

Indiana University

Folklore
Institute

Traditions

Alumni News

Vol. 8

College of Arts & Sciences Alumni Association

Summer 1993

From the chair: A salute to our alumni, wherever they may be

We are pleased to bring you this year's issue of *Traditions*, with features on our faculty, recent graduates of the Folklore Institute, and our active professors emeriti. This academic year has been the season of visiting assistant professors, and we have included statements from each of the four talented individuals who have contributed so much to the life of the department over the last several months. I hope you will agree that the events and activities recorded in these pages demonstrate the continuing vitality of Indiana University's Folklore Institute. Please take a moment to respond

to the questions about research tools, and, while you're at it, let us know where you are and what you are up to these days. And one more thing: Place Bloomington on the itinerary for your next cross-country junket. We are always delighted to see former students at our doorstep.

—John H. McDowell, Chair

P.S. Those of you planning to attend the AFS meetings in Eugene this year, remember to drop in on the Folklore Institute reception, scheduled for Thursday evening around 9 p.m. See you there!

Retirement?— Life with our emeritus faculty

We are constantly amazed at the perpetual energy, productivity, and vigor for life of our folklore emeritus faculty. They remain active, and retirement for them means the chance to travel and focus on their research and writing. In this issue, we spotlight professors **Felix Oinas** and **Merle Simmons**.

When asked what he has most appreciated about his retirement of 11 years, **Felix Oinas** responds that he has most
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Folklore class celebrates Indiana folk artist Lotus Dickey

Quentin Lotus Dickey (1911–1989) was a musician, poet, and philosopher who lived close to the land in rural Orange County. His musical abilities, self-deprecating humor, and home-spun mysticism made a lasting impression on everyone he met. His life was difficult. He was raised in a single-pen log house and struggled years later, alone, to make a living that would support himself and eight children. Later still, he cared for his aging parents in that same small log structure, warmed by a wood-burning stove. Throughout these years, Lotus played the fiddle, sang traditional songs, and composed new songs about nature, the Bible, and the joys and sorrows of love. When his children were restless, he wrote "Hush While the Little Ones Sleep" to quiet them. When he attended his 15th high school reunion, he wrote "Such a Long Time Old Friend" to honor the occasion. Respectful of Biblical sto-



Lotus Dickey

ries, he wrote the powerful and mysterious "David Loved Bathsheba."

In the last decade of his life, Lotus—then retired from construction work—

began to perform his large repertoire of traditional and original compositions to audiences beyond Orange County. "Discovered" and encouraged to promote his talents by folklorists **Dillon Bustin**, BA'89, **David Brose**, and **Nancy McEntire** (then Nancy Cassell), PhD'90, Lotus played at Indiana's state parks, Pine Woods Camp in Massachusetts, and the Library of Congress. He moved on to folk festivals in California and Washington state, and sang to thousands of folksong enthusiasts at the National Folk Festival. He was featured in a documentary film made by Dillon Bustin and Richard Kane, *Water from Another Time*, and received grants from the Indiana Arts Commission and the National Endowment for the Arts to produce three cassettes of fiddle tunes and songs.

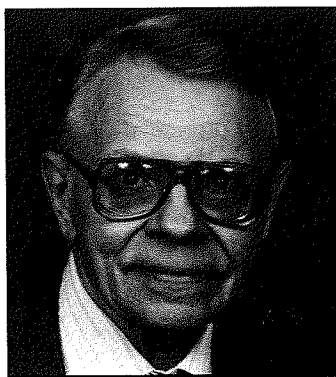
Lotus often traveled to Bloomington to play for folklore classes at IU, charming
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Retirement?

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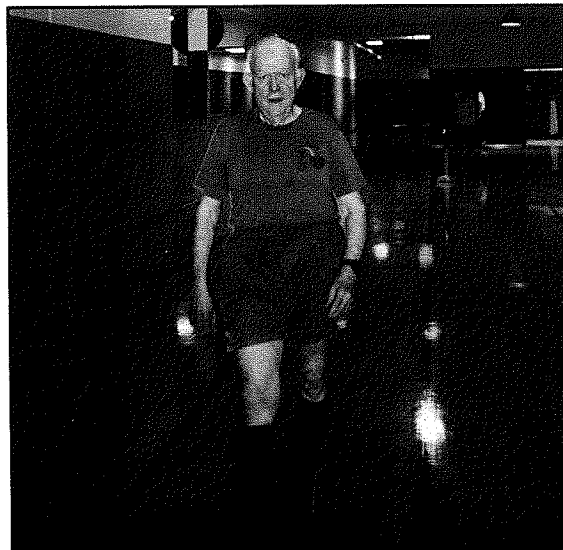
appreciated the time to advance his research and to travel. He has published three books and some 120 articles and book reviews in the areas of folklore, mythology, and literature. Among his recent published books are *Essays on Russian Folklore and Mythology* (1985), *The Truth and Justice of Vargame and Other Essays* (1984, in Estonian), and a second edition of *Studies in Finnic-Slavic Folklore Relations* (1991). In addition, a festschrift has been published in his honor. Says Oinas, "I have four or five projects in front of me all of the time." In view of this record of scholarly accomplishment, it is easy to understand why the Fellows of the American Folklore Society honored him as an "eminent folklorist whose scholarly contribution has, during a long period of time, been internationally and nationally important."

