

TRADITIONS

Alumni newsletter for the IU Department of
Folklore & Ethnomusicology

WINTER 2013

IN THIS ISSUE: New Chair, Mathers Director, AFS 2011, SEM 2013, "Why We Sing," Open Folklore, Dorson Lecture, Ruth E. Aten World Doll Collection, In Memoriam, Awards, NRC Ranking, Books, Degrees, Alumni Spotlights

Meet the Chair

We're excited to announce that Diane Goldstein was elected as the next chair of the department, taking the reins from John McDowell. She is currently in her first year as chair, of a three-year appointment. Diane comes to us from the Department of Folklore at Memorial University of Newfoundland, where she taught for twenty four years before coming to IU in 2010. During her time at Memorial, Diane was appointed as Full Professor in Folklore and Community Medicine, served as Chair of the Folklore Department, and was most recently awarded the distinguished position of University Research Professor. Diane is a Fellow of the American Folklore Society and currently serves as its President.



Photo courtesy of Indiana University.

(Continued on Page 11)

Jason Jackson Named New Director of the Mathers Museum of World Cultures

Jason Jackson has been named the new director of the Mathers Museum of World Cultures. He is the Mathers' third director. With the appointment, Jackson comes full circle, having worked at the museum during his first year of graduate school at IU, studying cultural anthropology and folklore.

Jackson brings a wealth of museum and scholarly experience to the position. Before returning to IU Bloomington, he worked as curator of anthropology at the Gilcrease Museum, then was curator of ethnology at the Sam Noble Oklahoma Museum of Natural History at the University of Oklahoma, where he was also a faculty member in anthropology. He currently serves as editor of *Museum Anthropology Review* and previously edited *Museum Anthropology*.



Photo courtesy of Indiana University.

Jackson's current research in the department — focused on studying and interpreting museum collections as evidence for understanding cultural difference, cultural continuity and social change — parallels the mission of the Mathers Museum.

"The Mathers Museum has an outstanding, globe-spanning collection representative of the world's cultural diversity," Jackson said. "I am eager to develop strategies to further promote the sophisticated study of this priceless resource."

Jackson's commitment to museum-based study and research is reflected in classes he teaches at IU in material culture studies and curatorial methods. In 2011, Jackson was awarded the Faculty Mentor Award by the Graduate and Professional Student Organization. Since 2007, he has also led seminars at the Smithsonian Institution's Summer Institute in Museum Anthropology at the National Museum of Natural History, teaching students how to use museum collections as unique research

(Continued on Page 11)

Conferences

2011 American Folklore Society Annual Meeting: “Peace, War, Folklore”

Indiana University hosted the 2011 meeting of the American Folklore Society at the Indiana Memorial Union. It was the first in Bloomington since 1968. Many people spent many months planning, coordinating, and executing all the fine details of the meeting - from the initial planning through abstract sorting to volunteer

coordinating and more. Without their efforts AFS 2011 would not have been the resounding success it was and we thank you for the help!



Henry Glassie gives the plenary address of the 2011 AFS meeting. Photo by Thomas Richardson.

The theme of the meeting was “Peace, War, Folklore.” According to AFS’ [website](#), “Folkloric processes can provide familiarity in the face of uncertainty, respite from terror, resources during moments of loss and despair. At the same time, folklore is just as often implicated in the very causes of conflict—the ethnic, religious, and social biases that engender misunderstandings and hatred, the symbols of one ideology set against another, the rumors that lead to violence.” Conference participants were encouraged to explore these ideas through their presentations.

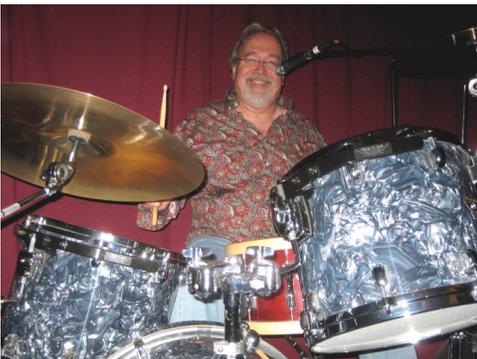
IU’s own Distinguished Professor Emeritus, Henry Glassie, delivered the plenary address, entitled “War, Peace, and the Folklorist’s Mission”. The opening ceremonies and Dr. Glassie’s address can be viewed [here](#).



Folks mingle at the Alumni Gathering in 501 N Park Avenue. Photo by Chris Roush.

Alumni of the department were treated to an Alumni Gathering on the Tuesday before the conference started. There were many reunions and ruminations on AFS meetings past and good times spent in Bloomington. Attendees were also able to participate in two pre-conference tours. One tour took people by bus and van around various local limestone quarries and cemeteries. The second tour took place on campus, with stops at the Mathers Museum of World Cultures, the Folklore Library and Archives, the Lilly Library, and the Archives of Traditional Music. Many thanks to the people who made the tours possible!

The annual meeting culminated in a banquet-style celebration, with two bands (including AFS’s own Tim Lloyd!), lots of food and drink, and a reading of the Proclamation issued by City of Bloomington Mayor Mark Kruzan establishing October 15, 2011 as American Folklore Society Day.



Executive Director of AFS Tim Lloyd plays the drums with his band The Subterraneans at the closing reception.

According to the AFS website, 750 people registered for the conference. Many sessions were recorded and can be viewed [here](#). For the full program and a list of prize winners visit this [website](#).

SEM 2013

Indiana University Bloomington will host the 58th Annual Meeting of the Society for Ethnomusicology, which will take place November 14-17, 2013 at the Indianapolis Marriott Downtown in Indianapolis, Indiana. A Pre-Conference Symposium, titled “Music and Global Health: Toward Collaborative Paradigms,” on November 13 at IUPUI. The SEM Charles Seeger Lecture will be given by Sherry B. Ortner, Distinguished Professor of Anthropology at UCLA, Saturday, November 16 at the Marriott Downtown. We look forward to seeing you at the conference.

