

Indiana University Department of Folklore & Ethnomusicology

# TRADITIONS

## Alumni Newsletter

Vol. 14

College of Arts & Sciences Alumni Association

Spring 2000

### NEA chair comes home to IU

*"I have given 150 speeches since I was confirmed as chairman of the National Endowment for the Arts in the spring of 1998. None of those speaking engagements has been as filled with meaning as is this occasion to visit with you here in Bloomington today. ... Now, President Brand has indicated that I was a graduate student in the IU Folklore Institute for five years. Perhaps only a few of you know that the very existence of that Institute — the program that has made Indiana a world center for folklore research — also owes its beginnings to Chancellor Wells. ... For Wells, folklore was one of several key disciplines capable of establishing IU as an international center for research. And through Chancellor Wells' dedicated support of folklore on this campus, those summer institutes became a permanent graduate program. And, the Folklore Institute — now the Department of Folklore and Ethnomusicology — remains today the largest, and arguably the most influential, folklore program in the world."*

And so began the speech "Folklore, Art, and Indiana" that the chair of NEA and folklore alumnus William Ivey, MA'70, gave at the rededication of the newly renovated IU Auditorium — a project funded with an \$85,000 NEA grant to restore and renovate the building and the Thomas Hart Benton murals that enliven the auditorium lobby. "Here, as in all our work, the endowment is a catalyst, a partner," said Ivey.

In his comments at the rededication, Ivey recalled with fondness his student days at IU and gave thanks to his professors for instilling an outlook that has served him well in his work at the endowment. The training provided by the likes of Folklore Institute founder Stith Thompson and institute architect Richard Dorson convinced Ivey that art belongs at the center, not the periphery, of

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### *From the chair*

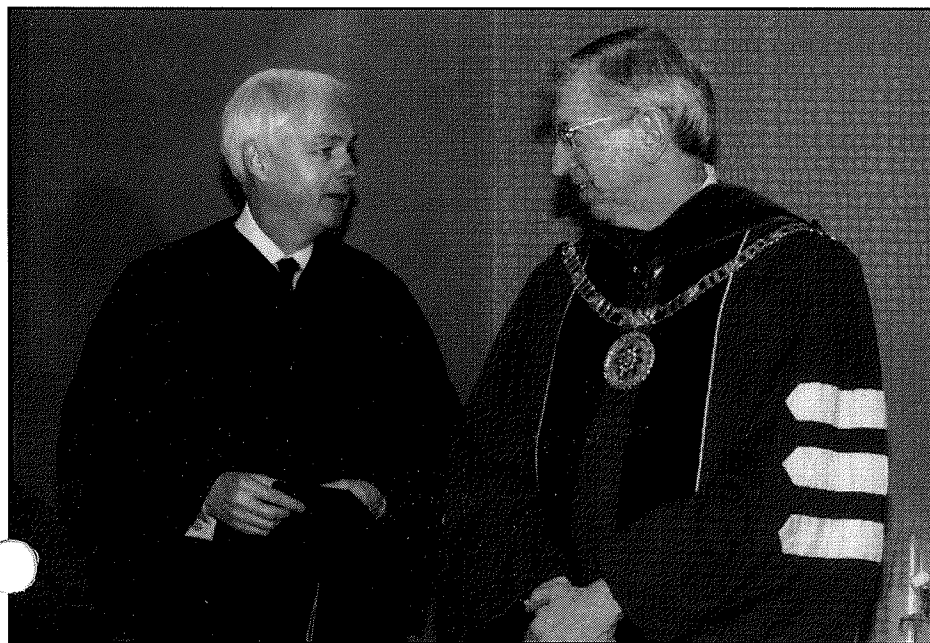
### Brave new changes

Call it millennium fever or just the turn-of-the-century itch, but the folklore department has gone through a miraculous transformation and is now the Department of Folklore and Ethnomusicology. We consist now of two institutes, the Folklore Institute and the Ethnomusicology Institute, each with its own director, one of whom serves as chair of the department. At present, I am directing the Folklore Institute and serving as overall chair, while Ruth Stone is directing the Ethnomusicology Institute.

This transformation came out of more than a year's discussion among faculty, students, and staff, and it represents our desire to position ourselves effectively as we enter the brave new world of the two thousands. Ours is a restructuring in a climate of plenty rather than a desperate attempt to survive under duress. The clearest indication of this is the expansion of our faculty by six positions during the period 1999-2001. We have already brought on board three IU ethnomusicologists: Mellonee Burnim, Gloria Gibson, and Portia Maultsby. In fall 1999, we added Cándida Jáquez, an ethnomusicologist with expertise in Latino music and culture. Joining us for fall 2000 is Pravina Shukla, a recent graduate of UCLA with a specialization in the material arts. And we have authorization to hire another ethnomusicologist to fill the Laura Boulton Professorship. Other marks of plenty are the new assistantship in SAVAIL, our sound and video lab, and a new staff person to be hired in the next few months who will look after the budgets in our growing enterprise.

