



TRADITIONS

ALUMNI NEWS
FROM THE
DEPARTMENT OF FOLKLORE & ETHNOMUSICOLOGY
AT
INDIANA UNIVERSITY



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IN THIS ISSUE

Department of Folklore & Ethnomusicology

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Ethnomusicology Ph.D. student Suyash Kumar playing a vinyl record at First Thursdays with the Archives of Traditional Music



Folklore Ph.D. students Micah Ling and Ben Neupane putting up our photo wall



LETTER FROM THE CHAIR



"While the future is unclear in the era of COVID-19, I remain optimistic...I am convinced that the Department of Folklore and Ethnomusicology will emerge from this crisis stronger than ever."

Without question 2019-2020 has been a year to remember. We began the year triumphantly hosting the annual meeting of the Society for Ethnomusicology for a record fifth time, only to experience a two-day power outage. As nearly 1000 ethnomusicologists were left scrambling for food, hot water, and Wi-Fi, I remember thinking to myself, "Well this is our one big crisis for the year. It will be smooth sailing from here on out." If only that were true.

Today, I pen this letter from home after nearly 12 weeks of self-isolation. Since Spring Break our incredible faculty, staff, and students have had to move their teaching and research activities completely online. Facilitated by online communication platforms like Zoom, our classes, faculty meetings, exams, defenses, even our end of the semester commencement ceremonies have occurred virtually. And while we all hope for a return from isolation in the coming months, it is becoming more and more clear that the world is changing in dramatic ways.

Despite all of this, I am incredibly proud of the ways in which our department has weathered the storm. Faculty, staff, and students alike have come together in unexpected ways, providing support, encouragement, and inspiration. If we are defined by crisis, I'm proud of who we have become. And despite difficult circumstances, we should nevertheless celebrate an unforgettable year in the Department of Folklore and Ethnomusicology.

Just in the last 12 months our faculty have published 6 books, 20 peer reviewed articles, curated 12 public exhibitions, and presented at well over 100 international conferences and symposia. Brandon Barker (Folk Illusions) and Rebecca Dirksen (After the Dance, The Drums are Heavy), and Alisha Jones (Flaming?) published their first monographs this past year. Likewise, our newest colleague, Solimar Otero, published her second monograph (Archives of Conjure). In addition, Barbara Hillers (Charms, Charmers, and Charming in Ireland), and Greg Schrempp (The Truth of Myth) also published books this year.

I am particularly proud to share with you several major awards given to my colleagues. Both Jason Baird Jackson and Ray Cashman were appointed Fellows of the American Folklore Society. This is one of the most prestigious honors in folklore, recognizing career contributions to the field. Likewise, both Diane Goldstein and John McDowell were recognized with lifetime achievement awards: Diane received the Linda Dégh Award for lifetime achievement in legend scholarship from the International Society for Contemporary Legend Research, and John McDowell was awarded the lifetime achievement award from the Children's Folklore section of the American Folklore Society.



Photo captions from top photo to bottom: New faculty reception welcoming Dr. Solimar Otero; Third year Ph.D. students celebrating after their M.A. exam last year; Ethnomusicology Ph.D. students Kurt Baer ('12 M.A.), Shaun Williams ('16 M.A.), and alumnus Juan Rojas ('18 Ph.D.) at the ICTM conference in Thailand summer 2019; Tabitha Rominger, Kinsey Brooke, Ben Bridges, and Vanessa Zimmerman in our new merch

LETTER FROM THE CHAIR CONTINUED

Over the past year the Department conferred 10 B.A. Degrees in Folklore and Ethnomusicology, 8 M.A.s, and 10 Ph.D.s. Two of our recent alumni, Allie Martin and Nate Gibson, have each accepted tenure-track positions at Dartmouth University and the University of Wisconsin.

And finally, it is important to recognize and celebrate the upcoming retirement of Sue Tuohy. Sue has been a fixture of our department for 40 years as both a student and faculty member. Her immense impact on the study of ethnomusicology at Indiana is unquestioned, evidenced by her leadership in the curriculum and the hundreds of former graduate students she has taught, advised, and mentored over the years. Congratulations Sue!

While the future is unclear in the era of COVID-19, I remain optimistic. Witnessing our extraordinary faculty, staff, and students come together in mutual care to one another, never losing sight of our core values, I am convinced that the Department of Folklore and Ethnomusicology will emerge from this crisis stronger than ever. Thank you for making the Department of Folklore and Ethnomusicology such a strong community at IU.

Respectfully submitted,



Dr. David A. McDonald, Chair
Department of Folklore and Ethnomusicology
Indiana University



Dr. David McDonald (left) stands with Dr. Juan Eduardo Wolf ('13 Ph.D.) at SEM 2019.



*Photo captions from top photo to bottom:
Alumnus James Seaver ('18 Folklore Ph.D. minor) at the Indiana Limestone Symposium; Ethnomusicology Ph.D. student Amelia López ('20 M.A.) presenting at the Arcives of Traditional Music; Dr. Pravina Shukla and Ph.D. students Emily Bryant and Micky Jo Myers ('18 M.A.) at a departmental event; Michelle Melhouse with Ethnomusicology alumni Hsin-Wen Hsu ('14 Ph.D.) and Piin-Shiuan Wu ('15 Ph.D.) at SEM 2019*



Dr. Eric Mayer-Garcia (left), Dr. Solimar Otero (right)

THE PROFESSOR SPOTLIGHT

WELCOME DR. SOLIMAR OTERO

This fall semester Indiana University's Department of Folklore and Ethnomusicology welcomed award-winning folklorist, Dr. Solimar Otero, to its permanent faculty. Dr. Otero is well known for her research in gender, sexuality, spirituality, and Yoruban religious practices throughout the Afro-Caribbean. Having earned her PhD at the University of Pennsylvania in 2002, she has since established herself as one of the foremost scholars in Latinx and African Diaspora Studies. She is the author of *Afro-Cuban Diasporas in the Atlantic World* (University of Rochester Press, 2013) and co-editor of *Yemoja: Gender, Sexuality, and Creativity in Latina/o and Afro-Atlantic Diasporas* (SUNY Press 2013), and her work has been featured in journals such as *The Journal of American Folklore*, *Western Folklore*, *Africa Today*, and *The American Journal of Psychoanalysis*.

Dr. Solimar Otero joined a world-renowned faculty of folklorists and ethnomusicologists at IU. "It's like coming home, since all of my mentors have been trained at IU," Otero said. "I can't wait to share my love for Latinx and African Diaspora folklore. I really look forward to joining my future colleagues and students in showing the world the compelling nature of the study of everyday life."

In addition, Otero's husband, Dr. Eric Mayer-Garcia, joined the faculty in the Department of Theatre, Drama, and Contemporary Dance. "Eric and I are committed to making the study of race, gender, and sexuality central to the ways scholars consider performance and ritual," Otero said. "It's really about how people make themselves and the world around them. We are so delighted Indiana University sees the value of that and welcomes being a part of the IU family."

"Not only is Solimar a perfect fit with our departmental values and mission, but her ground-breaking work in Latinx and Afro-Caribbean studies will greatly enhance the study of Folklore at IU." - Dr. David McDonald, Department Chair

UNDERGRADUATE ALUMNI UPDATES

Jessica Berndt, ('10 B.A. Folklore/Ethnomusicology, FinaHBA), has recently become a Music Supervisor for TV and Film with Secretly Group, after working as a music coordinator for the company. Her first project as Music Supervisor, the TV show Dare Me, is currently airing on USA Network. She also worked on three films that premiered at the Sundance Film Festival this year. She feels that her Folklore and Ethnomusicology courses prepared her for this role by exposing her to such a wide variety of musical genres.

Hannah Catt, ('15 B.A. Folklore/Ethnomusicology, Political Science), completed her J.D. at the University of Maryland School of Law in May 2018, with certificates in Health and Environmental Law. While there, she also completed an externship with Department of Justice's Environment and Natural Resources Division. In May 2019, Hannah graduated with an LL.M. in Agricultural and Food Law from the University of Arkansas School of Law. She is currently a licensed attorney in Maryland, but is getting her license in Arkansas and Missouri this summer, because she has taken a position as an Associate with the Law Group of Northwest Arkansas LLP. Finally, Hannah has an article published this spring in the Arkansas Journal of Food Law & Policy, covering the history and opportunities in FDA regulation of CBD and hemp-derived products.

Jillian Cogan, ('12 B.A. Folklore/Ethnomusicology, JSTUBA), is now the Community Life Director at a luxury retirement community in Philadelphia. Community Life encompasses all the programs, trips, activities, lectures, and celebrations for residents. Jill is in charge of the Independent Living program, but also oversees the Community Life Directors for Assisted Living, Memory Care and Skilled Nursing. She teaches many different classes, including Global Cuisine, The History of American Folk Music, 7 Wonders of the Modern World, and Around the World Travelogue.

Emily Coleman, ('13 B.A. Folklore/Ethnomusicology, Anthropology), is the Coordinator of Graduate Student Support at Marian University since May 2019. She works with students getting their Master of Arts in Teaching. These are generally students who are career changers, who would like to go into teaching. Emily advises second-year students, and helps students with any questions they have about licensing, as well as works with admissions and alumni relations.

Megan Ellingwood, ('10 B.A. Folklore/Ethnomusicology, CJUSBA) was promoted at The Museum of Flight in Seattle, WA to be a Data Specialist in the Education Department. Her job is to collate participant data from their education programs and create reports that help inform the museum's leadership and donors. Megan also uses the data she collects to provide insights to the education team about creating accessible programs for all learners regardless of age, ability, or personal experience.

Court Flannery, ('10 B.A.), took a new position this year, as Enterprise Account Executive at dscout, in Chicago. Court has moved to the qualitative research space now, still doing sales, but working with ethnographers and research teams to help them get measurable qualitative data in their online platform.

Ian Hallagan, ('14 B.A. Folklore/Ethnomusicology, History) is currently transitioning to a new position at the University of South Carolina as the Folklife Program Coordinator. Ian works directly with the Chief Curator of Folklife & Fieldwork to plan and implement folklife related public programs and research. This includes coordinating the annual Jean Laney Harris Folk Heritage Awards Ceremony, conducting in-depth fieldwork with tradition bearers in the Tradition Bearers Survey Project, and overseeing FOLKFabulous, a 12-day public program series in conjunction with the McKissick Museum's year-long folklife exhibitions. This position involves multiple aspects of public programming, ethnographic fieldwork, event management, and archival practices. This position is a continuation of the many skills Ian gained working as an undergraduate archival assistant at the Archives of African American Music and Culture, as well as his time previously serving as Programs & Grants Coordinator at Texas Folklife. Ian looks forward to learning more about the rich cultural traditions of South Carolina.

UNDERGRADUATE ALUMNI UPDATES

Andrea Hadsell, ('15 B.A.), returned to Bloomington about two years ago, becoming Education Manager for the Monroe County History Center. At the History Center, Andrea is responsible for creating and implementing engaging community programs for multigenerational audiences, marketing and digital communications, and volunteer coordination. She works with community members ranging in ages from; toddlers to seniors, and each experience has something new to offer. Recently, Andrea and her team created a multifaceted programming initiative to serve community members living with dementia, funded by the Community Foundation of Bloomington and Monroe County, Inc. The Living with History project was awarded the 2019 Outstanding Collaborative Project Award from the Indiana Historical Society and continues to grow and change each month.

Grace Herndon, ('17 B.A. Folklore/Ethnomusicology, Political Science), after 2 years with Cru Inner City, working with children and churches on the south side of Chicago, Grace started law school in August 2019 at Northwestern University Pritzker School of Law also in Chicago.

LaKeshia Johnson, ('14 B.A.) accepted a position as a Pediatric ICU Nurse at Riley Children's Hospital in Indianapolis. She works directly with patients and families of many different social and national backgrounds.

Jack Kovalski, ('15 B.A. Folklore/Ethnomusicology), began a position as the OWL (Online with Libraries) Librarian at the Alaska State Library in Juneau. The OWL project is funded by the State of Alaska to provide rural Alaskans with high-speed internet access, and connecting state library users through videoconferencing resources and information technology training. Jack will be implementing the budget and activities of this project, as well as working on digital projects in the Historical Collections division of the library.

Ian McCabe, ('16 B.A. Folklore/Ethnomusicology), after finishing his Masters in Educational Theatre, Ian's work has taken shape as community engagement work helping companies develop experiences for their customers. Ian is currently working for Hard Truth Hills, but hopes to launch his own business as an experience and engagement consultant. He'll be here in Bloomington for the foreseeable future.

HAPPENINGS



Top left photo: Ph.D. students Micah Ling, Donald Bradley, and Kelly Bosworth as Whistler; Top right photo: Hsin-Wen Hsu ('14 Ph.D) and Masatomo Yonezu ('14 M.A.) meeting up in Japan; Bottom photo: Ethnomusicology Ph.D. student Suyash Kumar Neupane ('20 M.A.) presenting at the Archives of Traditional Music

UNDERGRADUATE ALUMNI UPDATES

Taylor Peters, ('10 B.A. Folklore/Ethnomusicology, Psychology, English), recently completed some additional schooling at IUPUI, an undergraduate degree in electrical engineering, and has taken a position as an Electrical Engineer with Indesign in Indianapolis. Indesign is a contract design firm that works with a wide range of technical clients, creating electrical designs to their specifications.

Alison Rollins, ('11 B.A. Folklore/Ethnomusicology), is excited about the new position she has taken this year, as Marketing Manager at Music Rhapsody in Redondo Beach, CA, and loves her new co-workers. Music Rhapsody is a music school that teaches the Orff Schulwerk approach, which integrates music with a child's natural world of play. Alison manages website maintenance, social media, advertising, email marketing, and web analytics. She also does some video editing and content creation.

Jacob Swiss, ('11 B.A. Folklore/Ethnomusicology, Telecom), is currently managing the Marketing program for a telematics company, Pastel, in NYC. Jake describes the problems that he gets to solve as dynamic, and he thinks the company has built a great team which makes every day a blast.

Andrew Thompson, ('17 B.A. Folklore/Ethnomusicology, B.S. PHYSBS), completed the Master of Science in Robotics (MSR) program at Northwestern in December 2019, and is currently working a bridge position under one of the professors at NU while waiting on PhD program decisions. His current work is at the Shirley Ryan AbilityLab, where he is working on assistive devices, specifically electronic wheelchairs, and he hopes to continue working within the broader field of rehabilitative robotics moving forward.

Anna Polovick Waggy, ('17 B.A. Folklore/Ethnomusicology, B.A.J. Journalism), is currently the Manager of International Communications at NYC & Company, New York City's official tourism organization. She and her organization work to promote the five boroughs of New York City as a premier travel destination to visitors worldwide. Along with the Director, Anna manages 17 international offices that represent 28 countries. This includes checking the offices' monthly reports and market plans, bringing international media in to New York City, writing and editing press materials and press releases and more.

