

Indiana University Department of Folklore & Ethnomusicology

# TRADITIONS

## Alumni Newsletter

Vol. 15

College of Arts & Sciences Alumni Association

Summer 2001

### *From the chair and Folklore Institute director*

## Looking forward: Toward connections, intersections

As I sit here in the office once occupied by Richard Dorson, chairing a program first envisioned by Stith Thompson, I am mindful of the weight of tradition (yes, both administrative and folkloristic!). It took the efforts and vision of these men and many other men and women to create the precious institution we now have in our care, the Department of Folklore and Ethnomusicology.

As important as it is to remember and commemorate the work of our predecessors, it may be more important still to forge ahead and ensure that our department reaches the pinnacle of its potential in our day. To do this, we must not erect a monument to the Folklore Institute as it was, but instead take advantage of opportunities as they present themselves to enhance

our academic program and to connect with constituencies that value and require our expertise.

In this spirit of principled evolution, I am pleased to welcome recent changes and additions to our institutional profile. The change of name to the Department of Folklore and Ethnomusicology is by now old news, but I can testify that this transformation has proven to be every bit as energizing and stimulating as we expected. The ethnomusicologists have worked out a strong cluster of courses leading to advanced degrees in this field, and the department as a whole has devised ingenious concepts for assuring the positive interplay of folklore and ethnomusicology in our buildings. One of these is the joint seminar, required of all new graduate students, taught in conjunction by a

folklorist and an ethnomusicologist.

Another mark of transition is the increasing presence of public arts and culture, both as practice and as object of critical discussion, in our undergraduate and graduate curricula. If at one time it seemed necessary to separate out these two faces of folklore, in the present climate it seems essential to pursue their intersections. I am persuaded that both public and academic folklorists stand to profit as we build on our common foundations and play to our common interests.

Our community has always been expansive in scope, and today we embrace a number and variety of satellite enterprises, with the department serving as nerve center, clearing house, and grand concourse, as appropriate. These include outreach units

*(continued on page 2)*

### *From the Ethnomusicology Institute director*

## Building a program, keeping connections, having fun

As the flowers popped open before our eyes in a Bloomington spring and the redbud emerged right before the dogwood bloomed behind our offices, the new Ethnomusicology Institute was growing and becoming an exciting reality. The ethnomusicologists in this consortium — Mellonee Burnim, Gloria Gibson, Cándida Jáquez, Portia Maultsby, Ruth Stone, Charles Sykes, and Sue Tuohy — have worked in regular planning sessions to design a new curriculum that will better prepare ethnomusicologists for the next century.

Though our folklore colleagues claim that they hear entirely too much laughter from the upstairs room where we sit around

an oak table and work out details, serious changes have been approved by the department and are moving through the university. Among these changes is the flexibility for ethnomusicology students to take more courses within the field during their studies toward a master's or doctoral degree. To keep in contact with folklore, they will share with all the other incoming students in the department a course taught jointly by an ethnomusicologist and folklorist that will address how the fields converge and diverge in their histories and methods.

We began teaching Public Sector Ethnomusicology for the first time this spring. Portia Maultsby has created the

course to introduce students to working with music sound in museums, films, and other settings. The students work on current projects from these different types of institutions, which they may choose to continue after the class ends.

The faculty is looking forward to the introduction in 2002 of two new courses. The first will be a graduate survey of world music, taught around themes that connect performances in diverse locations. Mellonee Burnim is designing this survey, which a number of us will help in team teaching. The second course will focus on multimedia in ethnomusicology. Charles Sykes is developing this course to better prepare

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## Folklore Institute

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such as Traditional Arts Indiana and the *Journal of Folklore Research*, archival units such as the Archives of Traditional Music and the Archives of African-American Music and Culture, and performance units such as Mariachi de la Flor.

We feature, in this edition of *Traditions*, some of these branches of our extended folklore and ethnomusicology family. We are proud to have them affiliated with us, and we anticipate great dividends for our students and faculty and for communities around and beyond the university to accrue from these fruitful associations.

— John McDowell

## Ethnomusicology Institute

(continued from page 1)

students for the new technology and the underlying ideas that students need to understand as they work toward a career in ethnomusicology.

Another centerpiece of the new curriculum are three tracks for PhD students: culture theory, area studies, and preservation and presentation. According to students' selections, these tracks will prepare ethnomusicologists to work in the academy, museums, or other positions in the public and private sectors.

The ethnomusicology faculty is enjoying the opportunity to more fully develop the ethnomusicology offerings. At the same time we are able to enjoy a close relationship with our folklore colleagues in a department whose very essence is interdisciplinary connection. So we meet in separate groups on occasion, but we work together with folklorists in many other contexts — exploring new ways of better teaching and conducting our research and writing. And the two directors of the Folklore Institute and the Ethnomusicology Institute work closely to orchestrate our new approaches to teaching ethnomusicology and folklore.

— Ruth M. Stone



## AAAMC update

### Archives of African-American Music & Culture meets its mission

Established in 1991, the Archives of African-American Music and Culture is a repository of materials covering various musical idioms and cultural expressions from the post-World War II era, including black radio and rhythm and blues, blues, religious, classical, and hip-hop music. The diverse collections include oral histories, photographs, musical and print manuscripts, audio and video recordings (field and commercial), scores, posters, and other artifacts and ephemera. The AAAMC also maintains a vertical file of articles and clippings on African-American music and culture. The archives supports the research of scholars, students, and the general public from around the world by providing access to its holdings, as well as providing reference services in person and by telephone, mail, and the Internet.

