

Indiana University Department of Folklore & Ethnomusicology

TRADITIONS

Alumni Newsletter

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From the outgoing chair

Reunion, conference mark department's 50 years

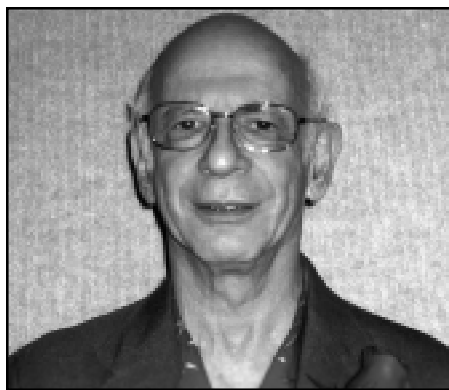
Words and things and music. The department's 50th anniversary alumni conference and reunion — which took place June 6–8 in Bloomington — is over, but as an impulse that resonates within those who attended, and is producing, we hope, positive vibrations throughout the Indiana University folklore and ethnomusicology community, it lives on as a testament to the vitality of our fields of study and those who practice them.

Good words: We had lots of these in Bloomington for the conference. They were present in slightly formal attire, in the excellent talks delivered by the invited speakers, and less formally, in the exchanges that filled the physical and temporal interstices of the conference. Coming from a range of perspectives, and drawing on a variety of case studies, the speakers manifested the real achievements and fresh promise of our research agendas. While the gist of the conference cannot be caught in a simple phrase, I did note a recurring theme about the silencing and voicing of stories, and our role as players in this process.

Things: These too were present, as icons illustrating the talks and also as a stark presence in the form of a cluster of Warren Roberts's old-time tools. The precise uses of these crusty metal and wood objects remain obscure to all but the enlightened — one of them would require Roberts himself to reveal its true identity — but they all speak to a time when people around these parts could survive by the skill of their hands.

And music, sweet music: We sampled many sounds in the talks, and live music kept asserting itself in the idioms of bluegrass, blues, world fusion jazz, Andean folk, and even a touch of the Mexican corrido.

We were blessed to keep company with Barbara Roberts, Dorothy Leitsinger —



Bruno Nettl, professor emeritus of music and anthropology at the University of Illinois at Urbana-Champaign, was a keynote speaker at the department's 50th anniversary alumni conference.

Stith Thompson's eldest daughter — and Bruno Nettl, all of whom were present in the early 1950s when Thompson coached Roberts to his degree.

At the business meeting on Sunday morning, Ruth Stone and I reported on the very positive external review of the department that has just concluded, and there was a useful exchange of ideas leading to the formation of an alumni steering committee. No doubt by the time this issue of *Traditions* falls into your hands, you will have heard from these energetic folks and some good projects will be in the works.



Keynote speaker Martha Norkunas, head of the oral and public history program at the University of Texas in Austin, launched the conference with a talk on public folklore, history, and the politics of representation.

It is my good fortune to conclude my term as chair of the department on this upbeat note. We have covered some ground over the last four years, morphing into a department with two institutes; adding faculty, assistantships, and support staff; reviewing and revising our curriculum; and laying the groundwork for a public arts and culture component. The new leadership is strong, and I have every expectation of grand things in store for the department and, by extension, the fields of study it represents.

— John McDowell

Folklore's lore inside this edition

In the 2002 edition of *Traditions*, we asked alumni to share their favorite anecdote about the Department of Folklore and Ethnomusicology, especially its professors, which we combined with stories and other lore

gathered at the recent 50th anniversary celebration for the article "Blasts from the past," which can be found on pages 4–8 of this newsletter, accompanied by "classic" photos of students and faculty.

Enjoy this trip down memory lane!

From the chair

New chair outlines plans for department's future

The Department of Folklore and Ethnomusicology is at a beginning in a number of ways. It's the beginning of the term for a new chair, the start of a new fiscal year, and the initial year following an external review.

I'm enthusiastic about the chance to work with the faculty, staff, and students to strengthen the infrastructure that makes up this unique configuration of intellectual inquiry at Indiana University. There are a number of points that I'll be keeping in the



*Department chair
Ruth M. Stone*

forefront as we work together during the next several years.

First, ethnomusicology and folklore as a single unit forms a valuable, energizing, and mutually beneficial conjunction of intellectual foci. We'll be moving beyond our initial test of the two separate institutes existing within the larger department. The outside reviewers endorsed our view that the structure works well, and they supported continuing and building upon this arrangement in the future.

Second, the fundamental values of both folklore and ethnomusicology will remain dominant as we plan for the future. We have always stressed a solid concern with underlying theory and rigorous ethnography. The interest in and concern with these fundamentals remains a focus for the academy, whether we are addressing oral narrative or applied ethnomusicology.

Third, in the 21st century we will be adapting to new forms and practices that will command our attention. For example, we now have multiple courses that we offer on film and video as related to folklore and ethnomusicology. One very popular course is Music in the Films of Spike Lee.

Fourth, the Department of Folklore and Ethnomusicology at Indiana University is increasingly working with applied folklore and ethnomusicology, whether it occurs in the public or the private sector. We are teaching such courses as Public Sector Ethnomusicology, in which students consider in some detail issues and processes

of working with museums, films, or festivals. We also have a burgeoning Traditional Arts Indiana program with a public folklorist in residence who participates actively in the life of the department. One of the special roles for the department is the opportunity to reflect upon and to analyze public sector work in ways that can be mutually beneficial to academic instruction as well as everyday world practice.

Fifth, Indiana University is a leader in cutting-edge computer technology, and we have the chance to harness developments in this area for teaching and research in our field. In our laboratory known as SAVAIL — as well as through our various projects such as the Mellon Foundation funded EVIADA project to make field videotapes of music accessible via Internet2 — we have the opportunity to capitalize on technology

to conduct research, teach, and present our materials. I will be encouraging faculty, students, staff, and alumni to work together on projects that take advantage of the resources at our disposal.

I have always believed that folklore and ethnomusicology need, where it is at all possible, to become strongly established within institutions. Institutionalization will ensure a long-term future for these areas in the academy.