HAPPENINGS



Left photo: Folklore Ph.D. minor Kristin Otto ('20 Ph.D.), Antoinette Burtin, director of the Illinois Program for Research in the Humanities, Ethnomusicology Ph.D. students Jennie Williams ('17 M.A.), and Doug Peach ('13 M.A.) at a Humanities Without Walls event; Middle photo: Libby Weitnauer and Kelly Bosworth ('19 M.A.) playing at the Archives of Traditional Music; Right photo: Erol Josuè visiting Dr. Rebecca Dirksen's class Caribbean Carnival! Spring 2019



NEW EMPLOYMENT

CURATOR & FOLKLORIST

DOM TARTAGLIA ('19 PH.D.)

Dr. Dom Tartaglia is the new Curator and Folklorist at The Ward Museum of Wildfowl Art.

Dom received his Ph.D. in Folklore and Ethnomusicology with a minor in the anthropology of food. His dissertation, "Festival Politics and American Identities: A Folkloristic Study of Hot Dog Eating Contests," explores how hot dog eating contests are used at festivals across the U.S. to create and reinforce group identity.

NEW EMPLOYMENT

TRADITIONAL ARTS SPECIALIST

EVANGELINE MEE ('19 M.A.)

Evangeline Mee is the Tennessee Arts Commission's new Traditional Arts Specialist. Evangeline joins to document, preserve, and present Tennessee's diverse folklife. She is integral to the Folklife Program's ongoing grants work and apprenticeship program, as well as the upcoming training institutes and future multimedia projects.

In addition to her academic training, Evangeline has been involved in a variety of oral history research and public folklife projects. She spent three summers working at the Smithsonian Folklife Festival in Washington, DC. In 2012, she was a research intern at the Vermont Folklife Center, where her ethnographic fieldwork focused primarily on researching the musical traditions of local Bhutanese and Somali communities. That same year, Evangeline was awarded the Frances Ferris Hall Grant from the Center for the Study of the American South to conduct oral history interviews with women environmental activists in Appalachia. Before entering the our program at IU, she taught world history, geography, and classical studies in Bangkok, Thailand, and Louisville, Kentucky.



Left photo: Dr. Brandon Barker and Dr. Dom Tartaglia; Next photo: The Ward Museum of Wildfowl Art; Last photo: Evangeline Mee





NEW EMPLOYMENT

SOCIOLOGY PROFESSOR

SUHEYLA SARITAS ('03 PH.D.)

Dr. Suheyyla Saritas is now a full professor in The Department of Sociology in Balikesir University in Turkey. Her works include; material culture, gender, and intangible cultural heritage in Turkey.

Her advisor was professor Henry Glassie and her dissertation was titled "The Influence of Home Decoration in a Small Village in Turkey."

NEW EMPLOYMENT

TRADITIONAL ARTS SPECIALIST

ELISE ANDERSON ('19 M.A.)

Elise Anderson started a new job as Senior Program Officer for Research and Advocacy at the Uyghur Human Rights Project in Washington, DC. Elise's dissertation was "Imperfect Perfection: Uyghur Mugam and the Practice of Cultural Renovation in the People's Republic of China."



HAPPENINGS

Left photo: Ethnomusicology Ph.D. student Hunter Dux ('20 M.A.); Second photo: Dr. Jeanmarie Rouhier-Willoughby, Folklore Ph.D. student Jesse Fivecoate ('12 M.A.), and Dr. Elissa R. Henken ('87 Ph.D.) at the ISCLR conference 2019; Third photo: Drs. Ruth Stone and Pravina Shukla with May 2019 graduates Drs. Elise Anderson, Cheikh Lo, Shannon Tanhayi Ahari, and Dom Tartaglia; Right photo: Ethnomusicology Ph.D. students Suyash Kumar Neupane ('20 M.A.), and Hunter Dux ('20 M.A.) at the First Thursdays ATM booth





NEW EMPLOYMENT

AUDIOVISUAL PRESERVATION ARCHIVIST

NATE GIBSON ('03 PH.D.)

Nate was promoted at UW-Madison as Audiovisual Preservation Archivist putting him in charge of media preservation for entire General Library System at UW Madison.

Additionally, Nate was awarded the Morgridge Fellow at University of Wisconsin-Madison (only awarded to 10 faculty and staff members on campus each year for community-engaged scholarship).

NEW EMPLOYMENT

PROGRAM MANAGER

KATHLEEN KUO (PH.D. CANDIDATE)

Kathleen Kuo, PhD candidate in Ethnomusicology, has accepted a position as Program Manager for Nevada Humanities at their Las Vegas office.



NEW EMPLOYMENT

LIBRARIAN

SHANNON TANHAYI AHARI ('19 PH.D.)

Shannon Tanhayi Ahari just accepted a job as Librarian/Curator of European Studies in International Studies at the UCLA Library (at the rank of Associate Librarian).





Allie Martin ('20 Ph.D.)

NEW EMPLOYMENT

MELLON POSTDOC TO TENURE

ALLIE MARTIN ('20 Ph.D.)

Allie Martin will be beginning a Mellon Postdoc to Tenure position this fall at Dartmouth University. This position starts as a postdoc and transitions into Assistant Professor of Ethnomusicology and Digital Humanities.

The job encompasses teaching, research and service. Allie will be teaching classes in black popular music, sound studies, and black digital humanities. She will also continue her research agenda that encompasses listening to gentrification and works towards the decriminalization of black sound. Finally, she will be helping to build the newly formed Digital Humanities and Social Engagement Cluster at Dartmouth.

Allie expressed that her primary goal in the coming future at her position is to transform her dissertation into a project. This means writing to a broader audience and considering the broader impact of the work.

Additionally, this past year Allie Martin ('20 Ph.D.) won the Howard Mayer Brown Fellowship at the Annual Meeting of the American Musicological Society in Boston in November. The prize is given to a graduate or undergraduate student for the best work in any medium—including but not limited to papers, films, sound recordings, or exhibitions—on African American folklore.

"I would recommend that students cast a really wide net on their career search. Also, informational interviews are great tools. Find people that do what you want to do, and ask them how they got there!"



Joseph O'Connell left (Former Traditional Arts Indiana staff member), Josephine McRobbie right ('13 M.A. Ethnomusicology, Library Science)



ARCHIVE GREEN FELLOWSHIP RECIPIENTS

Josephine McRobbie and Joseph O'Connell, independent folklorists based in Durham, North Carolina, received an Archie Green Fellowship to document "The Culture of Birth Work in North Carolina." The researchers will focus on the occupational folklife of midwives and doulas working in a variety of institutional settings, including academic research hospitals, local community practices in underserved communities, and private homes. They will document the experiences of approximately 20 contemporary birth workers and explore the vast body of knowledge that they have inherited, learned, and practiced in the course of their professional duties.

DR. VIRTANEN WINS DISTINGUISHED FACULTY AWARD



Dr. Hilary-Joy Virtanen, an assistant professor of Finnish & Nordic Studies, joined Finlandia's Suomi College of Arts and Sciences in 2014. She teaches 12 courses including Cultural Anthropology, Finnish Language, Gender in Nordic Society and the Kalevala. She also chairs the Institutional Review Board.

"Being part of FinnU's commencement is an annual source of joy to me," said Dr. Virtanen. "Being recognized through the Distinguished Faculty Award for my little bit in what we all do was a nice bonus."

One of the more memorable events each year is the trip Dr. Virtanen leads to Finland. A group of students each summer travel abroad in the Paloheimo Fellows Program.

"As someone who has had 'Dr. V' for a couple classes and gone with her to Finland, I was really happy to see her get the distinguished faculty award," recent alumna of Findlandia University, Monica Freeman said. "She's hardworking and passionate about her field of study and classes. Her passion is so infectious and inspiring, and when I was a student it showed me that if you love what you do everything will work out."

Her professional memberships include the American Folklore Society, the Association of Critical Heritage Studies, and the Society for the Advancement of Scandinavian Study. She is also an Honorary Fellow at the Center for the Study of Upper Midwestern Cultures at the University of Wisconsin-Madison. She has been published six times, most recently as a co-editor of "The Making of Finland: The Time of the Grand Duchy" a Special Issue of *Journal of Finnish Studies* 21(1&2) in 2018.

Article by Findlandia.edu



Dr. Hilary-Joy Virtanen (left, '08 M.A.)

DR. HANSEN SERVES AS GUEST EDITOR OF THE MISSOURI FOLKLORE SOCIETY JOURNAL

Gregory Hansen, Professor of Folklore & English at Arkansas State University, recently served as one of the guest editors of the *Missouri Folklore Society Journal*. He and Michelle Stefano of the American Folklife Center compiled a special issue on Folklore and Heritage Studies for Volume 37, published retroactively for 2015. This issue was drawn largely from presentations initially made at a 2017 consortium sponsored by the U. S. Chapter of the Association for Critical Heritage Studies that was held at Arkansas State University. Hansen and Stefano worked with Felix Burgos, Rodrigo Chocano, and Jeremy Wells to coordinate the event that they titled *Connecting (to) Heritage Studies in the U.S.*

Along with presentations from the consortium, Hansen and Stefano developed the new publication by including entries on folklore and heritage by Barry Bergey and Ruth Hawkins, both of whom are native Missourians. The new publication is intended to be a festschrift honoring Barry's work at the National Endowment for the Arts as well as a tribute to Ruth's work with Heritage Studies at Arkansas State University. Hansen and Stefano contributed articles that explore ways to connect folklore to the wider heritage movement, and Hansen also included a photo essay to commemorate Hawkins' contributions to developing heritage sites in eastern Arkansas.



Dr. Gregory Hansen ('01 Ph.D.)

ALUMNI SPOTLIGHT

SELINA MORALES



Selina Morales ('09 M.A.)

Selina Morales uses “folklife strategy” to work with communities to advance racial justice throughout the United States. “I work as a consultant bringing my understanding of how community-based folklife practice supports movement building advancing individual, organizational and coalition efforts to identify and grow cultural strategy.” She works as a Lead Folklorist for the Southwest Folklife Alliance working on the collaborative Radical Imagination for Racial Justice initiative. For this project, Selina will be training community fellows to name, document and interpret the liberatory cultural knowledge they value.

Morales says, “I’ve spent two decades paying close attention to how the practice of traditional, community-based expressive culture fortifies community processes that build towards liberation, self-determination, and shifts power to everyday people. I bring this perspective to all of my current work in the field.”

Selina was living in Chiapas, Mexico when she received a letter of admission to the IU Folklore and Ethnomusicology program. She was on a year-long journey documenting foodways and folktales in India, Madagascar, Mexico, Guatemala, and Brazil. After this work, she had intended to enroll at IU and focus her studies on foodways. School unfolded differently than she expected, offering her an opportunity to develop the diverse set of skills that have amounted to her current career path. Selina apprenticed with Jon Kay at Traditional Arts Indiana, learning from Kay “how to lead an organization with heart and care.” Her Masters work with the Mathers Museum of World Culture, through which she collected for, curated, built and evaluated an ethnographic exhibition gave her “critical project management skills.”

“I’ve spent two decades paying close attention to how the practice of traditional, community-based expressive culture fortifies community processes that build towards liberation, self-determination, and shifts power to everyday people. I bring this perspective to all of my current work in the field.”

At IU she also taught courses and helped to plan an international conference on minority languages of Latin America. In course work she reflect upon the community work in which she was engaged.

In 2010, Selina joined the staff of the Philadelphia Folklore Project (PFP). She says “At the time, this was my dream job. I had met PFP’s founder, Debora Kodish at IU and at American Folklore Society meetings and always felt connected to her way of talking, writing and doing the work that she calls ‘public interest folklore.’ In my last year at IU, I couldn’t believe that PFP had an open position.” In 2014, after four years at PFP, Selina became the Director, a position she held for 5 years. Also, in 2014, Selina joined the faculty of Goucher College’s Masters in Cultural Sustainability where she continues to teaches courses on Cultural Partnerships and Non-profit Leadership and Management. “If I could give my graduate student self some guidance now, I’d tell her ‘All the work you’re doing now will open a path for you.’ I’ve used the skills I acquired at IU every day.”

Teaching at Goucher has been an unexpected highlight of Selina’s career. While she was working at PFP, she was able to evaluate and interrogate the impacts of “folklore for social change” initiatives with Goucher students in her Cultural Partnerships course. This gave her valued insight into PFP’s praxis and helped her name the diverse impacts of public interest folklore work.

As a consultant, Selina also prioritizes giving back to the field. She is the Chair of the Board of Directors of the Folk Arts - Cultural Treasures School (k-8), a position that keeps her connected to best practices in folk arts education and to the impacts of folklorists and community organizers collaborating for public good. She recently joined the Advisory Board of the Smithsonian Center for Folklife and Cultural Heritage, Selina says “I’m honored to have been invited to advise this international leader in community-centered cultural sustainability.” She is also working with the Local Learning Network as a guest editor for their Journal of Folklore and Education special issue: Equity.

Selina reflects, “I’ve been lucky to have the support of mentors throughout my career. I have so much gratitude for the people that encouraged me to *sigue p’alante*.”

ALUMNI SPOTLIGHT

JENNIFER JOY JAMESON



Jennifer Joy Jameson ('09 B.A.)

Jennifer Joy Jameson, earned a BA in Folklore in 2009, along with a minor in Leadership, Ethics, & Social Action. Jenn now holds the position of Program Manager + Media Director at the Alliance for California Traditional Arts. Jenn and I had a great conversation about her current work, how her academic background helped shape her career, and advice for current and future folklorists and ethnomusicologists.

Jenn explained the mission of the Alliance for California Traditional Arts (ACTA), and her role in that organization. ACTA is a statewide non-profit organization developed to support traditional artists and community organizations rooted in cultural practices, offering resources such as programs, technical support, and funding. The organization has three state offices: Fresno, site of ACTA's headquarters; San Francisco; and Los Angeles, where Jenn is based. As a native of southern California, Jenn considers her work in LA and California a return home.

Jenn has held her current dual position for three years, and finds herself juggling several hats daily. As Program Manager, Jenn directs the statewide apprenticeship program, a program that encourages one-on-one transmission of cultural knowledge between a mentoring artist and an apprentice, through a \$3,000 mentorship contract. Jenn described this program as a little extra seed support for close learning between two artists in effort to help sustain cultural practices within their existing communities. As Media Director, Jenn collaborates with both the ACTA Digital Media Specialist as well as commissioned media professionals, to produce all kinds of audiovisual media, articles, interviews, and portraits, through ACTA's website, through press outlets, and through social media. Jenn's role includes doing ethnographic fieldwork with artists who are funded through ACTA, as well as supporting the documentation of programs and events.

In addition to directing ACTA's apprenticeship program and media efforts, Jenn also co-coordinates the Traditional Arts Roundtable Series, an initiative that promotes dialogue among traditional artists in the LA community. Jenn also provides technical assistance for other cultural arts organizations, to help them apply for grants, build more capacity as an organization, and offers their members learning opportunities. Jenn emphasized the importance of the sustainability of traditional arts and culture-based organizations in southern California, many of which do powerful and important work on modest budgets.

Jenn is also involved in promoting ACTA's Arts and Corrections program, which brings 40 different traditional artists into 18 men's and women's prisons statewide, for 13-week workshops with incarcerated students. Jenn commented on the social-justice-oriented approach of ACTA in communities, touching on the intersection of traditional arts with issues such as health and wellness, incarceration, and displacement. Jenn's activities allow her to make a difference not only in LA, but also across California.