The AAAMC is part of the Department of Folklore and Ethnomusicology, and is directed by its founder, ethnomusicologist Professor Portia K. Maultsby. It is supported by a group of experienced research associates and a national advisory board made up of a group of prominent professionals who are actively involved in the production, promotion, and study of African-American music and culture and who are committed to the mission of the AAAMC. The AAAMC's mission is to remain devoted to the collection, preservation, and dissemination of materials for the purpose of research and study of African-American music and culture.

Since its inception, the archives has made significant strides to meet its mission. The AAAMC makes its collections available to scholars from around the world, as well as organizes exhibits and programs aimed at disseminating its collections in various ways. For instance, in 1997, the AAAMC hosted a research group from Germany and conducted a workshop on African-American popular music. The archives, with the help of other IU departments, recently sponsored the visits of Jack Gibson, pioneer African-American radio disc jockey; Harry Allen, media assassin and hip-hop activist; and Rowena Stewart, director of the American Jazz Museum in Kansas City. These visitors were well received as they gave class presentations and public lectures. In 2001, the archives continues to host visits and interns from schools within the Bloomington community.

As the new century unfolds, the AAAMC is steadily working with technol-

ogy to ensure that its holdings are more accessible and to prepare for summer camps and workshops to be offered with the use of interactive Web sites. Ultimately, the AAAMC is committed to continuing its vision to establish a unique collection of primary and secondary source materials in African-Americana where such materials are either scarce or unavailable in current collections. The AAAMC seeks to become an internationally renowned repository center for the research and study of post-World War II African-American music and culture. We welcome you to contact us at Archives of African-American Music and Culture, Indiana University, Smith Research Center, Suite 181, Bloomington, IN 47408; afamarch@indiana.edu; www.indiana.edu~aaamc; or (812)855-8547.

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Please use the back-page form to send us your class note. While you're at it, become a member of your alumni association now!

## Archives of Traditional Music takes new avenues

Daniel Reed, PhD'99, will assume the directorship of the Archives of Traditional Music beginning this fall. Reed returns to IU from the University of North Carolina at Greensboro, where he has been assistant professor of ethnomusicology since 1999. Building on the initiatives of his ATM predecessors, Reed proposes to continue digitizing efforts as a means of ensuring preservation and increasing access to the riches of the archives' collections.

In its 53rd year, the Indiana University Archives of Traditional Music has enhanced its mission of preserving and providing access to documents of the world's musical and oral traditions. In 2000, new collections of North Indian tabla drumming, jazz, and ragtime expanded the archives' 250,000 hours of recordings. Initiatives for outreach, including the application of digital technologies, have opened new avenues of access for patrons.

The ATM continues its personal touch in serving patrons. For example, the ATM fills a large number of requests from indigenous community groups seeking copies of field recordings of Native American performances. The organizations often meet eligibility for discounted processing fees, which enables growth in the holdings of communities' cultural resource centers.

Two digital projects also constructed platforms for patrons' rapid, online access to selected holdings of the ATM and other units of the IU library system.

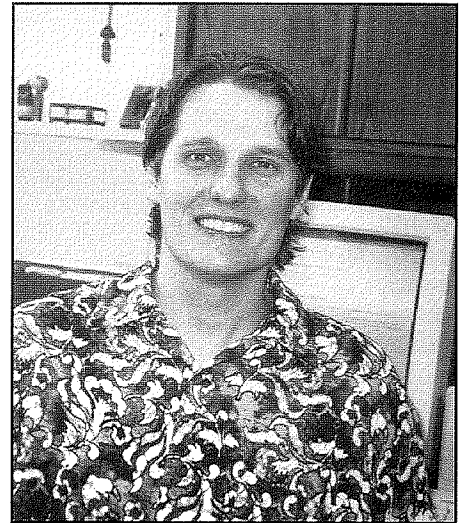
The first project memorializes the 1999 centennial anniversary of the birth of Bloomingtonian and IU alumnus Hoagy Carmichael. Carmichael gained fame for his popular compositions that drew on his experience performing jazz in the early twentieth century. The Hoagy Carmichael Collection now exists as a Web site of digital audio recordings, correspondence, scores, and such objects as paintings and instruments. The site — [www.dlb.edu/collections/hoagy](http://www.dlb.edu/collections/hoagy) — resulted from collaboration between the ATM and IU's Digital Library Program.

Associate librarian Suzanne Mudge, co-manager of the project, explained the benefits of the collaboration. "It made the archives a lot more visible. It gave us a sense of what we could do. ... Because the project was so successful, I know it has [spread] interest in ... us." Mudge noted that some of the ATM's Carmichael

Collection includes test pressings that never were released, and the ATM's sound lab supports capabilities unavailable elsewhere on campus. Mudge characterized the external benefits of the project. "People can piece together more about Carmichael's life," she said, "[by] seeing performances, hearing music, reading letters. It was hoped that because he's so popular that the general public will make use of it, and they have."

Funded in part by a grant from the Institute of Museum and Library Services, the ATM catalogued and prepared finding aids for more than 600 audio materials for the Carmichael project under Mudge's supervision. The project digitized all collection holdings as a means of preservation in accordance with copyright regulations. Contributing specialized understandings of American music and ethnomusico-logical issues, students Ilze Ackerbergs and Gabriel Skoog, BA'99, honed their skills in the evaluation and processing of audio materials.

