

TRADITIONS

VOLUME NO. 27

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

SUMMER 2021

FEATURES

Dr. Pravina Shukla named Provost Professor

Dr. Shukla's dedication to teaching earns her this prestigious title.

Tribute to Dr. Roger Janelli

Students and colleagues share memories of the late Dr. Janelli.





Cover Photo: M.A. '21 Alexandra Sanchez

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ALUMNI SPOTLIGHT

MARÍA ANGÉLICA RODRÍGUEZ IBÁÑEZ

Maria speaks about how Folklore is an integral part of her job at the Ministry of Culture in Colombia. *p8*



RETIREMENTS

GOLDSTEIN, MCDOWELL, SCHREMPF, AND TUOHY

Read bios and testimonials about these four professor's impressive careers. *p36*



SEVEN BICENTENNIAL MEDALS AWARDED

Seven faculty and one alumnus were honored. *p28*



MEET OUR VISITING FACULTY

Julianne Graper and Bertie Kibreah are visiting professors in Ethnomusicology. *p23*

Our Staff

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DEPARTMENT OF FOLKLORE AND ETHNOMUSICOLOGY
College of Arts + Sciences



Senior Undergraduate Advisor Krystie Herndon earns Ed.D. and second advisor of the year award.



This newsletter is published by the Department of Folklore & Ethnomusicology to encourage alumni interest in and support for Indiana University.

For activities and membership information, call (812) 855-1027 or send an e-mail to folkethn@indiana.edu.



Letter from the Chair

Greetings from the Department of Folklore
and Ethnomusicology at Indiana University!

It is difficult to put into words all that has happened this past academic year. We began by preparing for COVID-19, transitioning all of our teaching, research, and service operations online. Many of us were forced to rethink virtually every aspect of our work; learning virtual teaching platforms; devising new syllabi; and creating new methods of mentorship and collaboration. Over time and for better or worse, it seems the virtual world has become routine. And while this year begins with widespread feelings of uncertainty, I am confident that our IU community will continue to thrive. Our resilience is undeniable. Indeed, Resilience is the topic for this year's 2021 Themester in the College of Arts and Sciences. So, it is in a spirit of resilience that I share with you some of our major accomplishments, news, notes, and ongoing projects.

First and foremost, it gives me great pleasure to announce that Dr. Eduardo Herrera will be joining our faculty as Associate Professor of Ethnomusicology this coming spring semester. Dr. Herrera is well known for his research in masculinities, cultural diplomacy, and musical experimentalism in South America. Having earned his PhD at the University of Illinois in 2013, he is widely recognized as one of the rising scholars in the study of Latin American and Latinx musical practices. He is the author of *Elite Art Words: Philanthropy, Latin Americanism, and Avant-garde Music* (Oxford University Press, 2020) and co-editor of *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford University Press, 2018).



Over the past year our faculty have published 4 books, 4 edited volumes, 18 peer reviewed articles, curated public exhibitions, and presented at well over 65 international conferences and symposia. Moreover, I am particularly proud to share with you that eight members of our community were recognized with IU Bicentennial Medals: Ilhan Başgoz, Dick Bauman, Henry Glassie, Bruno Nettl, Moira Marsh, Portia Maulsby, Ruth Stone, and Jon Kay. In celebration of IU's bicentennial, these medals were awarded to individuals who, through their professional efforts, have broadened the reach of Indiana University around the world.

This past May our department conferred 6 BS degrees, 6 MAs, and 4 PhDs in Folklore and Ethnomusicology. In the following pages you will read about our students' many accomplishments. Take note, their success in assuming leadership positions across academic, public, and private spheres is our greatest accomplishment.

Finally, I would be remiss not to recognize the recent retirement of three dear colleagues. Drs. John McDowell, Greg Schremp, and Diane Goldstein have each been pillars of Folklore study, with nearly 100 years of collective service to IU. While a detailed accounting of their many accomplishments would be impossible, I note that they each retire from IU regarded as leading scholars in their fields of expertise. Their impact on the study of Folklore at IU is immense. Congratulations!

Witnessing our extraordinary faculty, staff, and students come together in mutual care of one another, never losing sight of our core values, I am astonished by the resilience of our IU community. Thank you for making the Department of Folklore and Ethnomusicology the preeminent Folklore program in North America.

Respectfully submitted,

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





Jessica Berndt (B.A. '10)

ALUMNI SPOTLIGHT

JESSICA BERNDT

Jessica Berndt graduated from IU in 2010 with a B.A. in Folklore and Art History and was fortunate to begin work at the Bloomington-based record label group, Secretly Group, soon after. As someone who grew up in Bloomington loving the local music scene, as well as artists that were part of the Secretly Group labels, getting to work for the company was a dream come true. She learned the ropes at Secretly Group working in the Accounting department for many years. She credits this time as providing extremely beneficial knowledge about the back-end side of the music industry; from physical distribution to royalties to music publishing, everything passes through Accounting eventually. After five years, she transitioned to a role as an Executive Assistant to the co-founder of the label group, Chris Swanson, who had recently begun music supervising films. This eventually led to Jessica's current role as a Music Supervisor for TV & Film.

Jessica began her work in television and film by handling music clearances on various projects, including the Emmy-winning documentary series *Wild Wild Country* and multiple projects from director Joe Swanberg, including three seasons of Netflix's "Easy" series. In recent months, she has taken on the role of music supervisor for the films *The Last Shift*, *I Used To Go Here*, and *Minor Premise*, as well as the television series "Dare Me" and "A Teacher."

While it is a role she had never envisioned for herself, she believes she has found the perfect home for her skillset, as music supervision work requires a combination of creativity, problem solving and organization. She recently celebrated her 10 year anniversary with Secretly Group and looks forward to many years to come.

Jessica credits her Folk & Ethno courses for opening her eyes to music from around the world, as well as allowing her to expand her knowledge on topics she already cared about. Each film or television project she works on requires unique music, and she enjoys being able to pull ideas from a wide pool of genres and styles. Some of her coursework also allowed her to work directly with musicians in the Bloomington community, which only strengthened her love for the local scene. She would encourage current Folk & Ethno students to find ways to tie in their interests with the coursework, and also to glean as much information from the professors as possible. The department is full of individuals with such unique stories and backgrounds. Spending a bit of time getting to know even a fraction of their stories is truly exciting and eye-opening. Finally, she encourages students to have patience on their career path. It is important to treat each task or job as an opportunity to learn and make connections with others, as you never know where those connections may lead.

ALUMNI SPOTLIGHT

MARÍA ANGÉLICA RODRÍGUEZ IBÁÑEZ

"[FOLKLORE] HAS GIVEN ME THE UNDERSTANDING OF THE RICHNESS THAT ANY HUMAN CREATIVE ACT OF EXPRESSION CAN HAVE, BEYOND LIMITED IDEAS, LIKE THAT OF MERE AMUSEMENT."



María Angélica Rodríguez Ibáñez (M.A. '13)

María Angélica Rodríguez Ibáñez, from Bogotá, Colombia, is an anthropologist with a master's degree in Folklore from Indiana University. Her work has focused on the designing and implementation of programs related to artistic practices, public policies, cultural rights, intangible heritage, and community processes aimed at strengthening knowledge and sustainability of urban and rural communities and their cultural practices.

Part of her professional experience began with her work at the Smithsonian Center for Folklife and Cultural Heritage in Washington, D.C., specifically working on various Folklife Festival programs and her work with a partnering Colombian foundation to conduct ethnographic research in the Southeastern region of the Colombian plains. For this work, she documented ranching traditions, music, foodways, and crafts, among other local practices for the country's participation in the 2011 Folklife Festival. These experiences and her growing interest in contemporary expressive culture, motivated her to pursue a Master's degree in Folklore at Indiana University.

Since graduating from IU, María Angélica has worked for various organizations and worked with the Ministry of Culture in Colombia from 2015 through 2020. There she worked with the Ministry's Directorate of Arts, first with the "National Plan for Dance" and for the last five years, she worked on a program called Expedición Sensorial/Sensorial Expedition. The program aims to contribute to the construction of social fabric and sustainable development of rural territories, many of which have been marginalized and/or affected by the armed conflict in Colombia. This has been done through the revitalization and strengthening of artistic and cultural practices and knowledge of local communities.



María Angélica Rodríguez Ibáñez (right) radio interview about Expedición.

There, she had the responsibility of supporting, designing, and supervising the program's activities. This included developing classes for various arts practices in rural areas for children, youth, and teachers; creating workshops for collective community research and creation; implementing actions to strengthen local capacities in cultural management; leading the project's communications strategy; among other duties.

For example in 2018, she coordinated a research plan on diverse musicians from the Montes de María region of the Colombian Caribbean as well as a recording production by these musicians. And in 2020, she led a team that provided personalized mentoring to local/community cultural practitioners and organizations. A mentorship aimed to approach community cultural management as a tool to seek permanence of the cultural projects local agents developed in their territories.

"UNDERSTANDING FOLKLORE AS AN INTERDISCIPLINARY AND TRANSDISCIPLINARY FIELD, WITH THEORIES LIKE PERFORMANCE FOR EXAMPLE, ALLOWED ME TO TAKE INTO ACCOUNT HOW COMMUNITIES UNDERSTAND THEIR OWN PRACTICES AND GIVE VALUE TO THEM, AND HOW INTRICATE THEY CAN BE, SO THAT ONE CAN REALLY DEVELOP MEANINGFUL RESEARCH AND PROJECTS THAT THOROUGHLY BENEFIT THEM."

