

# Folklore Institute

# Indiana University

# Traditions

## Alumni News

Vol. 10

College of Arts & Sciences Alumni Association

Winter 1996

## In memoriam: Edson Richmond, 1916–1994

Several years ago, some time in 1989, I think, we had a party at the Folklore Institute — a book-signing party for Edson Richmond on the publication of his *Ballad Scholarship: An Annotated Bibliography*. I was asked to say a few words of introduction and took that opportunity to talk not

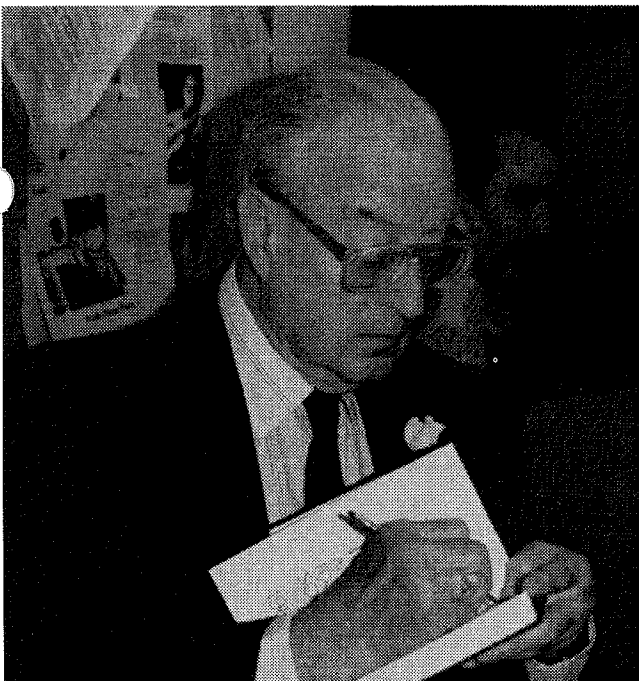
only about Edson's scholarship and contributions to the Institute, but also to talk about Edson as a colleague and friend. I spoke about moments we had shared, social gatherings, even food we had eaten. And then colleagues began to add their individual recollections. It was a warm and collaborative celebration of a man who quietly and significantly participated in the life of the Folklore Institute, Indiana University, and the profession beyond.

My experience at the 1994 AFS meetings, after I read a prepared memorial statement, sparked similar discussions, colleagues and friends recalling their own experiences. Tom Walker told me that Edson had taught him how to sail; Phil Nusbaum recalled a particular class; many remarked on his humanity, his generosity, his friendship.

I probably first met Edson Richmond when I took his class on the medieval romance, but I really got to know him through our parallel interests in the ballad, that most literary of genres. Edson came to his interest in the ballad as a graduate student at Ohio State, where he studied with Francis Lee Utley. There, he also developed an interest in onomastic studies and language and nurtured his love of medieval literature. He came to Indiana as a faculty member in the English department in 1945. A Fulbright to Norway in 1953 stimulated his interest in Scandinavian materials, especially balladry. Numerous students in his course on the English and Scottish Popular Ballads were subsequently introduced to the Scandinavian parallels. Numerous articles attest as well to that interest, culminating in his role as consulting editor for *The Types of the Scandinavian Medieval Ballad*. He continued to make trips to Scandinavia; he was again a Fulbright Scholar and visited Norway the winter of the 1994 Olympics. He visited his fellow folklorist and skiing enthusiast Olav Bo, whose book *Skiing Throughout History* he had translated in time for the Olympics. Edson's expertise in things Scandinavian was recognized and honored in 1977, when he was elected to the Norwegian Academy of Sciences and Letters.

His teaching touched on Scandinavia, things medieval and linguistic/philological, and, of course, the ballad. He served on countless dissertation committees. Throughout his career, he edited a number of journals, serving on the editorial boards of others. At Indiana University, he had a long tenure as member and chair of the Fulbright-Hays selection committee. He was an officer of the American Folklore Society and was elected to the Society of Fellows.

