

Indiana University Department of Folklore & Ethnomusicology

TRADITIONS

Alumni Newsletter

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From the chair

Information technology changing the face of research, projects

Spend a little time on the IU Bloomington campus these days, and it will quickly become apparent how important information technology has become to the university's public identity. At every turn, university administrators and publicists invoke national rankings, proclaiming IU both as the "most wired campus" in the country, for its vigorous investment in IT infrastructure, and as the "most unwired campus" in the country, for its energetic expansion of wireless access to the Internet. Given our foundational alignment to the *im*-mediate, to co-presence, folklorists and ethnomusicologists may be forgiven for wondering just what this preoccupation with technologies of communicative mediation may augur for the future of our subject matter and research. Those are

big questions, and I won't even attempt to address them here. What I can say, though, in more immediate scope, is this institutional commitment to IT has encouraged us to turn our scholarly efforts in some new and productive directions.

IU has a research funding initiative, supported by a grant from the Lilly Foundation, called New Frontiers in the Arts and Humanities. The theme of the New Frontiers competition for this year's funds is "Technology in the Arts and Humanities." A surprising and gratifying outcome of the competition is that members of our department received three of the New Frontiers grants, fully one-sixth of those awarded on the IUB campus. Let me describe two of the projects that were funded to present

some idea of how our faculty members have embraced the new possibilities opened up to us by IT.

John McDowell and **Inta Carpenter**, MA'75, PhD'89, working in partnership with university archivist Phil Bantin, received a grant for their project "A Pioneer Village Virtual Outdoor Museum and Warren E. Roberts Web site." Their plan is to create a virtual outdoor museum and Web site from the extensive ethnographic materials gathered in the 1970s and 1980s by our late colleague, **Warren Roberts**, MA'50, PhD'53, and his students in south-central Indiana, featuring traditional architecture and the "old-time traditional way of life" once characteristic of the region. Roberts's

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Retiring John Johnson gives insight on life, career as a folklorist

John Johnson, PhD'78, one of the most beloved teachers in our department, retired from IU on Dec. 31. On this occasion, we sat down for an interview about his life and career as a folklorist.

What can you tell us about yourself as a folklorist? How did you get your start in this discipline?

I was born and raised in Abilene, Texas, and I got my appetite for folklore at the University of Texas in Austin. At the end of my undergraduate career in the summer of 1965, I needed one more class to meet the credit requirements. I was looking for an "easy" class, and I found Folklore 101 taught by Roger Abrahams. I got bit and infected by Abrahams — he was a fabulous teacher. He taught about two-thirds of the class on theories and history, and he taught one-third of the class on a topic of current social importance. In the summer of 1965,

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AT LEFT — Associate Professor **John Johnson**, PhD'78, spreads holiday cheer by dressing as Santa Claus at the department's annual holiday party. AT RIGHT — Johnson unmasked.

Around the Department

Librarian Polly Grimshaw remembered by fellow librarian

Generations of folklorists remember **Polly Grimshaw** with gratitude for the expert research help she gave them during her 31 years as the curator of the folklore collection. Some may also remember her, perhaps with a smidgen of penitence, for the reprimands she issued when she saw unlibrary-like behavior in the folklore collection, or even worse, toward the books. Although Grimshaw was the model of a dedicated and selfless librarian, she was no meek and mild wallflower. She had a low tolerance for nonsense, sloppy work, and anything that compromised the library collections in her care. She was direct and straightforward: If you had fallen short of her standards, she would let you know. As the folklore graduate assistant working for her in the library for several years, I learned this lesson directly.

What the folklore family might not be aware of is the sheer quantity of dedicated and detailed work that Grimshaw put into building the folklore collection for more than 30 years. At a time when the trend in librarianship was toward ever-increasing

automation and centralization, she tirelessly built a special collection for folklore, buying books not just for the current students and faculty, but also for the researchers who might appear. Finding the existing card catalog deficient, she redid it. Finding the received Library of Congress subject headings inadequate, she created her own specialized subject-heading list for the collection and modified the subject cards we received. Finding errors in the cataloging and labeling of books, she and her folklore assistants rechecked every single new book that came into the collection — something we still do today.

These might sound like the stubborn habits of an old-fashioned librarian who refused to keep up with the times, but that would be a mistaken impression. Grimshaw was forward thinking: She landed a large grant in 1984–85 to put the entire folklore catalog online, five years before the library catalog as a whole went online. Yet I would say that Grimshaw *was* an old-fashioned librarian: She was motivated equally by the

desire to help those who came to her for help and by the determination to build and protect an outstanding research collection for them to use.

I remember being impressed at her capacity for detail and her prodigious memory — she seemed to remember almost every book she had ever ordered. Indeed, she had a close connection that was almost personal to the collections she built. In an oral history interview recorded by **Deeksha Nagar**, PhD'02, in 1996, she recalled getting ready to leave for a sabbatical. “It was my last day before I left,” she said, “and I went around the collection sort of patting and saying, ‘Now you be good, I will be gone for a year.’” Since she had probably ordered, cataloged, or used most of those volumes, this attachment is understandable. In fact, Grimshaw would fret about all the books that were borrowed and never returned; every book that was damaged or stolen caused her sadness.

