay qui en assure la conservation, le classement et la diffusion.

Ce n'est là, croyons-nous, qu'un premier pas. Des énergies devront être consacrées, à tous les niveaux, pour que cette expérience donne tous ses fruits.

#### RÉFÉRENCES

- 1 Lucien Febvre, Combats pour l'histoire, Armand Colin, Paris 1965, p. 428.
2. Nous pensons en particulier ici aux travaux publiés ou aux recherches effectuées par le Musée national de l'Homme, le Centre canadien d'études sur la culture traditionnelle et la Section des Archives sonores à Ottawa. A cela il faut souligner le travail considérable accompli par les Archives de Folklore de l'Université Laval, intégrées depuis 1975 au Centre d'études sur la langue, les arts et les traditions populaires des Francophones et Amérique du Nord.
3. Pour obtenir le titre des pièces enregistrées: Voir Camil Girard, "La Partance", projet de récupération et de diffusion de documents sonores sur la musique traditionnelle, Chicoutimi, 1977.

Copie à la Société historique du Saguenay

4. Ces enregistrements n'ont pas été utilisés dans le montage des émissions. Certains retards nous en ont empêché. Ils ont tout de même été inclus au fonds d'archives sonores. Le choix des pièces a été fait à partir de Edward B. Moogk, En remontant les années, l'histoire et l'héritage de l'enregistrement sonore au Canada (des débuts à 1930), Bibliothèque Nationale du Canada, Ottawa, 1975. Nous sommes redevables à l'auteur, M. Moogk, pour son aide.
5. Pour obtenir le plan détaillé et le contenu de chaque émission voir: Camil Girard, "La Partance", projet de récupération et de diffusion de documents sonores sur la musique traditionnelle, Chicoutimi, 1977, (Société historique du Saguenay). Tous les enregistrements sont à la disposition du public.

## REPORT ON THE SEMINAR ON ORAL HISTORY TECHNIQUES IN MEMPHIS, TENNESSEE, MARCH 4-8, 1979.

by James Morrison

The Seminar on the Techniques and Use of Oral History was held in Memphis, Tennessee and was sponsored by the American Association of State and Local History.

Professor Richard Dorson, well-known author of several books on American folklore, opened the conference with a rambling lecture which discussed both folklore and oral history. However, he was not specific as to where the line was drawn between the two. What was of particular interest was the emphasis he placed on urban folklore. In Canada much of our population lives in a constantly changing urban scene and the numbers are increasing. Thus the use of folklore and oral history must also change from a peasant-past to a city-present. Oral history must re-orient itself to look at urban or neighbourhood subjects as legitimate studies.

The afternoon presentation by Willa Baum, whose work in oral history methodology is a touch stone for all, was most significant. Baum stressed that attention must be directed not only to the production of oral history but also to its accessibility. The validity of these remarks was reinforced the next morning when Dr. Charles Crawford recounted his experiences in establishing the Mississippi Valley Collection Oral History Archive. He pointed out that an index to the collection is crucial since it allows the collection to be used extensively by schools, newspapers and serious researchers.

Professor Wendell Wray's presentation was attended with great interest due mainly to the recent showing of "Roots II". Professor Wray concentrated his remarks on the black community and his speech had some relevance to the Nova Scotia black population, most of whom have American ancestry. "Documenting special groups" has a wider meaning for Canadians however as our country now describes itself as the multicultural mosaic.

Professor Lynwood Montel, Director of the Center of Inter-cultural and Folk Studies, Western Kentucky University, then spoke in a general way of his experiences when researching his oral history study entitled "Saga of Coe Ridge". He also provided an all-to-brief description of the County history study being done in Kentucky. I also learned that there is a similar project for the 95 counties of Tennessee. Have we come that far in Canada yet? If we haven't, it may soon be too late given the pervasive influence of television and telephone in our society.