For information on all meeting arrangements and for updates, please visit the SEM [website](#) and select “Conferences.” The abstract submission deadline is Friday, February 15, 2013.

“Why We Sing”

“*Why We Sing: Indianapolis Gospel Music in Church, Community and Industry*” was the title of a conference held November 12, 2011, in Indiana University’s Neal-Marshall Black Culture Center. The conference served as the culmination of graduate student Raynetta Wiggins’ Master’s thesis. Wiggins organized the event together with advisor, Dr. Mellonee Burnim, and co-organizer, fellow grad student Tyron Cooper.

According to a press release, “‘*Why We Sing: Indianapolis Gospel Music in Church, Community and Industry*’ is a one-day conference which explores how the city of Indianapolis has served to inform, enrich and disseminate this uniquely African American religious music expression both locally and globally.” One aim of the event, Wiggins said, was to understand the “deeper conviction” that motivates gospel musicians.

Wiggins began work on the project in Fall 2010. She chose Indianapolis as her site “after I realized that Indianapolis gospel practitioners (recording artists, musicians, and industry specialist) have national and even international reach and influence.” Originally, only a few conference sessions were planned, but as different people got involved the project expanded to include a concert.

“The music actually comes alive. Gospel music is what it is in performance,” Wiggins said. “We considered it essential to connect the intellectual discussion with the actual experience of this dynamic musical expression. We didn’t want to disconnect the conversation from the most important component... the performance of the music.”



Members of the Bloomington Community Choir perform during the event.



Conference organizers prepare notes for a panel. From left to right: Dr. Mellonee Burnim; Ethnomusicology students Tyron Cooper and Raynetta Wiggins.

In addition to understanding the motives and larger cultural influence exercised by Indianapolis gospel singers in performance, Wiggins said the conference aimed to create a resource for people interested in learning more about gospel music.

“Beyond exploring gospel music in Indianapolis, we also wanted to document it, so there would be some primary resources—building up primary resources—for people studying gospel music.”

Open Folklore

Open Folklore, the website that strives to bring together obscure, out-of-print, and otherwise inaccessible scholarly materials from the discipline of folklore in a single, open-access database, was awarded the 2010 Association for Library Collections & Technical Services Outstanding Collaboration Citation. The award, presented in June 2011 at the ALCTS annual conference in New Orleans, “recognizes and encourages collaborative problem-solving efforts in the areas of acquisition, access, management, preservation or archiving of library materials. It recognizes a demonstrated benefit from actions, services or products that improve and benefit the provision and management of library collections.” Read the article [here](#).

“Folklorists, like other humanities scholars, communicate with one another, and with the world, about their research through a variety of means and media, but access to these resources is often complicated,” says Dr. Tim Lloyd, Executive Director of the American Folklore Society and Co-Principal Investigator of Open Folklore.

Open Folklore seeks to address this issue of accessibility. It “[arises] out of the scholarly communications reform work of the IU Libraries, the great strength of IU Libraries' holdings in folklore studies, and the special needs of the field of folklore studies and the communities with whom folklorists work,” according to Dr. Jason Jackson, Outreach Lead for Open Folklore.

Open Folklore seeks to make available not only conventional printed material—books, journal articles, etc.—but also more ephemeral material such as class syllabi (see <http://openfolklore.org/about>). Websites are also included among the ephemeral materials that Open Folklore aims to preserve.

“By using Archive-It (a service of the Internet Archive to which Indiana University subscribes), the Open Folklore team is able to create preservation copies of key websites that then can be consulted and used just like the originals, but in a durable form,” says Dr. Jackson.

Remembering Richard Dorson

2011 saw the inaugural Richard M. Dorson Memorial Folklore Lecture, held in Indiana University’s historic Wells House. Roger D. Abrahams delivered the lecture titled “The Zoot Suit Kid Goes Global: From Tango to Hip Hop,” in which he addressed similarities between street performance groups in the Atlantic world and stressed the need for comparative research by folklorists. Dr. Abrahams is the Hum Rosen Professor of Humanities, Emeritus, at the University of Pennsylvania. He was a close colleague of Dr. Dorson so it was fitting that he gave the inaugural lecture.



Richard M. Dorson

In 2012, Margaret Mills delivered the second annual Dorson Lecture, entitled “Speaking About and Speaking for: Representing an Afghan Family in Peace and War.” Dr. Mills’ talk explored issues of advocacy and representation in the context of her 35-year research among members of a single Afghan family. Dr. Mills is a Professor of Near Eastern Languages and Cultures at The Ohio State University.

The 2013 Dorson Lecture will be given by Carl Lindahl, titled “The Fieldwork Contract, the Involuntary Frame, and the Voice Beyond Me.” The lecture will take place on Friday, March 29, 2013 from 6:00 8:00 p.m. at the Performance and Lecture Hall. Dr. Lindahl is the Martha Gano Houston Research Professor at the Department of English at the University of Houston.

The Ruth E. Aten World Doll Collection

I would like to share with you the story surrounding the origin of the [World Doll Collection](#) on the Department of Folklore and Ethnomusicology website. I have always had a love of dolls and have collected them since childhood. When I was a little girl I loved my play dolls; but, I also had my special dolls that I collected and displayed on shelves in my room. I would spend hours playing with my dolls, dressing them, making clothes for them, or just rearranging them for display. My father bought me a beautiful bride doll for my 16th birthday. I'm sure he probably thought that this doll would be my last and that my love of dolls would fade with my childhood. It didn't, and I then started buying my own dolls. My husband, Bob, and I love to travel and it would always become a mission to search out a local doll on our trips.

