

Vol. 23, Spring 2017

# TRADITIONS

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

## IN THIS ISSUE



*Alumni Spotlights,  
see page 12*



*Undergraduate Senior  
Spotlight, see page 17*



*Tribute to our old  
home, see page 19*

Stay updated! Follow us:



Classroom-Office  
Building  
Folklore & Ethnomusicology  
Health Sciences Sim Center  
800 East 3rd Street



# TRADITIONS

FOLKLORE &  
ETHNOMUSICOLOGY

*Vol. 23, Spring 2017*

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](mailto:ialumni@indiana.edu).

## **Department of Folklore & Ethnomusicology**

### *Chair*

John McDowell

### *Editor*

Elise Schnaars

## **College of Arts & Sciences**

### *Executive Dean*

Larry Singell, Jr.

### *Executive Director of Advancement*

Travis Paulin

### *Communications & Marketing*

Deb Galyan

### *Director of Alumni Relations*

Vanessa Cloe

## **IU Alumni Association**

### *President/CEO*

J.T. Forbes

### *Class Notes Editor*

Bill Elliott



**INDIANA UNIVERSITY**

DEPARTMENT OF FOLKLORE  
AND ETHNOMUSICOLOGY

College of Arts and Sciences  
Bloomington



THE COLLEGE OF  
**ARTS + SCIENCES**  
BLOOMINGTON

# Table of Contents

<b>Letter from the Chair(s)</b>	<b>4</b>
John McDowell	4
Dave McDonald	5
<b>Recent Retirees</b>	<b>6</b>
Mellonee Burnim	6
Ruth M. Stone	8
<b>Meet our New People</b>	<b>10</b>
Robby Dobler	10
Jennie Gubner	10
Meredith McGriff	11
Marysol Quevedo	11
<b>Alumni Spotlights</b>	<b>12</b>
May-Machunda Elected to Exec. Board of AFS	12
Freedman publishes Seeger biography	13
<b>New Books Published</b>	<b>14</b>
<b>Undergrad Alumni Activities</b>	<b>16</b>
Polovick receives prestigious award	17
<b>Class Notes</b>	<b>18</b>
Picture Perfect	18
<b>Tribute to 504 N Fess</b>	<b>19</b>
Facebook Flurry	19
Marvelous Memories	20
Long-standing Legends	21
<b>In Memoriam</b>	<b>22</b>



2017 Staff and Faculty photo ✦ Photo Credit: Eleanor Hasken



# Letter from the Chair(s)

*John McDowell*

## *Outgoing Chair*



It's been an entertaining two years for me at the ship's helm, as we steered our vessel to a new port, added a few new hands on deck, set a few longtime comrades on shore, and generally carried on with the usual work of the good ship Folklore

and Ethnomusicology. The most striking achievement of the period, doubtless, is our relocation from North Fess to East Third. This was far from an easy thing, emotionally or practically, but we managed to do it and are now embarked (the sailing metaphors just will not quit) on another chapter in the illustrious history of our department, the Classroom Office Building phase (that name lacks the romance of salt and sea).

With the retirement this December of both Mellonee Burnim and Ruth Stone, just three years after the departure of Portia Maultsby, we have lost not only our senior core of ethnomusicologists but also a trio who contributed so much over the years to our research and teaching missions. We wish them well in their blessed but

surprisingly active state of repose. We are pleased to welcome Brandon Barker and Robby Dobler as core lecturers in our department, and also Jennie Gubner as a visiting lecturer this year and next.

We are in serious conversation with the IU administration about our need to hire at the senior level in ethnomusicology and at the junior level in folklore, and hope to have something to report on this front in the near future.

Signs of the vitality of our program are in evidence everywhere, in our Phi Beta Kappa undergraduate majors, in our grant-getting and prize-winning graduate students, in the steady stream of books and articles published by our faculty, and in a lively round of talks and events that keep our calendars occupied. To note only a couple of these events: in March we hosted "Performing Diverse Environmentalisms: Expressive Culture at the Crux of Ecological Change," a symposium that brought together fifteen leading scholars in folkloristics and ethnomusicology from seven different universities to establish this promising approach to the environmental humanities; and we just completed the Future of American Folklore conference, a project organized by students in our department that has created quite a stir and has fostered a significant forum, on an important theme, at a timely moment. In addition, we have felt obliged, as a community,

to mount a series of activities focused on the theme of inclusivity as a response to divisive rhetoric and action in the aftermath of the 2016 national elections.

I close by expressing my appreciation for all those who have worked with me to make good things happen for our department – among our staff, students, and

faculty. I hand the ship over to our new skipper, Dave McDonald, confident that he will steer us across smooth seas to rewarding destinations. ■



*John McDowell with the Distinguished Service Award recipients.  
From left: Jennie Williams, Dikshant Uprety, Eleanor Hasken,  
Rodrigo Chocano and John McDowell*



# Dave McDonald

## Incoming Chair



As incoming Chair of the Department of Folklore and Ethnomusicology I assume the stewardship of this historic department at a time of transition and transformation. Our beloved department has

seen its position on campus impacted by college-wide budget cuts, a campus move, and the retirement of several senior faculty. It goes without saying that the next four years will be critical to our long-term sustainability here at IU. However, with every change there are opportunities, and I see many exciting opportunities for our department on the horizon.

As we approach the next four years it is important to keep in mind that we remain a department unlike any other. Our faculty remain at the forefront of the field, through their research, teaching, and public service. Our students are routinely recognized with nationally competitive grants and fellowships.



*Dave and son Seamus at the F&E Holiday Party in 2008*

And our immense community of alumni now fill some of the most prestigious positions in academic, applied, public practice, and nonprofit sectors.

Without question our faculty, students, and alumni have transformed the practice of Folklore and Ethnomusicology

both within and beyond the academy. This is due to a core departmental philosophy that integrates the fields of Folklore and Ethnomusicology; that provides unique job training skills in museums, sound archives, and public folklore programs; that trains students to think creatively and critically about addressing social issues; and that holds no evaluative distinction between a career



*Dave at the F&E Faculty Retreat in 2010 ✦ Photo Credit: Alan Burdette*

on the tenure track and one on the front lines of Standing Rock.

Over the next four years I look forward to building upon this solid foundation of core principles and values established by my predecessors. ■



*Beginning of the Year Party 2008 (l-r): Nina Fales, Stephen Stuempfle, Molly Burke León, Javier León, Clara Henderson, Judah Cohen, Dave McDonald*

# Recent Retirees

In May 2017, the Department of Folklore & Ethnomusicology bid goodbye to long-time professors Mellonee Burnim and Ruth Stone at the IU Retirement Party. The written tributes have been re-printed here.

## Mellonee Burnim

Throughout her career Mellonee Burnim has intertwined scholarship, creative activity, teaching, and service as evidenced by the landmark books and articles she has produced, the musical ensembles she has led, an archive she has directed, and perhaps most meaningful, the scholars she has produced. It's hard to believe that Mellonee's time at IU has spanned 40 years, coming here to pursue a Ph.D. in ethnomusicology and recruited to establish the African-American Choral Ensemble in 1976. She never stopped giving her time and love of music, scholarship, and performance to the IU and the Bloomington communities. She began her career in the Department of Afro-American Studies (currently, African-American and African-Diaspora Studies) and her reputation as a



leading scholar in Black religious music continued to flourish transferring to the Department of Folklore and Ethnomusicology in 1999.

We must first recognize Mellonee Burnim as a pioneer in the field of African-American gospel music.

