

Vol. 22, Summer 2016

TRADITIONS

Alumni News from the Department of
Folklore & Ethnomusicology at Indiana
University

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retirement ceremony, see page 4*



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TRADITIONS

FOLKLORE &
ETHNOMUSICOLOGY

Vol. 22, Summer 2016

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

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INDIANA UNIVERSITY

DEPARTMENT OF FOLKLORE
AND ETHNOMUSICOLOGY

College of Arts and Sciences
Bloomington



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Letter from the Chair



The cycle of life is relentless. Here I am again, back in the chair for this year and last, trying my best to keep up with all the amazing things our faculty and students are doing, and coming close to that mark by

virtue of the invaluable assistance rendered by our able staff. You all know how this works.

I succeed Diane Goldstein, who chaired the department the three previous years and made several good things happen during her time as chair. Her efforts brought us three new faculty appointments: Ray Cashman, associate professor, who returns to Bloomington after a successful run at Ohio State; and two assistant professors, Rebecca Dirksen and Alisha Jones. Also, thanks to Diane's labors, we now host the headquarters of the American Folklore Society, which brings to our town Tim and Barbara Lloyd as well as Lorraine Cashman. These welcome additions enhance our capabilities and point to the continuing prominence of our department.

The cycle bringeth, but it also moveth along. Our long-time colleagues Portia Maultsby, Hasan El-Shamy, and Beverly Stoeltje have entered retirement, after many years of serving the department. Slated for retirement in the near future are Ruth Stone, who plans to step away at the end of December this year, and Mellonee Burnim, who has announced May 2017 as her departure date. In light of retirements and our burgeoning enrollments, we hope to gain authority to do some hiring in the near future.

We have seen turn-over in the staff as well. Sheri Sherrill found a new home as a financial officer in the College of Arts and Sciences, and Michelle Bright moved over to the University ITS. We are delighted to welcome Chris Roush

as our new office manager, and we have added Angus Martin as our accounts manager and Elise Schnaars at the front desk, so all is well.

In the midst of these comings and goings, the excellence of this department shines brightly. Our faculty are producing books at a rate that makes it difficult to celebrate each and every book in our renowned book parties. Our curriculum has been enriched with our new hires and through the work of our visiting lecturers, Brandon Barker, Josh Caffery, Robby Dobler, Alan Mugishague, and Kate Parker Horigan. Indeed, we are pleased to welcome Brandon as a core lecturer in our department, appointed to a new three-year (and renewable) term.

Fine students, both undergraduate and graduate, find their way to us, and once here, excel in their studies, achieve campus-wide recognition, and contribute to campus and city life in so many ways. As has been the case for many years, nay, decades now, this department fosters a lively and congenial community of scholars focused on traditional expressive culture in its many and various permutations.

I hope that each of you will take a minute to think back upon your own days here at IU, and perhaps share with us recollections that will help preserve a deep sense of the history of the place. Could it be time for a visit to your old Bloomington haunts? Meanwhile, I invite you to enjoy this Alumni Newsletter, lovingly prepared by Elise and Chris with help from local alum Karen Duffy (PhD, 2002). May these featured stories speak to you about the continuing vitality of your alma mater! ●

Cheers, John McDowell

Recent Retirees' Last Farewell

Long-time Folklore & Ethnomusicology members Hasan El-Shamy, Portia Maultsby, and Beverly Stoeltje were honored on May 21, 2014 at a retirement celebration, whose program included farewells written to the retirees by other members of the IU community. These farewells have been re-produced here for the purposes of the newsletter.

Hasan M. El-Shamy

Hasan M. El-Shamy has been affiliated with Indiana University since 1960, when he began graduate studies here. Completing his doctorate in 1967, he returned to Bloomington in 1972 and began moving through the professorial ranks. He thus becomes professor emeritus after 41 years of distinguished teaching, research, and service in the Department of Folklore and Ethnomusicology.

Born and schooled in Cairo, Hasan attended Ain Shams University, completing his B.A. in Arabic and Islamic studies in 1959. A further year of graduate work in psychology and education initiated Hasan's transition to the social sciences. A Fulbright Fellowship then enabled him to begin graduate studies in Folklore at IU.

Integrating psychology, anthropology, and folkloristics, his dissertation rethought folklore vis-à-vis social learning theory and considered the experiences of Egyptian immigrants in New York. The study brought psychological perspectives to bear on central questions in folkloristics and inaugurated a career-long effort to bridge these fields.



Regrettably, folkloristics regularly conflate psychoanalytic perspectives with psychological ones. While cognizant of psychoanalytic contributions, Hasan labored to broaden the range of psychological perspectives gathered into the folklorist's toolkit. Drawing upon scholarship on individual and social learning and on cognitive systems, his research seeks to understand folklore as learned behavior. While captivated by the expressive materials of folklore, Hasan holds that folklorists are obligated to develop robust theories of psychological and sociocultural processes suitable to account for folklore as complex human activity.

With nuanced frameworks in place and unique materials to study, folklorists have an important role to play within the broader human sciences. In bringing a folklorist's interests to big questions, Hasan combines literary, ethnographic, historical, and comparative methodologies. His mastery of the field's comparative tools is unrivaled.

His research on kinship vis-à-vis folk culture, cultural psychology, and mental health illustrates his integrative "folkloric behavior" approach. His studies of the "brother-sister syndrome" in the Middle East, and of sibling relations generally, show how ethnological research sensitive to psychological issues and folkloristic data can challenge hidden biases in Western psychiatry while explicating key themes and tensions in particular cultures.

Retirement promises time to complete works long under way, but the fruits of his labors are already astounding. Hasan's oeuvre articulates a unified undertaking of lifelong scope. That project has involved deep understanding of Middle



Hasan and grad student in 1975

Eastern cultures as an end in itself and as a means to advance comparative folkloristics, while helping folklore studies retain awareness of its own historical accomplishments and its need for theoretical refinement.

While his dissertation charted his psychological concerns, his Chicago Folklore Prize-winning volume *The Folktales of Egypt* confirmed his preeminence as a student of Middle Eastern folklore. Based on extensive fieldwork, it broke new ground, situating Egyptian materials in historic, African, Middle Eastern, and world contexts and explicating broad trends in Egyptian life.

One key contribution is Hasan's demonstration of how folk cultures express basic ideas about humanity that have been codified as theory in the social sciences. Simultaneously an attack on ethnocentrism and an acknowledgement of the collective wisdom of humanity, this recognition brings folklore materials into direct dialogue with social theory and provides a means to categorize and assess folklore materials themselves. These themes underpin his *Folk Traditions in the Arab World*, which extends earlier historic-geographic frameworks, showing how folkloristics can adopt cognitive psychological and other theoretical perspectives for comparative narrative analysis.

Hasan's *Tales Arab Women Tell and the Behavioral Patterns They Portray* interprets a rich body of women's narrative. This work articulates with his monumental *Types of the Folktale in the Arab World*. Here Hasan again refashioned



from left: John McDowell, Hasan, Beverly Stoeltje and Roger Janelli, 1980s

inherited perspectives, characterizing all of Arab folk narrative while showing how typological tools—so often seen as stripping social context away from tales destined for comparative study—can be improved to take account of key factors such as narrator literacy, gender, and educational background.

A classic of world literature built around the theme of Middle Eastern storytelling, “The Thousand and One Nights” was an inevitable topic for Hasan's careful consideration. His study of folk narrative elements woven into this masterpiece resulted in the landmark volume *A Motif Index of The Thousand and One Nights*.

Another recent work is the ethnographic study *Religion Among the Folk in Egypt*. Published on the eve of monumental social and political change in his homeland, this study carefully examines the entire vernacular belief system characteristic of modern Egyptian Arabs. Thus, it offers perspectives that, if considered, would address the confusions of policy makers and elites seeking to understand the events unfolding daily on the streets of Egyptian cities.

The many honors bestowed upon Hasan include election to the Fellows of the American Folklore Society, two Fulbright Fellowships, and being named the 94th Great China Lecturer in 2011. Heir to the cosmopolitan tradition established at IU by Stith Thompson, Hasan has traveled the world introducing folkloristics to eager audiences. He has been a remarkable ambassador for the field and the university.

While recognized internationally for his scholarship, Hasan is known around Bloomington as a loving husband to Susan, a proud father of Jenny and Lyla, and a doting grandfather to Nadia and Ben. They and his colleagues congratulate him on his retirement and look forward to the further fruits of his boundless energy and commitment to scholarship. ●

-Jason Baird Jackson



Hasan at a Senior Recognition Luncheon, Spring 2009

Portia K. Maultsby



Portia K. Maultsby has devoted herself to Indiana University for 42 years in an array of capacities. A quintessential renaissance faculty member with endless energy for exploring the new and unknown, she's left an indelible mark on the institution. From ensemble director to department chair, academic author, forensic ethnomusicologist, and archive founder and director, she has focused her energy on the performance, research, preservation, and education of African American music and culture.

in ethnomusicology, specializing in African and African American music, at the University of Wisconsin. Even before she had completed her doctorate, Dr. Herman Hudson recruited her to Indiana University to found and lead the IU Soul Revue, the first performing ensemble in African American music for which students received academic credit.

One of the recordings she produced with the ensemble, "Music is Just a Party," was selected by Billboard in 1977 as the top single pick in its First Time Around category. On that recording she showed her talents as a performer, composer, director, and artist in African American music.

Maultsby has excelled as an author and editor. Her landmark book, co-edited with Mellonee Burnim, *African American Music: An Introduction*, is the staple source that the world consults on African American music. The second revised and expanded edition [has been recently] published. She has also co-edited the African American section of *The United States and Canada* (Garland Encyclopedia of World Music, Volume 3).

She has written articles on funk, rhythm and blues, gospel, the evolution of African American music, ethnicity and African American popular music, African influences and retentions, black spirituals, and the African American popular music industry. Her most recent work ventured into ethnographic research of gospel choirs in the Netherlands.