The collection of dolls from around the world grew while working in the Department of Folklore and Ethnomusicology from 1981 to 2007, first as the Graduate Secretary and then later as the Administrative Services Coordinator. When faculty and students discovered my love for dolls, they would bring me dolls from their research trips. What a perfect department for me to gather dolls. Our faculty and students traveled the world researching folklore and ethnomusicology. I was always tremendously touched that they would think to bring me a doll. It was obvious that they had given a great deal of thought in finding a folk doll from a specific region. Documenting the who, where, and when of the gifted dolls was very important to me. I've written this information in parenthesis and the year and the time they were given to me and any personal stories surrounding the doll. It soon seemed that everyone wanted to add a doll to this collection. A person from the mailroom even brought me a doll from her trip. The students have since graduated and become folklorists and ethnomusicologists throughout the world, faculty have retired or taken other positions, and sadly some have passed away.

After 25 years, the collection grew to around 300 dolls from all over the world, and they lined the walls of my office. I secretly envisioned that at night when I closed the door and turned out the lights in my office, that the dolls would come alive and try to solve all the problems of the world. When I retired I felt that the dolls really should stay in the department; the collection trails so much of our history and research. Every doll brings forth an endearing memory of a student, faculty, family member, friend, special trip or experience. I tried to share these memories with you. And if you have given me a doll, I encourage you to read what I have documented and send me any corrections or additions on your doll(s).

Since retirement my love for dolls has not waned. Twenty years ago I co-founded and am currently the president of the Monroe County Doll and Bear Club. The club consists of serious doll collectors and doll makers in Monroe County and surrounding areas. We meet once a month to share and research dolls. In addition, since the World Doll Collection was added to the Folklore and Ethnomusicology website we have received inquiries from doll owners either wanting to donate their dolls to the collection or they may just want information on their dolls.

The World Doll Collection is on display in the Department of Folklore and Ethnomusicology and on the [website](#). Thank you all for your gifted dolls through the years and I sincerely hope you enjoy the collection as much as I do.

Ruth Aten



Ruth holding six Parkistani dolls that were recently donated to the collection by Wilma Heston, who purchased them in Islamabad in the 1980s. Photo by Chris Roush.

In Memoriam

Kara Nicole Bayless, 1982-2010

Kara Bayless, a student in the Department of Folklore and Ethnomusicology tragically passed away after returning from the annual meeting of the American Folklore Society in Nashville, Tennessee. She was posthumously awarded the degrees of Master of Arts in Folklore and Ethnomusicology and Library and Information Science by the University Graduate School. Kara was also finishing her doctoral degree coursework, and was excited about moving ahead with her project on the folklore of Ukrainians in Siberia. She was, as well, a loyal contributor to the activities of Traditional Arts Indiana, was serving as a Graduate Assistant with TAI, and was a gifted performer in various bell choirs throughout her life.



A memorial gathering was held in her honor in the 501 N. Park Avenue Seminar Room, with many people, including her family, giving heartfelt remembrances of their special times with Kara and her radiant smile.

An academic award has been established in Kara's honor. It is the Kara Nicole Bayless Best Graduate Student Paper Prize. Established by the American Folklore Society, the award includes \$100 and a one-year membership in AFS. More information is available on the AFS [website](#).

Donations can be made in memory of Kara to the department's memorial fund. Checks can be made out to Indiana University Foundation with "In Memory of Kara Bayless" written on the note line and then mailed to the department.

Matthew Wade Bradley, 1970-2012

Dr. Matthew Bradley (PhD 2008) died unexpectedly in March of 2012 in Sandy, Utah, after an accident at his home. Matt's generosity, good humor, incisive commentary, passionate teaching, and social advocacy will be sorely missed.



Matt entered the Folklore graduate program in 1996. In addition to coordinating the Folklore Student Association, Folklore forum and Trickster Press, and coffeehouse events, Matt worked closely with marginalized youth in Indiana and later in Utah, encouraging teens and young adults to respond to deficit models by telling their own stories. At the time of his death, he directed the Honors Social Justice Scholars cohort at the University of Utah, where he also led the Honors Think Tank on Social Change and the Mestizo Arts and Activism Collective.

Matt overcame a rare and aggressive cancer in 2010, losing his right foot and calf, but was back in the classroom just ten days after surgery. Matt's courage and optimism repeatedly inspired those around him, and he will be remembered for his ready smile, his impressive collection of hats, and his ability to combine laughter and art with impassioned social stances. His life exemplifies the ways that folklore scholars can contribute to and learn from interdisciplinary discourses and intercommunity action.

Donations in Matt's honor can be made to [The Huntsman Cancer Foundation](#) or to the [Mestizo Institute of Art and Culture](#).

Faculty Awards

On May 6th, 2011, **Dr. Henry Glassie** delivered the annual [Charles Homer Haskins Prize Lecture](#) in Washington, DC. The lecture series is named for the first chairman of the American Council of Learned Societies, according to the ACLS website, and each year “The lecturer is asked ‘to reflect on a lifetime of work as a scholar and an institution builder, on the motives, the chance determinations, the satisfactions (and dissatisfactions) of the life of learning, to explore through one’s own life the larger, institutional life of scholarship.’”

Recent recipients of this honor include Joyce Appleby, Professor Emerita of History, UCLA (2012); Nancy Siraisi, Distinguished Professor Emerita of History, Hunter College, and the City University of New York (2010); and William Labov, Professor of Linguistics/Director of the Linguistics Laboratory, University of Pennsylvania (2009).

The award came on the heels of another major award for Professor Glassie: the American Folklore Society’s Lifetime Scholarly Achievement Award. This award was presented at the 2010 meeting of the AFS in Nashville, Tennessee.

Dr. David McDonald received a New Frontiers in the Arts & Humanities grant from IU’s Office of the Vice Provost for Research for his project entitled “Deep in the Heart of Texas: The Holy Land Foundation, Palestinian-Americans, and the War on Terror.” The grant will support Dr. McDonald’s research for a book about Palestinian-Americans in post-9/11 Texas.