The ATM has built on the successes of the Carmichael site with a second project, a digital library of West African oral histories,



Daniel Reed, a new faculty member in the Department of Folklore and Ethnomusicology, is director of the Archives of Traditional Music.

which it is developing with Michigan State University. As a pilot study, the ATM is digitizing David Robinson's interviews on Senegalese history from the late 1960s and 1970s. With changes in technology and leadership, the 21st century promises exciting possibilities as visions become realities in the Archives of Traditional Music.

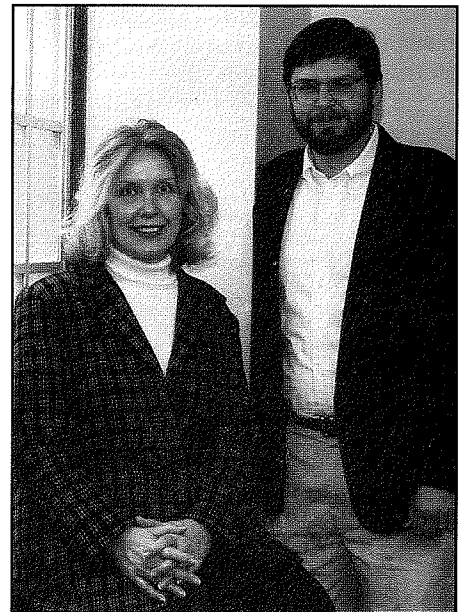
## Society for Ethnomusicology grows apace

Based in Bloomington since 1988, the business office of the Society for Ethnomusicology has recently expanded with the addition of an executive director to the staff.

Alan Burdette, MA'93, PhD'97, was hired by the society to manage the business office, promote the society, liaison with committees, oversee publishing, and handle contracts. Burdette joins Lyn Pittman, office coordinator, who has worked in this position since 1994. Lyn handles the financial records and membership queries and manages the membership database. SEM continues to grow in membership each year and currently has 2,400 members worldwide.

Recently, SEM took part in a mega music conference in Toronto, which involved 14 academic societies and received coverage in the *New York Times*. The Society's journal, *Ethnomusicology*, has also just begun to include multimedia appendices for articles on its Web site at [www.ethnomusicology.org](http://www.ethnomusicology.org).

The SEM office is located in Morrison Hall 005, and visitors are welcome. Anyone



Lyn Pittman and Alan Burdette

interested in becoming a member of the Society for Ethnomusicology can join through the Web site or by contacting Alan or Lyn.

## Departmental news

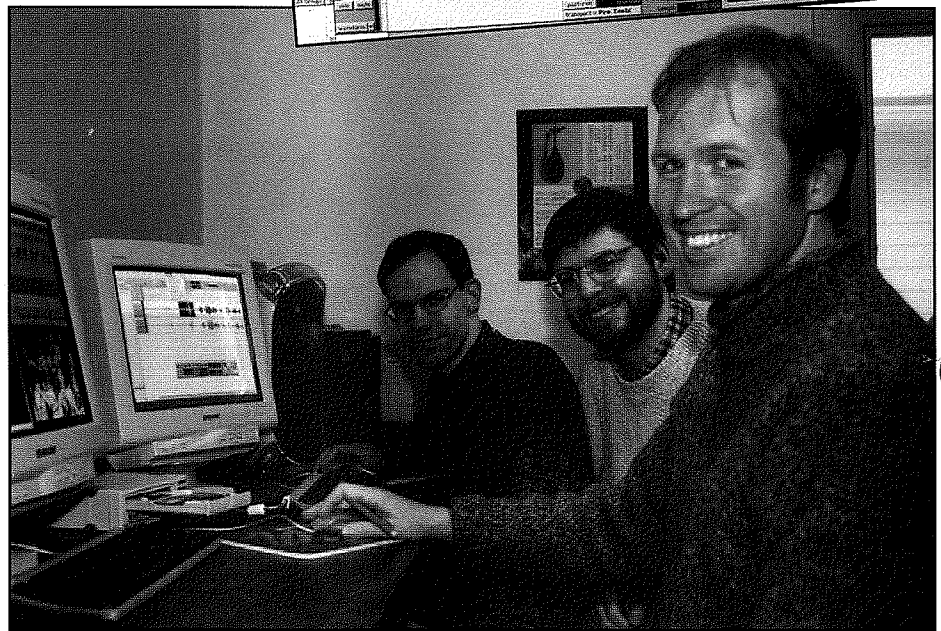
### SAVAIL serves department's research needs

Since 1995 the department's Sound and Video Analysis and Instruction Lab has been dedicated to providing opportunities for scholars to do sophisticated analysis of sound, to prepare materials for publication or presentation, and to edit video for classroom or presentational use. Its mission aims to provide a way for humanities scholars to apply current computer technologies to analysis and pedagogy. Recent developments for the lab include a new graduate assistantship. Alan Burdette directs and staffs the lab with the support of Patrick Feaster, the current graduate assistant, and John Fenn, the hourly assistant. The SAVAIL staff is working to update a manual on field-recording technology and is also searching for sources of funding for new equipment, software, and maintenance of existing hardware.

