to those of Roger Abrahams, Linda Dégh, and Alan Lomax with no apparent knowledge of the works of these scholars.

The importance of Oral Literature in Africa is two-fold. Miss Finnegan has given the Africanist a reference work of the highest caliber and presented the theoretical folklorist with a verification of the stylistic approach to folklore. In describing African verbal art, Ruth Finnegan has considered some of the past history of folklore scholarship, and in puzzling anew over the problem of how to best study folklore she may have great influence on folklore studies in the future.

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Jesse James Meets Frankenstein's Daughter.
Produced by Caroll Case. Circle Productions, 1966, USA.
Black-and-white, running time 1 hr. 45 min. (plus commercials).

Reviewed by James R. Durham and Howard W. Marshall.

> Trashy film, one of the wierd kind that come
> along once in a while.
> -- South Central Topics (Bloomington, Indiana, 5 Sept '71)

Despite that anonymous reviewer's highly pejorative language, this movie is not without redeeming social value -- at least for the folklorist. Currently making the rounds on the late late horror shows on television, Jesse James and Maria Frankenstein recently reenacted their morbid meeting for the videoland audience of "Sammy Terry's Nightmare Theatre." Sammy Terry (i.e., "cemetery") himself would provide the dedicated folklorist with many hours of diverting analysis. He presents himself as the very embodiment of a ghoul, replete with black cape, whitened face and blackened eyes and lips, and sinister speech and behavior, fully satisfying the expectations of his mostly-youthful fans as he makes his Friday night entrance from the confines of his creaky coffin. It is after many months of viewing Sammy's horrible hits that we have decided to share with our readership the experience of a typical evening's stimulating bill of fare. Having once determined to critically cover an evening with Messr. Terry we found our attention being strangely and mysteriously drawn to the second feature of "Nightmare Theatre" -- beginning at 1:15 a.m., 11 Sept. '71, WTTV Channel Four, Indianapolis. And besides, a routine no-nonsense meeting of the Folklore Forum editorial staff intruded measurably on serious attention to the first (10:30 p.m.) feature, in which two of the ghastly "greats" of ghostdom teamed up -- Bela and Boris -- to star in "The Invisible Ray" (1936).

Accustomed as we are to hip stream-of-consciousness movie titles, it is refreshing that this one revels in the stark realism of its own fantastic world. Here, Cecil B. DeMille does not direct -- nor does Mike Nichols

make his genius known. Neither does Wally Westmore provide the actors'
make-up, nor does Edith Head stitch the costumes. For this Circle Pro-
ductions film, mind you, Renee Dietrich did the sewing (with golden
needles and silver threads, we assume), Ted Coodley (sick) applied the
greasepaint and plasters, and Harry Reif, displaying a unique diversity
of interest and skills, creates sets that at once conjured up images of
medieval Vienna, old Mexico, and Higbee, Missouri. Directy by William
Bodine, and written by Carl Hittleman, "Jesse" stars such luminaries of
filmdom as John Lupton as Jesse James (widely-acclaimed and immediately
forgotten Indian agent of television's "Broken Arrow," circa 1959), Narda
Onyx as Maria Frankenstein (famed for her vivid, life-like portrayal of
Narda Onyx), and Cal Bolder as brother Rudolph Frankenstein (one of those
nameless faces from a thousand films which lends necessary continuity to
that thousand). Featured as Juanita the magic helper is Estelita, Dan
White is the remarkably strong man, Hank Stacy (Jesse's bandit buddy),
and Jim Davis is Jesse's nemesis Marshal McLee.

This movie, a haunting admixture of Western mythology and folkloric fan-
tasy, readily lends itself to the traditional historic-geographic method
of scholarly investigations and to the type of structural analysis sug-
gested by Alan Dundes in The Morphology of North American Indian Folktales.
Among the more notable motifs observed were such esthetic evergreens as
the ritualistic opening setting of a dark-and-stormy-night, a strange
malady afflicting the peasantry and deemed to be God's will, the extra-
ordinary powers of the castle dwellers -- both respected for their heal-
ing abilities and fear for the mystery that surrounds them -- reincarna-
tion, the magic helper, journeys to and from a dangerous and fantastic
world, a triad of heroic trials, a dupe unwittingly betrayed by bearing
his own message of death, and even a Robin Hood motif. And now for the
structural analysis. The plot really has two parts -- one involving Jesse
James and his companions and taking the form of interdiction/violation/
consequence/attempted escape. The second plot line has a three-part
structure involving the junior Frankensteins and takes the form of inter-
diction/violation/consequence. Jesse and friends, seeking the aid of the
Doctors Frankenstein (Hank has been winged in a scuffle with Marshal
McLee), violate the interdiction to keep clear of the castle of mystery.
As a consequence, husky Hank falls under the Frankensteins' power and by
virtue of his remarkable strength becomes the tool for their fiendish
designs, while Jesse is made to bear unwittingly his own death warrant.
In the subsequent attempted escape from the castle, Igor (nee Hank Stacy)
is slain and Jesse is saved by sweet Juanita the magic helper. With re-
gard to the Frankenstein kids, Maria's insistence on pursuing the infer-
nal experiments of her infamous patrilineage violates the interdiction
expressed by the moralistic but ineffectual Rudolph that such devilish
delvings offend the laws of nature -- and as we all know, "it's not nice
to fool Mother Nature." The consequence of their violation is that both
brother and sister are throttled by Hank-Igor. The final scene shows
Jesse and his new-found love, Juanita (sorry, Mrs. Howard), riding up the
old dusty trail to happiness.

In conclusion, although your sentient reviewers are ever on the alert for
lasting and significant contributions from tinsel town, we note with re-
gret that neither at Cannes nor at Venice was Jesse James Meets Franken-
stein's Daughter offered -- apparently only because no category exists
for folk films. It is through such thoughtful and provocative reviews as

this that your faithful editors hope to overcome this gross negligence on the part of the film industry. _Damnant quod non intelligunt_.

James R. Durham and Howard W. Marshall are, rumor has it, hack writers for the _Folklore Forum_.

From the Reviews Editor:

A new journal called AFFword has sprung up in the cool piney mountains of north Arizona. AFFword is the quarterly publication of the Arizona Friends of Folklore, a non-profit organization to "research and popularize South-western folklore." Both the Friends and AFFword were fathered by Keith Cunningham, instructor of folklore and literature in the English department of Northern Arizona University at Flagstaff. Two numbers of Volume I of AFFword are now in circulation, and have been enthusiastically received. The Friends are also engaged in the production of a series of LP records of traditional musicians in the area: their first issue, Cowboy Songs (AFF-1), is now being distributed across the country, and will be reviewed in a future issue of Folklore Forum. We are glad to pass on Mr. Cunningham's invitation to folklorists to submit articles dealing with an aspect of Southwestern folklore and folklife for publication in this potentially outstanding journal. A basic membership in the Friends costs $10.00, which includes a copy of Cowboy Songs and a subscription to AFFword; subscription alone is $5.00. Address: Arizona Friends of Folklore (Member-ship), Box 4064, Northern Arizona University, Flagstaff 86001.