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Institute

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Faculty profile

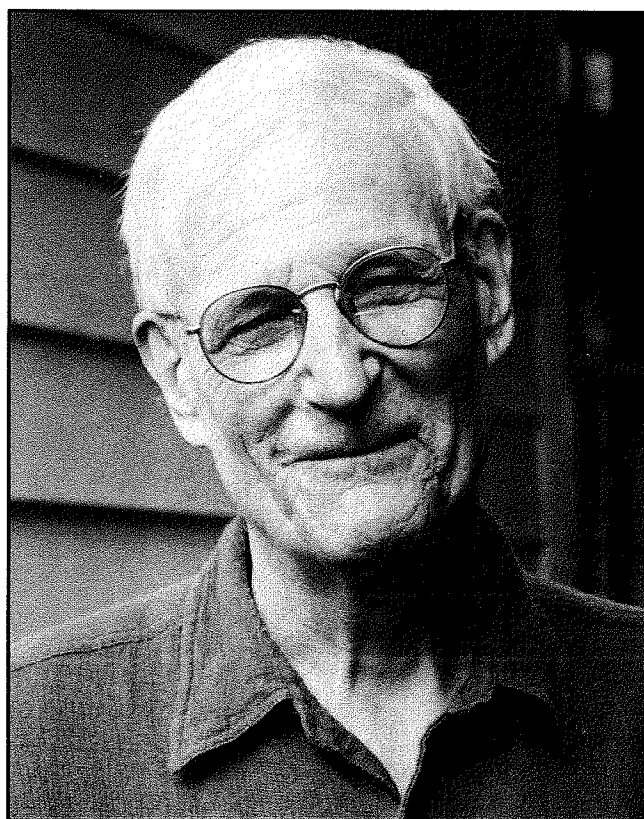
Warren E. Roberts, PhD'53
Professor, Folklore Institute

In recognition of Professor Warren Roberts' outstanding career as a folklorist, and as he prepares to retire at the end of this semester, we are pleased to print the following biographical tribute by Professor Henry Glassie.

Professor Warren E. Roberts was born on the coldest day of 1924 in Norway, Maine, a town famed for snowshoes and country fiddling. His father was a saw filer; he kept the big saws whirling in a mill that used local birch to manufacture dowels for furniture and the tiny houses for Monopoly games. Warren's older brothers followed their father into the factory, but Warren, valedictorian of his class of 50, always knew he would go to college. When the family followed the timber to Portland, Ore., Warren wisely chose by architectural style and entered Reed College.

All of the Roberts boys were athletes. Like his brothers, Warren played football, but skating and skiing were his joy. When he left Reed for the army in 1943, he joined a ski troop, an excellent decision, for it led to an infantry career of three-and-a-half-years during which he never saw action. Before his division was deployed to Italy, he was selected for officer training, transferred to the Pacific, and at the war's end was in Korea.

Returning to Reed, selecting English as his major, he found the fashionable new criticism baffling. His affection for literature had always been part of a larger attraction to social history. Studying Shelley's verse divorced from Shelley's life and times seemed pointless; what thrilled Warren in Shelley was his radical orientation. Literature and history were



Warren Roberts

two of his loves. Music was the third. His mother, English by birth, was a lovely singer. Warren, the bass section of his high school glee club, had starred in a production of *HMS Pinafore*—the beginning of a lifelong enthusiasm for Gilbert and Sullivan that would make him a mainstay of amateur light opera in Bloomington. In the army, he befriended country-and-western musicians, learning the guitar. At Reed, he combined his interests in literature, social history, and music into a senior thesis on the ballad in which began the career of a great folklorist.

Receiving an encouraging letter from Stith Thompson in 1948, Warren came to IU for graduate work in English,

arriving on the Monon line at dawn and walking to the campus. With a new lamp, he claimed the lone desk in room 41 of the old library and there wrote his dissertation. In his second year of graduate study, Warren was assigned the undergraduate course in folklore, so he has taught at IU for 45 years. At the suggestion of Stith Thompson, dean of the graduate school and the greatest folklorist of his era, Warren began examining Perrault's tales in oral tradition, and he assembled so many versions of one story that his dissertation became a case study. Published in 1958 and dedicated to Thompson, *The Tale of the Kind and Unkind*

Girls is a masterwork within the historic-geographic program of folklore research. His PhD, delayed while he fulfilled his minor in anthropology and Stith Thompson passed a year in South America, was granted in 1953, and Warren joined the full-time faculty.

Warren lived in the graduate men's dorms, now named for the folklorist John Ashton. In the women's dorms lived a talented pianist at work on her MA in music. Warren and Barbara both received their master's degrees in 1950 and were married soon after. In 1959, Warren, Barbara, and their two daughters went to Norway, the only nation in the Fulbright program that offered oppor-

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Faculty profile

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tunities for advanced folklore study. Warren's plan was to conduct a series of studies of Norwegian tale types, to determine subtypes, and then plot their distributions to further understanding of regional dynamics. Despite the extreme difficulties presented by Norwegian dialects, he produced *Norwegian Folktale Studies* (1964), a book still used as a text in Norway. More important, while living in Norway, he visited folk museums, talked with scholars of mate-

rial culture, and learned that his interests in furniture (he is a superb cabinetmaker) and architecture (he designed and largely built his handsome home in Bloomington) lay within the domain of folklore research.