Yet he had "outside" interests: He shared with his wife,  
(continued on page 2)

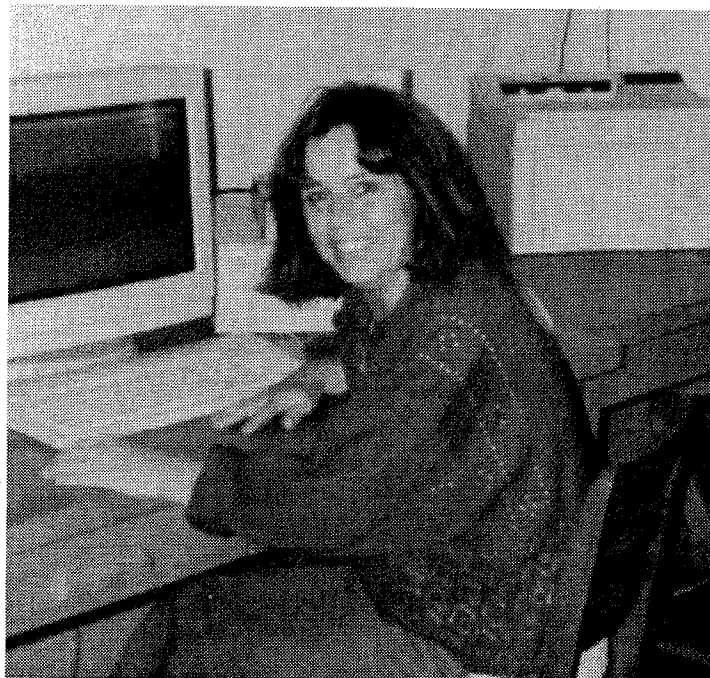


W. Edson Richmond, shown here signing books for the Folklore Institute, was a professor emeritus of folklore and English. He was chair of the Folklore Institute from 1955 to 1962 and then again from 1984 until his retirement in 1986. Twice a Fulbright Fellow, Richmond remained active in both folklore and English, serving as president of the Fellows of the American Folklore Society and the Modern Language Association. Richmond was also devoted to his family. He leaves behind his wife, Elizabeth, two sons, and five grandchildren. He died in August 1994, at age 78.

Memorial contributions may be made with checks payable to the IU Foundation with Edson's name in the memo section. These checks should be mailed to Ruth Aten, Folklore Institute, 504 North Fess, Bloomington, IN, 47405.

# New sound lab opens doors

On Friday, Sept. 15, the Sound and Video Analysis Instructional Laboratory (SAVAIL) of the Folklore Institute opened its doors to visitors from folklore, the music school, anthropology, and linguistics. Coming to its new location in the institute, visitors watched demonstrations of new equipment and software, including upgraded versions of Soundscape and Media 100, as well as filtering



*Nina Fales at work in Folklore's new sound analysis lab.*

and energy-based sound analysis software operating on a newly acquired NeXt computer. In addition to demonstrations of software, the open house featured presentations of completed and in-progress projects, including a harmonic analysis of Tibetan chant by Brad Shope (folklore/ethnomusicology), an analysis of vocal ornamentation of Northern Plains Native Americans by Eric Gooding (anthropology), a video on the authority of the television journalist, using the Tanya Harding story as an example, by Susan Yarbro (journalism), and another video by Professor Ronald Smith, PhD'76, focusing on an analysis of movement and sound in religious festivals in Spain and Malawi.

The coordinator of SAVAIL this year is Nina Fales, PhD'92. Following her defense, she left for Paris on a National Science Foundation Fellowship to do postdoctoral research at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM). In her two and a half years at IRCAM, she did analysis and experimental work on the perception of noise and tone and the use of noisy elements in traditional music. This research was a direct continuation of her dissertation work on whispered inanga of Burundi. The results of her noise and tone studies were subsequently used by composers at IRCAM in their own compositions. Some of the new software in

the lab comes directly from IRCAM, where it was developed specifically for analysis of music, as opposed to commercial sound analysis software, which is generally oriented towards speech.