Jenn explained that, having come from a family that had no culture of post-baccalaureate education, she appreciated the Department of Folklore and Ethnomusicology's encouragement and support, in recognizing her real interest in public folklore and in providing advice, letters of recommendation, and opportunities for research. Jenn thanked me, as her undergraduate academic advisor, for providing helpful and timely advice, and also named faculty members who were instrumental in supporting her pursuits: Drs. Jason Jackson, Jon Kay, Mellonee Burnim, Pravina Shukla, John McDowell, and Sue Tuohy—as well as a number of graduate students who were encouraging to her.

Jenn proved to be a fountain of wisdom, for current and future Folklore and Ethnomusicology students. Jenn urges students to dive into a deep critical analysis of race, class, gender, regionalism, patriotism and other power dynamics in their ethnographic studies, with a spirit of openness rather than a blind celebration of culture.

Jenn invites undergraduate students to ask questions, of advisors, faculty members, fellow undergraduates, and graduate students and in doing so, they will discover opportunities and resources that they never knew existed.

By Krystie L. Herndon, *Senior Advisor*

“Ask questions, of advisors, faculty members, fellow undergraduates, and graduate students; in doing so, you will discover opportunities and resources that they never knew existed.”

ALUMNI SPOTLIGHT

JUAN DIES



Juan Dies ('94 M.A.)

I arrived to the Folklore Institute (and folklore) by accident in the fall of 1989, and I stayed. A year earlier, I made an appointment with Anthony Seeger to inquire about my possible fit in ethnomusicology. He assured me I had come to the right place. I grew up in Mexico, playing guitar from a young age, in a family of Spanish Civil War refugees who were scientists and humanists. I learned to speak English at age 16 as an exchange student in Springfield, Massachusetts. At 18, my family relocated to Indianapolis, where my father, a research physician, was offered a job at Eli Lilly & Co.

When I met with Tony, I had just graduated from Earlham College with a double major in Music and Anthropology. Originally, I wanted to be a biologist like my mother, but an Introduction to Cultural Anthropology class grabbed my attention. It validated something about my own immigrant experience. Naturally, I chose musical projects for my papers, and this road led me to ethnomusicology. Tony met me at his office in Bloomington and had me follow him on a peripatetic walk through campus, as Aristotle may have once walked with his students through the Lyceum in ancient Athens, encouraging me to come study at IU.

After teaching jazz guitar in Spain for a year, I then submitted my application to ethnomusicology at IU and was accepted for the fall of 1989. Upon arrival on campus, and this is where the accidental part comes in, I was asked to declare a department. I said "ethnomusicology," but as I soon learned, there was no such department. The program was team-taught by faculty from several departments. On my first week on campus I had pick one of them. Incidentally, Tony Seeger had just left to head Smithsonian Folkways Recordings, and I was stranded.

Someone suggested I register in the Folklore Institute, which offered more flexibility in the courses I could take and also a scholarship in the Archives of Traditional Music (ATM). So, I chose Folklore.

My first professor was Henry Glassie. His teaching style was like a storytelling session out of the Fairy Tales of the Brothers Grimm. I was initially upset and confused by his format, and did not understand it. However, in retrospect, many of Glassie's stories came to relevance in my professional life, and one of his one-liners possibly got me a job I held for 13 years. That which bothered me most in his class ended up helping me.

At the end of my first year, I felt I may have made a mistake, and I was ready to pack my bags. My advisor, Ronald Smith, gave me some timely advice: try a summer internship in folklore. If you like it, then come back and finish school, and if you don't then move on knowing that you gave it your best shot. I followed his advice and got a summer internship doing urban research in Chicago for an exhibit on Guatemalan Textiles at the Old Town School of Folk Music in 1990.

I returned to Bloomington for my second year determined to make this program work for me. I ran, unopposed, for president of the Ethnomusicology Students Association. At the time, the ethnomusicology students were very dispersed. I had only met a handful of them in my entire first year. After digging through old boxes of meeting minutes and collecting and reorganizing a list of current students, we distributed a membership list and reignited the ESA. We also fundraised and brought back a lot of the programming from years past. I ran unopposed for two more years. I thrived in this extracurricular activity.

In 1993, I was offered a job as Director of Community Outreach at the Old Town School of Folk Music. I took a comprehensive examination option and opted for a terminal M.A. to pursue this job, which I held for nearly 13 years. I produced and curated hundreds of programs. I learned to write grants and to speak in public. I also co-founded Sones de Mexico Ensemble, an award-winning, nationally touring non-profit organization specializing in Mexican folk music for 26 years. I have conducted independent folklore research documenting Latinx artists for arts councils in 12 states, and corrido songwriting workshops in at least as many states. I have served on the boards of several music organizations, and as a reader on public and private grants panels for 20 years.

I feel like a folklorist. I love the unique perspective that folklore brings to ethnomusicology. The orally transmitted lore I got in class from Henry Glassie, Ronald Smith, John McDowell, Sandy Stahl, Ruth Stone, and Dorothy Lee are still with me, and it continues to shape every aspect of my work. The moral of the story is "do what you do well and do it as well as you can to leave this world in better shape than you found it."

By Juan Dies, *Fellow at the Chicago Community Trust (2009), United States Artists (2019), and Illinois Arts Council (2020), Grammy and Latin Grammy Award Nominee, and Distinguished Alumni at Earlham College. Co-Founder/Executive Director Sones de Mexico Ensemble.*



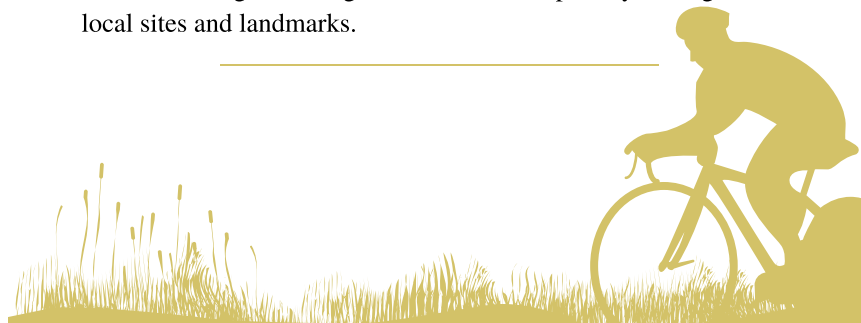
NAN RIDES FOR FULLBRIGHT

Nan McEntire ('90 Ph.D.), went on a 3,400 mile bike ride from LA to Boston, raising money for the Fulbright Association.

Many Fulbright alumni share Nan's passion for promoting and protecting the program, but not many go through such great lengths – literally – to do it. To raise money and awareness for the Fulbright Association's mission, Nan cycled coast-to-coast across America on a six-week journey. She met Fulbrighters and other friends of the program along the 3400-mile trip.

As the President of the Utah Chapter of the Association, Nan also is serious about giving back to the program from which she received so many priceless experiences. She has led the Chapter through a range of activities, from potlucks to hikes in Big Cottonwood Canyon.

Nan rode with CrossRoads Cycling, an organization that gives participants the option of raising money for non-profit causes of their choice. Her cycling team embarked from Los Angeles on May 11, 2019 and finished their long journey on June 29, 2019 when they rode into Boston. They passed through 15 different states, covering an average of over 90 miles per day, taking in the local sites and landmarks.





Dr. Colleen M. Haas ('10 Ph.D.)

Colleen received the 2019 The Foundational Studies Teaching Award, in recognition of Teaching Excellence in the Foundational Studies Program at Indiana State University. This is her second teaching award. In 2016 Haas was selected for the prestigious Faculty Award for Community-Based Learning and Scholarship, for bringing opportunities in African Music study to students on campus and through ongoing programs in the community. Since 2011, Colleen has served as one of four core faculty in the African and African American Studies Program in the History Department at Indiana State University in Terre Haute, Indiana.



Dr. Hilary Finchum-Sung ('02 Ph.D.)

Dr. Hilary Finchum-Sung, the Executive Director of the Association for Asian Studies, delivered the keynote address, "Murmurs of Affection and Pain: The Enduring Female Voice in Korean Southwestern Folk Song," for the Asian Studies on the Pacific Coast conference at Saint Mary's College of California.

Gillian Richards-Greaves ('13 Ph.D.) was elected to the Minority Seat on the American Anthropological Association Executive Board.

Kathleen Lavengood ('08 Ph.D.) joined the Community School of the Arts in Fort Smith, Arkansas, as Director of Strings. There she is developing and overseeing the Suzuki strings program, teaching music courses, and serving in community outreach missions. She also has been invited to perform with the Fort Smith Symphony.

Raynetta Wiggins ('18 Ph.D.) hosted a discussion on the history and significance of gospel choirs within the broader landscape American music before the Level Next: A Celebration of Gospel Choirs hosted by Washington Performing Arts where Dr. Wiggins works.

Tina Bucuvalas ('86 Ph.D.) and Andy Kolovos ('10 Ph.D.) will be working on projects with The Archives of Traditional Music.

Rhonda Dass, ('09 Ph.D.), was promoted this past August to Full Professor at Minnesota State University, Mankato and elected chair of the department for the upcoming academic year.

Mathilde Frances Lindes ('17 M.A.), received a Fulbright to study for a year in Estonia in affiliation with the Viljandi Culture Academy of the University of Tartu.

Ph.D. student **Ben Danner**, shot/directed a music video of the band Matixando's new song "Voy" here in Bloomington featuring Ph.D. students **Hunter Dux** and **Kurt Baer**.

ALUMNI TIDBITS



Congratulations to **Barbara McGinness** on a successful M.A. thesis defense!



Congratulations to Ph.D. minor **Emily Rogers** ('17 M.A. Folklore) on a successful Anthropology dissertation defense!



Congratulations to Ph.D. minor **Kristin Otto** on a successful Anthropology dissertation defense!



Congratulations to **Oliver Shao** on a successful dissertation defense! **Oliver's** dissertation "Songs of Citizenship: Music, Refugees, and Humanitarian Politics in East Africa" won the University Distinguished Ph.D. Dissertation Award.



Dr. Gabrielle Berlinger ('13 Ph.D.)

Dr. Gabrielle Berlinger held a curator talk on her exhibit "Remembering the Ephemeral: the Ritual Architecture of Sukkot in Contemporary Life," at the Mathers Museum of World Cultures where she explored how an ancient religious ritual like Sukkot can inform our current social and political needs. Her photographed documentation of Sukkot from 2007 to 2015 illustrated how founding themes of this holiday became resonant in new ways today. Berlinger also received the Bishir award at the Vernacular Architecture Forum for her article "From Ritual to Protest: Sukkot in the Garden of Hope."

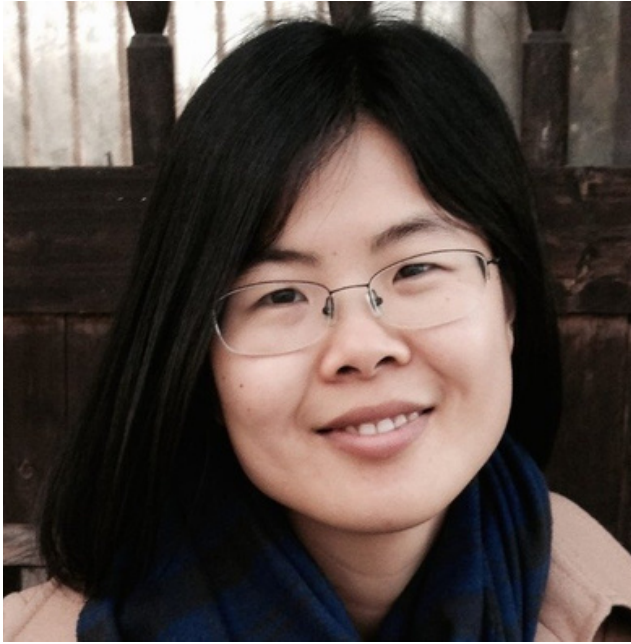


Janice E. Frisch ('13 Ph.D.)



Memory quilt made by Janice E. Frisch. Courtesy of Tall and Small Photography.

Janice E. Frisch started her own business, Tangible Culture, in 2019, making custom memory quilts, giving lectures on quilt history and documentation, and teaching quilting classes. She also published articles based on her dissertation research about British influences in colonial and early American quilting in Modern Monthly, the quarterly digital magazine of the international Modern Quilt Guild. You can follow along on Janice's blog: www.TangibleCultureLLC.com.



Dr. Lijun Zhang ('14 Ph.D.)

Dr. Lijun Zhang began a new position as Assistant Professor of Folklore at George Mason University fall 2019 & *Chinese Folklore Studies Today: Discourse and Practice*, her co-edited book with Ziyang You, is now available from Indiana University Press.



Aliah Ajamoughli ('17 M.A.)

Ethnomusicology PhD Candidate Aliah Ajamoughli received the 2019 Evelyn Abdalah Menconi Travel Grant awardee to visit the Arab American National Museum to utilize their amazing archives for her dissertation. Her research explores how American Muslims experience religious pleasure through sounded performances of worship despite state and media practices of Islamophobia that aim to silence these sounds.



Congratulations to **Thomas Grant Richardson** on a successful dissertation defense!



Congratulations to **Tricia Ferdinand** on a successful dissertation defense!



Congratulations to **Shannon Tanhayi Ahari** on a successful dissertation defense!



Congratulations to **Lydia Bringerud** ('12 M.A.) on a successful dissertation at Memorial University of Newfoundland! Drs. Gordon and Peretti (Ph.D. '14 and '09) were examiners at her defense (top row).

ALUMNI TIDBITS



Congratulations to **Cheikh Lo** on a successful dissertation defense!



Congratulations to **Dominick Tartaglia** on a successful dissertation defense!



Congratulations to **Mitsuko Kawabata** on a successful dissertation defense!



Congratulations to **Rodrigo Chocano** on a successful dissertation defense!



Dr. Langston Collin Wilkins ('16 Ph.D.)

Dr. Langston Collin Wilkins taught a course in Spring 2020 on hip hop culture for incarcerated students at Monroe Correctional Complex in Washington state. He taught through University Beyond Bars, an organization that brings educational opportunities to Washington's incarcerated population. He's used Dr. Fernando Orejuela's book, "Rap and Hip Hop Culture" as his primary text.



Anna Mulé ('11 M.A.)

Anna was promoted to executive director of Slow Food USA in spring 2019. She's now responsible for programming, development and communications of this national non-profit at the intersection of culture, food and environment.



Dr. Richard Walter ('14 Ph.D.)

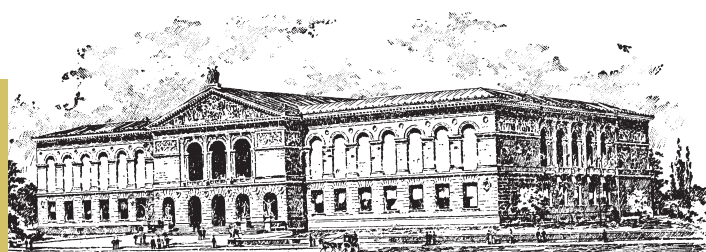
Dr. Richard Walter, curator at the Musical Instrument Museum - MIM, joins The Fretboard Journal for a podcast on a past exhibit of the museum, "The Electric Guitar: Inventing an American Icon."



