

space for more essays devoted to women. The Chicago Blackhawks seem to be an important enough subject for the editors to have solicited John Chi-Kit Wong's essay, the only one specifically written for the collection. David Claerbaut's descriptive history of the Chicago Cubs stands out rather oddly with its lack of cited sources and little content that anyone other than a Cubs fan would care about, taking up space in an otherwise finely honed critical collection.

With that said, this volume makes a significant contribution not just to sports history or Chicago his-

tory, but also to the story of the development of mass culture in urban America between the Civil War and World War II. It is a worthy book, indeed.

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Catching Stories

A Practical Guide to Oral History

By Donna M. DeBlasio, Charles F. Ganzert, David H. Mould, Stephen H. Paschen, and Howard L. Sacks

(Athens, Ohio: Swallow Press, 2009. Pp. xii, 218. Illustrations, notes, bibliographies, index. Clothbound, \$26.95; paperbound, \$16.95.)

As someone who is deeply involved in the art and science of oral history and has contributed to a “how-to” book focusing on oral history, I often wonder how many more such books should join the pantheon. Keeping an open mind when a new book in this genre appears has, in this case, led to quite a find—*Catching Stories: A Practical Guide to Oral History*.

The authors did not intend this volume for the seasoned practitioner. They offer it primarily to those folks, from the county historian to the community volunteer, who want to “add oral history to their toolkit of

methods” and gain the “confidence to take on new projects” (p. ix).

Breaking the process into eleven chapters, the authors walk the beginner through oral history from initial idea to finished product. Giving readers the essential information to undertake and complete an oral history project should stand as the least accomplishment of a how-to book. *Catching Stories*' creators hit that mark and more by offering a piece that should be part of any fledgling, or veteran, oral historian's bookcase.

Having multiple contributing authors could cause a work to seem

disjointed, but *Catching Stories* does not read that way. The authors present their material concisely and cogently. One can assume that their years of working together aided the book's smooth transitions, supporting the oral history maxim that building rapport will benefit an interview or project.

While newcomers will welcome all chapters in this book, and will particularly appreciate the anecdotes that flesh out key points, this reviewer found the sections on current technology the most useful. Too many recent how-to books gloss over technology, hiding behind the excuse of constant change. The interdisciplinary focus of the guide allowed Charles Ganzert to use his technical knowledge and writing skills to open up all aspects of sight and sound to readers. These chapters give those interested an excellent overview of the challenges of recording—either with audio or audio/video—in these early years of the twenty-first century.

In most book reviews, this second-to-last paragraph seemingly

exists to offer criticism of any kind. While people who will read this book with a fine-toothed comb might offer some comments here, there appears to be little to dissuade someone from purchasing this book. In addition to its content, its length and its price will appeal to a wide range of readers.

While Hoosiers will find no anecdotes specific to their state—the authors drew their examples exclusively from the Buckeye State—anyone from Indiana (or any other state) will benefit from reading about how others have tackled oral history projects. *Catching Stories* may not stand as the best how-to book on the subject; however, it should be included in the discussion. And anyone interested in learning (or being reminded) about the art and science of oral history should give it a thorough read. They will not finish it disappointed.

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Liberty on the Border: A Civil War Exhibit

Center for History in South Bend, Indiana

October 2, 2010 - May 8, 2011

A pair of handcuffs used to shackle slaves and a digitized copy of a bill of sale for an enslaved human being are the first artifacts you see when visiting *Liberty on the Border: A Civil*

War Exhibit, at the Center for History in South Bend. This exhibition, on loan from the Cincinnati Museum Center, highlights the conflict over slavery and race along the