

Indiana University Department of Folklore & Ethnomusicology

TRADITIONS

Alumni Newsletter

Vol. 18

College of Arts & Sciences

Fall 2005

From the outgoing chair

Growth is hallmark of Stone's six years as chair

As I have long planned, I am stepping down as chair of the department, and **Dick Bauman**, director of the Folklore Institute, will take his two-year rotation as chair. At the same time, **Portia Maultsby** has taken over my responsibilities as director of the Ethnomusicology Institute. I look forward to a much-anticipated sabbatical in the fall and the opportunity to work intensively on a book manuscript on theory in ethnomusicology. I may even be able to pull a few weeds that spring up in my rose beds.

As we rotate positions, and after a total of six years of chairing the department (1995–99 and 2003–05), I've had a few reflections. We started the 21st century as a two-institute department, dedicated to strengthening each of the areas (folklore and ethnomusicology), as well as building the common core that links these disciplines. I think we're well on our way to doing just that.

We added two faculty members (**Mellonee Burnim** and **Portia Maultsby**) through transfer from another department on the Bloomington campus. This consolidated and enhanced the ethnomusicology offerings.

We have added five new faculty members (**Pravina Shukla**, **Cándida Jáquez**, **Daniel Reed**, **David Delgado Shorter**, and **Jason Jackson**), who are presently pretenure. This is a welcome influx of new faculty members for a department dominated by senior faculty. Furthermore, we have word that an additional new faculty member, who will teach courses in the common core, is being offered a position and will join us in 2006.

We've defined the area of intellectual property as a part of the public arts and cultures offerings.

We now have two specialists in Native American folklore (**Jason Jackson** and **David Delgado Shorter**).



Ruth Stone

We've built and increasingly institutionalized a strong outreach component to the department in Traditional Arts Indiana, a partnership with the Indiana Arts Commission. Our new project manager (**Jonathan Kay**) is building on the foundational work of **Erin Roth**.

We've added a team-taught course that all of our first-year graduate students take, in which an ethnomusicologist and a folklorist help students explore the enduring issues of the two disciplines and how they intertwine or diverge.

We've increased the undergraduate majors to nearly 50, thanks to the efforts of **Mellonee Burnim** and, during her absence last fall, **David Delgado Shorter**.

I've been privileged to have been entrusted by faculty, staff, and students to steward the department for a total of six years. For that trust and unending kindness at every turn, I must express my deepest appreciation. I've always considered it a high privilege to work in this department.

— Ruth Stone

NEH grant awarded to ATM, Harvard

The Indiana University **Archives of Traditional Music** and the Archive of World Music at Harvard University have been awarded a \$348,441 grant from the National Endowment for the Humanities for a collaborative research and development project in the area of digital preservation of critically endangered sound recordings.

ATM will use the NEH grant to maintain historic and highly valuable sound recordings of extraordinary national interest. The "Sound Directions: Digital Preservation and Access for Global Audio Heritage" project will create best practices and test emerging standards for archival audio preservation and storage in the digital domain.

Different institutions may be able to adopt these methods and attain digital preservation without completely overhauling their existing operations. The recordings chosen as test cases for Sound Directions will be drawn from the rich ethnographic field collections of the IU and Harvard archives.

For more information on the IU Archives of Traditional Music, including its history, mission statement, collections and staff, go to www.indiana.edu/~libarchm/. To learn more about the Archive of World Music at Harvard, visit hcl.harvard.edu/loebmusic/awm-about.html. To learn more about the Sound Directions project, go to www.dlib.indiana.edu/projects/sounddirections/.

Around the Department

Faculty achievements

Mary Ellen Brown received the John Simon Guggenheim Foundation Fellowship to support the publication of *The Making of Francis James Child's English and Scottish Popular Ballads (1882-1898)*, an ethnographic analysis of more than 33 manuscript volumes meant to reveal Child's working processes, premises, and the extent of his reliance on correspondence for texts, advice, and comparative data.

Alan Burdette and **Ruth Stone** have been awarded a \$1 million Mellon Foundation grant for continued work on the EVIA Digital Archives.

Mellonee Burnim was named the first Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies at the Institute for Sacred Music last summer at Yale University. She taught a course, Song Leading in Traditional African-American Worship, there last summer. She also conducted a seminar, From Juke Joint to Choir Loft, at the North Carolina Center for the Advancement of Teaching, and participated in the Civil Rights Bus Tour throughout Georgia, during which she taught about the music of the Civil Rights Movement.

Inta Carpenter is president-elect of the Association for the Advancement of Baltic Studies. She and **Jon Kay** received a National Endowment for the Arts award for Traditional Arts Indiana.

Adjunct faculty member **Raymond DeMallie** received the title Chancellor's Professor of Anthropology and American Indian Studies, an honor awarded to IU faculty who have compiled a career-long record of high-level achievement in all three areas of faculty work (teaching, research/creative works, and civic engagement).

Jason Baird Jackson, in addition to winning the Trustees Teaching Award at IU, received a \$47,435 grant from the Institute for Museum and Library Services to support the publication of *One Hundred Summers: A Kiowa Calendar History*, an annotated edition of an important pictorial history of the Kiowa Indians, drawn in colored pencil by the artist Silver Horn. The grant will also fund a curriculum development project to facilitate use of the book in middle and high school social studies classes.

Cándida Jáquez won an award for her research in mariachi music at the Huntington Tulipanes Latino Art and Film Festival.

John McDowell became a fellow of the American Folklore Society, an honor signifying his contributions to the field.

Daniel Reed has been awarded the Amury Talbot Prize for Best Book in African Anthropology by the Royal Anthropological Institute in London for his book *Dan Ge Performance: Masks and Music in Contemporary Côte d'Ivoire*.