I am committed to continuing my work toward that future and to sharing that work with Richard Bauman, the new director of the Folklore Institute and the next chair of the department when my term concludes. Please feel free to contact me at stone@indiana.edu if you have ideas or want to discuss these goals in further detail.

— Ruth M. Stone



Harry Berger, PhD'95, left, and Giovanna Del Negro, PhD'99, catch up with Richard Bauman, recently appointed director of the Folklore Institute, at the alumni reunion and conference in June.

New directions inspire optimism

Many years ago, in a conversation with one of my graduate school mentors concerning the state of academe, I blithely professed to being an optimist. "Well, Dick, I am too," he said, "but you know, these are hard times for optimists."

This sage observation has come back to me with some frequency during the past several months, as I have contemplated taking up the directorship of the Folklore Institute. If those times, 40 years ago, were hard, then these are even

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Steering committee seeks input from alumni

At the 50th anniversary reunion in Bloomington, June 6–8, several of us became interested in exploring the development of an alumni association for those of us who would like to keep in touch with each other and with the Department of Folklore and Ethnomusicology.

Even among those fortunate enough to be working in our chosen fields, few of us have the luxury of working with other folklorists and ethnomusicologists. Having more active contact among us could help the department provide more services for alumni, permit the alumni to help the department, and serve as a means for us to help each other.

The members of a newly created alumni steering committee are asking you to help us generate ideas for ways in which alumni and the department can help each other. Some of the suggestions already made are as follows:

- Setting up a listserv for discussion among alumni
- Making the films and videos in the department's Folklore on Video collection available to alumni
- Creating a visiting professorship at IU, enabling us to bring back to the department the expertise we have gained since leaving, and enabling us to work for a while in closer contact with other folklorists (and, perhaps, bringing greater prestige to folklore at our home institutions)
- Helping the department with fund



Alumni gather at Professor Linda Dégh's retirement party in this 1990 photo. From left are Janet Langlois, PhD'77; Sylvia Grider, PhD'76; Dégh; Carl Lindahl, PhD'80; and Ron Baker, PhD'69.

- raising, to ensure that the IU Foundation's efforts actually work for the Department of Folklore and Ethnomusicology
- Creating a traveling lecturer program, similar to the one run by Phi Beta Kappa, which each year sends selected scholars to campuses around the country

- Creating some form of support services for independent scholars
 - Providing seminars/conferences for alumni who want to train in or explore an area that was not available to them when they were in school
 - Giving alumni electronic access to the archives and, perhaps, linking the
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New directions

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harder, especially at Big State U. So, you might ask, why do I feel that this is a good time to become engaged once again in the administration of the Department of Folklore and Ethnomusicology? I'll cite just a few of the reasons.

One important factor is that we have been deeply engaged for the past couple of years in an intensely reflexive period of self-examination, working hard to define and articulate our intellectual and institutional charter. As a necessary part of the process of transforming ourselves from the Folklore Institute to the Department of Folklore and Ethnomusicology, undergoing an external review, and responding to administrative initiatives (some of which — to the surprise of jaded veterans like me — actually seem to be going somewhere), we have arrived at a much more coherent understanding of what we share intellectually, how we might best serve the needs of our students, and

what our place might be in the university.

The partnership with ethnomusicology, in my view, has had an enormously invigorating effect on the department. Team-teaching the Colloquy in Folklore and Ethnomusicology (a new course for first-year graduate students to explore why we belong together) with Sue Tuohy has been one of the most rewarding pedagogical experiences of my career. But the curriculum is undergoing a productive refiguration more generally.

Whereas both folklore and ethnomusicology, in their formative periods of fields of study, emphasized a range of social, historical, and technological discontinuities (as between oral and written, folk and urban, vernacular and cosmopolitan, local and national or global, traditional and creative, unofficial and official, etc.), many of us now find it more interesting and productive to explore the continuities that transcend those former "Great Divides" and the historical processes that led to their formulation and promulgation.

Our initiatives thus far to enhance the professional opportunities for our students have generated considerable enthusiasm, both within the department and in alliance with other institutional partners. The dual MA program with the School of Library and Information Science has already attracted much more student interest than we anticipated; the proposed dual MA with the School of Journalism has already prompted enthusiastic queries from prospective students; and the departmental initiative in Public Arts and Culture has elicited gratifying support from the administration. And these are just the beginning.

Intellectually and institutionally, then, there are some grounds for optimism. I look forward to working with Ruth Stone over the next several years in solidifying the gains we have made and in helping to set the department on a firm course for the future.

— Richard Bauman
Folklore Institute director

Blasts from the past: 50 years of alumni folklore

As folklorists and ethnomusicologists, we spend most of our fieldwork time in the “ethnographer’s chair,” collecting tales, songs, jokes, and other lore from our informants. At this year’s 50th anniversary celebration of the first doctoral degree in folklore at Indiana University, titled “Words and Things and Music,” we decided to turn the tables — and the microphones — in the other direction.

Interviewing dozens of Department of Folklore and Ethnomusicology alumni, we gathered their best, worst, and most humorous memories of their time at IU, from panicking over qualifying exams to skinny-dipping in Griffy Lake. Here are some of the highlights:

‘THE TERROR THAT COMES IN THE NIGHT’: THE PHD EXAMS

Like any rite of passage, the doctoral exam has inspired a wide range of customs and practices among our alumni. For example, one particularly nervous student brought in pictures of his wife and kids and placed them next to his blue book for good luck.

Another alumna, **Jean Freedman**, PhD’95, prepared for her exams by reading every single word of the *Journal of American Folklore*, from the very first issue to the most recent. **Harry Berger**, PhD’95, a member of that same cohort, confirmed: “It was a very nervous group. Everybody was very flipped out.” Their group was not alone, however. **Nancy McEntire**, PhD’90, commented that exam time “was when some of the worst behaviors came out.” For example, she recalls sitting down to write exams, when one of her colleagues pulled out a kitchen timer and placed it on the table in front of him to ensure that he would spend exactly 45 minutes on each question. “So he ... set it for 45 minutes and it started going ‘tick-tick-tick.’ We were already completely freaking out, and then here was this stupid kitchen alarm clock. ... And he just looked at his clock and started writing. So I just reached over and grabbed it, turned it off, and stuffed it into my backpack. I just took my exam ... like nothing had happened, and he was so mortified by my action, he didn’t say another word about it. Finally, after the exam, I gave him his clock back and I said, ‘Don’t ever do that again!’”