On a typical day, as many as three different patrons may be found at work in SAVAIL on such different projects as editing a video, burning a CD, or scanning images. Recent projects include support of the production of audio CDs that will accompany monographs by professors John McDowell and John Johnson. Several patrons are editing their field recordings into video presentations. Graduate students also are increasingly using the lab for class projects. Clara Henderson, MA'95, has recently finished a 30-minute documentary on women's music in Malawi. Other students have been converting field

recordings to CD for preservation and easier playback.

SAVAIL staff members, from right, Patrick Feaster, Alan Burdette, and John Fenn, MA'98, assist patrons with multimedia software, such as ProTools, at right.



## Faculty update

The department's own Trickster Press reprinted *Toward New Perspectives in Folklore*, which **Richard Bauman** edited with Américo Paredes.

**Mellonce Burnim** received a postdoctoral fellowship from the Womanist Scholars Program of the Interdenominational Theological Center in Atlanta.

The *Encyclopedia of Folklore and Literature*, edited by **Mary Ellen Brown** with Bruce Rosenberg, was named Outstanding Reference Source 1999 by ALA/RUSA, Critics' Choice.

**Inta Carpenter** received a Teaching for Excellence Award from the College of Arts and Sciences.

With the support of a Fulbright grant, **Sandra Dolby** will conduct seminars as a

roving scholar in American Studies for Secondary Teachers in Norway for the 2001-02 academic year.

**Hasan El-Shamy** announces that he will edit, with Jane Garry, a reference book, *Archetypes and Motifs in Folklore: A Handbook*, to be published by Greenwood Publishing Group.

**Henry Glassie's** *Vernacular Architecture* became the second in a series of books on material culture published by Material Culture of Philadelphia and the IU Press. For this book, Henry received the Abbott Lowell Cummings Award. Before the end of his term, President Bill Clinton appointed Henry to the National Council on the Humanities. As a council member, Henry advises the chair of the National

Endowment of the Humanities on its policies, programs, and procedures, including grants.

**Gloria Gibson** was awarded \$10,000 by the IU Office of Communications and Marketing to produce the video *Cultural Prisms: Students of Color at IU*.

**Bill Hansen** received a Teaching Excellence Recognition Award.

**Roger Janelli** also was recognized with a Teaching Excellence Recognition Award. His *Ancestor Worship and Korean Society* was translated by Kim Song-Chul for a Korean edition.

**John Johnson** received the Trustee's Teaching Award.

**John McDowell** published *Poetry and*  
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## Pravina Shukla: Introducing a new faculty member

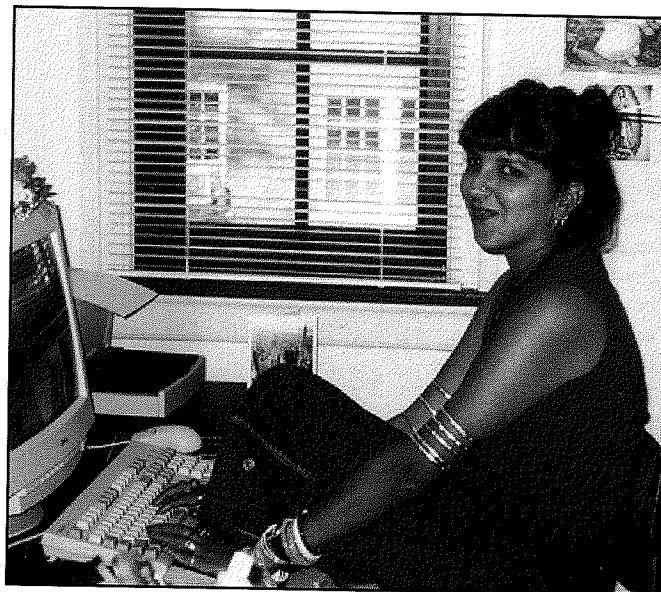
The Department of Folklore and Ethnomusicology proudly introduces Professor Pravina Shukla. Pravina, who specializes in material culture and museums, brings seven years of curatorial experience with such institutions as the American Museum of Natural History in New York and the Fowler Museum of Cultural History at the University of California, Los Angeles.

A graduate of UCLA's Folklore and Mythology Program, Pravina is interested in how people culturally display and assemble objects to assert their many identities, as explored in her 1998 dissertation *The Bejeweled Body: Beauty and Ornamentation in Banaras, India*. Her scholarship in body art and museums contributes new perspectives to the department's longstanding leadership in the study of material arts in folk life and the application of folkloristics. Pravina's energetic zest for teaching Introduction to American Folklore has benefited undergraduates, and her seminars in body art, folklore and museum studies, and fieldwork fuel the graduate curriculum as well.

Pravina Shukla's research and publications explore people "creating out of culture" in two primary areas: India and Brazil. Each country's cultures also hold personal relevance for Shukla, who grew up in a bilingual household in São Paulo, Brazil as a daughter of Indian parents. It

was in her parents' home city of Banaras that Pravina conducted dissertation field research. *The Bejeweled Body* examines how women in Banaras assert identity and aesthetics through their presentations of self. Women use dress and jewelry powerfully to mediate relationships, simultaneously speak to multiple issues, and gain control. Pravina's study counters notions that women in India are powerless. This summer, she returned to Banaras for further research, which will support a book.