Grimshaw was not easily daunted. On her first day on the job as the librarian for anthropology and sociology in 1965, she learned that she was to take over as folklore librarian as well. All her training was in anthropology and sociology, so she set to work reading folklore and learning the discipline. As she said, knowledge of the discipline and name recognition was vital to being able to build a library collection. When Grimshaw arrived, the folklore collection fit into a single room in the library. Over the years, she built and nurtured it into a renowned research collection that has no equal in the world. She did this work while also building the collections and serving the departments of anthropology, sociology, and even psychology toward the end of her career. She helped create the women’s studies program at IU and create the women’s studies library collection. Grimshaw served on countless committees, task forces, and working groups; conducted research and published a book; and raised a family. Here was a woman of unique gifts, capability, and industry.

It is a cliché, but no less true in this case: Grimshaw will be missed by many, but her contributions to the libraries, the university, the department, and to the discipline of folklore will live on. Grimshaw taught me everything I know about being a librarian. She is and will remain my model of what a great librarian should be. Thank you Polly!

— *Folklore Librarian Moira Smith, MA'83, PhD'92, MLS'94*



Polly Grimshaw

In her own words

Grimshaw recalls precious books

Stith Thompson would come to my office, sit down, and talk, and he would tell me about his childhood and things like that. By the time we moved to the new building on Fess, Thompson was really advanced in age, and he would go through periods where you would be talking to him and suddenly he would phase out, so you’d wait until he phased back in again.

When Thompson retired he, like a lot of retired faculty, had an office in Memorial Hall. He was a great scholar, yet he never kept a large personal library. He just liked to purchase the books, read them, and then give them to the folklore collection. The most poignant story I have about Thompson is when he and his wife, Louise, were going to the retirement home in Columbus, Ind., and he called me over to his office in Memorial Hall. He wanted to give me his core collection, his most precious books. I’d say just one bookcase about 60 books, maybe 70 books. I haven’t counted them.

We sat there, and he would take each book off the shelf, open it up, look at it, and say, “Oh yes, I remember when so-and-so did his research.” He would tell me a little bit about it, and then he would phase out, as if falling asleep for a little bit. So I’d sit and wait, and then he would just come right back and pick up the conversation where it was left off. He would hand me the book, then he’d take the next book. I sat there all afternoon, and he did that with practically all the books — he opened them up and said, “Oh, yes ...”

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Johnson

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it was folk music. He taught us about the “real” folk music by singing ballads to us.

What brought about the trek from Austin to Somalia?

I signed up with the Peace Corps to go to Somalia, and while I was waiting to be deployed and working at the Texas State Education Agency’s press, I went to see Américo Paredes and asked him what books I should be reading beyond the classroom assignments. Based on his recommendations, I read folklore for the next three months and then went to Somalia, where I taught in a school for two years. Somali poetry, which is used for everything from social debates, political protests, and love affairs, caught my interest. In my second year when I was working in the capital city of Mogadishu with the great Somali folklorist Muuse Galaal, we started translating Somali poetry into English. In my third year, I started collecting *beello* poems, a genre that was prestigious yet modern, famous for disguising anti-government sentiments in the guise of love poems.

Who would you count among the most influential people in your academic life?

Roger Abrahams was the first inspiration. But the most influential person, who became my mentor, I met during my first year in Somalia: B.W. “Goosh” Andrzejewski, a Polish linguist from the University of London whose writings on Somali poetry had inspired me. Seeing my interest in oral literature, Andrzejewski encouraged me to get a degree in Somali oral poetry at the School of African and Oriental Studies, one of the schools in the University of London. I went there in 1969 and got a master of philosophy degree in Somali oral literature. Andrzejewski and I spent a lot of time together, both in London and Somalia, and he helped me learn the Somali language by giving me formulas for understanding Somali phrase structures.

Texas, Somalia, London — how did you end up in Bloomington, Ind., after such worldwide travels?

At the end of my first of two years in London, I met Charles Bird, a linguist from IU, who was a guest lecturer at the School of Oriental and African Studies. When I showed him my work, he said it was folklore and recruited me to come to Bloomington to get a PhD. I decided to double-minor in African studies, because I wanted to be an Africanist above all else. Unfortunately, Somalia went through a *coup d’état*

in the meantime, and all American Peace Corps volunteers were declared *persona non grata*, so I could not go back there to do my fieldwork. While I was in London, I had gone to a lecture on Sunjata given by Gordon Innes, and so Charles Bird and Patrick O’Meara, MA’66, PhD’70, encouraged me to apply for grants to go to Mali and collect Bambara versions of this epic. I won Fulbright and Social Science Research Council grants, and I was able to take my wife and young son,

Nathan, to Mali for a year and a half. When we returned to Bloomington, I spent one year writing two chapters and taught third-year Bambara. Before I could finish though, Michigan State University was looking for somebody to teach African languages, and, at the encouragement of Richard Dorson and O’Meara, I took the job. I finished the dissertation in my first year and came back to Bloomington to defend. At the beginning of my second year at MSU, Dorson called me from a hospital in North Carolina, where he had been admitted after having a heart attack in an airport. He told me about a position in folklore and African studies in Bloomington and insisted that I apply for it. Three months after the interview Dorson called again, this time from a hospital in Minnesota (another airport, another heart attack), and he told me, “You haven’t gotten the letter yet, but you got the job. Sell your house!” So in 1979, we all moved to Bloomington, bought a house, and we have lived here ever since. Our son, Sam, had been born in Lansing, Mich., about two weeks before we moved.