Our alumni were not the only ones affected by the department exam process. **Katie Borland**, PhD’94, recalled that her roommate, after living with her for the semester and watching her study for exams, dropped out of graduate school. Another alumna said that the night before quals, she



Professor Ruth Stone is pictured here with members of the class of 1998. From left are Jennifer Livesay, Laura Marcus, Stone, and Diane Thram.

was standing in the shower calling out all the significant points of a Dorson article. Her roommate also quit graduate school the next day. Coincidence? We think not.

On the other hand, some students were perhaps a bit too confident. One alumnus recalled a fellow student who had just finished his quals, but was still waiting to find out how he did — always a stressful time, especially if you saw one of your professors on campus. This student

happened to run into Professor **Linda Dégh**, who peered up at him and said, “Well, how did it go?” Trying to play it cool, the student replied in a faux-French accent, “Oh, you know, it’s just a *rite-de-passage*.” Without missing a beat, Professor Dégh replied, “We all know about the *rite* ... we shall see about the *passage*!”

Some alumni even insisted that they really enjoyed the process of studying for
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Steering committee

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various archives we have individually established

- Building a Web site with information about resources, news of alumni (including projects of interest), lists of current theses and dissertations, and calls for papers for panels at AFS and other meetings

Do any of these ideas appeal to you? Would you care to elaborate on any of them? Do you have other suggestions?

To implement these ideas and develop others, it might benefit us to have some form of alumni association. Would you be interested in an alumni association and, if so, what form should it take? To begin with, we’re simply using this alumni list, but should we try to set up a listserv or some other electronic forum? Should we aim to hold our own meeting at AFS and SEM conferences? Would we want a newsletter (print or electronic) that goes beyond the department’s *Traditions*? How informal or formal would you want this to be?

We recognize that alumni of the various

incarnations of the Department of Folklore and Ethnomusicology have widely varying attitudes toward their alma mater. Whatever your own attitude toward the department, IU, or alumni associations in general, we nonetheless hope that you will join us in trying to establish ways in which the department can better serve its former students, and in which together we can improve the study of folklore and ethnomusicology.

At this point, we need to learn what would be most useful to you and what ideas you’d like to offer. Please send us your ideas and preferences by writing to one of us (not the entire list) by e-mail or post. We will compile and share your comments.

Thank you and best wishes from your fellow alumni,

Libby Tucker, ltucker@binghamton.edu
Harris M. Berger, harris-m-berger@neo.tamu.edu

Elliott Oring, eoring@calstatela.edu
Elissa R. Henken, ehenken@uga.edu
Mary Magoulick, mmagouli@gcsu.edu
John W. Johnson, johnsonj@indiana.edu
Jim Leary, jpleary@facstaff.wisc.edu

Blasts from the past

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their exams. **Hanna Griff**, PhD'94, went so far as to say that one of her favorite memories of IU graduate school was preparing for her master's degree exam. "When I was a student back in the mid '80s to early '90s, students had the option of taking an exam or writing a thesis. I opted for the exam, and those of us who were ready at the time formed a study group. I liked this time because it was a great way of organizing and synthesizing the past few years of classes and material."

The group also concocted some tasty incentives to study by cooking each other elaborate dishes, such as Indian fry bread, lamb stews with mint, and Thai soups.

"I believe we all passed that exam," Griff said of her epicurean study group.

Since we cannot possibly cover every alumnus's exam experience here, Berger offers a useful tip: In the reserve room, where generations of folklorists have prepared for exams, there's a copy of **Richard Dorson's** *The British Folklorists* that's covered with hundreds of layers of margin notes. "If someone wants to understand the history of [folklore] graduate students preparing for exams," he said, "they should just study the marginalia of Dorson's book."

PARTIES, ROASTS, AND OTHER FOLKLORE FESTIVITIES

Not all of our alumni's time was spent cracking the books in the folklore collection or transcribing fieldwork notes. Some of their fondest memories took place outside the classroom — at parties, pig roasts, local hangouts, the "Folklore House," and skinny-dipping jaunts to Griffy Lake. Many of our informants agreed that the '70s were the best time to be at IU. As folklore alumnus **Steve Siporin**, PhD'82, puts it, "It was 1974, but it was still the '60s."

Over the years, some of the favorite local hangouts have included the Runcible Spoon, the Red Chair Bakery, the Chocolate Moose, and an old Victorian-style building that became known as the "Folklore House" (on the corner of West Fourth Street and Rogers Street). "The reason why the house was important is because it was a great party house," recalls former resident **Katie Borland** of the large, rundown, two-story home. A bunch of ethno students who did African drumming would play at their "frequent parties," where they indulged in elaborate, multicultural feasts. One former occupant rationalized that the parties were "putting folklore theory into practice, creating expressive culture."



Folklore Institute legends, including Stith Thompson, Archer Taylor, and Richard Dorson, gather at Spring Mill in 1950.

The end-of-year folklore parties have also provided some stress relief over the years, along with some surprising performances from both faculty and students. Alumni memories include the faculty and staff line-dancing one year; a student commemoration of **Richard Bauman** called "Texodus," which was an enactment of one of Professor Bauman's first articles on acid-dropping, psychedelic subculture; and the "Folklore Shuffle," in which each faculty and staff member performed a rap-style poem about themselves in a kind of "reverse roast."

Speaking of roasts, the porcine kind were also once a popular tradition at the IU Folklore Institute. Back in the Dorson years, the department held annual pig roasts, during which students, faculty, and staff would gather to talk, sing, and create impromptu music while feasting on the guest — or guests — of honor (they would also roast half a steer and a lamb so that Muslim and Jewish students could join in the fun).

"The pig roast in 1975 is what I recall," Siporin said. "I think that was the third or fourth of the 'first series.' A grad student named **Gerald Cashion**, PhD'84, had a house and some land somewhere south of

Bloomington, and that's where we had them. It was really big — well over 100 people, maybe 200. It went from Saturday afternoon through Sunday morning, after classes ended in May, and a lot of people camped out there."