When she began her research on this topic, she represented one of four scholars working in this field. Her experience as a performer became the source for questions that surfaced at the center of scholarly inquiry. Her written works have become essential readings for those studying African-American religious music. Her numerous articles can be found in journals and texts like *Ethnomusicology*, *Western Journal of Black Studies*, and the *Garland Encyclopedia of World Music*. Mellonee's most significant scholarly achievement to date is the publication of *African-American Music: An Introduction* (2006) co-edited with Portia K. Maultsby. Last year, a second edition of this seminal work was released and the companion edition *Issues in African-American Music: Power, Gender, Race, Representation* came out this fall. Both are key texts on the subject in classrooms nationwide. Her scholarly contributions illustrate the range and quality of her research on religious music provides a historical, socio-cultural, and political context for the evolution of the Negro spiritual and gospel music, their contemporary manifestations, and the interrelatedness of these two distinct genres. Dr. Bernice Johnson



Mellonee giving a lecture as a Visiting Scholar, Spring 2015 \* Photo Credit: Society for Musicology



Reagon expressed that “Burnim’s strength is in her analytical work, based on her field research and theoretical application charged with prowess as a performer... As an accomplished musician in gospel music, Burnim brings into her scholarship expanded currency within the culture she is studying.”

As pioneer on many levels, Mellonee’s achievements represent a non-traditional approach, in that her scholarship combines with creative activity, and these areas are intrinsic to her teaching and service. Beyond teaching performance in the choral ensemble, Mellonee provides students the opportunity to engage with music performance in its original context by taking students to a Black worship service where they experience the culture first-hand, acquiring a deeper understanding of social values and traditions that inform the music-making process. As a teacher, Mellonee has proven to be a master in inspiring students to think critically and to focus on broader concepts rather than a series of facts. She has been an unquestionably important mentor in the lives of her graduate students, guiding them seamlessly through the grueling process of dissertation writing and success acquiring academic positions. A revered teacher, Mellonee has achieved a reputation as an educator that has brought her a multitude of invitations to teach at other institutions, such as Yale University, the University of Malawi, the Theological Center in Atlanta, and the prestigious North Carolina Center for the Advancement of Teaching.

Mellonee has served as chair of the Department of Afro-American Studies, the Director of the Ethnomusicology Institute, and as the Director of Undergraduate Studies in the Departments of Afro-American Studies and Folklore and Ethnomusicology, and she must be recognized for the dramatic increase of majors and minors to the highest number in the history of both departments. At the campus level, she has been a strong advocate for promoting diversity in all areas of campus life. In fact, she was appointed head by

former Chancellor Ken Gros Louis of the Commission on Recruitment and Retention of Non-White and Women faculty.

Mellonee’s reputation as a leading scholar of gospel music resulted in her serving as consultant for two films on this topic, *We Love You Like A Rock* and *Saturday Night, Sunday Morning*. During her tenure as director of the Archives of African-American Music and Culture, she produced two successful Themester forums, “Hot Buttered Soul: The Role of Foodways and Music-Making in Building and Sustaining African-American Communities” and “Bodies of



From left: Portia Maultsby and Mellonee Burnim ✧ Photo Credit: Chris Meyer, IU University Communications

Sound: Locating the Beautiful in African-American Music.” Both panels captivated their audience (standing room only) and Burnim directed corresponding exhibits to explore the ways musicians make broader commentary on history, culture, politics, and social relationships. An important career highlight to acknowledge is the conference, *Why We Sing: Indianapolis Gospel Music in Church, Community and Industry*—a landmark conference addressing cross-over marketing of sacred music, performance, and African-American entrepreneurship.

Beyond the university, her skills as a musician and teacher have given her a leading role in the religious life of Bloomington. As the musical director in two churches, as the Minister of Music for the congregations Bethel African Methodist Episcopal and Fairview United Methodist Church. In addition, she has published the results of her research and experience, making them generally available to choir directors in churches throughout the nation.

Mellonee Burnim reaches gracefully in two directions as an educator: inward to the university, outward to the national and international community, building, through research, performance, and professional action, a bridge between scholarship and service. Her presence will surely be missed. ■

—Fernando Orejuela, Portia Maultsby, and Ruth Stone

# Ruth M. Stone



In December 2016, **Ruth M. Stone** retired from her position as Laura Boulton Professor of Ethnomusicology in the Department of Folklore and Ethnomusicology. Among the most significant ethnomusicologists of her generation, Ruth's ethnographies on the Kpelle of Liberia are required reading for scholars of African music, while her theoretical work has offered fundamental advances on core issues in the discipline. But Ruth's contributions reach far beyond her abundant scholarly achievements. An exceptionally skilled administrator, Ruth has profoundly shaped both her home institution and her discipline. Ruth is furthermore a deeply dedicated teacher who has influenced the careers and lives of an astonishing number of students.

Born in Nebraska, Ruth was raised in Liberia, where she spent mornings being home schooled and afternoons playing in the fields with Kpelle children. Her fluency in the Kpelle language and fascination with Kpelle music and culture established a foundation for what would later become

a long and distinguished career as a leader in ethnomusicology.

After completing her BA in 1966, Ruth enrolled in the MA program in musicology at Hunter College, where, under the tutelage of Rose Brandel, she became exposed to ethnomusicology and began studying the music and people of her childhood. Pursuing her Ph.D. at Indiana University in the 1970s, Ruth trained with luminary ethnomusicologists Alan Merriam and Charles Boilés and folklorist Richard Dorson. Ruth's 1979 dissertation established her as the first ethnomusicologist to engage phenomenological theory, a specialty for which she has continued to be regarded as a leader throughout her career.

Noteworthy for its theoretical framework synthesizing ideas from Merriam's anthropology of music with social phenomenology and folkloristic performance theory, Ruth's first book, *Let the Inside Be Sweet* (1982), pioneered a new approach in ethnomusicology by proposing the music event as an analytical unit of study. Ruth's reputation as a leading theorist continued to grow in the wake of her innovative second book, *Dried Millet Breaking* (1988), which advanced new thinking on temporality in music experience through an analysis of a Kpelle epic performance. What distinguishes Ruth's ethnographic work is its elegant fusion of Western theoretical models and deeply grounded Kpelle concepts, based in careful analysis of Kpelle language terms. Ruth is also lauded for the method she used to produce these rich analyses. A 1981 article she co-authored with her husband and field research partner Verlon Stone established the "feedback interview"—in which the researcher watches and co-interprets a



Stone (third from right) and other F&E faculty perform the "Folklore Shuffle" in 1986



videotaped performance with performers, recording the interview as well for later analysis—as a standard method in the field. Ruth has continued throughout her career to produce groundbreaking and standard-setting scholarship, from editing the *Garland Encyclopedia of African Music* (1997) to authoring the landmark treatise *Theory for Ethnomusicology* (2007). In all, she has thus far published eleven books and more than eighty articles, book chapters and other writings.

But Ruth is renowned for far more than the impressive quality and quantity of her publications. She has also long been known as a committed mentor who works tirelessly in support of graduate students both during and long after their tenure of study at Indiana University. Ruth has chaired more than seventy-five dissertation committees and served as a member on many more, and her former students occupy positions at major academic institutions literally all over the world.