These experiences gave her the opportunity to work with diverse groups of people and communities, which in turn made her think about how the concept of folklore has been perceived in Colombia. The word folklore is widely used throughout the country to mean different things, producing reactions ranging from the most meaningful love to the greatest contempt, making it ambiguous. This urged María Angélica to explore the various perspectives surrounding folklore in Colombia and to think about a way to open a conversation on the possibilities and limits of the concept. Two endeavors resulted from this inquiry, one was a paper on the current perspectives of the concept of folklore in Colombia, and the other, as part of her job with the Ministry of Culture in 2020, she proposed and created a six-episode podcast in Spanish with diverse guest folklorists, including Dr. McDowell, former alumni from the Department of Folklore and Ethnomusicology at IU, among others, with the purpose of broadening the definition of folklore throughout Colombia.



María Angélica Rodríguez Ibáñez (third from left) with rural community practitioners.

In 2020, the Smithsonian Institution Folklife Digital Magazine published an article that María Angelica wrote about her research and her ethnographic documentary on salsa dancing in Cali, Colombia that she did for her master thesis at IU. Her various work experiences serve as examples of the many types of opportunities folklore students can enjoy. She encourages program students to explore diverse career opportunities and for students to know that they can have a profound impact working with the tools and the rich epistemological lens provided by the field of folklore.



(Left) art rural processes with kids, (top) work at Folklife Festival, (bottom) moderating the presentation of recording production.

"THE DIVERSE GROUP OF PROFESSORS AND STUDENTS IN THE DEPARTMENT, MANY WITH DIFFERENT RESEARCH TOPICS AND FROM DIFFERENT COUNTRIES AND THE POSSIBILITY OF ENROLLING IN ETHNOMUSICOLOGY CLASSES, WIDENED MY PERSPECTIVE ON HOW ONE CAN APPROACH RESEARCH AND WORK WITH DIVERSE COMMUNITIES AND THEIR CULTURAL EXPRESSIONS."

ALUMNI SPOTLIGHT

KWESI YANKAH



Kwesi Yankah (Ph.D. '85)

The Minister of State in charge of Tertiary Education, Professor Kwesi Yankah (Ph.D. '85) has been elected to the membership of the American Academy of Arts and Sciences (AMACAD).

The American Academy of Arts and Sciences is one of the oldest learned societies in the United States. Founded in 1780, the Academy is dedicated to honoring excellence and leadership, working across disciplines and divides, and advancing the common good.

Dr. Kwesi Yankah is a self-proclaimed Hoosier, and a product of the Folklore Department, where he did his doctoral work from 1980 to 1985, minoring in Linguistics and African Studies. His doctoral dissertation entitled, 'The Proverb in the Context of Akan Rhetoric' earned him the 1985 Esther Kingsley award for outstanding doctoral work, the first by an African.

"IT'S BEEN A LONG ROAD FROM 'WOES OF A KWATRIOT' (THE CELEBRATED NEWSPAPER COLUMN KWESI WROTE BACK IN THE 1980S) TO MINISTER OF HIGHER ED, BUT ALL ALONG THE WAY HE HAS SHOWN COMPASSION AND DEDICATION TO THE CAUSE OF RESEARCH AND TEACHING AS VITAL COMPONENTS OF AN ENLIGHTENED SOCIETY." -DR. JOHN MCDOWELL, EMERITUS PROFESSOR OF FOLKLORE AT IU & DR. YANKAH'S PHD ADVISOR

After graduation, Dr. Yankah returned to Ghana but visited the United States intermittently on sabbatical leaves and fellowships that took him to Stanford, Pennsylvania, Northwestern, UC-Berkeley, and Michigan to name a few. He served as the Pro-Vice-Chancellor of the University of Ghana and the President of the Central University. Today, Dr. Yankah is the Minister of State in charge of Ghana's tertiary education, a position he's held since 2017.

In 2017, Dr. Yankah was elected an honorary fellow of the 'American Folklore Society.'

Dr. Yankah credits IU for his sharpened research instincts and exposing him to global research and scholarship. Dr. Yankah states, "As a foreigner, life at IU folklore was tough at the onset, but later brightened up earning him considerable respect among peers and professors."

"AFTER COMPLETING HIS DISSERTATION HE RETURNED TO GHANA TO ESTABLISH AN OUTSTANDING PROGRAM IN LINGUISTICS AND THE STUDY OF ORAL TRADITION AT LEGON. KWESI HAS CONTINUED TO FLOURISH AND DO GOOD THINGS IN GHANA, AND NOW HE OCCUPIES A POSITION OF IMPORTANCE AND INFLUENCE WHICH ALLOWS HIM TO EXTEND THE REACH OF HIS IDEALISTIC PRINCIPLES THERE."

-DR. JOHN MCDOWELL, EMERITUS PROFESSOR OF FOLKLORE AT IU & DR. YANKAH'S PHD ADVISOR

NEW EMPLOYMENT



Dr. Kristina Downs, Ph.D. '17, will begin her new job as Assistant Professor at Tarleton State University and Executive Director of the Texas Folklore Society this Fall.

She has also created a podcast called Crimelore, with co-host Jesse Fivecoate, Folklore PhD candidate.

CRIMELORE
A PODCAST BY KRISTINA DOWNS



Lydia Campbell-Maher, Ethnomusicology Ph.D. candidate, started a new job in February 2021 at ArtMix in Indianapolis, IN.



Juan Sebastian Rojas (Ph.D. '18) has recently started a new position at the UNESCO Chair for Arts, Education, and a Culture of Peace, hosted by Juan N Corpas University Foundation in Bogota (Colombia).

For the next two years, Juan will be conducting research activities as a post-doctoral fellow on the project "Music for Social Impact: Practitioners' Contexts, Work, and Beliefs," which focuses on a transcultural and transnational analysis of the social roles of music projects and activities in Belgium, Colombia, Finland, and the UK.

Abdulai Salifu Asuro (Ph.D. '08) has been serving as Rector/Vice Chancellor at Tamale Polytechnic, Ghana; and led the Institution to be upgraded to a Technical University (2012 - 2018).

He now presides at a Private University, Madina Institute of Science and Technology, in the Ghanaian Capital.

Additionally, he is also the chair of the National Folklore Board, and is a member of the Cultural Policy Review Committee, which has been tasked to relook at Ghana's Cultural Policy Document.



"I MET A VERY LOVING FAMILY OF COLLEAGUE STUDENTS AND STAFF AND FACULTY THAT I CAN NEVER FORGET THE DEPARTMENT OF FOLKLORE & ETHNOMUSICOLOGY."



Dr. Cheikh Tidiane Lo (Ph.D. '19) will start this fall as an Assistant Professor of English in the Department of Applied Foreign Languages at Université Gaston Berger de Saint Louis in Senegal. He will be teaching English, Tourism, and Business Communication.



NEW EMPLOYMENT



In October 2020, Jennifer C. Core (M.A. '97) was named the Executive Director of the Tennessee Historical Society (THS).

Since 2012, Core has served as state coordinator of the successful Tennessee History Day program and director of membership and programs for THS. Prior to joining THS, she was a folklife program assistant at the Tennessee Arts Commission and a curatorial assistant at the Grand Ole Opry Museum. Core also is a co-founder of the Tennessee Sampler Survey, a nonprofit documenting Tennessee's needlework heritage.



Dr. Michael Evans (Ph.D. '99) has been chosen as the 34th President of Peru State College in Peru, Nebraska.



Anna Polovick Waggy (B.A. '17) started a new job in New York City as Communications Specialist at the American Council of Learned Societies (ACLS). ACLS is a nonprofit federation of 75 scholarly organizations, including the American Folklore Society and the Society for Ethnomusicology, and she is excited about the chance to work adjacent to these fields.

In addition to stewarding and representing its member organizations, ACLS supports scholarship in the humanities and social sciences and advocates for the centrality of the humanities in the modern world.

Last summer, Emily Adeline Bryant, Folklore Ph.D. candidate, was hired as the full time Assistant Registrar and Collections Manager at the IUMAA. She is curating one of the two main re-opening exhibits (2022), which focuses on the Birnbaum Collection—dress and adornment from the Middle East, North Africa, and Central Asia. This collection (and its collector) is also the topic of her dissertation.

In October, Emily gave a virtual talk on the subject titled, "Protection & Projection: Dress & Adornment in the Middle East, North Africa, Central Asia, & Southeastern Europe."



Kim Marshall (Ph.D. '11) was appointed Director of the Arts and Humanities Forum at U Oklahoma.

Marshall has served on the advisory board of the Forum since 2018 and was a Forum Fellow during the 2017-2018 academic year. She holds Ph.D.s in Anthropology and Ethnomusicology from Indiana University as well as an Masters of Arts in Folklore from the University of Oregon, and is currently serving as a member of the Council for the Society for Ethnomusicology.

ALUMNI UPDATES



At the 2020 American Folklore Society's annual meeting, Simon Bronner's new book, *The Practice of Folklore: Essays Toward a Theory of Tradition* received the Chicago Folklore Prize for the best book-length work of folklore scholarship for the year; the prize is the oldest international award recognizing excellence in folklore scholarship.

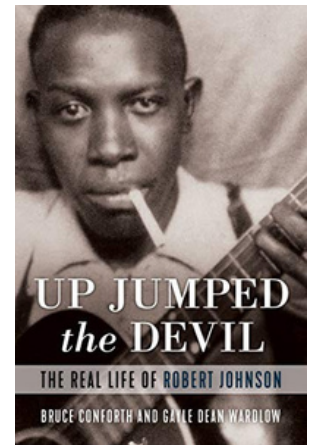


Emily Buhrow Rogers (M.A. '17, Ph.D. minor '20) will join the Smithsonian Center for Folklife and Cultural Heritage, where she will research community artists' responses to COVID-19 in the United States and beyond as part of Folklife Magazine's series *Chronicling Community Artists* during COVID-19.



Ethnomusicology Ph.D. minor student Hippocrates Cheng has been keeping busy. He recently collaborated with and was interviewed by [TwoSet Violin](#) on their YouTube channel sharing his overtone singing technique.