The project began when Dr. McDonald was called as expert witness for the defense in the trial of five Palestinians in Texas. The defendants were charged with supporting humanitarian organizations with ties to Hamas. One of the defendants, a musician, was accused of raising funds for Hamas through his performances. Dr. McDonald’s role was to provide cultural context for this defendant’s performances.



During the trial Dr. McDonald got to know the families of the defendants. His current project, supported by the New Frontiers grant, is an ethnography of the aftermath of the trial, which he views as “a performance of widespread Islamophobia.”

“I became fascinated with this trial and its impact on American intelligibility,” Dr. McDonald says. Post 9/11, he explains, the performers, previously accepted in US society, were “thought of as no longer being fully American.” The study aims to tell the stories of the defendants and their families, and to critically examine the potential consequences of the trial.

More information on the grant and Dr. McDonald’s research is available [here](#).

Dr. Jason Jackson received a 2011-12 Collaborative Research and Creative Activity Funding (CRCAF) award granted by the Office of the Vice Provost for Research to foster collaborations and jump-start projects that involve IU Bloomington faculty and IU centers, institutes and museums. Jason's project is “The Southeastern Native American Collections Project.” Read the article [here](#).

Dr. Daniel Reed's project, tentatively titled "Dancing Around Discourses: Ivorian Immigrant Performance in Transnational Perspective," has received several awards through Indiana University: a New Frontiers in the Arts & Humanities grant (2008-2010); a College of Arts and Humanities Institute Grant (2011); and a Collaborative Research and Creative Activity Funding grant through the Office of the Vice Provost for Research (current).



The Ivorian immigrants who are the focus of Dr. Reed's study are dispersed throughout the eastern US.

"They're a community that primarily constitutes itself through performance," he says.

His study considers the life stories of four Ivorian performers, analyzing their performances through the lens of their individual histories. Of special interest for Dr. Reed are the preconceptions of American audiences regarding African performance, based in part on precedents set by West African performers as early as the 1950s, with which his contemporary informants have had to contend.

The CRCAF grant supports a project entitled "Providing Online Access to Annotated Multimedia Materials on Ivorian Immigrant Performance," a joint project between Dr. Reed and the Institute for Digital Arts and Humanities. The press release can be read [here](#).

Dr. Portia Maultsby received the 2011 Distinguished Scholar Award from the IU Office of Women's Affairs.

IU/NRC Top Ranking

An exciting September 2010 report released by the National Research Council ranks Indiana University's Folklore and Ethnomusicology near the top of its field, according to a press release from IU's Media Relations office.

According to the release, the NRC's report used two separate scoring systems: "S" rankings are based on a survey of all faculty about which criteria are most important. 'R' rankings are derived from surveys of a sample of faculty about the relative strength of programs in their field."

The Folklore Department "ranked between first and third in the 'S' rankings and between second and 12th in the 'R' rankings among 63 programs in the category 'music (not performance)'."

The full press release can be read [here](#).

Photo Blast!

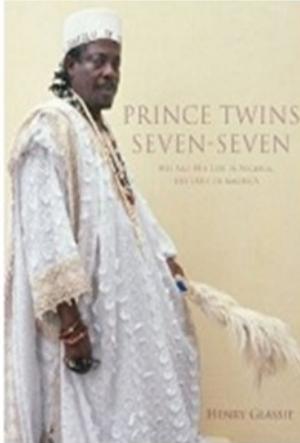
Check out this photo flashback!



L to R: John McDowell, Ronald Smith, John Johnson, Ruth Stone, Syd Grant, and Ruth Aten. From the 1983 Folklore Roast. The Roasts took place on the lawn behind 504 N. Fess Avenue.

Book Releases

The following book releases were celebrated at Book Parties hosted by the department in December 2010 and March 2012. Numerous other publications have been released by faculty, students, and alumni of the department. We put them on our [Achievements page](#) when we learn of them. If you have a recent publication and would like to see it on the Achievements page, please send details to [Chris Roush](#).



Prince Twins Seven-Seven: His Art, His Life in Nigeria, His Exile in America (2009) by Henry Glassie.

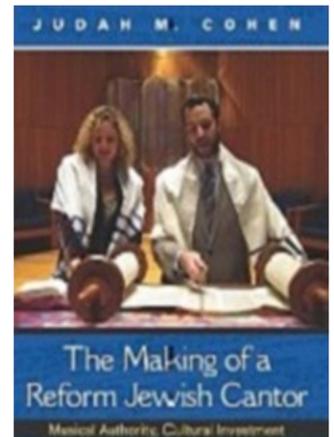
“Prince Twins Seven-Seven (1944-2011) was not only one of Africa's most famous contemporary artists and the leader of the Osogbo School of Nigerian artists, he was known as the modern master of the Yoruba tradition in art. His work has been exhibited on every continent, is collected by major museums throughout the world, and in 2005, Prince was named UNESCO Artist for Peace. Henry Glassie blends life and art to create a vivid portrait of an extraordinary artist. This lavishly illustrated book, part biography and part artist's catalog, addresses tradition and innovation in Prince's art, the development of his personal style, the force of the supernatural in Nigerian life, and the hard times of the immigrant artist in the United States.”

-[Amazon](#)

The Making of a Reform Jewish Cantor: Musical Authority, Cultural Investment (2009) by Judah Cohen.

“The Making of a Reform Jewish Cantor provides an unprecedented look into the meaning of attaining musical authority among American Reform Jews at the turn of the 21st century. How do aspiring cantors adapt traditional musical forms to the practices of contemporary American congregations? What is the cantor's role in American Jewish religious life today? Cohen follows cantorial students at the School of Sacred Music, Hebrew Union College, over the course of their training, as they prepare to become modern Jewish musical leaders. Opening a window on the practical, social, and cultural aspects of aspiring to musical authority, this book provides unusual insights into issues of musical tradition, identity, gender, community, and high and low musical culture.”

