THE EIGHTH ANNUAL TAASP MEETING

The Eighth Annual Conference of The Association for the Anthropological Study of Play is scheduled for March 31-April 3, 1982, London, Ontario. Persons interested in presenting papers are asked to submit a title and a 250 word abstract by no later than January 1, 1982 to the program chairperson: Dr. Brian Sutton-Smith, Graduate School of Education, Univ. of Pennsylvania, Philadelphia, PA 19104.

Anyone wishing to organize a special symposium should contact the chairperson by December 15, 1981. The symposium organizer should submit the presenters, titles, and abstracts by January 1, 1982.

T SHIRTS

Only 50 of the 100 T Shirts purchased for the meeting were sold. If we sell a few more we break even. If we sell the lot TAASP makes a profit. The shirts feature the above logo with the gorilla and the skeleton playing checkers and they come in blue and gold. There are adult sizes (S-M-L-XL) and youth sizes (M-L). They sell for US $7.00 each including shipping costs to US & Canada. Make checks out to Andrew Miracle. Indicate color preference.

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CHILDREN'S VERBAL ART AS SOCIAL APPRENTICESHIP

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Role-playing in Norway is both ritual and real. It is a fantasy in which Norwegian children, its creators, are nevertheless also occupied with the serious business of learning how to be both their present-day and future selves and exploring the dynamics of their social universe. The socialization process takes place at a minimum of two levels; 1) the children are practicing the components of a verbal repertoire (i.e. honing the edges of their communicative "tool kit"), and 2) experimenting with strategies for application (cont. on page 2)
of their communication skills in a social context, such that they may maximize their own benefits as social entrepreneurs. In order to understand both of these processes, it is necessary to examine role-play first as a structured activity in and of itself.

The seventeen children observed role-playing in this study (which was carried out in 1973-4 in the Sør-Trøndelag region of Norway) ranged in age from 6 up to 15, but despite their age differential, they all took part in a recognizably similar activity. Role-playing is a theatrical performance, which very closely parallels the dramatic presentation of a play, in that it involved the following elements:

a) a cast of characters with assigned roles, who are involved in,

b) a specific activity,

c) a director (or directors) who decide the course of action and the disposition of the players,

d) a script, created by the authors of the work, who are the children themselves in their capacity as actors. The script has both verbal and non-verbal components.

Optionally, one also finds,

e) props to facilitate the action (which may be part of a formally defined "scene"),

and,

f) an audience.

Within the basic structure, the sequences observed define a continuum of variability as to the formality of the role-playing game. In the most formal sequence, the script was set (and in fact written) and props assembled ahead of time, in the least formal, two boys simply assumed and expanded upon the roles of actual adults who were absent in an interaction sequence. At an intermediate level of formality, an announcement or statement of intent such as, "We're going to have a performance," or "Let's play puppet theater," would precede the beginning of the play. Decisions about role assignments and indeed game-playing, setting of scenery, and activities to be portrayed, were sometimes made ahead of time, and sometimes simply evolved in the course of the ongoing action as a matter of gradual association of the six basic features into a complex of activity.

The corpus of data upon which this analysis is based is composed of nine sequences of role-play, which together total 1 hour and 35 minutes of role-play activity. In one case, the role-play was part of a school assignment (and as such a response to an adult directive). In all other instances however, although encouragement was sometimes offered by the researcher in the form of supplying puppets as possible props, the role-play activity was initiated by the children rather than transpiring at the behest of an adult. The analysis of this corpus of data must necessarily be narrative and interpretive rather than numerical or statistical in nature, as the naturally-occurring form of the activity is relatively rare (when compared with other types of everyday speech activities such as dinner table conversation, classroom communication, or the like). These tapes nonetheless offer a unique insight into the social and communicative universe of the child because of the dual role of role-playing. It is both one context for interaction within the child's total experience (i.e. a thing in itself), and it is simulatanously a meta-activity, that is, a representation of the nature of that total social experience. (This assertion is neatly corroborated by the fact that in one of the sequences a role-play within the role-play briefly emerges.) So, role-play exists at two levels as well as functioning at two levels.