Dr. Dave Lewis ('16 Ph.D.) ()

Dr. Patrick Feaster ('07 Ph.D.) gave a presentation on the History of Audio Formats & the Current State of Audio Preservation at the Biennial Audiovisual Archival Summer School held at IU in May 2019. Dr. David Lewis, ('16 Ph.D.), who now works as a Sound Archivist at Bowling Green State University, was also in attendance.

Dr. Patrick Feaster ('07 Ph.D.)



DEPARTMENTAL NEWS

THE LIBERAL ARTS IMPACT EVENT

By Krystie L. Herndon, *Senior Advisor*

On the evening of Tuesday, March 10, 2020 the Walter Center for Career Achievement hosted a Liberal Arts Impact event for the Department of Folklore and Ethnomusicology. The purpose of the event was to introduce undergraduate students to the benefits and advantages of adding Folklore and Ethnomusicology to their degree programs. Students in current Folklore and Ethnomusicology courses were encouraged to attend. Even though COVID-19 closures were beginning to be introduced on campus that very afternoon—dropping a blanket of uncertainty over all campus events—28 students showed up to participate in this event. Molly McCurdy, Assistant Director for Strategic Alumni Engagement, kicked off the evening by introducing the audience to the career readiness services of the Walter Center. Dr. Pravina Shukla, Professor Folklore and Ethnomusicology and the department's Director of Graduate Studies, delivered a captivating talk on folklore and ethnomusicology as disciplines designed to connect students to the vital aspects of themselves and of the people around them—people's backgrounds, traditions, and cultures, all of the things individuals bring with them to any social encounter. After being treated to pizza, the students gathered to meet and interact with five professionals who had earned their bachelor's degrees from the Department of Folklore and Ethnomusicology:

- Bobby Eugene Davis Jr., 2nd-year PhD student in African American and African Diaspora Studies, and Graduate Assistant of the Archives of African American Music and Culture
- Andrea Hadsell, Education Manager, Monroe County History Center
- Jenn Jameson, Program Manager and Media Director, Alliance for California Traditional Arts
- Cat Spratt, Associate Director, Hamilton-Lugar School Living-Learning Center
- Anna Polovick Waggy, Manager-International Communications, NYC & Company

These five alums—four in person, and one on Zoom, spanning 10 years of the department, from 2007 to 2017—spoke with humor and candor, as they passed the conversation from one to another. More importantly, they also provided testimonials both to the encouragement they received from folklore and ethnomusicology faculty and staff, during their undergraduate careers, and to the usefulness of folklore and ethnomusicology knowledge and skills in their professional and personal lives. As the Walter Center plans to continue these types of events for College of Arts and Sciences departments, the Department of Folklore and Ethnomusicology plans on hosting another Liberal Arts Impact event in the next 2-3 years, to persuade a new cohort of undergraduate students of the benefits and advantages of studying folklore and ethnomusicology.



THE STUDY OF PONG LANG

Kurt Baer conducted his fieldwork in Thailand between 2017 and 2018 with support from a Fulbright Scholarship and an ENITS Grant for Thai Studies. It focused upon the ways in which people and organizations throughout Thailand use a type of music known as pong lang to represent different ideas about issues such as place, history, and ethnic identity. Like bluegrass in the United States, pong lang is a type of revival music. It began to coalesce as a style in the 1950s, but often represents ideas and ways of life that are much, much older. While it is rooted in the northeastern, or Isan, region of the country and based around the history, culture, and people of the region, the genre is performed in schools, festivals, concerts, and civic events all over the country. "My fieldwork analyzes the ways in which different performers, listeners, teachers, and organizations use pong lang music to represent varied and often seemingly-disparate ideas, such as local, national, and pan-ASEAN identities, the past and the future, Phu Tai ethnic traditions and global tourism," says Kurt.

Kurt's time in the field was based in the city of Mahasarakham in the central Isan region, a convenient location from which to travel to festivals and events throughout the Northeast and the home to both Mahasarakham University and Rajabhat Mahasarakham University, whose students, faculty, and staff were incredibly generous with their time and resources in helping me. Additionally, Kurt and his wife, Kassity Baer, were able to organize research trips to major cities in the Northern, Central, and Southern regions of the country in order to understand how and why pong lang is performed over there.

"It was an amazing trip filled with breakthroughs; challenges; some of the best people, places, and foods I have ever encountered; nostalgia fodder for my wife and I as we are quarantined in Indiana; and—more importantly for my dissertation—lots and lots of data. On the whole, my biggest takeaway from the fieldwork is that meaning is never static and signification never straightforward. Even genres such as pong lang—an “invented tradition” that was recently developed, nationally sponsored and codified, and relatively limited in repertoire—are used in creative ways by resourceful people who find ways to invest music with many different and often powerful significances in different situations."

"Meaning is never static and signification never straightforward." - Kurt Baer



IN THE FIELD

ETHNOGRAPHY OF THE COLLECTOR & THE COLLECTING

Emily Bryant's dissertation is on the Dee Birnbaum Textile and Jewelry Collection in the Mathers Museum of World Cultures (note: the museum is now tentatively called The Indiana University Museum of Archaeology and Anthropology). The collection comprises over 2,200 items of historical dress and adornment, primarily from the Middle East, North Africa, and Central Asia that were collected over a 46 year period by Dr. Dee Birnbaum, a business professor at Rhodes College in Memphis, Tennessee. Her dissertation presents an ethnography of the collector and her collecting, along with a material culture analysis of specific items from the collection and their context within Dee's network of social relationships developed over decades of traveling and acquiring objects.

Dee travels every summer (except this one unfortunately) to Cairo and Istanbul to visit people and collect. In the summer of 2018, Emily accompanied her for three weeks (Dee stays over a month) in order to observe Dee's collection process firsthand and meet the individuals who have contributed to her success as a collector. The first and third week they stayed with Dee's best friend Amira in Cairo and all three of them went to Istanbul during the second week.



Abed el Aziz (left) is one of Dee's two main sources of old silver jewelry in Cairo. He stands with Emily Bryant who is draped in Yemeni jewelry.



Dee (right) heading into the old market place in Cairo, the Khan el-Khalili, where she does a lot of collecting.

IN THE FIELD CONTINUED

In Cairo Emily spent most of her time in the old marketplace (Khan el-Khalili) with her two main silver sources Alaa Abdou and Abed el Aziz (pictured). In Istanbul, she spent almost every day in the Grand Bazaar (Kapalıçarşı) with Osman Balbaro, one of her two main textile sources (pictured in attached picture with Dee's best friend Amira). In addition to the trip, Emily's fieldwork included hours of interviews with Dee in person and by phone and the two years of researching and working with the collection objects in the museum.

Through the fieldwork, Emily came to appreciate how much Dee's collection represents the social relationships behind the objects. Dee explains, "It's about the people, the relationships, it's about getting into the culture deeply—living it. All the lousy things and the great things and understanding how they correlate with each other. [Otherwise] all you have is a bunch of objects and they don't mean anything."

"I am very lucky to have met such amazing people on the trip and record their stories. I am also incredibly lucky to have had unfettered access to the collection, which many material culture scholars working with museum objects don't always have." - Emily Bryant

Emily had some interesting tips when it came to those who are doing their own fieldwork. She suggests, "No matter how tired you are, try and record as many of your thoughts and observations as possible in a journal. I wish I had learned more about my camera before going on the trip. I am glad I used my cell phone camera to take so many pictures that wouldn't have been possible with the larger one. They provide visual memories of Cairo and Istanbul that are helpful when writing descriptions. If you're doing audio recording with a fan nearby, use the fluffy microphone cover! Ultimately, be as prepared as possible but know that there will still be issues but that it will all work out in the end."



Alaa Abdou (left), Dee's primary source for old silver in Cairo and also a good friend, Murat Bilir (top) is an antiques dealer and expert in the Grand Bazaar in Istanbul. He is showing the two main characters, Karagöz and Hacivat, in the traditional Turkish shadow puppet play, and Seref Ozen (bottom), is a textile collector, buyer, and designer in Istanbul. He is spreading out an antique Uzbeki Suzani (embroidered cloth).

MUMMERS PARADES AND CONFERENCES

This January, Caroline Tatem conducted fieldwork at the International Folk Alliance Conference in New Orleans LA, performing with the Armagh Rhymers in their showcases and spontaneous mummers parades. The Armagh Rhymers are an internationally acclaimed ritual theater collective that she has been working with since 2016, and this was a unique opportunity to meet and work with more rhymers in the group in a professional context.

The conference is a networking and professional development opportunity between international performance artists and industry professionals. Caroline also volunteered with the conference registration team, making connections with incredible artists throughout the week.

Caroline adds that part of the challenge of doing fieldwork is letting go of what you hope to learn or accomplish and just letting things happen that you might not expect. It's fast-paced, you might take on several roles in a day and into the night, and the down time might be when you learn the most.

For Caroline, fieldwork is less collecting data than living what she's learning, an opportunity to experience a lifestyle and community from the inside out. Masks and rituals are fascinating because they have the power to change who we are. She grew up around a similar tradition in the Philadelphia area, and nothing compares to the joy of performing with those who love this tradition as well, and particularly the unique magic that comes with the Armagh Rhymers.



Top photo: Armagh Rhymers; Bottom photo: Folklore Ph.D. student Caroline Tatem



WHO TELLS YOUR STORY?

Folklore Ph.D. candidate Emmie Pappa representing the The Burlesque Hall of Fame at the Western Museums Association annual meeting in Boise, ID. Emmie was a Wanda Chin scholarship award recipient and was invited to present a poster that championed emic interpretation, encouraging museums to have members of marginalized communities represent themselves through tours where they can tell their own stories. They also presented on the same topic at the American Folklore Society annual meeting this past fall in Baltimore, MD.

NEW STREAMING SERVICE *HOOSIER FILMS* CONNECTS INDIANA FILMMAKERS



Meredith McGriff (left) ('16 Ph.D.), Thomas DeCarlo (right).

An Indiana filmmaker and a Hoosier folklorist teamed up to create a new streaming service that gives other Indiana filmmakers the opportunity to show off their work, network and even make some revenue. Husband and wife Thomas DeCarlo and Meredith McGriff started Hoosier Films, a streaming service that launched Sept. 1.

"It kind of was my mission to find all the people in Indiana making films," DeCarlo said. "People don't realize how much talent is in their backyards."

DeCarlo said he made films in high school and studied film at Denison University in Ohio, but he took a break from filmmaking after moving to Indiana to work in admissions and later Overseas Study at Indiana University.

That's where he met McGriff, who was working on her doctorate in folklore. She is currently the membership director for the American Folklore Society headquartered at IU Bloomington.

DeCarlo got the idea for Hoosier Films after attending a film festival in Goshen, Indiana, where a block of Indiana films was featured.

"I was blown away at how good all the films were," DeCarlo said.

Since then, the stay-at-home dad dedicates five to six hours a week networking and maintaining the website in between working on his next animated film, playing Ultimate Frisbee and taking care of his 3-year-old son Miles and 5-month-old son Riley.

McGriff said she uses her background in event planning to organize potential Hoosier Films festivals, conferences and screenings. She is also working on grant writing to gain funding for the start-up business.

While DeCarlo and McGriff are open to accepting all quality films, they said they want their service to only contain material from people with Indiana ties. For example, if the actors in a film are from Indiana or if the filmmaker is an Indiana native, they have met the criteria. The goal is for Hoosiers to support each other, DeCarlo said. "It's hard as a filmmaker to finish your film and then not know what to do next," DeCarlo said. "And then you've got to develop an entire different set of skills in order to get your film out there or connect with an audience."

Now, filmmakers can connect not only with an audience but with other Indiana filmmakers by watching their work or attending a future Hoosier Films screening or festival.

For \$12 a year, anyone can subscribe to Hoosier Films and receive full access to about 30 films and short movies.

DeCarlo said the streaming service is an affordable way for filmmakers to practice marketing their work and attracting an audience. McGriff said she hopes it will also be a great opportunity for IU students to share their works.

"There's a lot of support for the arts here," McGriff said. "There's so many people in this community happy to support film."

To submit a film, fill out the [contact form](#) on the Hoosier Film website.

Article by News @ IU



COLLOQUIUM SERIES

CONTEMPORARY TRENDS IN KOREAN TRADITIONAL MUSIC



Hilary Finchum-Sung
*Executive Director, Association
for Asian Studies*



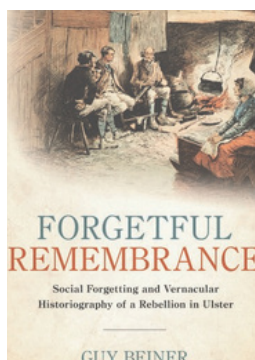
Ji-young Yi
*Professor of Gayageum
Performance, Department of
Korean Music, Seoul National
University*

This talk and performance explored Korean music culture and key new works and trends in fresh interpretations of tradition in the 21st century.



Left photo: A-young Gwak, Ji-young Yi, Hilary Finchum-Sung, and Jung-rock Kim; Right photo: Ji-young Yi (left) with A-young Gwak (right)

UNRAVELLING A FOLK HISTORY OF SOCIAL FORGETTING IN NORTHERN IRELAND



Guy Beiner
*Professor of History at Ben
Gurion University*

The talk demonstrated how folklore traditions can be used in conjunction with other vernacular sources to trace a 'hidden' history of public forgetting and muted remembrance.

DWELLERS IN FAIRYLAND: FOLKLORE, HISTORICAL RESEARCH, AND CULTURAL NETWORKS

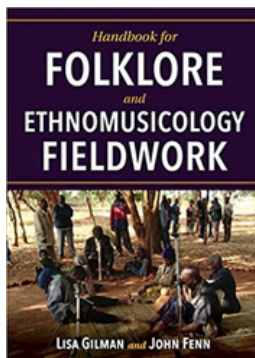


Jennifer Schacker
*Professor of English and Theatre
Studies at the University of
Guelph*

Dr. Schacker explored the conceptual and methodological aspects of intermedial research - with a focus on her recent work from *Staging Fairyland: Folklore, Children's Entertainment, and Nineteenth-Century Pantomime* (Wayne State University Press, 2018).

COLLOQUIUM SERIES

PUBLIC PRACTICE



John Fenn

*Head of Research and Programs
at the American Folklife Center*

Dr. Fenn gave a workshop to graduate students drawing on his public work on the Executive Advisory Committee for the Oregon Folklife Network and his current position at the Library of Congress, to get participants thinking about their own interests as related to the skills and knowledge they have gained thus far, hope to build, and anticipate in various professional scenarios.

MEDIATING MUSIC AND CULTURE THROUGH THE GLOBAL MUSIC INDUSTRIES: LESSONS FROM TEACHING, RESEARCH, AND PRACTICE



Rebekah Moore

*Assistant Professor in the Music
Industry program at Northeastern
University*

Rebekah gave a lecture sharing her insights as an Indonesian music industry researcher, former band/tour manager and festival director, and current assistant professor in music. Additionally, she hosted a workshop on Advocacy, Activism, and the Arts through the College of Arts and Humanities Institute at IU.