This year, SAVAIL will host workshops on sound and video analysis and perception, as well as a series of noon-time talks on related topics by people inside and beyond the department. The first issue of SAVAIL working papers on projects in progress is also planned for the second semester.

## Edson Richmond

*(continued from page 1)*

Elizabeth (Betty), and with his two sons an interest in sailing and snow skiing. He was active in the Bloomington Yacht Club, teaching the fundamentals of sailing to generations of aspiring skippers. At home, he built scale models, read contemporary novels, and assembled a remarkable scholarly library.

Edson looked the part of the academic; he smoked a pipe, wore tweed jackets. Despite his unfailing courtesy, he made it clear to me in a way I never forgot that he disliked tomatoes, wouldn't eat them no matter how I might disguise them. And in July, he and Betty confessed that they sometimes ate peanut butter for breakfast; I am saddened that I will not be able to remind him of that culinary oddity. He danced at my daughter's wedding — where no tomatoes were served — offered friendly and quiet support at critical personal and professional moments. He was, as all who knew him will attest, that extremely rare being — an endangered species — both gentleman and scholar.

— Mary Ellen Brown

*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. For membership or activities information, call (800) 824-3044.

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**Take note:** The IUAA now has its own e-mail address. Correspondents should use the Internet address [ialumni@indiana.edu](mailto:ialumni@indiana.edu) to send questions or comments via electronic mail.

From the chair

## Stone seeks to strengthen links with alumni



Ruth M. Stone

I come to the position of department chair with a longstanding affection for the people in the Folklore Institute, first as a graduate student, and now for 16 years as a faculty member. The recent American Folklore Society annual meeting in Louisiana made clear how many fine scholars have been nourished in Bloomington and have carried a part of the Folklore Institute and its culture with them to wherever they now live and work. I propose to strengthen links among faculty, students and alumni for the challenges that face us as we seek to reaffirm and reinvent the Folklore Institute in the culture of Indiana as well as within the global context.

As Indiana University moves into the next four years, I will be proposing events and projects that will bring alumni into the circle of activities ever more strongly.

We are in the process of constructing a home page on the Internet for the institute. This site will be a ready linkage for prospective students and our alumni as well.

We are planning a major event for 1997 to entice alumni back to campus and will be mailing out details as our plans develop.

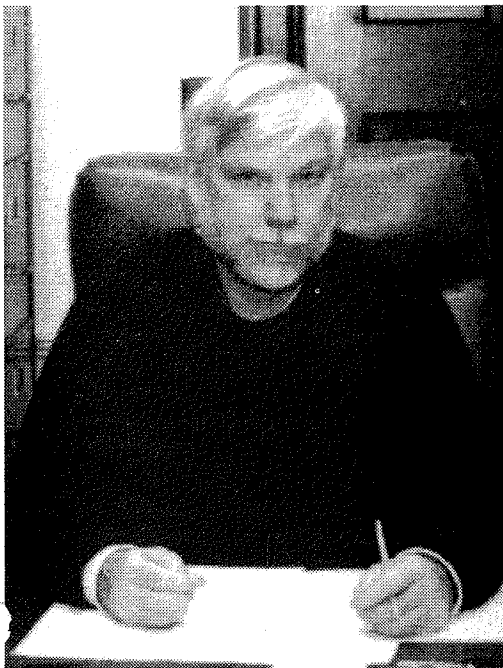
We will be seeking help from alumni for a major endowment campaign that will be launched this academic year.

As we actively plan these initiatives, I invite you to offer your ideas and thoughts. Please write, call (812)855-0398, or e-mail (stone@indiana.edu).

— Ruth M. Stone

A note from the past chair

## McDowell looks back on four years as chair



John McDowell

I find myself in a blessed state, an escaped bureaucrat preparing for an extended leave of absence. I can't decide whether the greater joy is watching Ruth Stone apply her skills to the well-being of our program, or contemplating my imminent return to the field. These delights scarcely allow for a glance back at my term at the helm of the Folklore Institute, but let me attempt a few apt ruminations here.