As a teacher and a folklorist, how has this journey met your expectations and hopes for the future of the discipline?

My dreams came true. I do not believe there are any regulations as to what one should accomplish in this life, but I do feel I have made a contribution. I never actively sought any of what happened to me in life — I always just followed where others led me. I owe a lot to my teachers and mentors

in the meantime, and all American Peace Corps volunteers were declared *persona non grata*, so I could not go back there to do my fieldwork. While I was in London, I had gone to a lecture on Sunjata given by Gordon Innes, and so Charles Bird and Patrick O’Meara, MA’66, PhD’70, encouraged me to apply for grants to go to Mali and collect Bambara versions of this epic. I won Fulbright and Social Science Research Council grants, and I was able to take my wife and young son,



ABOVE — Johnson dressed as the Grim Reaper for the campus ghost walk at Halloween. AT LEFT — Johnson dressed in his native Cherokee dress.



for having led me down this path. I always wanted to be a teacher, ever since I fell in love with my first-grade teacher in Abilene, Texas. The most satisfying part of this career is being part of student development. My goal is to teach them critical thinking and

writing skills, lifelong learning techniques, and to assist them in realizing that folklore and tradition are not just college credits but a real part of life.

How will retirement change your daily routine?

I plan to have an active retirement. I have two book projects in the works, I want to volunteer with a group that works in the Bloomington jail, and I will teach folklore classes at IU two days a week. I can’t give that up — it is what I love most.

In the last 30 years, Johnson has played many other roles besides being a marvelous teacher. At our holiday parties, he brought joy to many children by dressing as Santa Claus. His inimitable Death persona has been a staple of our famous campus ghost walks at Halloween. And all who know him also know he is a proud member of the Cherokee tribe and a skilled basket maker in the Cherokee tradition. His diversity and lively approach to everything he is involved with has been an inspiration to generations of folklore students at IU. Now there will be more time to reach farther and fill other hearts with enthusiasm for our everyday traditions.

— Zsuzsanna Cselenyi

From the editor

Administrative coordinator Ruth Aten leaves parting words

In June of 1981, I walked into an interview with **Hasan El-Shamy**, MA'64, PhD'67, and office manager **Syd Grant**. The interview landed me a job in the Folklore Institute. Little did I know at the time, I had found my ideal niche in a career that would last the next 26 years.

At the end of December, I retired from this position. I will now have time to do all of those fun projects I have put off for lack of time and energy while working. Bob and I plan to do more traveling, and I'm hoping to rediscover artistic juices by painting, sewing, and crafting again. We are also looking forward to spending more time with the family and our new grandbaby.

So, in my last issue of *Traditions*, I could not possibly leave without expressing my deepest appreciation for the chance to work and play with the faculty, students, staff, and alumni of this department. I would like to thank you for allowing me to observe and be a part of your ever-evolving careers and lives. You have certainly been an important part of mine over the years. But I won't say goodbye, because I hope to see you again on some trip or around the corner.

— *Ruth Aten*,
administrative services coordinator



Ruth Aten, center, with Martha Norkunas, PhD'90, left, and Hanna Griff, MA'85, PhD'94, at the American Folklore Society 2006. Aten attended AFS this year so that she could see all of you, our alumni, again before she retired.

Folklore represented at State Fair

This year marked the 150th anniversary of the Indiana State Fair, and on this occasion Aug. 10 was designated IU Day. More than 60 booths lined Expo Hall Street, highlighting various opportunities available at IU. One of the booths was organized by Traditional Arts Indiana and showcased traditional instrument-makers. Ukulele-maker Geoff Davis, kannel-maker **Ain Haas**, BA'72, African-drum-maker Julius Adeniyi, tongue-drum-maker Roy Spight, violin-maker Tom Sparks, and guitar-maker Ron Volbrecht were available to demonstrate the step-by-step process of instrument-making and perform short musical pieces on their respective instruments.



ABOVE — *Ain Haas, BA'72, carves a kannel. AT LEFT — Julius Adeniyi demonstrates African drumming.*

Traditions

This newsletter is published by the Indiana University Alumni Association, in cooperation with the Department of Folklore and Ethnomusicology and the College of Arts and Sciences Alumni Association, to encourage alumni interest in and support for Indiana University. For activities and membership information, call (800) 824-3044 or send e-mail to ialumni@indiana.edu.

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Photos courtesy of the department

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Faculty News

Judah Cohen brings Jewish and music focus to department

Judah Cohen was born in Boston. When he was 2, his parents moved to St. Thomas in the U.S. Virgin Islands, for what became a well-remembered two-year odyssey. After leaving the island, his family moved to Maplewood, N.J., where Cohen spent the rest of his precollege years.

