

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.

TROY REEVES is the head of the Oral History Program at the University of Wisconsin—Madison.



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

Ohio/Kentucky border in three parts: I. "Liberty Denied" (the antebellum period), II. "Liberty's Trial" (the Civil War), and III. "Liberty's Legacy" (the way the Civil War has been remembered). Since Indiana also borders Kentucky, the exhibit is relevant to Hoosiers, and it features several artifacts from the Center for History's own Civil War collection. I visited the display, alone and with several college classes, and found that its engaging, hands-on, interactive displays, and its use of music from the time period, combined with informative traditional board displays and artifacts to make it worth a trip to the museum.

"Liberty Denied" compares the views of slavery supporters and abolitionists in Ohio and Kentucky through text boards that feature reproductions of paintings and photographs, as well as in intriguing displays such as "Slave Music: Real and Perceived," where visitors push a button and listen either to an idealized slave song created by white minstrel singers or to the authentic music (albeit recorded in the twentieth century) sung by slaves themselves. Nearby, one hears the haunting recollections of former slaves, recorded by the Federal Writers' Project in the 1940s. This kind of contrast is one of the main themes of the exhibit.

Perhaps my favorite display was "A Question of Liberty," a video touchscreen with six antebellum characters, from a southern white slaveholding woman to a northern

free black man. When you touch the person's name on the screen, you hear the character talk about the dilemmas he or she faces, while photographs representing scenes from his or her life appear on the screen. Two other characters then argue with the first about slavery, race, or class, bringing home the reasons that different people felt the way they did about slavery and about each other.

"Liberty's Trial" contains the largest number of artifacts, perhaps because the Civil War is so revered in American memory. An army belt and buckle, a New Testament, a .44 caliber Colt Army Revolver, and an example of the .38 caliber minie ball that caused such a high number of casualties are all on display. The Center for History adds its own ball of grapeshot, embedded in a tree trunk.

Interactive displays in "Liberty's Trial" include "What Would You Do?," a set of three scenarios in which the visitor, identifying as a slave in Kentucky, must choose whether or not to escape to Union lines. After deciding "yes" or "no," each person lifts the cover to see his or her fate. Slavery was protected in Kentucky, so a recaptured runaway would probably be beaten or sold—a fate that one might also meet staying in slavery. Still, a runaway's chances improved as the war progressed. These stations effectively convey the quandary of slaves in a border state.

The exhibit of a life-size porch with a recording on enlistment was less effective. Stepping onto the

wooden porch, I pushed a button on a barrel and heard a recording of a horse's hooves and the voice of a Union recruiter. The voices of a recruit and a pro-Confederate man follow, but because the sound is unclear and the context is not given anywhere nearby, the interchange is confusing.

The final part of the exhibit, "Liberty's Legacy," features artifacts as contrasting as Mammy figurines, dignified sculptures of soldiers, and civil rights movement buttons. Highlights of this section include selections from films such as *The Birth of a Nation*, *Roots*, and *Glory*. Like the contrasting slave songs, these juxtaposed portrayals of African Americans from 1915 to 1989 are striking.

History Channel documentaries, running continuously on television

screens in wooden cases among the displays, provide some background on women during the Civil War and other subjects. A final documentary clip, "One Flag, Two Meanings," explores the controversy over the Confederate flag as a state flag. The meaning of the Civil War is still contested, and *Liberty on the Border* sheds light on the most crucial issue of the war and on the racial issues still facing our nation today.

MONICA MARIA TETZLAFF is Associate Professor of History at Indiana University South Bend. She is also the historian for the IU South Bend Civil Rights Heritage Center and coordinates its oral history project and collections.