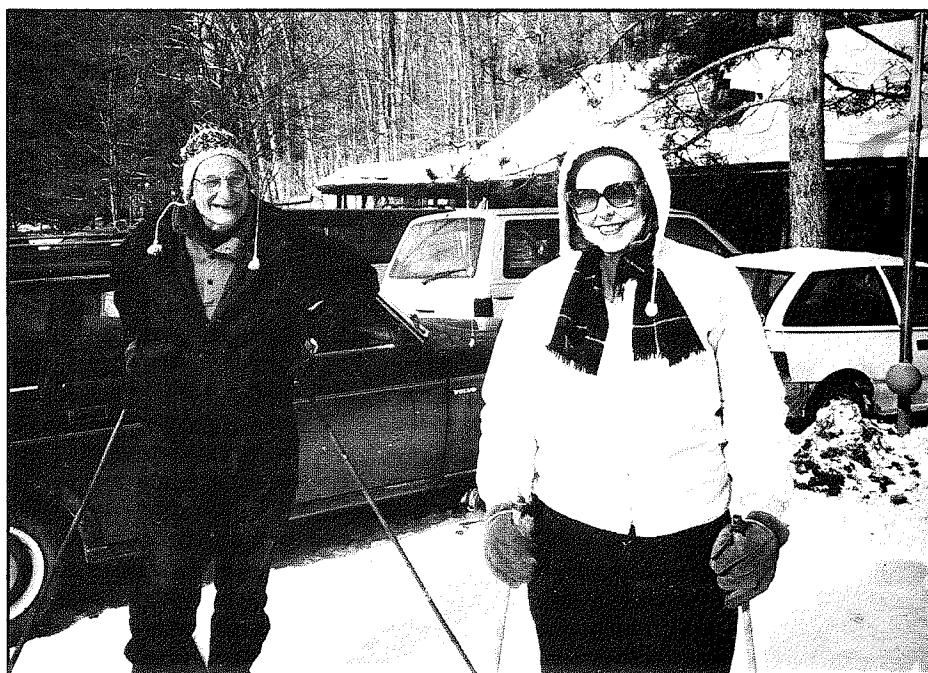
Upon Stith Thompson's retirement, Warren took over the folktale seminar, but in Norway he found a new career. He began offering courses on art, craft, and architecture, becoming one in a small group of scholars in the early 1960s whose work has made the study of material culture a major part of American folklore. Today, he is a leader in three

professional societies—the Pioneer America Society, the Association for Gravestone Studies, and the Vernacular Architecture Forum—all founded after that time. Seeing the importance of the folk museum in Norway, he visited American outdoor museums and began the process of creating a folk museum for Indiana. He gave, he says, his most productive years to dismantling old buildings and searching for funds. The funds never came, his dream was unrealized, but his close research led to a major work, *Log Buildings of Southern Indiana* (1984), and a battery of model studies of tools and craftsmen, many of them gathered into a book, *Viewpoints on Folklife* (1988). And it is his proudest claim, he says, that he trained the next bright generation of students of material culture at Indiana.

On his 65th birthday, his colleagues honored him with a festschrift, *The Old Traditional Way of Life* (1989). A gentle, passionate teacher, a meticulous craftsman in the workshop and library, a good friend, Warren E. Roberts has created in his writings and through his students a monument to the workers who turned their daily labors into exhibits of skill and wisdom.



Warren Roberts leaves his office hours behind and takes to the road on Ground Hog's Day.



Warren and Barbara Roberts take to the trails at Gnaa Bone Camp in Brown County for some snow fun in January. (Photo courtesy of Nan and Dee McEntire.)

Traditions is published by the Indiana University Alumni Association, in cooperation with the Folklore Institute and the College of Arts and Sciences Alumni Association, to encourage alumni interest in and support for Indiana University. Please check your address label for membership status. For membership or activities information, call (800) 824-3044.

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THE
COLLEGE

Greetings from the chair: A plea goes out to alumni

As you see, *Traditions* is back in your hands. We come to you only once a year now, but I hope you will agree that the co-editors, Ruth Aten and Lynne Hamer, and their associates have put together an entertaining and informative bundle. This issue of *Traditions* provides good evidence of the Folklore Institute's continuing vitality.

Now for the plea: Through Special Projects we are organizing to take an important step forward in our efforts to further develop the "Folklore on Video" resource. "Folklore on Video" is a growing list of video productions assembled here in Bloomington from rough footage shot in the course of field research by our faculty and students. These productions are ethnographic in character, presentable but not slick, and intended primarily for classroom use. We have decided to purchase a Sony editor and a few related items so that we can begin producing our videos in-house, thereby exercising more control over the process and also training our students in the art and craft of video editing.

To accumulate the funds for these purchases we are pooling money from grants, from Indiana University sources, and from alumni contributions. I am now asking for your help: If you would like to assist us in this initiative, please send a check, made out to the IU Foundation/Harry Gammerdinger Fund, to Velma Carmichael at the Folklore Institute. Many of you will recall that folklore video was one of Harry's most passionate interests.

A closing note: After first gaining squatter's rights over a portion of the

building at 501 North Park (across the alley from the Folklore Institute), we have now obtained full rights to the entire premises. Trickster Press and the *Folklore Forum* operate from this quarter, sharing the upstairs with the Lady Gregory Salon, an elegant furnishing for graduate student socializing. We are just now completing the refurbishing of the downstairs, which contains a seminar room and reception area, and a series of rooms housing books and journals from

the collections of Richard Dorson, George Herzog, Merle Simmons, Edson Richmond, and others. A group of robust graduate students recently completed rehabilitation of the kitchen area. Finally, the bust of Stith Thompson miraculously appeared to take its rightful place at the front of the seminar room. In the next issue of *Traditions* you can expect to hear more about the Stith Thompson Annex.

—Cheers, John H. McDowell

Introducing the Folklore Institute 1993...



Faculty and staff, spring 1993

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We need your non-monetary support. Please call (800) 824-3044 for more information.



Class of 1993—Front row, from left: Wendy Goldberg, Raymond Hall, Susan Oehler, Susan Vanderhoef, John Deal, and Clara Henderson. Back row, from left: Edward Pavlick and Tom Kennedy.

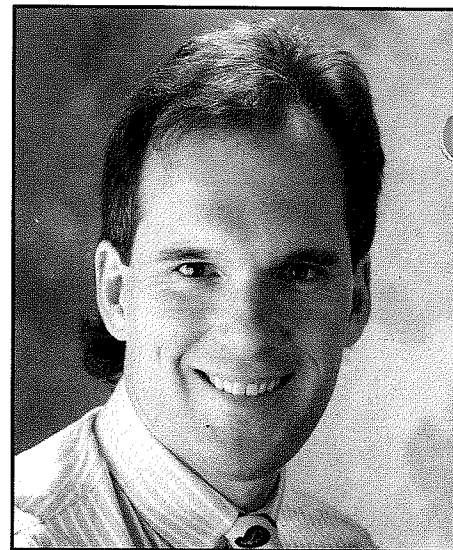
Alumni profile

Michael Largey MA'85, PhD'91

Assistant Professor of Music, School of Music, Michigan State University

I was hired to help start an ethnomusicology program at Michigan State University in East Lansing, Mich., in fall 1993. The MSU School of Music, a

large department with strong offerings in applied music, music education, and music therapy, has been trying for several years to incorporate ethnomusicology into their offerings. My appointment is actually in the musicology program, so I am responsible not only for the new ethnomusicology courses, but also for a survey of Western music course every other year. In addition, I am scheduled to teach an ethnomusicology course in a new MSU department called the Center for Integrative Studies. CIS courses are required of all



Michael Largey

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The long-awaited folklore T-shirts are here! They have a full-color design on high-quality 100% cotton, in white or gray, and feature caricatures of your favorite IU folklore faculty members of the past and present.