The new configuration signals the rising fortunes of ethnomusicology. Our

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Bill Ivey, left, and Myles Brand talk at the rededication of the IU Auditorium.

Heather Hill, IU home Pages

# SAVAIL: New, improved, and ready to rock

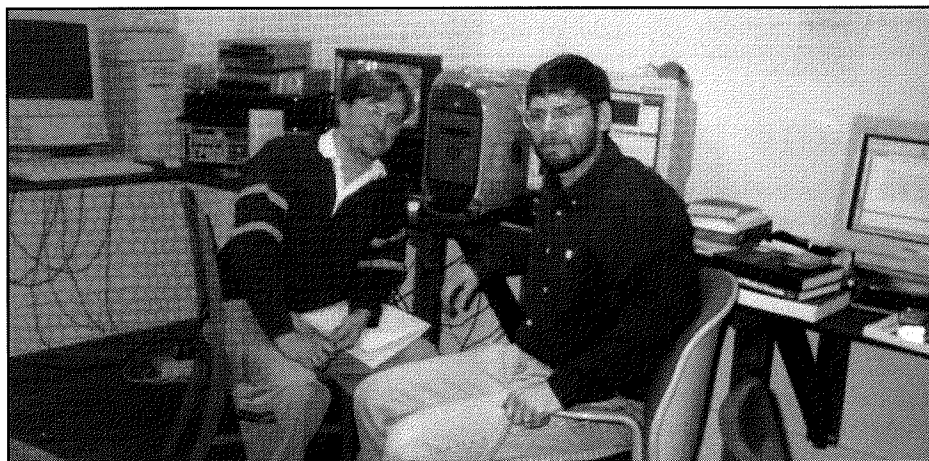
The Sound and Video Analysis and Instruction Lab, popularly known as SAVAIL, is celebrating its fifth year with a face-lift. Recently, the lab received \$25,000 from a College of Arts and Sciences Facilities Upgrade and Expansion Grant. SAVAIL is a multidisciplinary computer lab that enables scholars to analyze sound and movement by

applying computer-aided analysis to larger questions of aesthetics, social process, and individual virtuosity. It has helped scholars document, analyze, and disseminate research of a culturally diverse nature using technologies for analyzing and producing audio, video, and still imagery.

The laboratory consists of six com-

puter workstations, each with special capabilities. A sample list of some of the things you can do at SAVAIL include the following: translate international video formats; burn a CD of materials related to your research, instruction, or conference presentations; create video samples for formal presentations; create spectrographs for audio analysis; digitize sound or video to facilitate analysis; edit video to create a documentary; and convert materials to different storage media.

In February, the SAVAIL staff gave a demonstration of the capabilities of the newly purchased audio and video workstations, as well as of the lab's new (and veteran) field recording equipment. If you are interested in learning more about SAVAIL, visit our Web page at [www.indiana.edu/~folklore/savail/savail.html](http://www.indiana.edu/~folklore/savail/savail.html). If you are interested in using the lab, call SAVAIL at 855-0888 or e-mail the coordinator, Alan Burdette, at [aburdett@indiana.edu](mailto:aburdett@indiana.edu).



SAVAIL coordinator Alan Burdette, left, and Thomas Bongiorno show off the lab's new G4 computers, part of a five-year anniversary renovation.

## Chair

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ethnomusicology colleagues are in the midst of discussions that will eventually lead to the establishment of degrees in their field. At the same time, the Folklore Institute faculty are taking advantage of this transition to review and renovate the folklore curriculum. It is too early to announce the results of this process, but preliminary talk has brought out a number of interesting, and perhaps even visionary, ideas. With the success of Traditional Arts Indiana, our public outreach project, we see prospects for increased attention to the issues raised in public arts and culture. As we move forward on these lines, we are mindful of the need to build into our curriculum linkages between our two institutes, as the symbiosis of folklore and

ethnomusicology has long been a trademark of success at Indiana University.

The academic year that is sprinting towards a close has been an exciting one. Even as we began to inhabit our new institutional identity, we played host to the heads of the two national endowments, William Ferris of the NEH and William Ivey of the NEA, each of whom displayed in large-scale public events their reverence for our field of study and their love of the traditional arts. Our faculty continue to publish significant books and articles; our students continue to win regard for their accomplishments; the staff somehow manages the logistics for this adventurous crew.