Examining the sequences of role-play activity, it becomes readily apparent that the action takes place in two contexts, a) the actual fantasy or role-play itself, and b) the meta-play (or the reality if you will) of direction, decision-making, and debriefing related to the drama itself which may take place before, during, and after the actual play. The second context for interaction may be more or less prevalent in a sequence (for example, characterization may take place external to the play, as in "You're the frog lady," or "My name is Julius," or spontaneously within the play). The concept of context here is used both in the general sense, as defined by Bateson, of pattern through time, and with the more specifically communicative sense of Cook-Gumperz' usage of the term, in which she views it as a complex of extralinguistic factors in an interaction, such as the setting, topic, and social characteristics of the participants, which act as a cognitive construct for the interactants, defining a general framework for the production and interpretation of speech behavior.

The boundary between the real and the pretend contexts in role-play activity is always clearly marked linguistically. Most of the signals serving to mark this boundary (context
markers) are paralinguistic. Within the play, voices are high-pitched, speech is emphasized by various means including volume and stress (to the point in some cases where every syllable is heavily stressed), heavy trilling of r's, and intonation which is non-normal (either highly exaggerated or monotone). All of these features serve to signal, "This is play." The most endearing example of a shift of context, out of the role-play and temporarily into meta-play activity for clarification of a role, came in the middle of a sequence where two friends were deciding to spend the night together:

Josephine: Come on then.

Monkey: It's ten thirty. Time for us two to go to bed.5 At which point the erstwhile Josephine drops her voice to a whisper, moves out of character, and inquires to her co-actor who is playing the monkey, "Is that a boy there?" When the answer comes in the affirmative, she goes back into the play, and as narrator tries to explain to the audience that it's all right for them to sleep together anyway, since there are only three children in the village anyway, and there is apparently a standing need for friends to sleep together.

In addition, while the "normal" speech of the meta-play is conducted in the child's everyday local dialect, the role-play itself, in seven of the nine sequences is carried on in a highly standardized and formal style, more characteristic of urban speech and closely related to the urban-based national written standard, Bokmål.6 These children are residents of a village and a town in the same region, and it's interesting to note that the two sequences which did not involve shifting into standard were produced by those most linguistically conservative, or dialectically "pure" in their everyday speech (the boys from the village), for whom the standard apparently had no salience as a linguistic code choice. As use of the standard is ordinarily associated with either a) expressions of power and authority, or b) communication with outsiders, as children and as locals, the children rarely encounter communicative situation in which its use might be appropriate, although metaphorical shifts, in which standard is used for the duration of a phrase or a sentence to add forcefulness to one's speech, was observed in a few instances in everyday interaction where children were negotiating power relationships among themselves within peer groups.

Role-play then, provides a context in which a speech code which would otherwise have only incipient relevance in the child's communicative repertoire, finds expression. During role-play it is only Time that these children carry on prolonged interaction wholly in the standard. Simultaneously, the child as social apprentice is training in the basics (and application) of standard speech, which will become a more salient feature of the communicative repertoire as he or she ages into more positions of social authority, and into situations of increased frequency of interaction with non-local Norwegians.

In role-play, children practice both formulaic patterns of communication (Level 1, referred to earlier) associated with given, predefined social roles, and they practice the strategic use of speech patterns, implemented to define a set of social roles in an interaction (Level 2, referred to earlier). That is, they practice the components of a verbal repertoire, and practice how to put those components into action as skills to define a set of social relations to their advantage. The location of the context boundary between play and reality is crucial to an understanding of the difference between the two processes. Character roles and the structure of social relations within the play is established in two ways. Either the roles are assigned outside of the play itself in the activity-structuring phase, as in the examples of characterization already given, or they are assumed within the game itself, with role relations achieved then by agreement rather than assignment. In the former case, with the formally predetermined roles, the role-play itself serves as a forum for the presentation of highly formulaic and stereotypic communicative routines such as ritualized greeting behavior or the dialogue between neighbors who have dropped in to visit and subsequently been invited to stay for coffee, the latter being a sequence of activity in Norway which occurs with far greater predictability than the rising of the sun in the morning, and which is accompanied by appropriately ritualistic communication. For example, a segment of one such sequence between neighbors ran as follows:

Monkey: Good day, good day.
Julius: Good day, good day, yes.
M: Good day, good day. It's been a long time since the last time (I saw you).
J: Yes it has.
M: Say (Literally "you" used as a summons).
J: Yes.
M: How are you?
J: Just fine.
M: But say (Same form), isn't it nice weather today?
J: It's very nice weather today.