Ruth's commitment to professional service is no less passionate, and she has translated this belief into institution-building action throughout her career. In this realm, she will be remembered for solidifying ethnomusicology's place in the academy, and for service motivated by her visionary grasp of both problems and possibilities related to technology, in the arts and humanities and the academy at-large. Highlights of her international service include a term as president of the Society for Ethnomusicology (1995-97), and co-founding and co-directing the Mellon-funded EVIA Digital Archive (2000-present), an enormous on-line repository of ethnographic video used by researchers and teachers around the world. Here at IU,

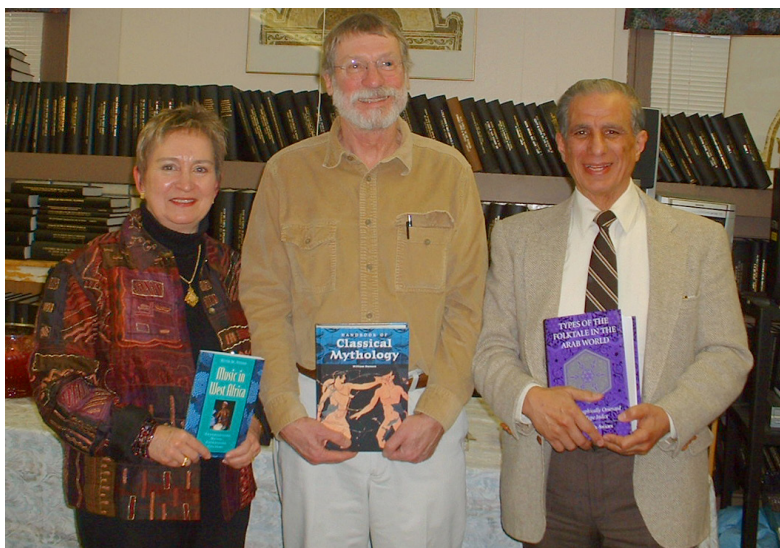
Ruth's many administrative appointments have included terms as chair of the Department of Folklore and Ethnomusicology (1995-99; 2003-05), director of the Ethnomusicology Institute (2000-05; 2014-15), director of the Archives of Traditional Music (1988-95; 2000-01), director of the Institute for Digital Arts and Humanities (2007-09; 2010-14), and Associate Vice Provost for Research (2007-14). In this latter role, Ruth planted the seeds and nurtured the early growth of what would become the Media Digitization and

Preservation Initiative, the \$15-million dollar, groundbreaking effort to digitally preserve the entire media holdings of the IUB campus.

Of the many awards Ruth has received during her career, two stand out as exceptional markers of the extent of her contributions both to her discipline and to IU. In 2013, in recognition of extraordinary service to the Society and

the field of ethnomusicology, Ruth was named an Honorary Member of the Society for Ethnomusicology. Then in 2014, Ruth's contributions to the academic mission of IU were recognized when she was awarded the Provost's Medal, the highest honor bestowed by the IU Office of the Provost.

While our focus today is celebrating her professional accomplishments, Ruth is also well known locally as an ever-supportive, humane and generous colleague and friend, loving wife of Verlon, nurturing mother of Angela and mother-in-law of Keith. A master prioritizer, Ruth Stone is a superlative model of the successful balance of profession and people in her life. Though she will be deeply missed, we wish her happiness and health as she enters life's next phase. ■



2001 F&E Book Party, from left: Stone (*Music in West Africa*), William Hansen (*Classical Mythology*), and Hasan El-Shamy (*Types of the Folktale in the Arab World*)

# Meet our New People



## *Robby Dobler*

Robert Dobler earned his M.A. in Folklore and Ph.D. in English, at the University of Oregon before coming to Indiana University as a Lecturer in the Folklore Institute. His primary area of research has been the study of folk commemorative practices, including the construction of ghost bike memorials, internet shrines and virtual commemorative sites, and memorial tattooing. Other research interests include belief and legend, supernatural narratives, American apocalyptic movements and visual culture, and expressive behavior online. Among the courses he teaches are Urban Legend, Folklore and the Internet, and Monsters and the Monstrous. He has published book chapters on ghost bike memorials and internet commemoration, and is currently completing a book-length manuscript on contemporary American memorial practices.

Dr. Dobler recently received a Primary Sources Immersion grant to integrate his Urban Legend course with the Folklore Collection in the University Archives beginning in the fall of 2017. The goal of this collaboration is to increase student awareness and usage of the archives for research purposes. He also participates as a legend-teller in the annual Ghost Walk tour of campus held by the Folklore and Ethnomusicology Student Association (FESA) each fall.

**Robby Dobler**  
Lecturer in Folklore



## *Jennie Gubner*

Jennie Gubner is a visiting Lecturer in Ethnomusicology in the Department of Folklore and Ethnomusicology at IU, Bloomington. She holds a PhD in Ethnomusicology from UCLA. Her research interests involve visual and sensory approaches to ethnography through multimodal scholarship and filmmaking. Her doctoral research uses film and writing to explore the politics of music making in neighborhood tango scenes in Buenos Aires, Argentina ([www.jenniegubner.com](http://www.jenniegubner.com)). More recently, her research has taken her towards an applied pedagogical project that trains students to make personalized iPod music playlists for elders with Alzheimers and Dementia. As part of this service learning course, students at IU document their encounters through filmed ethnographies. In order to raise public awareness about the effects of music in geriatric care, student

films are shared locally and also nationally through the official webpage of the Music and Memory Non-Profit Organization based in New York City. Beyond filmmaking and service learning, violin performance plays a central role in her research and teaching. This year at IU, she has taught World Music and Cultures, Latin American Pop Music, Music and Memory: Studying Music and Alzheimer's through Film, and a Making American Roots Music ensemble/seminar.

**Jennie Gubner**  
Visiting Lecturer





## Meredith McGriff

I was very pleased to join AFS last fall after completing my PhD in Folklore here at Indiana University; my research is on occupational groups, artistic collaboration, and the embodied aspects of community development, all of which converges nicely with my responsibilities as the AFS Membership Director. In that role, I spend much of my time assisting AFS members with various inquiries and working on membership development for the Society. I also manage the AFS member database and much of the financial processing for the office, serve as designer and production editor for the annual meeting program book and the annual report, and assist in the planning and production of the annual meeting.

I have many projects planned for the year ahead, but I am particularly looking forward to further developing AFS's social media presence, representing AFS at regional folklore gatherings, and networking with folklorists around the country to learn more about their perception of and engagement with AFS. I'm also looking forward to supervising IU folklore students who will be doing practicums with AFS throughout the year. Outside of my work responsibilities, I'm excited to be part of the planning committee for the Conference on the Future of American Folkloristics in May. Later in the year, I expect to continue my fieldwork with potters in northern Indiana and southern Michigan, and to resume working on related writing projects.

**Meredith McGriff**  
AFS Membership Director



## Marysol Quevedo

Marysol Quevedo, a native of San Juan, Puerto Rico, earned a Ph.D. in musicology with a minor in ethnomusicology from Indiana University in December 2016. In October 2016 she defended her dissertation, titled "Cubanness, Innovation, and Politics in Art Music in Cuba, 1942-1979," where she examines the relationship between music composition, national identity, and the Cuban socialist regime. She has worked as Program Specialist for the Society for Ethnomusicology since June 2016. Marysol has contributed numerous entries to the second edition of the *Grove Dictionary of American Music* and presented her work at the national meetings of the American Musicological Society and the Society for Ethnomusicology. Her article, "Classical Music in Cuba," was published by *Oxford Annotated Bibliographies* in 2015, and she is currently writing the article "Music in Puerto Rico," for the same series. Her translation of Rubén López

Cano's seminal article "Notes for a Prehistory of Mambo" (*Apuntes para una prehistoria del mambo*) was published in *A Latin American Music Reader* (OUP 2016). Her research interests also include contemporary classical music by Latin Americans and Latinos in the U.S. and film music composed for the Cuban Film Institute films during the 1960s and 1970s. This summer she will present her most recent research at conferences in Canada, Chile, and the United Kingdom. Marysol approaches musical scholarship from an interdisciplinary perspective and strives to connect her research to public interests and current affairs. This July she will leave her beloved IU ethnomusicology family to join the Department of Musicology at the Frost School of Music at the University of Miami as Assistant Professor.