It is indeed an auspicious moment for those of us who look after the traditional arts and the arts of tradition here at Indiana University.

— John H. McDowell

## NEA chair

(continued from page 1)

society. Individuals, as well as communities, achieve their deepest appreciation of life and reach their fullest understanding of who they are, through the cultivation of art.

In addition, Ivey received an honorary

doctorate of humane letters at the rededication, and, in his role as a Distinguished Citizen Fellow of the Institute for Advanced Study, gave a presentation titled "The Political Environment Surrounding Federal Engagement in Arts and Culture" — a topic covered in the department's seminar on the Politics of Culture and the Culture of Politics.

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Register for your permanent  
IU e-mail address at  
[www.indiana.edu/~alumni](http://www.indiana.edu/~alumni)

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THE  
**COLLEGE**

# Traditional Arts Indiana thrives on fieldwork

Traditional Arts Indiana, a joint project between the Department of Folklore and Ethnomusicology and the Indiana Arts Commission, is well into its second year. We are heartened by the overwhelmingly positive reception we have been given in the state as we survey the state's folk arts and build important relationships with local arts agencies, historical societies, educators, funders, and the administration and various departments at Indiana University.

For the first time in nearly 20 years, systematic folklore fieldwork is being done in Indiana for the purpose of building a sustainable public folk arts program. All research materials are being archived at the Indiana Historical Society in Indianapolis and will be developed into a variety of educational programs and an online directory of artists.

Inta Carpenter, PhD'89, is organizing the first of what we hope to be many field schools in Indiana. TAI, the American Folklife Center at the Library of Congress, IU Department of Folklore and Ethnomusicology, and Ever-



*Surrounded by members of the gospel group Essence of Praise, Shital Parmar, India-born mehndi artist, paints the leg of Judy O'Bannon, the wife of Indiana's governor, at the Festival of Ideas, sponsored in part by TAI, in Indianapolis in July*

green Institute, a local social service agency, are sponsoring this three-week intensive residential field school (June 11-July 1), designed to provide community leaders, teachers, county historians, and graduate students with valuable training in cultural documentation. The field school for this summer has attracted inquiries nationwide, from academics and the public.

Last summer, IU folklore and ethnomusicology alumni from across Indiana helped TAI by surveying their local festivals and community events. One alumnus generously donated money that made fieldwork possible in Owen County and in Indianapolis' African-American gospel community and provided for assistance in the office as we build the program. Current students have received valuable experience by working for TAI doing fieldwork, working in schools, doing administrative work, and database/Web design. If you are interested in being involved or want to be on our mailing list, call TAI at (812) 855-0418 or e-mail Erin Roth at [eroth@indiana.edu](mailto:eroth@indiana.edu).

— Erin Roth  
TAI Project Manager

## 'A Symposium on Myth' revisits *Myth: A Symposium*

The Folklore Institute, in conjunction with the graduate program in mythology studies, hosted a conference called "A Symposium on Myth" last May. The highly successful event drew speak-

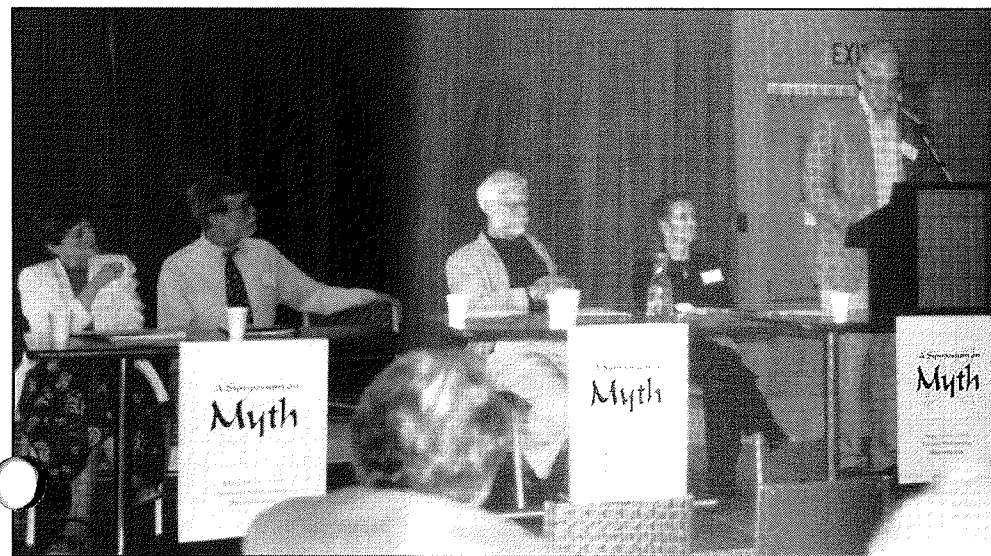
ers and a capacity audience from the IU community and beyond. Apparently smiling on the event, the gods provided balmy weather.