Oinas works on his projects at home, but bikes to his office nearly every day to make himself available to students. He welcomes them at any time. "They can come and see me without making an appointment. I am completely at their service." He is also willing to discuss any and all questions: "So all kinds of questions come up—folklore and love and



Felix Oinas

Merle Simmons, at right, walks aerobically and regularly at the YMCA in Bloomington.



other things."

Oinas has taken time out of his busy retirement to travel. He and his wife, Betti, joined Maupin Tours and together have traveled over two-thirds of the world, including Australia, China, and Thailand. "I go to forget everything—research and so on. Otherwise, I have research problems in my head all of the time." He and his wife are looking forward to a trip to their home country of Estonia this summer.

Merle E. Simmons, professor emeri-

tus of folklore and Spanish, is Indiana University's own Indiana Jones. He has been on a grand treasure hunt for the papers of Viscardo y Guzmán, the first Spanish American to send out a written call for Spanish-American independence. Guzmán's manuscripts were lost for almost 200 years, and eager historians had been hunting for them all over Europe and Spanish America. Merle Simmons found them—not in Europe or Spanish America, but in the archives of the New York Historical Society.

As a result of his research and subsequent publications—*Los escritos de Juan Pablo Viscardo y Guzmán, precursor de la independencia de la América Española* (The Writings of Viscardo y Guzmán: Precursor to Spanish-American Independence), and two substantial articles—the president of Peru recognized Simmons with the highest honor Peru bestows.

Simmons says, "The Peruvians were so elated to have these papers discovered and published...that they very kindly honored me...by making me a member of the Order of the Sun." On Feb. 5, 1991, the General Consul of Peru recognized Merle E. Simmons as a *Gran Oficial* of the Peruvian Order of the Sun.

Needless to say, Simmons's treasure hunt has kept him busy during his retirement years both traveling and doing research. During the occasional moments in which he is not doing research, he can be found re-reading books like *Don Quijote* and jogging three-and-a-half miles a day to stay fit. His latest release is *La revolución norteamericana en la independencia de Hispanoamérica* (The North American Revolution in the Independence of Spanish-America), 1992. This summer he and his wife, Connie, hope to make their first visit to Mexico since 1984—just for fun.

Lotus Dickey

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ing world folk music students with "Got Someone I'm Wild About" or "Barbara Allen," and stunning graduate ballad and folksong students with such questions as "Am I the folk?"

This past fall semester, Nancy McEntire taught a 300-level undergraduate course at Collins Living-Learning Center, "A Singer and His Songs: The Life and Times of Lotus Dickey." With Lotus as their focal point, the dozen students in the course learned about migration patterns, the arts and crafts movement in America, traditional house types, life in southern Indiana during the Depression, musical gatherings, traditional fiddling styles, ballads, and folksongs. They took one field trip to Paoli to interview Lotus' sons, Phillip and Bobby, and their friend, fiddler Tom Raney, and another trip to New Albany to visit Lotus' sister, Audrey Main, and his eldest son, Steve. Later in the semester, Steve and his family visited the class in Bloomington. At the end of finals week, Steve and Tom Raney gave a concert of traditional music in the Collins LLC lounge.

The students handed in research projects related to Lotus and his life at the end of the semester. Some of these, along with interview tapes, will be added to the Lotus Dickey collection at the IU Archives of Traditional Music. Many of the students found that Lotus Dickey's life and music touched them deeply. "Lotus' songs helped me enjoy and understand a style that I was unfamiliar with previously," one student wrote at the close of the semester. "I really feel that Lotus has proved to be a role model for me. After all he went through in his life, Lotus still managed to have such faith and a positive attitude.... It is unfortunate that Lotus' life came to an end before I got the chance to make his acquaintance. I know I would have benefited greatly from knowing such a man."

Note: Paul Tyler, MA'82, PhD'92, released a two-cassette collection, Lotus Dickey Fiddle Tunes from Orange County, Indiana, available from Marimac Recordings, Crown Point, Ind., 46307. Cassettes of traditional and original songs, "The Very First Time," "The Pride of Glencoe," and "Got Someone I'm Wild About," are available from Lotus Dickey Music, 8920 South Shore Dr., Unionville, Ind. 47468.