Ruth Stone has been named the first Laura Boulton Professor by Dean of the College of Arts and Sciences Kumble R. Subbaswamy. This professorship, established by an endowment from the Laura Boulton Foundation, honors Laura Boulton (1899-1980), a scholar who recorded and annotated a notable collection of music recordings and musical instruments, pioneering the recording and research of music from around the world.

New faculty

After a decade spent doing field research and working as a curator and professor in Oklahoma, **Jason Baird Jackson** has returned to Bloomington to serve as an assistant professor of folklore. Prior to joining our faculty, Jackson was assistant curator of ethnology at the Sam Noble



July 18, 2002, photograph by Linda Coldwell

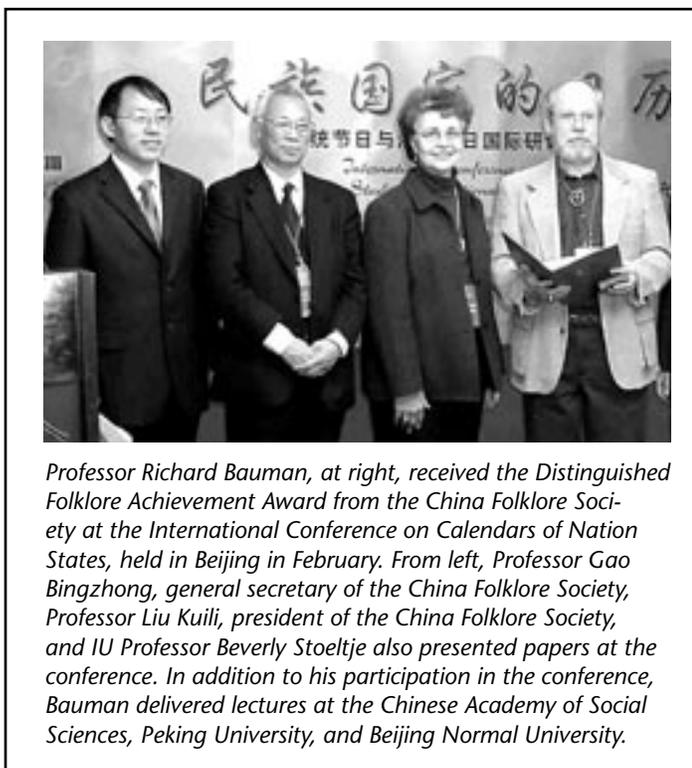
Jason Jackson studies a beautiful handwoven "chilkat" apron from the native Northwest Coast. The apron was part of a collection donated to the Sam Noble Oklahoma Museum of Natural History by American Folklore Society fellow Morris Opler and his wife, Lucile.

Oklahoma Museum of Natural History and an assistant professor of anthropology, both at the University of Oklahoma at Norman. He has also been a curator of anthropology at the Gilcrease Museum and has taught at the University of Tulsa. As an IU graduate student, Jackson earned an MA in folklore in

1996 and completed his PhD in cultural anthropology in 1997.

Jackson's work focuses on Oklahoma's American Indian communities and covers the range of expressive genres, including foodways, vernacular architecture, material culture, verbal arts, ritual, festival, music, and dance. The University of Nebraska Press published his first book, *Yuchi Ceremonial Life: Performance, Meaning, and Tradition in a Contemporary American Indian Community*, in 2003. He is currently pursuing two new book projects related to the native peoples of eastern North America, a study of social dance music (in collaboration with ethnomusicologist Victoria Levine) and an exploration of ritual's place in cultural history and local historical consciousness. His work has appeared in such journals as *Ethnomusicology*,

(continued on page 3)



Professor Richard Bauman, at right, received the Distinguished Folklore Achievement Award from the China Folklore Society at the International Conference on Calendars of Nation States, held in Beijing in February. From left, Professor Gao Bingzhong, general secretary of the China Folklore Society, Professor Liu Kuili, president of the China Folklore Society, and IU Professor Beverly Stoeltje also presented papers at the conference. In addition to his participation in the conference, Bauman delivered lectures at the Chinese Academy of Social Sciences, Peking University, and Beijing Normal University.

Department

(continued from page 2)

Southern Folklore, and *Anthropological Linguistics*. Jackson has also been active as a museum curator, organizing several exhibitions related to Native American arts and cultures, including "Children of the Sun: Euchee Indian Culture and Tradition," a collaborative project supported by the Fund for Folk Culture.

Jackson will teach a range of courses related to folklore, cultural history, and museum studies, such as last fall's graduate seminar *Contesting Culture as Property*. He is especially glad to be joining the department in the company of David Shorter, who also works in Native American studies. "David's work is innovative and exciting. It is wonderful to have a colleague with whom to collaborate in developing new courses and programs related to American Indian arts and cultures," Jackson says.

Jackson, his wife, Amy, and their daughter, Joelle, are thrilled to be a part of the folklore and ethnomusicology community and to be making a home for themselves in Bloomington.

David Shorter was born and raised in Alamogordo, N.M. In 1992, he earned his BA degree in religious studies with a minor in women's studies at Arizona State University. Shorter remained at ASU in religious studies to continue in close fieldwork proximity with the Yoeme (Yaqui) communities of southern Arizona and northwest Mexico. For his MA studies, he spoke



David Shorter

with and traveled with Yoeme elders, collecting oral traditions regarding the cosmic dimensionality of Yoeme concepts of "homeland." Completing his MA in 1996, Shorter went on to pursue a PhD in the History of Consciousness Program at the University of California at Santa Cruz.