The final evaluation was valuable to all and allowed a critique of the seminar and the speakers by all participants. All agreed the sessions were useful and wished the seminar had been longer. Generally, it was pleasing to see that a number of the comments reflected interests and concerns similar to those shown at the national and provincial level in Canada. As President of the Canadian Oral History Association and the only Canadian in attendance, I was called upon by the other participants to provide them with an overview of oral history in Canada and my specific oral history research. I am now better able to gauge the concerns and interests of oral history in the United States and in conclusion to note that we are not behind the Americans in this field. As with so much else when such comparisons are made, the American projects are bigger but not necessarily better.

## ORAL HISTORY IN SASKATCHEWAN: UPDATE

by Claudia Cunningham

The province of Saskatchewan has had an active oral history program since 1973. In 1977 responsibility for this program was given to the Saskatchewan Archives Board which now determines which projects are to be undertaken from the number of applications submitted to the Saskatchewan Sound Archives. This program is administered on an annual basis and for the 1979-80 year the following projects were selected.

Murray Dobbin, author of the soon to be published BIOGRAPHY OF THE TWO METIS SOCIETY FOUNDERS, NORRIS & BRADY, will document the history of the Communist Party in Saskatchewan. In addition he will document the memoirs of the labour union activist, Bill Gilbey.

The Saskatchewan weaver, Elly Danica, will be interviewing many of the province's older weavers whose craft and skills have not only earned them a national reputation but offer a rich and as yet unexplored glimpse into Saskatchewan's cultural history.

The Sounds and Stories of Stripmining Soft Coal in Southern Saskatchewan is the subject of the project to be explored by Michele Rohatyn. This project will provide sound documentation of the present-day light coalmining industry as well as a folk history of the people whose existence revolves around it.

Scottish cultural survivals in Saskatchewan will be explored in the St. Andrews, Benbecula and Moffatt areas by the cultural anthropologist, Allen Campbell.

In the third annual Communicart summer tour to ten small Saskatchewan centres, Linda Hudson and David Mahood intend to make an oral history collection surrounding old-time dancing and country dancing, taping callers and musicians as well as documenting the history of dances and the social activities surrounding these events.

Documentation on the French Canadian heritage of Saskatchewan will continue from last year and funding has again been awarded to the folksinger and oral historian, Henri Poulin of Zenon Park.

A study on individual work experiences in Regina will be explored by Edward Wood. This project will make a significant contribution to an often neglected aspect of our lives and history - the habits, attitudes, beliefs and ideas that influence and shape our work on a daily basis.

Finally, the Saskatchewan Sound Archives Program will itself be carrying out a project on Icelandic settlement in the Wynyard areas. The collector is sound archivist, Endl C. Crane.

In addition to its oral history projects, the Saskatchewan Sound Archives Program is actively involved in acquiring and preserving those sound recordings already in existence and created by other sources. The history of broadcasting in the province is among one of the projects that involves the co-operation of other organizations wishing to preserve their history in sound. Educational departments, museums, and corporations are also contributing to the growing awareness that Saskatchewan's heritage has deep roots in an oral tradition and are co-operating with the Saskatchewan Sound Archives Program in collecting and preserving this tradition on tape.

Already documented on tape and being preserved at the Saskatchewan Archives Board are approximately two thousand hours of interviews beginning with the first interview created twenty-five years ago with Gabriel Léveillé about his own memories of Sitting Bull.

## ORAL HISTORY IN ALBERTA: UPDATE

by Jean E. Dryden

It may seem surprising that the wealthiest province in Canada does not have a co-ordinated fully-funded oral history program under the aegis of the Provincial Archives. Since April 1976 budgetary restraints have meant that no funds were available to continue what once was an active interviewing program, although the Provincial Archives of Alberta has continued its mandate to preserve and make available any sound recordings deposited there. In 1977 the Alberta Historical Resources Foundation attempted to fill this gap. Funded by both the private and public sectors, the Foundation hired an interviewer to work under the direction of the Provincial Archives. At present the Foundation pays the salaries of two interviewers, one based in Edmonton and one in Calgary. Working under the general supervision of the Archives, their responsibilities include contacting potential informants, doing preliminary research, conducting the actual interviews, writing appropriate acknowledgements, and preparing finding aids (informant/subject cards and synopses) according to the Archives' format. A third Foundation employee is working on a survey of tapes/recordings already completed. It is hoped that this survey will cover the whole province and identify not just the material preserved in the larger archives or libraries, but also those in the possession of the local history societies and museums, and those in private hands. Once completed, the survey will make it much easier to identify gaps in subject and regional coverage, and concentrate resources in those areas. It is also anticipated that the results of the completed survey will be published so as to give those interested some idea of the scope and availability of oral coverage of Alberta's history.

