

not even clearly indicate which tales were tape-recorded, and which taken down by hand. He seems to recall some tales entirely from memory, such as "The Surprise in the Elevator" (114).

Reaver's silence about his collection methods is accompanied by an apparent disregard for the value of verbatim transcripts. He offers us urban legends in summary form, and recounts some tales in his own words instead of those of the storytellers—for example, "The Stolen Bus Ticket" (88). He tape-recorded a cycle of animal stories told "in a continuous pattern, one leading into the next, until they created a small animal epic" (118) and split them up according to which Aarne-Thompson number they matched. Reaver obtained very rich material, but at times his method of presenting it does not do it justice.

Nor does Reaver do his informants justice with caricatured transcriptions like the following:

Dey wuz a woman dat wan' scared o' no ghoses. She'd go t' any cemetery. Fella didn' b'lieve she wan' scared o' no ghoses, an he tol' her nex' time she go t' de cemet'ry, stick a fork in de grave an' he'ud know she'd been dere. (103)

In *Florida Folktales*, stories told by black people all contain an enormous amount of this eye dialect. Tales from white informants contain almost none, except when they are repeating tales that they heard from black storytellers, including "Learning What Fear Is" (10). There is no simple answer to the problem of representing oral texts in writing, but eye dialect is a technique that is generally recognized as inaccurate. Moreover, when the technique is used selectively, as it is here, then the folklorist is only perpetuating racist stereotypes.

Jeff Todd Titon. **Downhome Blues Lyrics: An Anthology from the Post-World War II Era.** Urbana: University of Illinois Press, 1990. Pp. x + 174, notes, bibliography, index. \$34.95 cloth, \$14.95 paper.

Rory Turner
Indiana University

Downhome Blues Lyrics is a welcome second edition of the 1981 original of this well put together collection of blues lyrics. Its 128 song texts by blues notables such as Lightnin' Hopkins, Sonny Boy Williamson, and Muddy Waters are divided into seven thematic sections titled with phrases such as "I Can't Do It All by Myself" and "Down Home." The lyrics are attractively presented each to its own page using ethnopoetic

principles of transcription. The verbal skills of the composers of these songs are revealed through this format. Titon suggests that these lyrics "take their place among the outstanding lyrics in the English language," and I find it hard to disagree with him.

Part of the value of this book is that it effectively fills a gap in the record of blues textual transcriptions by anthologizing downhome or country blues of this period. These transcriptions were harvested from recordings meant for the black communities. But the book is more than just a collection of texts. Titon's brief yet insightful and authoritative introduction (which remains fresh after ten years) provides information on the form, history, and meanings of downhome blues which complement the song texts nicely. This book is obviously indispensable to blues specialists. Other ethnomusicologists, Afro-Americanists, folklorists, and students of literature will also find *Downhome Blues Lyrics* useful, especially if they teach about the blues in introductory courses.

David H. Stanley. *Listening In: Utah Storytelling*. Salt Lake City: Utah Arts Council Folk Arts Program. 1991. 10 page booklet and 65 minute audio cassette.

Jill Terry Rudy
Indiana University

Listening In: Utah Storytelling presents a contextualized and performative approach to storytelling, while celebrating the diversity of storytelling situations in this inter-mountain state.

David Stanley interprets recent theories relating to narrative events in his brief introduction to this collection of thirteen stories. He shapes and presents the collection using performance and sociolinguistic theory for a general public audience. Stanley begins by drawing attention to storytelling itself in a variety of social situations—between friends and families, among co-workers, and shared by sports or hobby enthusiasts. He also identifies the important role of the storyteller and briefly discusses the conventions of storytelling (turn-taking, length, conversational continuity).

To illustrate the place of storytelling in social life, Stanley and fieldworkers for the Utah Folk Arts Program emphasized the contexts of storytelling performances. Stanley explains that they "looked for dynamic groups where stories were being told. Rather than placing good storytellers in isolation in a recording studio, stories were collected in the homes, cafes, and campsites where storytelling naturally occurs." The cassette tape with the booklet includes the accompanying sounds of the storytelling situations. Brief sketches in the booklet introduce each situation by identifying the