Other elements of the pig roasts included "lots of beer," a pancake breakfast on Sunday morning, and a "Pig Roast" song performed by a student rock 'n' roll band.

STORIES OF THE SUPERNATURAL

No folklore department would be complete without its own repertoire of ghost stories and urban legends. One of the most popular seems to be sightings of legendary professor **Richard Dorson**.

Nancy McEntire recalled that in the spring of 1982 she was sitting in the folklore office talking with secretary **Syd Grant**, some six months after Dorson had died. As she was glancing out the window, she clearly saw Dorson's figure — "his gait, his stance, the clothing he wore" — pass through the courtyard. After letting out a terrifying scream, she and Grant rushed outside. But nobody (at least from the

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Celebrating recently published faculty

- **Richard Bauman** and Charles L. Briggs, *Voices of Modernity: Language Ideologies and the Politics of Inequality* (Cambridge University Press, 2003)
- **Daniel B. Reed**, *Dan Ge Performance: Masks and Music in Contemporary Côte d'Ivoire* (Indiana University Press, 2003)
- **Gregory Schrempp** and **William Hansen**, eds., *Myth: A New Symposium* (Indiana University Press, 2002)



Blasts from the past

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material world) was there. Around this same time, the folklore secretaries claimed they would often come into the office in the mornings to find the upstairs faucets turned on full blast. Perhaps we could blame that on the building's ancient pipes, but many believe it was Dorson.

"Definitely his presence was there," McEntire said. Several sightings of Dorson's ghost in the folklore archives were reported, as well as one of him being chauffeured around Boise, Idaho, in a black Cadillac a few days after his death.

Another case of the supernatural took place in the ethnomusicology archives in Maxwell Hall. For years, ethnomusicology students working in the archives were haunted by what became known as "The Scream." While recording a tape alone in the labs one afternoon, one student felt something suddenly grab her leg from underneath the table.

"I let out a scream that I didn't think a human being was even capable of," she said, "and of course it was recorded onto the tape." OK, the culprit turned out to be colleague **Bruce Conforth**, PhD'90, who spliced the tape and would play it randomly to innocent ethnoid victims over the next few years.

Supernatural tricks also followed our students into the classroom, such as in "The Case of the Disappearing Paradigm." During her second year in graduate school, **Betty Belanus**, PhD'89, attended an early morning Children's Folklore class taught by **John McDowell**.

"John was fond of writing out complex theoretical models on the blackboard, which we would all dutifully copy down as fast as we could," she recalled. "One day, he was engaged in writing and explaining one of these models when we noticed [that] almost as fast as he could write, the model was disappearing before our eyes!" The students thought some ghostly presence was trying to warn Professor McDowell against forcing such difficult paradigms on them so early in the morning. "In truth," Belanus confessed, "one of the janitors had washed the blackboard with something that made the chalk fade in a matter of seconds." But, then again, who knows what other forces may have been at work?

THE STITH THOMPSON HEIST

One of the most memorable legends circulating among alumni was the rescue of the **Stith Thompson** bust, which now happily resides at 501 N. Park Ave., also known as the "Stith Thompson House" in his honor. For many years, a bust of

Thompson was displayed near the English department in Ballantine Hall, though many folklore students felt its rightful place was in their department. Alumnus **Jim Leary**, PhD'78, recalled that one day the bust simply disappeared from Ballantine Hall.

"A phone call was placed to the campus paper," he said, "and a source identifying him- or herself only as 'Deep Motif' stated that the bust had been liberated and could be found somewhere in the precincts of the folklore department." The next time Leary went into the folklore archives, he found the bust of Thompson over the mantel with a little note attached at the base that read, "Free at last, free at last. Thank God Almighty, I'm free at last."

Upon further investigation, the *Traditions* staff uncovered the wacky details of this infamous heist.

Referring to themselves as the FLA (or "Folklore Liberation Army"), a group of graduate students — including **Richard March**, PhD'83; **Tom Carter**, PhD'84; and **Steve Becker**, MA'76 — hatched a plan to restore Thompson's bust to its proper home.

"Because Steve and I both worked part time at the IU [Art] Museum," March confessed, they decided to "borrow a hand truck from the workshop there and use it to move the bust. ... We [wore] matching khaki work clothes like the maintenance staff people tended to wear then." They also grabbed a university work order form and made convincing comments to each other, such as, "Well, let's get that thing loaded up," and, "Yep, take it and get it cleaned up." While the duo was quite nervous, their

plan worked.

"Although people were in the office nearby," March recalled, "no one paid any attention to us." After a few unexpected surprises, such as the incredible weight of the bust, they managed to maneuver it across campus to the folklore department. "As we approached, a cheer went up from a gaggle of folklore grad students," March recalled. "The word had gotten around that we were going to do this."

Despite this "concrete" evidence, however, some still prefer to believe that supernatural forces transported the Thompson statue back to the Folklore Institute. Professor **John McDowell**, for instance, explains that in Latin America it's a well-known phenomenon that icons such as the Virgin Mary have spiritual powers of their own and, when moved, will always travel back to where they want to be.

"The bust of Stith Thompson wants to be with us, in Folklore," McDowell said. Sometime last year, the bust mysteriously donned one of the institute's famous Claude Levi-Strauss T-shirts. We have yet to find an ethnographic source to confirm this supernatural phenomenon, but our research continues.

UNDERGRADUATE EXCUSES, CHEATING, AND OTHER AI LORE

Serving as an associate instructor comes with its own set of folklore — broken alarm clocks, the sudden death of grandparents, suspiciously familiar papers, scripted fieldwork interviews, and much more. Here are a few humorous AI tales from our

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After cleaning out the seminar room, a group of students help Professor John McDowell, far right, resettle the infamous Stith Thompson bust in this 1994 photo.

Blasts from the past

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folklore and ethnomusicology alumni:

One year, several graduate students — **Jennifer Schaker-Mill**, PhD'99; **Janelle Walker**, PhD'00; and another AI — were teaching F101 with **John Johnson**. They were sitting around one afternoon grading fieldwork projects, when one of them said, "Wow! This is a great project!" After sharing the content of this fabulous project, another said, "Wait ... I have one of those, too." And, yes, the third AI also had the exact same project in her pile. Johnson arranged for a "hearing," in which he called each student into his office one at a time. "The students were very nervous and they all confessed," one of the AIs recalled, "because John Johnson played it up and said, 'You have the right to appeal' and such and such." If nothing else, the students should have been expelled for poor cheating skills.