Shorter's dissertation, "Santam Liniam Divisoriam/Holy Dividing Lines: Yoeme Indian Place-Making and Religious Identity," compiles all recorded versions of one myth and outlines a core historiographic narrative. Looking for this narrative in other mythological genres and ritual performance, Shorter then suggests that Yoeme Indians historicize in particularly nonliterate yet documentary ways, along the lines suggested by both poststructuralist and postcolonial theorists. While reworking the dissertation for publication, Shorter has been busy developing a Web site based on his research, which includes

field notes and video footage of key Yoeme ceremonial performances. (Find a link to this site under David Shorter's biographical notes on the department's Web page). This summer, he returned to the Yoeme pueblos to research genealogical knowledge among tribal elders.

Shorter was a Mellon Postdoctoral Fellow at Wesleyan University in Latin American and Native Studies. His teaching areas include indigenous film and video, ritual studies, and ethnography. Recently married, in June 2004, Shorter spends his nonacademic life enjoying the culinary arts and working his two Australian Shepherd dogs.



Fernando Orejuela

based courses for use in both traditional classroom settings and for distance education. These courses, *Hip Hop Music and Culture*, *Popular Music of Black America*, and *Survey of African-American Music*, offer students an interactive education at their fingertips. *Hip Hop Music and Culture* has been used in the classroom successfully since 2001, and in 2003 we tested the course online with IU Northwest. Based on that experience, Orejuela spent the following two years developing a 200-level survey version of the course.

Given the demand for the 200-level course as evidenced by the numerous students waitlisted each semester, the department raised the cap to accommodate 200 students. The *Hip Hop* Web site is used in conjunction with the 200-level course. Its primary construction is as an interactive "textbook" that includes discussion questions and integrates a bulletin board for purposes of discussion. Additional readings are warehoused on e-reserve on the library's Web site.

In fall 2005, the *Hip Hop* online survey course will be piloted. Students will "attend" class virtually on the Web. The classroom is wherever a student has access to a computer and Internet service. A new conferencing technology incorporated into the course allows the professor to deliver live lectures broadcast on the Web site with the aid of a webcam, a microphone, and a built-in Instant Messaging mechanism. The professor will also be able to hold virtual office hours on the Web, although traditional face-to-face office hours will still be observed on campus.

Fernando

Orejuela, PhD'05, has accepted a position in the Department of Folklore and Ethnomusicology as a lecturer. Over the past eight years, Portia Maulsby and Orejuela have developed three Web-

Kay leads Traditional Arts Indiana

Having grown up in Brown County, Ind., and attended IUB as an undergraduate, **Jonathon Kay**, BA'95, considers his return to IU as director of Traditional Arts Indiana a homecoming. He decided to



Jonathon Kay

become a folklorist after taking Warren Roberts's course *Indiana Folk Craft and Architecture* in 1988. In 1995, he enrolled in Western Kentucky University's MA program in folk studies and began doing contract fieldwork for the Kentucky Folklife Program. After graduation, he worked contracts that ranged from being a folklorist-in-residence at a Kentucky elementary school to developing computer-based exhibits for the Kentucky Museum.

In 1998, Kay moved to Florida to be the folklorist for the Stephen Foster Folk Culture Center. There his work allowed him to identify, document, and present traditional arts on a daily basis, as well as learn about many rural north Florida traditions. In 2001, he became director of the Florida Folk Festival, one of the biggest and oldest events of its kind. Although he found directing the festival very rewarding, Kay felt that his professional and personal lives were at odds. He and his wife, Mandy, wanted their son, Zelton, to grow up knowing his grandparents in Indiana. Knowing there was only one public folklore job that would allow that to happen, Kay, along with his family, moved back to Indiana in 2004 to direct Traditional Arts Indiana.

Since starting at TAI, Kay has begun three new initiatives, which he believes build on the remarkable foundation and dedicated work of **Inta Carpenter**, **Erin Roth**, and their fieldworkers. **START** (Statewide Traditional Arts Resources and Training Program) will provide professional development training to artists and community scholars. The *Indiana Instrument Project* will identify and document instrument builders, offer apprenticeships and public workshops with master builders, and produce an online tour of these traditions. Finally, the *TAI Rotating Exhibit Network* will provide folklife-themed exhibit panels to historic sites, libraries, and galleries throughout the state. Kay's aim with these initiatives is to develop a sustainable infrastructure for promoting and conserving traditions throughout the state.

The scholarly life well lived, well written: William Hansen retires

Let us trace the career of a man so bold and bright that he has written original and brilliant books on the two most written-about writers in our tradition: Homer and Shakespeare.

All of William Hansen's grandparents emigrated from Denmark and settled in California. His paternal grandfather was a writer. Knowing both Latin and Greek, he published handbooks for the Old and New Testaments. Though this grandfather — a man who hired a Dane to run his farm while he read in the shade — is the one with whom Bill might have connected most closely, he was killed in a car wreck before Bill was born. But at the edge of Fresno, the grandparental homes stood nearby, and they were filled with beautiful books, leather-bound and lush with engravings, which seemed to Bill as marvelous, as enticing and distant, as the Denmark from which they came. Moving between the Danish community of the elders and the life around him in California, Bill led a bicultural existence, becoming excited by the nuances of social difference. That excitement increased and complicated when he worked in his parents' old-fashioned grocery store in Sanger, a town dominated by Mexican immigrants. His early exposure to spoken Danish gave him a gift in language. He mastered colloquial Spanish and developed an abiding fondness for Mexican music.