**Marysol Quevedo**  
SEM Program Specialist

# Alumni Spotlights

## *May-Machunda Elected to Exec. Board of AFS*



When asked to run for the Executive Board of the American Folklore Society (AFS), **Dr. Phyllis May-Machunda** (MA 1977, Ph.D 2009) said yes.

“I have always wanted to contribute to our discipline,” she writes, “but my

career path was not the usual one.”

May-Machunda began her career by working as a folklorist/curator at Smithsonian Folklife Programs while she was ABD, but during that job, her daughter was born prematurely and with several health complications.

“Perhaps raising and addressing the needs of a child with multiple disabilities acquired from two kinds of meningitis in infancy was the biggest challenge which changed my career path,” she writes. To find a solution, May-Machunda and her husband temporarily put their dissertations on hold and took other jobs as a means of supporting their daughter. During this time, May-Machunda took a tenure-track job in Moorhead, MN, where she earned tenure, promotion to associate professor, spent time advising graduate students, became chair of her department, and developed a major degree program, before she had ever completed her dissertation.

Once their daughter reached adulthood and was well enough to live on her own with support staff, May-Machunda and her husband were able to

petition their respective departments to return to IU and complete their dissertations.

“With the kind support of my dissertation committee, led by **Dr. John McDowell**, encouragement from friends, [a]...Ford Foundation fellowship and...a Bush Foundation fellowship,” she writes, “I thankfully was able to complete the requirements to be reinstated to candidacy and finish my dissertation.”

Currently, May-Machunda is a full Professor of American Multicultural Studies at Minnesota State University Moorhead, and has been in this job for over 25 years. But, because she stayed active in AFS throughout her career, she was asked to run for the Executive Board this spring.

“[It’s] the governing body for our professional society,” she writes. “We set priorities and policies, oversee the finances and management of the Society, and ensure that the membership is well-represented in the Society’s activities.”

Despite her own nonlinear career path, May-Machunda encourages Folklore and Ethnomusicology students to tenaciously reach for their goals. If life gets in the way, “...persist in pursuing your dreams—despite the obstacles,” she writes. “Do not let discouragement win...You will not be the first or the last who needs to alter their path.” May-Machunda believes it’s important for aspiring students to also maintain membership and active participation in AFS, as well as working to grow intellectually in what is being studied.

“You have invested in this rich body of knowledge,” she writes. “Commit to continuing to nurture folklore as a discipline by bringing your hard-won insights into the field to enrich it.” ■

*“Do not let discouragement win...You will not be the first or the last who needs to alter their path.”*



## Freedman publishes Seeger biography



Though her biography of the singer was just published in March of 2017 (*Peggy Seeger: A Life of Music, Love, and Politics*), Jean Freedman's (Ph.D. '95) interest in Peggy Seeger and her music goes back to 1979, when Freedman spent her college junior year living

abroad in London. During that time, she frequented the Singers' Club, which was a folk club run by Peggy and her husband Ewan MacColl.

emphasis in the United States and Great Britain), Freedman was also part of the folk revival as a musician and has even lived in several of the same locations as Peggy.

Over the next eight years, Freedman interviewed Peggy, Peggy's family, friends, and acquaintances; she researched Peggy through libraries, archives and the internet, and spent countless hours listening to Peggy's music.

"Peggy was extremely helpful and generous," writes Freedman, "spending hours with me so that I could interview her, putting me in contact with her family and friends, and giving me access to a myriad of published and unpublished papers." The famed musician read everything Freedman wrote, gave Freedman her opinion, and only corrected errors of fact. She "...never

*"It is immensely gratifying to write a scholarly biography and have it resonate with people, scholars and non-scholars alike, who care about the subject."*

"My decision to go to graduate school in folklore," Freedman writes, "stems from my lifelong love of folk music."

Almost 30 years later, when Freedman was reviewing a book about Peggy's mother (Ruth Crawford Seeger), she contacted Peggy with questions about Peggy's parents, and found that Peggy herself was looking for a biographer.

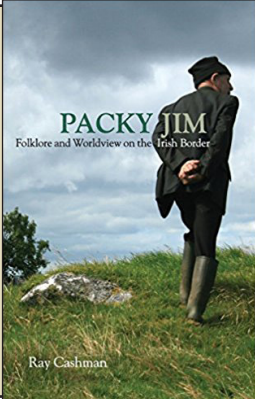
"I immediately knew that I wanted to do it," Freedman writes. "It seemed the perfect project for me." In addition to Freedman's Ph.D. in Folklore and Ethnomusicology, and her research specialties of folk music and the folk revival (with

told me what to write or tried to control my telling of her story," Freedman writes.

A part-time instructor at Montgomery College and George Washington University, Freedman spends the rest of her time writing, doing research, and conducting theater workshops that focus on personal stories. Since *Peggy Seeger* was published, Freedman has been contacted by many people with many different interests. "It is immensely gratifying," she writes, "to write a scholarly biography and have it resonate with people, scholars and non-scholars alike, who care about the subject." ■

*For more on Freedman's recent Seeger biography, see pg 14*

# New Books Published



## ***Packy Jim: Folklore and Worldview on the Irish Border***

by Ray Cashman (Author)

University of Wisconsin Press (August 30, 2016), 336 pgs

Growing up on a secluded smuggling route along the border of Northern Ireland and the Republic, Packy Jim McGrath regularly heard the news, songs, and stories of men and women who stopped to pass the time until cover of darkness. In his early years, he says, he was all ears—but now it is his turn to talk.

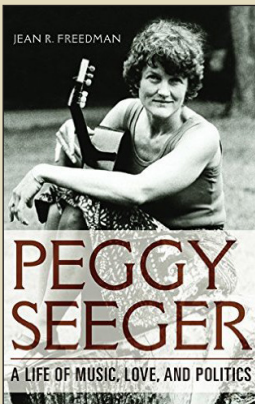
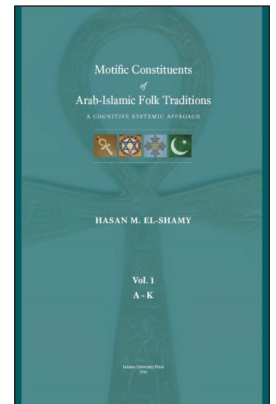
Ray Cashman, who has been interviewing McGrath for more than fifteen years, demonstrates how Packy Jim embellishes daily conversation with stories of ghosts and fairies, heroic outlaws and hateful landlords. Such folklore is a boundless resource that he uses to come to grips with the past and present, this world and the next. His stories reveal an intricate worldview that is both idiosyncratic and shared—a testament to individual intelligence and talent, and a window into Irish vernacular culture.

## ***Motific Constituents of Arab-Islamic Folk Traditions: A Cognitive Systemic Approach***

by Hasan M. El-Shamy (Author)

Indiana University Press (August 8, 2016), Two Volumes, 2166 pgs

Motific Constituents of Arab-Islamic Folk Traditions is a comprehensive study of the systemic attributes of a traditional culture and its characteristic patterns of thought and behavior/actions throughout various civilizational phases.