Maultsby contributes scholarship in multiple media. She has worked prodigiously in film, most significantly serving as the music research and consulting scholar for the award-winning PBS series *Eyes on the Prize* (1989-90). Beyond that, she has also consulted on *The Motown Sound*, *Wade in the Water*, and *Chicago's Record Row: The Cradle of Rhythm and Blues*. She is fre-



Portia, Fernando Orejuela, Ruth Stone and Verlon Stone in 2006

Her academic journey began in Florida, where she lived as a child and teenager. Her mother made sure that she started every day with her piano practice before she went off to school. That practice bore fruit when she moved, for her B.A. studies in piano performance, to Mount St. Scholastica College in Kansas. She obtained her Ph.D.

quently called upon for building music installations at major museums around the United States. And legal experts have called on her forensic ethnomusicology talents for expert testimony in music plagiarism cases.

During her years at IU, Maultsby has been an invited fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University. She has taken up invitations for teaching and research at Utrecht University in the Netherlands, Colorado College, the Museum of American History, Seattle Pacific University, and Swarthmore College. She has held fellowships from the Ford Foundation and Ameritech. She has traveled for research and lectures to the Netherlands, Zimbabwe, Malawi, Cuba, and Russia.

Maultsby distinguished herself as an administrator, serving as chair of two different departments. She chaired what is now the Department of African American and African Diaspora Studies from 1985 to 1991. During that time, the department was ranked first in the arts and humanities among similar programs by the Ford Foundation,

lessly recruited students to Indiana University from historically black colleges. She has directed dissertations for African American students who today are tenured faculty members at major institutions around the United States.

She has pioneered the use of technology in the classroom, leading the building of instructional websites on the history of black music and hip hop. One of her courses focused on music in museums, and she has helped train students for work in public sector museums.

As part of her research, teaching, and administration, Maultsby founded and directed the Archives of African American Music and Culture (1991-2013). The AAAMC is a repository of multiple media from the post-World War II period. The collections highlight popular, religious, and classical music. The archive attracts scholars from around the world.

Maultsby has been a strong community citizen, serving as organist at Bethel AME church since the early 1980s. She's hosted gatherings of the women's basketball team, minority faculty, new faculty, and eclectic scholars and community members over the years.

Maultsby was awarded an honorary doctorate by Benedictine College (1985), and from IU she received the Distinguished Faculty Award of the College of Arts and Sciences (2009), the Distinguished Scholar Award from the Office of Women's Affairs (2011), and the President's Medal (2013). She also was chosen to deliver the Society for Ethnomusicology Seeger Lecture in 2012.

Portia Maultsby retires after a distinguished career of research, teaching, and service that has benefitted Indiana University and a host of students who are now professionals in ethnomusicology and African American music. ●

-Ruth M. Stone



from left: Portia, Liz Burbach, Juan Wolf, and Chris Mulé in 2008



Portia doing field research in Netherlands, 1998

and that distinction led to a major grant for IU. She also directed the Ethnomusicology Institute (2004-09) and chaired the Department of Folklore and Ethnomusicology (2007-09).

As a consummate teacher, Maultsby has tire-

Beverly Stoeltje



Beverly Stoeltje is the quintessential international and interdisciplinary scholar. She began her teaching in the Department of English at the University of Texas at Austin after completing her Ph.D. in anthropology there in 1979. In 1986 she joined the faculty of Indiana University in the Department of Folklore and Ethnomusicology, and later shifted to the Department of Communication and Culture. Ultimately—and happily—she found her home in the Department of Anthropology, where she has mentored many international as well as domestic students and carried out research in different cultures.

She has brought her boundless energy to all facets of departmental life. To quote one of her students: “Secretly I believe that Professor Stoeltje must have more days in her weeks to overlay her research, teaching, and service work without slighting any of them.”

Working tirelessly, she has chaired search committees, tenure committees, a symposium committee entitled “Rethinking Race,” served as director of graduate studies, mentored junior faculty, and contributed in a wide range of capacities as a valuable department member.

The study of festival as it relates to social and

political issues has been among the prominent foci of Beverly’s research. Influenced by the work of Victor Turner, Kenneth Burke, and other students of ritual, festival, and performance, when she entered graduate school she turned to her native

West Texas for her dissertation research and produced a study of the four-day Texas Cowboy Reunion. From that work she has published articles on rodeo in American culture, including several widely cited articles on women in the West. In 1989, in conjunction with the IU African Studies Program, she launched her research in Ghana by establishing a United States Information Agency project on performance, linking Indiana University scholars with colleagues at the University of Ghana.

Her innovative African research began with a focus on Asante queen mothers and chieftaincy.

The study of conflict and attendance in the Asante courts expanded her interest to the anthropology of law, resulting in an analytical perspective that she labels “performing litigation.” Finding that indigenous forms are embedded in politics as well as everyday life,

Beverly also focuses on the complex relationship between modernity and custom in Asante



Beverly speaking to a student at a retirement party, 2006

culture. She has published her erudite scholarship in respected journals in the fields of folklore, anthropology, and African Studies; in book chapters; and in numerous reference works.

Beverly's interest in gender and public performance also led to her research on beauty pageants. She co-edited a book, *Beauty Queens on the Global Stage*, the first serious cross-cultural study of beauty pageants, which has had broad influence. Her own contribution, entitled "The Snake Charmer Queen," analyzes beauty pageants based on a study of one held at a Rattlesnake Roundup in West Texas. She has contributed entries to reference works on beauty pageants as well.

Beverly's research has consistently focused ethnographic and theoretical attention on events and circumstances that are largely undocumented by scholars yet significant in the lives of particular peoples. She has been supported by funding from



Beverly models her "half stone, half knife" costume, while doing field research in Ghana, in 1988



Beverly at a grad party in 1997

prestigious programs, including a Fulbright-Hays Research Scholar Grant and an American Research Weatherhead Fellowship (in Santa Fe, New Mexico).

Her boundless energy and broad vision have led her to hold several conferences on the IU campus, two of them on the subject "Women, Language, and Law in Africa," which attracted international

scholars to IU. Subsequently, she launched the plan for an international symposium on legal pluralism in Africa and Latin America, jointly sponsored by African Studies, Latin American and Caribbean Studies, and the Maurer School of Law.

Beverly is noted for the critical and challenging scope of her classes, especially her graduate course, *Performing Nationalism*, and for her commitment to mentoring students. Some students claim that her mentoring has changed the course of their scholarly vision and their professional lives. Students have found their way to her from departments throughout the campus; and

today many are pursuing academic careers in universities in Singapore, Korea, Botswana, Turkey, Uganda, South Africa, Israel, Hawaii, Canada, and, of course, the United States. Through her graceful mentorship, her intellectual generosity, and her deep intellectual and moral integrity, she has inspired graduates and undergraduates alike to pursue their scholarly dreams.

Not only has she influenced students at Indiana University, she has been invited to teach as a visitor at Bogazici University in Istanbul, at Colorado College in Colorado Springs, and at New York University, where her persuasive abilities have challenged students to explore and reconfigure their perspectives.

Equally significant, she has been invited to deliver lectures and has presented conference papers in Ghana, Senegal, Argentina, Brazil, Israel, China, Korea, Thailand, Turkey, Germany, Canada, and numerous places in the United States.

Beverly's passion for justice, a strongly held belief in higher education, and a deep caring for friends, colleagues, and students motivate her extensive involvement in the scholarly endeavor. Her presence will truly be missed in all domains of our departmental life. ●

-Paula Girshick

Meet our New Faculty!



Brandon Barker
Lecturer in Folklore

New Faculty: Brandon Barker

After completing my PhD at the University of Louisiana in 2012, I have spent the past three years as visiting faculty in the Department of Folklore and Ethnomusicology. I am thrilled to join the core faculty in 2016/17. My work focuses on the intersection of cultural traditions and human embodiment across several topics—especially American folklore and American vernacular music, children’s folklore, foodways, and body adornment. Currently, I (with second-writer Clai Rice) am finishing a book project on folk illusions, a genre in which children create intended embodied illusions via magical and ritualesque play. In addition to an already published JAF article and shortly forthcoming JFR article on the genre, our work with folk illusions will also be featured in an article for *Scientific American Mind* this September.



Ray Cashman
Associate Professor

New Faculty: Ray Cashman

After three years in an anthropology department (at the University of Alabama, Birmingham) and eight years in an English department (at the Ohio State University), I am ecstatic to return—hybridized and grayer—to the IU folklore and ethnomusicology department. I observe certain differences and deep continuities—after all, that is part of what folklorists do—in Bloomington, IU, and the department. For those alumni who have not been “home” in a while, I can declare that the state of the department is strong. (However, if you visit you may appreciate my antiquated directions, such as, “Turn left where the Target used to be.”) Recently I taught Irish folklore and a seminar on the concept of tradition, and I look forward to teaching F516 this year. I have a new book on the folklore and worldview of a contemporary Irish storyteller coming out

in July, and I am working on a historical project about the popular memory (and mass forgetting) of the Irish Famine (1846-1852) by different parties over time.



New Faculty: Rebecca Hope Dirksen

I am thrilled to be a member of the Department of Folklore and Ethnomusicology. Prior to arriving in Bloomington, I spent two years at MIT as a Mellon Postdoctoral Fellow after having completed my PhD at UCLA in 2012. My first book underway concerns music and grassroots development in Haiti before and after the 2010 earthquake. Concurrent projects revolve around creative responses to disaster, violence, and poverty; intangible cultural heritage; environmental and sustainability concerns; research ethics; and Haitian classical music—and the collections at the ATM and Mathers Museum have opened exciting new avenues for research. Applied scholarship is central to my outlook, and I hope to play a role in developing our focus on applied ethnomusicology. It's a great pleasure getting to know and work with our fabulous students and faculty.