Every AI has faced the problem of the rumored "paper files" kept by fraternities and sororities on campus. **Katie Borland** remembered getting a call from an "official" secretary of a fraternity regarding a student who was failing a folklore course. The student had completely stopped doing the work, and turned in a paper with a different professor's name on it than the one who was teaching the class. Still, the secretary continued to make a case for allowing the student to pass the course.

Another alumnus recalled listening to a student's tape, which was supposed to be a collection of his family's camping rituals. The tape included an interview with the student's mother — except the voice sounded like that of an 18-year-old. The professor queried the student, who explained that he didn't have a tape recorder at the time of the interview, so he wrote down the "script" and had somebody else speak it into the recorder later on. The student insisted that was what the mother actually said (an interesting case for the Human Subjects Committee ...).

Anyone who's been an AI might also be familiar with the rash of spelling errors, grammatical mistakes, and otherwise humorous elements found in student papers. **Judith Neulander**, PhD'01, and **Jean Freedman**, PhD'95, decided to create a little collection project of their own out of these student bloopers. "At the end of each semester," Neulander explained, "we shared the best malapropos and spelling errors. ... If nothing else, they never lacked for creativity!" Some of their best included a paper on "a formerly unknown folklorist, Jan Brunvard"; another on "The Evil Satin" ("Perhaps a little-known demon of shiny



Warren Roberts gazes into a southern Indiana log barn in this 1993 photo.

fabric?" Neulander quipped.); and a discussion of Arthurian legend, in which William the "canquor" apparently sat on the "thorn" of England (a solid argument against the benefits of the spellcheck tool).

THE PROFESSORS

Every alumnus has their fond, sentimental, humorous — and sometimes terrifying — recollections of their folklore and ethnomusicology professors at IU. Following is a sampling of the memories, comments, and stories we collected. We'll begin with the inspiration for this year's alumni gathering, **Warren Roberts**.

Alumna **Nancy McEntire** shared an interest in tombstones with Roberts, who would often call her up and ask if she wanted to go look at graveyards. "Nothing fazed him," she recalled. "He would do fieldwork day after day after day if he could." She added, "He was such a great guy because he really loved fieldwork. He used to take four or five students with him on trips, and sing Gilbert and Sullivan [songs] the whole way!"

Peter Harle, PhD'03, remembers Roberts as "such an amazing person." He recounted a trip in 1993 that he took with Roberts, **Suzanne Waldenberger**, PhD'02, and **Greg Schrempp**, to check out some log barns in southern Indiana. "Warren was clambering up huge bales of hay in order to get a closer look at these 2- to 3-foot-thick tree trunks," Harle said. Even though Roberts was nearly 70 years old at the time, "he outpaced everyone there as he scrambled from place to place, observing all sorts of easily missed details."

McEntire also said that Roberts liked to tell the story about a time he went down to

St. Meinrad's, a monastery in southern Indiana. They were baking some really nice bread and he decided to buy a loaf. He couldn't find anyone at the front door, so he went to the back and knocked on the kitchen door. A cook came out, thought Roberts was a beggar, and gave him a loaf of bread, saying, "Here you are, my dear man!" Roberts tried to give them some money, but they wouldn't take it. "He used to tell that story on himself and just laugh," McEntire said.

Another classic story Roberts used to tell took place when he was a graduate student here at IU and drove an old, dilapidated car that barely ran. First, the steering wheel could turn only to the right, so he had to devise routes around Bloomington making only right-hand turns. One night he was out with his future wife, Barbara, and the headlights stopped working, too. So Roberts got out on the hood of the car with a flashlight, and told Barbara to drive very carefully.

Professor **Richard Dorson** has also made, shall we say, a strong impression on the minds of many alumni. **Philip Nusbaum**, PhD'82, commended Dorson for his collegial approach and for always giving him "the benefit of the doubt regarding the worthiness of the subject matter" of his dissertation. But he confessed to one experience of "the kind of Vesuvius-style eruption that Dorson's 1950s students talk about," which had to do with a matter of spelling.

"In my dissertation, I used the word 'occurrence' a lot," Nusbaum said. "The drafts of the chapters Dorson was reviewing had it spelled 'occurance,' and he pointed

(continued on page 8)

Blasts from the past

(continued from page 7)

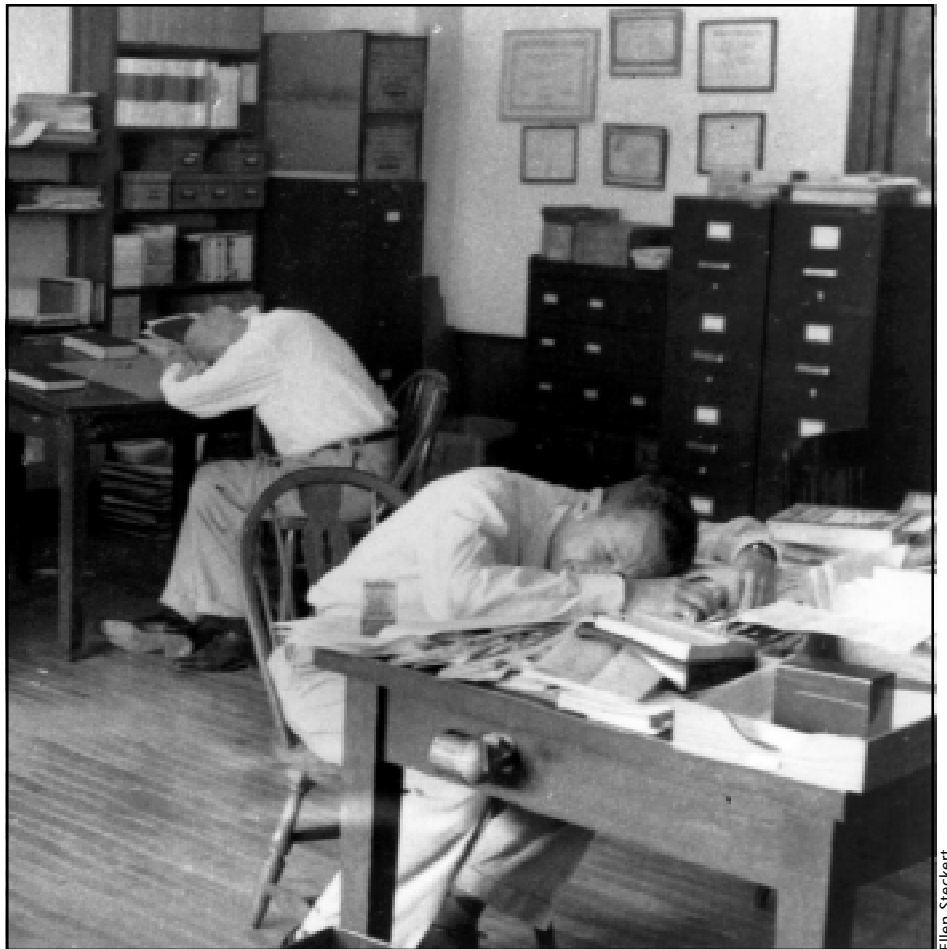
out the misspelling to me.” Feeling rather confident, Nusbaum dared to raise the question, “Did you look it up?” Suffice it to say that his query was “just audacious enough to awaken the Dorson [that] us 1970s students had only heard about. ... All I can say is that I got out of there alive, and lived to dissertate another day.”