And they go on exchanging niceties. Alternatively, the roles, and indeed the role-play context itself may be defined by the assumption of a character role through the performance of a speech act, as in the case of the aspiring radio interviewer, who picked up the microphone to his tape recorder, put it in front of her brother's face, and asked him in her best standard:

"What do you want for Christmas?" (va ønsker di demn til jul)
The role-play is then engaged when he responds to the question:
"A motorcycle." (en motor[jkkel]
The interviewer then proceeds to draw her younger sister into the play as a co-interviewee by presenting her with the microphone and asking her:
"What do you think about that?" (va mener di om de)
To which she receives the response:
"No, he's too little for it." (nei hann e hanneder for liten til de)
The brother and younger sister by turns then also assumed the roles of radio interviewer, announcer, and performer, in each case by performing a communicative act which resulted in a role definition rather than acting out a predefined characterization. This strategy requires the cooperation of the other players of course, in complying with the model of relationship forwarded by the initiator, by giving an interactionally appropriate response and thereby assuming the corresponding role. Just as it takes two to tango, it takes two (either in real life or in the role play) to come to an agreement about the nature of the social relationship pertaining between them. Two little boys who were taking over as bus drivers on a school field trip, and giving orders to other school-children not to sit certain places in the bus, not to sing, to close the door, and announcing the departure time, didn't have such an easy time of it. The other children refused to recognize the attempted context shift into role-play and assume their appropriately submissive roles as school-children, rather they treated the utterances as though the boys themselves have produced them, and simply told the would-be bus drivers to shut up and get lost. Our actors persisted however, as though additional increases in voice volume would somehow serve to establish the context they sought and convince others thereby of the authority of their position. Not just characterizations, but also activities are often negotiated within the confines of the role-play itself, as in the following instance:

Josephine: Monkey, are you going to school?
Monkey: Yeah.
J: Yeah, come on then.

The characters then, having negotiated an agreement about the dramatic activity, embark on a prolonged sequence of activity at school.

Of special interest to me in analyzing the role-play sequences for the information they reveal about relationships between social roles and communicative behavior was the examination of social dyads which were asymmetrical in terms of power and authority (Mother-Child, Teacher-Student, Bus Driver-Schoolchild), as contrasted with egalitarian dyads (Friends, Neighbors, Sweethearts). My suspicion was that those portraying characters in positions of power and authority vis-a-vis their dramatic alters, would utilize stylistic features characteristic of those roles in real life. Real life teachers, for example, in formal instruction, tend to emphasize their speech with increased volume (This particular feature however, has a very real proxemic as well as role-related motivation, as teachers simply have to be heard) and stress, exaggerated intonation, and utilization of standard rather than local dialect. Unfortunately, as all of these are markers of the role-playing context itself, it is impossible, given the dual nature of role-play, to disambiguate context-specific speech features from role-specific ones. It is apparent, however, when one examines types of speech variation which are not affected by the role-playing context itself, such as the incidence of various types of speech acts, that the roles of power and authority are characterized by a distinctive communicative style. That is, the percentage of directives ("Up with you!") reprimands ("You're naughty."), and announcements ("We're ready to go now!")), all of which are indicative of control, either over other individuals or over
the situation at hand, is extremely high in the characterization of "dominant" roles. These role representations consist, in fact, of little, else. One young lady lost her role-play position as teacher when she approved a request from her "pupils" to draw during writing lesson. She just wasn't being strict enough, and her role was co-opted by another actor who portrayed the teacher as a more suitably stern and unpleasant individual.