Study of the creation and expression of individuality through juxtapositions of objects led Pravina to conduct field research on Brazilian carnival. Between 1996 and 1998, she documented carnival, including the activities of the all-male *Filhos de Gandhi* [Sons of Gandhi,] the largest *bloco* [parading group] of Salvador da Bahia, where Afro-Brazilian culture is prominent. "The Mahatma's Samba," an exhibit of Pravina's photography at the IU Mathers Museum of



Pravina Shukla works in her office at 504 North Fess Ave.

World Cultures features the Sons of Gandhi in costumes of turbans, decorated cloth, and accessories such as beads. Pravina's curatorial notes explain that the floats and costumes of the Sons of Gandhi reflect the "reality of creolization in contemporary Brazil" (*Dancing the Ancestors: Carnival in South America*, p. 22). The photographs of *Filhos de Gandhi* present carnival in Brazil as a time of personal revel and pride. Individuals collectively show how they imagine their cultural identities in connection with a rich and diverse heritage. While permitting close study of the detailed costumes, Pravina's photographs testify to her dual interest in the camera as a tool for both artistic creativity and field research.

The Department of Folklore and Ethnomusicology welcomes alumni to experience the exhibit by visiting the Mathers Museum or reading the exhibition catalog, *Dancing the Ancestors: Carnival in South America*. Contact Jan Thoms to purchase the catalog, which Pravina Shukla and John McDowell co-authored. McDowell curated a companion exhibit of photographs and collected objects, titled "Return of the First People: Kamsá Carnival in Sibundoy, Columbia." A tremendous success that attracted more than 300 people for its opening, the exhibit runs through March 2002.

## Faculty update

(continued from page 4)

**Violence: The Ballad Tradition of Mexico's Costa Chica** with the University of Illinois Press. The book and companion CD are part of the *Music in American Life and Folklore and Society* series.

**Portia Maulsby**, series editor for *Black Music and Expressive Culture*, released a biography on Jerry Butler, which IU Press published in conjunction with the Archives of African-American Music and Culture. Portia also received a \$15,000 grant from the Ameritech Fellows Program to support the development of multimedia instructional Web sites on African-American

ic. **Pravina Shukla** mounted several exhibits over the past academic year, including *Body Arts: Marks of Identity* at the American Museum of Natural History of New York City and *Dancing with Gandhi in Afro-Brazil* at the University of Wisconsin's

Porter Butts Gallery in Madison.

**Ruth Stone** edited the May issue of *Africa Today*, a journal of IU's African Studies Program, for which she serves as one of three editors.

**Beverly Stoeltje** organized a conference on "Women and Language and Law in Africa," with the support of a cross-disciplinary committee of faculty. Papers from the March 2000 meeting will appear in *Africa Today*.

As director of the African-American Arts Institute, **Charles Sykes'** Adopt-a-School Project is supported by a \$24,000 grant from the Knight Foundation for 2001-04.

**Sue Tuohy** received the Trustee's Teaching Award.

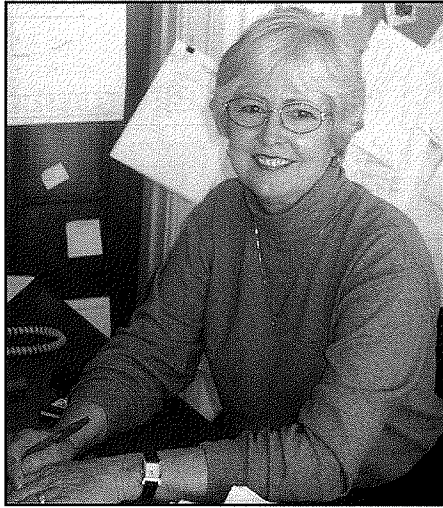
Adjunct faculty member **John Bodnar** received the title Chancellor's Professor of History in 2000. Bodnar was honored at a Dec. 5 ceremony for his contributions in research and teaching, which have shaped the history making of American immigration and nationalism.

## Staff update

### We'll miss you, Camille

With her trademark smile and well-organized files, Camille Rice has guided the department through critical details of documents, procedures, and deadlines. Camille's work documents students as they move through graduate studies or fulfill requirements for undergraduate majors and minors in folklore and ethnomusicology. On June 1, Camille Rice completed more than a decade of service in the Department of Folklore and Ethnomusicology when she retired from her position as student services assistant. Camille shared some of her experiences in the department and talked about her plans for retirement in an interview.

Over the years, the technological knowledge and the level of responsibilities required in Camille's job increased. She explained, "When I first started here, I didn't know very much about computers. I've had to learn a lot: word processing databases, e-mail, [and] several university systems. We're not just secretaries anymore; we're really administrators." In addition to maintaining crucial records for the department's faculty and students, as well as for administrators in the Graduate School and the College of Arts and Sciences, Camille Rice facilitated communication. Typically, these communications addressed student progress toward degree requirements, but Camille often added a personal touch. "Students often come to me with



Camille Rice

problems or issues that they don't quite know how to approach a faculty member with," said Camille. "Sometimes I advise them on the steps they should take, or sometimes ... I'll intervene for them so that they don't really have to face the stress."

Though she has enjoyed her work, these responsibilities are ones that Camille looks forward to giving up when she retires. In exchange, she will gain more time to spend with her family. Camille will find it easier to spend time with her mother, who recently moved to a nursing home in the area. A new grandson, Drew, draws Camille to Indianapolis for visits. At home, she will spend more time with her husband, who has preceded her in retirement. They plan to walk and swim, as well as do upkeep on rental properties that they own and maintain together. Travel to her home state

of Florida will permit Camille to keep in touch with her extended family. In quiet moments alone, she looks forward to pursuing her hobbies of reading and counted cross-stitch.

