"everyday" life to celebratory life. In the course of this, the shucking became suffused with an African aesthetic and became recast in African styles. The mixing of the traditions of planter and slave also took place outside of the form and in the space of the event itself. Situated in the yard halfway between the House and slave quarters and fields, the shucking unfolded in a liminal space commanded partially by the culture of the slaves and partially by the culture of the planter. At its core, the cornshucking embodied a half-and-half amalgamation dually charged with meaning. African Americans enjoyed the cornshucking as an opportunity to celebrate as a community their lives as workers, musicians, and dancers. To the planter, though, the shucking gave an assurance of paternal ability and a spectacle of entertainment.

Abrahams's idea of plantation cornshucking roughly fits this delineation. Oriented with the viewpoint, the book sets out to draw a circle of reciprocity among three entities—African American culture, cornshuckings, and the spectacle of cornshucking observed by whites. Piecemeal, Abrahams crafts and maintains his argument with strength and perspicuity. His brilliance, however, is intermittent. Where his strength lies in adducing holistic, universal arguments, his weaknesses let parts of the landscape pass unnoticed. Not a first-class history book, *Singing the Master* is an intelligent, readable essay well attuned to the folklore community.

Peter Narváez and Martin Laba, editors. **Media Sense: The Folklore-Popular Culture Continuum**. Bowling Green, Ohio: Bowling Green State University Popular Press, 1986. Pp.168. $18.95 cloth, $9.95 paper.

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It has become a commonplace of contemporary folklore scholarship that mass media and folklore, including folk ways and aesthetics, can no longer be considered mutually exclusive categories. Electronic media influences, and is influenced by, folklore in much the same way that exposure to print media continues to interact with expressive folk culture. Many folklorists have pushed the boundaries between folklore and popular culture; others have been explicit about defining and researching areas of overlap between the two fields: each has come to terms with the boundaries of both fields largely in terms of his or her own interests and the study at hand. Folklorists, and especially modern legend scholars, have done well at both adapting theories from popular culture and other disciplines, and at building a corpus of their own scholarship at the intersection of these fields.

Still, given this overlap of interests by so many folklore scholars, and the paucity of general folkloristic theory on popular culture and mass media, I find it surprising that a collection of essays like those presented in Peter Narváez and Martin Laba's *Media Sense* was so long coming. (Those surprised that this review was also a long time coming will be interested to know that two previous review copies "disappeared" from our review shelves. This problem illustrates, among other things, the book's appeal to folklorists.) Though not all folklorists will agree with every theory in this diverse collection, the work strengthens the framework for a much-needed discourse on what is already central to modern folklore study. For example, I find the image of a continuum misleadingly linear and bipolar. But I find the exchange of ideas more important than consensus and am gratified that Narváez and Laba are bringing scholarly attention to the nature of the relationship between folk and mass cultures.

Several essays, including "The Folklore-Popular Culture Continuum" the editors' introduction, Martin Laba's piece on the "Popular Culture and Folklore: The Social Dimension," and Paul Smith's "Communicating Culture" are primarily theoretical. Narváez and Laba are concerned, in their introduction, to provide their readers with a common terminology and set of concepts grounded in recognized folklore theory. Their definitions are straightforward and their bibliographic notes—like others in this collection—contain valuable references. The following essay by Martin Laba defines the intersection of mass culture and folklore in terms of the social dimension, briefly pointing out historical political reasons for the dichotomization of the two, and calling for more scholarly attention to mass culture on the level closest to the folkloric—the level of individual consumption and enactment. Martin Lovelace's essay on open line radio shows draws primarily on familiar theories from Marshall McLuhan to problematize the distinction between technological and oral culture. And Paul Smith reminds us that while we tend to focus our analyses, whether of folklore or of popular culture, on the auditory and visual aspects of expression, all five senses are significant if only by their exclusion. He demonstrates a shift in sensory distribution when a single article of folklore is translated between media and invites us to consider corresponding shifts and stabilities in the item's cultural significance.

Case studies in this collection include two studies in Newfoundland imagery by Peter Narváez. The first, titled "Joseph R. Smallwood, 'The Barrelman': The Broadcaster as Folklorist" is especially recommended. Smallwood, the host of a popular Newfoundland radio show from 1937-1943, collected and broadcast a broad range of what we would call local folklore. The show encouraged local pride, and could thus be called political, even propagandistic. But Smallwood also loved, collected, taught, and encouraged others to collect local traditions in the best tradition of the

"gentleman scholars" who helped found and build folkloristics. Because I could easily imagine many other radio announcers in many other communities performing similar services for our discipline and their listeners, this piece expanded, permanently if only slightly, my picture of a folklorist. For this reason alone, it is my favorite piece. Other essays include Michael Taft's study of a particular ballad and its use in personal and electronically mediated social commentary. James Hornby's "Rumors of Maggie" examines popular appropriation of news coverage of Prime Minister and Mrs. Trudeau in jokes, songs, and other folk commentary. Robert McCarl looks at professional stereotypes in mass media representation. Gerald Pocius's fine exploration of the use of mass-produced religious prints, and their juxtaposition with other forms of decoration, to define and distinguish secular and supernatural areas of many Newfoundland households is also recommended. Finally, Neil Rosenberg discusses the market and marketing of country musicians.

An assurance and a word of caution: A popular culture scholar we showed this book to was reluctant to review it, telling me that instead of representing the most recent trends in popular culture scholarship, these essays tended to focus on the specifically folkloristic use of established fundamental works in popular culture, and that the book was thus more suited to the uses of a folklorist. So this isn't a book to impress popular culture scholars with "our" grasp of "their" trends. But the treatment of popular culture in these essays is neither simplistic nor tangential. I have done more recent and varied research in popular culture than most folklorists I know, and I still found it useful. *Media Sense* provides much needed concepts and information, and is thus an important contribution to the folkloristic study of popular culture. The case studies are clear, engaging and—I hope—inspirational to other scholars. *Media Sense: The Folklore-Popular Culture Continuum* is an important early step in the scholarly recognition of an important aspect of the study and enactment of contemporary folklore.