In part a retrospective on the mid-

century work *Myth: A Symposium*, edited by Thomas Sebeok, the conference was organized around five panels: Revisiting *Myth: A Symposium*; Myth and Ethnography; Myth and Historical Texts; Myth and the Modern World; and Myth and Art. Topics ranged from Roman mythological painting to contemporary ads for car wax, from Amazonian trickster stories to the discourse of American democracy. All sessions drew animated audience responses.

Participants were welcomed at the opening by Les Coyne, director of summer sessions, and again in *media res* by Ken Gros Louis, vice president and chancellor, who discussed his own research in mythology. IU presenters and respondents included William Hansen, John McDowell, Gregory Schrempp, Gordon Brotherston, Robert Fulk, Sandra Dolby, Robert Ivie, Stephanie Kane, Eleanor

(continued on page 4)



*Gregory Schrempp, right, moderates a panel during "A Symposium on Myth."*

## Growing institute offers more

**E**thnomusicology at Indiana University has been a potent force in the intellectual scene since 1948 when George Herzog joined the faculty and offered his first course, Folk and Primitive Music, through the anthropology department. It was Herzog's research and teaching that set the tone for the interdisciplinary study of ethnomusicology at IU. In 1954, George List joined the Folklore Institute, teaching ethnomusicology courses in recording, transcription, and research techniques. Eight years later, Alan Merriam started teaching the anthropology of music and ethnomusicology within the anthropology department. Over the years, distinguished scholars continued to bring new perspectives and expertise to this expanding program.

In recognition of the excellence and comprehensive nature of the Ethnomusicology Program, the Graduate School formally recognized it as an interdepartmental program. The 52-year history of ethnomusicology at Indiana University is one of the longest in the United States.

The Ethnomusicology Program has always attracted graduate and undergraduate students worldwide. In the past Indiana University could not offer a specific degree in ethnomusicology; students were able only to concentrate or minor in ethnomusicology while pursuing undergraduate or graduate degrees through the folklore department. But that may no longer be the case. Today's program is in a state of transition.

"The Ethnomusicology Institute will offer the opportunity for students to take more courses in the area of ethnomusicology, developing a greater expertise in areas like theory, area studies, and preservation and presentation," says Ruth M. Stone, director of the Ethnomusicology Institute. "We plan to begin working on MA and PhD proposals for degrees in ethnomusicology, but the approval of those will be a fairly lengthy process."

The institute, as part of the Depart-

ment of Folklore and Ethnomusicology, is currently represented by a distinguished and dynamic faculty who continue to represent Indiana University's tradition of an integrated approach to the study of ethnomusicology.

The Department of Folklore and Ethnomusicology recently acquired three former adjunct faculty as full-time ethnomusicologists: Portia K. Maultsby, who specializes in popular music, the music industry, and African-American music; Mellonee Burnim, a specialist in black religious music and aesthetics, as well as music in the African Diaspora; and Gloria Gibson, an authority in black film studies. Maultsby, Burnim, and Gibson join Ruth M. Stone, Sue Tuohy, and recently hired specialist in Chicano and Mexican musics Cándida Jáquez. The Ethnomusicology Institute will also benefit each year from visiting professors and artists, as well as from the research expertise and teaching of affiliated faculty in related disciplines.

The Archives of African-American Music and Culture and the Archives of Traditional Music will be affiliated with the Ethnomusicology Institute and serve as important resources for students studying about music in culture. Graduate students will continue to find apprenticeship opportunities in these institutions, "learning how to preserve and document musical collections," according to Stone.

The intellectual orientation of the program will continue to be comprehensive, emphasizing rigorous analytical, theoretical, and methodological training and the practice of fieldwork. "After more than 20 years at Indiana University, I look forward to being able to work more closely with students and colleagues who work in ethnomusicology," declares Stone. "We will be able to create settings where people from across the campus can come together in the interest of exploring the area of ethnomusicology together. We will also integrate the new technologies and performance into our teaching."

## Herman B Wells

*June 7, 1902 – March 18, 2000*

Memorial contributions to the

**Herman B Wells**

**Library Acquisition Fund**

may be made to the

Indiana University Foundation,

P.O. Box 500,

Bloomington, IN 47402.