Camille's personal attention has been particularly appreciated in the department. In addition to carrying out her professional duties, Camille takes these personal contributions to departmental functions seriously, saying that she "really felt good" when a student recently thanked her for being "a friend."

She also noted, "There have been a lot of fun times with students, but there have been some sad times too — family passing, you know."

Alumni make the effort to keep in touch or bring greetings when they are in the area. These connections are what Camille Rice thinks she will miss the most in retirement, as she leaves co-workers Ruth Aten and Velma Carmichael, with whom she has worked most closely. Camille explained, "It's going to be different, but I think I'm going to like it. I really do. [Ruth and Velma and I] have shared a lot of personal things, and I guess I'll miss the closeness that we share and the opportunity to talk over things and get each other's perspective. It's like having best friends and then leaving them."

The department wishes Camille the very best in her retirement, and we will certainly miss her.

## Student news

### 2000 Graduates

Yusuf Kilgore, BA  
Mark Miyake, BA  
Christopher Nordstrom, BA  
Jocelyn Puckett, BA  
Stephanie Scherf, BA  
Jeff Sherman, BA  
Benjamin Swanson, BA  
Fernando Fischman, MA  
John Galuska, MA  
Midori Ichikawa, MA  
Andrew Kolovos, MA  
Danille Lindquist, MA  
Sachiko Okamoto, MA  
Glenn Ostlund, MA  
Katie Peebles, MA  
Jennifer Thompson, MA  
Margaret Van Blaricom, MA  
Margie Estivill, PhD  
Nicole Kousaleos, PhD  
Liz Locke, PhD  
Mary Magoulick, PhD  
Janelle Walker, PhD

### Welcome, new staff members



Jan Thoms is our new budget associate. She has a big job keeping us balanced.



Susan Harris, our new student recorder and assistant, looks forward to meeting and tracking all the students.

## Alumni notebook

**R**egina Bendix, PhD'87, has accepted a professorship in Volkskunde and European ethnology at the university of Göttingen in Germany. She has been elected president of the Coiete Internationale d'Ethnologie et de Folklore and looks forward to participating in the shaping of the ethnological project in a transforming Europe. Her new e-mail is [rbendix@gwdg.de](mailto:rbendix@gwdg.de).

**Alan Burdette, MA'93, PhD'97**, is now executive director for the Society for Ethnomusicology (see page 3).

**Kathleen L. Figgen, PhD'90** is the state folklorist for southern Colorado. She lives in Alamosa, Colo.

**Rayna D. Green, PhD'73**, is the director of the American Indian Program at the Smithsonian Institute. She lives in Washington, D.C., and can be reached at [greenra@si.edu](mailto:greenra@si.edu).

**Joseph C. Hickerson, MS'61**, is the retired head of the Archive of Folk Culture at the Library of Congress in Washington, D.C. He worked there for more than 35 years and continues to consult and volunteer there. He maintains an active performing career, with performances this year in Chicago, Vancouver, Washington, D.C., and other places. He lives in Tacoma Park, Md., and can be reached at [jhick@starpower.net](mailto:jhick@starpower.net).

**Linda S. Keenan, BA'79**, was promoted to director of constituent services at Public Technology Inc. She is also chair of the Washington, D.C.-area chapter of the Balikpapan Orangutan Society U.S.A. She lives in Hyattsville, Md., and her e-mail is [keenan\\_linda@hotmail.com](mailto:keenan_linda@hotmail.com).

**Cheryl L. Keyes, PhD'91**, received tenure and promotion to associate professor in the Department of Ethnomusicology at the University of California at Los Angeles.

**George E. Lankford, PhD'75**, retired in May as the

Pauline M. and Brooks Bradley Professor in the Social Sciences at Lyon College, Batesville, Ark., where he will continue to live. Lankford passed the editorship of *Mid-American Folklore* on to Robert Cochran, of the University of Arkansas, two years ago.

**Jennifer E. Livesay, PhD'98**, and her husband **Kenneth D. Pimple, MA'86, PhD'91**, live in Bloomington, Ind., where he is a research associate at IUB. She can be reached at [livesay@bloomington.in.us](mailto:livesay@bloomington.in.us).

**Liz Locke, PhD'00**, holds the position of assistant professor and coordinator of the Interdisciplinary Studies Program at Naropa University in Boulder, Colo.

**Eugene H. Logson, MA'64**, received the Ohioana Career Award for his achievements as

an author celebrating the joys of rural living. He has written more than 20 books and contributed to publications such as *Mother Jones, the Wall Street Journal, the Utne Reader, and Farm Journal*. He lives in Upper Sandusky, Ohio.

**Kathleen E.B. Manley, PhD'79**, was appointed professor emeritus of English at the University of Northern Colorado in May 1997. She lives in Santa Fe, N.M., and her e-mail is [kmanley@alumni.indiana.edu](mailto:kmanley@alumni.indiana.edu).

**William L. Montell, MA'63, PhD'64**, has written a dozen books, including *The Saga of Coe Ridge: A Study in Oral History* (1970), which won the Award of Merit from the American Association for State and Local History. His recent works include *Upper Cumberland Country* (1993);

*Kentucky Ghosts* (1993); and *Kentucky Ghost and Witch Stories from the 1930s* (1997). A retired Western Kentucky University professor, he lives in Oakland, Ky.