RICHARD M DORSON & WELLS LECTURE: CHOREOGRAPHY OF CAREER: A FOLKLORIST'S EVOLVING PERSPECTIVE ON FOLKLORE, HERITAGE, AND MUSEUMS



Barbara Kirshenblatt-Gimblett

*Chief Curator of the Core
Exhibition at POLIN Museum of
the History of Polish Jews*

Dr. Kirshenblatt-Gimblett's formation as a folklorist during the 1960s and in the years that followed has come to define the latest chapter in her career – as a scholar interested in the history and theory of exhibition, museums, and tangible and intangible heritage, and as a curator responsible for the Core Exhibition, a multimedia narrative experience, at POLIN Museum of the History of Polish Jews, in Warsaw.



RICHARD M. DORSON & WELLS LECTURE

CHOREOGRAPHY OF CAREER: A FOLKLORIST'S EVOLVING PERSPECTIVE ON FOLKLORE, HERITAGE, AND MUSEUMS



Dr. Kirshenblatt-Gimblett gave the Dorson and Wells lecture on Feb 25, 2020 in Swain Hall to a packed crowd. The next day there was a film screening of "Raise the Roof" that Dr. Kirshenblatt-Gimblett introduced. The film description reads as follows: "Rivalling the greatest wooden architecture in history, the synagogues of 18th-century Poland inspired artists Rick and Laura Brown of Handhouse Studio to embark on a 10-year pursuit—to reconstruct the elaborate roof and painted ceiling of the Gwozdziec synagogue. Leading more than 300 students and professionals from 16 countries, the Browns grapple not just with the echoes of World War II, when these buildings were destroyed by the Nazis, but also with warped timbers, tricky paints, and period hand tools. By the end of the project, they have done more than reconstruct a lost synagogue: they have recovered a lost world. In 2014, the Gwozdziec roof was unveiled as the centerpiece of the POLIN Museum of the History of Polish Jews in Warsaw." Concluding her time here at IU, Dr. Kirshenblatt-Gimblett taught Dr. Jackson's Curatorship graduate course.



HISTORY



Wells Lecture

Made possible through funding from the Institute's Society for Advanced Study and named for an early supporter of IU's IAS – beloved former IU President and Chancellor Herman B Wells – the Wells Distinguished Scholar lecture series allows the Institute to sponsor events with a broad array of speakers from IUB and beyond. Past lecturers have included Umberto Eco, Scott Russell Sanders, Brenda Marie Osbey, and Henry Glassie.



Richard M. Dorson Lecture

A lecture in this series is held every spring. Named for Richard M. Dorson, this series honors the Indiana University professor credited with establishing folklore studies as an academic discipline in the United States. Professor Dorson directed the IU Folklore Institute for many years, beginning in 1956. He later chaired the Folklore department, until his death in 1981.

THE AMERICAN FOLKLORE SOCIETY

2019 ANNUAL MEETING



Drs. Ray Cashman and Jason Jackson were inducted to the American Folklore Society Fellows at the AFS annual meeting in Baltimore, MD, Oct. 16-19, 2019.



Dr. Moira Marsh (*right*), was the recipient of the Judith McCulloh Award for Lifetime Service to the Field at AFS 2019.



Dr. John McDowell was the recipient of the Children's Folklore Lifetime Achievement Medal at AFS 2019.

The American Folklore Society's 131st annual meeting was held October 16–19, 2019 at the Hyatt Regency Inner Harbor of Baltimore, Maryland. The theme for the meeting was "Community Driven." It was the meeting that almost wasn't as an impending labor strike nearly forced AFS to move locations at the 11th hour. However, AFS, on the behalf of its members, supported the Hyatt Regency employees and a favorable settlement between the workers union and the hotel was attained the day before the conference was set to begin.

Our alumni, faculty, and current students gave dozens of papers, sat on roundtables, headed up section meetings, and gathered for our annual alumni reception on Friday evening. Many of our faculty and alumni received honors and awards: Drs. Ray Cashman and Jason Jackson were inducted to the American Folklore Society Fellows; Dr. Moira Marsh, our Folklore subject librarian, received the Judith McCulloh Award for Lifetime Service to the Field; Dr. John Holmes McDowell, Professor of Folklore, received the Children's Folklore Lifetime Achievement Medal; and Dr. Alison Martin, ('20 Ph.D.) received the Zora Neale Hurston prize.

While the 2020 AFS annual meeting will look different due to the COVID-19 pandemic, we are still looking forward to coming together in some form to celebrate and promote Folklore scholarship, advocacy, and activism this fall.

BY THE NUMBERS

SINCE OUR SPRING 2019 ISSUE WE'VE:

10 B.A.s

8 M.A.s

10 Ph.D.s

AFS 2019



AFS 2019



THE SOCIETY FOR ETHNOMUSICOLOGY

2019 ANNUAL MEETING

The Society for Ethnomusicology 2019 Annual Meeting (November 7-10) attracted to the Indiana University Bloomington campus approximately 940 attendees from across the United States and a variety of other countries. Organized in conjunction with IU's Bicentennial celebrations, the conference highlighted the university's strong legacy in ethnomusicology (dating back to the 1940s) and reinforced perceptions that it remains a world center in this field.

The official meeting was preceded on November 6 by two pre-conference symposia: "Film as Ethnography, Activism, and Public Work in Ethnomusicology," co-organized by Rebecca Dirksen (IU Bloomington) and Jennie Gubner (UC, San Francisco); and "Heritage and the Politics of Inclusion in Latin American Brass Bands," co-organized by Javier León (IU Bloomington) and Juan Eduardo Wolf (University of Oregon).



These symposia were coordinated by the Local Arrangements Committee, which also organized various other special events: film screenings at IU Cinema of *Buck Jumping* (2018), directed by Lily Keber, and *Los Sonidos Invisibles* (2007) and *Velo qué Bonito* (2014), directed by Ana María Arango; several pop-up concerts by IU ensembles; and tours of the Archives of Traditional Music and the Media Digitization & Preservation Initiative.

Two special invitees to the Annual Meeting were George Clinton, the legendary front man of Parliament/Funkadelic, and Boukman Ekpéryans, the world-renowned *misik rasin* band from Haiti. Clinton delivered the keynote Charles Seeger Lecture, while Boukman Ekpéryans performed a concert and participated in a week-long residency at IU (organized by Rebecca Dirksen). SEM also supported several other campus events during the conference: the Showalter Fountain First Thursdays Festival; the grand re-opening of the Eskenazi Museum of Art; an exhibition titled "Sacred Drums, Sacred Trees: Haiti's Changing Climate" at the Mathers Museum of World Cultures; and the African American Arts Institute's 26th Annual Potpourri of the Arts Concert, featuring the African American Dance Company, the African American Choral Ensemble, and the IU Soul Revue.

At the heart of the conference were the scholarly presentations from November 7 through 10, organized by the Program Committee. These included 62 paper sessions, 54 organized panels, 12 roundtables, 3 lecture/performances, and 6 films, which collectively captured the vast scope of ethnomusicological research and public activism at present. When a massive power outage plunged the Indiana Memorial Union into darkness for much of November 8, the conference participants did not miss a beat. They pulled out their laptops and cell phones and proceeded with their presentations, as audiences huddled around them. Many attendees commented later on the resourcefulness and community spirit of ethnomusicologists.

Copies of the program book and abstracts book for the SEM 2019 Annual Meeting are available on the conference website. Interviews with 19 attendees (including several IU alumni) can be found on the SEM YouTube channel: *Conversations in Ethnomusicology and World Music*. SEM thanks the Local Arrangements Committee, the Program Committee, the many student volunteers, the Department of Folklore and Ethnomusicology, and Indiana University as a whole for their generous contributions to this conference.

Stephen Stuenkel

By Stephen Stuenkel, *SEM Executive Director*



BOUKMAN EKSPERYANS



In early November 2019, the Department of Folklore and Ethnomusicology hosted a week-long residency of the Grammy-nominated Haitian band Boukman Eksperyans. Ten members of the ensemble traveled from Port-au-Prince to spend time at IU and with the broader Bloomington community, sharing their knowledge of Haitian culture, music, history, politics, spirituality, and environmentalism. Organized by Dr. Rebecca Dirksen and corresponding with the Society for Ethnomusicology's Annual Meeting held this year at IU, the band's residency included two major public performances: an appearance at the First Thursdays Festival at the IU Auditorium and a Friday evening concert at Alumni Hall in Memorial Union.

Despite the unusually cold weather, and an hours-long campus-wide power outage that sent everyone into a scramble on Friday until electricity was restored just an hour before the concert, both performances enjoyed large and enthusiastic crowds. On Friday, our Folklore and Ethnomusicology graduate students led the dancing and kept the audience charged up and on their feet.

The members of the band who joined us: Jean Lourdy Coiscou (pianist/keyboards), Johanne Déjean (dancer), Paul Beaubrun (guitar), Natacha Massillon (chorale/vocals), Bwa Gri / Hans Dominique (percussionist), Caroline Doria Andrus (dancer), Mimerose "Manzè" Beaubrun (lead singer/co-founder), Theodore "Lòlò" Beaubrun (lead singer/co-founder), Donnier Mondésir (bassist/chorale), Geffrard Clervaux (guitar)

BOUKMAN EKSPERYANS CONTINUED

The audience included members of the IU community, the Bloomington public, conference attendees with the Society for Ethnomusicology, and fans of Boukman Eksperyans who came from Indianapolis, Chicago, and even as far away as Los Angeles for this stateside event.

In addition, the Boukman Eksperyans residency included class visits to three of our undergraduate courses—F111 World Music and Culture (D. McDonald), COLL-C103 Music Changes the World (D. Reed), and F316 Caribbean Music, Sacred Ecology, and the Environment (R. Dirksen)—engaging more than 250 students in conversation. Partnering with the Lotus Education & Arts Foundation, the band also gave an inspired presentation to 225 first and second graders at Unionville Elementary School and followed up the next day with a three-hour intensive dancing and drumming workshop with the IU African American Dance Company (directed by Baba Stafford Berry) and Folk/Ethno graduate students in the Applied Ethnomusicology graduate seminar (R. Dirksen). While here, selected members of Boukman Eksperyans were also featured in two separate public radio interviews, with DJ Adriane Pontecorvo of WFHB and producer/radio host Brother William of WFIU.

A third interview with the band was held for the Global Popular Music Platform at the Mathers Museum, in conjunction with the Sacred Drums, Sacred Trees: Haiti's Changing Climate exhibit, which featured some of Boukman Eksperyans' work.

This special residency was supported by a series of grants, awards, and in-kind donations from Global Popular Music Team/Mellon Platform Arts and Humanities Laboratory, College Arts and Humanities Institute, the IU Arts and Humanities Council, Office of the Vice President for International Affairs, the Institute for Advanced Study, the Center for the Study of Global Change, the African Studies Program, the Office of the Vice President for Diversity, Equity, and Multicultural Affairs, the Department of French and Italian, the African American and Diaspora Studies, African American Arts Institute, the Department of Folklore and Ethnomusicology, and the Society for Ethnomusicology.





PRE-CONFERENCE SYMPOSIA ON FILM

FILM AS ETHNOGRAPHY, ACTIVISM, AND PUBLIC WORK IN ETHNOMUSICOLOGY & HERITAGE AND THE POLITICS OF INCLUSION IN LATIN AMERICAN BRASS BANDS



This year's Society for Ethnomusicology Annual Meeting featured two pre-conference symposia with strong ties to the Department of Folklore and Ethnomusicology: Film as Ethnography, Activism, and Public Work in Ethnomusicology (co-organized by Dr. Rebecca Dirksen and Dr. Jennie Gubner) and Heritage and the Politics of Inclusion in Latin American Brass Bands (co-organized by Dr. Javier León and Dr. Juan Eduardo Wolf).

Held on November 6, 2019, the Film as Ethnography, Activism, and Public Work in Ethnomusicology symposium featured a full day of talks and presentations on music and film; an interactive open table session featuring instruction on audio/visual equipment and technologies, editing techniques, film distribution and festival participation, film in archival settings, best practices in pedagogical methods, information on the latest publications and related resources, and walk-up project advising; and a masterclass led by award-winning Bloomington-based documentary filmmaker Jacky Comforty, geared toward advancing the progress of five films-in-progress selected for inclusion via peer-review.

Thirty-six scholars/filmmakers based in the US, Canada, the Caribbean, Colombia, Brazil, the UK, Turkey, and South Africa were invited presenters who joined us in person on campus, and more than eighty registered participants and eight Folk/Ethno graduate student volunteers joined the conversation. This symposium was held in tandem with the IU Cinema Creative Collaborations film series Honking Horn and Jazzy Feet: Brass Bands in the Streets, organized by Dr. Dirksen and featuring the two-day residency of filmmaker Lily Keber from New Orleans and the virtual residency of filmmaker Ana María Arango from Chocó, Colombia.

On November 6 and 7, the IU Cinema screened Keber's film *Buckjumping* (2018) and Arango's films *Los Sonidos invisibles* (2007) and *Velo qué bonito* (2014).

The full program is archived here: <https://bit.ly/3fq3sQy>.

SEM

ALUMNI RECEPTION

On November 6, 2019 the department held an ethnomusicology alumni reception during the annual 2019 SEM meeting to celebrate the long legacy of 71 years of ethnomusicology here at IU.

We also asked our alumni about the direct influence of ethnomusicology in their lives, as well as the impact of our specific ethnomusicology program/department.





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Where has Ethnomusicology taken you

Around the world USA Colombia Africa, CHILE

HOME

Thailand (also CAPS) #SEM2019

Ferdinand, IN Thailand Here

San Juan, Puerto Rico Rincon

Africa Greece Indonesia Turkey Jordan

"... there is a field;
I will see you there."
—RUMI

To outer space, cause Daniel Reed is my Yoda! —Rumana

What was your favorite and/or most useful course you took in the department?

BP Music (Javier)

Transcription/Analysis

Paradigms Music + Nationalism (Javier) Fieldwork II - DANIEL REED

American Home w/ Henry Glassie

Material Culture + Museums w/ Praveena Shukla

Ethnography w/ H. Glassie

Ethnography as Film - by Dr. Dickson

Activist ethnography (Javier)

Phenomenology w/ Ruth Stone

Posthumanism

Space + Place Production and Performance (Sue)

£522

South American Folktales - M. Davila

THE PROFESSOR SPOTLIGHT

DR. ALISHA JONES



Dr. Alisha Lola Jones was the guest preacher at the Rev. Dr. Martin Luther King Jr. Service of Recommitment at Princeton University Chapel in January 2019.