For more information,

please visit

the IU Web site at

**[www.indiana.edu/](http://www.indiana.edu/)**

## Myth symposium

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Leach, and Henry Glassie. Speakers from other universities included Lucia Sa (Stanford), Jonathan Hill (Southern Illinois), Barre Toelken (Utah State), Lee Haring (Brooklyn College), John Lindow (UC Berkeley), Joseph Nagy (UCLA), Candace Slater (UC Berkeley), William Doty (University of Alabama), and Gregory Nagy (Harvard).

The sessions were complemented by a spirited reception and party at the McDowell residence, an evening lecture and performance by Oscar Giner, and by a performance troupe from Arizona State.

The conference and associated activities served to display the considerable interest and expertise in myth study to be found in the Folklore Institute and the larger IU community as we move into the next century. The event was organized by a committee consisting of Gregory Schrempf (chair), Steven Olbrys (assistant to chair), and Velma Carmichael, Inta Carpenter, William Hansen, John Laudun, Liz Locke, and John McDowell. Matt Bradley contributed technical assistance. Financial support came from the Office of Summer Sessions and Special Programs, the College of Arts and Sciences, the Folklore Institute, Research and the University Graduate School, the Multidisciplinary Ventures and Seminars Fund of the Office of Academic Affairs and the Dean of the Faculties, the Office of the Chancellor, the Office of International Programs, and the Richard M. Dorson Endowment Fund.

— Gregory Schrempf

## URLs you can use

- Visit the Indiana University Alumni Association:  
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- Sign up to receive "IU News":  
[www.indiana.edu/resources/iu\\_news.html](http://www.indiana.edu/resources/iu_news.html)



## Cándida Jáquez and Mariachi de La Flor flourish at IU

**T**he Department of Folklore and Ethnomusicology is proud to introduce our newest faculty member, Cándida Jáquez. Jáquez received her PhD in ethnomusicology from the University of Michigan, successfully defending her dissertation on the topic "Cantando de Ayer [Singing of Yesterday]: Performing History, Ethnic Identity, and Traditionalism in U.S.-Based Mariachi" earlier this year.

Jáquez was hired in 1999 as an assistant professor specializing in Latino popular music, oral histories, and Mexican and Chicano traditional musics. This spring, she introduced a course in mariachi performance and culture from which evolved a mariachi ensemble,

named Mariachi de La Flor.

The students in the ensemble learn basic mestizo musical traditions, as well as introductory materials concerning Mexicano cultural identity and performative issues. As an academic mariachi ensemble, Mariachi de La Flor joins a long list of active university groups that have enriched recruitment, retention, community presence, and institutional diversity at their institutions.

Trumpets, violins, and guitars combine with regional Mexicano instruments — guitarrones and vihuelas, instruments most closely associated with the region of Jalisco. Luthier Jerry Starr, of Albuquerque, N.M., crafted the ensemble's guitarrones and vihuelas. Known within

mariachi professional circles for his fine craft, Starr's work has included one set of instruments based on early 20th-century models.

Mariachi de La Flor's membership draws from students in the Department of Folklore and Ethnomusicology and a wide range of other programs and departments, such as the School



*Mariachi de La Flor rehearses at La Casa Cultural Center.*



*Cándida Jáquez wears the traje de charro, the traditional costume of mariachi professionals.*

of Music, the School of Journalism, the Department of Anthropology, and the Latino Studies Program. Its founding has met with much enthusiasm and anticipation. The course is hosted by La Casa Cultural Center through the Office of Multicultural Affairs.

### Faculty notes

**Mary Ellen Brown** co-edited *Encyclopedia of Folklore and Literature* (1998) with Bruce Rosenberg and is the director of the Institute for Advanced Study at IU.

Distinguished Professor Emeritus **Linda Dégh** completed the manuscript for *Legend and Belief: Dialectics of a Folklore Genre* to be published by IU Press. Dégh gave a plenary lecture at the International Congress on European Demonology organized by the Hungarian Academy of Sciences. She also gave a seminar to students of ethnology and folklore and East Asian studies at the Eotvos-University in Budapest and at the University of Pécs.

**Andra K. Dolby** was promoted to full professor and introduced two new graduate courses this year: F740 The Personal and the Everyday in Folklore

and F625 American Traditions of Belief.