The past four years were good ones for me, and I hope to some degree for the Folklore Institute as well. Having done most of my time at the margins of things, it was fascinating to be thrust into the center and there to discover how it all really works. Remarkably, my initial sense that we have a special community was confirmed during the course of my four years as chair. As I became more aware of the tensions that devastate so many academic departments, I felt increasingly grateful for the distinctive esprit de corps that holds us together in the quest for folkloristic understanding. To my colleagues, to our students, and to our staff, I express a heartfelt thanks for your dedication to the cause.

Maybe that's the key: it seems that we still have a cause, a mission beyond the mere servicing of requirements, beyond the confines of stale professionalism. Let me conclude this brief retrospect with an appreciation of our alumni, you who have responded to this cause in so many ways in your careers. Will you say with me as you read this: *Viva la causa!*

— John H. McDowell

## Dundes speaks on Freud, feminism, fieldwork

Upon being assigned to present the work of Alan Dundes, PhD'62, to a seminar on American folklore, Barbara Hummel, MA'94, and Cathy Brigham, MA'94, contacted Dundes, and he most graciously agreed to a phone interview, which they played for the class. Excerpts from the 20-minute conversation follow.

**BH:** *Wolfgang Mieder has lauded you as one of the world's leading folklorists.*

**AD:** Well, I think people who have published in any field — articles or books that have perhaps influenced students or other scholars — deserve some kind of recognition. In my own case, since I tend to be a Freudian, I'd say that I've had really minimal impact on the field. As one colleague put it, I am a leader in the field with no followers. Which was sort of flattering, but then again, was sort of an admission of the truth. To the extent that my own research goes in one direction, it's not a direction that has been followed by many people.

**BH:** *Why have so few people followed in your footsteps?*

**AD:** So few people have followed because I think they're afraid, basically. People are basically frightened of trying to find out why they're interested in folklore. They're afraid if they understood the latent content of folklore, then they wouldn't be able to study it anymore. It's as if people are fearful of analysis of any kind. Don't analyze anything because you might destroy it. And I think that's a real pity. Most folklorists do everything possible to avoid confronting psychological reality. That is to say, they deal with structure, they deal with motifs, they deal with diffusion — anything but deal with the human content of the folklore.

**CB:** *Do you think these are alternative ways of interpreting folklore?*

**AD:** No, I don't think these people interpret at all. I think they basically talk about possible historical origins, when there's very little data for it, and I think they chop it up into pieces, because that's safe, no emotional risk involved. I don't think you interpret necessarily by chop-

ping something up into pieces. I think that most of folklore, to the extent that it is fantasy, cannot be interpreted without psychology.

**BH:** *When you offer your interpretations, do you think that they are the sole interpretations?*

**AD:** No. Just as there are variants in texts of folklore, there are also variations in interpretations of folklore. However, in general, if you read the pages of the *Journal of American Folklore* for the past 100 years, if you read Brunvand's text or Dorson's text, you'd never guess that anybody could possibly interpret folklore psychologically. There's almost no mention of it. Or if there is mention of it, it's just to denigrate it.

**CB:** *You say that interpretation has to be based on psychology. Do you think that psychological interpretations of folklore have to be based on Freudian psychology?*

**AD:** Well, I'm willing to consider alternatives to Freud. Unfortunately, the Jungian theory is not much help. It's impossible to reconcile Jungian theory with cultural relativism. And I do believe in cultural relativism. There are no universals in folklore. There are no myths, there are no folktales, there's no legend that is found in every culture. So, therefore, if cultures have different folklore, then we have to be cultural relativists. Freudian theory can at least be reconciled with cultural relativism. So, the answer to your question is "yes." I think the Freudian theory, as modified by Cardner, offers an alternative that is empirically testable.