As an undergraduate at Yale University, inspired by a meeting with **Judith Neulander**, PhD'01, Cohen attempted to fashion a folklore major for himself. In the end, he satisfied his interests by pursuing separate majors in music and religious studies, receiving a bachelor's degree in 1995. For his religious studies senior thesis, he returned to St. Thomas to conduct historical and ethnographic research on its Jewish community, and he wrote on two mid-19th-century episodes of congregational strife caused by the introduction of Reform Judaism.

During the year after graduation, Cohen extended his senior thesis into a book project, conducting historical research on St. Thomas Jewry throughout northern Europe and the northeast Caribbean. In the process, he designed and curated the Johnny Weibel Museum of Virgin Islands Jewish History, organized the St. Thomas Hebrew Congregations historical archives, and experienced a hurricane that destroyed much of the island. By the time he entered Harvard University's ethnomusicology program in the fall of 1996, he had written the first draft of what would become *Through the Sands of Time: A History of the Jewish Community of St. Thomas, U.S. Virgin Islands* (Brandeis University Press, 2004).

At Harvard, Cohen specialized in music of Jewish populations with a secondary area of focus in Caribbean musics. His disserta-

tion project, based on two years of ethnographic research in New York and Jerusalem, focused on the process and meaning of becoming a Reform Jewish cantor at the turn of the 21st century.



Judah Cohen, his wife, Rebecca, and daughter, Rena

After receiving his PhD in the fall of 2002, Cohen spent a year as a Harvard Core Fellow. The next year, he began a three-year tour at New York University as a Dorot Assistant Professor/Faculty Fellow in the Skirball Department of Hebrew and Judaic Studies, where he introduced several new courses on Jewish music, Jewish identity, and Jews in Latin America into the curriculum.

Cohen's interests span broadly, from music within Judaism, to Caribbean Jewish history, to the black-Jewish reciprocal gaze, to the relationship of music and medicine. Always interested in finding ways to integrate music, media studies, Jewish studies, and Caribbean studies, he has taught courses on musical diasporas, American Holocaust representation, contemporary Jewish

identity, musical performance, and Jewish life in Latin America. His publications include contributions to the collections *Musical Childhoods and the Cultures of Youth* and *A Place of Our Own: The Beginnings of Reform Jewish Camping*, as well as articles on Jewish music and postmodernity, Latin American Jewish studies, and Jewish musical material culture.

He moved to Bloomington, Ind., to assume the Lou and Sybil Mervis Chair in Jewish Culture and the Arts. He lives with his wife, Rebecca, a primary-care physician who practices at Internal Medicine Associates, and their baby daughter, Rena.

Grimshaw

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I said, "Stith, please keep these books. You could take them over to Columbus with you. They mean so much to you."

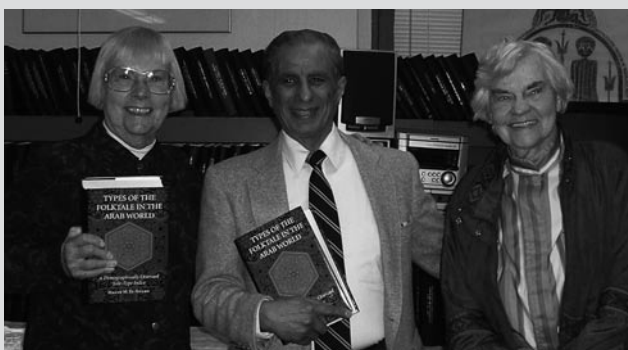
He said, "No, I am not doing any more research. And I want you to have them."

I pleaded with him, and then he'd go and phase out. So, I had to get up, excuse myself, and go outside. Seeing this man, who saw many years as a great folklorist, giving up his most prized books made me cry. I still remember that.

So, we went through all those books that day. When I took the books to the library, I didn't put them in the collection right away. Some of them I did, but a lot of them I kept out — I just didn't want them to get stolen. A lot of these books were given to him by famous folklorists — "To Stith," the inscriptions said.

These books are now in my other office. Some are out in the collection, and in fact, several times a graduate student would bring a book in and say, "You know, Polly, this shouldn't be out in the collection." Because it is so precious to see his comments.

— Polly Grimshaw



On Tuesday, Feb. 1, 2005, **Stith Thompson's** daughters, **Marguerite Frances Hayes**, ScD'79, left, and **Dorothy Let-singer**, BA'43, attended a book party in which their father's academic contributions to folklore scholarship were celebrated. Indiana University Press and the department presented to Thompson's daughters a copy of **Hasan El-Shamy's**, MA'64, PhD'67, *Types of the Folktale in the Arab World: A Demographically Oriented Tale-Type Index* (2004).

Faculty grants

- In the spring, **Lynn Hooker** was awarded an IU College Arts and Humanities Institute faculty fellowship, which she used to work on a book project and to make a research trip to Hungary.

- **Portia Maultsby** received a \$6,000 conference grant from CAHI to fund guest speakers for “Techno Music and Audio Visual Archives: The Conference as a Solution to Filling the Documentation Gap.”

- **Daniel Reed**, MA’95, PhD’99, is co-principal investigator of “Sound Directions: Digital Preservation and Access for Global Audio Heritage,” a joint archiving project with Harvard University’s Archive of World Music that received a \$348,000 National Endowment for the Humanities grant. For more details regarding this project, visit www.dlib.indiana.edu/projects/sounddirections/.