Clearly, just as the children are rehearsing the standard speech which will be relevant for future communication purposes in real life, they are practicing styles of speaking which are in general applicable in positions of power and authority. They are practicing how to achieve one's social ends by speaking forcefully, apprenticing with the communicative tools they will require as adults, and which they are already putting into play on a limited scale in negotiating their relationships with peers. The actors are rehearsing their real social roles, present and future, and rehearsing them as both static and dynamic entities.

At the same time they are learning to associate speech styles with given social roles, and expressing that association within the role-play, they are also learning that the relationship between the two (the roles and the speech behavior) can proceed in both directions, that a speech style may be used strategically to invoke a set of social roles, indeed to establish the game (as well as those that their characters use within the game), they are learning the art of impression management, how to create an image of one's identity in the minds of others (to which those interactional others react behaviorally) with strategically selected behavior. Thus, as apprentice social entrepreneurs, they are practicing interactional forcefulness in at least two ways.

The relationship between the real and the fantasy, upon closer examination then, takes on still another level of complexity. In their movement across context boundaries and their expressions of social roles on both sides of the line between the fantasy and the real, the children are learning more than simply,

1) that social roles are associated with speech styles, and
2) that speech styles engender social roles.

They are learning about the fluidity of the relation between the two. In their real life social learning, there is a relationship of positive feedback between social role concepts and speech behavior, in which each, through time, contributes to the existence of the other.

Role-play activity, taken as a whole (that is, including both play and meta-play contexts), mirrors the dynamics of the socialization into social roles in which these children are involved. It reflects,

1) particulars, the specific behavioral correlates of given social roles,
2) process, the means by which social roles and speech behaviors may be related (in either direction), AND
3) systemics, the shape and form of the learning process about social relationships, that is, the dynamic of positive feedback between the development of patterns of behavior and role concepts over time.

In order to forward this view, it is necessary to consider both of the contexts of role-play activity as constituting a unified whole, a justifiable view it would seem in light of the fact that characterization and contextualization (or the process of establishing a context) are so closely related.

Thus, the association between fantasy and reality would seem to proceed at a minimum of three levels, and to require a synthetic view relating the two in order to interpret either fully. Although the context boundary between the play and the real is always clearly marked, it is misleading to conceptualize of it as an absolute division between unrelated activities. So, as verbal art, and as interactional context, role-playing may indeed be a thing-in-itself, and while we may be enjoined to agree with Bateson that "The map is not the territory, and the name is not the thing named," we must also recognize, in a frame of mind which eschews compartmental thinking, and reflects the epistemological ambiguity of the role-play itself, the truth of Hamlet's (or Shakespeare's as the case may be) observation that, "The play is the thing...."

NOTES

This entire analysis proceeds from the theoretical viewpoint that social roles are not only defined by externally recognizable social characteristics of an individual, such as age, sex, or ethnicity, but that they are symbolized in communication, and manipulated and negotiated in interaction.

This position sometimes also took the form of a narrator, who interpreted action for the audience, introduced characters, etc., within the drama rather than without.

Josefine: må komm nå
Apekatt: klåkken pr hal elve få ligg åss ligge vi to

One player went so far as to insert a number of English phrases into the play.

Apekatt: go dag go dag
Julius: go dag go dag ja
A: go dag go dag lærg e siden sist ja
J: ja de e de ja
A: du
J: ja
A: kordan star de til me d i
J: barre bra
A: men du e de ikke fint vær i dag
J: (de) e veldi fint vær i dag ja

My emphasis. William Shakespeare, Hamlet, Act III, Scene II.

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Prepared by Jan Rosenberg

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BOOK NOTICES


(2) All in together girls. Skipping Songs from Regina Saskatchewan by Robert C. Cosbey. Occasional Paper #2. Canadian Plains Research Center University of Regina. A collection of actually observed and recorded performances between 1972-1978. A total of 171 songs from 31 different song groups. Presents the thesis that girls' skipping is much older as a folk pastime than some other game collectors have averred. This is a most valuable piece of folklore work undoubtedly the best we have on the subject of skipping (or jump rope).