**CB:** *One of the biggest groups attacking Freudian psychology, at least in the past two decades, is feminists.*

**AD:** And they're right to attack. Because Freud, I think, totally misunderstood women. There's a lot of Freud that is total nonsense. The primal horde theory is nonsense, the [philogenetic] origin of ontogenetic material is nonsense. What's interesting about Freud is not all of his failures, but his understanding of symbolism, of condensation, of displacement, of projection, and all kinds of other fascinating psy-

chological mechanisms that are clear at work in folklore.

**BH:** *How do you conduct your fieldwork?*

**AD:** I don't do fieldwork. I'm basing [my work] on other people's fieldwork. You see, that's the problem with folklorists. They just collect, collect, collect. They classify, classify, classify. They build these big archives, and they don't interpret it. They die. I'm not going to let that happen to me.

**BH:** *So you then want to spend your time interpreting, whereas you're letting the other people collect it?*

**AD:** Well, I wish they'd interpret, too. I think the people who really should be doing the interpreting are the people who are doing the collecting, because they're right there in the scene. They can actually test, in some cases, the validity of the interpretation. Although given the nature of the unconscious, I wouldn't expect informants to always agree with my interpretations. I'm not against fieldwork. I'm glad people do it. Otherwise I'd have no data to analyze. But I think we've been gathering data for too many centuries now without analyzing it. It's time to analyze it.

**BH:** *What are you working on now?*

**AD:** I just finished a study of untouchability in India. It's something like the German book [*Life Is Like a Chicken Coop Ladder*], if anybody will publish it. And I'm working now on anti-Semitism in folklore.

**BH:** *Do you see yourself continuing to work in essentially the same vein?*

**AD:** Oh, yes. I'm in a rut. And it's a rut that I very much like. I enjoy analyzing different kinds of folklore and trying to figure things out. The last few years, I've gotten away from structural analysis. And I'm now free, now that I have tenure and all of that. I can do what I want, and I prefer to do psychological analysis. I don't have to mess with these safe things anymore. I can do really interesting things. If you want to be psychological, go ahead. Just make sure you have tenure first.

## Polly, we'll miss you!



*Polly Grimshaw smiles after finishing 31 years of work at the IU Library.*

The folklore collection in the Indiana University Library was quite different 31 years ago, when Polly Grimshaw was first hired by the university. Then, it was situated in the infamous Room 41 and was operated by harried graduate students. Now, the folklore collection is world-renowned for its size and diversity. Polly, a subject librarian for Indiana University, helped bring about many of these changes. Though responsible for four other areas of the library, she sees the folklore collection as a full-time job. Its very hallmark of uniqueness makes her position so time-consuming; to ensure the unique wealth of materials here, Polly is continually scouring the world for sources to acquire.

Polly is well-known within the Folklore Institute. Many students and faculty members have relied on her research skills to help their own work. She has seen students taking their library for granted. Years later, they run into Polly at AFS or AAA meetings and tell her how they miss the folklore collection, "and that's rewarding," she says. At this year's AFS meeting, Polly's 31 years of service to IU were publicly honored at an alumni reception where she was recognized and presented with a gift.

Polly's work within the folklore collection has also helped the university library system at large; the folklore collection's reputation has been responsible for several grants given to the library.

Polly will retire exactly 31 years after the day she started working at Indiana. "It will be a really sad day when I leave," she says, "but I'm also looking forward to leaving." Retirement for Polly does not mean a long vacation. She plans to turn some of her own research into a book. Polly took a sabbatical in 1992 to examine 17th-century letters written by New Englanders to their friends and family back home. Focusing specifically on the letters of women settlers, Polly finds it fascinating to see how people confront each other. In her book, Polly plans to examine how individual early settlers thought of the people already living in America.

Aside from giving her time to research and writing, Polly is looking forward to retirement for other reasons as well. "It's going to be just great to spend four consecutive days at home. I haven't done that in years."