- **Anya Royce** received an overseas study development grant to develop a new IU Summer Overseas Study/College of Arts and Sciences program in Oaxaca, Mexico. She received a New Frontiers in the Arts and Humanities exploration traveling fellowship for her book *Becoming an Ancestor: The Isthmus Zapotec Way of Death*. She also received CAHI and IU Media Productions grants for her documentary film *An Iguana Runs Around the World*.

- **David Shorter** received a research grant from the National Science Foundation’s directorate for social, behavioral, and economic sciences to return to the Yoeme pueblo of Potam in Sonora, Mexico to film a family ceremony called the *lutu pahko*, or sorrow ritual. The NSF-funded phase of a larger project will make a rare example of Yoeme family ritual accessible from anywhere, including classrooms, on the Web. The existing Web site, to which these new materials will be added, can be accessed at www.hemisphericinstitute.org/cuaderno/yoeme/content.html.

- The Liberian Collections Project, headed by **Verlon Stone**, MS’74, PhD’79, received a \$90,000 grant from the British Library’s endangered archives program for travel to Liberia to retrieve, restore, and microfilm the papers of W.V.S. Tubman, Liberia’s longest-serving president (1944 to 1971). The Africana Librarians Council gave a \$35,000 grant for the air shipment and conservation processing of the Tubman materials. Colleen McCorkell was hired as the archivist for the Tubman papers and is responsible for preparing the materials for microfilming. A second grant of \$36,000 was provided by the British Library’s endangered archives program for pilot studies to survey and sample holdings in Liberia’s presidential and national archives.

Archivists launch three new projects

IU folklore archivists are undertaking the monumental task of launching a new era of archiving, complete with three lofty projects.

With more than 10,000 student papers in the folklore archives, we have created a database for indexing these papers. We are now determined to transform this stack of papers into a resource, offering insight into student life at IU during the last half-century.

Along with the student papers initiative, creation of the virtual Outdoor Pioneer Museum is under way, featuring the work of **Warren Roberts**, MA’50, PhD’53, and his students. We are also at work assembling the papers of distinguished folklorists

associated with IU.

With the support of our alumni and the IU Foundation, we will be able to enter the student papers into our database, thus securing access to a folklore collection that has grown valuable with time. With full funding, we estimate that this work can be done in a 12-month period.

Donations to assist this effort may be made payable to “IU Foundation/Folklore Enrichment Fund,” with “Folklore Archives” on the memo line. Mail to Folklore Archives, c/o Jan Thoms, Department of Folklore and Ethnomusicology, Indiana University, 504 N. Fess, Bloomington, IN 47408.

McDowell works on numerous projects

John McDowell received a travel grant from IU’s College Arts and Humanities Institute to observe and document the Inti Raymi Festival in Otavalo, Ecuador. He investigates the role of music and musicians in festive activities as part of a larger study, examining two faces of Otavalo music-making within the community in rites of passage and festivals and beyond the community as commodity and cultural export.

Along with **David Shorter** and **Anya Royce**, McDowell was also a member of a core group that received major funding from CAHI to organize a symposium, “Acting on Indigenous Rights, Acting Out Indigenous Rites: An International Forum on Indigenous Politics, Identity Formation, and Cultural Expression in Latin America.” The main focus of the forum was to pair an indigenous cultural activist with a scholar who works in that person’s community and to foster a dialogue among indigenous activists from different parts of Latin America.

With **Inta Carpenter**, MA’75, PhD’89, McDowell is also one of the principal investigators on a project funded by IU’s New Frontiers in the Arts and Humanities to create a virtual outdoor museum and a related Web site based on the **Warren E. Roberts**, MA’50, PhD’53, papers in the IU folklore archives. The two goals of the project are to create an item-level index of the Roberts collection and to develop an online version of the Pioneer Village Outdoor Museum that Roberts envisioned and worked toward with his students.



John McDowell, at right, with **Warren Roberts**, MA’50, PhD’53. McDowell is collaborating on projects based on Roberts’s collection and work.

Visit www.indiana.edu/~folklore.com for more news.

Alumni Notebook

1960s

Joe Hickerson, MA'61, tours the country performing folk music and lecturing on his more than 50 years in folk music. Recent consulting jobs have included song searches for the movies *O Brother, Where Art Thou?* (2000) and *Cold Mountain* (2003). He continues to consult at the Archive of Folk Culture at the American Folklife Center of the Library of Congress in Washington, D.C. Hickerson also compiles "The Songfinder" column in *Sing Out! The Folk Song Magazine*. On Nov. 19, 2005, he was presented with an honorary membership in the Society of Ethnomusicology at their 50th annual meeting in Atlanta. On Oct. 17, 2005, Hickerson celebrated his 70th birthday with a concert at St. Mark Presbyterian Church in Rockville, Md. The event was sponsored by the Institute of Musical Traditions. On July 9, 2005, Hickerson was presented with the annual Excellence in the Traditional Arts Award by Walt Michael, director of Common Ground on the Hill at McDaniel College in Westminster, Md. He is the author of the fourth and fifth verses of "Where Have All the Flowers Gone?" — written in 1960 in Bloomington, Ind. Hickerson lives in Takoma Park, Md.