Art was Bill Hansen's love. He drew and painted incessantly, but it seemed no way to make a living, and, when he went to Berkeley, he thought that anthropology, the science of culture, might become his profession, or language, or philosophy. But then he found Joseph Fontenrose. A classicist whose radical politics comforted Bill and whose wide mind excited him, Fontenrose became his mentor, and Hansen followed him into graduate school in classical studies at Berkeley. The bohemian life suited him. The place and the time were exciting. Bill was active in the Free Speech Movement and in the movement to end the cruel war in Vietnam. Fontenrose supported him, directing his study, and Alan Dundes, the greatest folklorist of our time and who received a PhD at Indiana, invited him into his seminar on the folktale.

Beguiled by narrative, interested in both classics and folklore, Bill, with his new PhD in hand, chose the least secure of his three job offers and came to Indiana in 1970, when he was 29. He has taught here ever since, and he was lucky, he says, for he was the classicist of his generation with the deepest interest in folklore, and at Indiana

he could teach in a fine department of classical studies while maintaining a connection to the renowned Folklore Institute.

All of Bill Hansen's books, and the bulk of his multitudinous articles, express his dual concern for classics and folklore. In the first of his books, *The Conference Sequence*, he built upon the oral-formulaic theory of Milman Parry and Albert Lord, discovering the middle-range structures



Greg Schremp, from left, Henry Glassie, and Bill Hansen enjoy the festivities at Bill Hansen's retirement party in the Indiana Memorial Union in April.

that lie in epics between the level of the formula and the level of the architecture of the whole. In his close study of *The Odyssey*, Bill solved the problem of Homer's inconsistencies and drew scholarly attention to narrative patterning.

Bill shaped his first book out of his dissertation, but his original plan for his dissertation was to compare Danish and classical legends. That comparative work gave him a chance to live in Denmark, to perfect his Danish and feel the pulse of common life in his grandparents' place, and then in his second book, *Saxo Grammaticus and the Life of Hamlet*, he tracked the Danish origins and permutations of the tale that Shakespeare made into *Hamlet*.

Back in graduate school, Bill had begun taking notes on the parallels between the widely distributed folktales of Europe and the narratives of antiquity. That fascination has never left him, and it has yielded a masterpiece, *Ariadne's Thread*, that has received magnificent reviews; it is already established as a classic of folkloristic research.

Two books have carried him into the unknown territory of the popular literature of ancient days: *Phlegon of Tralles' Book of Marvels* and *Anthology of Ancient Greek Popular Literature*. Though popular literature has been theorized as a function of the printing press and mass readership, Bill has proved that it is a taste, a taste for the tawdry and salacious, the grotesque and sensational, that abides in the human spirit

rather than in the technologies of mass production.

In his most recent book, *Handbook of Classical Mythology*, he again combines the insights of folklore with the philological tradition of classics to recapture the narrative qualities and cultural significance of the Greek and Roman myths.

All of this work has demanded great linguistic and analytic skill. It is all startlingly fresh and elegantly written with a clarity he attributes to years of reading the terse, tough sagas of the North. Bill is so serious about writing that he has compiled a useful guide for scholarly writers, *Writing and Publishing Handbook*, and he is so fine a writer that he was charged to produce the guidelines for historic preservation in the city of Bloomington. His interest in historic preservation rose out of his restoration of the lovely old house that he shares with his beautiful wife, Mary Beth, on Bloomington's near-west side.

Bill Hansen has served his city and his university. A complaint to the administration turned an old Berkeley radical into the associate dean of the faculties, a position he held from 1986 to 1992. He has served two terms as the chair of classical studies, and with his dear friend Gregory Schremp of the Department of Folklore and Ethnomusicology, he mounted an excellent conference and edited an excellent book on myth — *Myth: A New Symposium* — and founded the program in mythology studies at Indiana University.

Now plenty of time remains for more work on Homer, more work on the folktales of antiquity, and for new drawings and paintings in his whimsical, witty style.

— Henry Glassie

Subscribe to JFR reviews by e-mail

The Journal of Folklore Research is launching an exciting new venture titled JFR Reviews, in which reviews of books, music, films, exhibits, and so on, will be delivered in the form of e-mail messages. The aim is to provide more coverage of the field and to do so more quickly than print journals can. The service will be free, and anyone may subscribe. To learn more about this venture, or to subscribe and receive the reviews, please contact us at jofr@indiana.edu.

Department celebrates publication of new books from faculty

Richard Bauman's *A World of Others' Words: Cross-Cultural Perspectives on Intertextuality* draws on his work in Iceland, Ireland, Scotland, and North America and presents a series of ethnographic case studies that offer a new look at intertextuality as communicative practice.

Sandra Dolby's *Self-Help Books — Why Americans Keep Reading Them* offers an interpretation of why these books are so popular, arguing that they continue the well-established American penchant for self-education, articulate problems of daily life and their supposed solutions, and present their content in a form and style that is accessible rather than arcane.

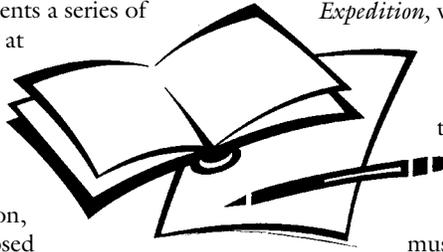
Hasan El-Shamy's latest book, *Archetypes and Motifs in Folklore and Literature: A Handbook* (M.E. Sharpe, Armonk, New York, London, England, 2005), co-edited with Jane Garry, is an authoritative presentation and discussion of the most basic thematic elements universally found in folklore and literature. It is the only book in English on motifs and themes that is completely folklore-oriented, deals with motif numbers, and is tied to the Thompson Motif-Index. His *Types of the Folktale in the Arab World: A Demographically Oriented Approach* is an index and preliminary analysis of folktales told by the diverse ethnic groups that populate what is commonly called "the Arab World," as well as a comprehensive and interdisciplinary guide to tales told in related cultural spheres. Finally, his *Popular Stories of Ancient Egypt*, a new edition of Gaston Maspero's 1882 anthology, is a collection of 24 tales assembled from ancient written sources from various historical periods.