Additionally, Crate directed, composed, and produced a virtual pandemic opera "In the Midst Of" in November 2020. International composers, singers, musicians, performance artists, and multimedia artists collaborated for this project.



Bruce Conforth's, (Ph.D. '90) recent book, *Up Jumped the Devil: The Real Life of Robert Johnson* (Chicago Review Press) has received many accolades including the Penderyn Prize for Best Music Book of the Year of any kind (2020), winning both the Living Blues Critics Poll as the Best Blues Book of the Year and the Living Blues Reader's Poll as the Best Book of the Year, and the coveted ARSC (Association of Recorded Sound Collections) Award for Excellence for Best Historical Research in Recorded Blues, Soul, Gospel or R&B.



Alison Martin, Ph.D. '20, was awarded the Charles Seeger Prize at the Society for Ethnomusicology annual meeting in October 2020. This prize recognizes "the most distinguished student paper presented at the previous Society for Ethnomusicology Annual Meeting." The paper was entitled, "Listening Intersectionally to Gentrification in Washington, DC."

Midwest Chapter
of the
Society for Ethnomusicology

Christian James, M.A. '20 & current Ethnomusicology PhD candidate, was awarded the JaFran Jones Prize for his paper "Nādānusandhān: Sound Studies and its Lexical Genealogy in Hindi-Language Music Scholarship." The Jafran Jones Prize recognizes the best student paper delivered at the annual meeting of MIDSEM.

ALUMNI UPDATES



In 2020, Jenn Horn (M.A. '06) won the Outstanding Teaching Award in the College of Liberal Arts at the University of Southern Indiana; one of four annual awards given to Liberal Arts faculty and staff for their contributions to the College. She was also the recipient of the H. Lee Cooper Core Curriculum Teaching Award which honors a USI faculty member whose work in University Core Courses (UCC) has been especially creative and successful in furthering UCC goals.



This fall, Laila Rajani (M.A. '17) will begin a Ph.D. program at the University of Edinburgh exploring intersections between culture and mental health in South Asia. She has been awarded the Wellcome Trust doctoral scholarship to undertake this research.



Donald Bradley, M.A. '19 & current Ethnomusicology Ph.D. candidate, received a Fulbright award to study identity, place, and imagination in Japanese engagement with bluegrass and old-time music.



Harris M. Berger (Ph.D. '91) along with co-editor Dr. Jocelyne Guilbault, has launched a new journal, *Music Research Annual*. MRA is the first peer-reviewed, open-access journal devoted to publishing review essays from the full range of academic disciplines that study music.

The journal is published by the Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland.



Jennie Williams, M.A. '17 and current Ethnomusicology Ph.D. candidate, received an Indiana Studies Platform Research Fellowship this past year. Her research was on display in the Cook Center and culminated in a presentation at the *Style of the State* symposium in April.

ALUMNI UPDATES



Amelia Lopez, M.A. '20 and current Ethnomusicology Ph.D. student, has been a part of the Bloomington Colombia's Peace Committee, since 2019 when a group of Colombian students at IU created the group. Since then, they have organized activities in and outside campus to generate discussions and to take actions about Colombia's political and social situation. In June they organized a fundraising concert, "Playing for Peace in Colombia."



Ben Bridges, M.A. '19 and current Folklore and Anthropology PhD student is doing preliminary fieldwork in Southeast Alaska this summer, sponsored by the Sealaska Heritage Institute in Juneau. Ben will be interviewing artists, institutional leaders, and art consumers to see how Southeast Alaska Native artists sustain their ancient art practices in light of current economic, legal, and environmental pressures.



Mathilde Lind, M.A. '17 and current Folklore PhD candidate, was awarded the Estophilus scholarship for research in Estonia (for the second time) from the Archimedes Foundation. The Archimedes Foundation operates under the Estonian government Ministry of Education and Research.



DR. DINA BENNETT

*Director of Collections and Curatorial Affairs
American Jazz Museum in Kansas City, MO*

*Founding Curatorial Director
National Museum of African American Music in Nashville, TN*

A life surrounding African American music inspires curator of new museum.



Dina Bennett grew up in Topeka, Kansas, around blues and gospel music, or whatever her father's band Roland Bennett and the Rockin' Whalers were playing that evening. "I came from a musical home," said Bennett, born 1990. "My dad is a musician, and he and his brother had a band. They recorded a couple of 45 records, and they played throughout Topeka and Lawrence."

Her dad, Dick "Sweet Root" Bennett, played the harmonica and bass and her uncle, Roland Bennett, was the lead and saxophonist. At the age of 7, she followed in her family's musical footsteps and attended Melody Brown Fun Factory, a local musical camp formerly held on the Washburn University campus.



"They saw some ability in me and they offered to give me piano lessons for free," she said of the life-changing moment. She started playing in her church, school and recitals while also picking up the clarinet.

While her life is far from the piano recitals she held as a child, Bennett is living her dream today as curatorial director of the National Museum of African American Music, a new museum set to open in the summer of 2020 in downtown Nashville, Tennessee. When finished, it will be the only museum that looks into all of the music genres created and influenced by African Americans.

"This museum shows the legacy of African American music from its very beginnings," she said. "It covers blues, jazz, gospel, R&B, and hip-hop, and visitors will not only find out about these genres, but also learn about the experience of the music and how it permeates society."

After earning her degree from Washburn University, she earned her master's from Kansas State University and her doctoral degree from Indiana University in a field many are not familiar with: ethnomusicology, which is the study of music of different cultures. She completed her dissertation studying the revitalization of the 18th and Vine Historic Jazz District and the creation of the American Jazz Museum in Kansas City, Missouri. She knew when her current position opened it would be a culmination of not only all she has worked for, but what she grew up around.



"I studied ethnomusicology and African American and African Diaspora studies because I wanted to understand more about the people, why they created the music, and I wanted to be in the field and weave the stories around it and preserve the material culture" she said.

Building a museum from the ground up – not only bricks and mortar, but also the collection of artifacts and information – hasn't been an easy task. Bennett said the process has been unlike anything she's ever done because she has always worked in previously established museums. Today, she works with many people involved in the constructing of a museum – exhibit designers, construction, development, and marketing managers, as well as fabricators. The NMAAM curatorial team has worked to be intentional in the designs of the exhibits and has made sure the information and artifacts are authentic and accurate. This fall, the team went through the final design approval of the galleries – proofreading and suggesting revisions with a team of renowned historians and ethnomusicology experts. The museum doesn't just focus on the musicians, but also the creatives in the music business industry.

Dr. Portia Maultsby and Dr. Dina Bennett

The work completed now will be on the walls and seen by patrons for years, so as one of the experts in the field, she leads a team of curators to make sure the information and displays are correct. For example, one of the interactive pieces in the religious music gallery will allow visitors to sing with a gospel choir – Bobby Jones and his choir – through green screen technology.

"We are working with a media team who are not African American, so there is a learning curve there," she said. "We stay in step with them because we have to guide the material and storyline."

Working for a museum is not new to her. Before she came to the National Museum of African American Music, she was the associate director of operations and programs for the Mulvane Art Museum at Washburn University where she was able to get experience in museum administration. She also previously worked as the education director for the B.B. King Museum and Delta Interpretive Center in Indianola, Mississippi.

"I think this is everything I've worked for, this is what I'm trained to do, and have lived and breathed," she said. "I have not only studied it, but I am a tradition-bearer of the culture."

Once the museum opens, the curatorial team will continue to work on the rotating exhibits, obtaining accreditation and writing grants for new exhibits.

"Hopefully this museum will thrive to become a cultural center for African American music and culture," Bennett said. "As an ethnomusicologist and musician, the legacy we are leaving our children is really engrained in me."



*REPRINT FROM THE WASHBURN UNIVERSITY ALUMNI NEWSLETTER

UNDERGRADUATE ALUMNI UPDATES



2021 Undergraduate seniors. From left to right: Will Pape, Emilyann Long, Kayla Jasper, Sydney Seigel with advisor Dr. Krystie Herndon



Will Pape (B.A. '21) was awarded the Highest Departmental GPA for Graduating Senior Award.



Sydney Seigel (B.A. '21) was inducted into Phi Beta Kappa, successfully defended her BA honor thesis and received the was awarded the Highest Cumulative and Departmental GPA for Graduating Senior Award.



Chloe McCormick (B.A. '20) was awarded the Highest Cumulative and Departmental GPA for Graduating Senior Award in May of 2020.



Grace Herndon (B.A. '17) is the music director for Northwestern Law's Habeas Chorus for the video "Carry On Wayward Son." She also arranged their newest piece, "All I Need (Jacob Collier)."



Abigail Bufkinl (B.A. '21) was inducted into prestigious Phi Beta Kappa academic society.



UNDERGRADUATE ALUMNI UPDATES

Kailee Cooper ('14 B.A. Folklore/Ethnomusicology, certificate in African Studies)—completed her Master of Science degree in Business Analytics, IU Bloomington Kelley School of Business, spring 2021.

Sara (Deuser) Airgood ('08 B.A. Folklore, ECONBA, minor in Business)—is now the Customer Relationship Management (CRM) Functional Lead for Synoptek, an company that features information technology and services based in Irvine, CA.

Court Flannery ('10 B.A. Folklore/Ethnomusicology), is now an Account Executive II for Convoy, Inc., a digital freight network based in Seattle, WA.

Iris Fry ('20 B.A., minor in Anthropology)—completed her Master of Library and Information Science degree through the IU Luddy School of Informatics, Computing, and Engineering, spring 2021, specializing in Rare Books and Manuscripts.

Megan Glass ('03 B.A. Folklore, CMLTBA)—is now Assistant General Counsel for Viewpoint, Inc., a computer software company based in Portland, OR.

Katlyn Griffin ('17 B.A. Folklore/Ethnomusicology, minor in THTR)—is now a TEFL instructor for la Comunidad de Madrid.