Certainly the Foundation's interviewers are not the only ones in the field. A number of other oral history projects are underway throughout the province. Two historians from the University of Alberta are conducting interviews in the Fort McMurray area. The Strathcona County senior citizens are interviewing the pioneers in that region. The Glenbow Archives has been conducting a series of interviews with businessmen active in the petroleum industry. These are but a few examples of oral history projects sponsored by institutions, private groups, or individuals. While it is expected that the provincial government will be reviewing its oral history policy within the next six months, it is impossible to say whether financial and supervisory control will be restored to the Provincial Archives. In the meantime, despite the absence of a co-ordinated government policy, oral history is thriving throughout the province.

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ATLANTIC ORAL HISTORY CONFERENCE

Date: October 19 - 21, 1979

Where: Nova Scotia Teachers' College, Truro, Nova Scotia

Sponsorship: Federation of Museums, Heritage & Historical Societies of N.S.
Heritage Trust of N.S.

Participation: All individuals who have utilized oral research for projects involving history, folklore or other disciplines.

Submissions are invited in the form of reports on completed projects, papers and tape analysis. A preliminary abstract or summary of the presentation should be submitted by May 15, 1979.

If possible, copies of papers and reports will be distributed so all participants can obtain a copy. With this in mind, a final draft of the paper should be sent in by August 31, 1979.

In some respects, the Atlantic provinces are the "haves" of Canada. We are rich in folklore, traditional crafts and oral history. However, much of this cultural wealth has still to be documented. Fortunately over the last decade a few enthusiasts have been busy carrying out oral research to preserve this heritage before it disappears. It is encouraging to see that the "few" are rapidly being added to and becoming the "many", and sometimes the "too many". Everyone with a tape recorder is collecting "oral history" after one workshop. It is time now to obtain some idea of what is being done in the field of oral research.

Oral historians of the Atlantic Provinces are therefore invited to a conference on Atlantic Oral History in Truro. This will not be a workshop on "how to collect oral history" but a number of sessions on what has been collected and how it has been or will be used. Such a conference will allow those involved in oral research to meet formally and informally to share experiences and discuss common problems or concerns. It will also afford the interested public an opportunity to see, hear and assess the work of the professional oral researcher.

There is a wealth of Oral History in the Atlantic Provinces common to us all. Let's meet and share this heritage in Truro come October.

For further information write:

Federation of Museums, Heritage & historical
Societies of Nova Scotia,
5516 Spring Garden Road, Suite 305,
Halifax, Nova Scotia.
B3J 1G6

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#### PROFILE: Sandy Nicholson: Oral History Pioneer

Sandy Nicholson has been active in oral history since 1960 and his collections can be found in the federal archives at Ottawa as well as the archives of Saskatchewan, Ontario and British Columbia. His most recent pioneering work took place in 1977 when he examined the existing CCF files at the Public Archives of Canada and literally 'filled in the gaps' by simultaneously recording additional information which he had acquired through his long personal involvement in the CCF.

The following profile is reprinted from Town Crier of October 25, 1978.

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Tommy Douglas, the former national NDP leader, says he's probably the most compassionate person he's ever known as well as the best fund raiser in the country,

even though he hasn't been doing it for years.

Sandy Nicholson is 78 now, and confines himself to his latest hobby - collecting oral history of this country. He has more than 200 hours of tape of reminiscences of such persons as one-time CCF leader M.J. Coldwell, poetess Edna Jacques, former hockey great Syl Apps, ex-United Church moderator Robert McClure, famous surgeon Wilder Penfield, MP Stanley Knowles, Ontario Education Minister Dr. Bette Stephenson, Douglas of course, and many other well-known Canadians.