## ***Peggy Seeger: A Life of Music, Love and Politics***

by Jean R. Freedman (Author)

University of Illinois Press (Feb. 15, 2017), 392 pgs

Born into folk music's first family, Peggy Seeger has blazed her own trail artistically and personally. Jean Freedman draws on a wealth of research and conversations with Seeger to tell the life story of one of music's most charismatic performers and tireless advocates. Here is the story of Seeger's multifaceted career, from her youth to her pivotal role in the American and British folk revivals, from her instrumental virtuosity to her tireless work on behalf of environmental and feminist causes, from wry reflections on the U.K. folk scene to decades as a songwriter. Freedman also delves into Seeger's fruitful partnership with Ewan MacColl and a multitude of contributions which include creating the renowned Festivals of Fools, founding Blackthorne Records, masterminding the legendary Radio Ballads documentaries, and mentoring performers in the often-fraught atmosphere of The Critics Group. Bracingly candid and as passionate as its subject, Peggy Seeger is the first book-length biography of a life set to music.

## ***Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line***

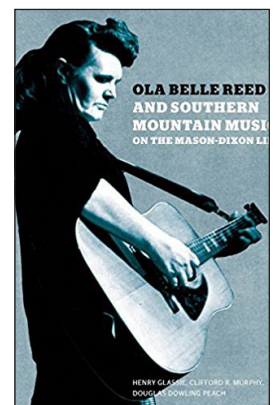
by Henry Glassie (Author), Clifford Murphy (Author) & Douglas Dowling Peach (Author)

Dust-to-Digital Press (August 21, 2015), 256 pgs

In 1966, folklorist Henry Glassie traveled from Philadelphia to the town of Oxford, Pennsylvania, to see Alex & Ola Belle and the New River Boys and Girls play their exciting brand of Southern mountain music live, on the air, in the back of the Campbell's Corner general store.

Over the next two years, Glassie would record the deep repertoire of Ola Belle Reed – folk ballads, minstrel songs, country standards, and originals like "I've Endured," penned by Ola Belle herself. Glassie also chronicled the remarkable story of the migration of communities from the Blue Ridge Mountains toward the Mason-Dixon Line prior to WWII.

Some four decades later, Maryland state folklorist Clifford Murphy struck out to discover if this rich musical tradition still existed in the small Maryland, Delaware, and Pennsylvania towns where it once flourished in 2009. Murphy, amazed by what he encountered, began making audio recordings to document the descendants of Ola Belle's musical legacy. Ola Belle Reed died in 2002 yet her influence is still reverberating throughout old time and traditional music.





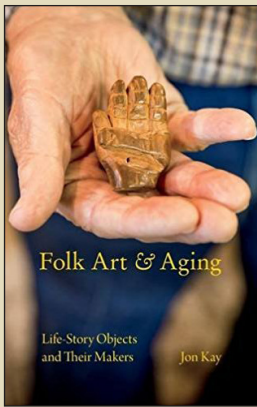
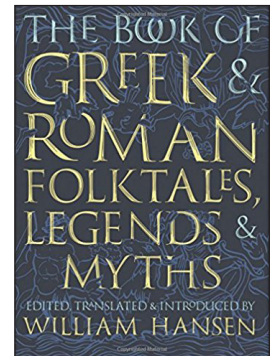
## ***The Book of Greek and Roman Folktales, Legends and Myths***

by William Hansen (Author)

Princeton and Oxford: Princeton University Press (2017), 584 pgs

Captured centaurs and satyrs, talking animals, people who suddenly change sex, men who give birth, the temporarily insane and the permanently thick-witted, delicate sensualists, incompetent seers, a woman who remembers too much, a man who cannot laugh--these are just some of the colorful characters who feature in the unforgettable stories that ancient Greeks and Romans told in their daily lives. Together they created an incredibly rich body of popular oral stories that include, but range well beyond, mythology--from heroic legends, fairy tales, and fables to ghost stories, urban legends, and jokes. This unique anthology presents the largest collection of these tales ever assembled. Featuring nearly four hundred stories in authoritative and highly readable translations, this is the first book to offer a representative selection of the entire range of traditional classical storytelling.

Complete with beautiful illustrations by Glynnis Fawkes, a comprehensive introduction, notes, and more, this one-of-a-kind anthology will delight general readers as well as students of classics, fairy tales, and folklore.



## ***Folk Art and Aging: Life-Story Objects and Their Makers***

by Jon Kay (Author)

Indiana University Press (August 8, 2016), 148 pgs

Growing old doesn't have to be seen as an eventual failure but rather as an important developmental stage of creativity. Offering an absorbing and fresh perspective on aging and crafts, Jon Kay explores how elders choose to tap into their creative and personal potential through making life-story objects. Carving, painting, and rug hooking not only help seniors to cope with the ailments of aging and loneliness but also to achieve greater satisfaction with their lives. Whether revived from childhood memories or inspired by their capacity to connect to others, meaningful memory projects serve as a lens for focusing on, remaking, and sharing the long-ago. These activities often help elders productively fill the hours after they have raised their children, retired from their jobs, and/or lost a loved one. These individuals forge new identities for themselves that do not erase their earlier lives but build on them and new lives that include sharing scenes and stories from their memories.

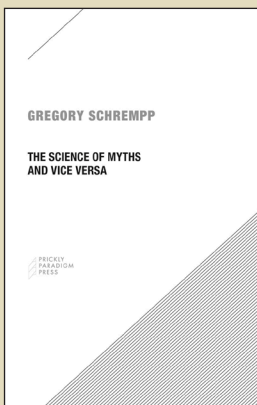
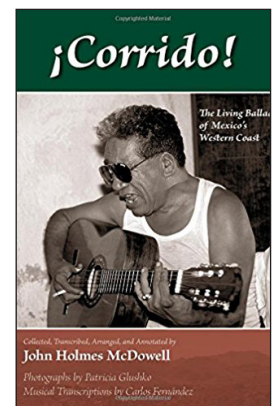
## ***iCorrido!: The Living Ballad of Mexico's Western Coast***

by John Holmes McDowell (Author), Patricia Glushko (Photographer), & Carlos Fernández (Transcription)

University of New Mexico Press; Bilingual edition (September 15, 2015), 456 pgs

The present compilation of ballads from the Mexican states of Guerrero and Oaxaca documents one of the world's great traditions of heroic song, a tradition that has thrived continuously for the last hundred years. The 107 corridos presented here, gathered during ethnographic research over a period of twenty-five years in settlements on Mexico's Costa Chica and Costa Grande, offer a window into the ethos of heroism among the cultures of Mexico's southwestern coast, a region that has been plagued by recurrent cycles of violence.

John Holmes McDowell presents a richly annotated field collection of corridos, accompanied by musical scores and transcriptions of lyrics. In addition to his interpretation of the corridos' depiction of violence and masculinity, McDowell situates the songs in historical and performance contexts, illuminating the Afro-mestizo influence in this distinctive population.



## ***The Science of Myths and Vice Versa***

by Gregory Schrempp (Author)

University of Chicago Press (2016), 62 pgs

We often assume that science and myth stand in opposition—with science providing empirically supported truths that replace the false ideas found in traditional mythologies. But the rhetoric of contemporary popular science and related genres tells a different story about what contemporary readers really want from science.

In *The Science of Myths and Vice Versa*, Gregory Schrempp offers four provocative vignettes that bring copious amounts of research on both traditional and modern mythologies to bear on the topic of science in contemporary popular culture. Schrempp shows how writers such as Malcolm Gladwell and Michael Pollan successfully fuse science and myth to offer compelling narratives about how we can improve our understanding of ourselves and our world. The most effective science writers, he finds, are those who make use of the themes and motifs of folklore to increase the appeal of their work.