Nicholas Hartmann ('07 B.A. Folklore, ANTHBA, minor in REEI)—has pivoted from the academic world to running a non-profit, as recently named Executive Director of Family Promise of Linn County, in Cedar Rapids, IA. According to their LinkedIn headline, FPLC “helps homeless and low-income families achieve sustainable independence through a community-based response.”

Margaret Hathaway ('08 B.A. Folklore, ANTHBA, minor in BIOL)—has worked for the Environmental Protection Agency (EPA) for several years, and is now a Senior Regulatory Specialist for that organization, in Washington, DC. Her primary duties are to develop and implement policy for the Herbicide Branch of the Office of Pesticide Program's Registration Division.

LaKeshia Johnson ('14 B.A. Folklore/Ethnomusicology)—is now a Travel Registered Nurse with ProLink Staffing, based in New York, NY.

Amber Lipman ('15 B.A. Folklore/Ethnomusicology, ANTHBA, minor in MUS)—one of our most peripatetic undergrad alums, Amber is spending the summer as a tour guide for The Real Mary King's Close, in Edinburgh, Scotland.

Katie Maher ('20 B.A. Folklore/Ethnomusicology, MEDIABA, minor in Arts Management)—works as North American Physical Sales and Support for Secretly Distribution, based right here in Bloomington, IN.

Kady O'Hara ('09 B.A. Folklore, ENGBA, minor in SOC)—now Executive Administrative Assistant for Snow & Sauerteig, LLP, Ft. Wayne, IN.

Anna Polovick Waggy ('17 B.A. Folklore/Ethnomusicology, JOURBA)—now Communications Specialist, American Council of Learned Societies, New York, NY.

Shane Provost ('09 B.A. Folklore, minor in MUS)—was promoted this spring to Senior Software Engineer with Mailchimp, in Atlanta, GA.

Samantha (Scheetz) Mills ('13 B.A. Folklore/Ethnomusicology, minor in SOC)—is now Lead for Curaleaf, an alternative medicine company based in Wakefield, MA.



BY THE NUMBERS
SINCE OUR SUMMER 2020 ISSUE WE'VE:

6 B.A.s
4 M.A.s
4 Ph.D.s



Dikshant Uprety PhD defense



Alex Sanchez M.A. '21



Rosalind Rini Larson PhD defense



Emilyann Long B.A. '21



2020 First Year Students

First Row: Joseph Johnson, Kyle Fulford, Chloe McCormick
Second Row: Holly Mathews, Iryna Voloshyna, Andrew Tompkins
Third Row: Tadhg Ó Meachair, Niousha Eslahchi

STAFF SPOTLIGHT

KRYSTIE HERNDON



Dr. Krystie Herndon, Senior Undergraduate Advisor

Two-time College Advisor of the Year
recently earns Ed.D in Higher
Education with a minor in Folklore

This has been quite the year for Dr. Krystie Herndon, Senior Undergraduate Advisor in the College of Arts and Sciences. Dr. Herndon is the academic advisor for the Department of Folklore and Ethnomusicology along with Criminal Justice, Art History, and Linguistics. For the second time in her career, Dr. Herndon has won the College Advisor of the Year Award, winning the first time in 2009. In addition to being a two-time award-winning advisor, Krystie has been working on her Ed.D. in Higher Education with a minor in Folklore since 2012, which she completed in May 2021. She was featured in an IU News story with 7 other Black women earning doctorates in School of Education program examining racism and culture in their research. Her dissertation, "There's a Lot More Culture in My Life Than I Thought": Studying Folklore as Part of an Undergraduate General Education Curriculum" will be a great asset to our department.

Dr. Herndon also attended the National Academic Advising Association (NACADA) Annual Conference in October 2020. She received a grant from the College of Arts and Sciences and virtually presented with a panel of her colleagues, including the Vice Provost for Undergraduate Education, on the new Advising Professional Contributions tool. Krystie served on the design committee for this application that allows IUB academic advisors to provide a fuller, more nuanced picture of their jobs for grant proposals, professional evaluations, and promotion and award portfolios.

Thank you, Dr. Herndon, for your constant dedication to our students and department, even during a pandemic!

*"THE FACULTY, STAFF, AND STUDENTS OF THE DEPARTMENT OF FOLKLORE AND
ETHNOMUSICOLOGY ARE MAJOR REASONS WHY I LOVE WHAT I DO"
-DR. KRYSTIE HERNDON*



PRAVINA SHUKLA

FACULTY SPOTLIGHT

Dr. Pravina Shukla was recently named a Provost Professor at Indiana University. The Provost Professor Award is given each year by the Office of the Provost and the Office of the Vice Provost for Faculty and Academic Affairs. It is intended to bring significant honor to faculty who have achieved local, national, and international distinction in both teaching and research/creative activity.

Shukla is a professor in the Department of Folklore and Ethnomusicology. She received her doctorate from UCLA in 1998 and joined the faculty at IU in 2000. She is an adjunct professor for the Department of Anthropology and the Department of American Studies, and she holds adjunct appointments with other units on campus as well. She is a consulting curator for the Mathers Museum of World Cultures.

Shukla conducts ethnographic fieldwork in multiple languages in India, Brazil, Europe and the United States. This fieldwork directly informs her publications as well as her teaching. She teaches both undergraduate and graduate students, and she imparts her knowledge of the aspects of cultural diversity, including the values, beliefs, aesthetics and worldview perspectives that are encompassed within them.

She is the author of four books. Her publication *The Grace of Four Moons: Dress, Adornment, and the Art of the Body in Modern India* (2008) garnered her the A.K. Coomaraswamy Book Prize from the South Asia Council for the Association for Asian Studies. Shukla documented the personal adornment of myriad women in India and interviewed goldsmiths, weavers and merchants dealing in clothing and ornaments.

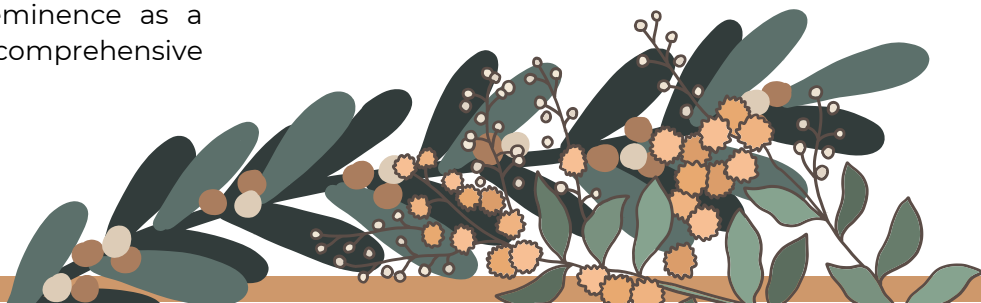
She investigated the production and commerce, as well as the creative adornment aspects. This highly regarded book established her pre-eminence as a material culture scholar and offers a comprehensive model for the study of body art in India.



Shukla is committed to educational excellence, evidenced by being awarded the Trustees Teaching Award four times, the President's Award for Distinguished Teaching in 2018, and the Faculty Mentor Award from the Graduate and Professional Student Government in 2020.

She has served as the director of undergraduate studies and currently serves as the director of graduate studies. She has served on several university committees and councils. She was recently elected to the Fellows of the American Folklore Society, the highest recognition in the discipline for scholarship, teaching and service to the field.

Congratulations to Dr. Shukla on these impressive accomplishments!



EDUARDO HERRERA



Dr. Herrera joins the faculty Spring 2022

This spring semester 2022 Indiana University's Department of Folklore and Ethnomusicology will welcome award-winning ethnomusicologist, Dr. Eduardo Herrera, to its permanent faculty. Both an ethnographer and historian, Dr. Herrera is well known for his research in masculinities and violence in sports fandom, cultural diplomacy, and musical experimentalism in South America. Having earned his Ph.D. at the University of Illinois in 2013, he is widely recognized as one of the rising scholars in the study of Latin American and Latinx musical practices. He is the author of *Elite Art Words: Philanthropy, Latin Americanism, and Avant-garde Music* (Oxford University Press, 2020) and co-editor of *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford University Press, 2018).

"It is an unbelievable opportunity; since the beginning of my studies, I have admired how so much of the history of folklore and ethnomusicology was connected to IU. Even back in Colombia, everyone knew that IU had one of the top programs in the world," Herrera said. "I can't wait to join my new colleagues and students, share with them my passion for the study of Latin American and Latinx cultural practices, and learn from everyone in this incredibly rich intellectual environment."

Dr. Herrera joins IU from Rutgers University, New Jersey, after spending Spring 2021 as visiting associate professor at Harvard University, and having been a Humanities Center Faculty Fellow for 2019–2020 at the University of Rochester.

"WE COULDN'T BE MORE THRILLED FOR EDUARDO TO BE JOINING THE FACULTY AT IU, NOT ONLY IS EDUARDO A PERFECT FIT WITH OUR DEPARTMENTAL VALUES AND MISSION, BUT HIS GROUND-BREAKING WORK WITH MASCULINITY, VIOLENCE, AND SOCCER CHANTS AND HIS KNOWLEDGE ON THE ETHNOGRAPHIC STUDY OF ELITES IS A GREAT ADDITION TO THE STUDY OF FOLKLORE AND ETHNOMUSICOLOGY AT IU." - DR. DAVID MCDONALD, DEPARTMENT CHAIR



MEET OUR NEW PEOPLE



BERTIE KIBREAH

Dr. Bertie Kibreah is a Visiting Assistant Professor in Ethnomusicology.