(3) The relationship between socioeconomic status and sociodramatic play among black kindergarten children. Penelope Griffin. Genetic Psychological Monographs, 1980, 101: 3-34. An important monograph following up the earlier work of Sarah Smilansky and coming to somewhat similar conclusions about the distributions of make-believe play in different social classes.

GENERAL NOTICES

(1) CONFERENCE ON LINGUISTIC HUMOR at Arizona State University, Tempe, April 1, 1982. Deadline for papers is July 1st, 1981. Contact Don Nilsen, English Dept. Program is being run by WHIM, Western Humor and Irony Membership. The tentative program to date is sufficiently impressive that we include it in full here:

- ASU CONFERENCE ON LINGUISTIC HUMOR:
- THEME: The Language of Humor and The Humor of Language
- SPONSOR: ASU Conference Services
- Edward E. Scamell, Coordinator
- DEADLINE FOR PROPOSALS: July 4, 1981
- ACTUAL CONFERENCE DATES: March 30, and April 1-3, 1982

CONFERENCE ORGANIZATION:
- Western Humor and Irony Membership (WHIM), an Affiliate of the Workshop Library on World Humour (WLWH)
- H. J. Cummings, President

SPECIAL WHIM CONSULTANTS:
- Art Buchwald, Member of the International Advisory Council of WLWH
- Erma Bombeck, Local Humorist
- Sid Fleishman, Arizona Young Readers Conference ending March 30, 1982
- Congressman Morris Udall, Member of the WLWH Board of Directors

CONFERENCE FOCUS STRANDS:
I. Humor and the Feminist Movement
- Alleen Nilsen, ASU
- Cheris Kramarae, Univ. of Illinois T
II. Humor and Literature and Popular Culture
- Ken Donelson, ASU
- John Cawelti, Univ. of Kentucky T
III. Humor and the Screen Industry
- Nick Salerno, ASU
- Jay Boyer, ASU
- Gerald Mast, Univ. of Chicago T
IV. The Linguistic Analysis of Humor
Don Nilsen, ASU
John Robert Ross, MIT
V. The Psychology of Humor
Frank D'Angelo, ASU
Norman Cousins, UCLA

FOR FURTHER INFORMATION, PLEASE CONTACT:
Don L. F. Nielsen, Chair
1982 WHIM Conference
English Department
Arizona State University
Tempe, Arizona 85281

ADVERTISING AND FOLK LANGUAGE:
Reinhold Amann, "How NOT to Name Your Product"
William Bryan Key, "The Clam-Plate Orgy"
L. W. Michaelson, "Poetry Kissing TV Commercials"
PLUS: John Cawelti, Kenneth Donelson, Ross and Faith Eckler, Willard Espy, Wess D. Gehring, Paul R. Lilly, Jr., Ann Ludwig, & Gerald Mast

BILINGUALISM:
Ricardo D. Aguilar, PANEL I: "The Humor of Bilingual Expression," PANEL II: "The Comparative Study of Humor in Translation from Spanish to English and vice versa"
Charles B. Martin, "Unintentional Humor in the Writing of Foreign Students"
PLUS: Hugo Baetens Beardsmore, Alice Garcia, Daryl Kinney, Roger Miller, Raymond L. Williams, & Dorothy Yancey

EDUCATION:
Karl Ames, "Funnier Than the Original: An Analysis of Student Responses to Tests on Humor"
Roger W. Axford, "How to Stay Sane, Though a Professor"
Joel Goodman, "Humor, Creativity, and Magic: Tools for Teachers and Helping Professionals"
Ken Goodman, "The Young Reader's Ability to Detect Humor in Written Language"
Norman R. Savoie, "Educational Aphorisms"
PLUS: Harold J. McGrady, Merri Schall, & Robert T. Williams

GERMANIC HUMOR:
Ruth B. Bottigheimer, "Literary Classics and Spoofs in German Literature"
David B. Dickens, "Kurt Kusenberg: How Amazing It Is to Be Happy"
Marilyn Sibley Fries, "Erich Kästner, One of Germany's Few True Humorists"
Fritz H. König, "Humor and Style in the Icelandic Family Saga"
Grant F. Leneaux, "The Concept and Function of Humor in the Works of German