Over the past academic year alone, Dr. Jones has kept busy. Not only has she given lectures/talks, but has received numerous recognitions and awards. Her expertise has been requested by magazines, podcasts and more. In addition to her new book, *Flaming?: The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance*, which you can read about in the new publications section, here is a few highlights of this past year: James Patterson Fellow of the Residential Colleges, Blair School of Music, Vanderbilt University for one week in March 2020; Kovener Fellow, Diversity, Equity, and Inclusion (DEI) in Pedagogy 2019 – 2020 at IU; Speaker at Baccalaureate, Spelman College May 2019; Sihler Lecturer, Luther College, Decorah, IA 2020, gave a lecture at the IU Bicentennial Opening Event,

participated in "A Conversation on Black Music" with Dr. Calloway-Thomas, and William T. Patten lecturer Dr. Imani Perry, and her article "Lift Every Voice: Marian Anderson, Florence B. Price And The Sound Of Black Sisterhood." is on NPR in the Turning Tables: 8 Women Who Invented Popular Music series. Additionally, Dr. Jones was a guest expert on the "Black Music, the Soundtrack of Our Lives" episode of the Black Think Tank podcast, and was featured on Minneapolis Public Radio talking about the power of protest music with Zaheer Ali. And, most recently she presented at IU Mexico Gateway and IU Europe Gateway's final webinar series "Art in the Time of Corona" on June 30, 2020. Congratulations to Dr. Jones on all of these wonderful accomplishments!



Ethnomusicology Ph.D. student Kennedy Johnson (second from left) presented Dr. Imani Perry (third from left), Dr. Alisha Jones (fourth from left), and Dr. Calloway-Thomas (first on left) for their talk "Lift Ev'ry Voice and Sing": A Conversation on Black Music.



The Oxford Handbook of American Folklore and Folklife Studies (Oxford University Press, 2019) to which Fernando Orejuela and Moira Marsh contributed ("Play, Game and Sport in American Folklore and Folklife" and "American Jokes, Pranks, and Humor") was named to the exclusive 2020 Outstanding Reference Sources List by the Reference and User Services Association, a division of the American Library Association.



Dr. Tyron Cooper was nominated for two Regional Emmy awards in the category of "Musical Composition/Arrangement" for his music compositions in PBS documentaries *Eva A-7063* and *The Music Makers of Gennett Records*. He won for his contribution to *Eva A-7063*.

This brings his total industry recognitions of his creative works to eight Emmy nominations and four Emmy wins to date.

View a brief video featuring Dr. Cooper and collaborators creating the score for *Eva A-7063*:

<https://vimeo.com/wfyiproductions/review/275911907/72686cd48f>

Dr. Cooper is the Director of Indiana University's Archives of African American Music and Culture, Assistant Professor in the Department of African American and African Diaspora Studies, and Adjunct Assistant Professor in the Department of Folklore and Ethnomusicology. He is also co-founder of Art Salad Productions.



Dr. Diane Goldstein (*middle*), received the Linda Dégh Lifetime Achievement Award from the International Society for Contemporary Legend Research, in June 2019.



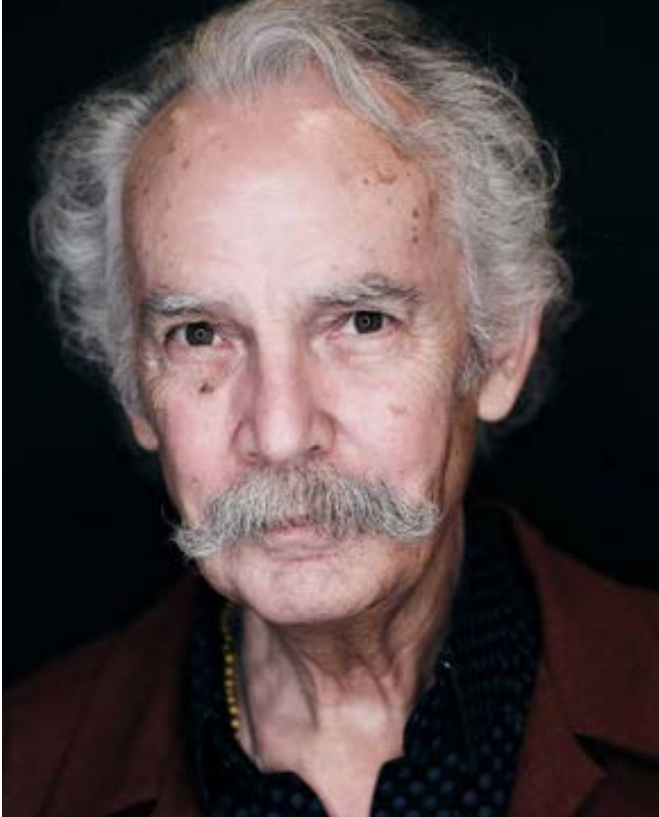
Dr. Rebecca Dirksen was promoted to Associate Professor and was selected as a Fellow of the Institute of Sacred Music at Yale University, where she will be in residence during her sabbatical year 2020-2021, working on the project, "Against the Scorched Earth: Vodou as Sacred Ecology."



Dr. David McDonald won a Crossroads Music and Social Justice Prize at The Society for Ethnomusicology annual meeting. Dr. McDonald received this prize for his paper, "If I Could Go Back in Time: Rethinking Popular Culture, Activism, and the Public Sphere in Palestine."

THE FILM ABOUT FIELDWORK BY PAT COLLINS

BY HENRY GLASSIE



Dr. Henry Glassie

Pat Collins makes the most beautiful documentary films in all of Ireland. A patient, compassionate man, Pat has a nimble eye and a deep appreciation for traditional art. Those virtues come clear in his film *Song of Granite* about the great Irish singer Joe Heaney. Once when he was driving through the country, Pat chanced to hear on the radio a conversation between me and my dear friend the poet and playwright Vincent Woods. We were rambling about my fieldwork in Ballymenone on the Irish border in the time of the Troubles.

Pat and I met later in Dublin. I liked him immediately, and he had a film in mind. I wasn't interested until Pravina and I had finished our book *Sacred Art*. We had to return to Brazil, in 2018, to give copies of the book to all the artists in it, and I thought how good it would be to have patient, professional footage of the artists at work.

We met up in Salvador. Pravina and I had gone earlier to explain the film to our friends, the artists. Pravina was raised in Brazil, speaks Portuguese like a native, and she and I fade easily into the crowd. Pat arrived with his crew: his cameraman Colm Hogan, Colm's assistant Roman, and Bob Brennan the soundman. With their van and cumbersome, abundant machinery, they created a conspicuous presence. All was unfamiliar, the heat, the vast city of beautiful black people, but they were brave, unflustered, quick to adapt, and always good company.

The film begins in Maragogipinho, a pottery town beside a calm river in the interior of Bahia. A flurry of work is followed by slow, close attention to Rosalvo Santana shaping clay into an elegant image of Nossa Senhora Desatadora dos Nos. The scene shifts to the city, to Nilo dos Santos making a woodblock print of Orunmilá, the Yoruba god of wisdom. Then, in my favorite bit, Samuel welds junk into a statue of Oxóssi, the Candomblé lord of the hunt. Salvador ends with our close friends, Edival who carves and Izaura who paints statues of the saints that are carried in processions through the streets and placed on the high altars of baroque churches.

Later that summer we met up in North Carolina, where I had a field project in progress, so Pat and his crew could film the potters, our friends Mark Hewitt and Daniel and Kate Johnston. The crew caught Mark at firing time and they filmed Daniel making a robust big pot with the technique he learned in Thailand.

Communications swept back and forth across the Atlantic. The film kept getting better. Pat used my photographs and snatches of a video by Tom McCarthy so Turkey, where I had done a decade of fieldwork, could be part of the story. Ahmet Şahin, one of the greatest ceramic artists of modern times, makes a touching appearance. Young women from the Öztürk, Balci, and Kurt families in the mountains bring color to the film with their magnificent carpets.

For the final filming we were back in Ireland in March of 2019. We walked the lanes of Ballymenone, and I sat in Blake's of the Hollow in Enniskillen to remember my hero Hugh Nolan. Then Pat worked hard to finish the film that had its world premiere at the Toronto International Film Festival in September of 2019.

Pat couldn't make it, but Tina O'Reilly, the producer, came, and she and I and Pravina did the best we could with all the interviews. After the screenings, we weren't congratulated by elderly folklorists but by youthful filmmakers who, certain they didn't want their own films to look like television or Hollywood, found in Pat's film an inspirational alternative.

Before it is released, the film has to roll through the cycle of film festivals, a cycle the pandemic has interrupted. Screenings planned for the spring at the RiverRun festival and in Indiana University's cinema series were canceled. Pat Collins, as I write, still hopes for an Irish premiere at the festival in Galway, to be followed by an Irish tour, screenings in small communities to provoke discussion about local tradition. But, considering the usual fate of the best laid plans of both mice and men, who knows?



"I don't study people. I stand with people and I study the things they create." - Dr. Henry Glassie



THE DIRECTOR'S STATEMENT

BY PAT COLLINS

I first heard Henry Glassie talking on Irish radio. It was a night time show called 'Arts Tonight' and the host was the poet Vincent Woods. They spoke for an hour; about folklore and art, his time in Ireland in the '70s, in Turkey in the '80s and his growing-up years in Virginia. It remains one of my most memorable radio experiences, up there with football matches and the music of the late '70s and early '80s when we were tuning in to discover the sound of a larger world. But Glassie in that hour, took me right back to the small world, the small world that is in fact an everywhere – and to an acknowledgement that the appreciation for art is universal.

A few weeks later I wrote to Henry (he doesn't do email) and we corresponded on and off for several years. It wasn't until 2016 that we finally met in person and I proposed the notion of a film. Glassie is one of the most articulate and thought-provoking people I've ever met. His engagement with his material, with the people he encounters, the artists he stands with and his philosophical outlook - all coalesce in a very passionate and engaged individual.

In 2018, Henry and his wife, folklorist Pravina Shukla published a book called 'Sacred Art: Catholic Saints and Candomblé Gods in modern Brazil'.

We travelled with Henry and Pravina to Salvador in Bahia and to a small pottery village called Maragojipinho and there we encountered dozens of artists who Henry and Pravina had spent so much time with over the previous decade.

The artists opened their doors to us because the trust had already been established and we were able to spend time with them and capture their work in real time. We spent two days with Rosalvo Santana in his front room and filmed him as he made a saint from clay – the Nossa Senhora Desatadora dos Nós by hand and with the greatest attention and skill. We spent days wondering if we could track down the artist Samuel Rodrigues in the streets of Salvador. When we did meet him, he took us to his father's forge, and we filmed him at work - in 30 intense minutes he made a Candomblé God from scrap metal. It was like a performance, pure attention and concentration.

We also travelled with Henry and Pravina to North Carolina where so many great potters live and work. Again, we spent days observing them at work - Kate Johnston and her husband Daniel Johnston and the English potter Mark Hewitt as he fired up the kiln and worked for days and nights in searing heat.

THE DIRECTOR'S STATEMENT CONTINUED

During the filming, Henry often said he didn't care if he appeared in the film or not. I think he would have actually preferred if he wasn't in it at all - that the artists we filmed would get the full attention of the viewer. It was something I struggled with – because I wanted to capture the way I felt when I heard him speak on the radio that first time. Though I did convince him to sit down for one interview in Brazil it wasn't until we reached his home in Bloomington, Indiana that we sat him down and spent two days asking him questions.

It was a great privilege to make this film. I feel the film is a true collaboration and I couldn't have made it without Henry's input and generosity. His outlook and ideas and his writings are the reason this film exists. I hope it brings his important work to wider attention and that small communities everywhere see their own experience mirrored in the works and artists on display. Artists everywhere express the character and personality of their communities.



The crew filming Dr. Henry Glassie in Brazil.



Colm Hogan filming and Bob Brennan recording Daniel Johnston making a big pot in North Carolina.



Colm Hogan filming Samuel Rodrigues in Salvador.

FORMER STUDENTS HONOR PROFESSOR EMERITA WITH PANEL EVENTS ON FOLKLORE & ANTHROPOLOGY

Beverly Stoeltje, Professor Emerita of Anthropology and Folklore, was honored with panels from her former students and colleagues at two major conferences this fall, the American Folklore Society and the American Anthropological Association. Drs. Lisa Gilman and Margaret Dorsey, IU alumni, are the organizers of these panels titled, "With a Riata in Her Hand: Honoring the Scholarship of Beverly Stoeltje."

The panels recognize Dr. Stoeltje's contributions to anthropology and folklore and provide an opportunity for intellectual discussion. Dr. Stoeltje's work crosses both disciplines of anthropology and folklore, so the panels are intended to raise her visibility among both societies.

Read the full article here:

<https://news.iu.edu/stories/2019/10/iub/08-professor-emerita-beverly-stoeltje-panels-anthropology-folklore.html>

Article by News @ IU



Beverly Stoeltje sits with two women while doing her field work in Ghana. The woman sitting to the right is the queen mother of Juaso. Photograph courtesy of Beverly Stoeltje.



Beverly Stoeltje holds former student Suncem Koçer's daughter Ayla. Photograph by Dick Bauman, courtesy of Suncem Koçer.

"She is one of the most caring people I have ever known. As a teacher, she always shows trust in her students' intellectual capacity and their success."

- Dr. Suncem Koçer ('12 Ph.D. CMCL, and Anthropology)



2019 - 2020 First-year graduate students



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NEW PUBLICATIONS



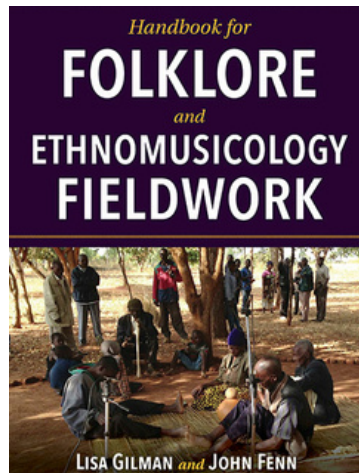
Edited by Pauline Greenhill, Jill Terry Rudy

The Routledge Companion to Media and Fairy-Tale Cultures

by Pauline Greenhill, Jill Terry Rudy ('97 Ph.D.), Naomi Hamer, and Lauren Bosc (editors);
Jessie Riddle (Ph.D. candidate) (contributor)

Routledge, 05/04/2018, 664 pgs

From Cinderella to comic con to colonialism and more, this companion provides readers with a comprehensive and current guide to the fantastic, uncanny, and wonderful worlds of the fairy tale across media and cultures. It offers a clear, detailed, and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy-tale studies, media studies, and cultural studies, addressing, among others, issues of reception, audience cultures, ideology, remediation, and adaptation. Examples and case studies are drawn from a wide range of pertinent disciplines and settings, providing thorough, accessible treatment of central topics and specific media from around the globe.