Dr. Kibreah holds a Ph.D. in ethnomusicology from the University of Chicago. His dissertation is titled, "Banter and Bricolage at the Burial Chamber: Dialectical Devotionalism in Bangladesh.", examining devotional song in Bangladesh, with regard to its larger aesthetic relevance in Bengali culture, focusing on the cultural economy of shrine performers and other professional artists, their media outlets, and the various streams of religiosity found in the greater Bengali community. His research interests focus on Muslim devotional practices in Bangladesh.

Dr. Kibreah will be teaching a graduate seminar in Music & Devotion and undergraduate introductory course 'World Music & Culture' in Fall 2021.

"I'M TRULY HONORED AND EXCITED TO JOIN THE DEPARTMENT THROUGH THIS VISITING APPOINTMENT IN 2021-22! IN FACT, IT'S DOUBLY MEANINGFUL TO ME—TO BE IN THE COMPANY OF THE DEPARTMENT'S PRESTIGIOUS FACULTY, STUDENTS, AND STAFF, BUT ALSO TO RETURN TO MY OLD STOMPING GROUNDS!"



JULIANNE GRAPER

Dr. Julianne Graper is a second year Visiting Assistant Professor in Ethnomusicology

Dr. Graper holds a Ph.D. in Ethnomusicology from the University of Texas at Austin with a multispecies ethnographic dissertation project focused on bat-human relationships and sound in Austin, TX and Chiapas, MX. She was recently featured at Food for Thought Online Series that is hosted by College of Arts and Sciences with a presentation and Q&A exploring the cultural history of bats and the significance of their popular depictions.

Dr. Graper acted as assistant editor of the Latin American Music Review for two years, and have degrees in both Biology and Historical Musicology. Her research interests include science and technology studies, multispecies ethnography, ecomusicology, protest music, and music of southern Mexico.

"BEGINNING MY TEACHING CAREER AT IU DURING THE PANDEMIC WAS CHALLENGING, BUT ALSO INSTRUCTIVE ON MANY DIFFERENT LEVELS. THE 2021-22 ACADEMIC YEAR FEELS LIKE AN OPPORTUNITY TO REVISIT THE LESSONS LEARNED DURING THE PANDEMIC, AND I AM LOOKING FORWARD TO ESTABLISHING DEEPER RELATIONSHIPS WITH STUDENTS AND FACULTY – RELATIONSHIPS THAT ARE NOT EXCLUSIVELY MEDIATED BY ZOOM!"

FACULTY NEWS



Dr. Solimar Otero is the new Director of Folklore Institute and Dr. Otero took over for Ray Cashman as editor of the Journal of Folklore Research!

"I AM SO EXCITED TO BE IN THIS POSITION. IT WILL GIVE ME A WONDERFUL OPPORTUNITY TO WORK WITH YOU ALL COLLABORATIVELY IN SHAPING OUR INSTITUTE AND DEPARTMENT IN WAYS THAT MEET OUR FUTURE GOALS AND CHALLENGES. WE HAVE DONE AN ADMIRABLE JOB OF SUPPORTING EACH OTHER THROUGH THIS LAST YEAR FULL OBSTACLES CREATED BY THE PANDEMIC AND SOCIAL UNREST. I LOOK FORWARD TO BUILDING ON OUR STRONG PROFESSIONAL AND PERSONAL BONDS IN ENVISIONING AND PUTTING INTO ACTION OUR NEXT STEPS AS AN INTELLECTUAL COMMUNITY." -DR. SOLIMAR OTERO

Dr. Jason Jackson is now the Ruth N. Halls Professor of Folklore and Anthropology, and the new editor for Museum Anthropology Review.

In connection with the conclusion of his service as director of the Mathers Museum of World Cultures and his appointment as a Ruth N. Halls Professor, Jackson established the Material Culture and Heritage Studies Laboratory within the department. This new laboratory will provide undergraduate and graduate students with new opportunities to participate in team research projects. Wuexiya, a current PhD student, held a grant-funded Graduate Assistantship in the lab for a project focused on material culture studies in the American South. She is also part of ongoing lab-based projects on heritage policy in Southwest China. In spring 2022, a group of freshmen will take a discovery lab course as part of the College of Arts and Sciences ASURE (Arts and Sciences Undergraduate Research Experience) Program.



Participating in the new laboratory, they will work remotely to study important object collections of the Smithsonian's National Museum of Natural History. Launched as the COVID pandemic took hold, the laboratory has provided opportunities to develop new ways of collaborating remotely using digital tools.



Dr. Brandon Barker promoted to Assistant Professor and received The Opie Prize!

The Opie Prize committee of the Children's Folklore Section is very pleased to announce that this year's winners, covering the period 2018-2020, are K. Brandon Barker and Claiborne Rice, authors of *Folk Illusions: Children, Folklore, and Sciences of Perception* (Indiana University Press, 2019). This innovative study defines a new genre: traditional verbal and physical actions that are intended to create an illusion. Recognizing more than eighty folk illusions, the authors persuasively demonstrate the validity of this new genre. Their cross-disciplinary approach places folkloristics in fruitful conversation with neuroscience, cognitive science, and psychology.





FACULTY NEWS

Dr. Jon Kay promoted to Associate Professor! Dr. Kay directs *Traditional Arts Indiana* at Indiana University, where he also serves as an associate professor in the Department of Folklore and Ethnomusicology. He is the author of *Folk Art and Aging: Life-Story Objects and Their Makers* and the edited volume *The Expressive Lives of Elders: Folklore, Art, and Aging*. He also creates exhibitions, hosts public programs and produces documentary videos about Indiana's traditional arts.

At Traditional Arts Indiana, he coordinates a statewide apprenticeship program, a traveling exhibition network and Indiana's Heritage Fellowships.



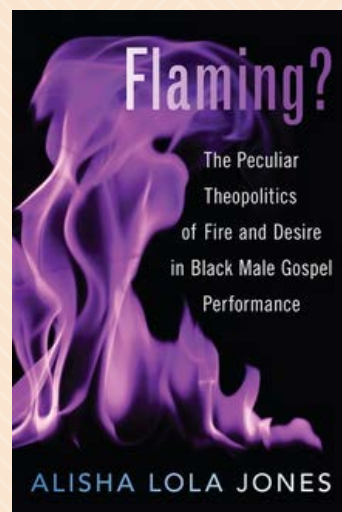
Dr. Alisha Lola Jones promoted to Associate Professor! Dr. Jones was featured in an event presented by CAHI and the IU Arts and Humanities Council where she discussed her book *Flaming? The Peculiar Politics of Fire and Desire in Black Male Gospel Performance* (Oxford University Press, 2020).

Historically-black Protestant churches are spaces where male-centered theology, a dearth of men in the pews, and an overrepresentation of queer men in music ministry coexist, creating an atmosphere where simultaneous heteropatriarchy, anxieties about "real" masculinity, archetypes of the "alpha-male preacher" and the "effeminate choir director," and homo-antagonism are all in play. In *Flaming?*, Professor Jones examines how male vocalists traverse their tightly-knit social networks and negotiate their identities through and beyond the worship experience.

Dr. Jones specializes in religious music in the African diaspora, the music industry, gender and sexuality, and musical masculinities, among other topics. Named an Innovator by the University of Chicago and Yale Divinity School, where she received her Ph.D. and M.Div., respectively, Professor Jones is an ordained preacher as well as an operatic soprano, and has performed around the world.

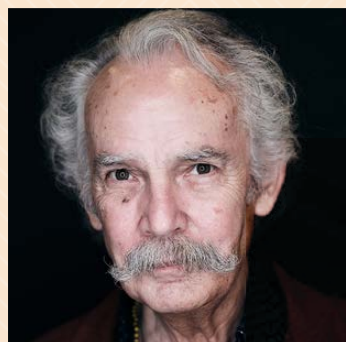
Soundlore's third episode features Dr. Alisha Lola Jones and her new book, *Flaming? The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance*. Dr. Jones's episode is part of Soundlore's "Behind the Books" series, where our esteemed faculty share their stories and experiences of researching and writing their recent publications.

Dr. Jones has also been interviewed by Mark Anthony Neal on his show *Left of Black*: You can watch the interview [here](#).



Emeritus Professor Henry Glassie won 2 awards with the *Henry Glassie: Field Work* film.

- Best Irish Documentary, *Galway Film Fleadh*, Ireland, July 2020
- Audience Award at *InScience, International Science Film Festival*, The Netherlands, November 2020



SoundLore

2020-2021

A PODCAST ABOUT FOLKLORE AND ETHNOMUSICOLOGY

SoundLore is the official podcast of the IU Department of Folklore and Ethnomusicology. It premiered in Fall 2020, spearheaded and produced by Dr. David McDonald and Amanda Lueck. The goal of the podcast is to provide another platform for sharing ideas and conversations about Folklore and Ethnomusicology within and beyond the department here at IU. SoundLore brings the academic conversation from the written page to the recorded voice, sharing with audiences the live conversations between current faculty and students with alumni and Emeriti Professors. The guests from SoundLore's first season of episodes discuss such topics as elections and COVID-19, showing how Folklore and Ethnomusicology lend themselves to a deeper understanding of daily and current events. Some episodes focus on IU, detailing the traditions of the annual department-led Ghost Walk by the Folklore and Ethnomusicology Student Association (FESA) and the founding of the IU Soul Revue by Dr. Portia Maultsby, while others are tales from the fields of Jordan and Germany by graduate students recently returned from their fieldwork abroad.

SoundLore also shares the inside scoop about recent publications by faculty in the department, including Dr. Alisha Jones, Dr. Solimar Otero, Dr. Jon Kay, and Dr. Brandon Barker, giving listeners a chance to hear the authors' thoughts on the fieldwork that led to the book and their reflections looking at the finished work.

Find us on Apple Podcasts, Soundcloud, and Stitcher, or through the SoundLore website. Contact producers David McDonald (davmcdon@indiana.edu) and Amanda Lueck (amalueck@iu.edu) for more information.