Schrempp's understanding of science and myth as operating not in opposition but in reciprocal relation offers an essential corrective to contemporary mischaracterizations.

# Undergrad Alumni Activities

## 2003

**Megan Glass** (BA; MLS Library Science, IUB, 2007; JD, George Washington University School of Law, 2012): as of November 2016 is now Corporate Counsel for Viewpoint, Inc., Portland, OR

## 2008

**Jaclyn Rheins** (BA; MBA, Columbia University Business School, 2016): as of March 2017 is now Associate Director of Marketing at The Credit Junction, NY, NY

## 2009

**Jennifer Jameson** (BA; MA Folk Studies, Western Kentucky University, 2012): as of March 2017 is now New Media Program Manager, Alliance for CA Traditional Arts, Los Angeles, CA

**Shane Provost** (BA): as of April 2017 is an instructor for Georgia Tech Professional Education, Atlanta, GA

**Amanda (Hotz) Thomas** (BA): as of August 2016 is now Event Coordinator, Monona Terrace Community & Convention Center, Madison, WI



*Senior Recognition Luncheon 2017*

## 2010

**Megan Ellingwood** (BA; MA Museology/Museum Studies, University of WA, 2014): as of January 2017 is now Education Specialist, Digital Learning, The Museum of Flight, Seattle, WA

## 2011

**Mary (Mesteller) McKaskill** (BA 2011; MA Applied Anthropology & Community

Development, Goldsmith's College, University of London, 2014): as of February 2012 is now Academics and Researchers Manager, Project Oracle, London, England

**Alison Rollins** (BA): as of September 2016 is now CMO and Co-Founder, 1920 Records, Los Angeles, CA

**Jacob Swiss** (BA): as of October 2016, is now Marketing & Website Specialist, Managed Health Services-Centene Corporation, Indy, IN

## 2013

**Emily Coleman** (BA; Master's degree Museum Studies, IUPUI, 2016): as of December 2016 is now Gallery and Public Programs Developer, Indiana State Museum and Historic Sites, Indianapolis, IN

**Hannah Davis** (BA; MA Folk Studies, Western Kentucky University, 2016): as of June 2016 is now Regional Folklife Survey & Program Development Consultant, NY Folklore Society & NY State Council on the Arts, Brooktondale, NY

**Perry McAninch** (BA): currently pursuing JD at University of Colorado-Boulder, on track to earn degree 2017; law clerk for Stern & Curray LLC, Denver, CO

**Samantha (Scheetz) Mills** (BA): as of February 2017 is now Apparel Department Supervisor, Anthropologie, Palm Beach Gardens, FL

**Grant Rowan** (BA): as of July 2016 is now a Financial Representative for Northwestern Mutual, Indianapolis, IN

**Cat Spratt** (BA; MIS, University of Tennessee-Knoxville, 2014): as of August 2016, is now in MA program in Higher Education and Student Affairs, The Ohio State University; also working as Graduate Administrative Associate-Honors Programming, Honors and Scholars Center, The Ohio State University, Columbus, OH

## 2014

**LaKeshia Johnson** (BA): as of August 2016 is now Corporate Project Coordinator, Lowe's Companies, Inc., Philadelphia, PA



## *Polovick receives prestigious award*



*From left to right: F&E Senior Lecturer and Dir. of Undergraduate Studies Fernando Orejuela, Kate Hevner Mueller Award recipient Anna Polovick, and F&E Senior Lecturer Sue Tuohy*

Cox Scholar and Folklore & Ethnomusicology undergraduate senior, **Anna Polovick** was honored during April for her extraordinary dedication and talent throughout her college career. In addition to her double major (Folklore & Ethnomusicology and Journalism), **Polovick** was elected President of the Folklore & Ethnomusicology Student Association for 2016-2017, had the highest cumulative GPA for a graduating senior, had the highest departmental GPA for a graduating senior (an honor she shared with fellow classmate **Grace Herndon**), and was inducted (along with **Herndon**) into the Phi Beta Kappa, the nation's oldest academic honor society for students in the arts and sciences. With such a list of achievements, it was no surprise Polovick was recognized with the Kate Hevner Mueller Outstanding Senior Award.

Established in 2013, the Kate Hevner Mueller Award honors IU seniors who have proven leadership on campus, both inside and outside

of the classroom. Dr. Mueller's belief was that a university should promote the intellect, develop the personality, and teach citizenship as well as leadership to all students, suggesting these goals could be accomplished through excellence in scholarship, research and the milieu of co-curricular activities. This year, the university-wide and competitive award had only 23 recipients across the College of Arts & Sciences, SPEA, the Kelley School of Business, the Jacobs School of Music, the Education School, and Public Health, among others.

**Polovick** has interned at the Archives of African American Music and Culture for four years, has studied abroad in Poland for a semester, and her involvement with the annual Ghost Walk yielded a surprising profit and received a positive review in the *Indiana Daily Student*. After graduation, **Polovick** is getting married, and hopes to find a job in a big city soon after.

# Class Notes

**Kwesi Yankah** (PhD 1985) has been nominated Minister of State in charge of tertiary education at the Ministry of Education in Ghana

**Elizabeth “Betsy” Peterson** (PhD 1990) was appointed as Director of the American Folklife Center at the Library of Congress (AFC) in 2012

**Austin C. Okigbo** (PhD 2010) was honored with the Equity and Excellence Faculty Award which was conferred by The Office of Diversity, Equity, and Community Engagement (ODECE) at the University of Colorado Boulder (CU), in 2016. Okigbo is currently Assistant Professor in the CU College of Music.

**Lijun Zhang** (PhD 2014) was hired as Research Coordinator at the Guangxi Museum of Nationalities in Nanning China

**Rebekah Moore** (PhD 2015) will be a Visiting Assistant Professor in Music Industry at Northeastern University for two years

**Jude Orakwe** (PhD 2015) was hired as a tenure track faculty at Chukwuemeka Odumegwu Ojukwu University, Anambra State Nigeria



*First Year Graduate Students, Fall 2016*  
*Back row (l-r): Kelly Bosworth, Barbara McGuinness (2nd Year), Ross Brillhart, Jamaal Baptiste, Eleanor Hasken*  
*Front row (l-r): Amy Waggoner, Hilary Warner-Evans, Sylvester Makobi, Marisa Wieneke, Micky Myers*

**Kanya Wattangun** (PhD 2016) was hired into a tenure track position as Faculty of Arts, Chulalongkorn University, Bangkok, Thailand

**Maria Zeringue** (MA 2017) was hired at the Mississippi Arts Commission as the Folk and Traditional Arts Program Director



*First Year Graduate Students, Fall 1982*

## Picture Perfect

*With the help of recent attendee to the Future of American Folkloristics Conference, Betsy Peterson, we can now list all but one person in the photo to the left (new names are underlined):*

**Back Row (l-r):** Tom Walker, Will Wheeler, Paul Tyler, Elissa R. Henken, Unknown, Sean Galvin, Abe Caceras, Mervyn Williams, Bruce Conforth

**Middle Row (l-r):** Moira Smith, Dana Everts, Betsy Peterson, Sue Tuohy, Sabina Magliocco, Carl Rhakonen

**Front Row (l-r):** John Wolford, Annette Fromm, Phyllis Harrison, Alice Morrison, Victor Fuks

*We are still missing one name! Can you identify “Unknown”?*



# Tribute to 504 N Fess

*In August of 2016, the IU Department of Folklore & Ethnomusicology officially moved to the south side of campus, and settled in the Classroom Office Building at 800 E Third Street. Leaving behind the five iconic buildings that had housed the department since the late 1950s, '60s and on, the main office (504 N. Fess), 506/508 N. Fess (the original Folklore Institute location before expanding), 510 N. Fess, 501 N. Park, and "The Church of Folklore" on N. Indiana, the entire group is now located in the same center, along with the Journal of Folklore Research (JFR), the Journal of Folklore Research Reviews (JFRR), Trickster Press, the Society for Ethnomusicology (SEM) and the American Folklore Society (AFS). Collected here are staff, faculty, and alumni memories of the N. Fess and N. Park buildings, and a special blast from the past.*

## Facebook Flurry

*We broke the news to our followers on the Folklore & Ethnomusicology Facebook page, which quickly sparked a flurry of comments.*

 **Mary Magoullick** shared IU Folklore & Ethnomusicology's photo.  
July 14, 2016 · 🌐

Feeling nostalgically sad that IU's folklore and ethno program is moving from its wonderful old home of many years, but wishing them well in the new space on 3rd st.