Rebecca Dirksen
Assistant Professor



New Faculty: Alisha Lola Jones

Before joining the Department of Folklore and Ethnomusicology faculty, I completed doctoral research in ethnomusicology at the University of Chicago and a postdoctoral fellowship at Indiana University. My primary research agenda and course offerings examine the intersection of African diaspora musics, religious practice, meaning making, and identity performance. One of the most exciting aspects of my role in the department is to analyze marginal perspectives from Pentecostal gospel music scenes: women, youth, and LGBTQ points of view. In addition, I am excited to share that I am embarking on new African diaspora research that explores Pacific-African American women's musical responses to the #BlackLivesMatter and #SayHerName movements. The intellectual community is vibrant here and the university resources at my disposal have

proven supportive of research that engages our times. I look forward to continuing the legacy of cutting-edge research and education that is associated with the Department of Folklore and Ethnomusicology at Indiana University.

Alisha L. Jones
Assistant Professor

Watch the 2-minute Faculty Spotlight video on Professor Jones—including footage of her giving a rap lesson to IU undergraduates—at <https://www.youtube.com/watch?v=XftO9ifTgek>.

Mathers and TAI News

Mathers Museum of World Cultures



Laila Rajani, a student in F805/Laboratory in Public Folklore, interviews folk artist Sandy Broth-ers during a Folk Arts Summit hosted by Traditional Arts Indiana at the Mathers Museum of World Cultures.

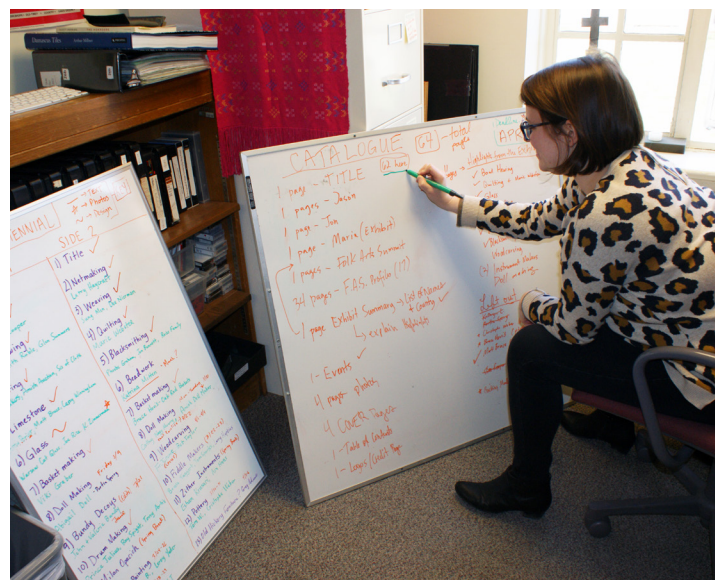
Many alumni of the Department of Folklore and Ethnomusicology are also important “alumni” of the Mathers Museum of World Cultures (MMWC). For instance, when Michael Owen Jones (PhD, 1970) began research with chairmakers in eastern Kentucky in 1965, he also made an important collection of chairs for the MMWC. In 2009 the Jones collection was the focus on a

significant, student-curated exhibition at the museum and then about fifty years after the project began—with his writings based on this work established in the folklore studies cannon—Jones began making important new donations of additional chairs collected during this work. This important collection will be a vital humanities resource in perpetuity. Hearing, reflecting on, and telling such stories connecting the B.A., M.A., and Ph.D. graduates of the Department of Folklore and Ethnomusicology to the past and present success of the museum—in research, in public programs, in exhibitions, in collections work—is a great pleasure and a particular focus of the museum’s current efforts.

Department alumni have made important contributions to the work of the museum, both during their days as students and afterwards as valued collaborators. This will continue to be more and more true in the future because the museum today is the home for a tremendous range of activities involving Folklore and Ethnomusicology faculty and students. A full

account would require 50,000 rather than 500 words, but highlights can be happily gathered and shared. One of the museum’s current exhibitions is MONSTERS!, an exhibition exploring the monstrous across cultures. The exhibition was co-curated by—and profiles the research of—newly graduated doctoral student Kate Schramm (PhD, 2016) and Associate Professor Michael Dylan Foster. With help from classmate Kelley Totten, Emily Buhrow Rogers similarly curated the exhibition Cherokee Craft, 1973. Totten and Rodgers are both departmental graduate students holding assistantships at the museum. More and more of the department’s undergraduates are also getting involved in the work of the museum. Junior Katlyn Griffin, for instance, holds the distinction of being the first student to enroll in a brand new “Museum Practicum in Folklore” course. She is working at the museum developing marketing and publicity materials to support Traditional Arts Indiana’s Rotating Exhibit Network.

This brings us to one of the most exciting ways that the museum and the department are drawing closer. Traditional Arts Indiana moved to the



Maria Zeringue, a Graduate Assistant for Traditional Arts Indiana, works on developing a TAI exhibit catalogue at the organization’s new home in the Mathers Museum of World Cultures.



Katlyn Griffin is the first undergraduate to enroll in FOLK X476--Folklore's museum practicum course. She worked on developing publicity materials for the Mather Museum's events and Traditional Arts Indiana's exhibits, and assisted in presenting museum programs•

museum in 2015. Led since 2004 by Jon Kay, TAI is a public humanities powerhouse. Now TAI is lending its many strengths to the museum and the museum is supporting and extending the work of TAI in ways that are proving to be quite generative. Among varied positive developments, students are benefitting from the TAI move. The museum has given TAI a public face on campus while TAI has greatly strengthened the museum's

presence around Indiana and within the field of folklore studies nationally. Students are involved in all aspects of its work. New alumni placements in important public humanities agencies and museums around the world signal the benefits



Larry Haycraft, a netmaker from Pike County, Indiana, discusses his work with Jon Kay and participants at the Folk Arts Summit organized by Traditional Arts Indiana and held at the Mathers Museum of World Cultures in the spring semester•

of the cooperative folklore and ethnomusicology work being done at the MMWC. The department is a crucial museum partner.

As part of the university's For All: The Indiana University Bicentennial Campaign, the museum is emphasizing raising funds to support student work. The museum would especially appreciate the support of alumni wishing to pay it forward and help turn future generations of folklore and ethnomusicology students into successful alumni.●

- Jason Baird Jackson (M.A. 1996), Director, Mathers Museum of World Cultures and Professor of Folklore

Traditional Arts Indiana



In 1998, as a partnership between the Department and the Indiana Arts Commission, Inta Carpenter founded Traditional Arts Indiana (TAI) to identify, document, and present

the folk and traditional arts of the Hoosier state. TAI's current director, Jon Kay, joined the program in 2004; and in 2007, TAI was recognized by the Indiana State Legislature as the official folk and traditional arts program of Indiana. In 2013, TAI was recognized with a Governor's Arts Award for its years of service to the folk artists of the state. In 2015, TAI moved to the Mathers Museum of World Cultures, where it continues to thrive. As part of this organizational transition, Kay was promoted to a Professor of Practice in the Department and also serves as the Curator of Folklife and Cultural Heritage for the Mathers Museum.

Since its inception, TAI has worked with students to produce exhibitions and public programs throughout the state. Kay is currently teaching a laboratory course for graduate students in public folklore, where the students are helping to create an exhibit, write grant proposals, and host a public program, all of which blends the instruction of students with the mission and work of Traditional Arts Indiana.

AFS Moved to IU Campus



AFS Executive Board at 2015 Annual Meeting. Front row, L-R: Carolyn Ware, Diane Tye, President-Elect Kay Turner, President Micheal Ann Williams, Maggie Holtzberg, Pravina Shukla. Back row, L-R: Lisa Gilman, Jeff Todd Titon, Brent Björkman, Norma Cantú, Executive Director Tim Lloyd, Maggie Kruesi. Not present: Maria Carman Bambliel • credit: Chad Buterbaugh

In summer 2015 the American Folklore Society moved its office to the IU campus in Bloomington.

In recent years, AFS and the IU Library have partnered on a number of successful scholarly communications initiatives, including the online MLA International Bibliography, the AFS Ethnographic Thesaurus, the Open Folklore portal to folklore studies scholarship online, and the National Folklore Archives Initiative.

With an eye toward strengthening that partnership, the IU College of Arts and Sciences made an offer to provide AFS (as Ohio State had done since 2001) with office, meeting, and storage space in a university building. In addition, the College also offered to give AFS staff full faculty or professional staff status and benefits, to support the salary and benefit costs of the AFS Membership Director (one of AFS's three staff members), and to support a new year-round folklore graduate student assistantship (including tuition remission) devoted to AFS work.

The agreement ensures that, although AFS's office will be located on the IU campus, and AFS employees will also be University employees with IU benefits, AFS

will retain its institutional independence and its legal, financial, and operational autonomy as an "external agency" partner of the University.

After AFS Executive Director Tim Lloyd and Associate Director Lorraine Cashman moved to campus in June and July, respectively, we hired IU folklore PhD student Paulina Guerrero as our Membership Director, and selected IU folklore PhD student Shannon Larson as our 2015-2016 Graduate Assistant. They both began work for AFS in August 2015.

This new arrangement is providing significant personnel and organizational support that will make AFS more fully sustainable in the coming decades, as the Society continues to build its capacity to serve the field. It will also strengthen those scholarly communications partnerships mentioned above. Since arriving on campus, AFS has begun to build even stronger partnerships with the Department of Folklore and Ethnomusicology and with other campus units, including the Society for Ethnomusicology.

AFS's offices are located in rooms 602, 604, 404, 608, and 610 on the south wing of the sixth floor of Eigenmann Hall, located at the southeast corner of Union and Tenth, a few blocks east of the Wells Library. Some alumni may remember Eigenmann as a dormitory building; most of it still is, but about half of the western and southern wings are now given over to various University and College offices. Please drop by and see us the next time you are in Bloomington. Our individual schedules are somewhat variable, so please call 812/856-2379 or email americanfolkloresociety@gmail.com in advance if there is someone in particular you'd like to see. We look forward to seeing you, and introducing you to our offices and our work. ●

*—Timothy Lloyd,
Executive Director,
American Folklore
Society*



AFS Staff, L-R: Lorraine Cashman, Paulina Guerrero, Shannon Larson, and Tim Lloyd • credit: Chris Roush

Tidbits

People, places and things of note, from Bloomington and beyond...