IU BICENTENNIAL MEDALS

Indiana University's Bicentennial celebrates individuals and organizations who, through their personal, professional, artistic, or philanthropic efforts, broadened the reach of Indiana University around the state, nation, and world. Approximately 1,500 crafted Bicentennial Medals, made from materials salvaged from the old bells which hung in the Student Building on the IU Bloomington's campus, were given to honor those contributions.

Seven current and emeriti faculty and one IU alumnus from our department received Bicentennial medals. In order from left to right: Dr. Bruno Nettl (Dr. Stegan Fiol accepted on his behalf), Dr. Richard Bauman, Dr. Portia Maultsby, Dr. Ruth Stone, Dr. Henry Glassie, Dr. Moria Marsh, and Dr. Jon Kay

Not pictured, Dr. İlhan Başgöz also received a Bicentennial medal from a separate department.



COLLOQUIUM SERIES



Bats in the Human-Animal Borderlands

Dr. Julianne Graper: *Visiting Assistant Professor, Department of Folklore and Ethnomusicology, Indiana University*

In this talk, Dr. Graper considered the ways that human aesthetic practices reflect perceived challenges to human personhood, as presented by the incursion of bats in urban spaces. Drawing from her dissertation fieldwork as well as positing possible directions for future research, she discussed how bats cross the human-animal border. She demonstrated that human responses to border crossing by non-humans reflects not only anti-immigrant sensibilities, but also deep-rooted fears about colonial others. Such considerations contribute to reevaluating not only the status of human beings as the sole creators of culture, but also to the interplay between the human-animal divide and the otherization of human populations.

Affective Communities, Masculinities and In-Group/ Out-Group Dynamics in Argentine Soccer Chanting.

Dr. Eduardo Herrera: *Associate Professor of Ethnomusicology, Rutgers University*

Sound is an essential component of soccer in Argentina. Participants engage in listening, speaking, and yelling as part of an auditory ecology that is tied with the immersion and success of the activity. At their core, these communities sustain and legitimize a hegemonic masculinity that discriminates other masculinities based on unequal relations of gender, class, race, and ethnicity. In this presentation, Herrera dialogued with scholarship on emotional contagion, affect, and the emotional effects of chanting in public assemblies in order to illuminate the potentials that sound brings to soccer as a cultural performance.



These Words are my Ofrenda

Dr. Ana-Maurine Lara: *Assistant Professor, University of Oregon. National award winning novelist and poet.*

Dr. Ana-Maurine Lara will draw from her creative and scholarly texts to theorize how the use of critical (decolonial, Black feminist) methodologies and genre (poetry, fiction, ethnography, speechacts) can enable the praxical realization of Black and Indigenous freedom



COLLOQUIUM SERIES



Going Viral: How Social Media has Transformed Disease-Related Conspiracy Theories in Southern Africa

Dr. Anika Wilson: Chair, Department of African and African Diaspora Studies, University of Wisconsin Milwaukee.

The success of scholarly societies in advancing research, education, and professional practice is dependent on the creation of member communities that are diverse and inclusive. Yet societies continue to struggle with their challenges to date in achieving this goal. This colloquium offered an opportunity to learn about current DEI work in the American Folklore Society and Society for Ethnomusicology and to discuss possibilities for disciplinary and organizational transformation.

Diversity, Equity, and Inclusion Work: A Conversation with the Executive Directors of the American Folklore Society and the Society for Ethnomusicology

Dr. Stephen Stuempfle: Executive Director, Society for Ethnomusicology.
Dr. Jessica A Turner: Executive Director, American Folklore Society.

The success of scholarly societies in advancing research, education, and professional practice is dependent on the creation of member communities that are diverse and inclusive. Yet societies continue to struggle with their challenges to date in achieving this goal. This colloquium offered an opportunity to learn about current DEI work in the American Folklore Society and Society for Ethnomusicology and to discuss possibilities for disciplinary and organizational transformation.



Water in our Veins: a Reflection on Saltwater Ontologies of the Gullah/Geechee

Dr. Krystal A. Smalls: *Assistant Professor of Anthropology and Linguistics, University of Illinois Urbana-Champaign*

From Gullah/Geechee understandings of the water as pathway, birthplace, and burial ground, to its enduring role as a source of foodways and lifeways, to declarations about having "the water" in one's veins, saltwater has held a sacred place in conceptions and practices of Gullah/Geecheeness. Using a fusion of ethnographic, archival, and literary research, this talk reflected on the contours of various maritime Gullah/Geechee ontologies. In so doing, it focused on a few spiritual, material, and discursive spaces and practices that invoke "the water" to signify Gullah personhood and temporality, along with diasporic dis/continuities.



COLLOQUIUM SERIES



Fertilized Eggs, Supernatural Creatures and Competitive Eating: Consuming Balut Live and Online

Dr. Margaret Magat: *Independent Scholar and Folklorist and Cultural Researcher in Hawai'i*

In "Balut: Fertilized Eggs and the Making of Culinary Capital in the Filipino Diaspora," Dr. Magat explores both the traditional and popular culture contexts of eating balut, embryonic eggs that have developed feathers and beaks. Hailed as an aphrodisiac in Filipino culture, balut is often used as an object of revulsion in Western popular culture and this work draws on interviews, participant observation, reality television programs, food blogs, and balut-eating contests to examine how traditional foods are used in the performance of identity and ethnicity.

In March of this year we were able to gather via Zoom to celebrate the recent publications of our faculty. Book recognitions included:

"Folk Illusions" by Dr. Brandon Barker & Dr. Claiborne Rice

"After the Dance, the Drums are Heavy" by Dr. Rebecca Dirksen

"Archives of Conjure" by Dr. Solimar Otero

"Daniel Johnston" by Dr. Henry Glassie



Special thanks to our Colloquium Committee:
Dr. Fernando Orejuela, Dr. Barbara Hillers,
Amanda Lueck, and Ben Bridges. These
members worked so hard to continue our
colloquium series in an online, remote format.





THE SOCIETY FOR ETHNOMUSICOLOGY

2020 Virtual Meeting

This has been a year of upheaval. The COVID-19 global pandemic has taken countless lives, led to new levels of economic and social precarity, and disrupted academic institutions worldwide since the new year, closing the in-person operations of most North American workplaces, colleges, and universities in March. Acts of brutal violence against Black Americans, notably the May 25th murder of George Floyd, have centered the ongoing organizing of the Black Lives Matter movement and have renewed calls to confront—and address—ongoing realities of systemic racism, injustice, and violence against Black, Indigenous, and People of Color bred in the destructive legacies of our colonial histories.

“An Open Letter on Racism in Music Studies, Especially Ethnomusicology and Music Education” by Dr. Danielle Brown to the SEM membership on June 16th has compellingly drawn us to confront our own past and present in the Society for Ethnomusicology. The Program Committee for the SEM 65th Annual Meeting has been working in the shadow of these turbulent events. The committee comprises a majority of BIPOC members.

As a white woman (working on the traditional territories of Indigenous nations including the Anishnabeg, the Haudenosaunee and the Wendat), I am grateful for the help, guidance, and ideas of Shalini Ayyagari (University of Pittsburgh), Christi-Anne Castro (University of Michigan), Anaar Desai-Stephens (University of Rochester), Luis-Manuel Garcia Mispireta (University of Birmingham), Deonte Harris (Duke University), and Timothy Taylor (UCLA). We have sought to make some changes.

Following our initial peer-review screening of the 350 individual abstracts and 89 organized panels submitted, we returned to our selection in an attempt to redress possible omissions and ensure more inclusive representation. We also met to explore options to make the conference more equitable and open. This has resulted in two primary initiatives for this year’s meeting. The first is an online co-listening space for BIPOC attendees to gather and “decompress” at any time during the conference. Organized by popular electronic music scholar Luis-Manuel Garcia Mispireta and modeled after the “chillout rooms” of 1990s raves, this interactive space adapts YouTube’s live-streaming service to feature a continuous stream of ambient music, soundscapes, and acousmatic collages.

The second is a series of conversations on topics emerging from the current crises. Influenced by other initiatives (such as Project Spectrum), the committee has worked to develop four lunch-time open sessions around the following topics: Ethnomusicologists and Mental Health; Brainstorming Strategies for Equity in the Classroom; Reimagining Ethnomusicology; and Rethinking a Conference. These are facilitated by members of the Program Committee from 12:30-1:30 on the Thursdays and Fridays of the conference.

The Committee is also submitting a series of recommendations for future conferences to the SEM Board. For the first time, the conference is being held virtually. With the support of Indiana University Conferences and the invaluable assistance of Dr. Stephen Stuempfle and Stephanie Sturgis (SEM office), and Kristy Ebelhar and Melissa Kocias (IU Conferences), we have transformed a 3.5-day in-person conference to a 10-day virtual meeting space. Some major adjustments have been made to attempt to minimize “Zoom fatigue” and facilitate participation from colleagues across time zones. While we were disappointed not to work with the Local Arrangements Committee for the planned conference in Ottawa, this year’s meeting offers an opportunity to begin to re-vision international meetings within an environmentally responsible framework and in recognition of the need to address access and equity.

Given the virtual approach to this year’s conference, we invite you to explore this year’s program, where you’ll find many papers and sessions by young scholars devoted to the pressing concerns guiding the discipline into the future; where there will be opportunities for open discussion; and where you’ll have a chance to connect with scholars, activists, musicians, public-sector advocates, and friends from around the world during a time when this is needed.

As Chair of this year’s Program Committee, I take responsibility for any shortcomings in this meeting, and look forward to hearing from you if you have any concerns.

by Louise Wrazen, SEM 2020 Program Committee Chair



AMERICAN FOLKLORE SOCIETY

2020 Annual Meeting: "Centers/Peripheries—Connecting Beyond the Binaries"

The Society's 132nd annual meeting occurred October 13–17, 2020 as a virtual meeting. This new setting made available for colleagues to forge connections remotely, to share and discuss their research, coming together not in a central location, but in a polycentric network of folklorists and their work.