## Ethnomusicologist Tuohy joins institute

Sue Tuohy, PhD'88, is the Folklore Institute's most recently hired professor. From 1988 to 1994, she was the associate director of the East Asian Studies Center at Indiana, where she was respon-



*Sue Tuohy teaches ethnomusicology and researches music in China.*

sible for securing funding for and planning research, instructional, and outreach programs on East Asia. Her new position as assistant professor calls on similar skills as she works with undergraduate and graduate students both in and out of the classroom.

As the director of undergraduate studies, Tuohy is dedicated to increasing the number of undergraduates who major in folklore and ethnomusicology. She appreciates her position, since without it, she wouldn't have much time to talk to undergraduates. Aside from her work developing the institute's undergraduate program, Tuohy is also teaching courses in ethnomusicology.

Tuohy spent this past summer conducting research in China as part of a longer, 12-year project on folksong performance in Northwest China. Tuohy insists that she is studying music in contemporary China, not necessarily "Chinese music." Her thoughts on this and related issues will soon appear in a book she is writing that examines the issues of genre construction, social meaning, and ethnography.

This year, she also contributed an article on film music of the 1930s to a book on Chinese film. The editor considers her work pioneering. Tuohy is already planning a second book, one that explores the relationship between tourism and Chinese expressive culture. She hopes to begin research in Ireland, where she will also examine the relationship between tourism and music.



## Alumni notes

**Marlena Frackowski, MA'92**, is the senior assistant librarian at Penn State University Library in State College. She is in charge of music and non-book cataloging.

**Geoff Gephart, MA'80**, has been appointed president of Arts United of Greater Fort Wayne, a \$1.5 million united arts fund. Geoff oversees an annual fund drive, several grants programs, an arts-in-education initiative, and the management of four facilities.

**Janet C. Gilmore, PhD'81**, recently won an Award for Service to the State of Wisconsin. This honor is awarded to academic staff by the University of Wisconsin. Gilmore works for the Wisconsin Folk Museum.

**Hanna Griff, PhD'94**, has completed three years of lecturing at Grinnell (Iowa) College and is now moving on to Okayama, Japan, where she will be an associate professor of American studies at Sanyo Gakuen Junior College.

**John Edward Hasse, PhD'82**, channeled his interest in jazz into a recently published book. *Beyond Category*, published by Simon & Schuster, is a study of the life and work of Duke Ellington. Hasse has been busy compiling albums such as the Grammy-nominated *Classic Hoagy Carmichael*. Hasse is also founder and executive director of the Smithsonian Jazz Masterworks Orchestra. He and his wife, Nancy Rallis, PhD'78, have a daughter, LeAnne.

**Claudia Johnson, MA'77**, describes her work fighting book banning in her recent autobiographical book. In *Strifled Laughter*, she writes about the time she spent in Lake City, Florida, combating what she sees as restrictions on free speech. Johnson's successful battles have led to her receiving the PNE/Newman's Own First Amendment Award.

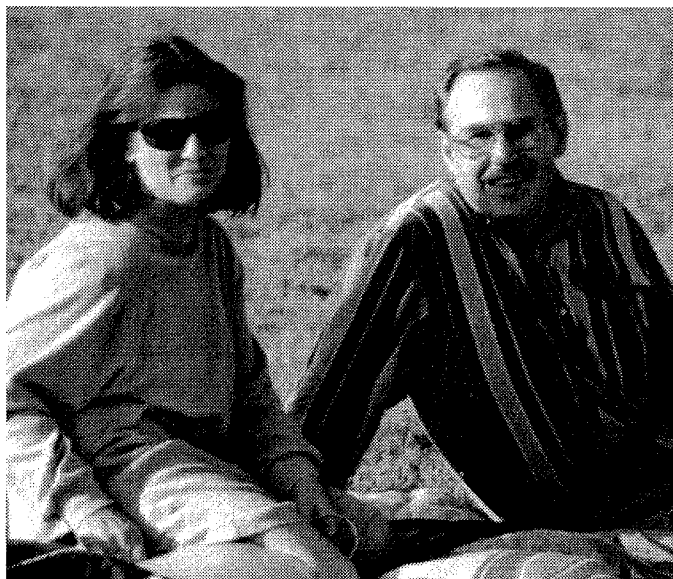
**Elaine Lawless, PhD'82**, recently received the William T. Kemper Fellowship for Teaching Excellence, a \$10,000 fellowship granted to those who show a unique dedication to higher learning. She is currently teaching at the University of Missouri.