**IU Folklore & Ethnomusicology**  
July 14, 2016 · 🌐

Dear Friends of the Folklore and Ethnomusicology Community,

We will be moving August 3-8 from our beloved home here at 504/506/510 N Fess and 501 N Park, to the...

[See More](#)

Share

17

 **Susanne Vanderhoef** goodbye, beautiful homey old building, but I'm glad they will be more centrally located.  
👍 1 · July 14, 2016 at 2:04pm

 **Kara Rogers Thomas** It just felt so right to be in those old buildings. Logically, the move makes sense, but I kind of feel like I'm losing my childhood home.

 **Greg Kelley** Sad about the relocation! So many great memories there.  
👍 1 · July 14, 2016 at 3:03pm

 **Amy Goldenberg** Will Stith's ghost move too?  
👍 3 · July 14, 2016 at 4:50pm

 **Greg Kelley** Uh-oh, Amy, you're in trouble! See Motif E235.1. "Ghost punishes person who mocks him."  
👍 3 · July 14, 2016 at 5:42pm

 **Amy Goldenberg** Greg Kelley not mocking! Just asking a purely logistical question.  
👍 1 · July 14, 2016 at 5:58pm

 **Greg Kelley** I think you're still in trouble, Amy. See Motif E235.1.4. "Ghost considers light-hearted comment about his relocating to a new building to be mild form of mockery."  
👍 2 · July 15, 2016 at 2:35pm · Edited

 **Lisa Gabbert** I thought it was Dorson's ghost  
👍 2 · July 15, 2016 at 8:07pm

 **Greg Kelley** I think the Institute is specter central.  
👍 2 · July 15, 2016 at 8:23pm

 **John Johnson** I came to join the faculty in this building in 1979, having been a grad student at the same place in 1971. Shortly after I arrived to be on the faculty, plans were in progress to move the department closer to campus. That fell through and some time later, maybe 10 or 15 years later, again plans were to move. At that time, we even got as far as floor plans in a new building. So what? Is the department really moving? I will believe it when it happens.  
👍 2 · July 16, 2016 at 6:00pm · Edited

*We asked for Memories of the old buildings and got responses...*

## Marvelous Memories

*In the mid-seventies when I was doing my M.A. in Folklore, I was in the main office of the “house” when Richard Dorson picked up his mail and opened what turned out to be the first copy of his *America in Legend*. His jaw dropped and I quickly saw why: it was packaged as a fakelore book – glossy sepia tones, choo-choo trains, and what looks like Paul Bunyan next to the train. As old Hegel would say: everything contains its opposite.*

*--Greg Schrempp*

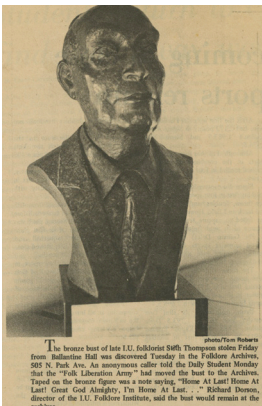
*Some years ago, I was asked to teach the required, undergraduate seminar for majors. We were meeting on the ground floor of the 504 building, as the front room was being used as a classroom. It was only later that it became the reception area with Michelle’s office in rear. We were deeply involved in the class when we suddenly heard a commotion directly above us in Dick Dorson’s old office, like someone had dropped some very heavy object. After this loud sound, we heard equally loud footsteps running down the staircase leading to the second floor, just outside the closed door of our classroom. Someone in the class, who was concerned that perhaps an accident might have occurred and someone might be rushing outside to seek help, went outside to investigate. When he came back inside, he said there was no one anywhere to be seen, either in the front of the building, on the front sidewalk, or in the back. “Yikes,” someone else cried, “It must have been Dr. Dorson’s ghost!”*

*Okay, funny interlude aside, we got back to the business of the class. However, word began to spread within the department, to students and faculty alike that Dorson’s ghost had taken up residence in his old office. From that time on, other sightings (more correctly “hearings”) occurred, often attributed to Dorson’s ghost, and thus the rumor spread that Dorson had returned to the Folklore Institute, this time as a ghost! But have no fear; as we learned from Dr. Linda Degh’s research about ghosts, they are confined to the real estate which they haunt. I am persuaded that the ghost of Dick Dorson has not followed us to the new offices on 3rd street. But I wonder what the new residents of 504 North Fess Street might be hearing in the office just below the attic.*

*--John W Johnson*

*My memory of 504 N Fess includes an evening when I was working late in room 102 of the building. Everyone else had left the building and perhaps even the surrounding buildings. I had been sitting at my computer and got up to go to the mail area when the light in room 102A (Chris’s office) turned on. I went in to see if someone was in there and no one was there. I quickly turned off of the light and headed out the door.*

*--Sheri Sherill*



*See the facing page for a special Blast from the Past, originally published in Traditions vol. 17, in 2003!*

The original caption to the photo at left reads: *The bronze bust of late I.U. folklorist Stith Thompson stolen Friday from Ballantine Hall was discovered Tuesday in the Folklore Archives 505 N. Park Ave. An anonymous caller told the Daily Student Monday that the “Folk Liberation Army” had moved the bust to the Archives. Taped on the bronze figure was a note saying, “Home At Last! Home At Last! Great God Almighty, I’m Home At Last...” Richard Dorson, director of the I.U. Folklore Institute, said the bust would remain at the archives. (Photo Credit: Tom Roberts)*



## Long-standing Legends

### THE STITH THOMPSON HEIST

One of the most memorable legends circulating among alumni was the rescue of the **Stith Thompson** bust, which now happily resides at 501 N. Park Ave., also known as the “Stith Thompson House” in his honor. For many years, a bust of Thompson was displayed near the English department in Ballantine Hall, though many folklore students felt its rightful place was in their department. Alumnus **Jim Leary**, PhD’78, recalled that one day the bust simply disappeared from Ballantine Hall.

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

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

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

“Because Steve and I both worked part time at the IU [Art] Museum,” March confessed, they decided to “borrow a hand truck from the workshop there and use it to move the bust. ...

We [wore] matching khaki work clothes like the maintenance staff people tended to wear then.” They also grabbed a university work order form and made convincing comments to each other, such as, “Well, let’s get that thing loaded up,” and, “Yep, take it and get it cleaned up.” While the duo was quite nervous, their plan worked.

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



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

were going to do this.”

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

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

# In Memoriam

*We take a moment here to honor those who have passed on since 2015, and offer our condolence to friends and family.*



## Clara Henderson 1955-2016

Dr. Clara Ellen Henderson, 62, passed away October 2, 2016 from a rapidly progressive malignancy in Bloomington, Indiana surrounded by loving friends and family.