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undergraduate students and are usually very large, so teaching in their program gives instructors an opportunity to reach a wide audience.

During fall 1993, I taught two ethnomusicology courses, one in Caribbean music and the other in the music of East and Southeast Asia. In spring 1994, I am offering a course in West and Central African Music and a survey of Western music. Over the next two years, I hope to incorporate several graduate courses into the curriculum, including courses on fieldwork, transcription of music, musical analysis, and some area seminars. Graduate students from several departments around campus have already expressed interest in pursuing ethnomusicology at the graduate level, so I expect it will not be long before we can start a graduate program in ethnomusicology.

Part of my job is to coordinate interdisciplinary activities between music and other programs on campus. Fortunately, the climate for cooperation is good at MSU. I'm lucky to have a fellow IU folklorist/ethnomusicologist, Laurie Sommers, PhD'86, as a colleague in the MSU Museum. Laurie curates the music programs for the Festival of Michigan Folklife, a summer program similar in structure and content to the Smithsonian Folklife Festival. Laurie is also my neighbor; she found my apartment for me while I spent the summer on the east coast. Also, I'm fortunate to have Francisco Mora, a jazz and Afro-Cuban percussionist, as a fellow faculty member. Francisco and I are trying to coordinate a trip to Cuba next summer in which students would study Cuban *rumba* styles with Los Muñequitos de Matanzas. This should get me to make good on my

(continued on page 12)

Matthews-DeNatale becomes third IU-AFS resident

Gail Matthews-DeNatale, MA'84, PhD'89, returned to the Folklore Institute Feb. 26 to March 12 for the Indiana University-American Folklore Society Public Folklore Residency. A graduate of Indiana University's Folklore Institute, she works as the resource and curriculum coordinator and as a resource board member for the Rural Education Alliance for Collaborative Humanities (REACH), Clemson University, South Carolina. REACH is a statewide network that promotes collaboration between classroom and community and encourages education reform through the incorporation of culturally-diverse materials in public school curricula. In addition, she is an independent folklore consultant and teaches classes in folklore and multiculturalism at the University of South Carolina, Columbia.



Gail Matthews-DeNatale

recognize and examine.

Matthews-DeNatale's main address concerned her recently produced video and educators' guide titled "Building Bridges Between School and Community," the fruit of collaborative ethnographic research conducted with two

One significant difference lies in the fact that public sector fieldwork is public domain: This has implications for ethics, as all fieldnotes submitted to the agency are archived and available to the public, as well as for the folklorist's right to use the materials for her own research and presentations. She also discussed such nuts-and-bolts concerns as the frequent need to write grants for one's own employment and the reality of being accountable to employers who do not always understand why the folklorist cannot do four or six interviews per day.

Matthews-DeNatale also met with students during a potluck at which she screened her 6-minute video of an alkaline-glaze potter and discussed the production and usefulness of short videos. She attended a faculty luncheon held in her honor, during which she

discussed with faculty how more public sector issues and practice might be incorporated into the IU folklore curriculum. John McDowell and his wife, Pat Glushko, graciously hosted a party for the visitor in their home, which provided opportunity for more informal interaction—as well as great food, music, and even some storytelling. Many students and faculty also took advantage of Gail's willingness to meet with them individually to discuss particular areas of interest.

While in Bloomington, Matthews-DeNatale took advantage of resources in the IU library, education library, and government publication library, and attended several campus lectures. She felt she was able to achieve the main goal of this part of her residency: supplementing her own fieldwork experiences with others' work on school ethnography, classroom-based curriculum development, education reform, and the cultural perspective of public school teachers.

Gail Matthews-DeNatale's time at IU continued the stimulating dialogue about folklore theory and practice begun last year during Nick Spitzer and Amy Skillman's visit. As Matthews-DeNatale noted, the residency provided her with a welcome opportunity to reflect on her work free from the pressures of ongoing practice, to present her ideas to folklore colleagues, and to focus on writing for an audience of folklorists not necessarily involved in the public sector.

While at the Institute, Dr. Matthews-DeNatale spoke to students and faculty in several arenas. In the Roundtable Colloquium series, she compared similarities and "false cognates" between the language and trends of education reform and those of folkloristics.

Key reform trends of concern to folklorists, she said, include movement

- away from standardized curricula and toward learning experiences adjusted to fit local resources;
- away from the image of scholars' writing "teacher proof" textbooks and toward the view of teachers as professionals;
- away from fact/skills approaches and toward process/tools approaches; and
- away from a monologic model and toward a dialogic model of interaction in the classroom.

The main challenge for folklorists working in education, said Matthews-DeNatale, is to collaborate: "We tend to be trained as solitary fieldworkers, interpreters, and communicators." To work successfully in education, we must overcome the image many teachers have that "the scholar is someone who thinks they know more than the teachers do about working in the classroom." What folklorists can bring to schools, she said, is a method for investigating "the belief systems and underlying structures of organization" that schools are beginning to

Just as a storyteller might object to one version being called the story, the teachers resisted fixing their texts into a codified curriculum.

REACH teachers from Beck Middle School in Georgetown, S.C.. She discussed the challenge of balancing REACH's need to create a product that represented the curriculum developed in their program, and the teachers' reluctance to have their ongoing work fixed into a static text.

"Just as a storyteller might object to one version being called *the* story, the teachers resisted fixing their texts into a codified curriculum in which the vitality of their movement would be lost," said Matthews-DeNatale, stressing that REACH curriculum works as well as it does because it is flexible, "in the plural rather than the singular."

Matthews-DeNatale also attended the fieldwork class taught by John Johnson, PhD'78, to discuss differences between academic and public sector fieldwork.

Alumni interview: Sylvia Grider talks with *Traditions*

On January 19, 1994, Lynne Hamer interviewed Professor Sylvia Grider, PhD'76, in her office at Texas A&M University, by telephone.