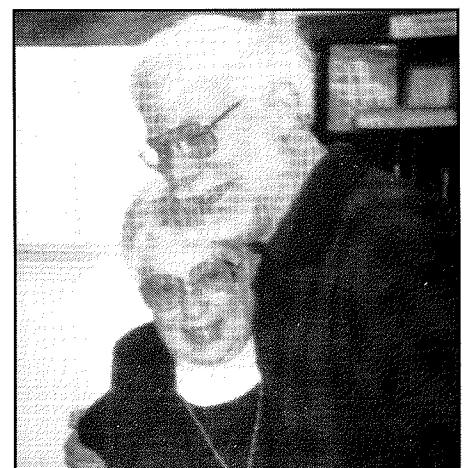
**Hasan El-Shamy's** new book, *Tales Arab Women Tell and the Behavioral Pattern They Portray*, was published in 1999 by Indiana University Press.

**Michael Robert Evans**, who in 1999 received a Fulbright Fellowship and his doctorate in folklore, was hired as an assistant professor in journalism at IU and is also an adjunct professor in folklore and ethnomusicology.

**Henry Glassie** was named the 1999 Paul Harris Fellow of Rotary International "for the furtherance of better understanding among the peoples of the world." He also conducted fieldwork in Japan with Takashi Takara for a book on Japanese figurative ceramics. In summer 1999, Glassie taught a course in folk art and gender at Kamaraj University in Tamil Nadu, India. He gave the plenary address at the Deutsche Gesellschaft für Volkskunde and the National Trust for

*(continued on page 6)*

### Congratulations!



**25 GOOD YEARS!** *Velma Carmichael, special projects assistant for the Department of Folklore and Ethnomusicology, celebrated 25 years of service on Jan. 8. Giving her a hug of congratulations is John McDowell.*

## Faculty updates

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Historic Preservation. Finally, Glassie had two books published by Indiana University Press in 1999, *Material Culture* and *The Potter's Art*.

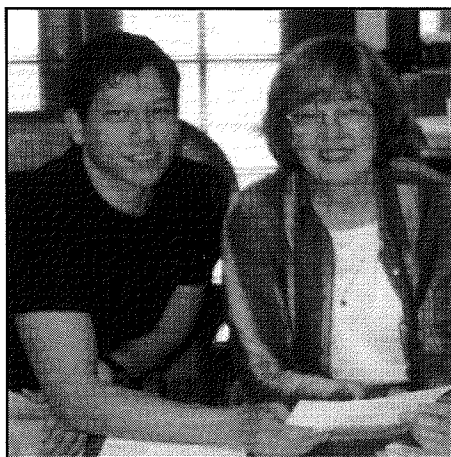
**Cándida Jáquez** is currently co-editing *Hybrid Musics: Culture, Race, and Memory in Latin American and U.S. Latino Popular Music* with Frances Aparicio. Jáquez received the spring 2000 University of Michigan, Ann Arbor, Rackham Graduate School Dissertation Fellowship.

**Roger L. Janelli** has co-edited *The Anthropology of Korea: East Asian Perspectives* with Shima Mutsuhiko. Janelli and his wife, Dawnhee Yim, worked together on two projects: the '98 World Culture Expo at Taegu and the National Museum of Ethnography at Osaka. He is also teaching a new graduate seminar, East Asian Folklore and Ethnography.

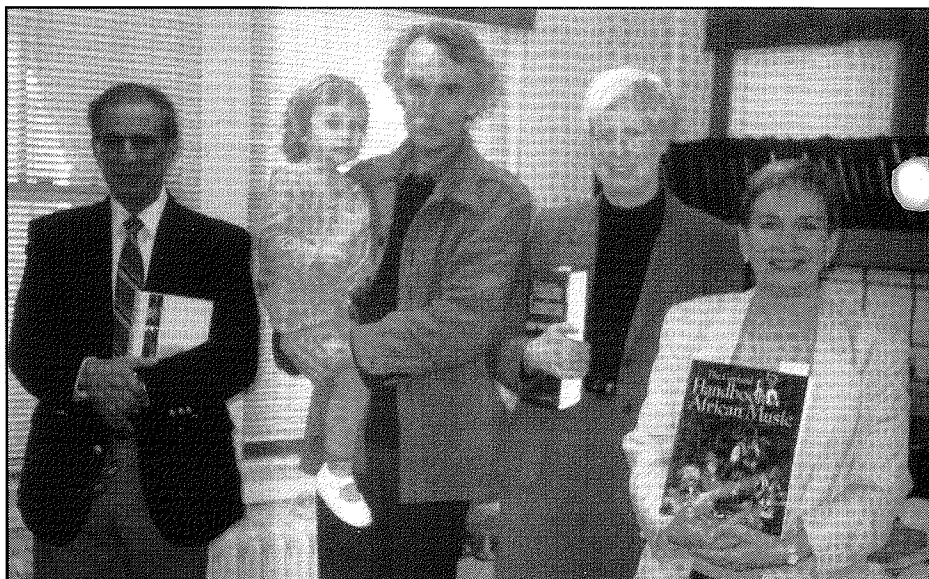
**John W. Johnson's** co-edited *Oral Epics from Africa* was given the 1998 Outstanding Academic Book Award by *Choice*. At IU, Johnson received the 1999 Teaching Excellence Recognition Award from the College of Arts and Sciences and was nominated as the 1999 Outstanding Instructor by the Alpha Lambda Delta Freshman Academic Honor Society and for the 1999 Student Choice Award Program for Outstanding Instructors by the Student Alumni Association.