1970s

Nancy "Nan" Cassell McEntire, MA'70, PhD'90, received a 2005 Caleb Mills Distinguished Teaching Award at Indiana State University, where she is an associate professor of English. She lives in Terre Haute, Ind.

Candace S. Broughton, postgrad'73, received her PhD in American studies in 2004 from the University at Buffalo, a division of the State University of New York. "[It was] the closest I could come to folklore," she writes. Her dissertation is "Gendered Justice: Emma Wimple and the Story of Murder Hill." Broughton is the school librarian media special-

ist at Cattaraugus-Little Valley Middle and High School in New York.

Nancy A. Krueger, BA'76, is interim director of the Bloomington Area Arts Council.

Guy H. Haskell, MA'79, PhD'85, writes that after nine years at Oberlin College, four at Emory, and two in Worcester, Mass., he and his wife, Cheryl Wenzler Haskell, have returned to Bloomington with their children. He works in and writes about emergency medicine and is a law student at IU.

Linda S. Keenan, BA'79, was elected president of the all-volunteer Orangutan Conservancy. She also serves on the board of the Maryland Native Plant Society and the Maryland Ornithological Society. Keenan is a part-time consultant for the Trust for Public Land. She recently started a business, Keenan Research, which offers text and photo research at the National Archives and the Library of Congress. Keenan lives in Hyattsville, Md., with her husband, Peter Day.

1980s

Gail Matthews-DeNatale, MA'84, PhD'89, received an Exemplary Course Award in an international competition administered by Nova Southeastern University in Florida and the College of the North Atlantic in Newfoundland for her course Learning About Learning Online, an online institute offered to faculty members who want to learn how to develop and teach hybrid or fully online courses. Her article, co-authored with Deborah Cotler, "Faculty as Authors of Online Courses: Support and Mentoring," was published in the online journal *The Academic Commons*. To read the article, go to www.academiccommons.org/commons/essay/matthews-denatale-and-cotler.

She also published "Emerging Trends for Teaching and Learning: A Retrospective" in *The Academic Commons*. To read

that piece, visit www.academiccommons.org/commons/review/nercomp-10-27-05-emerging-trends-for-teaching-and-learning.

1990s

Maria Hetherington, MA'93, PhD'97, continues to collaborate on various projects with Archie Green.

Katherine M. Borland, PhD'94, is the author of *Unmasking Class, Gender, and Sexuality in Nicaraguan Festival*, published by University of Arizona Press in 2006. She utilizes ethnographic and historical data to analyze the traditional identity of Masaya, a provincial capital of Nicaragua. The book takes a look at three festival enactments during the Somoza, Sandinista, and Neoliberal periods. She is an associate professor of comparative studies in the humanities at Ohio State University at Newark and the author of *Creating Community: Hispanic Migration to Rural Delaware*.

Ed Pavlic, PhD'97, is associate professor of English and director of the MFA in creative writing program at the University of Georgia in Athens. Previously, he was an associate professor of English and director of the Africana studies program at Union College in Schenectady, N.Y., since 2001. His second book of poems, *Labors Lost Left Unfinished*, was published in the fall of 2006 by Sheep Meadow Press (University Press of New England). He's currently working on three books, pieces of which may be found in various literary magazines and journals across the country: *Modern Man in the Pepperpot*, a study of Yusef Komunyakaa's poetics; *Winners Have Yet to Be Announced*, a trilogy of lyric novellas based on the life and music of soul singer Donny Hathaway; and *The Uses of the Blues*, a collection of previously uncollected nonfiction writings by James Baldwin. A piece from a murder trial in verse, *Live at the Bitter End*, was

nominated for a 2006 Pushcart Prize and can be found in the *Indiana Review*.

Ethan Sharp, MA'98, PhD'04, is in a tenure-track position at the University of Texas–Pan American in the department of modern languages. He teaches courses on folklore and administers the Latin American studies program.

Giovanna Del Negro, PhD'99, is the author of *The Passeggiata and Popular Culture in an Italian Town: Folklore and the Performance of Modernity*, published by McGill-Queen's University Press in 2005. She was awarded the Elli Königäs-Maranda Prize by the women's section of the American Folklore Society.

2000s

Mary J. Magoulick, PhD'00, an associate professor of English and interdisciplinary studies at Georgia College and State University, received a Fulbright Scholar grant to lecture at the University Rijeka in Croatia during the spring of 2006.

Christie Fox, PhD 01, is the honors program director at Utah State University, where she is committed to the idea of creating "world citizens," a concept with great affinity to the "citizen scholar" ideal and the program's emphasis on undergraduate research.

Ramon Bannister, MA'04, works as a marketing manager in the Boston area for an online fair-trade music company.

Clara E. Julien, BA'04, reported, "On April 20, I will be sworn in as a Peace Corps volunteer in Tegucigalpa, Honduras. I will be working in Honduras [to combat] HIV/AIDS until 2008. Wish me luck!"

Katherine Roberts, PhD'06, has joined the folklore curriculum at University of North Carolina at Chapel Hill and is based in the American studies program.