-[Amazon](#)



The Fast Runner: Filming the Legend of Atanarjuat

MICHAEL ROBERT EVANS



***“The Fast Runner”*: Filming the Legend of Atanarjuat** (2010) by Michael Robert Evans.

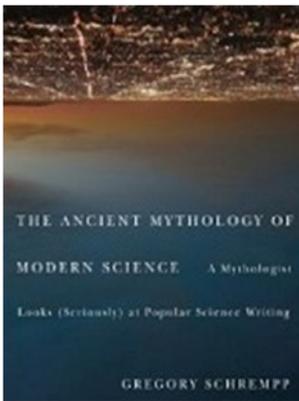
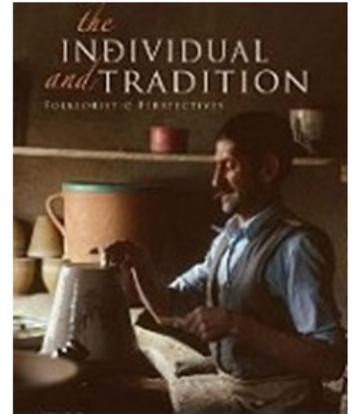
“*“The Fast Runner”*: Filming the Legend of Atanarjuat takes readers behind the cameras, introducing them to the culture, history, traditions, and people that made this movie extraordinary. Michael Robert Evans explores how the epic film, perhaps the most significant text ever produced by indigenous filmmakers, artfully married the latest in video technology with the traditional storytelling of the Inuit. Tracing Atanarjuat from inception through production to reception, Evans shows how the filmmakers managed this complex intercultural “marriage”; how Iglolik Isuma Productions, the world’s premier indigenous film company, works; and how Inuit history and culture affected the film’s production, release, and worldwide response. His book is a unique, enlightening introduction and analysis of a film that serves as a model of autonomous media production for the more than 350 million indigenous people around the world.”

-[Amazon](#)

The Individual and Tradition: Folkloristic Perspectives (2011) by Ray Cashman, Pravina Shukla, and Tom Mould (eds.).

“Profiles of artists and performers from around the world form the basis of this innovative volume that explores the many ways individuals engage with, carry on, revive, and create tradition. Leading scholars in folklore studies consider how the field has addressed the connections between performer and tradition and examine theoretical issues involved in fieldwork and the analysis and dissemination of scholarship in the context of relationships with the performers. Honoring Henry Glassie and his remarkable contributions to the field of folklore, these vivid case studies exemplify the best of performer-centered ethnography.”

-[Amazon](#)



The Ancient Mythology of Modern Science: A Mythologist Looks (Seriously) at Popular Science Writing (2012) by Gregory Schrempf.

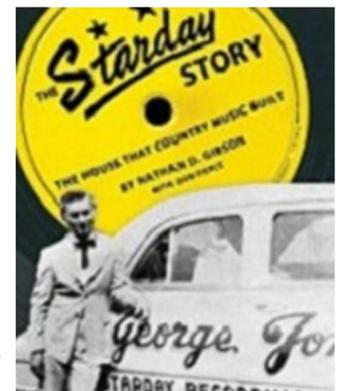
“Humans have long been captivated by mythology and theorized about the lessons embedded in their tales. In *The Ancient Mythology of Modern Science*, Gregory Schrempf brings a mythologist's critical eye to popular science writing, a flourishing genre that forms a key link between science and popular consciousness. Schrempf argues that the defining and appealing characteristic of this genre is not simplification or "dumbing-down," but the attempt to parlay scientific findings into aesthetically and morally compelling visions that offer guidance for humanity. Schrempf argues that in striving for inspirational visions, popular science invariably reproduces - with ingenious invention - the structures, strategies, and cosmic imagery that infuse traditional

mythological views of the cosmos. His claim challenges the widespread tendency to separate myth and science. Schrempf considers both the intellectual history of mythography and concrete examples from world mythologies including ancient Greek, Oceanic, and Native American. Schrempf's explorations span a range of fields, including astronomy, evolutionary biology, and cognitive science. In a world informed, transformed, and sometimes mesmerized by science, this book offers the first in-depth study of popular science writing from a mythologist's perspective.”

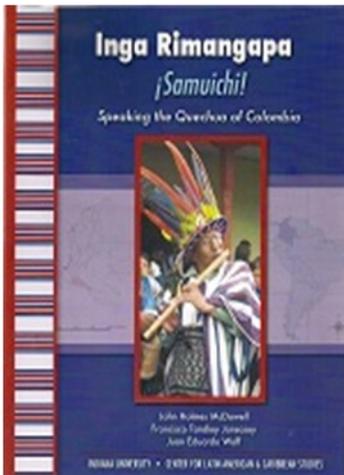
- [Amazon](#)

The Starday Story: The House That Country Music Built (2011) by Nate Gibson.

“*The Starday Story: The House That Country Music Built* is the first book entirely dedicated to one of the most influential music labels of the twentieth century. In addition to creating the largest bluegrass catalogue throughout the 1950s and '60s, Starday was also known for its legendary rockabilly catalogue, an extensive Texas honky-tonk outpouring, classic gospel and sacred recordings, and as a Nashville independent powerhouse studio and label. Written with label president and co-founder Don Pierce, this book traces the label's origins in 1953 through the 1968 Starday-King merger. Interviews with artists and their families, employees, and Pierce contribute to the stories behind famous hit songs, including "Y'all Come," "A Satisfied Mind," "Why Baby Why," "Giddy-up Go," "Alabam," and many others. Gibson's research and interviews also shed new light on the musical careers of George Jones, Arlie Duff, Willie Nelson, Roger Miller, the Stanley Brothers, Cowboy Copas, Red Sovine, and countless other Starday artists. Conversations with the children of Pappy Daily and Jack Starns provide a unique perspective on the early days of Starday, and extensive interviews with Pierce offer an insider glance at the country music industry during its golden era. Weathering through the storm of rock and roll and, later, the Nashville Sound, Starday was a home to traditional country musicians and became one of the most successful independent labels in American history. Ultimately, *The Starday Story* is the definitive record of a country music label that played an integral role in preserving our nation's musical heritage.”