Year in review: Words from our visiting faculty

The Folklore Institute has been blessed this year with the presence of four outstanding visiting professors. They have added plenty of intellectual excitement for students and colleagues alike. We have enjoyed their presence and wish we could keep them indefinitely, but wish them well in their next undertaking.

John Bealle, MA'79, PhD'88, tells us: "After teaching for several years in American studies at the University of Alabama and Miami University, I returned to the folklore department to offer courses in American folklore during the 1992-93 academic year. It is good to be back in Bloomington again! I am offering Introduction to American Folklore, with a unit on ethnographic writing that I have been fine-tuning in recent years, and a graduate seminar, American Folklore and American Civilization, with an intent to look outside the realm of scholarly folklore toward the ways folklore is engaged in the wider American cultural landscape.

"Projects of mine that will come to fruition soon include "Self-Involvement in Musical Performance: Stage Talk and Identity at a Bluegrass Festival" (*Ethnomusicology* 1993), "New Strings on the 'Old Harp': The 1991 Revision of the *Sacred Harp*" (*Alabama Folklore Occasional*), and "Folksongs of Alabama: Field Recordings by Byron Arnold, 1947" (*Alabama Folklife Association*). I am currently working on a paper on Charles M. Skinner's turn-of-the-century legend publications, and a book on *Sa-*



Posing in front of the globe at Ballantine Hall are visiting faculty members, from left, Frank Proshan, Deborah Kapschan, and John Bealle. Not pictured is Dorothy Noyes.

cred Harp revival for the University of Georgia Press."

Deborah Kapschan tells us: "I have enjoyed my year at the Folklore Institute immensely. It is a privilege (and a challenge!) to work with so many bright graduate students and to be a part of the impressive faculty here.

"I have taught two graduate seminars this year: Language and Marketplace Expression, an examination of the intersection of expressive culture and the culture of capitalism, and The Gender of the Word, an interdisciplinary course that includes sociolinguistic, anthropological, folkloristic, and feminist perspectives on gendered expression. I also

taught an undergraduate course titled Folklore and Gender in the Middle East and North Africa.

"It is an especially valuable experience for me to learn about the folklore program here in Indiana. I am impressed with the many strengths that the department has to offer its students, including the opportunities to learn about 'hands-on' publication through working on the *Folklore Forum* and the *Journal of Folklore Research*, and the ethnomusicology dimensions of the program that enrich both the scholarship and the fun of being part of this community.

"In addition to teaching, I am using my time in Indiana to revise a manuscript based on my dissertation, which should be out sometime in 1994. It's titled *Gender on the Market: The Hybridization of Cultural Forms in Morocco* and is being published as a publication of the American Folklore Society by the University of Pennsylvania Press. It will appear in the *Contemporary Ethnography Series* and in the *New Cultural Studies Series*.

"My future research includes studying discursive forms of cultural expression as they are re-created in diaspora and migration. I plan to examine both esoteric constructions of feminine identity (in women's Sufi groups) and more exoteric expressions of religious and national identity in European and North American immigrant communities. Also in the future is a tenure-track position in folklore at the University of Texas, Austin. I am very excited about this opportunity.

"I look forward to keeping in touch with all of the friends I have made in

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How do YOU do your research?

In conjunction with the MLA-IU Folklore Bibliography Project, we are seeking information about research habits among our diversified alumni. Please take a moment to respond to the following two queries by **Sept. 30**, and send your responses to: Ruth Aten, Folklore, 504 N. Fess, Bloomington, IN 47405.

1. If you use/have used the MLA Bibliography (Vol. 5: Folklore) please advise us:

- A) Where do you use it?
- B) Which version of the Bibliography do you use? (paper, CD-ROM)
- C) Please comment on your experience in using the Bibliography. Is it easy to use? Reliable?
- D) What changes would you make?

2. How extensively do you make use of these?

- A) MLA International Bibliography
- B) International Folklore Bibliography/International Volkskundliche Bibliographie
- C) International Bibliography of the Social Sciences. Social and Cultural Anthropology (UNESCO)
- D) Arts and Humanities Citation Index (paper or CD-ROM/Wilson version)
- E) Social Sciences Citation Index (paper or CD-ROM/Wilson version)
- F) RILM Abstracts (Repertoire International de Litterature Musicale)
- G) Centennial Index to the *Journal of American Folklore* (JAF 101 1988)

Visiting faculty

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Indiana and to seeing many of you at the yearly AFS meetings. I extend my special thanks to John McDowell and the faculty and staff of the Folklore Institute who have offered me their kindness and expertise in many ways. Thanks also to the folklore graduate students for sharing their projects and enthusiasm with me this year."