William Hansen's *Handbook of Classical Mythology* is an introduction to the mythological world of the Greeks and Romans, exploring the sources and landscapes from which the myths emerged. It also provides a richly detailed timeline of mythic episodes from the creation of the cosmos to the end of the Heroic Age, as well as a dictionary of key characters, objects, and events.

Cándida Jáquez's *Musical Migrations: Transnationalism and Cultural Hybridity in Latin/o America* (vol. 1), co-edited with Frances R. Aparicio, is a collection of essays on the transnational circulation and changing social meanings of Latin music across the Americas.

Daniel Reed collaborated with Gloria Gibson on a two-piece multimedia CD, *Music and Culture of West Africa: The Straus Expedition*, which comprises sound recordings, photographs, and film footage of Laura Boulton's 1934 recordings and clippings from Reed's contemporary video recordings from cultures that Boulton documented six decades earlier.

Ruth Stone's *Music in West Africa*, a part of the Global Music Series, presents fundamental style concepts of West African music using a focused case study of performance among the Kpelle people of Liberia. The book discusses the diversity, motifs, and structure of West African music within the larger patterns of the region's culture and describes how music and dance in West Africa are tied to the fabric of everyday social and political life.



Worth a thousand words ...

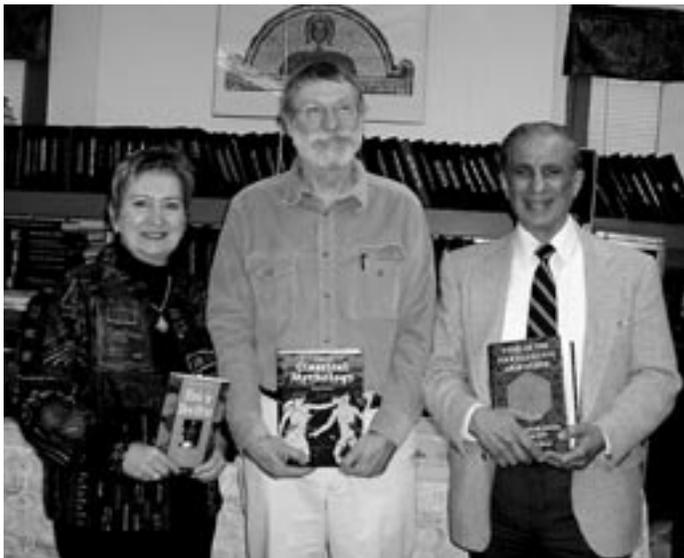


Velma Carmichael's 30 years of working at IU was celebrated during Bill Hansen's retirement party in the spring.

... and always a fish tale to tell



Dick Bauman on the Big Horn River last summer, with a catch of brown trout, stocked up on relaxation time before returning to Bloomington to take on the task of being our new chair.



In April, Ruth Stone, from left, Bill Hansen, and Hasan El-Shamy celebrated the publication of their latest books at a reception hosted by the Department of Folklore and Ethnomusicology.

Student News

'Contesting Culture as Property' seminar becomes symposium

In December, the department sponsored a student symposium on the topic "Contesting Culture as Property." The symposium grew out of a graduate seminar of the same name, led by Professor Jason Jackson, and explored the ways in which global refashionings of traditional culture as intellectual property and as heritage are being contested as they unfold in communities around the world.

The symposium featured presentations of original research by graduate students in the Department of Folklore and Ethnomusicology, addressing a diverse array of topics, from the place of headhunting in Malaysian cultural tourism to the use of open-source strategies by those seeking to protect yoga from commercial exploitation.

Participating in the *Contesting Culture as Property* Symposium were, from top left, Jason Jackson, Curtis Ashton, Tiana Tew, Tierza Draper, Carrie Hertz, Terri Klassen, and Aditi Deo, and, from bottom left, Gabriel McGuire, Zilia Estrada, Wei-Ping Lee, and Flory Gingging.



Students organize conference for grad students only

April 1–2 marked the inception of "Pushing Boundaries: Extreme Folklore and Ethnomusicology," a conference run and directed by departmental graduate students and intended for graduate students in folklore, ethnomusicology, and related disciplines to present materials that expand the boundaries of the conference format and the theoretical orientations of the respective disciplines.

This conference provided an opportunity to engage in formal discourse with graduate students from other universities and programs in the IU scholarly community. It focused on providing a less intimidating environment for graduate students to present new and forward-thinking ideas.

Presentations were organized into five categories: theory, applied work, technology, fieldwork, and alternative modes of representation. The keynote address, "Ethnomusicologists and Folklorists as (Accidental?) Meddlers, Mediators, and Activists: Pushing the Boundaries of Fieldwork in the 21st Century," was given by Gregory Barz, assistant professor of musicology (ethnomusicology) at Vanderbilt University, Nashville, Tenn. Download the full conference program at www.indiana.edu/~esa/2005conference.

Congratulations to our recent graduates!