-[Amazon](#)



Inga Rimangapa ¡Samuichi!: Speaking the Quechua of Colombia (2011) by John McDowell, Francisco Tandioy-Jansasoy, and Eduardo Wolf.

“We present here the world's first comprehensive language instruction method for the Inga language, the northernmost branch of the great tree of Quechua language varieties. This Inga text, featuring three semesters of instruction divided into 21 lessons, runs to over 300 pages filled with dialogues, vocabulary, grammar explanations, exercises, and readings. We have produced a version in English, for students in the United States and other English-speaking regions, and one in Spanish, to share with the Inga community in Colombia and with students in Latin America. Francisco Tandioy is the invaluable native speaker and Inga activist who has provided so much of the verbal and cultural content for these volumes. We have all worked closely over the years with Inga students at Indiana University to provide this pathway

Chair *(continued from Page 1)*

Her research focuses on belief studies, folk medicine, folk religion, supernatural traditions, applied folklore, the ethnography of speaking, and narrative. Diane is co-author with Sylvia Grider and Jeannie Thomas of *Haunting Experiences: Ghosts in Contemporary Folklore* (2007), author of *Once Upon A Virus: AIDS Legends and Vernacular Risk Perception* (2004), editor of one of the earliest interdisciplinary HIV/AIDS anthologies *Talking AIDS: Interdisciplinary Perspectives on Acquired Immune Deficiency Syndrome* (1991), and co-editor of *Reckless Vectors: The Infecting Other in HIV/AIDS Law* (2005). In addition to these volumes, Goldstein is the author of roughly thirty five publications which have appeared in a variety of European and North American venues. Diane has served as President of the International Society for Contemporary Legend Research, as Executive Board member of the American Folklore Society, and as a member of the editorial boards of the *Journal of American Folklore*, *Ethnologies*, the *Journal of Folklore Research*, the Estonian journal *Folklore*, the British journal *Folklore*, the *Journal of Applied Folklore*, *The Journal of Folklore Research*, as well as numerous others.

Museum *(continued from Page 1)*

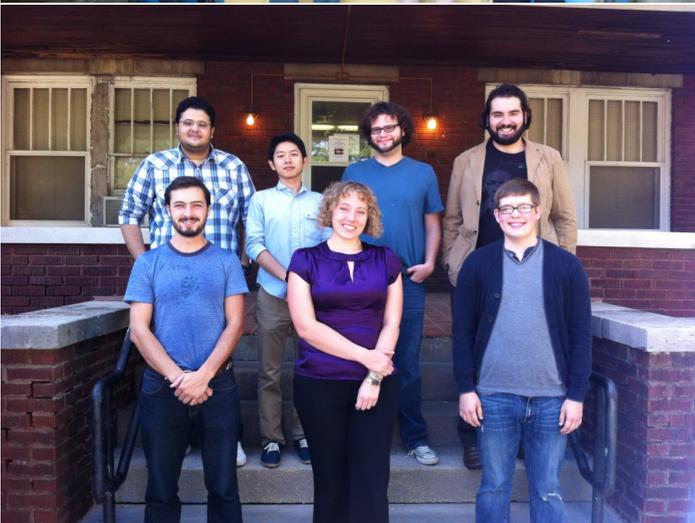
resources for the humanities and social sciences.

The Mathers Museum of World Cultures is supported in part by the Office of the Vice Provost for Research at IU Bloomington. Sarita Soni, vice provost for research, says Jackson's appointment will undoubtedly enhance the strength and impact of the Mathers Museum by building on the leadership provided by former director Geoffrey W. Conrad. Conrad retired in October 2012 after 29 years of overseeing the museum's growing collections and programs and establishing the institution's faculty curator positions. Jackson was appointed a faculty curator in 2012. "Jason Jackson has excellent scholarly expertise in the fields of folklore and ethnology combined with extensive curatorial experience, and we are delighted that he is bringing all of these skills to the leadership of the Mathers Museum," Soni said.

Jackson sees research as the foundation for all museum exhibits and programs. "A key role for a modern museum is to translate scholarship on vital issues into public programs of wide appeal," he said. "On a campus rich in cultural, historical and international studies expertise, the museum is well positioned to pursue this key public interest goal. Like the best museums, we can do this work in a way that is sometimes fun, sometimes serious and always engaging."

The Mathers Museum works to "gather in important objects representative of all the world's peoples and share them," Jackson said, with audiences in Bloomington, throughout the state through traveling exhibits and, in the near future, through online exhibits. Jackson relishes the opportunities that lie ahead for the museum and its audiences. "The Mathers Museum is a special resource for the people of Indiana," he said. "Our programs and exhibitions help all visitors appreciate and better understand the complex global world that we all share."

In Numbers



From top to bottom:
Incoming Folklore and Ethnomusicology graduate students in 2010, 2011, and 2012. Photos by Michelle Melhouse.