Dorothy Noyes writes us from Philadelphia that "homecomings can be disconcerting these days. The homely respectability of Evanston, Ill., where I grew up, has given way to glass-curtain wall construction and Amish furniture shops. The skyline of Chicago has shifted each time we descend upon O'Hare. When I came back to Bloomington after a 10-year absence, everything was still there and recognizable, although sandblasted and computerized (the campus buildings) or improved by the institution of a Cappuccino Happy Hour (all the coffee placed on the perimeter of campus). Nor had the Midwestern virtues surrendered to the seductions of post-modernism. The Halls of Residence showed a touching concern for my well-being with a 10-page book of helpful instructions on keeping pests away (hang up your clothes) and an envelope of instant turkey gravy mix next to the microwave to cheer my Thanksgiving. If, among the ample provision for the cleanliness of the kitchen, they tended to neglect things like cutting boards, stewpots, and corkscrews, it only goes to show the spirituality of their priorities.

"My visit to the Folklore Institute was not a homecoming, for I was an unusually thickheaded undergraduate and never felt the need to take a folklore class to illuminate the medieval poetry I was then interested in. If I had not met some folklorists towards the end of my senior year, I would probably still be anomic in an English department.

"Nonetheless, the Institute made me instantly at home. I'm deeply obliged to all its faculty, staff, and students for their helpfulness and hospitality. Although I met people only briefly and saw only the surface of the Institute's resources, I had time to be very impressed with what's being done for folklore there. The energy being put into the curriculum, the special events and sponsored visits, the publications, and the acquisitions of the library seem to make nothing of the financial constraints necessarily placed on any academic endeavor nowadays.

"I taught a seminar on Folk Drama and Folk History, examining the ways in

IU-AFS residency proves great success



Nick Spitzer and Amy Skillman find the folklorist residency seminars particularly interesting.

The first round of the Public Folklorist Residency, initiated by the Folklore Institute and the American Folklore Society, succeeded this February in giving the two initial residents time off for research and bringing folklorists working in and out of the university into productive dialogue.

Nick Spitzer spent time in the library completing research for an article on the relationship between public folklore in practice and theory. Amy Skillman reports that she returned home "with four new books, nearly 900 pages of copied articles and chapters, volumes of notes, and a bibliography with more than 200 entries" connected to her interest in Cambodian and Laotian weavers.

Amy and Nick lectured, took part in a departmental colloquium, and met with students and faculty. Both found these discussions—and, at moments, the spirited debates—productive and revealing.

Topics included the continuities and differences in our mutual practice of folklore, "the Book" vs. "the Film" as medium for research, the public nature of all folklore, ethical dilemmas, advocacy issues, and training for the job market. For Nick, these exchanges with the "full range of the IU folklore community" enabled him to flesh out his thinking about how "a public folklore sensibility can better inform activities in the academic sector of the discipline."

Both Amy and Nick unequivocally endorsed continuing the Public Folklorist Residency program. They also left us with thoughts for the future: summer institutes, semester long residencies for public sector folklorists, internships, field stations, and conferences.

The project will continue with one resident annually. AFS is evaluating the IU effort as a potential model for adaptation in other folklore programs.

which cultural performances inscribe or mediate collective memory. My students were enthusiastic and attentive as we moved from much-discussed issues of historical representation to the more elusive matter of the experiential recovery of the past in performance. They were also very polite when obliged to listen to yet another Patum of Berga story. We met twice a week for eight weeks and talked very fast. They taught me a lot about topics ranging from shivaree and the Kennedy assassination to the power plant Salad made for Thanksgiving in southern Illinois. I look forward to seeing what they do with themselves.

"I returned to Philadelphia with a few thousand pages of festival books copied at the library, and more new ideas than I've had time to think about. These visiting appointments offer a real opportunity for material and intellectual revitalization, and I hope the Institute is able to continue them: The discipline and everyone involved will surely benefit."

Making a brief guest appearance this semester as visiting assistant professor of folklore, Frank Proschan is beginning an appointment as research scholar at IU's Research Center for Language and Semiotic Studies. He sends this ac-

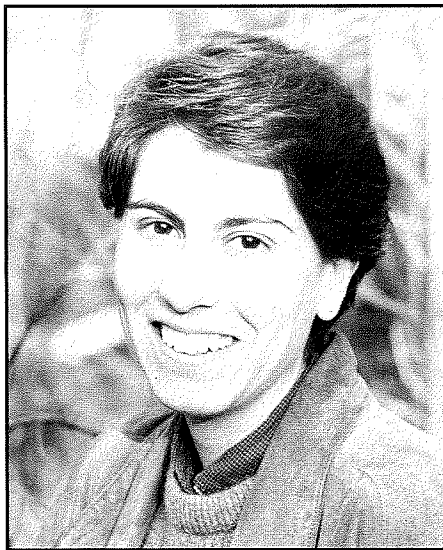
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Alumni profile

Sabina Magliocco, MA'83, PhD'88

*Visiting Assistant Professor, Folklore Program and
Department of French and Italian, University of
Wisconsin, Madison*

I began teaching at the University of Wisconsin, Madison, after returning from my Fulbright post-doc in Italy in January 1990, first as a visiting lecturer, and subsequently (since 1991) as visiting assistant professor. I teach many of the large introductory survey courses in folklore such as Introduction to Folklore, Introduction to American Folklore, and The Folktale, as well as upper-level courses such as The Supernatural in the Modern World and Folklore Theory in Historical Perspective, which my grad students have dubbed "Hysterical Perspectives." Because folklore is not a department but an interdisciplinary program at Wisconsin, faculty appointments are usually housed in other departments. Mine is split with the Department of French and Italian; I usually teach one Italian language course a semester in



Sabina Magliocco

addition to teaching folklore.