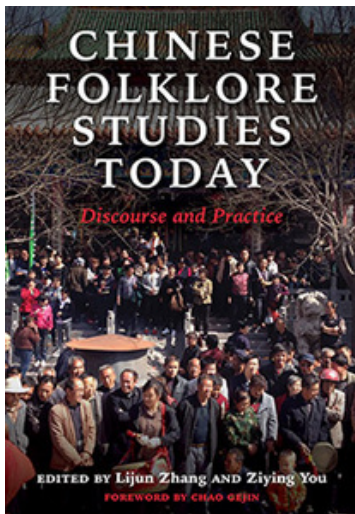


Handbook for Folklore and Ethnomusicology Fieldwork

by Lisa Gilman ('01 Ph.D.), and John Fenn ('04 Ph.D.) (authors)

Indiana University Press, 04/05/2019, 288 pgs

This book offers a comprehensive review of the ethnographic process for developing a project, implementing the plan, and completing and preserving the data collected. Throughout, readers will find a detailed methodology for conducting different types of fieldwork such as digital ethnography or episodic research, tips and tricks for key elements like budgeting and funding, and practical advice and examples gleaned from the authors own fieldwork experiences. This handbook also helps fieldworkers fully grasp and understand the ways in which power, gender, ethnicity, and other identity categories are ever present in fieldwork and guides students to think through these dynamics at each stage of research. Written accessibly for lay researchers working in different mediums and on projects of varying size, this step-by-step manual will prepare the reader for the excitement, challenges, and rewards of ethnographic research.



Chinese Folklore Studies Today: Discourse and Practice

by Lijun Zhang ('14 Ph.D.), and Ziyi You (editors)

Indiana University Press, 09/13/2019, 196 pgs

Chinese folklorists are well acquainted with the work of their English-language colleagues, but until recently the same could not be said about American scholars' knowledge of Chinese folkloristics. Chinese Folklore Studies Today aims to address this knowledge gap by illustrating the dynamics of contemporary folklore studies in China as seen through the eyes of the up-and-coming generation of scholars. Contributors to this volume focuses on topics that have long been the dominant areas of folklore studies in China, including myth, folk song, and cultural heritage, as well as topics that are new to the field, such as urban folklore and women's folklore. The ethnographic case studies presented here represent a broad range of geographic areas within mainland China and also introduce English-language readers to relevant Chinese literature on each topic, creating the foundation for further cross-cultural collaborations between English-language and Chinese folkloristics.

NEW PUBLICATIONS



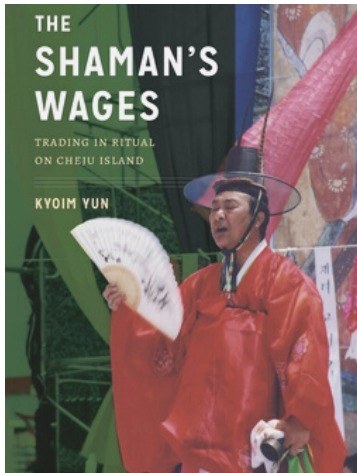
Quinceañera Style: Social Belonging and Latinx Consumer Identities

by Rachel Gonzalez Martin ('14 Ph.D.) (author)

University of Texas Press, 11/2019, 232 pgs

Quinceañera celebrations, which recognize a girl's transition to young womanhood at age fifteen, are practiced in Latinx communities throughout the Americas. But in the consumer-driven United States, the ritual has evolved from a largely religious ceremony to an elaborate party where social status takes center stage. Examining the many facets of this contemporary debut experience, *Quinceañera Style* reports on ethnographic fieldwork in California, Texas, the Midwest, and Mexico City to reveal a complex, compelling story.

Dr. Gonzalez Martin won the Emily Toth Award in American Popular Culture and Women's Studies from the Popular Culture Association for the publication.

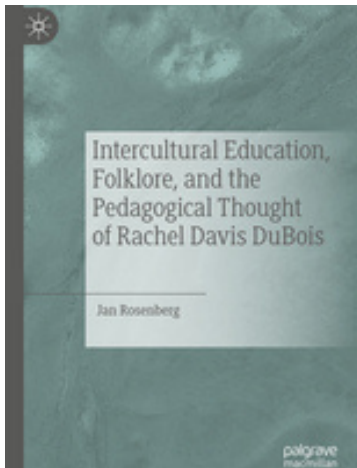


The Shaman's Wages Trading in Ritual on Cheju Island

by Kyoim Yun ('07 Ph.D.) (author)

University of Washington Press, 09/20/2019, 256 pgs

Breaking from previous scholarship on Korean shamanism, which focuses on mansin of mainland Korea, *The Shaman's Wages* offers the first in-depth study of simbang, hereditary shamans on Cheju Island off the peninsula's southwest coast. In this engaging ethnography enriched by extensive historical research, Kyoim Yun explores the prevalent and persistent ambivalence toward practitioners, whose services have long been sought out yet derided as wasteful by anti-shaman commentators and occasionally by their clients.



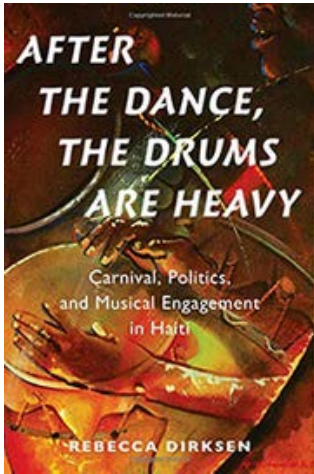
Intercultural Education, Folklore, and the Pedagogical Thought of Rachel Davis DuBois

by Jan Rosenberg ('78 A.B.) (author)

Springer International Publishing, 09/30/2019, 148 pgs

This book provides a history of the Quaker educator and intercultural education pioneer Rachel Davis DuBois (1892-1993) that explores the period in which DuBois lived and the key works she created. The opening section establishes the disciplinary contexts of her work, education, and folklore, and the subsequent sections present DuBois' pedagogical methods as they were developed and exemplified by her programs. Throughout the narrative, Rosenberg includes reflections on her own experience as a practitioner of the intercultural and folklife education DuBois championed.

NEW PUBLICATIONS

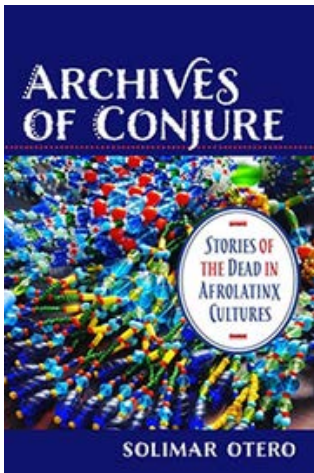


After the Dance, the Drums are Heavy: Carnival, Politics, and Musical Engagement in Haiti

by Rebecca Dirksen (author)

Oxford University Press, 01/29/2020, 488 pgs

Richly ethnographic and a compelling read, *After the Dance, the Drums Are Heavy* is a study of carnival, politics, and the musical engagement of ordinary citizens and celebrity musicians in contemporary Haiti. The book explores how the self-declared president of konpa Sweet Micky (Michel Martelly) rose to the nation's highest office while methodically crafting a political product inherently entangled with his musical product. It offers deep historical perspective on the characteristics of carnivalesque verbal play-and the performative skillset of the artist (Sweet Micky) who dominated carnival for more than a decade-including vulgarities and polemics.

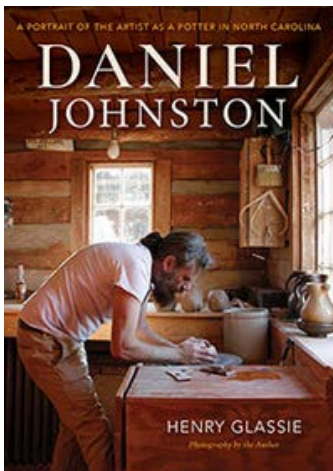


Archives of Conjure: Stories of the Dead in Afrolatinx Cultures

by Solimar Otero (author)

Columbia University Press, 03/2020, 264 pgs

In Afrolatinx religious practices such as Cuban Espiritismo, Puerto Rican Santería, and Brazilian Candomblé, the dead tell stories. Communicating with and through mediums' bodies, they give advice, make requests, and propose future rituals, creating a living archive that is coproduced by the dead. In this book, Solimar Otero explores how Afrolatinx spirits guide collaborative spiritual-scholarly activist work through rituals and the creation of material culture. By examining spirit mediumship through a Caribbean cross-cultural poetics, she shows how divinities and ancestors serve as active agents in shaping the experiences of gender, sexuality, and race.



Daniel Johnston: A Portrait of the Artist as a Potter in North Carolina

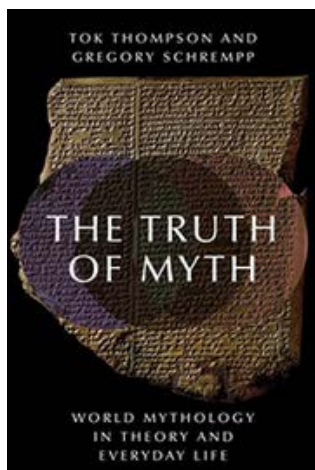
by Henry Glassie (author)

Indiana University Press, 03/2020, 272 pgs

Daniel Johnston, raised on a farm in Randolph County, returned from Thailand with a new way to make monumental pots. Back home in North Carolina, he built a log shop and a whale of a kiln for wood-firing. Then he set out to create beautiful pots, grand in scale, graceful in form, and burned bright in a blend of ash and salt. With mastery achieved and apprentices to teach, Daniel Johnston turned his brain to massive installations.

Over the years, during a steady stream of intimate interviews, Glassie gathered the understanding that enabled him to compose this portrait of Daniel Johnston, a young artist who makes great pots in the eastern Piedmont of North Carolina.

NEW PUBLICATIONS

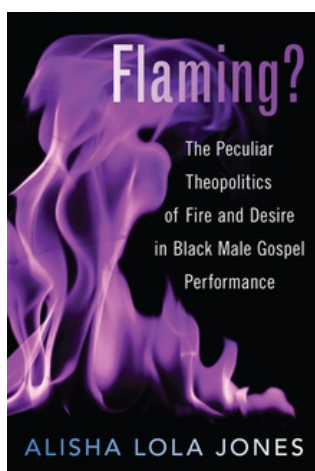


The Truth of Myth: World Mythology in Theory and Everyday Life

by Gregory Schrempf, Tok Thompson (authors)

Oxford University Press, 03/02/2020, 224 pgs

The Truth of Myth is a thorough and accessible introduction to the study of myth, surveying the intellectual history of the topic, methods for studying myth cross-culturally, and emerging trends. Readers will encounter insightful commentaries on such questions as: What is the relation of mythology to religion? To science? To popular culture? Did the events recounted in myths actually occur? Why does the term "myth" have so many contradictory definitions and connotations? Offering serious students with an intellectual "toolkit" for launching into this fascinating field, the book is especially useful in conjunction with case studies of individual mythological traditions.



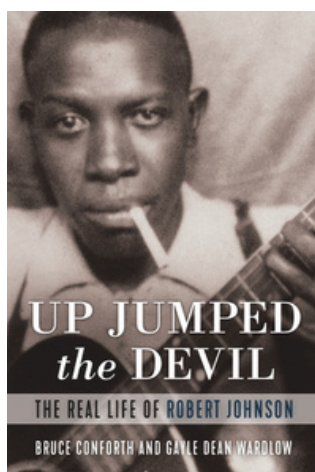
Flaming?: The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance

by Alisha Lola Jones (author)

Oxford University Press, 06/17/2020, 346 pgs

Male-centered theology, a dearth of men in the pews, and an overrepresentation of queer males in music ministry: these elements coexist within the spaces of historically black Protestant churches, creating an atmosphere where simultaneous heteropatriarchy and "real" masculinity anxieties, archetypes of the "alpha-male preacher", the "effeminate choir director" and homo-antagonism, are all in play.

Using the lenses of ethnomusicology, musicology, anthropology, men's studies, queer studies, and theology, *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* observes how male vocalists traverse their tightly-knit social networks and negotiate their identities through and beyond the worship experience. Author Alisha Jones ultimately addresses the ways in which gospel music and performance can afford African American men not only greater visibility, but also an affirmation of their fitness to minister through speech and song.



Up Jumped the Devil: The Real Life of Robert Johnson

by Bruce Conforth ('90 Ph.D.), Gayle Dean Wardlow (authors)

Chicago Review Press, 06/2020, 336 pgs

Robert Johnson's recordings, made in 1936 and 1937, have profoundly influenced generations of singers, guitarists, and songwriters. Yet until now, his short life—he was murdered at the age of 27—has been poorly documented. Gayle Dean Wardlow has been interviewing people who knew Johnson since the early 1960s, and he was the person who discovered Johnson's death certificate in 1967. Bruce Conforth began his study of Johnson's life and music in 1970 and made it his mission to fill in what was still unknown about him. In this definitive biography, the two authors relied on every interview, resource, and document, much of it material no one has seen before.

This biography has won the prestigious 2020 Penderyn Prize as the year's best music book (theory, history, analysis, biography, autobiography, fiction, etc.). It is also a finalist for the ARSC (Association of Recorded Sound Collections) annual award for excellence in the Best Historical Research category, has been published in the U. S. and U. K. and has a French edition coming out this October.

NEW PUBLICATIONS

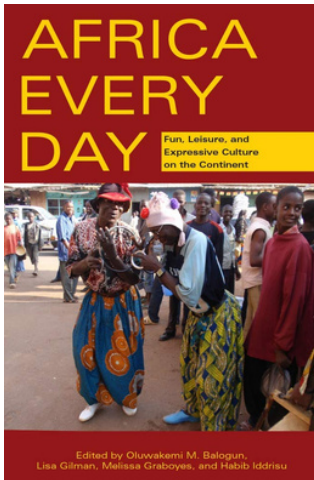


Charms, Charmers and Charming in Ireland: From Medieval to Modern

by John Carey, Ciarán Ó Gealbháin, Iona Tuomi, and Barbara Hillers (editors)

University of Wales Press, 10/2020, 288 pgs

This is the first book to examine the full range of the evidence for Irish charms, from medieval to modern times. As Ireland has one of the oldest literatures in Europe, and also one of the most comprehensively recorded folklore traditions, it affords a uniquely rich body of evidence for such an investigation. The collection includes surveys of broad aspects of the subject (charm scholarship, charms in medieval tales, modern narrative charms, nineteenth-century charm documentation); dossiers of the evidence for specific charms (a headache charm, a nightmare charm, charms against bleeding); a study comparing the curses of saints with those of poets; and an account of a newly discovered manuscript of a toothache charm. The practices of a contemporary healer are described on the basis of recent fieldwork, and the connection between charms and storytelling is foregrounded in chapters on the textual amulet known as the Leabhar Eoin, on the belief that witches steal butter, and on the nature of the belief that effects supernatural cures.