**Dov Noy, PhD'54**, is professor and chair of folklore and the director of a research center at Hebrew University in Jerusalem. He can be reached at [noy@h2.hum.huji.ac.il](mailto:noy@h2.hum.huji.ac.il).

**Ross Peterson-Veach, PhD'00**, is now the instructional consulting coordinator for the Office of Technology Services at IU's School of Business.

**Daniel Reed, PhD'99**, is the director of the IU Archives of Traditional Music (see page 2).

**Kathleen Glenister Roberts, PhD'01**, has joined the communication department at Duquesne University in

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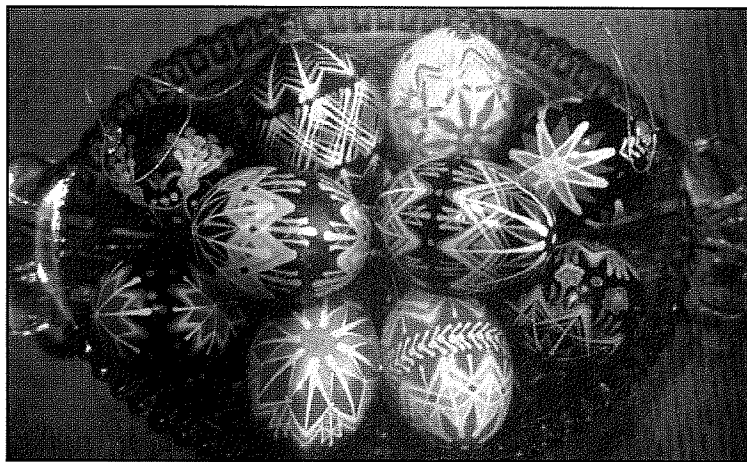
### Preparing the next generation of folklore and ethnomusicology graduates



Millennium babies meet, with the help of parents, at the December 2000 holiday party. Seated is Hilary Finchum-Sung, MA'97, with Dahin. Standing, from left, are Alan Burdette MA'93, PhD'97, with Forrest, Ray Cashman, MA'98, with Maggie, John Galuska with Tudora, and Tom Mould, MA'98, PhD'01, with Lily.

## TAI completes two-year general survey

**T**raditional Arts Indiana, a partnership of the department and the Indiana Arts Commission, was started in 1998 to survey the state's traditional arts and artists and establish a sustainable state folk arts program.



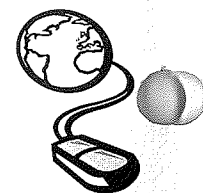
These beautiful eggs were hand decorated by Ted Sumara, a Polish-American egg decorator and retired teacher who will be leading a master class for TAI's lyceum.

TAI has completed its

two-year general survey. Many IU graduate and undergraduate students, along with IU alumni and contract field workers from across the U.S., interviewed nearly 300 artists, took more than 5,000 photographs, filled nearly 200 cassette tapes, and logged nearly 400 days of fieldwork. Documentation will continue but is now centered around TAI's public programs, such as the Master-Apprenticeship Program, the Indiana State Fair, and a lyceum produced in collaboration with the Indiana Historical Society.

TAI has become a mechanism by which students receive hands-on training and experience in public folklore. It is also providing valuable community outreach, connecting the rich resources and expertise of the department with the state of Indiana.

## Hotlinks



• IU Department of Folklore & Ethnomusicology: [www.indiana.edu/~folklore](http://www.indiana.edu/~folklore)

• Ethnomusicology Program: [www.indiana.edu/~ethnomu/](http://www.indiana.edu/~ethnomu/)

• AAAMC: [www.indiana.edu/~aaamc/index.html](http://www.indiana.edu/~aaamc/index.html)

• ATM: [www.indiana.edu/~libarchm/](http://www.indiana.edu/~libarchm/)

• Mathers Museum: [www.indiana.edu/~mathers/home.html](http://www.indiana.edu/~mathers/home.html)

• SAVAIL: [www.indiana.edu/~folklore/savail/savail.html](http://www.indiana.edu/~folklore/savail/savail.html)

• SEM: [www.indiana.edu/~ethmusic](http://www.indiana.edu/~ethmusic)

• TAI: [php.indiana.edu/~tradarts/home.html](http://php.indiana.edu/~tradarts/home.html)

## Alumni notebook

(continued from page 7)

Pittsburgh, Pa., as an assistant professor.

**Kara Rogers, MA'99**, was married to Jeff Thomas in Asheville, N.C., on April 28.

**Craig A. Small, BA'92**, is an indexer for D&G Ltd. in Indianapolis. He writes, "Got me a cool band called the Punkin Holler Boys. You folks taught me well. Band plays original folk, country, Cajun, bluegrass, Irish, pop, punk, and eastern European-Arabic songs about such topics as beer, our favorite cat, the old guy down the road, death, flowing with life, the sad state of American youth, fish kettles, Prozac, where we come from, and beer. Rockin' acoustic trio — guitar/mandolin; guitar/fiddle/mandolin; accordion/guitar."

**Jonas Yeboa-Dankwa, MA'84**, is retired and living in Ghana. He was formerly a research fellow at the Language Center in Legon, Ghana. He has three books being published this year: *Folktales*, *Drum Texts in Abiriw Akuapem*, and *Drama in Twi*.