Q. Can you recall what in your own experiences led you to want to study folklore?

A. It was very specific with me. When I was teaching in the inner city in Dallas in the late '60s, Roger Abrahams came to Dallas and conducted a workshop for faculty who were confronted with what came to be called "multiculturalism"—we didn't know that term then. I was just fascinated and talked to Roger after the workshop. I asked, "What is this folklore stuff that you're telling us about?" I was sort of at loose ends about what to do with my career, so I decided soon after that to apply to graduate school and get a PhD in folklore.

Q. As a teacher, did you find folklore as useful as you had hoped in approaching multiculturalism?

A. I did. I continued to teach for several years after that workshop and found the concept of folklore was indispensable for what we were trying to do then. The concept of folk groups was most important: It gave me a way to look at what was going on with the students I had. In my high school, we were a predominantly white faculty, with a student body that was predominantly Hispanic and African American, so we had a three-way misunderstanding and consistently were at cross-purposes because of culture. This became more complicated when Native Americans, mostly Sioux, were brought in to work at Texas Instruments. I could teach much more effectively once I realized what "traditions" meant in the classroom.

But within a year or two, I found myself at Indiana—the same year that Bobby Knight came. (I had to get that in after losing to Purdue last night. That's one of the defining moments in my life—coming to IU the same year that Bobby Knight came.)

Q. What are your recollections of graduate school—high points, low points, or things that just struck with you?

A. I'm one of those lucky people that when I look back at being in graduate school at IU, all I can remember are good times. I'm sure there were some

just horrible experiences, but those have faded for me. All that I really remember, talk about, and think much about were wonderful times. I loved the material—it was all new to me as I hadn't studied anthropology as an undergraduate. And then I was at IU during one of those highpoints, when there were just incredible people there, not only the faculty, but my classmates as well. And to this day I regard those people who went through classes with me as closer to me than family.



Sylvia Grider

Q. When you say the materials were fascinating, do you think of any one work as most significant to your time at IU?

A. This is going to sound corny, but I was intrigued by the whole Thompson tale-type and motif indexing. That just appealed then, and it still appeals to me. For me, part of it was meeting Stith Thompson, because he was still on campus and maintained an office over in Memorial Hall when I was there. He was in his 90s, but either Professor Dorson or Professor Roberts [PhD'53]—it was one of them—brought Stith Thompson to class one afternoon so that we could visit. A few days after that I called to make an appointment and went by to ask him to sign my copy of *The Folktale* because I was having my teachers sign books that they had written. And with just that sort of introduction, Thompson immediately—you know, his ears perked up as we began to talk, and

he looked at me and said, "I know where you're from: within 30 miles of Wellington, Texas." And I was just astonished, because, of course, that's true. That led into his talking about his Texas background, and it turned out that nobody had ever interviewed him about the brief time that he was on the faculty of the University of Texas and was the first editor of the first publication of the Texas Folklore Society. So he invited me to come back with a tape recorder and he would give me that interview. I did that, and the tape is in the Archives of Traditional Music. But it was that kind of personal contact with him that I am sure has influenced my fascination with the type index, because he explained all of it. Not many students, I think, have that kind of first-hand sense of what that system was all about. And getting to work with Linda Dégh and the narrative courses was an intellectual highpoint for me.

Q. When you think of the research you did in graduate school, does anything stand out?

A. It's peculiar that it is what I didn't work on in graduate school that is what I'm working on now. I came to graduate school with a master's in ancient history and archaeology, so I had a material culture orientation, and I took all the courses with professors Roberts and Glassie. Now I'm in an anthropology department with a very strong archaeology focus, so my seminar on material culture is an integral part of our program. I'm finally getting to do material culture with an archaeology bent, and it's a wonderful thing to get to do that. I didn't do material work at IU, even though I was interested. I kept up with the materials, and with what my classmates were doing—like John Vlach [MA'72, PhD'75], John Moe [MA'72], and Rusty Marshall, [PhD'76]. That's another case where my classmates have been a tremendous influence on my thinking.

Q. You mention your teaching in the anthropology department at Texas A&M. How does your work as a folklorist contribute to the department? What's your argument for why folklore is important there?

A. At A&M it has been an uphill battle. I've been here since '76, when I came

into the English department because that's where the folklore position was slotted. There was an elderly man here who was teaching folklore—folklore from the hobby point of view—and he had been a friend of mine through the Texas Folklore Society. Through that contact I found myself teaching folklore in an English department—an English department that had no earthly idea what to do with an academically trained folklorist. I never did fit into the English department here, so I moved from department to department. I had a double appointment with English and medical humanities in the medical school, and then with English and history. It was in the history department that I began to fit in. Then I dropped English and was half anthropology and half history, and now I'm full-time anthropology.

The reason that I've wandered from department to department is that this university has not understood what a folklorist does. The anthropology department clearly sees me as a folklorist, but as one that is an asset to cultural anthropology. And I'm not alone:

Tom Green is also full-time in anthropology now, after having had a career path similar to mine.

Folklorists who are in graduate school now seem to have the advantage of being able to make their own way in the university setting—if that's what they choose to go into. This is because every university seems to have a different idea of where a folklorist can fit in, and every folklorist that I have known has been able to shape the position that the university defines to fit their own training and interests. For example, the most popular undergraduate course that I teach here is a course that we call Texas Cultural History, but it's really Texas folklore. We're going to crosslist it between the history department and the anthropology department.

Q. So your experience has been to stick with your guns as far as what you are interested in, and to find a department that will appreciate what you do?

A. Very much so. I didn't shift to accommodate the departmental structure here. I just kept doing what I liked to do and what I thought was important until I could find a department where that fit. People asked why I didn't just leave Texas A&M and go somewhere else, since I couldn't find a department where I fit in. And the reason for that is because what I

really love is Texas traditions and Texas culture and Texas materials. And so I was in the very place I wanted to be, if I could just get a bureaucratic space to let me do what I wanted to do.

Q. Switching gears now to your experiences with the American Folklore Society. You were very involved with the organization long before you became president, so could you tell us a little about your involvement over those years, and then about your experiences as president?