McEntire recalled a bit more favorable interaction with Dorson. The year she started the program, 1979, there were a lot of “ethnoids” in her cohort, which Dorson found “a bit upsetting.” On the first day of class, Dorson asked all of the ethnomusicologists to raise their hands, skeptically peered around the room, and rested his eyes on McEntire, one of 15 ethnoids that year. He asked her, “Is Beethoven folk?” and she promptly replied, “Yes, he is.” He said that was a good answer; McEntire sighed with relief, although she still confides that “he was terrifying.”

Dorson was also renowned for his love of socializing, however. **Frank Hoffmann** remembered him bursting in the front door of a party singing “Barbara Allen” at the top of his lungs — “and he had no singing voice,” Hoffman said. But Hoffmann remembered that Dorson would always “try to do things like that. He would try to relax and get in the spirit of things.”

Another story attests to Dorson’s powerful presence, even after death. **Yildiray Erdener**, PhD’87, recalled, “One day, Alice Morrison and I were walking towards the Student’s Union. We saw Dr. Oinas in front of Ballantine Hall. He looked very upset and said that he was coming from the hospital and Dorson died. We were of course sad to hear that. Then he told us that he visited Dorson almost every day at the hospital and talked to him. Although Dorson was in a coma, Oinas was sure that people in a coma can hear but cannot respond. On that particular day when Oinas was in Dorson’s room and was talking to him, a nurse told Oinas that Dorson had died a couple of hours ago, but they didn’t move him yet out of his room.”

One of Hoffman’s favorite stories about a professor was the time he asked **Stith Thompson** about the requirements to be accepted into the folklore program. With an absolutely straight face, Thompson replied, “Well now, you need a background in one of the major areas — English or history or something like that. ... Then you should have a basic knowledge of anthropology, of music. You need a Scandinavian language, at least one of them ...” and so on. Hoffman admits he was completely fooled and “didn’t even think to look any further



Ellen Steckert

“The Folklorists’ Progress”: Professors Richard Dorson, left, and Archer Taylor, hard at work in the folklore office.

into folklore” at that time. Luckily, he discovered Thompson’s knack for “deadpan pulling somebody’s legs,” and later returned to the Folklore Institute to complete his doctorate.

Finally, while professors might have us believe their job never offers a moment’s rest, it’s not always as strenuous as they make it seem. According to several alumni, **Archer Taylor**, Thompson, and Dorson all made a habit of taking midday naps in their offices. “Taylor used to go next door to room 40 (the office) and put his head on the desk for a nap each afternoon after lunch,” said **Jan Brunvand**, PhD’61. “One day, Dorson sat down and put *his* head down at the same time, and **Ellen Steckert**, PhD’61, took a picture, which Dorson said should be titled ‘The Folklorists’ Progress.’”

LOVE CONNECTIONS

The folklore and ethnomusicology department has inspired not only many great minds over the years, but also some hearts. We’re happy to report that quite a few of our alumni have come away from IU with more than just a degree. **Harry Berger** recalls running into **Giovanna Del Negro** (now his wife) in the main library, where they started chatting about their upcoming

quals.

“We didn’t really know each other before that,” Berger said. “And we started studying, and it became like eight hours a day!” They dutifully waited until after they passed their exams to start dating, and were married a year or two later.

Folklore alumni **Jennifer Livesay**, PhD’98, and **Ken Pimple**, PhD’91, are celebrating their 10th wedding anniversary this year. They met as graduate students in the department in 1986 and got married a lucky seven years later. They are currently living in Bloomington, happily raising their two children, while Pimple serves as a director at the Poynter Center for the Study of Ethics and American Institutions at IU.

Another department love connection is between ethnomusicologist **John Fenn** and folklorist **Lisa Gilman**, PhD’01, who were married in 1999 and are now enjoying life in College Station, Texas, with their 1-year-old daughter, Anika Lena Fenn Gilman. The couple met in 1996, when Lisa was the editor of *Folklore Forum* and Trickster Press; Fenn, an incoming student that year, volunteered to help out with the publications. “I needed somebody who knew PageMaker, and John is quite the computer wiz,” Gilman said, “and the rest is history.”