BA degrees

Manika Bhateja (minor)
Alyson Dunker
Henry Eshleman
Matt Frick
Nathan Gilbert
Megan Gillette (minor)
Megan Glass
Timothy Good
Matt Halvorson
Ryan Hertz
Clara Julien
Eric Kendall
Megan Landis (minor)
Tara Miller
Gwendolen Raley (minor)
Sarah Smoot
Justin Van Alstyne
John West

MA degrees

Ben Aldred
Curtis Ashton
Ramon Bannister
Yoonhee Chang
Sunni Fass
Colleen Haas
Yesim Kaptan
Diana Kuang
Kara Lochridge
Mark Miyake
Heather Rayl
Paul Schauert
Ronda Sewald
Katie Sievers

Jill Stein
Cullen Strawn
Richard Walter
David Welty

MA defense

Anthony Guest-Scott

PhD degrees

David Adu-Amankwah
Doug Boyd
John Cash
John Fenn
Lisa Gabbert
Rick Gagne
Amy Goldenberg
Kern Jackson
Kate Monk-McKenzie
Rosaleen "Brankie" Nhlekisana
Stephen Olbrys
Fernando Orejuela
Gustavo Ponce
Kara Rogers Thomas
Suheyla Saritas
Zoe-Hatehc Scheffy
Ethan Sharp
Bradley Shope
Stacy Tidmore
Tracie Wilson

PhD defenses

Christopher Geyer
Alfred Kina



Alumni Notebook

Before 1960

Dov Noy, PhD'54, one of the world's foremost authorities on Jewish folklore, was awarded the 2004 Israel Prize in April 2004. The Israel Prize is the most highly regarded award in Israel and is given to Israeli citizens who have demonstrated excellence or broken new ground in a certain field. Noy came to Israel from his native Poland in 1938 and currently lives in Jerusalem. He served the British army during World War II and after the war continued his education at Hebrew University, Yale, and Indiana University. In 1956, he founded the Haifa Ethnological Museum and Folklore Archives, where he served as director until 1983.

In 1968, he founded Hebrew University Folklore Research Center. He taught at Hebrew University, where he was the chair of the Hebrew literature department, and at Bar Ilan, where he was a distinguished professor of Yiddish. He has been a visiting

professor at dozens of universities around the world, including Harvard, UCLA, Berkeley, Oxford, Sao Paulo, and Melbourne. He wrote and edited more than 200 books and papers in several languages. In the last several years, he has organized Yiddish summer courses and expeditions in Ukraine and Moldova.

On Aug. 31, 2004, **Neil Rosenberg**, MA'64, PhD'70, retired from his position as professor of folklore at Memorial University of Newfoundland, where he had been teaching since 1968. On Nov. 26, the department hosted a party in his honor at the Memorial University Faculty Club. Among the gifts he received was one big surprise: the proofs for a festschrift titled *Bean Blossom to Bannerman, Odyssey of a Folklorist*, which was edited by three of his colleagues and includes contributions from 25 scholars, including six graduates of the Indiana University folklore program: Tom Adler, Richard Blaustein, Erika Brady, Sandy Ives, Peter Narváez, and Diane Tye.

1970s

Nancy C. McEntire, MA'70, PhD'90, has been awarded tenure and promotion to associate professor in the Department of English at Indiana State University. She lives in Terre Haute, Ind., and can be reached at ejmcent@isugw.indstate.edu.

These days **Phil Nusbaum**, MA'76, PhD'82, is teaching radio production at the McNally/Smith School of Music in St. Paul, Minn. He has served as the Twin Cities' radio bluegrass host for more than 11 years at KBEM-FM, and his weekly one-hour bluegrass show, *The Bluegrass Review*, is syndicated in seven markets. He also plays in a bluegrass band, the Blue Drifters (www.bluedrifters.com) and has his own bluegrass CD (www.philnusbaum.com). Nusbaum is also completing a project originally begun with the Minnesota State Arts Board, compiling accordion music played by Minnesota masters.

Annette Fromm, MA'77, PhD'92, is the manager of Deering Estate at Cutler, a 450-acre environmental, archaeological, and historical park in Dade County, Fla. (www.DeeringEstate.org). At the general conference of the International Council of Museums in Seoul, South Korea, last October, she was elected secretary of the International Committee of Museums of Ethnography. Fromm was recently appointed to the Florida Folklife Council.

Kathleen E.B. Manley, PhD'79, wrote a chapter titled "Disney, the Beast, and Woman as Civilizing Force" in the book *The Emperor's Old Groove* (Peter Lang, 2003). She lives in Santa Fe, N.M.

1980s

Richard W. Anderson, MA'80, MA'84, PhD'88, continues to work as an adjunct instructor, primarily in the philosophy department at Oregon State University and at Linfield College, where he teaches world religions, Asian thought, Chinese history, and Japanese history. "Despite typical funding issues," he writes, "life goes on and it is good — the state itself is beautiful, the students are interesting, and I still love teaching." He's also hoping to win the lottery soon so that he can spend lots of time in Europe, visiting medieval cathedrals and monasteries.

Catherine (Kate) A. Shoupe, PhD'80, is a full professor in the anthropology program of Saint Mary's College, Notre Dame. Her primary responsibilities are

(continued on page 8)

2005 Greetings



Jessica Anderson-Turner, left, and Clara Henderson sit on Santa's (a.k.a. Don Hash) lap at the department's wild 2004 Holiday Party.

Alumni

(continued from page 7)

teaching anthropology and working with students who are designing their own majors, using culture as a key organizing principle, through the student-designed major option at Saint Mary's. Shoupe spent a sabbatical year as a visiting scholar at the Elphinstone Institute, University of Aberdeen, Scotland, in 2002–03. During that time, she produced a CD of traditional melodeon and accordion with Jim Crawford, of Fife, who celebrated his 90th birthday in 2004 with the publication of the CD. Called *Matured to Perfection*, the CD features traditional tunes, as well as some of Crawford's own compositions, and has gained national attention in Scotland. Shoupe's recently published articles include "Anne Geddes Gilchrist: An Assessment of Her Contributions to Folk-song Scholarship" in *Folk Song: Tradition, Revival, and Re-Creation* and "Scottish Social Dancing and the Formation of Community" in *Western Folklore*.

