

biographical and bibliographical information on 6,819 people who qualify as Indiana authors.

A great variety of material spanning fiction, poetry, drama, history, and science is listed. Indeed, everything written by Indiana authors except pamphlets of less than twenty-four pages, textbooks, laboratory manuals, periodical articles, state and federal documents, genealogies, "books of problems," and unpublished manuscripts is included.

Indiana Authors has been a frequently used reference work. The publication of this third volume, with an author index to the entire series, further increases its usefulness. All librarians and researchers are obligated greatly to Donald Thompson for his dedication and perseverance in bringing this third volume to a most successful conclusion.

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Land of the Millrats. By Richard M. Dorson. (Cambridge: Harvard University Press, 1981. Pp. xii, 251. Maps, illustrations, bibliographical note, index. \$22.50.)

The outgrowth of a project studying urban folklore in northwest Indiana, this fascinating book expands the parameters of folklore research beyond the antiquities of marginal cultures, concentrating on what Richard M. Dorson referred to as "the mainstream culture of urban centers" in order to "interpret the data as a mirror on the present" (p. 2). At once scholarly and readable, sophisticated and well organized, filled with charming anecdotes and provocative insights, *Land of the Millrats* documents the cultural richness and pressing social problems of the Calumet Region in a manner useful to urban anthropologists as well as scholars in other disciplines. Organizing his field work along five paths of inquiry, Dorson hoped to discover whether this heavily industrialized conurbation, nicknamed "De Region," had generated a distinctive folklore about itself; whether there existed a "folklore of steel" comparable to documented traditions concerning lumberjacks, cowboys, miners, and oil drillers; whether ethnic folkways interacted in the life of the Region; whether urban middle-class blacks had an identifiable folklore; and whether contemporary recitals of criminal acts could be classed as modern folktales. His research led Dorson to answer all these queries with an unequivocal yes.

What Dorson called "The Mystique of the Region" lay primarily in the minds of its mostly blue-collar ethnic, black,

and hillbilly residents. Downstaters, he discovered, tended to regard "De Region" as a polluted, crime-ridden, corrupt "Hell-hole of the Universe." The satirical books of Hammond-born Jean Shepherd contributed to a stereotype of ugliness, of dilapidated towns "overshadowed by smokestacks of steel mills belching into the sky, dinosaur diesel trucks racing across freeways, glittering ashdumps and junkyards" (p. 27). Dorson found sub-images within the Region: of Gary as black, boarded up, and unsafe; of Hammond as a drab patchwork of railway crossings and Polish neighborhoods; of East Chicago as a decaying city with a large Latin population; of Whiting as noted for Slovak bars and oil refineries; and of bedroom suburbs such as Munster and Merrillville populated mostly by arrivistes apprehensive of nonwhites moving in among them. Dorson's informants share some of these perceptions, depending on where they live. Most move within a narrow orbit or "mental map" of familiar zones and danger spots determined by "economic and social needs, personal preferences and fears" (p. 14). Urban legends and anecdotes illuminate these landmarks and pathways.

The most comprehensive chapter, on the "Folklore of Steel," describes the loathing of mill work as well as the emoluments ("golden handcuffs") which keep workers at their jobs. One rich vein of lore concerns the "Old Days" prior to unions and computerized technology, when laborers allegedly "never missed a day" and had pride in their work despite wretched conditions. In contrast, most contemporary narrative tales fit into the categories of "Mill Thefts," "Canteen Ripoffs," and "Goofing Off." One narrative motif concerns deaths and accidents—narrow escapes, close calls, and grotesque fatalities involving freight cars, errant slabs, and falling into "the heat" (molten steel). Each mill seemed to have its cast of near-legendary characters, old-timers and greenhorns, sad sacks and blasphemers, the ugly and the tidy, the saintly and the unsavory.

In looking at ethnic groups, Dorson concentrated less on Old World retentions than on unfolding ethnic lifestyles in the Region among Greek students, Serbian workers, young Puerto Ricans, and the like. He set forth four recurring categories of events: presentational-public (such as festivals and theatrical performances to present the ethnic bloc to outsiders); historical-civic (including activities to protect group interests, give vent to hatreds of traditional enemies, and foster pride); communal-social (usually church-related and celebrating spe-

cial rites and holidays); and esoteric-private (reflected in such traditions as domestic folk arts, musical instrument making, jokes, proverbs, and medicinal remedies).

The chapter on "Black Outlooks" maintains that in spite of the prevailing white view of Gary as a failed city, the most common black middle-class narrative genre is the autobiographical "success story." Preachers, mill workers, businessmen, a quiltmaker—all tell of overcoming great odds and discovering creative outlets for their talents, often outside their regular vocation. Another common theme is Gary's political redemption as a result of Richard G. Hatcher's election as mayor. "These Garyites exhibit perhaps the strongest sense of attachment to place of any of the Region's people," Dorson concluded, "for they are staying put" (p. 212).

Dorson's daring book blurs the distinctions between folklore, history, sociology, and popular culture. While not ignoring tales of vanishing hitchhikers, victims of the evil eye, and ghostly faces appearing at the top of "a heat," Dorson concentrated on contemporary attitudes about crime, assimilation, and the hatefulness of industrial work. Some historians might criticize his method of recording informant assertions without much attempt to separate myth from reality. This is not an exhaustive account of race, ethnicity, work habits, or crime in northwest Indiana; but Dorson's self-styled "foray" into "De Region" yielded a rich harvest of information. Skeptics might ask whether all this is really folklore, but Dorson's explanations are brilliantly convincing.

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When The Truth Is Told: A History of Black Women's Culture and Community in Indiana, 1875-1950. By Darlene Clark Hine. (Indianapolis: National Council of Negro Women, Indianapolis Section, 1981. Pp. 90. Illustrations, notes, appendixes. Paperbound, \$9.00.)

When The Truth Is Told is a book much too small for its very broad title. To attempt to compress seventy-five years of the history of black women in Indiana into eighty-three pages of narrative was from its inception an impractical effort; the result of Darlene Clark Hine's attempt is, consequently, decidedly inadequate. What purports to be a history of Indiana black women is, in fact, narrowly focused on Indianapolis and, more particularly, on that city's club and church women. Women in other parts of the state and women who, for what-