Since the last issue:

25 undergraduate degrees,
29 MAs, 17 PhDs

2012-2013:

42 active undergraduate majors

34 active undergraduate minors



2011 Faculty and Staff photo. Photo by Tall+Small Photography.



2012 Faculty and Staff photo. Photo by Tall+Small Photography.

Class Notes

To submit information: Write to the IU Alumni Association at 1000 E. 17th St., Bloomington, IN 47408, or share your news with the IUAA online at <http://alumni.indiana.edu/together/directory/index.html>

1960s

William Lynwood Montell, MA '63, PhD '64, is the author of *Tales from Kentucky Sheriffs*, published in 2011 by the University Press of Kentucky. The book covers elections, criminal behavior, and sheriff's mistakes in a lighthearted and often humorous manner, and includes accounts of a drunk driver who thought he was in a different state, a sheriff running a sting operation with U.S. Marshals, and a woman reporting a tomato thief in her garden. Other accounts involve procedural errors with serious consequences, such as the tale of a sheriff who mistakenly informs a man that his son has committed suicide. Montell is professor emeritus of folk studies at Western Kentucky University. He is the author of more than twenty books, including *Tales from Kentucky Lawyers*, *Tales from Kentucky Doctors*, *Tales from Kentucky Funeral Homes*, and *Tales from Kentucky One-Room School Teachers*.

Eugene H. Logsdon, MA '64, is the author of *Holy Shit: Managing Manure to Save Mankind*, published in 2010 by Chelsea Green Publishing. Logsdon farms in Upper Sandusky, Ohio, not far from his boyhood home, and he has published more than two dozen books, including *Small-Scale Grain Raising*, *The Contrary Farmer*, *Living at Nature's Pace*, *The Contrary Farmer's Invitation to Gardening*, and *Good Spirits*. Novelist, conservationist, and cultural critic Wendell Berry says of him, "He is the most experienced and best observer of agriculture we have." Logsdon writes a popular blog at *OrganicToBe.org*, is a regular contributor to *Farming* magazine and *The Draft Horse Journal*, and writes an award-winning weekly column in the *Carey, Ohio Progressor Times*.

1970s

Judith Binkele McCulloh, PhD '70, a folklorist and

editor from Urbana, Ill., was the 2010 recipient of the Bess Lomax Hawes Award from the National Endowment for the Arts. The award recognizes an individual who has made a significant contribution to the preservation and awareness of cultural heritage. McCulloh became a folklorist early in life, almost by accident. At the National Folk Festival in St. Louis in 1954 she systematically wrote down the words and music to songs she heard backstage, unaware she was "doing fieldwork." Her fascination with traditional music grew more serious during her studies at Cottey College, Ohio Wesleyan University, and Ohio State University. After she completed her PhD in folklore at IU, she spent 35 years at the University of Illinois Press, where her positions included executive editor, assistant director, and director of development. During her time there, McCulloh spearheaded the renowned series *Music in American Life*, making her an important force in expanding and transforming music scholarship. The 130 titles she published covered all aspects of American music, including blues, bluegrass, country, gospel, doo-wop, jazz, rock, cowboy music, and many other areas. McCulloh is a Fellow of the American Folklore Society and an Honorary Member of the Society for Ethnomusicology.

Barbara D. Kirshenblatt-Gimblett, PhD '72, is the co-editor of *Anne Frank Unbound: Media, Imagination, Memory*, which will be published by Indiana University Press in October. The book looks beyond Anne Frank's words at the numerous ways people have engaged her life and writing, testifying to the power of Anne Frank as both writer and cultural phenomenon. Kirshenblatt-Gimblett is University Professor of Performance Studies and an affiliated professor of Hebrew and Judaic studies at New York University. Her books include (with Mayer Kirshenblatt) *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland before the Holocaust* and *The Art of Being Jewish in Modern Times*. She currently leads the exhibition development team for the Museum of the History of Polish Jews in Warsaw. Kirshenblatt-Gimblett lives in New York City.

Philip M. Peek, PhD '76, is editor of *Twins in African and Diaspora Cultures: Double Trouble, Twice*

Blessed, published in 2011 by Indiana University Press. In Africa, where the birthrate of twins is among the highest in the world, twins can be seen as a burden to their families and a threat to the social order, or they can be seen as a gift from God and beings with unique abilities who bring about social harmony. In *Twins in African and Diaspora Cultures*, Peek and the contributors explore this rich cultural heritage by examining topics such as twins in artistic representation, twins and divination, and twins in performance, cosmology, religion, and popular culture. Peek is emeritus professor of anthropology at Drew University in Madison, N.J. He is editor of *African Divination Systems* (IUP, 1991).

Annette B. Fromm, MA'77, PhD'92, is a professor and coordinator of the graduate certificate in museum studies at Florida International University in Miami. She was elected to a second term as president of the International Committee of Museums of Ethnography at the 22nd General Conference of the International Council of Museums in Shanghai. Fromm also serves as chair of the Florida Folklife Council. The council advises and assists the Division of Historical Resources and the Florida Folklife Program. She lives in Miami Beach, Fla.

1990s

E. Suzanne Gott, PhD'94, MA'00, PhD'02, is co-editor of *Contemporary African Fashion*, published in 2010 by Indiana University Press. While experts have long recognized the importance of clothing as a marker of ethnic identity, life stages, political affiliation, and social class, Gott's book puts Africa at the intersection of world cultures and globalized identities, displaying the powerful creative force and impact of newly emerging styles. An assistant professor of art history in the Department of Critical Studies at the University of British Columbia Okanagan, Gott's work focuses on the art, visual culture, and fashion of the Ashanti region in southern Ghana. From 2000-2006, she was the non-Western art historian in the Liberal Arts faculty of the Kansas City Art Institute, and then a faculty member of Brandon University's Department of Visual and Aboriginal Arts from 2006-2008.

