

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.

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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

participants and location, and the audio component adds much to our appreciation of the stories, conveying the nuances of the narrators' performances and the responses of the audiences.

Each story session on the cassette also serves as a five-minute radio program, with introductory and explanatory remarks by a folklorist. The radio programs could introduce a wider audience to the possibilities and varieties of stories told in Utah; however, each session seems designed only to whet the appetite of listeners. Hopefully, the radio programs would include information about how to learn more about storytelling.

Although identified as "Utah Storytelling," the booklet and cassette introduce stories that are unique to Utahns and yet can be shared with audiences in many places. The "Christmas Eggs" story is particularly identifiable to Mormon audiences, while fish stories, children's scary stories, and immigration stories are recognizable in many areas of the United States. The collection also illustrates the storytelling of a variety of family, religious, occupational, recreational, ethnic, and age groups. The diverse storytelling techniques and situations make this booklet and cassette a valuable teaching aid for all folklorists and students interested in narrative. They are available from the Utah Arts Council, Folk Arts Program, 617 East South Temple, Salt Lake City, Utah 84102 (\$6 postpaid for both; \$3 for either separately).

Steve Wilson. **Oklahoma Treasures and Treasure Tales**. Norman: University of Oklahoma Press, 1989. Pp. 334, illustrations, photographs, maps, notes, sources, index. \$18.95 paper.

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First printed in 1976 as a cloth edition, this latest paperback edition is a must for anyone interested not only in Oklahoma, but also in local history. Director of the Institute of the Great Plains, editor of the *Great Plains Journal*, and author of numerous articles on the American Southwest—Wilson focuses on the oral tradition as the crucial element in the preservation of knowledge surrounding "less official treasure quests, many of which history failed to record" (vii).

Using local legend as a starting point, Wilson tells the tale of Oklahoma's lost and buried treasures. Successfully blending material, written, and oral documents, he weaves a story of intrigue and suspense fit for the amateur historian or the serious scholar. From the Moundbuilders to the Spanish to the Jesse James Gang, Wilson writes a history illuminating the connections between people and the things they left behind. This volume, which includes 249 illustrations and seventeen maps, provides a