Professor Emeritus Visits Seminar

On Monday, February 17, 2014, Professor Emeritus İlhan Başgöz paid a visit to Professor John McDowell's F638 Constructing Tradition,



•İlhan Başgöz with John McDowell, Bloomington, Indiana

where he delivered a stimulating presentation on Turkic epic. Professor Başgöz began by referencing Johann Gottfried Herder's influential thesis that narrative song is an expression of a people's soul, and went on to illustrate this theme by mentioning the *Kalevala* and its importance in establishing the sense of a Finnish nation. He then turned his attention to the major epic traditions of the Turkic peoples. Başgöz spoke mostly about two prominent Turkic epics, *Manas* and *Dede Qorqut*, noting the role of these epics in efforts to envision a greater Turkic consciousness.

One controversy that came into sharp focus in the discussion following the talk is the debate between the nationalist and internationalist perspectives on Turkic, and more generally, all folk traditions. Professor Başgöz indicated that there are elements in Turkic epic that are evocative of the Turkic ethos, yet he cast his lot with those who argue that folk traditions are shaped by multiple influences as people and ideas from different ethnic and national backgrounds come into contact and interact with one another.●

Where in the World?



Annette Fromm and Roger Janelli pose in Korea, where they participated in an annual meeting of the editorial board of the *International Journal of Intangible Heritage*.

BY THE NUMBERS

Since our last issue in 2013, we have had...

47
MA degrees

39
PhD degrees

44
Undergraduate degrees

Alumni Spotlights

Haas honored for extensive work in field



Colleen Haas (MA'05, PhD'10), instructor of African and African American Studies at Indiana State University (ISU), was honored twice in April because of her work.

Haas, who spent 12 months abroad in Brazil as a Fulbright Scholar in 2006, has been leading educational workshops on African music and culture since the 1990s, and was recruited in 2014 by ISU's Community School of the Arts to teach African music. Because of her work, Haas was recognized during ISU's Faculty Recognition Banquet in April 2016 with the Community-Based Learning and Scholarship Award, which recognizes outstanding faculty who have made serving the community an integral part of their academic goals and activities.

"With so many notable faculty projects at ISU, I was stunned to learn that I had received the Community-Based Learning and Scholarship Award," she said. "I am particularly proud to be part of a 40-year program of African and African American studies on [ISU's] campus. Both ISU's History Department and Community School of the Arts have consistently supported me as a faculty member to bring experiential learning experiences in African music to campus and the greater Terre Haute community."

Soon after ISU's Faculty Recognition Banquet, Haas was chosen as a Faculty Fellow in the Faculty Center for Teaching Excellence (FCTE) to develop and implement a Multicultural Curriculum Learning Community at ISU, which will offer faculty at ISU the opportunity to transform existing courses and create new course content with regard to diversity, inclusiveness and global societal perspectives gained from the sessions provided. ●

McGrath finds balance between interests



Meghan McGrath (MA'15), former CEWiT* graduate assistant, says she has found the perfect intersection of her crazy career path at IBM. After graduating from IU in 2015 with an MA in Folklore and an MS in Information Science,

McGrath now works as a design researcher for mainframe systems and cryptography.

"My library background helps me understand the information-seeking patterns of users, and my information science background helps me understand computer systems and the way their interfaces are structured," said McGrath. "Folklore and oral history basically translate to the user research I'm doing now, in which I interview complete strangers about the things that make

them happy, mad, confused, etc."

Much like her career path, McGrath says she enjoyed being a part of CEWiT for its interdisciplinary approach. "I didn't have to major in computer science to learn about tech," she said. "I loved hearing about the different ways people applied technology to their fields," whether it was computer science, biology, linguistics, archeology, business or education.

McGrath says she is not sure if she ever has a typical workday, but most of what she does revolves around IBM's Design Thinking practices. "There's a good balance between working hard and iterating constantly, and then having spontaneous nerf gun fights in the studio," she said. "There's a lot of creativity and it's fun to see what different people come up with." Her favorite tool is a program called Murally, which lets teams brainstorm, prototype, test, research, and interview synthesize even when working remotely.

McGrath, cont.

Even though IBM is over a hundred years old, McGrath says she is surprised by how new her job feels. “We still do a lot of brainstorming and experimenting and making stuff. A lot of it has to do with current and upcoming trends in tech.”

McGrath’s advice for young women entering tech fields today is to think big. “IU has so many opportunities to collaborate and get involved in things, or to start something new,” she said. “Get to know a professor whose work you admire. Apply for a grant, or submit an academic paper for

publication. Speak at a conference. Study abroad. Take a coding class, or at least a workshop. And obviously go to everything that CEWiT puts together, because it is the bee’s knees.” ●

**This article was originally published by the IU Center of Excellence for Women in Technology (CEWiT) Alumnae page. To view the original article, please visit <http://cewit.indiana.edu/alumnae/spotlights/mcgrath-meghan.shtml>*

Berger to take prestigious position



Harris M. Berger (PhD’95) has been named as a Tier One Canada Research Chair in Ethnomusicology, Director of the Research Centre for Music, Media and Place (MMaP), and Professor of Music and Folklore at Memorial University of Newfoundland.

“I have long admired the Folklore and Ethnomusicology programs at Memorial,” Berger writes. “MMaP was founded by Beverley Diamond, and it’s an honor to carry forward the work that she developed so richly there.”

Berger will be serving in two PhD programs, Ethnomusicology and Folklore. In this capacity, Berger (as director of MMaP) writes that he will be leading a number of research initiatives, which include conferences and publication projects that explore new directions in phenomenological ethnomusicology and practice theory approaches to expressive culture. In addition, he writes, the Centre has an active scholar-in-residence series and CD series, which will continue and grow.

According to its website, the Canada Research Chairs Program (CRCP) was created in 2000 by the Government of Canada to establish 2,000 research professorships in eligible degree-granting institutions across the country. These distinguished chairholders work to achieve “research excellence” in engineering and the natural sciences, health sciences, humanities, and social

sciences, and in turn, the chairholders help train Canada’s next generation of “highly skilled people” through student supervision, teaching, and the coordination of other researcher’s work. The allocation of Chairs process provides an element of dynamism to CRCP, because the allocation is responsive to changes in research success at individual institutions. Conducted every two years, the national re-allocation process includes both regular and special Chairs, and is based on the research grant funding received by the researchers from three granting agencies—CIHR, NSERC and SSHRC—in the three years prior to the year of allocation.

Berger writes that he most looks forward to working with his new colleagues and students in this prestigious position, and adds his advice to Folk & Ethno students who are starting on their own career paths:

“Ask yourself, ‘what kinds of books, articles, and public programs would I want to read or see?’ What would the ideal ethnography, theory piece, or presentation look like?” he writes. “What’s missing from scholarly literature, public discourse or community right now?” Berger’s personal example shows what he would do. ●

For more information of the prestigious nature of Berger’s recognition, please visit <http://www.chairs-chaire.gc.ca/home-accueil-eng.aspx>.

Noted!

Where Did the Word “Hoosier” Come From?

© 2015 Barbara B. Roberts*

My husband, Warren Roberts, was curious about the origin of the name “Hoosier.” He asked Bill Wilson [William], a retired English professor and neighbor, if he knew the origin of the word. Bill said he had heard that a man named Mr. Hoosier and his workers (and perhaps his family) crossed the Ohio from Kentucky into southern Indiana to construct the first buildings (homes, barns, etc.) in the state.

Warren’s father was of Welsh descent and was born and reared in an eastern, coastal area (around Bladenboro, I think) of North Carolina that had been settled by people from Wales around 1802 or 1803.

Warren said he remembered when he was a small child (in the early ‘30s) that on a rainy, cold day before supper, the four children were shouting, running around and jumping, raising a noisy ruckus. His father burst into the room and loudly told them: “Quiet down.” “Behave yourselves.” “Stop acting like a bunch of Hoosiers”.

Later Warren’s older brother, who had moved to Oregon, occasionally delivered dynamite and “Pacific Wire Rope” to the lumbermen who were cutting down trees in the forests. His brother said, when he arrived one day, that he heard a lumberman loudly shouting,

“Don’t cut that tree yet. Untangle that rope. It’s all hoosiered up!”

For my husband, the mystery continued.

In the early 1990s, I believe it was, we attended a conference on Early British community life in St. Andrews, Scotland. It may well have been there at that meeting, with so many informed, interesting people from the British Isles, that Warren learned what he wanted to know.

He was told that Scotland, in the early 1400s, had many independent tribes and no national government. One particular tribe, in the more-or-less northwestern part of Scotland, was called “The Hoosier Tribe.” These tribesmen had the reputation of being utterly ruthless, untamed, wild, raucous, and unpredictable with no rules or restraints or respect for other tribes. Warren was told that other tribes tried their best to stay out of

their way and totally avoid those Hoosiers.

People in Wales knew about the Hoosier tribe’s reputation and the word was carried into their vocabulary, across the Atlantic Ocean to North Carolina’s seashore, through Indiana (where the residents were spoken of as “uneducated backwoodsmen,” “uneducated ruffians,” and similar descriptive phrases) and on out to Oregon.

These word uses and phrases were all passed along orally. Warren never encountered written histories or articles to confirm these verbal stories and experiences. He was busy in his teaching profession and never took the time for extensive research on the topic. However, it does help to explain the long-lasting use of the word, “Hoosier,” meaning “wild and tangled,” known by his father and brother.