A. That's an interesting question! Look-

In folklore we have already gained an understanding of the different cultural issues that the country needs to face in order for groups to be able to work together in spite of their differences.

ing back, when I was a beginning graduate student, the faculty encouraged us to go to AFS meetings. So I came to IU in September and went to my first AFS meeting in October. A carload of us drove from Bloomington to Washington, D.C., for that meeting. And so my experience as a folklorist started out going to AFS meetings. I'm sure that has had an impact on my interest in the Society: Anything involved with the Society has just always been part of being a folklorist in my experience.

Early on, when Ellen Stekert [MA'61] was president of AFS, she appointed me as an ad hoc member of the state-of-the-profession committee, which was just being organized at that time. And that, of course, gave me incredible insight into the workings of the society, and gave me a chance to meet people who, up until that time, had been just names—people I didn't know before, people such as Lyn Montell [MA'63, PhD'64], who was chair of the committee. And so it was from that experience of really getting acquainted with a wider circle of people than my classmates and the faculty at IU that I began to meet people and establish wonderful friendships with people throughout the discipline. For me, that continued to gain momentum over the years.

Then Reyna Green [PhD'73] appointed me as delegate to the American Council of Learned Societies, which was one of the highpoints in my professional career because as a delegate to ACLS, every year at the annual meeting I got to interact with delegates from all of the other disciplines throughout the country. I served two terms, eight years, as a delegate to ACLS, and in that time I was able to gain an overview of the role of scholarly societies in American intellectual life, and of most of the kinds of problems with the tightening economy, and with universities being under so much criticism from the general public and legislatures and so forth. I was able to see the common cause, and that was a wonderful learning experience.

Q. And then you became president of AFS. What about your time so far as AFS president has been most interesting or most fulfilling?

A. Up to now the high point was getting to introduce Bill Wiggins [PhD'74] as my invited speaker at the meeting in Oregon. It was a real thrill for me to get to do that.

Q. What do you think are some of the main issues in the AFS right now?

A. I think that the current concern among the membership about representation of all members is exciting—it's healthy, it's a good thing. That we as a discipline care about each other as people is one of the main points, and it's very, very clear to me how in the society the intellectual and theoretical issues are ongoing, but concern for each other is the main thing.

Q. Is there anything else you'd like to add?

A. It's a great time to be a folklorist. I have the sense that in folklore we have already gained an understanding of the different cultural issues that the country needs to face in order for groups to be able to work together in spite of their differences. To watch the other disciplines and the general public discover what we've already been doing for at least half a century is an amazing phenomenon. It gives me as an individual and us as a discipline a chance to participate in the dialogue—the national dialogue—in a very meaningful way, and to answer questions, to clarify, and to give information to our colleagues in other disciplines who are just discovering materials that we've worked with for a very long time.

Folks at the Institute

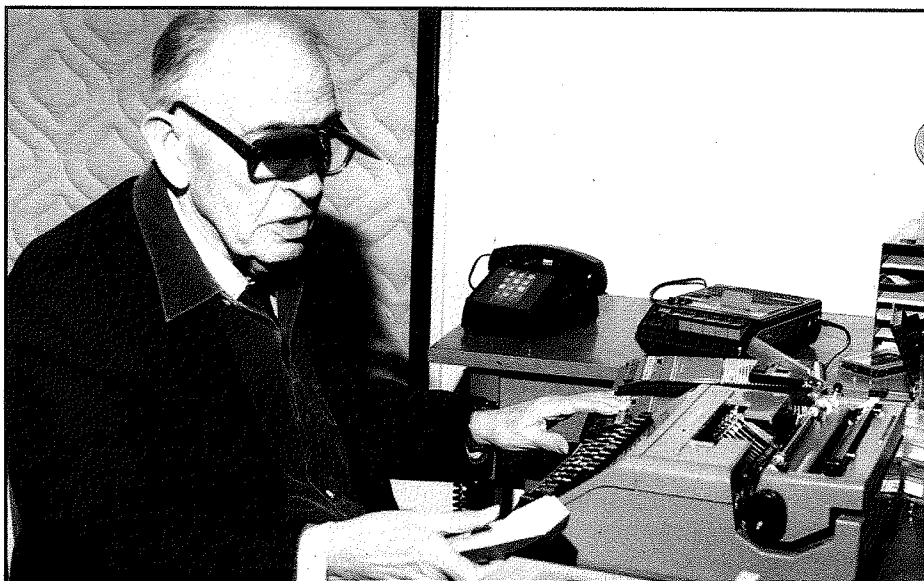
Catching up with George List

Carlos Fernández gives us this glimpse of Professor Emeritus George List's activities.

If you happen to drop by Morrison Hall on a Monday or Friday afternoon you might run into George List, professor emeritus of folklore, taking his afternoon walk. I recently had the opportunity to catch up with this productive and dedicated scholar and learn about his latest projects.

At age 83, George List continues to be an active researcher and writer. Since his retirement in 1976, he has published two books, a monograph, and 12 articles. His important *Music and Poetry in a Colombian Village* (1983) is well known to many Latin American folklorists and ethnomusicologists. His most recent writings include *Singing about It: Folksong in Southern Indiana*, a book published by the Indiana Historical Society in 1991, and *Stability and Variation in Hopi Song*, published in 1993 by the American Philosophical Society.

List works mostly at home, but travels twice weekly to his office on the ground



floor of Morrison Hall to work on his current project, a study of Colombian animal tales and *chistes* (short tales). These tales, narrated in a *costeño* dialect, were recorded by List during his 1964-65 fieldwork in Colombia. The current project involves the study of stylistic, formal, and structural aspects, as well as paralinguistic aspects of the narratives. He is presently reviewing Latin American, African, and European cognates of the narratives and plans to finish the work by the end of the 1993-94 academic year.

One aspect of his retirement List enjoys most is sharing time with his wife, Eve, who is also a musician. Together they have recently prepared a translation

of Otto Abraham and E.M. von Hornbostel's *Suggested Methods for the Transcription of Exotic Music*, which will appear in the March 1994 issue of *Ethnomusicology*.

When he is not doing research, List can be found reading, riding his stationary bicycle, listening to music, or tuning in the IU basketball games. He considers himself to be "very catholic" in his reading tastes. His current readings include *Passage to India* by E.M. Forster, *The Grass Crown* by Colleen McCullough, and various "whodunnits." He stays fit by riding his stationary bicycle two or three times a day. As he puts it, "I ride until I can't strip off anything more because I'm getting too warm, and I quit."