Originally planned as a face-to-face meeting in Tulsa with a theme of "Recentering the Periphery," this year's annual meeting changed shape in the wake of the COVID-19 outbreak and subsequent efforts to minimize its impact through social distancing. Such widespread events as the global pandemic and the rallying cries for equity and justice around the globe are inevitably society-altering, and as they force change, so do they remind us of the relationships between humans, our actions, and our ways of being in the world.

Though we lament the loss of our full gathering in Tulsa, the disruption of the past year has created an opportunity to reflect more deeply on the centers and peripheries in our world and in our field. Ideas of "center" and "periphery" have new and urgent resonance in relation to recent events; scientists map hotspots and track virus movement through and between local outbreaks; presumptions of center and periphery frame structural inequities; local governments' decisions to shut down or reopen the spaces and places under their authority shape social behavior and pathogen pathways. Meanwhile, people continue to engage in collective expressive efforts as they navigate this uncertain space and time, with methods old and new, between everyday constants and novel developments, desires for both connection and disavowal, and fears of both physical proximity and social disintegration.

Conceptions of "center" and "periphery" appear in a new light in the virtual realm, too, where issues of access and connection remain contested and unstable, despite the promise of a world-wide web.

Does it simply relocate the pathways and concentrations of power, or can it also expose false binarisms and create new opportunities to explore the flow of power and the space between? While the technology imposes new barriers of its own, it nevertheless provides the means of connecting us despite schedule and travel constraints. Attendees have joined from the hubs of their individual lives, posing the questions and results central to their work, to associates who may be physically far away, but who can still be present to share thoughts and give feedback, synchronously or asynchronously.

AWARDS RECEIVED AT THE AFS ANNUAL MEETING

Pravina Shukla was elected to the *Fellows of the American Folklore Society*,

Simon Bronner winner of the *Chicago Folklore Prize*,

Brandon Barker winner of the *Opie Prize* from the Children's Folklore section,

Fionnán Mac Gabhann winner of the *Newell Prize* for a student paper on children's folklore.



CENTERS/PERIPHERIES:
CONNECTING BEYOND THE BINARIES

AMERICAN FOLKLORE SOCIETY • 2020 ANNUAL MEETING, OCTOBER 13–17

New to AFS Board

Executive Board 2021-23

Dr. Langston Collin Wilkins

Langston Collin Wilkins, Ph.D. (he/him) is currently the Director of the Center for Washington Cultural Traditions, a collaboration between Humanities Washington and the Washington State Arts Commission that seeks to document and preserve the traditional culture of Washington state. His research interests include hip hop culture, urban folklife, and African American music. He received his Ph.D. in Folklore & Ethnomusicology from Indiana University in 2016. He also holds a Master's degree in African American and African Diaspora Studies from Indiana University and a Bachelors of Arts in English from the University of Texas at Austin.



Nominating Committee Member 2021-23

Dr. Sarah M. Gordon



Sarah M. Gordon is Assistant Professor of Folklore at Memorial University of Newfoundland. Her major research is based in Délı̨nę in Canada's Northwest Territories, focusing on traditional narrative and cultural resilience; most of that work remains in Délı̨nę. Her research is participatory and community-based, and she is a member of the Memorial Peer Advisory Group on Indigenous Research Relationships. Currently, she is working on a project called Ts'enedı̨ hé ı̨edenets'erı̨dı̨, growing and becoming yourself: A study of the Délı̨nę Got'ı̨nę Creation Story, which uses intergenerational workshops and VR headsets to discuss the contemporary lived meaning of the Délı̨nę creation story. She has side interests in creepy clowns, white supremacist hand gestures, and how folklore can both promote and mitigate the worst effects of systemic inequity. She loves hiking, bread-baking, and road trips, and lives in St. John's, Newfoundland with her wife and their dog.

Newly elected to the SEM Board



Dr. Alisha Jones
Member-at-Large (prizes)



Alumni elected to the AFS Board



President-Elect 2021
Marilyn White

Marilyn is a retired professor of anthropology at Kean University, where she taught 1985-2011. Her research centers on African American and family folklore, stratification, and jokes. She has conducted long-term research in Little Cayman.



Executive Board 2021-23

Dr. Mintzi Auanda Martínez-Rivera

Dr. Mintzi Auanda Martínez-Rivera is an Assistant Professor of Anthropology in the Department of Sociology and Anthropology at Providence College. She is an Anthropologist and Folklorist (Ph.D. Indiana University-Bloomington, 2014), and her research and teaching focuses on Latin American indigenous youth culture, indigenous popular culture, expressive cultural practices, and Critical Indigenous and Anti-Oppressive research methodologies. She has published on the indigenous rock movement in Mexico, about P'urhépecha wedding rituals, and on conducting research in conflict zones. Next year, her co-edited volume with Solimar Otero *Theorizing Folklore from the Margins: Critical and Ethnical Approaches* will be published by Indiana University Press, and she is currently working on her book manuscript, tentatively titled *Getting Married in Angahuan: Creating Culture, Performing Community*. For the last 2 years she has cooperated with the Social Justice Collaborative, a non-profit organization in California that provides legal aid on immigration cases. Currently, she is the co-chair of the Cultural Diversity Committee, a standing committee of the American Folklore Society.



Executive Board 2021-23

Dr. Fernando Orejuela



Fernando Orejuela, Ph.D. is a Senior Lecturer in the Department of Folklore and Ethnomusicology at Indiana University. Dr. Orejuela specializes youth culture and popular entertainments in the United States, focusing on hip hop, social justice issues, and cultural or subcultural traditions. He teaches courses on hip hop culture, Latino hip hop, subcultures and youth music scenes, critical race/ethnic theory and music, musical subcultures and social movements, children's folklore and service learning, and play, gaming, and sports. He served as a music consultant for the National Music of African American Music in Nashville, Tennessee, is a member of the advisory team for Carnegie Hall's A History of African American Music, and currently serving on the Council for the Society for Ethnomusicology. He is the author of *Rap Music and Hip Hop Culture* published with Oxford University Press and the co-editor (with Stephanie Shonekan) of *Black Lives Matter Movement and Music* published by Indiana University Press. His chapter "Play, Game, and Sport in American Folklore and Folklife" appears in *The Oxford Handbook of American Folklore and Folklore Studies*.

During her thirty-two years as a faculty member at Indiana University, Sue Tuohy has excelled in mentoring students, researching musical manifestations of culture in China, and serving the university locally and internationally in myriad ways. Her colleagues employ words like “generous,” “dedicated,” and “kind” to capture Sue Tuohy’s approach to her life. They observe that she has passionately devoted her career to the people around the globe with whom she has come in contact and to the ideas that she has researched.

Read her full bio by Dr. Ruth Stone & Dr. Daniel Reed [here](#).



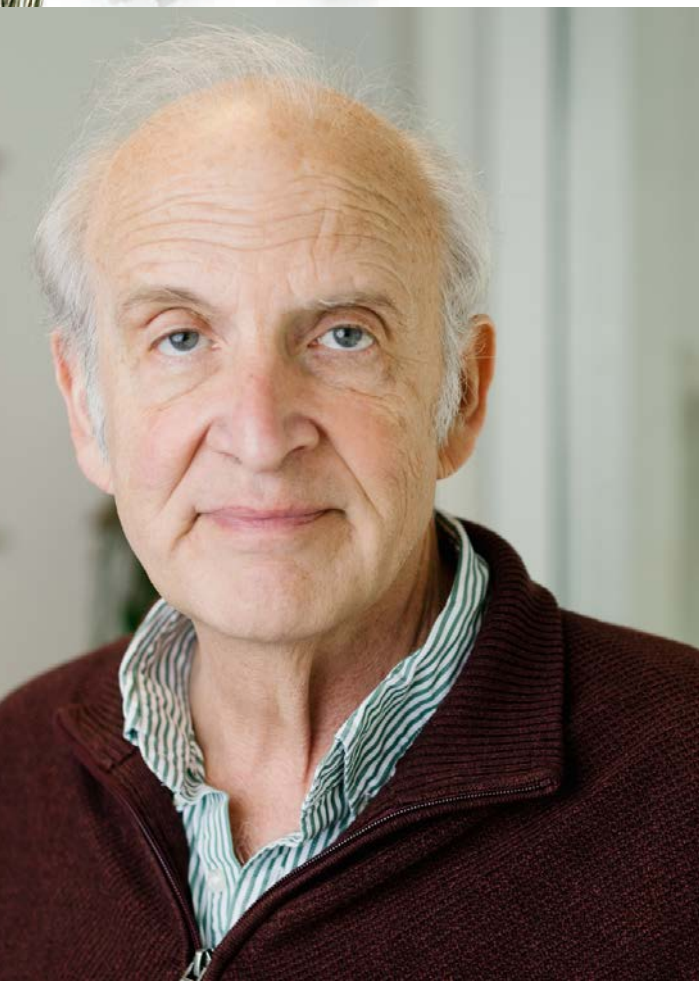
"THE FRIENDLIEST, FUNNIEST PERSON, ALWAYS QUICK WITH A JOKE. I LOOKED FORWARD TO SEEING HER IN THE PARKING AREA BEHIND THE FOLK/ETHNO HOUSES EVERY DAY I WAS ON CAMPUS, BECAUSE SHE ALWAYS MADE ME LAUGH." - JEFFREY TOLBERT, PH.D. '16



SUE TUOHY

NEWLY RETIRED.

GREGORY SCHREMP



Dr. Gregory Schrempp has been at Indiana University for 31 years. From “little” folk tales to the mythological boundaries (represented or actual) of the cosmos, his work consistently breaks ground in the investigation of timeless questions. His work always helps us “gain a toe-hold in the universe.”

