obnafrucepbopitroas

From Raven I. McDavid, who has for two decades helped this journal when we've needed linguistic expertise, comes word of an unusual book: LANGUAGE OF THE UNDERWORLD: (Essays) by David W. Maurer. Collected and edited by Allan W. Futrell and Charles B. Wordell. Lexington: University Press of Kentucky. 1981. $30.00. The half-century of Maurer's investigations in the language patterns of subcultures established him as one of the founders of sociolinguistics; in sensitivity of perception, in clarity and concreteness and vigor of expression, his work has been rarely approached and never excelled. These twenty essays—edited by two of his students and introduced by another, with Maurer himself providing new overviews—indicate the breadth and depth of his interests, from fishing to moonshining, from narcotics to safecracking. Although I personally miss some of his incomparable satiric pieces, such as "The Liquid Capitalists" from *The Reporter* (1950) and "Utopia at High Dugeon" from Blachly's *Progress in Drug Abuse* (1970), I find this a fair representation of one of the best friends and most stimulating colleagues I have ever known. I look forward to its appearance in paperback, with a lower price, corrected typography, and a more useful index.

We have reports from David Grimsted on three interesting volumes: THE NEW BILINGUALISM: An American Dilemma. Edited by Martin Ridge. Los Angeles: University of Southern California Press. 1981. $20.00. This book contains the papers and discussion on questions of biculturism in the United States given at a conference sponsored by the Center for the Study of American Experience. Although conferences tend to be inconclusive, the book offers a survey of intelligent opinions on the issue, and some telling comparisons with the experiences of other nations, especially Canada.

IMAGES OF AMERICAN SOCIETY IN POPULAR MUSIC: A Guide to Reflective Teaching. By B. Lee Cooper. Chicago: Nelson-Hall. 1982. $22.95; paper: $10.95. Arguing that popular music provides a major way to involve students in thought about general social issues, the author provides a series of topics—growing up; sexual, racial and occupational stereotypes; rural and urban life; moral and religious values—that can be profitably explored in the classroom through popular songs. The text is intelligent if slight, and the bibliographies of writings and songs pertinent to particular topics are extensive and helpful.

JIG COOK AND THE PROVINCETOWN PLAYERS: Theatre in Ferment. By Robert Karoly Sarlos. Amherst: University of Massachusetts Press. 1982. $22.50. This monograph chronicles the career of the Provincetown Players between 1915-1922, when, the author argues, the commercial success of their experimental drama led to the dissolution of its amateur spirit. The author carefully describes the productions and the participants, most interestingly the group's central spirit, "Jig" Cook.

No. 44, THE MYSTERIOUS STRANGER (The Mark Twain Library). By Mark Twain, with foreward and notes by John S. Tuckey, text established by William M. Gibson and the staff of the Mark Twain Project. University of California Press. 1983. $12.95; paper: $3.95. The first title in the new "Mark Twain Library," this volume, like others to follow, uses a text established by the *mavens* of the University of California Mark Twain Project, but without the extensive scholarly apparatus of their CEAA *Works* edition. And geez, what a strange work this first book is—playful, bitter, mystical, funny (even, for a few insufferable pages, boring)—an epitome, in short, of late Twain. The paperback is cheap; good.

Our agent in Austin, Alan Gribben, reports on more Twain material: MARK TWAIN INTERNATIONAL: A Bibliography and Interpretation of His Worldwide Popularity. Edited by Robert M. Rodney. Westport, Connecticut: Greenwood Press. 1982. $35.00. According to Rodney, between 1867 and 1976 at least 5,344