Student news

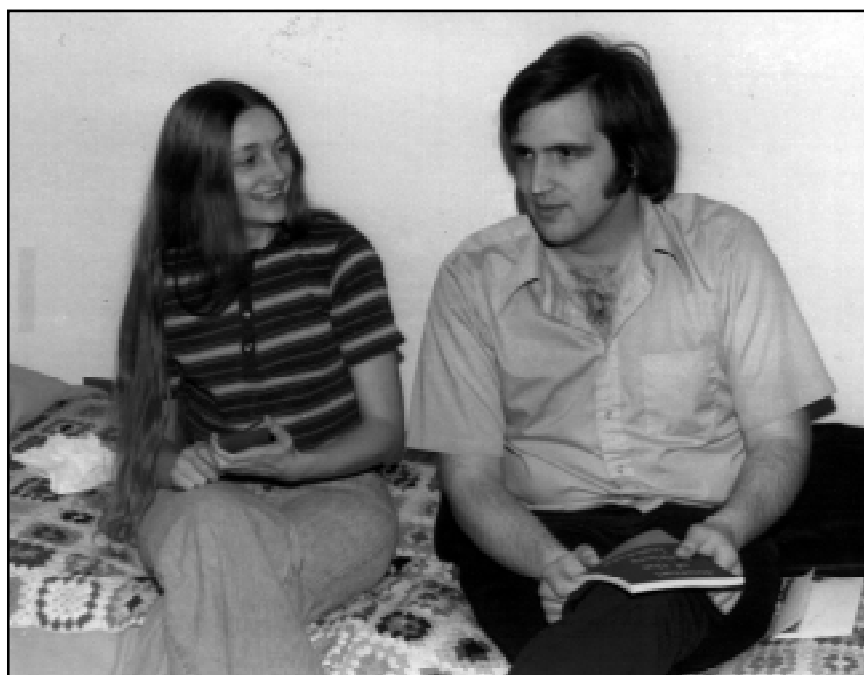
Congratulations to the graduates of 2002-03

The Department of Folklore and Ethnomusicology extends its congratulations and best wishes to the graduates of 2002-03:

Jessica Anderson-Turner, MA
Cathy Brigham, PhD
Ray Cashman, PhD
Karen Duffy, PhD
Carlos Fernandez, PhD
Hilary Finchum-Sung, PhD
Danusha Goska, PhD
Peter Harle, PhD

Kurt Hartwig, PhD
Maria Hnaraki, PhD
Holly Hobbs, MA
Joseph Huff, BA
Sydney Hutchinson, MA
Allyson Jackson, BA
Heather Kirkman, BA
Elinor Levy, PhD
Darlene Malcolm-Clarke, MA
Heather Maxwell, PhD
Christine McKenna, BA
Sally McSpadden, BA

Joseph Meersman, BA
Deeksha Nagar, PhD
Matthew Nawrot, BA
Hien Nugyen, PhD
Daniel Peretti, MA
Alex Perullo, PhD
Maria del Pilar Muriel, BA
Mohammad Salahuddin, MA
Stephanie Shonekan, PhD
Joanne Stuttgen, PhD
Natalie Underberg, PhD
Suzanne Waldenberger, PhD



MYSTERY PHOTO: Can you identify the two people in this photo? The answer may surprise you! Here's a hint: The photo was taken in 1975. Turn to page 11 to find out who they are.

Web links to the IU Department of Folklore and Ethnomusicology

Departmental home page: www.indiana.edu/~folklore
Archives of African American Music and Culture:
www.indiana.edu/~aaamc/index.html
Archives of Traditional Music: www.indiana.edu/~libarchm
Journal of Folklore Research: www.indiana.edu/~jofr
Sound and Video Analysis and Instruction Laboratory:
www.indiana.edu/~folklore/savail/savail.html
Society for Ethnomusicology: www.indiana.edu/~ethmusic
Traditional Arts Indiana: www.indiana.edu/~tradarts
Trickster Press: php.indiana.edu/~folkpub/trickster/tricksterhome.html



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THE
COLLEGE

Alumni notebook

1960s

Joseph C. Hickerson, MA'61, writes to say that he loves retirement and has some new compact discs available. He is the former director of the archive of folk culture at the Library of Congress. He can be reached by e-mail at jhick@starpower.net.

Margaret Read MacDonald, BA'62, PhD'79, is a children's librarian with the King County Library System in Seattle. She is also an adjunct faculty member for the University of Washington and Lesley University. She has published many articles, books, and reference tools. She lives in Kirkland, Wash.

Elliott L. Oring, MA'68, PhD'74, recently published his book, *Engaging Humor*. He is a professor of anthropology at California State University in Los Angeles.

1970s

Barbara D. Kirshenblatt-Gimblet, PhD'72, is a university professor and professor of performance studies at New York University's Tisch School of the Arts. She writes, "[university professor] is the same as a distinguished professor at other universities."

William H. Wiggins Jr., PhD'74, retired after 34 years with the university as IU professor of folklore in the Department of African American and African Diaspora Studies. While being honored at an IU retirement gala, he said, "If you give your best and you expect the best, only good things can come for you." He lives in Bloomington with his wife, Janice L. Wiggins, BA'71, MS'75.

Steven K. Hamp, MA'76, was elected a trustee of the Kresge Foundation, a private foundation created by the personal gifts of Sebastian S. Kresge. He is the president of the Henry Ford Museum & Greenfield Village in Dearborn,

Mich. He lives in Ann Arbor, Mich.

Janet L. Langlois, PhD'77, has been in the English department at Detroit's Wayne State University since 1977. She received the WSU President's Excellence in Teaching Award in 1995 and 2002 and was the speaker for the convocation for new students in 2002.

1980s

Elaine J. Lawless, PhD'82, of Columbia, Mo., is the Curators' Distinguished Professor of Folklore and English at the University of Missouri. She received the 2002 Curators' Award for Scholarly Excellence from the university.

Betty J. Belanus, MA'83, PhD'89, recently wrote *Seasonal Synopsis*, about a seasonal folklorist's adventures in Tennessee. She lives in Rockville, Md.

Regina F. Bendix, MA'84, PhD'87, writes, "After eight years at the University of Pennsylvania, where I was associate professor and chair of the graduate program in folklore and folklife, I started a position as full professor of *volkskunde* and European ethnology at the Georg August Universität, Göttingen [in Germany]."

Jonas Yeboa-Dankwa, MA'84, has sent many of his books and articles to the Library in Foreign Service in Washington, D.C., to help Ghana's residents, foreigners, and visitors learn about his native country of Ghana. His long list of accomplishments since graduating from IU includes giving scholarships to underprivileged students attending universities in Ghana. He is the owner of the Ghana Library Board, which was successfully completed and opened on Dec. 13, 1991. Yeboa-Dankwa lives in Akropong Akuapem, Ghana.