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Dillon Bustin, BA'89: The sailor who went inland

One of the concluding joys of childrearing is providing, if possible, for a child's higher education. Imagine the surprise when my son, Andrew, chose Indiana University for his college experience. I guess he believed the legends about Bloomington during the tumultuous 1970s. I have been able to show Andrew the study carroll in the English department's 10th-floor area of the graduate library, where his mother-to-be, **Martha Ropes**, MA'84, and I had our first conversation in 1978, surrounded by millions of books. (Confidential reminiscences of this sort are what young adults call TMI, or "too much information.")

My first encounter with Martha occurred during the year I was taking initial coursework in folklore and ethnomusicology, so my professional studies and private family life have unfolded concurrently. Martha and I were married in 1980, but Andrew was not born until after we had left town in 1985, so I could take a position with the Massachusetts Council on the Arts and Humanities, and Martha could successfully apply for a job at Houghton Mifflin Co. in Boston.

Any folklorist or ethnomusicologist going to work for a public agency to develop a funding program follows certain prescribed steps: drafting grant guidelines and forms; writing a position paper for staff and directors to define terms and justify the need; securing a recurring allocation within the operating budget; and then announcing the new opportunity to the agency's constituents. My program in folklife and ethnic arts was finally announced in 1987, the same year Andrew appeared. To explain the purpose of the funding category, I wrote an article for the agency's bulletin, which started with a story known to scholars as "The Sailor Who Went Inland:"

Once a Mediterranean sailor, weary of the hardships and dangers of life at sea, decided to settle down and try his luck on land. He was told to walk inland carrying a hand-carved oar as a token of his past, until he came to a place where the country people did not recognize the object in his hands. There he would be far enough away to start a new life, and there he should plant the oar as an altar, make a sacrifice, and ask the blessings of the sea gods. The sailor set out to do so, and then his real troubles began. ...

I described how this tale had been included in the *Odyssey* of Homer, and how it had persisted for 3,000 years, being record-

ed from Greek fishermen in the 20th century. I then recounted that while Richard Dorson was interviewing Maine lobstermen in 1956, he collected the same type. I quoted Dorson's *Buying the Wind: Regional Folklore in the United States*, repeating his opinion that the discovery of an oral text in contemporary New England was "... witness to its circulation over the centuries among the international fraternity of seafarers."

The inaugural article for the arts council went on to summarize Dorson's efforts to institutionalize folklore study at IU in the 1960s and the emerging importance of folk arts for cultural policy in the United States during the 1970s and 1980s. To make a case for the program, I relied on a familiar metaphor to the effect that the tides of change erode traditional lore: "Professor Dorson's fieldwork in Maine took place just as commercial television was beginning to overwhelm indigenous art and entertainment. Thirty years later it is doubtful that any working fishermen in New England continue to recite such ancient tales as 'The Sailor Who Went Inland.'" I asserted that in the future, expert intervention and selective governmental funding would be beneficial.

Rereading this 1987 policy statement today, I am struck by how faithfully it conforms to my classroom training, with its emphasis on the primacy of face-to-face communication; the essentialism of folk traditions; the desirability of cultural continuity; a preference for rural, elemental occupations; and an abhorrence of profit-making mass media. Just at a time when academic thinkers began to question the quest for authenticity, public program coordinators became recommitted to the concept.

Yet even as a beginning bureaucrat, I was aware of the irony of trying to administer a project in anti-modernism through the mechanisms of high-modernity, writing that "the tricky question in all this work is encouraging folklife customs not as tourist attractions, gallery displays, and archival materials, but as vital aspects of culture at the level of the family, the neighborhood, and the workplace." Suspecting that establishing such a funding category would have unintended consequences for both the agency and the applicants, I concluded the article, tongue-in-cheek, with another adaptation of the narrative:



Dillon Bustin, BA'89, and future folklorist, son Andrew

Once a storytelling fisherman, discouraged by the lack of attention of his younger shipmates, decided to try a new career as a folk artist. He was advised to go ashore and to talk to everyone, until he came to a place where city people would be unfamiliar with his tales. Then he should form a not-for-profit, tax-exempt corporation, videotape a sample of his repertoire, and apply for a grant from governmental agencies. The fisherman set out to do so, and then his real troubles began. ...

Looking back on my career in the public sector to date, I realize how wide-open the field was in the late 1970s and early 1980s, truly a rough-and-tumble frontier. Although I did not undertake coursework at the Folklore Institute until 1978, I had been involved in public projects for some time, and I was then serving as chair of the folk arts panel for the Indiana Arts Commission. I had been earning a living by offering concerts and dance events and by producing festivals, exhibits, radio and film documentaries, museum workshops, and curricular materials for schools.

Even after declaring folklore as my intended major at IU, I took courses on a gradual, part-time basis while pursuing off-campus endeavors. Although elder faculty looked on my premature efforts with furrowed brows, the outside projects were supported repeatedly by the federal endowments for the arts and humanities, as well as state agencies and private foundations in Indiana. Presenting organizations and funding entities, alike, were so eager for specialists with pragmatic experience in regional and ethnic diversity, that they

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Photo flashback

Can you identify our alumni who were students in the 1982 fall semester?