**Heather MacBride, MA'92**, is busy working with the financial accounts at Folkways Records. MacBride has worked with the National Council for the Traditional Arts, Folk Masters, Marimac Recordings, and with the Festival of American Folklife.

**Thomasina Neely, PhD'93**, and her

## Alumni profile: Jack Williams, PhD'85

**J**ack Williams is a tenured professor in the English department at Spartanburg Methodist College. After finishing a master's degree in English, Williams received a comprehensive fellowship from the Rockefeller Foundation to study folklore at Indiana University. The variety of subjects he explored at the institute prepared him



*Jack Williams, PhD'85, and his wife, Carol, relax in the sun.*

for the complex and demanding schedule of teaching. "The Folklore Institute is one of the last bastions of liberal arts in the nation," he says. "I knew I wanted to teach freshman composition from a cultural and linguistic point of view. Indiana University offered me the freedom to design a curriculum to teach students from a wide variety of ethnic backgrounds."

At SMC, a two-year college, the courses he teaches seldom have the word "folklore" in their titles. However, as Williams notes, "it's impossible to teach English without teaching folklore. Our entire freshman writing program centers around ethnic diversity in literature and society. Our students examine the problems created by ethnic conflicts in the U.S. and write essays which pose solutions. We use folklore to teach writing. We use folklore to teach appreciation of individual differences."

Williams's favorite course to teach is

Creative Writing. A writer since his early teens, he enjoys redesigning this course each year for students who share his love for poetry. Williams also serves as advisor for the SMC literary magazine, *Illusions*. In addition, he advises the school newspaper, *The Trailblazer*.

During his 10 years at Spartanburg Methodist College, Williams has won numerous awards. In 1988, he received the Huff Faculty Prize, SMC's highest honor for teachers. In summer 1992, he received a James Still Fellowship to study Appalachian folklore at the University of Kentucky. Recently he was also nominated for the South Carolina Teacher of the Year Award and was named a 1994 Distinguished Professor by the governor of South Carolina. In spite of a heavy teaching load, he continues to be active with folklore and oral history projects throughout the state.

dissertation have been written up in the *Indianapolis News*. The paper included a four-column piece on Neely and her work with the use of music in the Church of God in Christ.

**Norma Ortiz-Karp, MA'74**, is completing a PhD in the School of Education in curriculum and instruction. She is currently a teaching assistant in Span-

ish at the University of Arkansas.

**John Schiffeler, MA'74**, is the executive director of the first joint Sino-American educational venture in the People's Republic of China. The program will provide for its students an advanced college preparatory curriculum, with emphasis on American studies and English language and literature.

## Student profile: Clover Williams, MA'91



*Clover Williams is proud of the journal Inner Voices, which she founded and now edits.*

Imagine working with a group of people constituting what is perhaps the most isolated community in America today. Sounds like a social scientist's dream. Clover Williams, MA'91, has found herself in just such a community: prisons. Currently a doctoral student at Indiana University's Folklore Institute, Williams is also the founder and editor of the new journal of prison literature, *Inner Voices*. *Inner Voices* is one of only a handful of journals of prison literature, and it is the only journal of its kind that is ongoing.

That *Inner Voices* includes artistic contributions from prisoners across the country is an important aspect of Williams's editorial vision.

"They have a strong identity as Chicanos or white," Williams says, "but prisoners don't have an identity as a group. It's important to give them a sense of that. If they don't have any sense of identity, how can they build themselves?"