Nobel Prize Winner Heinrich Boll" Richard E. Wentz, "Humor as Liturgy for Survival: The Pennsylvania Dutch"
PLUS: Thomas I. Bacon, & Joseph Merthan

HISTORY AND EPISTOMOLOGY:
Guy Bensusan, "Past and Repast"
Paul E. McGee, "The Role of Language as a Prerequisite for the Capacity for Humor in Animals and Human Infants"
Harvey Mindess and Joy Turek, "The Human History of Humor Scholarship"

LINGUISTICS:
Jozsef Andor, "A Frame Semantics Approach to the Semiotics of Jokes"
Isabel M. Crouch, Betty Lou Dubois, Stephen S. Farmer, and Judith L. Farmer, "The Development of Verbal Humor Between the Ages of 24 and 36 Months"
David Foster, Bates Hoffer, and Allison Hudson-Edwards, "Editorial Reactions to Humor in a(n Otherwise) Scholarly Paper"
Bruce Fraser, "Academic Sodomy: A Study of Unnatural Speech Acts"
Michael Hancher, "How to Play Games with Words: Speech-act Jokes"
Charles Hockett, "Casimir Cauchemar: Rugged Nuggets"
Mary Ritchie Key, "The Language of Comedians"
Jack Lamberts, "The Grammarians as Humorist"
James D. McCawley, suggested a panel with John Morreall, Igor Melchuk, Samuel Kyeser, Paul Kay, Paul Feyerabend, Larry Horn, Elan Drescher, and Ted Cohen
Virginia McDavid, "Word Play"
Don Nilsen, "The Nature of Linguistic Humor"
Victor Raskin, "The Semantics of Humor"
John Robert Ross, Bruce Fraser, Annelise Kramer, and John Lawler, "Breaking the Academic Ice"

LITERATURE:
Gordon L. Bundey, "The Comic Treatment of Alienation in Ring Lardner's Fiction"
Gae Annette Brack, "The Language of Humor in 18th Century Literature By and About Women"
O.M. Brack, Jr., "Samuel Johnson's Humor"
Mitzi Brunsdale, "A Funster with a Tear in
His Eye: Mark Twain and the Russian Dis-
sidents"
Dowling G. Campbell, "Flatulence from
Chaucer to Salinger"
Thomas Clark, "The Outrageous Similes of
Tom Robbins"
T. Jeff Evans, "How Peter De Vries Uses
Language in Two Related Novels: Comfort
Me with Apples and Tent of Wickedness"
Robert Ferdinand Fleissner, "Hyde and Seek
--Another Turn of the Screw"
Maurice A. Hunt, "'The Backward Voice':
Puns and the Comic Subplot of The Tem-
pest"
David B. Kesterson, "The Humorous Language
of Bill Nye and Josh Billings"
William R. Linneman, "Will Rogers and Art
Buchwald: A Comparison of Techniques and
Language"
Janet Larsen McHughes, Two or three per-
formances of humorous literature (with
her drama students)
Shelley G. McNamara, "Word Humor as Evi-
denced in Contemporary Literature for
Children"
Ric Masten, "Humorous Poetry"
L. W. Michaelson, "Humorous Poetry"
Ashley Montagu, "Limericks and the Nature of
Humor"
J. E. Shen, "Spencer's Comic Art in the
Faerie Queene"
Katherine W. Snipes, "The Miller's Tale,
Jack Falstaff, and the Ambiguous Fall
of Man"
Jacqueline Tavernier-Courbin, "The Humor
of Interpretive or Analytical Scholar-
ship--A Testcase: Ernest Hemingway
Scholarship"
Kristen Valentine, Will have groups of
students communicating humorous liter-
ature
William Walling, "Stylistic Mannerisms in
Mencken and Tom Wolfe"
Barbara D. Winder, "Two Poe Stories: The
Presentation of Taboo Themes Through
Humorous Reversals"
PLUS: Shelley Armitage, Eloise M. Bell,
Jesse Bier, John Boni, Walt Brasch,
Norman Cousins, Bethany K. Dumas, Mar-
jorie N. Farmer, George H. Ford, Robert
Greenfield, Brad Hayden, Terry Heller,
Hamlin Hill, Norman Isaacson, Art Kay,
Leland Krauth, Sandra R. Lieb, Dorothy
Matthews, Nick Salerno, Raymond J. Sousa,
Brom Weber, Patricia Williams