Madison is an exciting place to be since the Folklore Program is really beginning to get off the ground. Our program is still small; most of our graduate students are actually minoring in folklore while getting PhDs in other departments such as anthropology, theater, or one of the language departments. In fact, the language/folklore combination has

become increasingly popular as it is one way for graduate students to introduce cultural studies into their language and literature background. We also offer an undergraduate major and a certificate in folklore. The program garners widespread support among the faculty administration because of our large undergraduate enrollments and the many courses we offer that satisfy the university's ethnic studies requirement. The program offers a strong core of graduate and undergraduate courses in theory, areas, and genres; additional courses include cross-listed offerings from a wide range of departments. Upcoming projects include the formation of a folklore archives to deposit the rich data our students collect, and the forging of stronger links between our program and the surrounding community through public-sector training projects.

Since coming here, I have introduced numerous courses, put together guidelines for a PhD minor, and served on the program steering committee, with fellow alumnus **Jim Leary**, PhD'78. Last summer, under the direction of our chair, Jack Kugelmass, the program put together an NEH Summer Seminar on Folk Narrative. **Richard Bauman**, MA'62, **Dan Ben-Amos**, MA'64, PhD'67, **Alan Dundes**, PhD'62, **Barbara Kirschenblatt-Gimblett**, PhD'72, Janice Radway, Harold Schechter, and the late Bengt Holbeck were among the distinguished scholars who gave presentations and public lectures during the seminar. It was a smashing success, and we are applying to do a second seminar in summer 1994.

My book *The Two Madonnas: The Politics of Festival in a Sardinian Community* is being published by Peter Lang this spring, and an Italian version has finally been accepted for publication (in a greatly truncated form, due to political opposition to some of its controversial content). I am at work on another book about the culture of single women in Sardinia. This spring, I was honored with a nomination for a prestigious university-wide teaching award by my colleagues. On the personal front, my husband, Uli Schamiloglu, and I live in a small house in the woods just outside Madison with Pinky and Merlin, our cats.

I have temporarily given up raising possums and other wild critters—my grad students are about enough for me to handle right now! Since coming to Wisconsin, I can really say that lots of good things have come my way; I look forward to many more productive years at UW, Madison.

Visiting faculty

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count: "Just as the Pentagon and defense industries have a revolving door, my career trajectory as a folklorist has alternated between positions in public service and the academy. After a brief but frigid spell in southside Chicago at the university thereof, I threw off the gowns of a scholar and returned to Washington for intermittent employment at the Smithsonian Institution from 1970 to 1975. I served as archivist of the Office of Folklife Programs from 1975 until 1978, when bruises from the glass ceiling there caused such excruciating pain that I fled southward to the fringes of the Texas hill country, enrolling in the folklore program at the University of Texas, Austin. There followed in rapid succession a BA and MA in anthropology, and, in substantially slower succession, a PhD. As the wrecking teams moved in to demolish the Armadillo auditorium in 1984, I headed off to Stockton, Calif., to begin my doctoral research on the verbal arts of Kmhmu highlanders from Laos.

A year of research and social work was followed by a second year of social work

and research, as I took on the direction of a refugee social service agency operated by the Kmhmu association in Stockton. After a year of battling the welfare department and other local agencies on behalf of our clients, I returned to Washington for a brief but dramatic tenure as staff folklorist at the Smithsonian Folklife Programs (1986-89), succeeded by a three-year term as independent scholar (i.e., unemployment). The year before arriving in Bloomington was spent as a Fulbright senior research scholar in Laos and Thailand, carrying out field study of "Cultural Expressions of Kmhmu Ethnic Identity" in the two countries. The revolving door has spun once more and I find myself cloaked again in academic gowns, affiliated with Richard Bauman as a researcher at the Research Center for Language and Semiotic Studies and as a funny uncle in the IU folklore family. I believe in folklore's liberating potential and have never been heard to utter the word 'folkloristics.'"

New publications by Frank include a chapter in *Public Folklore*, edited by Robert Baron and Nicholas Spitzer for the Smithsonian Institution Press, 1992, and an article in *Selected Reports in Ethnomusicology*, edited by Amy Catlin, 1992.