Most American states in earlier days had acquired nicknames and seemingly the majority were negative, as:

“The Illinois Suckers”

“The Missouri Pukes”

“The Alabama Lizzards”

“The Mississippi Tadpoles”

“The South Carolina Greasers”

“The Indiana Hoosiers”

Many states had two or three nicknames but Indiana is the only state to have just one nickname. Many oral stories and details over time often fade away and disappear. If anyone reading this has additional detailed, factual information about the word, I would appreciate hearing from you. ●

**This article was originally published in the Meadowood Anthology (Vol. 10, Is. 3, Fall 2015, pgs 5-6). It has been reprinted with the author’s permission.*



Barbara Roberts (widow of Warren Roberts, professor of Folklore at IU) moved to Meadowood in 2012. Her academic background includes an Artist Diploma in Piano from the Juilliard School of Music and a bachelor’s degree in Piano from Syracuse University. Here in Indiana, she accompanied the Singing Hoosiers in their early years. She is also interested in English history and Biblical interpretation.

Called To A Vision: Celtic Ngoma

By Abe Cáceres



This composition was premiered on February 28, 2016 in Cary, NC at Kirk of Kildaire Presbyterian Church. It was a fundraising concert to send the first concert grand piano ever to reach the shores of Tanzania. It will be going to Tumaini University Makumira, in Tanzania.

“Kirk” is Irish Gaelic for “church.” The name “Kirk of Kildaire” points to its Scots-Irish heritage. Since the concert was scheduled to take place during Black History month, I decided to compose a new piece to honor both African history and the church’s history: an Afro-Celtic fusion scored for organ, East and West African percussion, Irish bodhran, Irish flute and choir. It was performed by the choirs of the “Kirk,” with the choir of Shaw University, a historically black university in Raliegh.

The composition is based on an Irish melody and East African melody. The Irish one, called “Slane,” is known by many church people as the hymn “Be Thou My Vision.” My first task as composer was to write new lyrics, which are noted below. The East African melody is the most famous hymn of the region, “Neno Lake Mungu,” popularly known in English as, “Listen, God is Calling.”

After completing the piece, I posted on Facebook a request for title suggestions based upon the above description, and the title emerged from this process. One person suggested, “Called to a Vision,” which aptly makes references to the titles of both melodies incorporated in the piece. Other suggestions led to Celtic which refers to all things Irish plus *ngoma*, which is usually translated as “drum.” According to Mr. Randy Stubbs, professor of music at Tumaini University, *ngoma* is a multidimensional word which includes, drum, dance, song, and celebration of life. A perfect combination! *Called To a Vision: Celtic Ngoma*.

The Milwaukee premier performance was scheduled for Friday, June 24, 2016, 7 PM at Redeemer Lutheran Church, 631 N 19th St, Milwaukee.

Be Thou My Vision

Tune: Slane; Verses: Abe Cáceres

1. Be Thou My Vision and help me to see
Each son and daughter as my family.
See every neighbor as my next of kin
Diverse in language, religion and ... skin.
2. Be Thou My Vision and help me to see
Each refugee a reflection of me.
See every person as my own companion
Sojourning spirits on an earthly journey.
3. Be Thou My Vision and help me to see
We are the branches, and You are the Tree.
One genealogy, one destiny.
Born of one Spirit; Ruah! One Eternity. ●

© 2016 Abe Cáceres World House Music www.worldhousemusic.org

World House Music is a 501(c)3, donations are tax deductible, and 100% of all donations go towards the cause of sending the first concert grand piano to Tumaini University Makumira, Tanzania (\$25 k including shipping) and scholarship assistance (\$10 K). As of 6/15/16, WHM has raised about \$10,342, and has made the first down payment on the piano!

For more information on Dr. Abe's work with World House Music, or to make donations to his cause, please visit the website www.worldhouse-music.org. Donations can also be sent to:

*World House Music (Memo: Tanzania)
PO Box 170441
Milwaukee, WI 53217-8036*

It's Not Just About the Books: The Lasting Legacy of a Distinguished Scholar

By Angela J. Maniak

Written on the centennial of Dr. Richard M. Dorson's birth

"Come join me on my fieldtrips in Gary" was the invitation I received from Dr. Richard M. Dorson when I approached him in response to two "See me's" he wrote on the first paper I submitted to him. I had walked up to Dr. Dorson in trepidation even though he had given me an A on the paper. I was a college senior full of self-doubt and with only one goal—graduate and get a job. I was an English and Spanish major at Indiana University Northwest, and the reason I was taking Dr. Dorson's Urban Folklore class was that I had discovered his trove of publications while researching a paper on the Mexican corrido (a ballad form).

When I saw his name on the course schedule, I thought, "That can't be THE Richard M. Dorson. Why would he be on this commuter campus in dirty, blue-collar Gary, Indiana?" I enrolled in his class, thinking this was my one and only opportunity to learn directly from such a distinguished and prolific professor.

So I did join Dr. Dorson on the occasional fieldtrip and thus became a small part of his "Gary Project," a collection and analysis of urban folklore that resulted in the book, *Land of the Millrats*.

At the end of that term, when I submitted the folklore collection he assigned to all students, Dr. Dorson changed my life by writing me a glowing review. I read his words in disbelief. He described my collection as a "masterwork" and cited the multiple components of it that earned the A+++++ he had inscribed at the top of his notes. Could he be writing to ME—a 21-year-old from a Polish working-class family who considered herself average despite a history of straight-A's? He suggested I do a joint Ph.D. at Indiana University and offered me free entry into graduate school—with a paid assistantship attached, no less.

I was flabbergasted and uncertain of what path I should follow. Graduate school was not something I or my parents had in mind. Ultimately, that fall, I did enroll in a graduate program at Indiana University, but for two years I bounced

around, going from Spanish to Chicano-Riqueño Studies, and finally to Folklore. There, I worked for Dr. Dorson as editorial assistant on *The Handbook of American Folklore*.

Despite my scattered interests, I excelled academically and thrived socially. I received my M.A. in Folklore in 1978, but disappointed Dr. Dorson by not continuing on for my Ph.D. despite his multiple offers of support. Although I did not take the path Dr. Dorson desired for me, he never criticized or judged me. He was always there for me—even after I left IU—to call or write me with a kind word.

With the confidence and courage he built in me, I started my own consulting business in 1986. I have traveled the world, published books (on business writing), and taught business professionals to think critically and write well.

So, I became a writer and a writing coach. That is not the career Dr. Dorson envisioned for me, but everything about my career reflects his influence on me. My ability to consolidate my humanities training and apply it to the business world, the confidence I displayed in advising executives on their processes and written products, the knowledge I had of the power of the written word—all these capacities, which Dr. Dorson awakened in me, were necessary for my career success. I have been a self-employed writer and teacher for 30 years, and I guess Dr. Dorson would call that good.

Even though Dr. Dorson passed away in 1981 (at the age of 65), I think of him often. When I come to a crossroad, I reflect on his words to me: "Angie, you have good intuitions. Follow them."

In Barbara Kingsolver's novel *Flight Behavior*, Dr. Ovid Byron arrives in rural Appalachia with a crew of post-docs to investigate the "alarming question" of what the monarch butterflies are doing on the Turnbow family farm in Feathertown, Tennessee when they should be in Mexico.

At the time, Dellarobia Turnbow is an unemployed graduate of the local under-funded and

low-performing high school; she is a young mother and wife living in near poverty and contemplating an extramarital affair. Because she shows interest in learning about the butterflies, Dr. Byron offers her a data-entry job in his field lab and, upon seeing her abilities, incrementally involves her further into the research project. When Dr. Byron moves on to his next project, Dellarobia is living in town and is enrolled in a work-study program at Cleary Community College, pursuing a degree in science.

Dellarobia tells her young son: “Dr. Byron did this totally amazing nice thing and talked to professors over at CCC. He’s like a superhero. They set me up with a job and stuff.”

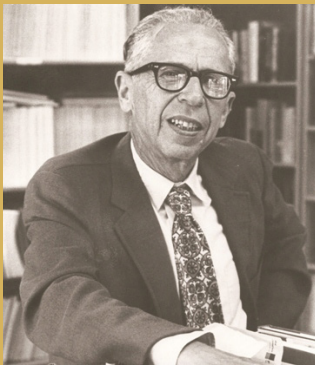
To me, Dr. Byron and Dellarobia are a reflection of Dr. Dorson and myself. I trust there are many other professor-student relationships reflected in these characters as well, for it is the spark ignited by a scholar in the unscholarly that may create a

legacy broader than the scholarly work itself.

Most people laud Richard M. Dorson for his pioneering and voluminous scholarly work and the many awards and accolades he received. I laud him as the man who changed my life, who saw a bud of talent and nourished that bud—but did not try to force it along—so that it could blossom. The seeds of Dr. Dorson’s talents and unwavering support took root in the soil of my soul, and I hope that in 30 years I have spread some seeds of humanistic skills and values among the business professionals to whom I have consulted.

He wrote the most amazing words to me: “If nothing else comes of my being here this fall than your doing the collection, I will feel it has been worthwhile.”

Yes, Dr. Dorson, it was remarkably worthwhile, in ways neither you nor I anticipated. ●



Richard M. Dorson

1916 – 1981

B.A. (1937), M.A. (1940), Ph.D. (1943), Harvard University

Distinguished Professor of History and Folklore at Indiana University, where he founded and directed the Folklore Institute. He published dozens of books and hundreds of articles. The Lilly Library at Indiana University houses 94 boxes of his papers.

<http://www.nytimes.com/1981/09/23/obituaries/richard-m-dorson-history-an-focused-on-folklore-of-us.html>

<http://www.indiana.edu/~liblilly/lilly/mss/index.php?p=dorsoninv>



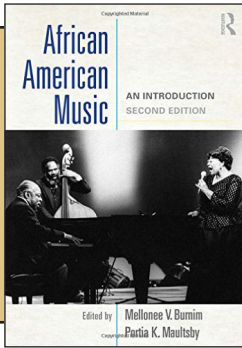
Angela J. Maniak

B.A. (1976), M.A. (1978), Indiana University

An independent consultant, trainer, and writer living in Maine and now “going home” to the humanities by launching an oral history project on Maine boat builders.