NAMES:
James L. Jacobs, "Utah Names: Crus D. Brown,
Hoot Nanney, Orpha Nanney, Arthur Salt,
Crystal Salt, Rock Salt, Peter Salt,
Epsom Salt, Virginia Hoare, Mary Chris
Smith, and Others"
Richard Lederer, "What do You Call A Sex
Pack?"
Lili Rabe Unna, "The English Names
Given to Mon-Khmer Children"
PLUS: Allen Walker Read, and Louis Stein

PSYCHOLOGY AND PHILOSOPHY:
Thomas W. Bean, "Why Are Some Jokes Memorable?"
William F. Fry, "The Cognitive Nature of
Humor"
Brigitta Geltrich Ludgate, "Satirical Ex-
pressions by Children"
Mike W. Martin, "Amusement, Humorous Incon-
gruities, and Aesthetic Experience, Part II"
John Morreall, "Saying Funny Things and
Saying Things Funny"
Walter O'Connell, "The Humorists' Game of
Games"
William J. Pepicello, "Psycholinguistic
Aspects of Humor, Especially as Related
to Linguistic Analysis of Humorous or
Witty Language"
Howard R. Pollio, "Funny Children--HIGH
SCHOOL (being clever or powerful) vs
ELEMENTARY SCHOOL (having problems, or
being troublesome)"
PLUS: Tony Chapman, Frank D'Angelo, Carol
A. Kates, John R. Searle, and Robert D.
Tarte

ROMANCE-LANGUAGES HUMOR:
David Foster, "Argentine Popular Culture:
The Pseudo-Classical Group--Les Luthiers"
James P. Gilroy, "Humor in Manon Lescaut"
Eunice D. Myers, "Spanish Humor"
George K. Zucker, "Verbal Humor in Don
Quixote"
PLUS: Maureen Ahern, & Danielle C. Cooper

MISC:
NURSING: Marjorie Albert, "A Ten Year Sur-
vey of Cartoons Regarding Nursing Care"
MEDICINE: Father Tom Walsh, "Humor, Hilar-
ity, Healing and Happy Hpothalami"
SCIENCE: Ralph A. Lewin, "Humor in the
Scientific Literature"
COMPOSITION: M. Thomas Inge and Leonard
Feinberg, "Comedy in a Humorous Style"
ARIZONA: Drum Hadley, "Local Arizona
Country Humor"

T: Tentative
The last page of the 1980-81 TAASP Membership listing was inadvertently omitted from Spring, 1981 TAASP Newsletter (see volume 7, number 3, pp. 10-16). Please accept our apology. The missing names are given below.