From folklore to priesthood: Lee makes professional change

Dorothy Sara Lee, assistant professor of folklore, will be leaving the folklore department this summer to enter the seminary and study for the priesthood of the Anglican Church. She came to Indiana University in fall 1986 as associate director of the Archives of Traditional Music and taught occasional courses in Native American music and the intellectual history of ethnomusicology. Several years ago she moved to teaching full time and has since added courses in ritual and music and the introduction to ethnomusicology to her repertoire.

This spring Dorothy coordinated an eight-week course, Practicing Ethnomusicology, which gave a lively overview of ethnomusicology as it is practiced by a variety of scholars today. The course featured these intriguing presentations: Bruno Nettl on "Cultural gray-out," Sue Carole DeVale on "Textural Analysis as Musical Microscope" and "Architectonics and Organology: A Semiotic Exploration of Analogous Aesthetic Subsystems," Carol Robertson on "Myth and Gender in Hawaiian Performance," Dan Sheehy on "Ethnomusicology Is



Lee, left, visits with Esi Sutherland-Addy, a research fellow from Ghana.

What You Make It': Adventures in the National Endowment for the Arts," Philip Bohlman on "Musical identities," and Lorna McDaniel on "Gifts of Power: The Black Artist as Ethnographer."

During her six-and-one-half years at

IU, Dorothy has become a valued member of the folklore family and her contributions will be missed. We wish her well in her career change and extend our appreciation for all that she has shared with us during her tenure at Indiana.

Folklore degrees conferred from April 1992 to March 1993

BA Degrees

- Julianna Burrell
- Susan Clark
- Ginny Kilander
- Heather MacBride
- Clarence Roberts
- Craig Small

MA Degrees

MA Exam:

- Abbie Anderson
- Marlena Frackowski
- Khwimanga Wongani Katundi
- Andrew Knot
- Michael Mason
- Lisa Moody

MA Thesis:

- Ozkul Cobanoglu, "Perspective of Mediated Performances and Oral Forms of Folklore Surrounding the Cult of Chakircali Mehmet Efe in the Turkish Socio-Cultural Context"
- Jean Freedman, "With Child: Illegitimate Pregnancies in Scottish Traditional Ballads"
- Mahmud Firoz, "Prospects of Material Folk Culture Studies and Folklife Museums in Bangladesh"

PhD Degrees

- Joel Brent Cantrell, "Hosting Funerals in Dapaong, Togo"
- Cornelia Fales, "Auditory Illusion and Cognitive Patterns in *Whispered Inanga* of Burundi"
- Annette Bacola Fromm, "We Are Few: Folklore and Ethnic Identity of the Jewish Community of Ioannina, Greece"
- William Guinee, "Suffering and Healing in Trinidadian Kali Worship"
- Jeanne Harrah, "The Landscape of Possibility: An Ethnography of the Kentucky Derby"
- Laura Harris, "The Play of Ambiguity in Praise-Song Performance: A Definition of the Genre Through an Examination of its Practice in Northern Sierra Leone"
- Johnston Akuma-Kalu Njoku, "Nature and Organizing Principles of African Music and the Emergence of Shona Catholic Mass Music in Zimbabwe"
- Katherine Anne Battley Phipps, "Glossolalia and Health: The Perceived Effect in Health Promotion"
- Suzanne Smith Ridlen, "Tree-Stump Tombstones: The Influence of Traditional Culture Values on Rustic Funerary Art in

Indiana in the 1890s"

- Karla Robb, "Museums and Nation Buildings: The Role of Museums in the National Development of Costa Rica: A Contribution to the Study of Culture and Development"
- Moira Smith, "The Ritual Humor of Students: Capping at Victoria University, 1902-1988"
- Mary Beth Stein, "Berlin/Berlin: The Wall in the Expressive Culture of a Divided City, 1961-1989"
- Paul Tyler, "'Sets on the Floor': Social Dance as an Emblem of Community in Rural Indiana"
- William J. Wheeler, "Practicing Flamenco Guitar in Madrid, Spain: An Event-Centered Study of Accompaniment and Accompanists in Guitar Lessons and Dance Classes"
- John Brenton Wolford, "The South Union, Kentucky Shakers and Traditions: A Study of Business, Work, and Commerce"
- Egle Victoria Zygas, "Personality and Repertoire: The Russian School of Folklorists (1861-1948)"

Faculty update

Mary Ellen Brown describes her September/October research trip to Scotland: "Still in search of materials on Williams Motherwell (*Minstrelsy: Ancient and Modern*, 1827), especially exploring his profession as judicial officer (I find it exciting to run across documents in his hand at the Scottish Record Office), rechecking manuscript materials (I looked at two early drafts of the introduction to the *Minstrelsy* at Pollok House, an 18th C. estate—pretending the beautiful grounds and a prize herd of Highland cattle were mine!), and found some materials 'misplaced'. Along the way I tasted millionaire's shortbread, the usual, plus caramel and chocolate toppings. The trip was multiply rich!"