Visiting faculty: New, familiar faces appear on campus

The Folklore Institute has been extremely fortunate this year in having five visiting professors here to teach some unusual and innovative classes. Three are familiar faces, having come through the Institute program in the last several years, and two hail from farther afield.

Matthew Allen comes to IU from Wesleyan University in Connecticut, where he received the PhD in ethnomusicology in 1992. His dissertation is on *padam*, a genre of dance music of Southern India, and he has been a student of Karnataka (South Indian classical) vocal music with T. Viswanathan since 1983. His major research interest is the social history of plucked lutes.

Matthew and his wife, Julie Searles, are in the final stages of producing and releasing a CD/cassette of Brazilian popular music and jazz, "Bom Vatapa," a "good stew," he says, of Latin and North American musical influences. This year at IU, Allen has taught Introduction to Ethnomusicology, an undergraduate course The Guitar in Cross Cultural Perspective, and a graduate seminar Music and Dance in South India. In addition, he has contributed to the Institute by chairing the Roundtable Colloquium committee, and to the larger IU community through involvement in the nascent India Studies Program.

Nan McEntire, PhD'90, began her graduate work at IU as Nancy Cassell. In 1986, she married **Dee McEntire**, MA'87, also a graduate student in folklore. One advantage of marrying Dee, Nan says, is that they now have a substantial collection of books in folklore

and ethnomusicology. McEntire earned her doctorate with a dissertation examining the musical traditions of the Orkney Islands, Scotland. This semester, she is looking closer to home as she teaches Traditional Music of Indiana, a course that features the music of Lotus Dickey, as well as that of bluesman Yank Rachell and bluegrass legend Bill Monroe. Lotus Dickey was the focus of a course that McEntire taught last year at the Collins Living-Learning Center. Highlights of this semester's course are field trips to Paoli and Bean Blossom. In her other professional life, McEntire is managing editor of IU's Office of Publications.

Moir Smith, MA'84, PhD'92, has descended from the seventh floor of the IU library, where she is indexing coordinator for the IU-MLA Folklore Bibliography Project, to teach two courses this semester. Smith asks, "If laughter is a mild sneezing, as Wyndham Lewis ob-

Visiting scholars enliven Folklore Institute

served, then what is a witch hunt?" She then comments: "It is difficult to imagine two more diametrically opposed topics than the courses I am teaching—The Ethnography of Play and Humor and Magic and Witchcraft. The latter course moves from personal folk belief and magic to the permutations of the witch figure during the European witch craze, in folk narratives, during the McCarthy era, and finally in contemporary neopagan religions and rumors of Satanic ritual abuse. In contrast to these grim issues, humor and play appear even more trivial and irresponsible than ever. It is my firm belief, however, that we cannot fully understand the serious side of human activity without an equal comprehension of the ludic side. Moreover, folklorists are uniquely qualified to crash boisterously through the triviality barrier to document the best part of human behavior."

As Smith crashes through barriers, Sue Tuohy, MA'81, PhD'88, crosses campus from the East Asian Studies Center, where she serves as associate director, to teach Introduction to Ethnomusicology for graduate and motivated undergraduate students. The course focuses on the history of the discipline, key issues and points of debate, and resources for research and teaching. Last summer, Tuohy returned to Northwest China, a site of previous fieldwork, as a consultant on an NEH-sponsored project on the arts of Qinghai province. This research will be the topic of a Folklore Department Colloquium, "The Times They Are A'Changing: Folksingers and Fieldwork in Northwest China." Sue Tuohy has been busy giving papers at numerous conferences, including a paper on "Mao, Music, and Memory," as part of a multidisciplinary and multimedia workshop, "Mao Craze/Mao Cult? Popular Culture in China Today," sponsored by the Fairbank Center of Harvard.

One final visiting professor, Mary Esther Dakubu, has been at the Bunting Institute at Harvard University for the academic year, working on a new book on language and folklore of the Ga in Southern Ghana. At home in Ghana, Dakubu teaches at the University of Ghana, where she is also director of the Language Center. She has published articles on folktales in Ghana, particularly Anansi tales among the Ga, as well as on languages and cultures of Africa, music, and literature. Coming to IU for the second half of spring semester, Dakubu is teaching Discourse and Symbol in Africa at the undergraduate and graduate levels.

Four visiting scholars and research associates have contributed their cultural and academic insights to the Folklore Institute this year. We have enjoyed their contributions over the year, and we hope that their paths will pass through Bloomington again.

Ram Dayal Rakesh has done extensive work on the cultural heritage and literature of his homeland, Nepal. Having received a PhD from the University of Delhi in comparative literature, he is now writing a post-doctoral dissertation, *Folk Tales of the Mithila*, as well as his eighth book, *Cultural Heritage of the Nepal Terai*. Rakesh says that folklore is considered part of comparative literature in Nepal's universities: "Folk literature is the mother of modern literature," and folk symbols and similes serve as "a source of inspiration for modern writ-

E. Jean Langdon has come to Bloomington from Florianopolis, Brazil, where she teaches anthropology in a master's program for the Universidade Federal de Santa Catarina. Langdon specializes in symbolic and medical anthropology, and has published work on "shamanic narratives as they relate to the construction of illness." She continues this work at IU, translating a large body of shamanic narratives that will form a basis for more extensive analysis. Langdon has worked with Professor Richard Bauman in the past and chose to come to IU on her post-doc from Brazil in order to continue work with him.

Sabina Ispas is chief of scientific research and director of the National Folklore Archive of the Institute of Ethnography and Folklore of the Romanian Academy. She emphasizes, "We study



Ram Rakesh



Jean Langdon



Sabina Ispas

ers." In Nepal, most scholars working in folklore simply "collect stories and publish them." Rakesh anticipates introducing his colleagues to scientific methodologies that he has become acquainted with here, through work with professors John McDowell, Hasan El-Shamy, MA'64, PhD'67, and Linda Dégh. His work at IU has involved investigating typologies and doing comparative work with tales of the Indian subcontinent.