Simon J. Bronner, PhD'81, has been selected to be the Walt Whitman Distinguished Chair in American Culture at the University of Leiden in the Netherlands for fall 2005. His book *Manly Traditions: The Folk Roots of American Masculinities* is forthcoming from Indiana University Press.

Jens Lund, PhD'83, a folklorist based in Olympia, Wash., was awarded the 2004 Benjamin A. Botkin Prize by the American Folklore Society at their annual meeting in Salt Lake City. The Botkin Prize recognizes "outstanding achievement in public folklore." Lund was honored "for his legacy of positively affecting the lives of thousands of everyday people through his work in documenting community tradition-bearers across our nation." His colleagues have identified

him as "a model for the essential work of the profession."

Sabina Magliocco, MA'83, PhD'88, an associate professor of anthropology at California State University at Northridge, was elected to the Folklore Fellows in fall 2004. Her most recent book is *Witching Culture: Folklore and Neo-Paganism in America*, and she is the editor of *Western Folklore*. She lives in Los Angeles with her partner and her two cats, Idgie and Olive.

Jeanne Johnson, MA'84, PhD'92, of Reno, Nev., continues her duties as the folklife program coordinator for the Nevada Arts Council.

Gail Matthews-DeNatale, MA'84, PhD'89, is a senior instructional designer for academic technology at Simmons College, Boston.

Tina Bucuvalas, PhD'86, is the state folklorist for Florida. She and Kristin Congdon have co-authored a book, *Just Above the Water: Florida Folk Arts*, which will be published later this year.

Robert E. Walls, MA'87, PhD'97, is in the English department at the University of South Carolina at Columbia, where he teaches courses on American Indian culture and environmental studies. He is currently working on two books, one on intercultural traditions on the North Pacific Coast and the other an environmental history of working-class logging communities.

Kate Dunlay, MA'88, lives in Halifax, Nova Scotia, and teaches an online course on Celtic music and dance, which she designed from scratch a few years ago, for the University College of Cape Breton. She continues to research Cape Breton, Scottish, and Irish music, plus early crossover music for her husband, David Greenberg, BM'87. Greenberg's latest CD is *Spring Any Day Now: Music of 18th-Century Scotland and Elsewhere* on the Marquis label. The "elsewhere" extends

From the FolkPub editor

Alumni invited to comment

Folklore and Ethnomusicology Publications Inc. (fondly known as FolkPub) has seen some big changes in recent months. Our student journal *Folklore Forum* officially retired as a print publication after a successful 35-year run. However, we are continuing to publish *Forum* as an electronic resource. We are currently working with Project Muse and Wilson OmniFile FullText to make this e-journal available to our subscribers on a more permanent basis. FolkPub was also invited by the folklore department to make a digital archive of all 35 volumes as part of ScholarWorks, a project to be administered by the Digital Libraries Program. The changes should mean a cheaper and faster production schedule with a wider audience, but without jeopardizing the high quality of the publication. Our next two issues include articles on folklore and the Internet and folklore and education.

Trickster Press has also been busy. We are in the final stages of two reprints of classic folklore and ethnomusicology texts: Sandy Dolby's *Literary Folkloristics and the Personal Narrative* and Ruth Stone's *Let the Inside Be Sweet*.

Our introductory fieldguide and sourcebook, *The Emergence of Folklore in Everyday Life*, continues to sell well, and we are currently working on a new fieldguide to be used either alone or as a companion volume. We hope to have a manuscript of the new book ready in time for fall classes next year. If any alumni readers would be willing to comment on the manuscript or even try out sections in your classes, we would welcome the support.

Last summer, FolkPub finalized an agreement with the Indiana University Archives to deposit 20 linear feet of office records documenting the history of our organization. As part of this agreement, we are working on writing a history of the organization. We would invite all of you who ever worked with the publications group to share with us your memories. The period before the merger of *Forum*, Trickster, and the Publications Group is still a bit muddy for me.

— Curtis Ashton, folkpub@indiana.edu

to Finland and Hungary, not to mention a few modern compositions by Fred Frith and Frank Zappa (performed on Baroque instruments).

1990s

Bruce Conforth, PhD'90, teaches full time in the program in American culture at the University of Michigan, including courses in folklore, popular culture, arts, and theory. He is embarking on a project to start a folklore and oral history archives at the university, starting with all the collection papers he has his folklore students do. He writes, "So I'm actually doing what I was trained to do,

finally — isn't that a trip? Not a thing I learned at IU is going to waste."

Raymond A. Hall, BA'91, MA'93, PhD'99, is in his second semester at the University of Tennessee as a lecturer in the African and African-American Studies Program. An opening reception was held on Feb. 16 for "The Tajin Totonac and the Voladores de Papantla," an art project Hall put together in the university's black cultural center.

Laura Arntson, PhD'92, moved to Uganda, where she works in a development-assistance program for Save the Children. She is a program-

(continued on page 9)

We want to hear from you! Send us the form on the back page. We'll publish your news in the next issue of *Traditions*.

Alumni

(continued from page 8)

monitoring and evaluation adviser and can be reached at larntson@dc.savechildren.org.

In summer 2003, **Iana B. Harlow**, PhD'95, moved to Washington, D.C., to become a folklife specialist in research and programs at the American Folklife Center in the Library of Congress. Currently, she is curating an exhibit on Irish music traditions in America that is slated to open in March 2006. She is also on a team developing an oral history kit for the general public, intended to elicit narratives about family medical histories. This project, funded by the Health Resources and Service Administration, aims to increase genetic literacy in underserved communities. In February, Harlow was married to Jonathan Siegel, an economist in the Office of Tax Analysis at the U.S. Treasury ("but is lots of fun anyway"). Previously, for more than six years she was folklorist for the Borough of Queens, New York, the most ethnically diverse county in the nation. Among her projects was the documentation of the communities along the route of the No. 7 subway train, also known as "the International Express." She also curated an exhibit of her own photographs, "Beyond the Grave: Cultures of Queens Cemeteries," at the Museum of the City of New York and produced *Musical Bridges: Jewish and Muslim Traditions of Asia*, a concert at Lincoln Center.