<http://www.amaniak.com/>

New Books published!



African American Music: An Introduction, 2nd Ed.

by Mellonee V. Burnim (Editor) and Portia K. Maulsby (Editor)

Routledge; 2 edition (September 27, 2014), 480 pgs

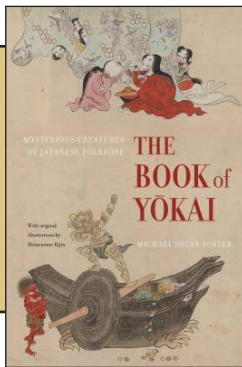
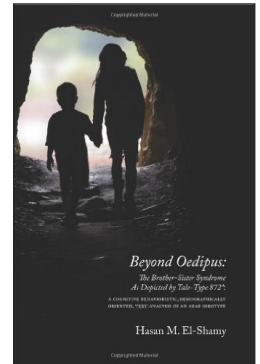
This book is a collection of seventeen essays surveying major African American musical genres, both sacred and secular, from slavery to the present. With contributions by leading scholars in the field, the work brings together analyses of African American music based on ethnographic fieldwork, which privileges the voices of the music-makers themselves, woven into a richly textured mosaic of history and culture. At the same time, it incorporates musical treatments that bring clarity to the structural, melodic, and rhythmic characteristics that both distinguish and unify African American music.

Beyond Oedipus: The Brother-Sister Syndrome As Depicted by Tale-Type 872*: A Cognitive Behavioristic, Demographically Oriented, Text Analysis of an Arab Oikotype

by Hasan M. El-Shamy (Author)

Trickster Press; 2 edition (September 17, 2013), 292 pgs

Beyond Oedipus reveals the existence of The Brother-Sister Syndrome, a pivotal psychological core that has been eclipsed by the presumption of the existence of an Oedipal complex among Arab and neighboring peoples. In essence the Syndrome is manifested through brother-sister love that strongly affects other nuclear family relationships as well as the structure of sentiments in the larger kinship groups. In addition to being a case study of "Folkloric Behavior" founded on verifiable evidence, *Beyond Oedipus* re-introduces and redefines the psychology of 'cognitive systems' to folklore scholarship.



The Book of Yokai: Mysterious Creatures of Japanese Folklore

by Michael Dylan Foster (Author), and Shinonome Kijin (Illustrator)

University of California Press; First Edition edition (January 14, 2015), 336 pgs

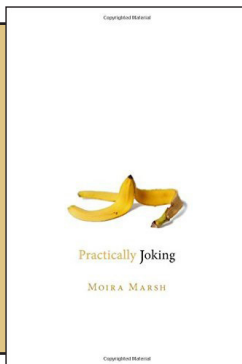
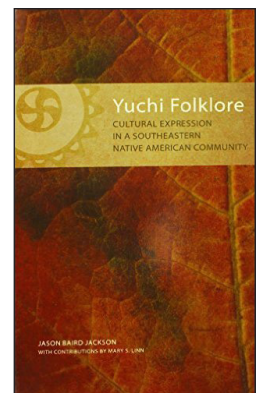
Monsters, ghosts, fantastic beings, and supernatural phenomena of all sorts haunt the folklore and popular culture of Japan. Broadly labeled yokai, these creatures come in infinite shapes and sizes, from tengu mountain goblins and kappa water spirits to shape-shifting foxes and long-tongued ceiling-lickers. Currently popular in anime, manga, film, and computer games, many yokai originated in local legends, folktales, and regional ghost stories.

Yuchi Folklore: Cultural Expression in a Southeastern Native American Community (The Civilization of the American Indian Series)

by Jason Baird Jackson (Author), and Mary S. Linn (Contributor)

University of Oklahoma Press (August 23, 2013), 304 pgs

Yuchi Folklore examines expressive genres and customs that have long been of special interest to Yuchi people themselves. Beginning with an overview of Yuchi history and ethnography, the book explores four categories of cultural expression: verbal or spoken art, material culture, cultural performance, and worldview. In describing oratory, food, architecture, and dance, Jackson visits and revisits the themes of cultural persistence and social interaction, initially between Yuchi and other peoples east of the Mississippi and now in northeastern Oklahoma.



Practically Joking

by Moira Marsh (Author)

Utah State University Press; 1 edition (July 15, 2015), 208 pgs

In *Practically Joking*, the first full-length study of the practical joke, Moira Marsh examines the value, artistry, and social significance of this ancient and pervasive form of vernacular expression.

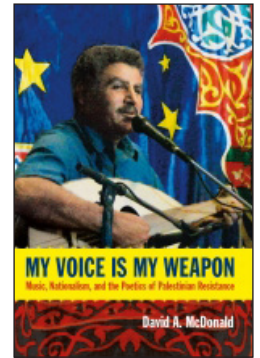
Though they are sometimes dismissed as the lowest form of humor, practical jokes come from a lively tradition of expressive play. They can reveal both sophistication and intellectual satisfaction, with the best demanding significant skill and talent not only to conceive but also to execute. *Practically Joking* establishes the practical joke as a folk art form subject to critical evaluation by both practitioners and audiences, operating under the guidance of local aesthetic and ethical canons.

My Voice Is My Weapon: Music, Nationalism, and the Poetics of Palestinian Resistance

by David A. McDonald (Author)

Duke University Press Books (November 6, 2013), 360 pgs

In *My Voice Is My Weapon*, David A. McDonald rethinks the conventional history of the Palestinian crisis through an ethnographic analysis of music and musicians, protest songs, and popular culture. Charting a historical narrative that stretches from the late-Ottoman period through the end of the second Palestinian intifada, McDonald examines the shifting politics of music in its capacity to both reflect and shape fundamental aspects of national identity. Drawing case studies from Palestinian communities in Israel, in exile, and under occupation, McDonald grapples with the theoretical and methodological challenges of tracing “resistance” in the popular imagination, attempting to reveal the nuanced ways in which Palestinians have confronted and opposed the traumas of foreign occupation.



PALESTINIAN MUSIC AND SONG

EXPRESSION AND RESISTANCE SINCE 1900



EDITED BY MOSLIH KANAANEH, STIG-MAGNUS THORSÉN,
HEATHER BURSHEH, AND DAVID A. McDONALD

Palestinian Music and Song: Expression and Resistance since 1900 (Public Cultures of the Middle East and North Africa)

by Moslih Kanaaneh (Editor), Stig-Magnus Thorsén (Editor), Heather Bursheh (Editor), and David A. McDonald (Editor)

Indiana University Press (November 7, 2013), 232 pgs

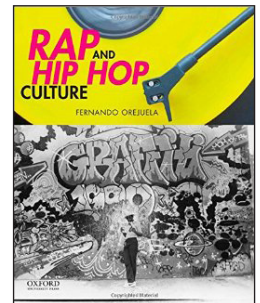
Drawing from a long history of indigenous traditions and incorporating diverse influences of surrounding cultures, music in Palestine and among the millions of Palestinians in diaspora, this book offers a unique window on cultural and political events of the past century. From the perspective of scholars, performers, composers, and activists, *Palestinian Music and Song* examines the many ways in which music has been a force of representation, nation building, and social action.

Rap and Hip Hop Culture

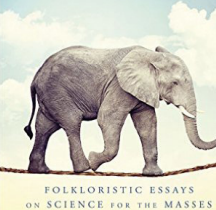
by Fernando Orejuela (Author)

Oxford University Press; 1 edition (August 1, 2014), 272 pgs

Rap and Hip Hop Culture traces the ideological, social, historical, and cultural influences on a musical genre that first came to prominence in the mid-1970s in one of New York's toughest neighborhoods, the South Bronx. Orejuela describes how the arts of *DJing*, *MCing*, *breakin'* [b-boying], and *graffiti* developed as an expression of this community's struggle to find its own voice. He addresses rap's early successes on the pop charts; its spread to mainstream culture; the growth of “gangsta rap” and mainstream society's reaction to it; and the commercial success of rap music from the '90s through today.



SCIENCE, BREAD, AND CIRCUSES



FOLKLORISTIC ESSAYS
ON SCIENCE FOR THE MASSES
GREGORY SCHREMPF

Science, Bread, and Circuses: Folkloristic Essays on Science for the Masses

by Gregory Schrempf (Author)

Utah State University Press; 1 edition (November 15, 2014), 232 pgs

Schrempf considers specific examples of texts in which science interpreters employ folkloric tropes—myths, legends, epics, proverbs, spectacles, and a variety of gestures from religious traditions—to lend credibility and appeal to their messages. In each essay he explores an instance of science popularization rooted in the quotidian round: variations of proverb formulas in monumental measurements, invocations of science heroes like saints or other inspirational figures, the battle of mythos and logos in parenting and academe, the meme's involvement in quasi-religious treatments of the problem of evil, and a range of other tropes of folklore drafted to serve the exposition of science.

Costume: Performing Identities through Dress

by Pravina Shukla (Author)

Indiana University Press (April 6, 2015), 336 pgs

What does it mean to people around the world to put on costumes to celebrate their heritage, reenact historic events, assume a role on stage, or participate in Halloween or Carnival? Self-consciously set apart from everyday dress, costume marks the divide between ordinary and extraordinary settings and enables the wearer to project a different self or special identity. Pravina Shukla offers richly detailed case studies from the United States, Brazil, and Sweden to show how individuals use costumes for social communication and to express facets of their personalities.



