information was contained in the material lost in the fire.

These weaknesses, however, do not outweigh the volume's virtues. Most of the tales have the ring of oral tradition, even though they are often remembered or reconstructed items rather than exact transcriptions. Moreover, the book provides interesting reading. But, undoubtedly, the greatest asset of Forgotten Folk-Tales of the English Counties is that it shows what harvests await the trained folklorist. Hopefully this sampling will stimulate more good folklore collecting in England.

William K. McNeil is pursuing a Ph.D. in Folklore and American Studies at the Folklore Institute, Indiana University. McNeil has published widely in scholarly journals, has done field work in the Appalachian Mountains, and presently is both a Co-Editor of the Folklore Forum and an Assistant Instructor in American Folklore at the university.

Oral Literature in Africa, by Ruth Finnegan.
521-xx pp. Bibliography, index, map.
Oxford: Clarendon Press, 1970. $12.00.

Reviewed by John M. Vlach.

Oral Literature in Africa will very soon become one of the most footnoted works in studies of African folklore. Ruth Finnegan, already responsible for a very important study of Limba story telling, has assembled a vast amount of bibliography to give an accounting of the kinds of folklore practiced in Africa. Africanists have long awaited a compendium of this sort by which to gauge their individual efforts and now Miss Finnegan has produced a thorough and insightful study ranging over the whole of sub-Saharan Africa. She has singled out panegyric, elegiac, and religious poetry, lyric, topical and political songs, children's songs and rhymes, prose narratives, proverbs, riddles, oratory, drum language, and drama for individual discussion with examples from over 150 tribal groups. Like any area study the presentation of material unfairly emphasizes some groups and ignores others which are worthy of the folklorist's attentions. However, this deficiency is the fault of the available data and Miss Finnegan cannot be criticized.

Oral Literature is also an important work for the student of folklore whose interests are theoretical rather than African. Though Miss Finnegan claims not to be interested in the establishment of any theoretical position, it is the opinion of this reader that she does make some statements with important theoretical implications. In her three-chapter Introduction she makes three major points: (1) that oral art can be studied as literature, (2) that a stylistic consideration of folklore is necessary, and (3) that the context of the oral form has great significance. Having stated these premises, Miss Finnegan concludes that "oral literature is only a type of literature, a type characterized by particular features to do with performance, transmission, and social context with the various implications these have for study"(page 25). Ruth Finnegan thus takes the stand in defense of a stylistic theory of folklore which encompasses technique, tradition, and culture. It is interesting that she has arrived at conclusions similar

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.

John M. Vlach is pursuing a Ph.D. at the Folklore Institute, Indiana University, in African and Afro-American folklore. As well as being Co-Editor of the Folklore Forum, Vlach is an Assistant Instructor (F220: American Folklore), has published in Western Folklore and the Folklore Forum, and has done field work in West Africa.

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