The Italian Ballet Collection, the second volume of the John Milton and Ruth Neils Ward Collection of the Harvard Theatre Collection Catalogues, written by **Morris Levy**, MA'93, is forthcoming from Harvard University Press. The first volume, *The King's Theatre Collection* (2003), continues to sell well. Levy curated a related exhibition on Italian choreographer Antonio Pallerini last winter at Harvard's Houghton Library, where he works as a cataloger.

Cathy Brigham, MA'94, PhD'02, was recently promoted

to the position of dean of the College of Adult Education at Concordia University, Austin, Texas.

Peter Harle, MA'94, PhD'03, writes that he is still teaching at Macalester College and slogging his way through the job search process.

Katelyn Monk-McKenzie, MA'95, PhD'04, is looking for work, writing a book on mountaineering and myth, and romping around British Columbia talking with loggers, environmentalists, and First Nations people about the meaning and use of the forest. She is also working with the British Columbia Folklore Society to put together a CD of maritime folksongs and talking with grade-school students about the value of folklore.

Karen Seeh, BA'95, recently graduated with an MBA from the University of North Carolina at Chapel Hill with plans to spend 14 months in Bulgaria as a volunteer consultant for the MBA Enterprise Corps/Volunteers for Economic Growth Alliance.

Michelle Branigan, PhD'98, JD'02, has opened her own law firm, Branigan Legal Services, where she handles consumer bankruptcy, malpractice, and family law. Her son, Thanh, recently turned 10, she writes, and is a joy to be around. "We spend a lot of time outdoors and in bookstores, so I guess we are bona fide Seattleites now!"

John Fenn, MA'98, PhD'04, became an assistant professor in the department of performance studies at Texas A&M University in September 2004.

Linda Spetter, PhD'98, is on the English literature faculty at Baiko Gakuin University Graduate School in Shimonoeki, Japan. She teaches American literature, American culture, and folklore. Spetter and her husband, William, received the Award for Contributions to Customs Administration at a ceremony at the Moji Customs Building in Mojiko on Nov. 26, 2004. The award was presented by Hiroshi Tomina-

ga, director general of customs at the Japanese ministry of finance, "in sincere recognition of your deep understanding and cooperation with the Japan Customs Administration, resulting in outstanding contributions toward the effective operation of Moji Customs." The ceremony was attended by city officials, top customs officials, and customs workers.

Jiang Lu, MA'99, has been an assistant professor at Eastern Michigan University since 2003 and is currently working on her PhD through IU.

Kara Rogers Thomas, MA'99, PhD'04, moved in January from western North Carolina to western Maryland to accept a position with Frostburg State University in Frostburg, Md. The position is funded through Maryland Traditions, a cooperative venture of the Maryland State Arts Council and the Maryland Historical Trust. Thomas writes, "Needless to say, I'm in very good folkloric company here in Maryland. This position is absolutely ideal for me because it combines teaching with public sector work. I'm so grateful that I haven't been forced to choose between the two."

2000s

Jennifer Jo Thompson, MA'00, is a PhD student in medical anthropology and is living in Tucson, Ariz.

Tom Mould, PhD'01, is a tenure-track professor at Elon University in North Carolina, where he has switched from the English department to the sociology/anthropology department, with a joint appointment in general studies. His books *Choctaw Prophecy* and *Choctaw Tales* were published in 2003 and 2004, respectively. He has a book chapter on African-American stepping in Simon J. Bronner's book *Manly Traditions: The Folk Roots of American Masculinities* (see note under 1980s). Mould recently finished a video documentary on kiln openings in North Carolina and is working on an article about the narratives pottery enthusi-

asts tell at these openings. He continues to explore prophetic narrative, now in other cultures, such as among Mormons. In the future, he plans to write a cross-cultural study of prophetic narratives. He and his wife, Brooke, who has a book coming out this fall, have two children, Lilly, 5, and Jack, 1.

Judith Neulander, PhD'01, is a visiting lecturer at Case Western Reserve University, Cleveland. She is also working with a group of people on the prospect of a folklore and folklife museum, possibly to be called the Museum of Popular Culture, to be built near the Rock and Roll Hall of Fame and Museum.

Ryan Hertz, BA'03, has been working for a nonprofit organization in Detroit, the American Music Research Foundation (www.amrf.net), which produces annual boogie woogie and blues festivals and documents extensive interviews with the performers. His primary responsibility is researching and writing a book about the Thomas family (including Sippie Wallace, George Thomas, Hersal Thomas, and Hociel Thomas) — a family of professional musicians who have contributed to American music in myriad ways. Hertz writes, "I actually found a fascinating job with my undergrad degree in folklore and ethnomusicology. Neat!"

In memoriam

The Rev. **Dorothy Sara-Louise Lee**, MA'74, PhD'84, died on Aug. 26 after a battle with cancer. She was an ordained Episcopal priest and rector of Trinity Episcopal Church in Platteville, Wis. Lee was an ethnomusicologist, folklorist, and archivist specializing in the music of Native America and the South Pacific. She was an assistant professor of folklore and ethnomusicology at Indiana University from 1986 to 1993. She left IU and was ordained an Episcopal priest in 1997. She published articles on Native American music and music and dance in Fiji.

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