Undergrad Alumni activities

2003

Christine (McKenna) Earheart (BA, double major REL, minor in ANTH) - September 2015: Founder-Coach-Workshop Leader-Speaker, Joy Potential (mental health organization), Bloomington, IN●

Megan Glass (BA, double major Comparative Literature; MLS Library Science, Indiana University Bloomington, 2007; JD, The George Washington University Law School, 2012) - January 2015-present: Counsel, NPR●

2006

Sterling Jenson (BA, minor in HIST) - April 2015-present: Collections Manager, March Field Air Museum, Riverside, CA●

2007

Nic Hartmann (BA, major in FOLK and ANTH), an MA at WKU recently finished his PhD at MUN and has taken a job at National Czech and Slovak Museum and Library in Iowa●

2008

Sara Deuser (BA, double major ECON, minor BUS) - December 2015-present: Senior Business Analyst, Platform Solutions, Allegient LLC, Indianapolis, IN●

Sarah Ellsworth-Hoffman (BA, double major ENG) - June 2015-present: Research Librarian, Parkview Health, Parkview Regional Medical Center, Fort Wayne, IN●

2009



501 Stairs

Amanda (Hotz) Thomas (BA) - June 2015-present: New Membership Development Specialist, Girl Scouts of WI-Badgerland Council●
Jennifer Jameson (BA, minor in Leadership, Ethics, and Social Action



FESA member and Ghost Walk tour leader Joel, IU faculty and storyteller Dr. Dobler, storyteller and member Meredith, and graduate student storyteller Kristina enjoy the story of "Pumpkin Boy" as told by member Chloe along with a great audience

[LESA]) - October 2014: "Yours for the Carters," article published in the Oxford American magazine; January 2015-present: Board of Directors, Folkstreams; February 2015-present, Communications and New Media Coordinator, Saving and Preserving Arts and Cultural Environments (SPACES Archives)●

Emily Ridout (BA, minor in Creative Writing; MA Folklore with certificate in New Media and Culture, University of Oregon, 2015) - October 2015-present: Program Coordinator, Confucius Institute, University of Oregon; November 2015-present: Program Coordinator, Oregon Folklife Network, Eugene, OR●

2010

Amy Alterman (BA, minor GNDR) - October 2014-present: PhD student in Culture and Performance, UCLA●

Jessica Berndt (BA, double major Art History) - September 2015-present: Executive Assistant, Secretly Group, Bloomington IN (has worked for company since July 2010)●

Courtney Flannery (BA) - September 2015-present: Sales Hiring and Training Manager, Jellyvision, Chicago, IL●

Nikki Silvestrini (BA, minor in Music Studies) - August 2014-present: MA student, Folklore, University of Oregon; August 2014-present: Graduate Research Assistant, Oregon Folklife

Network, Eugene, OR ●

2011

Alison Rollins (BA) - July 2015-present: Digital Marketing Assistant, Live Nation Entertainment, St. Louis, MO ●

Jacob Swiss (BA, double major Telecommunications) - October 2015-present: Web and E-mail Specialist, Indiana University Admissions, Bloomington, IN ●

2012

Alexandra Dane (BA, double major, ANTH) - October 2015-present: Development Coordinator, Share Our Strength/No Kid Hungry, Washington, DC ●

Adison Glick (BA, double major HIST) - April 2015-present: Special Events Coordinator, Naper Settlement, Naperville, IL ●

2013

Samantha (Scheetz) Mills (BA, minor in SOC) - February 2016-present: Home Department Supervisor, Anthropologie, Palm Beach Gardens, FL (has been with company in various capacities since April 2014) ●

Alex Bulli (BA) - November 2014-present: Director of Design and Marketing, Form and Content, Santa Monica, CA ●

Emily Coleman (BA, double major ANTH, minor SPAN) - September 2014-present: MA student in Museum Studies, IUPUI; November 2014-present: Gallery Programming Specialist, Indiana State Museum, Indianapolis, IN ●

Hannah Davis (BA, minors in Informatics, Linguistics, and Central Eurasian Studies) - August



Folkstock 2016, with Angus Martin playing Great Highland Bagpipes at Collins Living Learning Center

2014-present: MA student in Folk Studies, Western Kentucky University; August 2014-present: graduate assistant, Kentucky Folklife Program ●

Lauren Haynes (BA, double major ENG, minor in Music Studies) - September 2015-present: Editorial Assistant, GAYOT.com, Los Angeles, CA ●

2014

Sarah Neterer (BA, minor in African Languages) - August 2014-present: PhD student in Ethnomusicology/Anthropology of Music, University of Pennsylvania ●

Claire Schell (BA, double major Fine Arts-Studio Art) - December 2014-present: Assistant Manager, Walmart, Mesa, AZ ●

2015

Hannah Catt (BA, double major POLS) - September 2015-present: JD student, University of Maryland Francis King Carey School of Law ●

Andrea Hadsell (BA, minors in SPAN and POLS) - September 2015-present: MA student in Arts Administration, University of Oregon; September 2015-present: Education Assistant, Museum of Natural and Cultural History, Eugene, OR ●

Jack Kovalski (BA, FOLK/ETHNO departmental honors, minor in GNDR) - Summer 2015-present: Senior Information Assistant, Monroe County Public Library, Bloomington, IN ●

Kahle Servies (BA, double major ANTH, minor in SPAN) - July 2015-present: Quality Assurance, Epic Systems Corporation, Verona, WI ●



Folkstock 2016

Class Notes



2013 Students

1960s

Margaret Read MacDonald (BA'62, PhD'79) is co-author of *Teaching With Story*, published in September 2013 by August House ●

William S. "Steve" Floyd (BA'72, MS'76) is CEO and president of August House Publishing, the company that released *Teaching With Story* ●

1970s

Francis A. de Caro (PhD'73) is the author of *Stories of Our Lives: Memory, History, Narrative*, published by Utah State University Press. De Caro is a folklorist and professor emeritus of English at Louisiana State University ●

Libby Tucker (PhD'77) was promoted to Distinguished Service Professor at State University of New York ●

James P. Leary (PhD'78) was nominated in 2015 for a Grammy, under the category of "Best Album Notes", by the National Academy of Recording Arts & Sciences. Leary's nominated work includes contributions from various artists, and is called *Folksongs of Another America: Field Recordings From the Upper Midwest, 1937-1946* ●

1980s

Marge Steiner (PhD'88) released a CD titled *Marge's Fancy* ●

1990s

Jason B. Jackson (MA'95, MA'96, PhD'98) is the author of *Yuchi Folklore: Cultural Expression*

in a Southeastern Native American Community, which was published in August, by the University of Oklahoma Press ●

Jean R. Freedman (PhD'95) was awarded a research grant by the Global Humanities Institute in the summer of 2014 for her work with Montgomery College, a faculty fellowship with the Smithsonian, and a faculty fellowship with the Global Humanities Institute ●

Douglas A. Boyd (MA'98, PhD'03), director of the Louie B. Nunn Center for Oral History in the University of Kentucky Libraries Special Collections Research Center, was the recipient of the 2015 Paul A. Willis Award for Outstanding Faculty. Boyd created an oral history partnership with the bourbon industry in Kentucky, raising funds for the Kentucky Bourbon Tales oral history project, and produced the award-winning document-



Coffee House Fall 2015 • Marge Steiner (PhD alumni) • credit: Masatomo Yonezu

tary, *Quest for the Perfect Bourbon* ●

L. Marcus Green (PhD'98) recently joined the staff at the University of South Carolina's McKissick Museum and the South Carolina Arts Commission, as Folklife and Traditional Arts Program Director ●

2000s

Ernest Okello Ogwang (PhD'01) appointed Deputy Vice Chancellor of the Makerere University in Kampala, Uganda ●

Patrick Feaster (PhD'07) nominated for Best Historical Album Grammy for his book and CD set *Pictures of Sound: One Thousand Years of Educated Audio: 980-1980* ●

Naser S. al-Hujelan (PhD'08, minor in FOLK),

deputy minister of cultural affairs at the Ministry of Culture and Information in Saudi Arabia, received the IU College of Arts and Sciences' Distinguished Alumni Award during the College's



2014 Students

Annual Alumni Awards dinner in April 2014 ● **Vannessa Palaez-Barrios** (MA'09) hired as Director at La Casa Hispánica at Oberlin College ● **Danille Christensen** (PhD'09) accepted a tenure-track Assistant Professor position in the Department of Religion and Culture at Virginia Tech and has also published an article in the special food issue of *Southern Cultures*, titled *Simply Necessity? Agency and Aesthetics in Southern Home Canning* ●

2010s



2015 Students

Jessica Anderson Turner (PhD'10) named Director and Curator of Birthplace of Country Music Museum in Bristol, VA. Fellow alumni **Dave Lewis** (MA'09) and **Thomas Richard-**

son (MA'12) both worked there as well ●

Langston Wilkins (MA'10) was hired as the Program Officer at Humanities Tennessee, Tennessee's State Humanities Council ●

Kimberly J. Marshall (PhD'11), assistant professor of anthropology at the University of Oklahoma, has a forthcoming book that will be published by the University of Nebraska Press called *Upward, Not Sunwise*, and has recently published an article on Project Muse titled *Non-Human Agency and Experiential Faith among Diné Oodlání, 'Navajo Believers'* ●

Hannah I. Spence (MA/MLS'12) is catalog librarian at the New England Conservatory in Boston, MA ●

Gabriel McGuire (PhD'13) of Nazarbayev University published an article in the journal *Ethnos* titled *By Coin or By Kine? Barter and Pastoral Production in Kazakhstan* ●

Gillian Richards-Greaves (PhD'13) hired in a tenure-track Assistant Professor position in the Department of Anthropology and Geography at Carolina Coastal University ●

Gabi Berlinger (PhD'13) accepted a tenure-track Assistant Professor position in American Studies and Folklore and Tannenbaum Fellow of American Jewish Studies at the University of North Carolina Chapel Hill ●

Callie Clare (PhD'14) accepted a tenure-track Assistant Professor position in Communications at Siena Heights University ●

Chad Buterbaugh (PhD'16) was hired at Maryland Traditions, the Maryland state arts agency ●

Don't see your name?

Contact the Alumni Association with your updated information, a sure way to see your name in the next issue of *Traditions*!