Africa Every Day Fun, Leisure, and Expressive Culture on the Continent

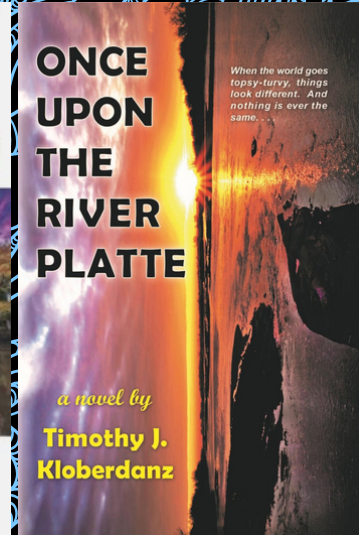
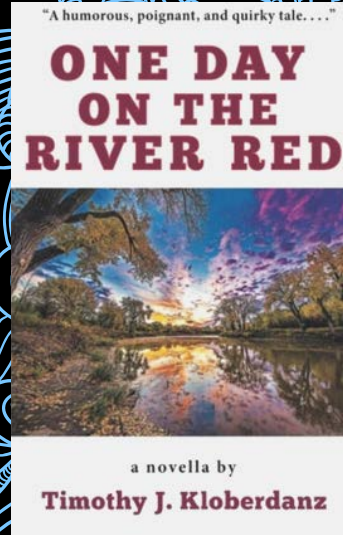
by Lisa Gilma ('01 Ph.D.) Melissa Graboyes, Oluwakemi M. Balogun, Habib Iddrisu (co-editors), Chiekh Tidane Lo ('19 Ph.D.) (contributor)

Ohio University Press, 11/12/2020, 386 pgs

Africa Every Day presents an exuberant, thoughtful, and necessary counterpoint to the prevailing emphasis in introductory African studies classes on war, poverty, corruption, disease, and human rights violations on the continent. These challenges are real and deserve sustained attention, but this volume shows that adverse conditions do not prevent people from making music, falling in love, playing sports, participating in festivals, writing blogs, telling jokes, making videos, playing games, eating delicious food, and finding pleasure in their daily lives.



Dr. Timothy J. Kloberdanz ('86 Ph.D.)



THE RIVER WRITER

In Dr. Kloberdanz' retirement, he has written two "river novels" that include, not surprisingly, a great deal of regional folklore.

One Day on the River Red, is the first in a series of fictional books Kloberdanz is writing a series of the "Legendary Rivers of the American West." In fact, some of Kloberdanz's friends refer to him as "The River Writer." "I'm not sure about that nickname," says Kloberdanz. "It sounds too much like 'The River Rider.' But if it means I like writing about rivers, then I'm okay with it."

The novella, *One Day on the River Red*, opens with a widower who stands on the banks of the Red River of the North. The old man contemplates the mysteries of life and death. His name is Raymond O. Knutson and he lives in Fargo, North Dakota. The old man does not realize it, but he is about to experience the most extraordinary day of his entire life.

His proceeding novel, *Once Upon the River Platte*, the second book of the series, environmental crisis in the Platte River Valley of eastern Nebraska. The crisis takes place in the not-too-distant future, possibly in the 2020s. In addition to scorching temperatures, prairie fires, and water shortages, there is yet another problem: "heat-crazy" wild animals are attacking humans in many parts of the Platte River Valley. Within only a few weeks, the death toll begins to soar.

In addition to scorching temperatures, prairie fires, and water shortages, there is yet another problem: "heat-crazy" wild animals are attacking humans in many parts of the Platte River Valley. Within only a few weeks, the death toll begins to soar.

Despite being early in the series, Dr. Kloberdanz' work has gained traction and positive praise from reviewers. One stating, "If this is the American West of the future, we all need to saddle up. And we're sure to enjoy one wild, unforgettable ride."

Although he is "retired," Dr. Kloberdanz continues to do ethnographic and literary research in the Great Plains region and in other parts of the American West. A professor emeritus at North Dakota State University, he taught more than eight thousand students and received many awards during his academic career. He is the author or co-author of several books and has written numerous articles and other pieces, including a script for a prize-winning public television documentary.

Dr. Kloberdanz is a member of various organizations, including American Rivers, Environmental Defense Fund, Native American Rights Fund, and the Waterkeeper Alliance (headed by Robert F. Kennedy, Jr.). He is also a full voting member of WWA (Western Writers of America).

"I have very fond memories of being in the Folklore Department at IU in the 1980s. I was able to learn and benefit from some outstanding teachers, including Warren Roberts, Richard Dorson, Roger Janelli, Sandra Stahl, and many others. As graduate students, we worked hard but every once in a while, we had a department party – or my wife and two young sons escaped to the beautiful countryside of Brown County or McCormick's

54 *Creek State Park. So many great memories!"*

GERRY CASHION

1941 - 2019

PH.D. '84



Gerald (“Gerry”) Anthony Cashion passed away peacefully on July 27, 2019 at his home in Venice, Florida, after a courageous battle with peripheral vascular disease and leukemia. His daughter, Dylan and son, Fitz were by his side throughout his illness until the end.

Gerry was born January 7, 1941 in Chicago, Illinois, the second of four sons of John Bernard and Cicely (Delany) Cashion. He attended Loyola Academy, then went on to Loyola University, graduating in 1965 with a B.A. in English Literature and Political Science. In 1984 he received a Ph.D. in African Folklore from Indiana University following nine years of field research on Bambara and Malinke hunters in Mali.

Inspired by John F. Kennedy’s call to service, Gerry began his development career in 1965 with Peace Corps Sierra Leone, assigned to Makeni as a rural development volunteer. In 1967 he met and married fellow volunteer Barbara Warren and they extended for a third year of service. The couple returned to Chicago in 1968, where Gerry became a stock broker with Dean Witter & Co. However, the pull of Africa proved stronger than that of the trading floor, and, in the mid-1970s he and Barbara enrolled at Indiana University to pursue doctoral degrees in African studies. After graduate courses at IU they were awarded research grants to study and work in Mali.

Splitting time between a mud hut in the village of Kabaya and a tiny apartment in Bamako, Gerry quickly absorbed Malian culture and languages. His unique knowledge and understanding of rural life garnered USAID/Mali’s attention. He so impressed Mission staff with a social soundness analysis that he was immediately hired on contract as the Mission anthropologist.

IN MEMORIAM

Gerry loved traveling to the bush and connecting with people, bringing back to USAID insights into development issues, significantly improving project designs. In 1985, his expertise led to a direct hire position as a project development officer and social science analyst in the Bureau for Africa.

Gerry subsequently served as a project development officer with USAID/Nigeria, then with the USAID Regional Development Office for the Caribbean in Bridgetown, Barbados. He returned to Washington as desk officer for Madagascar, followed by supervisory project development officer in the Africa Bureau’s Development Planning Office. In 1995, Gerry and family returned overseas to Rabat, Morocco, where he headed USAID’s Project Development Office. In 1999, he was assigned to the Regional USAID Office (REDSO/ESA) in Nairobi, Kenya, where he directed the Non-Presence Country Program, leading the design and implementation of complex transition programs for southern Sudan, Somalia, and Burundi.

In 2001, Gerry was tapped as Deputy Regional Director for REDSO/ESA, leading to his promotion to Counselor in the Senior Foreign Service in 2003. He was then assigned to Gaborone, Botswana as Mission Director for USAID’s Regional Center for Southern Africa (RCSA). He headed that office until 2006, reaching mandatory retirement age. Despite a diagnosis of chronic leukemia in that year, Gerry continued to serve the Agency under temporary appointments in 2007 and 2008, as Mission Director in USAID/East Timor and USAID/Madagascar, respectively.

Gerry was a colorful, joyful, larger-than-life personality. He had an uncanny gift for memorizing everyone’s names, remembering them even months after a first meeting. “There’s nothing sweeter than hearing your own name on the lips of another person,” he’d say. He was generous in spirit and loved entertaining friends and family, holding court at the head of a perfectly-set table, laughing, throwing out thought-provoking questions and telling stories.

This obituary has been taken from <https://www.forevermissed.com>. To read the entire obituary, please see: <https://www.forevermissed.com/gerry-cashion/lifestory>.



BRUNO NETTL

1930 - 2020

PH.D. '53



Bruno Nettl passed away on January 15, 2020 at the age of 89. Born in Prague in 1930, to parents Paul and Gertrude, the Nettl family fled Nazi Germany in 1939, later settling in Bloomington, Indiana, where his father Paul served as Professor of Musicology. After attending University High School, Bruno pursued music studies at Indiana University, completing the Ph.D. (1953) under the tutelage of Dr. George Herzog. While at IU, Bruno served as one of the first Graduate Assistants at the Archive of Traditional Music, where he worked closely with faculty from music, folklore, linguistics, and anthropology. His dissertation on the musical practices of the Blackfoot people of Montana, marked the first ever doctorate in the nascent field of ethnomusicology. Upon graduation Bruno began his career as Music Librarian at Wayne State University, and later assumed a professorship at the University of Illinois, founding its ethnomusicology program in 1964.

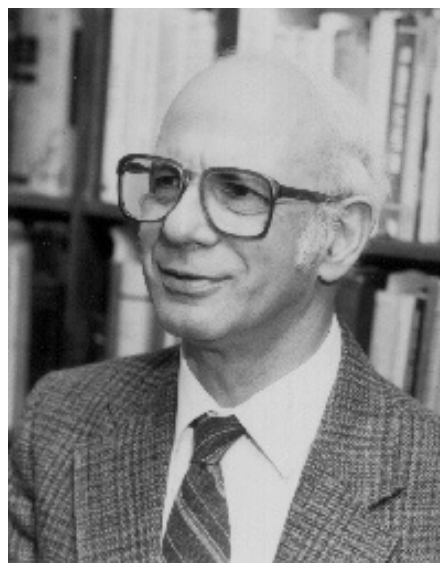
As a scholar, teacher, friend, and colleague, it is difficult to overstate Bruno's significance for the discipline of ethnomusicology. Author and editor of 36 books and 137 articles (seriously I counted), Bruno's research encompassed Native American, Iranian, South Indian, Central European, and North American musical communities. His most important research contributions, however, involved historicizing the discipline from its early origins to the present day. It would seem impossible for any student of ethnomusicology to not encounter his field-defining work. Bruno was incredibly active in the Society for Ethnomusicology, serving as its President (1969–71) and twice as Editor of its flagship journal, *Ethnomusicology* (1962–66 and 1999–2002).

While at Illinois Bruno supervised and mentored an entire generation of ethnomusicologists, working diligently and passionately to spread the discipline to music schools across North America.

Bruno's writing was unmistakable. Accessible, clear, disarming, yet academically rigorous, Bruno had a talent for breaking down complex theoretical concepts into their most basic elementary features. While committed to expanding knowledge of the discipline, Bruno's research also expressed a sincere desire to connect humanity through its musical beliefs and practices. Bruno took a similar approach to his teaching and mentorship, always accessible, disarming, and academically rigorous. He wrote every morning from 7:00-10:00 am (*"Write a page a day, and you'll be done in a year..."*), after which he would spend the day roaming the halls talking with students and colleagues. His students often joked that, *"after Bruno finishes his writing for the day, he makes sure no one else does!"* Bruno founded the Society for Gastro-musicology, with delicious meetings at his home each fall semester. He loved writing poetry (and plays) in the form of double dactyls and palindromes, hiding "Easter eggs" for students to discover in the library's ethnomusicology reserves. He taught each class with the same 1980s-era cassette tapes and player. He was kind, funny, generous, and always available for his students. Even in retirement, Bruno insisted on teaching and advising his students.

Bruno's love for Indiana University (and our department) endured throughout his life. He would often recount stories of his time in Bloomington: growing up on Second st.; courting his lovely wife Wanda at the Rose Well House on Valentine's Day; and mediating the rivalries between some of IU's legendary faculty. He took great pride in his Indiana upbringing, and even in failing health returned to Bloomington for what would be his last annual SEM meeting. He will be sadly missed by his family, friends, and especially among ethnomusicologists around the world. On behalf of the Department of Folklore and Ethnomusicology we send condolences to all those who knew Bruno Nettl.

By Dr. David McDonald



FRANK DE CARO

1943 - 2020

PH.D. '72



"Where's the sacred ornament?" We were dressing the de Caros' Christmas tree at their home on Camp Street in New Orleans as we did every year. The "sacred" ornament was made by Frank for his mother, Bea, during his childhood in the 1940s. "Here it is!" – Soli was holding up a worse for wear winter muff made out of cardboard, cotton, a faded sticker, and red ribbon. We always let Frank put up the sacred ornament because it was part of his history, his story that made every Christmas tree-trimming special for the four of us. We had no family in Louisiana, and for the fourteen years that we lived in Baton Rouge, Frank and Rosan were our family, our touchstones to tradition and love.

Frank de Caro was a true gentleman, scholar, and friend. He nurtured everyone who entered his and Rosan Jordan's home. No one could beat the yummy sandwiches Frank would make every year for the de Caro's Mardi Gras party. Just a few blocks away from the uptown parade routes, Frank's and Rosan's annual celebrations brought people from all over the state together to reconnect. We would come to share many wonderful moments with Frank and Rosan, including our wedding, numerous birthdays, and countless weekend stays. Frank always had fresh orange juice waiting for us on Sunday mornings, a welcome fortification for the eighty-minute drive home to Baton Rouge.

It is not hard to remember Frank de Caro in his home on Camp street, typing away with two index fingers at one of his manuscripts or editing someone else's, wearing his signature polo shirt and pajama bottoms. He often woke up early to write. Most visits we would arrive from Baton Rouge around 3 or 4 PM.

Frank would be waiting for us at the front door waving, debonair as ever, still wearing PJ bottoms. He probably wrote/edited/reviewed most of the day, every day in retirement. It was not a chore, it was a profession and a way of life for Frank, which made a huge impression on Eric.

Frank and Rosan loved to drive places together. For many years, they drove around Louisiana getting to know many of its unique localities and culture-makers. They took their charge as LSU's folklorists very seriously. We benefited from this directly one year when we decided to carpool with them to the Louisiana Folklore Society taking place in a small town near Fort Polk. On the way there and back, they knew something about every town. That's why we always imagined Frank on the road in Louisiana's backroads with the ever-Texan Rosan Jordan behind wheel of their big boat car, probably a Mercury or a Cadillac.

Frank could seamlessly switch into an ethnographic mode of interacting with others. Even if he knew something about a subject, he would also ask people to explain it to him as if he were hearing it for the first time. This made everyone feel like an expert. No doubt he seduced all of us into this role of interlocutor more than once. But Frank did sincerely believe that everyone was an expert. Even if he was faking it, he listened like you were the only person in the world at that moment. This way of speaking with people, was more than a deft folklorist in their comfort zone. It was a kind of praxis in human interaction that reached far beyond research and blurred the lines between everyday life, performance, and critical reflection. When Rosan says that he treated everyone the same (and he really did), no doubt this very praxis was his secret.

Frank de Caro was a genuinely kind person who showed us how to reach the better parts of ourselves through stories. We remember when he was preparing his memoir, *Stories of Our Lives: Memory, History, Narrative* (2013). He had on the dining room table an array of amazing old photos of his family, of Rosan, of people he was still trying to figure out how he was connected to through story. We were lucky to get Frank's first-hand accounts of the thrilling, entertaining, and enlightening narratives that made it into the book. The care with which Frank told his own and other people's stories was inspiring. He and Rosan often worked together, preparing innovative considerations of tales for future generations that could be found in an array of expressions: folklore, popular culture, and literature. We take their lifelong collaboration as an aspirational lesson in consideration and mutual care.

Frank De Caro is dearly missed and we hope that these snap shots of our memories of him illustrate the depth with which he touched people's lives.

By Drs. Eric Mayer-Garcia & Solimar Otero



IN THE NEIGHBORHOOD? STOP BY AND SAY HELLO!



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