At home in the Czech Republic, **Irena Pribylová** teaches English literature at the Pedagogical Faculty of Masaryk University in Brno. Before becoming a professor, she was a journalist, and she still writes for music magazines and produces radio programs and albums. Here in the United States, she is collecting material for a Czech book about American bluegrass music. At the time the pictures were taken of her fellow scholars, she was on a field trip to Nashville, Tenn. Pribylová says, "It is good to know that the big names in bluegrass music theory, such as **Neil V. Rosenberg** [MA'64, PhD'70] and **Loyd Mayne Smith** [MA'64], studied at IU, too."

the total phenomenon of folklore as a system, looking not only at texts, but also at contexts and meaning," and that "in Romania one cannot be a scholar without also being a collector." Ispas has recently begun editing the second run of a series published in Romania from the beginning of this century until the beginning of World War II, *From the Life of the Romanian People*, which presents materials from the National Archive. In addition to teaching Romanian Oral Culture while in Bloomington and presenting lectures at various conferences, Ispas has been using the "very good library" and Archives of Traditional Music for her research on Christmas carols, comparing French and Spanish Christian carols with those of Romania. She has also become interested in the Romanian-American folklore in the ATM, "but there's just not enough time." Although enjoying her studies as a Fulbright Scholar, Ispas finds "the opportunity to present Romania as an old European culture—not a primitive culture, but an old culture" most especially gratifying.

Meet our outstanding Turkish scholars

At an international conference on folk literature, held at Ankara in July, Fikri Saglar, the Turkish minister of culture, presented the Award for Distinguished Service to Turkish Culture, the nation's highest cultural award, to two members of the Folklore Institute's faculty. Professor **Ilhan Basgöz** was cited for a lifetime of study of Turkish folklore. In his acceptance speech, Basgöz described the exhilarating progress of human rights in modern Turkey. Professor **Henry Glassie** was recognized for constructing an exhibit and writing a book on contemporary Turkish folk art. At the conference, he delivered a speech calling scholars to the excellence of the living arts.

After three years at the Museum of International Folk Art, Glassie's exhibit of Turkish art, containing more than 500 works, will travel to Indiana, opening at the IU Art Museum in October. The Turkish Ministry of Culture is making it possible for eight artists from Turkey to attend the opening in Bloomington to demonstrate their arts. The book, *Turkish Traditional Art Today*, which Glassie designed as well as



Ilhan Basgöz, right, and Henry Glassie were honored by the Turkish government in July for their contributions to the study of Turkish folklore. Ilhan's daughter, Nesli Basgöz, celebrates with them.

wrote, was published by Indiana University Press in December.

The book was launched at a party in Philadelphia, thrown by George and Neslihan Jevremovic, co-owners of *Woven Legends*, an international producer of oriental carpets. Ilhan Basgöz; Bruce Carpenter, who composed and produced

the book; John McGuigan and his daughter, Niamh; Nazif Shahrani; Henry Glassie, Kathleen Foster, and their daughter, Ellen Adair, all drove from Bloomington to see friends from Philadelphia (including members of Penn's folklore faculty), to feast on Turkish food, and to dance into sweet fatigue.

Faculty update

Richard Bauman edited and wrote the introduction for *Américo Paredes' Folklore and Culture on the Texas-Mexican Border* (University of Austin Press for the Center for Mexican American Studies, 1993). In October, Bauman was a featured speaker at an homage to Paredes in Austin, Texas.

Mary Ellen Brown has been in Poland for the 1993-94 academic year, serving as deputy director of the American Studies Center, Warsaw University. Along with teaching folklore and women's studies courses, she is helping to develop an administrative structure to replace the ubiquitous top-down approach of communist administrations.

Inta Gale Carpenter, MA'75, PhD'89, is spending a Fulbright semester in Riga, Latvia, where she is conducting research on women's narrative responses to the dramatic social changes in Latvia as expressed in activities related to health care. She will be leading weekly seminars on the topics of life history and of gender issues and health in her affilia-

tion with the Institute for Philosophy and Sociology and the History Department at the University of Latvia.

Linda Dégh has recently published *American Folklore and the Mass Media* (Indiana University Press, 1994). Dégh helped to bring the 11th International Conference of the International Society for Contemporary Legend Research to IU in May 1993.

William Hansen recently published an obituary of Bengt Holbek in *Journal of American Folklore*. He is completing a book tentatively titled *Ariadne's Thread: A Guide to International Folk Narratives in Classical Literature*, a mini-encyclopedia of folktales in Greek and Roman literature, including ancient ethnic literature such as Jewish literature written in Greek. Hansen will be a visiting lecturer in an NEH Institute for college and university professors titled "Homer and Oral Tradition" in Tucson this summer.

Roger Janelli published *Making Capitalism: The Social and Cultural Construction of a South Korean Conglomerate* (Stanford University Press, 1993) with his wife Dawnhee Yim. The Japanese translation of his *Ancestor Worship and*

Korean Society was also published this last year. Janelli has been returning to the South Korean village that he and Dawnhee Yim first studied 20 years ago to explore the cultural changes that have occurred during the past two decades.

John McDowell's book *"So Wise Were Our Elders": Mythic Narratives of the Kamsá* (University Press of Kentucky, 1994) has recently been released. This book centers around 32 mythic narratives, presented in the original Kamsá and in English translation, with commentary on such matters as the meaning of the tales and the methods used to collect and publish them. This year, McDowell also serves as president of the Hoosier Folklore Society.

Professor Emeritus **W. Edson Richmond** has ventured afield to translate *Pa ski gjennom historia*, by his friend and sometime skiing companion Professor Olav Bø, into English. *Skiing throughout History* was published in Norway in 1993. Bø expanded an earlier smaller version of the book into the 183-page "coffee-table book" to be included in a series that is part of the Cultural Programme of the XVII Olympic Winter Games, (continued on page 9)

Alumni update

Jackie Day, MA'68, has been the director of Adirondack Museum, Blue Mountain Lake, N.Y., since 1992. She is also a member of the New York Council for the Humanities.

Yilderar Erdener, MA'81, PhD'87, received a teaching position in African and Oriental language and literature in the Mid-Eastern Studies Program at the University of Texas.

Robert E. Fogal, MA'74, PhD'80, became vice president, northern region for the Ohio Presbyterian Retirement Services Foundation in August 1993. He is responsible for obtaining philanthropic support for three retirement communities in Cleveland, Akron, and Youngstown that serve 1,200 residents. He continues as editor-in-chief of *New Directions for Philanthropic Fundraising*, a series of quarterly paperback books sponsored by the Center on Philanthropy with Jossey-Bass Publishers.

Jeanne Harrah, MA'84, PhD'92, has a new job as assistant director of Aspen, a non-profit sector for research grant making in arts and folklore in Washington, D.C.