In 1992, a crew of graduate students cool off after painting the student lounge. Seated, from left, are John Laudun, PhD'99, and Ross Peterson-Veach, PhD'00, who are framed by Susan Vanderhoef, MA'97, Jennifer Shacker-Mill, PhD'98, Clover Williams, PhD'98, Greg Kelley, PhD'96, Mary Magoulick, PhD'00, and Jim Benson, MA'93.



## Alumni spotlight

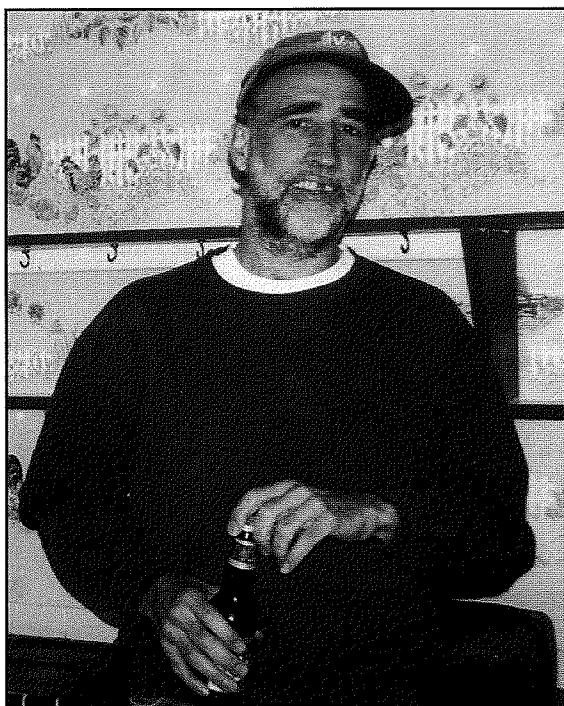
### 'Old dog' enjoys 'hard road' to 'palace of wisdom'

S ometime in the summer of 1975 amidst fieldwork and teaching an outreach folklore course in my hometown of Rice Lake, Wis., I realized what I really wanted to do (however hard or foolish) was to research the culturally diverse folklore of the Upper Midwest: polkas and powwows, yodeling and jule boking, logging and farming, ice fishing and wurst eating, dice shaking and squeezebox playing. Training at North Carolina (MA'73), Indiana (PhD'77), and a few intervening jobs readied me for the task. Like many of my generation, I was introduced to public folklore during the Smithsonian Institution's summer-long 1976 Festival of American Folklife. Then I taught at the University of Kentucky from 1977 to 1984. In the interim, I spent a year recording the music and life histories of Finns, Scandinavians, and Slavs along the south shore of Lake Superior.

Fellow folklorist Janet Gilmore, MA'73, PhD'81, a hardcore Pacific Northwesterner, and I had married in 1978, our daughter Bella was born in 1984, and we wanted to live in one or the other of our home

ons. When I didn't get tenure at Kentucky, for reasons best told over a beer, we left on New Year's Day 1985 for Madison, Wis., where several contract jobs loomed. Sometimes struggling, we have worked ever since as independent folklorists: doing fieldwork, writing and publishing, consulting, curating, producing, and otherwise contributing to museum exhibits, documentary sound recordings, films and videos, radio programs, and folklife festivals for an array of organizations, including the Wisconsin Folk Museum, where we were staff folklorists for nearly a decade.

By 1993, when our son, Finn, was born, the University of Wisconsin had become my steadiest "client." In fall 1998, I became full time at UW as an academic staff member and director of the Folklore Program. The following summer, for reasons best told over two beers, I made the great leap forward to full professor, 75 percent in folklore and 25 percent in Scandinavian studies. Over the past few years, I've taught Introduction to American Folklore, Folklore of Wisconsin, Scandinavian-American Folklore, American Folk and Acular Music, Seminar in American Folklore, Field Methods and the Public Presentation of Folklore, Practicum in Public Folklore, and a field school: Documenting Local Cultures. Our Folklore Program, meanwhile, offers 12-15 courses



Gray-beard Jim Leary takes a break from fieldwork in Rice Lake, Wis., in July 2000.

per semester, an undergraduate certificate, and a PhD minor.

My focus remains on the Upper Midwest, not for insular sentiments, but because my home territory — like everyone else's — is worth considering both in its own right and as it intersects with the world beyond. Since what folklorists do is

too important to be kept to ourselves, the work of which I'm proudest fuses scholarship with populism: a series of folk arts exhibits undertaken mostly with Janet Gilmore and Bob Teske; the "Down Home Dairyland" radio series on Wisconsin Public Radio with Richard March, MA'75, PhD'83; and a couple of books, *Wisconsin Folklore* (1998) and *Midwestern Folk Humor* (1991). This year I'm co-conspiring to establish a regional humanities center, the Center for the Study of Upper Midwestern Cultures, at the University of Wisconsin. And I'm hoping to complete a book — *Polkabilly: The Goose Island Ramblers Redefine American Folk Music* — for Oxford University Press's *American Musicspheres* series.

Those folklore grad school days when it all began don't seem so far away, yet Janet and

I have surpassed 50, our kids are growing up, my once-black beard is nearly gray. I'm starting to savor my dad's favorite proverb, "The old dog for the hard road," and I'm hoping that my own favorite, via William Blake, holds true: "The road of excess leads to the palace of wisdom."

— Jim Leary

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