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).


Ross W. Veatch
Indiana University

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
wealth of information on the searches and the searchers for gold, silver and material links to the past in every part of Oklahoma, while never neglecting those who told the stories.

Although this book is not at the center of our discipline, it is an indication of the influence folklore has on local history and demonstrates rigorous and interesting scholarship. This is the kind of popular history that should be included in everyone's library.


Theresa A. Vaughan
Indiana University

Both of these books, published by August House, are intended for the non-scholar, but there is a distinct difference in approach between the two, stemming from the differing backgrounds of the authors.

*Hometown Humor, U.S.A.* is a collection of approximately 300 jokes taken mainly from the southeast United States. The two editors do not seem to have an extensive background in the formal study of folklore, but are rather indigenous experts on southern culture. Loyal Jones, from North Carolina, directs the Appalachian Center of Berea College. Billy Edd Wheeler is an accomplished songwriter and storyteller, as well as a playwright and poet.

The editors main point seems to be that, while the "oral tradition" has come upon hard times, jokes are still around and thriving. In addition, they point out the virtues of humor as a healing medium, and as a unique way to capture the everyday life and concerns of "small town America"—no great theoretical breakthroughs here. *Hometown Humor, U.S.A.* is simply a collection of jokes arranged into broad categories such as "Health," "Farms and Farmers," and so forth.

The second book, *Midwestern Folk Humor*, while also written for the non-scholar, holds much more interest for the professional folklorist, or those looking for more than just a collection of jokes. James P. Leary holds a Ph.D. in folklore from Indiana University and is currently staff folklorist