Timothy H. Evans, MA'84,

PhD'95, has been an assistant professor of folk studies at Western Kentucky University for three years, after spending eight years as the folklorist for the state of Wyoming. He lives in Bowling Green, Ky., with his wife, Eileen, and their 6-year-old son, Ethan.

Gail V. Matthews-DeNatale, MA'84, PhD'89, is an online learning and technology specialist for TERC, a not-for-profit education research and development organization in Cambridge, Mass.

Timothy Cochrane, PhD'86, published *A Good Boat Speaks for Itself: Isle Royale Fisherman and Their Boats* (University of Minnesota Press, 2002), with Hawk Tolson.

Sean C. Galvin, PhD'89, recently co-edited a book, *Jews of Brooklyn*, which is an account of the Jewish experience in Brooklyn, N.Y., over the course of the 20th century.

1990s

Donald N. Braid, MA'90, PhD'96, is a lecturer in the English department at Butler University in Indianapolis. He is also assistant director of the Center for Citizenship and Community. His most recent book, *Scottish Traveler Tales: Lives Shaped Through Stories*, is in press.

Harris M. Berger, MA'91, PhD'95, was recently approved for tenure and promotion to associate professor in the Department of Performance Studies at Texas A&M University. His book, *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*, was recently published. He lives in Bryan, Texas.

Raymond A. Hall, BA'91, MA'93, PhD'99, teaches folklore courses at the University of Central Arkansas. He drafted a proposal for the addition of a minor in African/African American studies. He designed the introductory courses and the board of

trustees approved the minor last May. He will become the coordinator for the minor this fall. He lives in Conway, Ark.

Arzu Ozturkmen, MA'91, writes, "I am teaching at Bogaziçi University in Istanbul in the history department, where I use my folklore background in such courses as History and Anthropology, Oral History, and History of Performing Arts in Turkey."

Maria L. Hetherton, MA'93, PhD'97, teaches middle school humanities in Oakland, Calif. She received a grant from the traditional arts section of the California Arts Council to develop curriculum for middle schools, which included bringing local East Bay artists representing Cajun, Creole, and Mexican musical traditions to Oakland schools. She lives in Walnut Creek, Calif.

Katherine M. Borland, PhD'94, is an assistant professor of comparative studies in the humanities at Ohio State University, where she teaches folklore and world literature classes. In June, she will be leading the first international service-learning course at OSU to Masaya, Nicaragua. She lives in Newark, Ohio.

Amy J. Craver, MA'95, is a research associate for the Institute of Social and Economic Research at the University of Alaska in Anchorage.

Elizabeth M. Locke, MA'95, PhD'00, of Boulder, Colo., is chair of interdisciplinary studies at Naropa University, a Buddhist-inspired college and university in Boulder. She is currently co-editing a two-volume *Encyclopedia of Women's Folklore and Folklife* with **Theresa A. Vaughan**, MA'95, PhD'99. Vaughan is an assistant professor in the Department of Humanities and Philosophy at the University of Central Oklahoma. She lives in Norman, Okla.

Cynthia L. Ainsworth, PhD'97, is an independent

(continued on page 11)

Adam Herbert takes office as IU's 17th president

Adam W. Herbert, a 24-year veteran of higher education in Florida, became the 17th president of Indiana University on Aug. 1.

The university trustees unanimously approved Herbert's appointment in a special meeting at the Musical Arts Center at IU Bloomington on June 5.

Herbert succeeds Myles Brand, who resigned at the end of 2002 to become president of the NCAA. Former IUPUI Chancellor Gerald Bepko served as interim president beginning Jan. 1.



Adam Herbert

Professor and executive director of the Florida Center for Public Policy and

Herbert, 59, is the first African American to head the university and the only black president in the Big Ten. He came to IU from the University of North Florida in Jacksonville, where he was Regents

Leadership. From 1998 to 2001, he was chancellor of the state university system of Florida, overseeing 10 universities with 250,000 students and a \$5 billion budget.

Herbert, a native of Oklahoma, earned a bachelor's degree in political science in 1966 and a master's in public administration in 1967 from the University of Southern California. He earned his PhD in urban affairs and public administration from the University of Pittsburgh in 1971.

Adapted from the INDIANA ALUMNI MAGAZINE, July/August 2003.

Alumni notebook

(continued from page 10)

scholar and has been an adjunct faculty member at the University of Alaska for 22 years. She is currently working on "When Stories are Silenced: The Suppressed Narratives of Inupiaq Vietnam Vets," in *Communities of Memory*. She lives in Gakona, Alaska.

Jill T. Rudy, PhD'97, of Provo, Utah, is an assistant professor in the English department at Brigham Young University.

Michelle M. Branigan, PhD'98, JD'02, clerks for Judge Marlin Appelwick of the Washington State Court of Appeals. She will continue work in the field of folklore and combine it with law by studying people's understanding of taxes. She also hopes to research Asian immigrants' understanding of the American legal system and how the U.S. legal system responds to and accommodates them. She lives in

Seattle.

Antonio Goodwin, MA'98, lives in Pasadena, Calif., and will be taking the California bar exam in July. He received a law degree from Vanderbilt University in December 2001.

Linda Adams Spetter, PhD'98, is teaching American Folklore, the History of American Literature, Oral English, and Translation at a university in Japan. She happily announces that her Japanese is "now on the same level as a second-grade Japanese child."

2000s

Lisa Gilman, PhD'01, has moved from the University of Toledo to an assistant professor position in the performance studies department at Texas A&M University. She will be teaching courses on dance, as well as continuing her research on dance, women, and politics in Malawi.

Judith Neulander, PhD'01, just became an instructor at Case Western Reserve University in Cleveland, Ohio.

Ray Cashman, PhD'02, was appointed to an assistant professorship in the Department of Anthropology at the University of Alabama, Birmingham.

Deeksha Nagar, PhD'02, has accepted a teaching position at the University of Northern Colorado. She lives in Denver, Colo.

Elinor Levy, PhD'03, is executive director of the Northwest Jersey Folklife Project in New Jersey.

Answer to the mystery photo on page 9: Two of our very own faculty members, **Sandra Dolby** and **Greg Schrempf**, at an Eigenmann Hall party in 1975.

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