A recent publication is "The Forgotten Makars: the Scottish Local Poet Tradition," in *Creativity and Tradition*, edited by Simon Bronner, PhD'81, Utah State University Press, 1992. Brown has been awarded a Title VI language grant to do an intensive French course in Paris in July and a grant-in-aid to do some final data collecting on her extended study of William Motherwell. Next year, she expects to be deputy director of the American Studies Center, Warsaw University, teaching and in administration.

Inta Gale Carpenter received travel support from IREX to research women's narratives about health care as potentially forceful "rhetorics of community" during a time of rapid social change in Latvia. She traveled to Riga for three weeks in November and December to make contacts and conduct interviews in preparation for long-term future research funded by IREX for the coming year. In fall 1992, *Reflections on the Folklife Festival: An Ethnography of Participant Experience*, which Carpenter co-authored with Dick Bauman and Patricia Sawin, was published in the Folklore Institute's *Special Publications* series. Her article "From Lecture to Debate: Generational Contestation in Exile" was included in *Selected Papers on Refugee Issues 1992*, a publication of the American Anthropology Association, and a chapter on the Baltic population in Indiana will be part of a forthcoming Indiana Historical Society volume on ethnic groups in *Association for the Advancement of Baltic Studies*.

Linda Dégh and Alan Dundes, PhD'62, gave presentations in a forum on "Rumor, Gossip, Urban Legend" at UCLA last May. Last June, Linda Dégh, thanks to an IU overseas conference grant, attended the ninth Congress of the International Society of Folk Narrative Research, Innsbruck. She is vice president of the society and presented a paper and was made an honoree member of the Folklore Fellows International of the Finnish Academy of Science and Letters, Helsinki. Later she traveled to Hungary and gave guest lectures at the University of Debrecen. Dégh also presented a paper on Hungarian ethnicity in Indiana at the meeting of the Indiana Historical Society on the basis of the chapter she wrote for their anniversary volume on

Indiana Ethnic Groups: They Came to Indiana (in press).

Recent articles include "The Legend Conduit" in *Creativity and Tradition: New Directions* (University of Utah Press, 1992), and "What is the Legend after all?" in *Contemporary Legend* (1991). Dégh is also currently associate editor of the *Journal of American Folklore* and editor of the book series *Folklore Today* (IU Press).

Dégh taught two courses, "Folklore and Mass Media" (undergraduate) and "The Popular Legend" (graduate seminar), at UCLA in spring 1992. This fall, she will be teaching "Forms of the Folk Narrative" at the Folklore Institute. Her book *American Folklore and the Mass Media* is scheduled to appear in fall 1993 or spring 1994, and she is resuming work on *Legend and Belief: The Dialectics of a Folklore Genre*, interrupted to finish *Mass Media*, which she is hoping to finish by the end of the summer.

This past year, Henry Glassie has been active on the lecture trail, lecturing in North Carolina, New Hampshire, Oregon, Ohio, Nebraska, and Washington, D.C., as well as lecturing in ethnology departments in Sweden and in Turkey on Turkish art. Glassie's next book, *Turkish Traditional Art Today* (a mere 930 pages long), should be published by IU Press in the *IU Turkish Studies* series in fall 1993.

Polly Grimshaw returned in July 1992 after a five-month sabbatical leave spent investigating 17th-century letters written by colonial New England settlers to their friends and families "back home," describing their cultural collisions and relationships with Indian people. Part of this leave was spent in county record archives in the UK. Her book *Images of the Other: A Guide to Manuscript Collections on Indian-White Relations* was published by University of Illinois Press in 1991.

Bill Hansen is on leave this year as a fellow of the Institute for Advanced Study at

Indiana University. He is writing a book on ancient and modern stories, tentatively titled *Ariadne's Thread: International Folk-Narratives in Classical Literature*.

Roger L. Janelli is doing research on the political economy of Korean popular religion. He recently spent a week in Japan with the Comparative Folklore Society. His new book, *Making Capitalism: The Social and Cultural Construction of a South Korean Conglomerate*, (Stanford University Press), was published this spring.

John Johnson has been busy with interviews and lectures concerning the crisis in Somali. He has appeared on *CBS Morning News* and was a guest lecturer at the Indianapolis Eisenhower Foundation, University Speakers Program, African Students Association, Crane Naval Base, and Trinity Episcopal Church. Johnson has completed the second edition of *Epic of Sun-Jara*, the first volume in a new series at IU Press on African epic, co-edited by Johnson and Tom Hale (Penn State). He will also co-edit with Tom Hale the third volume of excerpts for African epics in the Indiana University series, which will be released in August.

George List has published *Stability and Variation in Hopi Song* (American Philosophical Society). He is working on his next book, *Colombian Animal Stories as Oral Performance Events*.