**Portia K. Maulsby** is the 1999–2000 fellow at the Center for Advanced Study in the Behavioral Sciences in Stanford, Calif. She has been developing instructional Web sites for three courses she teaches about African-American music.

**John McDowell** has a book in press at the University of Illinois called *Poetry and Violence on Mexico's Costa Chica*. It



**MEET YOUR EDITORS:** *Fernando Orejuela, PhD candidate in folklore, and Ruth Aten are this year's Traditions editors.*



**A PARTY FOR PAGE-TURNERS:** *Hasan El-Shamy, left, guest Chloe Schacker-Mill, Henry Glassie, Ruth Stone, and Mary Ellen Brown were honored at the Spring 2000 Faculty Book Party, held at the Stith Thompson House.*

will be in two of their series: Music in American Life and Folklore and Society. It is a study of the complex relationship between poetry and violence drawing on ethnographic research he has done with the *corrido*, a ballad form, on the southern Pacific coast of Mexico.

**Iris Rosa**, African-American Dance Company director and adjunct professor of folklore and ethnomusicology will direct and choreograph a new piece, titled "Nuestra Diaspora: One Heart One Beat," which will be produced by the Madam Walker Theatre Center in Indianapolis and performed by the AADC. Her dance company performed for the School of Music's Martin Luther King Program at Indiana University. The AADC also presented its third annual dance workshop on March 24–25. The AADC performed its annual Spring Concert on April 1, at the Creative Arts Auditorium in Bloomington.

**Beverly Stoeltje** made a trip to Ghana to update her research on queen mothers. Stoeltje also had the opportunity to spend time with **Kwesi Yankah, PhD'85**, one of our alumni, who has been head of the linguistics department and dean of the un-

dergraduates at the University of Ghana and who taught at the University of Pennsylvania last year. Last May, Stoeltje gave a keynote address at the conference on "Ritual, Festival, Celebration, and Holidays," organized by Jack Santino, folklorist at Bowling Green University in Ohio.

**Ruth M. Stone** recently published *The Garland Handbook of African Music* and received a special recognition in *The Garland Encyclopedia of World Music* (1997). She edited the Africa volume of the latter, which was selected as one of the 50 Best Reference Sources for the Millennium by *Library Journal*.



**WHO WOULD HAVE GUESSED?** *Our three mysterious Santas, after removing their beards at the holiday party, turned out to be, from left, Kathy Foster (Glassie), Elizabeth Johnson, and Pat McDowell.*

## Alumni news

**Cynthia L. Ainsworth, PhD'97**, is the A native language curriculum development grant director for the 1998-2000 grant period. Ainsworth is conducting a four-year study to produce a new ethnographic overview of the Ahtna Indians for the National Park Service.

**Christopher K. Bobbitt, MA'85**, is the assistant manager and organic gardening specialist at White River Farm Bureau Co-op in Bloomington.

**Barry E. Childs-Helton, PhD'82**, is a copy editor with AOL Press, IDG Books Worldwide, in Indianapolis.

Part-time archivist at the Indiana Historical Society **Sally C. Childs-Helton, PhD'90**, is also on the adjunct faculty at the University of Indianapolis, where she teaches the Music in World Culture course in the spring to music majors and a general arts and culture class in the School of Adult Learning. She also teaches the International School of Indianapolis' percussion ensemble. Childs-Helton is developing a cross-disciplinary course for the University of Indianapolis

with art and theater faculty and is also working with the Theater of Inclusion.

**Timothy H. Evans, PhD'95**, began his assistant professorship in the Folk Studies Program at Western Kentucky University in fall 1999. His book *King of the Western Saddle: The Sheridan Saddle and the Art of Don King* was published in 1998 by the University Press of Mississippi. Having recently received a research fellowship from Western Kentucky University that will allow him to be a visiting scholar with the American civilization department at Brown University this summer, Evans plans to conduct research on the writer H.P. Lovecraft.