Courtesy of the Department of Folklore and Ethnomusicology



FRONT ROW, FROM LEFT: John Wolford, MA'82, PhD'92; Annette Fromm, MA'77, PhD'92; unknown woman; Alice Morrison, MA'79, PhD'86; Victor Fuks, MA'84, MA'86, PhD'89; MIDDLE ROW, FROM LEFT: Moira Smith, MA'83, PhD'92; Dana Everts, MA'81, PhD'90; Sue Tuohy, MA'81, PhD'88; Sabina Magliocco, MA'83, PhD'88; Carl Rhakonen, PhD'89; Bruce Conforth, MA'84, PhD'90; BACK ROW, FROM LEFT: Tom Walker, MA'82, PhD'95; Will Wheeler, MA'86, PhD'93; Paul Tyler, MA'82, PhD'92; unknown woman; Sean Galvin, PhD'89; Abe Caceras, MA'77, PhD'84; Mervyn Williams, BA'82, MA'85

Bustin

(continued from page 8)

overlooked my incomplete credentials. I took undergraduate courses for two years and then graduate-level seminars for three years, inconclusively, while supporting myself as a folklorist-for-hire, and not once did a sponsor or a client doubt my qualifications as a performer, curator, or researcher.

Working definitions were so fluid in the 1970s that in an early round of the folk arts program at the National Endowment for the Arts, I was approved for funding in two contrasting capacities by the same review panel. In one application, by Young Audiences of Indiana, I was characterized as a genuine folk musician; while in another application, sent in by the Folklife Center of the Ohio Valley, I was listed as lead investigator for an ethnographic survey. When mailing the award letters, coordinator Alan Jabbour added a note extending congratulations, but notifying me that as a matter of internal policy such a dual identity would not be allowable in subsequent

rounds: In NEA's philanthropy one could be either a folk artist or a folklorist, but not both simultaneously.

Nevertheless, when I was eventually offered a job with the arts and humanities agency in Massachusetts, my lack of a degree didn't matter. As I later learned, I was hired as much for my ability to play tunes with Irish fiddlers, employed as legislative aides by the president of the state senate (who controlled the annual appropriation), as I was for my knowledge of culture theory. I thrived in arts administration, and I was able to continue singing and storytelling on the side. When I completed a BA in 1989 by submitting a long-overdue term paper to William Wiggins, PhD'74, for African-American folklore, it was for my own personal reasons, not for the sake of career advancement.

I know that such easy acceptance in positions of responsibility would not be possible now. Collegial certifications have tightened up, even as underlying tenets have loosened up. The old positivist objects of study and conservation have given way

throughout the humanities disciplines to the less doctrinaire and more flexible subjectivities of postmodernism.

So it is with hopeful expectations that I am informed that Andrew, after spending much time boating and trapping lobsters off the coast of Maine, has voluntarily enrolled in Folklore 101. Like the sailor who went inland, he is willing to learn about a landlocked way of life. His mother and I are reassured to see that the reading list includes Barre Toelken's *The Dynamics of Folklore* — a Houghton Mifflin textbook from Martha's unit. If Andrew gets a hint of the treasured, enduring friendships I formed with fellow students, staff members, and faculty while in the department, then his education will be enhanced indeed.

Dillon Bustin, BA'89, recently resigned as executive director of the Emerson Umbrella Center for the Arts in Concord, Mass., and he is presently finishing a master's degree in ethnomusicology at Brown University in Providence, R.I.

Chair

(continued from page 1)

long-standing dream of creating an outdoor museum at IU was never realized as he envisioned it on the ground. However, thanks to his extended and indefatigable efforts to document the traditions of southern Indiana and the rich body of data and plans he assembled, the museum can now be constructed on the Web — the hand tools that were Roberts’s passion are now made accessible by the new tools of hypermedia.

David Shorter proposed a project, “Digitizing Native Culture: Crossing the Digital Divide with an Indigenous Community,” extending upon his notably successful efforts to present his work with the Yoeme people of Sonora on the Web. Shorter’s research is devoted to developing digital models to represent tribal histories and cultures, to archive filmed rituals, and to assist social scientists in the field. One of the more exciting aspects of his project lies in its radically collaborative framework. His Yoeme partners have been gratified and energized by the representational potential of the Web, opening highly innovative possibilities for the co-construction of ethnographic knowledge, its public dissemination, and the development of resources for linguistic and cultural revitalization.

In a larger scope, the New Frontiers projects I have described may be seen as part of a broader set of initiatives undertaken by members of our department to develop new modes and models for the preservation and publication (in the root sense of making public) of our research. The Ethnomusicological Video for Instruction and Analysis Digital Archive, under the direction of Ruth Stone, PhD’79, and Alan Burdette, MA’93, PhD’97, promises to set benchmark standards for the online archiving of ethnomusicological video. The project by Daniel Reed, MA’95, PhD’99, at the Archives of Traditional Music, “Sound Directions: Digital Preservation and Access for Global Audio Heritage,” explores new terrain for the digital sharing of archival materials in ethnomusicology.

What we are discovering in the midst of all this technological innovation is that it is perfectly compatible with our (or at least my) otherwise Luddite inclinations: It encourages new and highly productive ways of thinking about the cultural forms we all hold dear and has an energizing effect on the intellectual life of the department.

— Richard Bauman, MA’62

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