John McDowell was an invited speaker at the First International Congress on the Corrido in Monterrey, Mexico. The Folklore Institute celebrated the release of his edited volume *Andean Cosmologies through Time: Persistence and Emergence* (co-editors include Robert Dover, MA'80) in a book party shared with Greg Schrempp. McDowell's next book, *So Wise Were Our Elders: Mythic Narratives of the Kamás*, is scheduled for release this summer. He also had the lead article in the *Journal of American Folklore* 1992,

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Alumni update

Chris Bobbitt, MA'85, who is currently working on his doctorate in folklore at Indiana University Bloomington, is the curator of collections at the Monroe County Historical Museum. An exhibit on display at the museum, "Traditional Coverlets: Weaving, Warmth, and Beauty," showcases the many coverlets Bobbitt has made and others that he has acquired over the years. Since 1971, Bobbitt has crafted 40 to 50 coverlets.

IU folklorist **Thomas Bullard**, MA'73, of Bloomington, serves on the national board of directors for the Fund for UFO Research, Mount Rainier, Md. In a study sponsored by the organization, Bullard catalogued hundreds of reported abductions and interviewed dozens of people who claim to have been kidnapped by alien beings.

Steven K. Hamp, MA'76, of Ann Arbor, Mich., director of the program division of the Henry Ford Museum and Greenfield Village, has served the museum for more than 13 years in the positions of chief curator of archival and library collections in the education department and chair of the collections division. He has taught at Eastern Michigan University, the University of Michigan, and IU and is a member of the Michigan Humanities Council.

Linda S. Keenan, BA'79, works as business director at Public Technology Inc., a non-profit association of local governments. She holds a master's in urban and regional planning from George Washington University and lives in Takoma Park, Md., where she serves as president of the Washington Area Bicyclist Association.

Philip M. Peek, PhD'76, professor and chair of the anthropology department at Drew University, Madison, N.J., authored numerous articles on the visual and verbal arts of Africa and edited the book *African Divina-*

tion Systems: Ways of Knowing (Indiana University Press, 1991).

Jan Fortsch Peterson, MA'71, retired after 28 years of teaching English and folklore at Saguaro High School, Ariz. She and her husband, an electronics engineer who also recently retired, live in Mesa, Ariz.

Marsha Siefert, BS'71, MA'74, editor of *Journal of Communication* at the University of Pennsylvania, Philadelphia, received an award for her edited volume *Mass Culture and Perestroika in the Soviet Union*. It was voted the best single issue of a journal published in 1991 from the professional and scholarly division of the Association of American Publishers.

Diane Tebbetts, PhD'87, is site director for college classes at Ozarka Technical College and self-study coordinator for Ozarka's North Central Association. She lives in Batesville, Ark., and is restoring the oldest

surviving house in Batesville, built in 1842.

Hazel Wrigglesworth, PhD'78, who lives in and researches linguistics in the Philippines, edited *The Maiden of Many Nations: The Skymaiden Who Married a Man from Earth*, which was published in Manila and translated for publication in Germany. She is preparing for the publication of the first volume of the repertoire of a famous Ilianen Manobo raconteur.

Patricia Mastick Young, PhD'91, former development and community relations consultant in Long Beach, Calif., has been named director of the Museum of the American Quilter's Society in Paducah, Ky. Previously, Young worked as director of development for the Foundation of Rancho Los Alamitos, Long Beach, director of development and membership for the Palm Springs Desert Museum, and director of the Historical Society of Palm Desert.

Faculty update

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"Folklore as Commemorative Discourse."

Last July at a meeting of the International Society for Folk Narrative Research, Innsbruck, Austria, **Greg Schremp** gave a keynote speech on the topic "Dimensions of Worldview."

Schremp and **Sue Tuohy**, MA'82, PhD'88, were program co-chairs for 1992 American Folklore Society annual meeting, Jacksonville, Fla. Greg's new book, *Magical Arrows: The Maori, the Greeks, and the Folklore of the Universe*, is receiving positive attention from the academic community.

Warren Roberts is continuing his research on gravestones and tools. He published a definitive article on plane makers in *Midwest Folklore*, 1991. Roberts is currently writing an introduction to a reprint of Stith Thompson's autobiography, intended for the

Folklore Institute Special Publications series.

Ruth Stone presented a paper, "Paradox in the Recording and Documentation of African Music and Dance: Appropriating Motion and Action," at *The Study of African Music and Dance*, conference, which was held at the Rockefeller Center in Bellagio, Italy, Oct. 12-16, 1992. During that meeting, assembled ethnomusicologists from around the world discussed the state of research in Africa and proposed directions for future projects. She traveled to Cairo, Egypt, and the University of Ghana, Legon, to meet with ethnomusicologists and examine potential collections for the Archives of Traditional Music.

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