**Carlos A. Fernandez-Gonzalez, MA'93**, a Five College Fellow in Spanish, is an ethnomusicologist. He teaches in the Spanish department at Amherst College in Massachusetts.

Soon-to-be licensed minister **Antonio Goodwin, MA'98**, is in his last year of study at Vanderbilt Law School and Vanderbilt Divinity School, where he will earn a JD and an MA, respectively.

**Jeanne Harrah Johnson, MA'83, PhD'92**, is the new folk arts associate for the Nevada Arts Council.

**Judi Hetrick, PhD'99**, will join the faculty of Miami University in Oxford, Ohio, as an assistant professor of English teaching in the journalism program.

**Barbara D. Kirshenblatt-Gimblet, PhD'72**, is a professor of performance studies at New York University. She has written a book titled *Destination Culture: Tourism Museums & Heritage*. She has been a research fellow and studied at the Swedish Collegium for Advanced Study in the Social Sciences. Her e-mail address is BK3@is.nyu.edu.

**Doreen Helen Klassen, PhD'99**, is now an assistant professor of social/cultural studies (folklore and anthropology) at Sir Wilfred Grenfell College, Memorial University of Newfoundland.

**John Laudun, PhD'99**, started this academic year as an assistant professor of folklore and literature at the University of Louisiana, Lafayette. Laudun gave several presentations this year and is currently on the panel advisors for Louisiana Public Broadcasting's documentary on "Lafcadio Hearn." Laudun has received a Summer Research Grant from the University of Louisiana College of Liberal Arts to study small churches in Louisiana. He has expanded his topic to include a variety of public buildings, such as stores, commissaries, and bejeunes (juke joints).

**Laura R. Marcus, PhD'98**, is the arts coordinator for the International Refugee Center.

**Nan McEntire, PhD'90**, assistant pro-

fessor of English at Indiana State University, is heading to Scotland this summer for research in Edinburgh and the Orkney Islands.

**Ed Pavlic, PhD'97**, an assistant professor of English, was appointed MacArthur Scholar of Humanities at Union College in Schenectady, N.Y. He has had poems published in *Indiana Review* and in *Open City* and has poems forthcoming in *Double Take* and *Colorado Review*.

**Daniel Reed, PhD'99**, has been hired as assistant professor of ethnomusicology at the University of North Carolina, Greensboro. He and Professor Gloria Gibson created a CD, in collaboration with the IU Teaching Learning Technologies Laboratory, to be published later this year. It is titled *Music and Culture of West Africa: The Straus Expedition*.

**Susanne S. Ridlen, PhD'92**, a lecturer in folklore and director of the Project Success Program at IU Kokomo, is pleased to announce that IU Kokomo now has a minor program in folklore. Her new book, *Tree-Stump Tombstones: A Field Guide to Rustic Funerary Art in Indiana* (Richardville Publications, 1999), is dedicated "In memory of Warren E. Roberts who encouraged his many students and friends to visit cemeteries and look for tree-stump tombstones."

**Jill Terry Rudy, PhD'97**, assistant professor of English at Brigham Young, serves on the Folk Arts Panel of the Utah Arts Council Folk Arts Program. Her research centers on the history of folklore and English studies, Mormon and Western folksong, and on foodways.

**Jennifer Schacker-Mill, PhD'99**, has recently accepted a tenure-track position in the English department at California State University in Hayward. She will be teaching a wide variety of undergraduate and graduate courses in children's literature and folklore.

**Adrienne L. Seward, PhD'85**, is a professor in the English department at Colorado College in Colorado Springs. She was named to an endowed chair and is the Packard Professor in the Humanities. She was granted a Fulbright Award to study at the University of Ghana. E-mail: aseward@cc.colorado.edu.

**Linda Spetter, PhD'98**, is a professor of English at Baiko Jo Gakuin University in Shimonoseki, Japan. In addition to teaching Mass Media Internet and American Literature, Spetter has recently taught the courses Folktales and Folk Legends.

**Barbara Truesdell, PhD'96**, has given several presentations recently, including the keynote address at a meeting of the Indiana Jewish Historical Society.

## 1999 Graduates

Tony Manifold, BA  
Eric Merrill, BA  
Hiroko Nakamura, BA  
Heather Rayl, BA  
Gabriel Skoog, BA  
Robert Taylor, BA  
Allison Webb, BA  
David Adu-Amankwah, MA  
Maria Hnaraki, MA  
Jiang Lu, MA  
Sheasby Matiure, MA  
Cecilia Obeng, MA  
Mohammad Rahman, MA  
Kara Rogers, MA  
Stacy Tidmore, MA  
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