Douglas A. Boyd, MA'98, PhD'03, is the author of *Crawfish Bottom: Recovering a Lost Kentucky*

Community, published in 2011 by the University Press of Kentucky. The book focuses on a small community, Crawfish Bottom, in northern Frankfort, Kentucky, which was located on fifty acres of swampy land along the Kentucky River. "Craw's" early reputation for vice, violence, and perceived moral corruption made it a common target for critics, beginning in the 1870s, until urban renewal replaced the neighborhood with the city's Capital Plaza in the mid-1960s. Boyd's book traces the evolution of a close-knit community that ultimately saw four hundred families displaced. Using oral histories and firsthand memories, Boyd provides a record of a vanished neighborhood and its culture. Former residents of Crawfish Bottom acknowledge the popular misconceptions about their community and offer a richer and more balanced view of the past. Boyd is director of the Louie B. Nunn Center for Oral History at the University of Kentucky and is a co-editor of *Community Memories: A Glimpse of African American Life in Frankfort, Kentucky*. He lives in Lexington, Kentucky.

Ray D. Cashman, MA'98, PhD'02 and **Thomas C. Mould**, MA'98, PhD'01, along with IU Bloomington folklore faculty member Pravina Shukla, are co-editors of *The Individual and Tradition: Folkloristic Perspectives*, published in 2011 by Indiana University Press. The book explores the many ways artists and performers from around the world engage with, carry on, revive, and create tradition. Leading scholars in folklore studies consider how the field has addressed the connections between performer and tradition and examine theoretical issues involved in fieldwork and the analysis and dissemination of scholarship in the context of relationships with the performers. Cashman is associate professor of English and folklore studies at Ohio State University. His book, *Storytelling on the Northern Irish Border* (IUP, 2008), won both the Chicago Folklore Prize and the Donald Murphy Award for Distinguished First Book, American Conference for Irish Studies. Mould is associate professor of anthropology and director of the Program for Ethnographic Research and Community Studies at Elon University. He is the author of *Choctaw Prophecy: A Legacy of the Future* (University of Alabama Press, 2003) and *Choctaw Tales* (University Press of Mississippi, 2004). Shukla is associate professor of folklore and ethnomusicology at IU Bloomington and author of

The Grace of Four Moons (IUP, 2007).

Ian Alexander Perullo, MA'98, PhD'03, is the author of *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy*, published in 2011 by Indiana University Press. When socialism collapsed in Tanzania, the government-controlled music industry gave way to a vibrant independent music scene. Perullo explores the bands, music distributors, managers, and clubs, and examines the economy, means of production, distribution, protection, broadcasting, and performance in one of Africa's most dynamic cities. Perullo is associate professor of ethnomusicology and African studies at Bryant University. He has published in *Africa Today*, *Popular Music and Society*, *Ethnomusicology*, and several edited volumes.

2000s

Clara Parodi Julien, BA'04, is pursuing a master's degree in nursing at the University of Michigan. She expects to graduate in May 2013. Julien lives in Ann Arbor.

Ann B. Shaffer, MA/MLS'04, is an assistant professor and music librarian at the University of Oregon in Eugene, Ore. Her areas of interest include ecomusicology, exoticism and violence in dance and film, gender in music, Romany studies, and baroque instrumental music. Shaffer, who is pursuing a PhD in musicology with an ethnomusicology minor from IU, lives in Eugene.

Jennifer Jameson, BA '09, along with a colleague, were recently awarded the Joyce H. Cauthon Fellowship from the Alabama Folklife Association to complete research and fieldwork documentation on wart healing and other traditional medicinal practices in Northwest Alabama during the summer season of 2012.

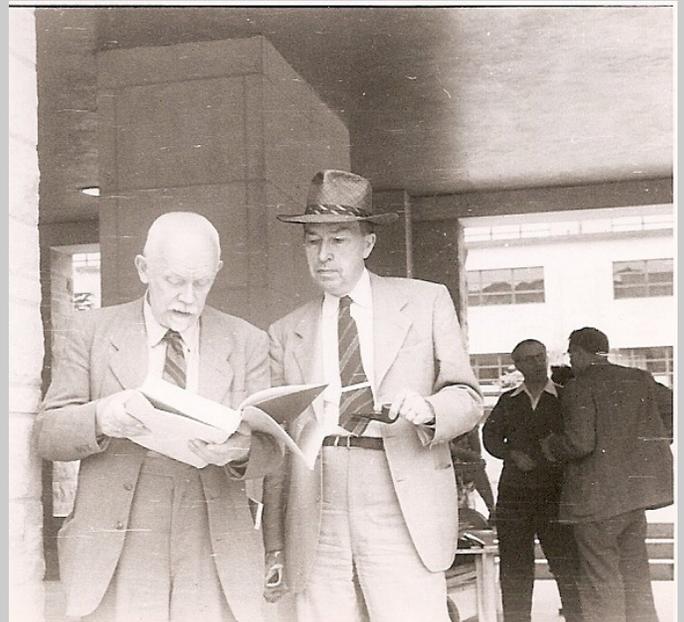
Jason Rubino, BA '11, has received a paid internship doing curating, installation, and art inspection at the 21C Museum in Louisville, KY.

Kevin Hood, BA '11, started two new jobs. First, he began an alternative certification program with Fort Worth Teaching Fellows that will lead him to a placement as a bilingual elementary school teacher in Fort Worth, Texas. He also auditioned for and made the Dallas Cowboys Rhythm and Blue Drumline, a

Marching drumline group that plays at Dallas Cowboys (NFL) games.

Nathan D. Gibson, MA'12, is the author of *The Starday Story: The House That Country Music Built*, published in 2011 by the University of Mississippi Press. Weathering the storm of rock and roll and, later, the Nashville sound, Starday was home to traditional country musicians and became one of the most successful independent labels in American history. Written with label president and co-founder Don Pierce, the book traces the label's origins in 1953 through the 1968 Starday-King merger. Gibson recently completed a master's degree in the Department of Folklore and Ethnomusicology at IU. In 2001, he formed Nate Gibson and the Gashouse Gang and has since been performing honky-tonk, rockabilly, and bluegrass music at fairs, festivals, clubs, and house parties.

Photo Blast 2!



Walter Anderson and Stith Thompson. 1960s.

A note on photos:

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