As of this issue, we will also now be accepting personal updates for the newsletter through our website. Please fill out the online form at <http://www.indiana.edu/~folklore/alumni/infoForm.shtml>

In Memoriam

We take a moment here to honor those who have passed on since 2013, and offer our condolence to friends and family.

Linda Dégh

1920-2014



Linda Dégh, a folklorist and professor of Folklore & Ethnomusicology at Indiana University, was born in Budapest, Hungary on March 18, 1920 and died in Indiana on August 19, 2014. She was married to Andrew Vázsonyi for 28 years. Dégh is a well-known folklorist for her work

with legends, identity, and both rural and urban communities in Europe and North America.

After graduating from Péter Pázmány University in Hungary, Dégh started her career by teaching in the folklore department at Eötvös Loránd University. Once she had emigrated to the U.S., she began teaching at the Folklore Institute of Indiana University, Bloomington in 1965. Dégh served as president for the Hoosier Folklore Society in 1967 and 1968, and founded the journal *Indiana Folklore* in 1968, which was the official journal of the Hoosier Folklore Society, and which she edited until 1980 when the journal folded. Dégh also served as president of the American Folklore Society in 1982, when she became a Distinguished Professor of Folklore and Ethnomusicology at Indiana University. In 2004, as professor emerita at Indiana University, she was awarded the AFS Lifetime Scholarly Achievement Award for her work as a folklorist.

Dégh published 18 books and wrote over 200 articles and essays, one of her best-known works being "Does the Word 'Dog' Bite? Ostensive Action: A Means of Legend Telling", which she and Andrew Vázsonyi wrote in 1983 to argue that legends can be acted out as well as told.

**This text has been adapted from Linda's Wikipedia page. For more information on her life, please visit https://en.wikipedia.org/wiki/Linda_D%C3%A9gh*

Richard Hill Gagne

1961-2014



Richard Hill Gagne was born in Wolfeboro, New Hampshire, on September 5th, 1961. He died at home in Clinton, MS, on Wednesday, May 28th, 2014, nine weeks after being diagnosed with cancer. He was 52 years old.

Gagne was a 1979 graduate of Phillips Exeter Academy, and a member of the class of 1983 at Dartmouth College. In the months leading up to his death, Gagne was analyzing the verses on colonial gravestones as a genre of early American oral literature. He received his PhD in Folklore from Indiana University in 2004, and went on in 2006 to join the English Department at Tougaloo College, where he taught until his untimely death.

An Irish music fan, Gagne became an accomplished penny whistle, tenor banjo, and cittern player while still in college at Dartmouth. He played in the band DunCreagan from 1981 to 1994, and while at Indiana University, Gagne started the Irish music session, playing for several years with Reel to Reel. In Jackson, MS, he played with Legacy and Spirits of the House, in addition to playing and leading workshops at CelticFest Mississippi from 2005 to 2013.

For over 30 years, Gagne participated in Irish music sessions from New England to Mississippi and composed approximately 100 tunes, many of them now widely played. He wrote the definitive professional biography of the founder of the Smithsonian's Folklife Festival, and was a historian who was engaged in transcribing 19th century New Hampshire family documents and researching their historical context.

**This text has been modified from Rick's obituary that appeared in the Clarion-Ledger on June 1, 2014. For the full version, please visit <http://www.legacy.com/obituaries/clarionledger/obituary.aspx?page=life-story&pid=171189920#sthash.WHVRD8aR.dpuf>*

Gladys-Marie Fry

1931-2015



Gladys-Marie Fry, Professor Emerita of Folklore and English at the University of Maryland and leading authority on African American textiles, was born in Washington D.C. on April 6, 1931 and died in Maryland on November 7, 2015.

Fry researched enslaved African culture with special emphasis on the material artifacts of enslaved African women, earning her bachelor's and master's degrees from Howard University and her Ph.D. from Indiana University. She frequently lectured at educational institutions in the United States and abroad, and curated a dozen exhibitions that have been hosted at major institutions. Fry was a Bunting Institute Fellow from 1988-1989 at Radcliffe College, in MA, and a retired Professor Emerita from the University of Maryland in 2000. In addition to writing *Stitched From the Soul: Slave Quilting in the Ante-Bellum South* (published in 1989) and *Night Riders in Black Folk History* (published in 1975), Fry authored of a number of articles and book chapters, and contributed or authored eight museum catalogs. Fry served as curator for 11 museum exhibitions (including the Smithsonian in Washington DC) and consultant to exhibits and television programs around the nation.

**This text has been adapted from Gladys' Wikipedia page. For more information on her life, please visit https://en.wikipedia.org/wiki/Gladys-Marie_Fry*

Joseph (Joe) Goodwin

1952-2015



Joseph P. Goodwin passed away at home on Monday, November 16, 2015. Born in 1952, Dr. Goodwin earned his BA in English from the University of Alabama and his Master of Arts and Doctorate of Philosophy in Folklore, both from Indiana University.

In 1982, Goodwin joined Ball State University as assistant director in the Office of University Publications, and eventually becoming one of the assistant directors in the Career Center, a job that enabled him to provide career programming and advice to faculty and students in the College of Sciences and Humanities, as well as to all teaching majors.

Goodwin served as president of the Indiana Chapter of the National Association for Job Search Training and on the Assembly of the Midwest Association of Colleges and Employers, on the executive boards of NAJST and the American folklore society, and on the advisory board of Heritage Education Resources.

Goodwin is the author of *More Man Than You'll Ever Be: Gay Folklore and Acculturation in Middle America* (Indiana University Press, 1989).

**This text has been modified from Joe's obituary in The Star Press, which appeared Nov. 20, 2015. For the full text, please visit <http://www.legacy.com/obituaries/thestarpress/obituary.aspx?pid=176569187#sthash.dHDpYOMd.dpuf>*

William "Bert" Wilson

1933-2016



William Albert (Bert) Wilson was born on September 23, 1933 and passed away on Monday, April 25, 2016. He was 82 years old.

Wilson earned a B.A. and M.A. in English from BYU and a PhD in Folklore from Indiana University, and was internationally renowned for

his research in Finnish Folklore and Mormon

Folklore. He served as Director of the Folklore Program at USU, was Chair of the English Department, and was Director of the Redd Center for Western Studies at BYU. In 1990, he was named the Karl G. Maeser Distinguished Faculty Lecturer, BYU's highest honor for a faculty member.

**This text has been modified from Wilson's obituary, which was published in the Salt Lake Tribune on Apr. 27, 2016. For the full text, please visit <http://www.legacy.com/obituaries/saltlaketrribune/obituary.aspx?pid=179754193>*

Folk & Ethno to Move

A brief history of the IU Department of Folklore & Ethnomusicology's beginnings



504 N Fess front exterior • credit: Jesse Fivecoate

In 1921, Stith Thompson came to Bloomington as director of freshman English at Indiana University to refurbish the program in English composition. Thompson, who favored traditional ballads and tales partly because of his own graduate work with George Lyman Kittredge at Harvard, went on to create graduate English

tale analysis in the United States. In 1942, Thompson and Ralph S. Boggs organized the first Folklore Institute of America, despite the war and restrictions on travel. Thompson also began organizing the Summer Folklore Institutes in Bloomington that attracted folklorists and scholars from the United States and around the globe.

The first folklore student to receive a Ph.D. from the program was Dr. Warren Roberts, who was awarded in 1953. Roberts, who had studied with Thompson in the English Department



501 N Park • credit: Jesse Fivecoate

courses on the Folktale and Allied Forms, English and Scottish Popular Ballads, Literary Origins, and an undergraduate course called Introduction to Folklore.

Thompson's interest in the international folktale spurred him to become the leading exponent of comparative



506/508 exterior and courtyard • credit: Jesse Fivecoate

and had written a dissertation that compared numerous versions of a well-known international folktale, went on to become a much-loved professor in his own right at the Folklore Institute along with Richard Dorson.

Dorson, who came to Bloomington in 1956 to help bring along the emerging Folklore Institute, began to hire folklorists in the 1960s who became tenured in the Folklore Institute. Graduates of Dorson's program spread out to universities and countries around the world, and often founded folklore programs and departments in their new settings. In 1965, the Folklore Institute had been established at Indiana University, capable of granting



Stith Thompson bust in 501 • credit: Jesse Fivecoate

Bachelor's, Master's, and Doctorate degrees.

Since then, the department has flourished and grown, eventually partnering with the IU Ethnomusicology Institute in 2000 to become the Department of Folklore and Ethnomusicology. Considering the similar interests, background and goals, this was a very natural development.

However, as of August 2016, the department will be moving to another part of campus, vacating the main office (504 N. Fess), 506/508 N. Fess (the original Folklore Institute location before expanding), 510 N. Fess, and 501 N. Park, along with the faculty and staff, the Journal of Folklore Research, the Journal of Folklore Research Reviews, and Trickster Press. The department will relocate to the Classroom Office Building at 800 E. 3rd Street, joining the Society



510 of Folk & Ethno

for Ethnomusicology and the American Folklore Society, who are moving to the same location from Morrison and Eigenmann Halls respectively.

Make sure to read our Fall 2016 issue of Traditions for a full tribute to the department's historic location. ●

What about the Time Capsule?

After numerous inquiries, comments on Facebook and general asides, the IU Department of Folklore & Ethnomusicology can confirm that--as far as we know--the Time Capsule will make the journey to our new location eventually.

Originally buried in 1988, the Time Capsule is scheduled to be opened in 2088. However, it is unclear whether a note will be added to the Capsule, documenting the move. Rumors abound...



Time Capsule plaque. Now rubbed off, the inscription originally read "Beneath this Plaque rests a Time Capsule. Buried April 29, 1988 by the Folklore Institute, its students, faculty, staff. Do not open til 2088" • credit: Jesse Fivecoate

*Come see us at our new premises in
the Classroom Building!*



**INDIANA UNIVERSITY
DEPARTMENT OF FOLKLORE
& ETHNOMUSICOLOGY**

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