Dr. Sarah Yee Wah Tsang, Dept. Psych., Univ. Windsor, Windsor, Ontario, Canada N9B 3P4
Dr. Brian Van denberg, Dept. Psych., Univ. Missouri-St. Louis, St. Louis, Mo 63104
Cognitive and social development
Dr. Wilcomb Washburn, Office of American Studies, Smithsonian Institution, Washington, DC 20560 Football, sport in society, American Indians
Dr. Brian Webster, Nowhak College, 155 Fennell Ave., W., Hamilton, Ontario, Canada L8N 3T2 Program coordinator
Dr. Regina Weibacher, 3718 Woodvale Ct., N., Westerville, OH 43081
Dr. Helen Weismeyer, Dept. PE., 4177 Sunnyside Dr., Riverside, CA 92506 Archaeology
Dr. Nancy Wassinger, PE, Univ. Michigan, CCRB Washenaw Ave., Ann Arbor, MI 48104
Dr. Alice Whiren, Family & Child Ecology, Mich. State Univ., East Lansing, MI 48823
Play of young children; parent-child play
Robert Wulff, Leisure Planning Group, 913T St., NW, Washington, DC 20001
Design of parks, play spaces, recreation programs
Dr. Thomas D. Yawkey, Early Childhood Faculty, Penn State Univ., 159 Chambers Bldg., Univ. Park, PA 16802 Examination of cognitive developmental processes
Dr. Alexander J. Young, Jr., School of PE, Dalhousie Univ., Halifax, Nova Scotia, Canada B3H 3J5 History of sport and games
Dr. Earle Zeigler, Faculty of PE, Univ. of Western Ontario, London, Ontario, Canada N6A 3K1 Background, meaning and significance
 Arizona State Univ., % J. Odenkirk, PEBW, M220, Tempe, AZ 85281
 Drake Memorial Library, State Univ. College, Brockport, NY 14420
 Jackson Library, Univ. of North Carolina, Greensboro, NC 27412
 Leddy Library, Univ. of Windsor, Windsor, Ontario, Canada N9B 3P4
 Monash University, Clayton-Victoria 3168, Australia
 Université de Montreal, C.P. 6128, Succoursale A, Montreal Canada H3C 3T4
 Morisset Library, University of Ottawa, Ottawa, Ontario, Canada K1N 9A5
 Northern Arizona University, Box 6022, Flagstaff, AZ 86011
 Please Touch Museum, 1910 Cherry Street, Philadelphia, PA 19103
 Preston Institute of Technology, Ed. Resource Center, Plenty Road, Bundoora, Victoria, Australia
 Singapore Sports Council Library, National Stadium, Kallang, Singapore 1349
 SIIRLS, Faculty of Human Kinetics & Leisure Studies, Univ. of Waterloo, Waterloo, Ontario, Canada N2L 3G1
 Sport Information Resource Centre, 333 River Rd., Ottawa, Ontario, Canada K1L 8B9
 Texas A&M University, % Carl Gabhard, College Station, TX 77843
 City of Vancouver, Board of Parks and Recreation, 2099 Beach Ave., Vancouver, BC V6G 1Z4
 Vaughn Memorial Library, Acadia University, Wolfville, Nova Scotia, Canada BOP 1X0
 State College of Victoria at Coburg, Box 179, Coburg, Victoria 3058, Australia

Congratulations to Our Newly Elected TAASP Officers for 1981-1982
President-elect is BRIAN SUTTON-SMITH
Members-at-Large are JANET HARRIS, ANN-MARIE GUILMETTE, and ANN NARDO

TAASP Executive Council, 1981-1982

President - ALYCE TAYLOR CHESKA
President-elect - BRIAN SUTTON-SMITH
Past President - JOHN M. LOY
Secretary-Treasurer - JANICE BERAN
Membership Secretary - JANET HARRIS
Publications Editor - ROBERTA PARK

Newsletter Editor(s) - AIDAN DUNLEAVY, ANDREW MIRACLE, ROGER REES (beginning 1982)
Associate Editor - BRIAN SUTTON-SMITH
Proceedings Editor - FRANK MANNING
Members-at-Large - ANN-MARIE GUILMETTE, JUDITH HANNA, JANET HARRIS, DAVID P. LANCY, FRANK E. MANNING, ANNA NARDO
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<th>Officers</th>
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<td>Salter, Michael A.</td>
<td>Tindall, B. Allan</td>
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<td>President-elect</td>
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<td>Schwartzman, Helen B.</td>
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<td>Salter, Michael A.</td>
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<td>Cheska, Alyce T.</td>
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<td>Membership Secretary</td>
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<td>Nickerson, Elinor B.</td>
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<td>Roberts, John M.</td>
<td>Loy, John</td>
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<td>Farrer, Claire R.</td>
<td>Beran, Janice</td>
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<td>Duncan, Mary R.</td>
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<td>Duncan, Mary R.</td>
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<td>Lancy, David F.</td>
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<td>Handelman, Donald</td>
<td>Miracle, Andrew W. Jr.</td>
<td>Manning, Frank E.</td>
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<td>3Deceased July, 1976. Term of office completed by Phillips Stevens Jr.</td>
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Compiled by Alyce Taylor Cheska, May 18, 1981