festival appearance, a British music critic wrote that Arlo was "not the phenomenal talent he was touted to be" (p. 142). Reinken's account of the musician's reaction to this critique is revealing in that Arlo's responses to these types of reviews have been anything but defensive. In 1974, for instance, when interviewed by a critic from the British music magazine Melody Maker, Arlo publicly agreed with an earlier, negative Rolling Stone review of one of his albums. Although he had reason to be angry or agitated at this juncture—a time in his life when he did not know whether he had acquired Huntington's disease, the genetic disorder that took his father—Arlo Guthrie was in fact humble, honest, and approachable. This demeanor has remained part of his charm as a performer.

For McLennan, the Warner/Reprise Years enhances our collective appreciation of both Arlo and Woody Guthrie by effectively separating the scion from the legend. As the book illustrates, Arlo has occasionally—and quite memorably—performed songs composed by his father, most notably his magnificent rendition of Woody's classic topical song "1913 Massacre" on Arlo's 1972 album Hobo's Ladylady. Nonetheless, as portrayed in Reinken's book, Arlo stands out as a musician and as a man in his own right, to be sure, of a very different nature than his father.

Folklore Rules: A Fun, Quick, and Useful Introduction to the Field of Academic Folklore. By Lynne S. McNell. (Logan: Utah State University Press, 2013. Pp. xvii + 90, illustrations, notes, index.)

What is the first and most frequently asked question in a folklore's existence? Undoubtedly, it's "So, what is folklore?" Beyond supplying a simple definition in a conversational setting, folklorists in higher education have the added responsibility of illuminating the term, in all its tangled origins and debated variations, for a variety of students over the course of their careers. Lynne McNell's Folklore Rules is a guide for folklorists who need to introduce the multi-layered field to newcomers, as well as a compass for anyone at the beginning of a journey into the field.

McNell explains the impetus for writing this slim volume in the opening section titled "For the Instructor: Why You Want to Use This Book." Because the majority of folklorists in higher education teach in departments ranging from English to history to communications, they often interact with students who have no knowledge of the basics of folkloristic study. Whether in freshman composition, introduction to folklore, or an upper-division course of "Folklore and Fill-in-the-Blank," the instructor is faced with packing a semester's worth of introductory information into a few class periods, for the sake of the specialized material that the course must cover (p. viii). While several tried-and-true introductory textbooks exist, they are best suited to courses with much more room in the syllabus for discussing the basics of the field than that of the average class that a folklorist teaches. McNell sets out to write a concise guide that manages to orient newcomers quickly to academic folklore studies by providing numerous examples, heading off common misconceptions, and generally welcoming students to the process of stepping back and looking with a folklorist's lens at themselves, their families, friends, and the world at large.

The four chapters of Folklore Rules represent basic building blocks of the field: definitions of folklore, what a folklorist does, types of folklore, and types of folk groups. McNell begins by explaining the informal nature of folklore, how it expresses group consciousness, and the ways in which it is transmitted. Her descriptions of folklore folklore and analysis are paired with examples of student work from her own career interacting with new folklore students. The genre chapter follows William A. Wither's categories of analysis—things that the folk say, do, make, and believe. The folk groups chapter features a short discussion on the evolving study of folklore in the digital realm.

Some of the standout features of this book are the "Want to Know More?" sections that are interspersed through the chapters, and the "Notes" sections that appear at the end of each chapter. If readers do want to learn more, they will find small clips of annotated bibliographic information describing the major works that could be considered the heavy hitters of the field. While other textbooks might discuss taped-recorded interviews, small forgotten things, and horrors in the night at length, this book references the complexities and nuances of the study of folklore without getting sidetracked. These sections provide just enough information for students to know where to place their next steps. The "Notes" sections provide further clarification of terms, biographical information about notable folklorists and other scholars, and sometimes just entertaining parenthetical statements that uphold the entire book's conversational, enthusiastic tone. After recounting David Huffaker's work on the connection between what doctors term "sleep paralysis with hypnagogic hallucinations" and what folk belief might call "the Old Hag," McNell adds this endnote:

We should wonder why we assume that the medical phenomenon 'explains' the traditional belief . . . Rather than saying that someone experiences the Old Hag because they have sleep paralysis with hypnagogic hallucinations, maybe people experience sleep paralysis with hypnagogic hallucinations because the Old Hag has come to visit. Think about that when you're falling asleep tonight" (p. 44).

Also notable are the kinds of examples McNell provides to illustrate the work of the folklorist and the attributes that define what a folklorist studies. Most examples plug right into the experience of undergraduate students. She supplies the example of being engaged to be married as the middle stage of the rite of passage of marriage, discusses multiple genres of campus lore, spends time walking the reader through an analysis of supernatural belief, and delineates space to the unique creation, transmission, and variation of forms of digital culture. With examples such as these, college students can immediately begin connecting into the thought processes they will need in order to study folklore. In another measure of user-friendliness, McNell supplies simple definitions with concrete examples to explain commonly used terms such as commodification, etc., and emic.

This book truly is for the folklore novice, as McNell's concise clarifications and numerous examples might seem repetitive to students who have already spent time with classic introductory texts and have a basic familiarity with folklore concepts. McNell's book is confidently situated at the portal of academic folklore studies, ready to give directions and concisely explain the rules of folklore, and how folklore rules.


SUSAN ELEFANTINO

Independent folklorist/educator

Anna Berens, a folklorist and professor of arts at Philadelphia's University of Arts, has documented activities related to recess and what she calls "the practice of invention," in nine public schools in Philadelphia from 2010 to 2012. Her fieldwork notes, renderings of children's ink paintings, and photographs by Megan La More are interwoven in this field-based study with "interludes"—brief conversations with teaching artists and quotes from scholars concerned with the reclamation of play, art, and creativity. She notes in the Introduction that the book pairs narratives with "the examination of the intersection of art and play" (p. 9).

Berens, who also wrote Recent Battles: Playing, Fighting, and Storytelling (University Press of Mississippi) in 2016, co-created a non-profit, Recess Access, a service learning project that donates playground materials to Philadelphia schools. This book seeks to examine the impact of Recess Access on the children who participate and, to some extent, on their schools and teachers. Her focus is to place contemporary children's folklore, particularly during recess, in the context of what Berens calls "creative practice" (p. 20).