Randall E. Hayes, BA'76, of Elkhart, recently became a general partner and branch manager of Roney & Co., a full-service regional brokerage firm.

Joe Hickerson, MA'61, was awarded a special medallion honoring his 30 years of service with the federal government, all with the Library of Congress Archive of Folk Song and Archive of Folk Culture. In addition, two of Hickerson's solo LPs, first published in 1976, are now available on cassette. Titled *Drive Dull Care Away, Volume I and II*, these cassettes are available from Joseph C. Hickerson, 43 Philadelphia Avenue,

Takoma Park, MD 20912.

Donald M. Hines, PhD'69, is the author of a number of books on Pacific Northwest Native American myths and tales. His recently published book, *Ghost Voices, Yakima Indian Myths, Legends, Humor and Hunting Stories*, is a collection of spoken literature recorded early in the century. Hines is founder/publisher of Great Eagle Publishing Inc., Issaquah, Wash., and was previously an associate professor of English at King Saud University, Abha, Saudi Arabia.

Kathleen E.B. Manley, PhD'79, was made full professor in the Department of English, University of Northern Colorado, Greeley, in 1991.

William D. Pierson, MA'68, PhD'75, is a professor of history at Fisk University, Nashville, Tenn., and author of the recently published book *Black Legacy: America's Hidden Heritage* (University of Massachusetts Press, 1993), an exploration of "the pervasive if often unacknowledged influence of African traditions on American life." An earlier work, *Black Yankees: The Development of an Afro-*

American Subculture in Eighteenth-Century New England, published in 1988, was awarded the Old Sturbridge Village Research Library Society's E. Harold Hugo Memorial Book Prize.

Karyl Robb, PhD'92, has begun her new position as director of museum studies and assistant professor of anthropology at Indiana University Purdue University Indianapolis. In addition, she will be helping us coordinate folklore courses offered through IUPUI and taught by instructors from the Folklore Institute.

Marsha Siefert, MS'71, MA'74, joined the faculty of Muhlenberg College, Allentown, Pa., as an instructor in communications studies. She was formerly editor of *Journal of Communication* at the University of Pennsylvania and a lecturer at the Annenberg School for Communications.

Use the enclosed Alumni Service Form to send us your class note. Your fellow alumni would love to hear from you!

Folklore degrees conferred from April 1993 to February 1994

BA Degree

- Wendy Stewart

MA Degrees

MA Exam:

- James Benson
- Carlos Fernández
- Judith Hetrick
- Isaac Kalumbu
- Wongani Katundu
- Morris Levy
- Diane Thram

MA Thesis:

- Alan Burdette, "Ein Prosit Der Germutlichkeit: Heightened Experience and the Creation of Context in a German-American Singing Society"
- Maria Hetherington, "Comownynacyon and Good Wordys: Margery Kempe at York. A Speech Genre Analysis"
- Ana María Ochoa, "Two Portraits: An Ethnographic Approach to the Construction of Musical Style"
- Minako Yoshihara Waseda, "The Act of Musical Change in Gospel Performance: A Case Study on the Indiana University Voices of Hope"

PhD Degrees

- Dale Anderson, "The Practical Joke in a Kansas Ranch Fraternity"
- Pamela Ann Blakely, "Performing Dangerous Thoughts: Women's Song-Dance Performance Events in a Hemba Funeral Ritual (Republic of Zaire)"
- Thomasina Neely, "Belief, Ritual, and Performance in Black Pentecostal Church: The Musical Heritage of the Church of God in Christ"
- Katherine Anne Phipps, "Glossolalia and Health: The Perceived Effect in Health Promotion"
- Patricia Sawin, "Bessie Mae Eldred: An Appalachian Woman's Performance of Self"
- Mary Beth Stein, "Berlin/Berlin: The Wall in the Expressive Culture of a Divided City, 1961-1989"
- William Jones Wheeler, "Practicing Flamenco Guitar in Madrid, Spain: An Event-Centered Study of Accompaniment and Accompanists in Guitar Lessons and Dance Classes"

Faculty update

(continued from page 8)
Lillehammer, Norway.

Gregory Schrempf, MA'75, was awarded an honorable mention in the 1993 Chicago Folklore Prize for his book *Magical Arrows: The Maori, the Greeks, and the Folklore of the Universe* (University of Wisconsin Press, 1993). Judges' comments included: "The work offers folklorists a challenge to recognize the bearing of fundamental philosophical issues on what are often seen as 'purely empirical' or even old-fashioned problems." Way to go, Greg!

Alumni profile

(continued from page 4)

longstanding vow to learn Spanish!

From 1991, when I received my doctorate, until June 1993, I taught ethnomusicology in the music department at Columbia University in New York City. The contrast between the Upper West Side and East Lansing could not be more dramatic. To its credit, New York offers a living laboratory of musical performance. For most of my courses, I was able to send students to live performances of Kabuki theater, Haitian carnival, or Australian Aboriginal rock music. I was also able to perform on Indonesian consulate gamelan, take workshops in Chinese puppet theater, and visit Korean *no-rae-bang* bars (the latest Korean *karaoke* entertainment) on a regular basis. I offered two courses on Caribbean music (one survey of the region, and one seminar on Haitian Music, Cultural Nationalism, and Musical Authenticity); three different courses on musical and religious traditions in east, southeast, south, and west Asia; graduate courses on crosscultural analysis of musical style, ethnomusicological fieldwork, and the transcription of music; and a topical survey of African-American music for undergraduates.

While New York was a stimulating and exciting place to live, the cost of living made it difficult to make ends meet. In 1992-93 I commuted between New York and southern Maryland, where

I visited my partner, Allison Berg, PhD'93 (English), every weekend. My situation was not unusual: Each untenured faculty at Columbia made a commute on a regular basis.

Despite the commute, I'm very grateful to have landed this job, especially when I consider the scarcity of full-time positions in ethnomusicology over the past three years. My practice of

applying for positions regardless of the advertised specialization paid off in this case. The MSU ethnomusicology position was originally defined with an African specialization, but I was able to make my work with Afro-Haitian music fit with the school's needs.

I'm looking forward to the next few years at East Lansing and hope to hear from IU folklore alumni in the area.

Nostalgia wins the day!



"Take me out to the ball game" is more than a folkloric phrase to the Championship Folklore Softball Team of 1982. Were you at IU then?

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