While her other work has been successful within the folklore community, Williams herself values *Inner Voices* the most. "This is more important than other stuff I've done," she says, "because I give other people a voice rather than myself."

People on the inside are enjoying *Inner Voices*. Prison teachers find the journal useful in their classes and have shown Williams great support for her work. Prisoners also appreciate the opportunity to express themselves. The popularity and importance of the journal is ever-growing; while submissions only trickled in for the first volume, many more authors have written in for the second, Williams explains, holding up bundles of envelopes just picked up from the journal's post office box.

Williams intends for *Inner Voices* to be read by a large audience. Williams has taken many of the submissions with her to poetry readings. "It really holds its own with literary journals," she says. "I think it has a function for people on the inside and on the outside. And plus, it's really good."

In addition to her dissertation, her marriage, and her work (teaching basic living skills to institutionalized people), Williams keeps herself busy by selecting material for new volumes, promoting the journal, and formatting each issue. The second volume of *Inner Voices* appeared in October 1995. It is available at some bookstores and can always be purchased through the journal's address: Inner Voices, P.O. Box 4500, #219, Bloomington, IN, 47402. Individuals may subscribe to the journal for \$8/year (\$5/year for inmates). Institutional subscriptions are \$10/year. *Inner Voices* also accepts donations.

## Faculty updates

Thanks to her Fulbright Teaching Fellowship, **Inta Carpenter** was able to travel to Riga, Latvia. With **Richard Bauman**, Carpenter helped plan a symposium in Latvia. Their participation was partially funded by IREX.

**Linda Dégh** won the prestigious International Prize of Ethnoanthropological Studies. She also recently published two more books. Her *American Folklore and the Mass Media* was released in 1994. Dégh's new book, *Narratives in Society: A Performer-Centered Study of Narration*, was just celebrated at a recent book-signing party sponsored by the Folklore Institute.

**Hasan El-Shamy's** recent book was also featured at a book-signing party. The Folklore Institute witnessed El-Shamy autographing first printings of his *Folk Traditions of the Arab World: A Guide to Motif Classification*.

**Henry Glassie** was given the 1995 Outstanding Achievement in the Arts Award by the Assembly of Turkish American Associates. His *Turkish Traditional Art Today* was named among the notable books of the year by the *New York Times* and is now in its third printing.

**Roger Janelli** was recently promoted to full professor. He has also become a member of the board of directors of the Korean Folklore Society. Janelli and **Camille Rice** have been selected to receive the 1996 Leo F. Solt Distinguished Service Award of the Graduate School.

**John William Johnson** has been elected as an associate fellow of the Folklore Fellows. This organization is an international network of folklorists geared towards promoting scholarly contacts, publication activities, and research training. It is operated by the Finnish Academy of Science and Letters.

After being granted tenure, **Gregory Schrempf** is now an associate professor in the Folklore Institute. He was recently invited to speak at Harvard on a panel discussing contemporary perspectives on cosmology.

As associate director of the Indiana Center for Global Change and World Peace, **Beverly Stoeltje** helped organize a conference with the Cultural Studies Program. Stoeltje also worked with Inta Carpenter to organize a conference on Folklore in the Academy. Both events were held in Bloomington.

**Ruth M. Stone**, the new chair of the folklore department, has been elected president of the Society for Ethnomusicology.

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your alumni trustee!  
Your ballot will arrive  
in May.

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Edson Richmond recited a verse of "The Folklore Shuffle," performed by the folklore faculty and staff, at the 1986 End-of-the-Year Faculty Roast. Richmond was acting chair for 1985-86.

I've signed all your vouchers, heard all your gripes,  
And learned all too much about you folklore types.  
The students are fine, and the faculty too,  
But neither Aarne nor Thompson could classify you.  
My forte is ballads, and not those who produce them,  
But our friendship has taught me, not to ignore them.  
Thus as chairman I leave, and my voice I won't muffle  
When I say I enjoyed doing the Folklore Shuffle.