The youngest of four siblings born to the Rev. William A. (Bill) and Margaret (Peggy) Henderson on September 27, 1955 in Walkerton, Ontario (Canada), Clara is survived by siblings John (Dorothy), Margaret and Sandy (Patty); three nieces Sonya (Andrew), Emma (Scott) and Kate; four nephews Joel (Joanna), Daniel (Heather), Taylor and Graeme; one grandniece, Kaya, and one grandnephew, Noah. She is predeceased by her parents and sister-in-law Patty.

Clara completed her elementary and secondary schooling while she lived in Woodstock, and later graduated from York University, Toronto, in 1978 with a Bachelor of Fine Arts. A versatile musician, gifted in voice, piano, dance, guitar and East Indian drumming, Clara enjoyed spending time with her family in the summer and at New Years at the family cottage at Bruce Beach on Lake Huron.

In 1982 she was employed by The Presbyterian Church in Canada and invited to work in Malawi with the Blantyre Synod of the Church of Central Africa Presbyterian to help develop indigenous hymns and music. Using her taping of various choirs and congregations and her own knowledge of the principles of harmony, Clara wrote down the Malawians' music. Her quick grasp of Chichewa, the language most commonly spoken in Malawi, her appreciation of their music and her sense of humor endeared her to the Malawians, the community of other missionaries, and of medical staff who also worked in Blantyre. She was known for throwing parties, making Christ-

mas tree buns and creating laughter. Her gift of mimicry extended into the orchestral (the trumpet) and natural (the African fish eagle, *Haliaeetus vocifer*) realms. It was in Malawi that she developed her passion for tennis and continued to play in Bloomington.

Except for a hiatus from 1993-1995 for her MA studies, Clara worked in Malawi until 2001, paving the way for her doctoral thesis work, and she returned to Malawi for another year in 2003-2004. She earned her MA in 1995 and her Ph.D. in 2009 at the Department of Folklore and Ethnomusicology, Indiana University. Her doctoral dissertation was entitled "Dance Discourse in the Music and Lives of Presbyterian Mvano Women in Southern Malawi" and was awarded the Esther L. Kinsley prize for the outstanding dissertation in the humanities at IU that year. Her thesis examined the importance of dance as a means of theological commentary, individual and collective prayer, and social exchange for the contemporary members of Presbyterian women's guilds (Mvano) in Malawi.

She went on to play a major role in the EVIA (Ethnographic Video for Instruction and Analysis) project, and more recently was appointed Associate Director of the Institute for Digital Arts and Humanities in the IU Office of the Vice Provost for Research, a position she held until her death. She advised faculty on grants in the area of the arts and humanities, particularly in the digital humanities, while also teaching several classes in the Department of Folklore and Ethnomusicology. Clara will be missed for the infectious joy she brought to every social gathering and workplace she graced, valued for the care with which she nurtured the research of others in her work with the Office of the Vice Provost for Research, and prized for the passion she possessed for the digital humanities, particularly the EVIA project. ■

*\*This text has been modified from Clara's obituary on the Allen Funeral Homes and Crematory website. For the full version, please visit <http://www.allencares.com/obituaries/Clara-Henderson/#!/Obituary>*





## William Hawthorne Wiggins Jr. 1934-2016

William Hawthorne Wiggins, Jr., Professor Emeritus of African American and African Diaspora Studies and Fellow in the Folklore Institute at Indiana University Bloomington, passed peacefully at IU Hos-

pice House surrounded by his family on December 24, 2016.

Bill was born May 30, 1934, in Port Allen, Louisiana to William H. Wiggins, Sr. and Mabel Leora Washington Wiggins. He played basketball at Central High School in Louisville, Kentucky where he graduated (and was inducted into the Central High School's Alumni Hall of Fame in 2012), and later attended Ohio Wesleyan University in Delaware, Ohio where he received a BA pre-theology, and lettered as an outstanding tennis player. Bill also studied through a B.D. from Phillip's School of Theology, Atlanta, Georgia, and an M.TH. from Louisville Presbyterian Theological Seminary, Louisville, Kentucky.

In the fall of 1969, Bill came to Bloomington with his wife, Janice, and their 3-year old daughter, Mary Ellyn, to enter the doctoral program in Indiana University's Folklore Institute. He soon became the first African American male to receive a PHD in Folklore, and he supplemented his Folklore Institute fellowship by serving as the First Associate Instructor in the Afro-American Studies Department. Bill collaborated with Rozelle Boyd, then the Dean of University Division, and History graduate student John F. Moe, to develop a course that remains the basic introduction to the department's curriculum, and later created another course that remains a staple of the program. Bill also created and taught, "Sports and the Afro-American Experience", which was featured in an ESPN documentary on collegiate student-athletes.

By 1993, Bill had been promoted to the rank of full professor at Indiana University. He wrote and published extensively in various professional journals on wide-ranging topics. He did extensive research and produced a manuscript on Joe Louis: American Folk Hero the National Boxing Champion, which was awarded the John Simon Guggenheim Fellowship and shared with the national

audience via CBS Television late night show, "Night Watch".

Bill served on the Indiana Historical Society Board, was a member of the Smithsonian Institute Advisory Council (representing the Institute in Ghana, Liberia, Jamaica, and Trinidad by selecting traditional performers for the Festival of American Folklife); during his tenure, Bill was asked to serve as interim chair of the African American and African Diaspora Studies Department; The Dean of the Office of African American Affairs; and the FASE Mentoring Program. Additionally, he was Professor of Religion, Lane College in Jackson, Tennessee; Pastor at Freeman Chapel Christian Methodist Episcopal (CME) Church, Hopkinsville, Kentucky, and Director of Religious Life, Texas College, Tyler, Texas.

He was the first recipient of two notable awards, the Dr. Herman B. Wells' Lifetime Achievement Award (presented to individuals who demonstrate overwhelming dedication and love for students and Indiana University), and the Martin Luther King, Jr. Building Bridges Award (presented for dedicated service and outstanding leadership). Both Bill and Janice were recognized as living legends at Indiana University and in the Bloomington community because they have been such influential figures in the lives of so many IU students. Most recently, the IU Athletic Department honored them among of the Elizabeth "Buzz" Kurpius Visionaries of Academic Excellence, and IU Athletics named Bill an honorary member of Indiana University's I-Men's Association for his distinguished service and contribution during his four-years on the IUB Big Ten Conference Committee.

Bill wrote a Community Column in the Herald Times entitled "Wiggy's Diner" and a weekly column in the Indianapolis Recorder, "Gumbo".

A role model and mentor to all who knew him, Bill was also a devoted husband, a wonderful father and cherished family man. He leaves behind a loving wife of 51-years, Janice Louise (Slaughter) Wiggins; his children, Wesley Howard and Mary Ellyn Wiggins; a grandson, William Howard Wiggins; a brother, Alfred (Barbara) and a sister, Anna (David) and a host of nieces, nephews, and cousins. ■

*\*This text has been modified from Bill's obituary on the Allen Funeral Homes and Crematory website. For the full version, please visit <http://www.allencares.com/obituaries/William-Wiggins-6/#!/Obituary>*

*In the neighborhood? Stop on by the Classroom  
Office Building and say hello!*



**INDIANA UNIVERSITY DEPARTMENT OF  
FOLKLORE & ETHNOMUSICOLOGY**

College of Arts and Sciences  
Bloomington

800 E. Third St.  
Bloomington, IN 47405  
PHONE: 812.855.1027  
folkethn@indiana.edu

*For more information, visit  
[www.indiana.edu/~folklore](http://www.indiana.edu/~folklore)*