To help transcribe all those hours of words he's taking typing lessons and has set up office space in the bedroom of his Building 7 apartment. It's no wonder his wife, with whom he recently celebrated 50 years of marriage, complains he works too hard. But she's used to it by now...

As a young man he was school champ in the 100-yard dash, ran the 220, threw the discus, hammer and shot put and played football at the University of Saskatchewan. Then he was ordained a minister in the United Church and served, mostly in Hudson Bay Junction in northwestern Saskatchewan.

He once bought a cow in the Depression and there's a story told that you could always tell who was pregnant in the area because the cow would be parked outside her door. He never took up a collection or charged a marriage fee during those tough years.

In 1935 he became the only organizer in the country on a salary (after failing to be elected as a CCF candidate). His pay, \$50 a month, and expenses were guaranteed by a successful farmer who was impressed by this enthusiasm and ability.

He helped organize the CCF's election successes in Saskatchewan, won election himself to the House of Commons in 1940 and 1945, lost in 1949, won again in 1953 and 1957 and lost to the Diefenbaker landslide of 1958.

During his years as MP he was national treasurer for seven years for his party and a working member of the co-operative farm.

In 1960 he was elected to the Saskatchewan Legislature and served as minister of social welfare and rehabilitation until 1964 in the Douglas and Woodrow Lloyd governments.

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## DIRECTORY ASSISTANCE

Persons interested in writing history, or tracing their family histories, eventually find they need to write repositories in various parts of the country which might contain archival materials relating to their research interests.

The Association of Canadian Archivists' Directory of Canadian Records and Manuscript Repositories is a most useful handbook, listing 300 repositories with their address, telephone numbers, hours of operation, and a brief description of the nature of their holdings.

The Directory costs \$3.00 for ACA members, \$4.00 for non-members. Cheques payable to The Association of Canadian Archivists should be mailed to Jean Dryden, ACA Treasurer, 12845--102 Avenue, Edmonton, Alberta, T5N 0M6

## AURAL HISTORY PROGRAM, PROVINCIAL ARCHIVES OF BRITISH COLUMBIA

by Derek Reimer

Derek Reimer has been the new Head of the Aural History Program since August 1, 1978. William J. Langlois resigned from the position and is no longer with the Provincial Archives. Dr. Janet Cauthers continues as the co-ordinator of collections for the program.

SOUND HERITAGE continues to be popular and well-received. Issues in the 1978 volume were "Nu.tka. - Captain Cook and the Spanish Explorers on the Coast"; "Nu.tka. - The History and Survival of Nootkan Culture"; "A Victorian Tapestry"; and "Fighting for Labour: Four Decades of Work in British Columbia, 1910 - 1950". Issues in the 1979 volume will be about the ethnic pioneers of East Vancouver entitled "Opening Doors"; a regional study of the Okanagan Valley entitled "Bright Sunshine and a Brand New Country"; and an issue on the early aviation pioneers of British Columbia.

### IMBERT (ROBERT) ORCHARD COLLECTION

One of the major jobs undertaken recently was that of cataloguing the more than 200 radio programs produced by Imbert Orchard between 1961 and 1978. This was undertaken by Dennis Duffy who also produced a sound documentary on Orchard and his work as a radio producer and recorder of pioneer reminiscences. Still to be catalogued are the hundreds of hours of now unedited tapes that provided the raw material for Orchard's programs.

### MAJOR NEW ADDITIONS TO THE COLLECTION

Major new collections include the Vancouver Radio Collection. This is a collection of about 300 hours of off-air recording made by an amateur collector. The recordings are predominantly examples of that flamboyant style of radio which flourishes in Vancouver: open line broadcasting. It includes such open line notables as Pat Burns, Jack Webster and Barrie Clark and covers the period 1959 - 1974.

Other new collections are on such diverse topics as mountaineering, aviation, British Columbia's one room schools, W.A.C. Bennett and Emily Carr. We have also received recordings from community based projects in Terrace, Vancouver East, 100 Mile House and Horsefly (no kidding!).