Read his full bio by Dr. Brandon Barker [here](#).

"HE WAS THE APPROPRIATE GUIDE FOR THIS LIMINAL STAGE IN OUR EDUCATION, GIVING STUDENTS FREEDOM TO EXPLORE UNIQUE IDEAS IN THEIR CAPSTONE RESEARCH, AND PROVIDING SAGE ADVICE ALONG THE WAY."

"IT WAS ALSO PRETTY ENDEARING HOW EXCITED HE GOT WHEN A STUDENT SHARED WITH HIM THAT DISNEY WAS MAKING A MOVIE THAT WAS BASED ON POLYNESIAN MYTHOLOGY."

- HANNAH CATT, B.A. '15

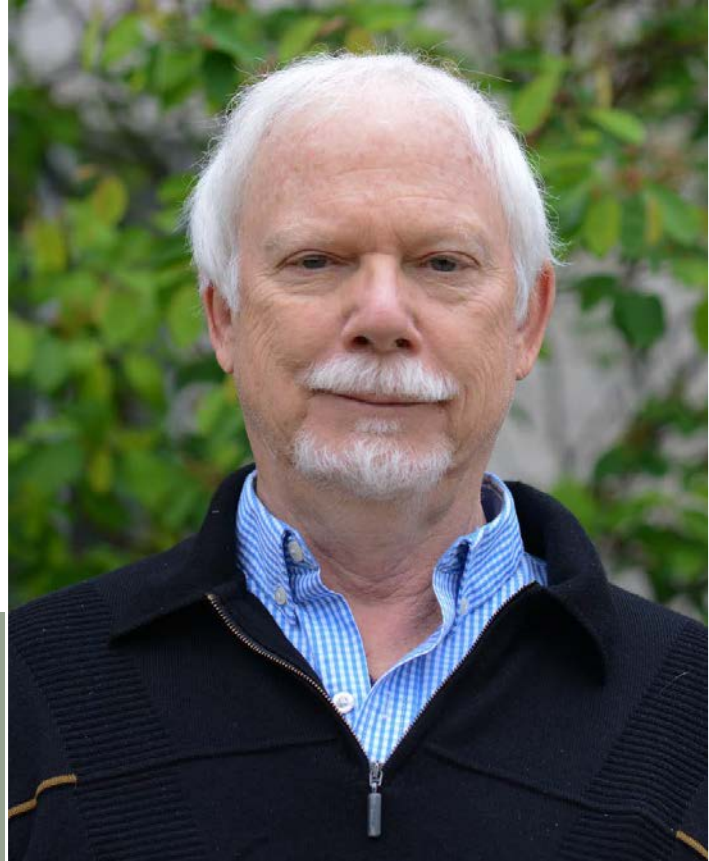
Dr. John McDowell has been at IU for 46 years. He has focused his professional career on the artistic uses of speech and music, particularly the play of creativity and tradition. John has been a leader in research and in administration, chairing the department for a total of 13 years.

John's expertise on the corrido, and his talent for playing them, are among many people's fondest memories of John.

Read his full bio by Dr. William Hansen [here](#).

"THE 501 I TOOK WITH JOHN AND JAVIER WAS ONE OF THE BEST CLASSES I EVER HAD. JOHN'S WISDOM AND GOOD HUMOR HAD A TREMENDOUS IMPACT ON MY DEVELOPMENT AS A SCHOLAR."

-JEFFREY TOLBERT, PH.D. '16



JOHN MCDOWELL

NEWLY RETIRED.

DIANE GOLDSTEIN



"MY PH.D. CHAIR AND GOOD FRIEND, EVEN THOUGH I'M SURE I DROVE HER BATTY. I'M GRATEFUL FOR ALL DIANE'S PATIENCE AND KINDNESS DURING MY LONG PH.D. YEARS."

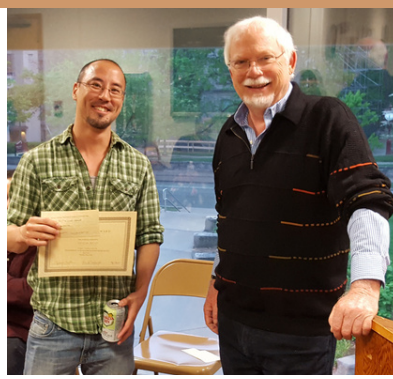
-JEFFREY TOLBERT, PH.D. '16

Dr. Diane Goldstein, who has been at IU for 11 years and Memorial University Newfoundland for 24 before that, has brilliantly applied a folkloristic approach to the study of some of the darker aspects of life: stigmatized illnesses, especially HIV/AIDS; maternal infanticide; sexual assault; trauma; disaster response; fake news; untellable narratives. To each of these subjects Diane brings compassion and deep understanding of the nature of individual action and societal reaction.

Read her full bio by Dr. Pravina Shukla [here](#).

"SHE CHALLENGED MY WAY OF THINKING ON FOLKLORIC CONCEPTS THAT ARE EASY TO FIND IN POP CULTURE, TEACHING ME TO THINK CRITICALLY AND FIND VIEWS THAT CONFLICTED WITH MY OWN."

-HANNAH CATT B.A. '15



Sue Tuohy and Dick Bauman taught my first course in the department, an introductory Colloquy for Folklore and Ethnomusicology. I had come from a background in music as undergraduate, had only written a couple of real papers, and was having trouble learning to read and write in this new field. I was feeling classic imposter syndrome - like I was in over my head, like I couldn't cut it, and that maybe this whole move to Bloomington and grad school had been an incredibly expensive mistake (dragging my spouse along with me for the ride).

I got one of my first papers back in the class, and the grade seemed to confirm these fears. At the end of the class, I stood in a line near Sue, waiting to talk to her. Before I had said a word, she must have seen the look on my face, because, as I approached, she said, "You know, Dick and I - we believe in you. Come talk to me." It was exactly what I needed to hear, at exactly the right moment, from this person whom I so greatly respected. I have never forgotten it, I have shared this story many times, and have tried to emulate that example in my teaching - noticing when people are struggling and trying to help with just the right thing at just the right time.

I did come to talk to Sue, and she went through my paper with me line-by-line in that careful, thoughtful, precise way that she has. We would do this together many more times with my writing, including with my Master's thesis and an article I published from that research.

Sue's mind, kindness, and dedication to her students continue to serve as the high bar to which I aspire.

- Anthony Guest-Scott (Ph.D. '14)

I have wonderful memories of the Folklore Institute with John McDowell. The first paper I wrote for his seminar was about Brothers Grimm and nationalism. I also remember him teaching the Proseminar and making us (we were 18 students in '92) spend a lot of time at the Folklore Collections on the 7th Floor. We did quite a bit of article-hunting and bothered Polly and Moira about the locations of journals such as JFR, JAF, Western Folklore because we were given a syllabus, our map for treasure-hunting.

I should also mention that John and Pat threw the best parties for grad students.

- Hande Birkalan-Gedik (Ph.D. '99)

A towering intellect and a heckuva nice guy. Greg Schrempp's myth classes, and his knowledge of disciplinary history, were absolutely formative. And the end-of-semester dinners at Nick's were always hilarious.

- Jeffrey Tolbert (Ph.D. '16)





It was (is) difficult to accept Sue Tuohy's retirement. It is actually upsetting to write about. She has been by my side since my first semester as a folklore graduate student and, along with Dr. Ronald Smith, introduced me to ethnomusicology. Similar to them, I now proudly wear my folklore hat and my ethnomusicology hat simultaneously and askew. Sue was my teacher and friend as I worked toward completing my degree. She then became my colleague and friend when I transitioned to a member of the faculty. Perhaps partner defines us better than colleagues. She was often my roommate at annual AFS and SEM meetings, my next-door office neighbor, my companion at our make-shift "smoking lounge" (even though one of us doesn't smoke), and for more than ten years we had a healthy, symbiotic relationship gently ushering our graduating seniors through the methods and theory course and senior seminar out into the post-baccalaureate world. I don't think I can share just one story or a couple of memories because there are many, but more importantly because they are ours to keep—experiences created over a period of 26+ years together. While our impromptu, departmental breakouts currently have to be scheduled in advance and socially distanced, I will commit to being by your side when you need me for the important moments or for a quick smoke and a mojito. I love you Sue Tuohy with all my heart and mind.

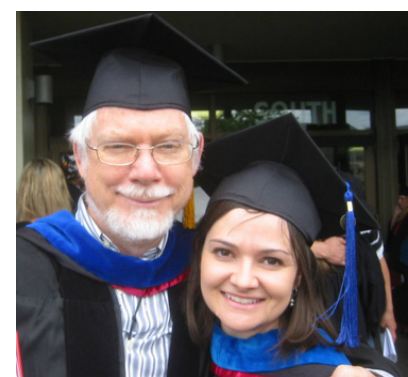
- Fernando Orejuela (Ph.D. '05 and current Senior Lecturer at IU)

Diane Goldstein is one of the smartest people I have ever met. Her writing is illuminating and incisive. Her vast knowledge of the field of folklore is unparalleled. She cares for her students both academically and personally. She is incredibly generous as well--I remember she always was happy to let me borrow a book from her library and even gave me sandals once! She taught us why Folklore was so important and inspired me to be a better folklorist. She has influenced my life profoundly and I am so thankful for all of her mentorship. The department won't be the same without her.

- Evangeline Mee (M.A. '19)

Sue Tuohy taught a course that I took during my first semester of graduate school. I was immediately impressed by how much care she took with her courses and her students. During class she pushed her students to think critically--even down to the words we used. She pushed us to dig deep and ask questions. The time she spent editing my papers and providing thoughtful comments will never be forgotten. I appreciate her frankness and her compassion for her students. She always pushed her students to think more deeply and helped us become better scholars.

- Evangeline Mee (M.A. '19)

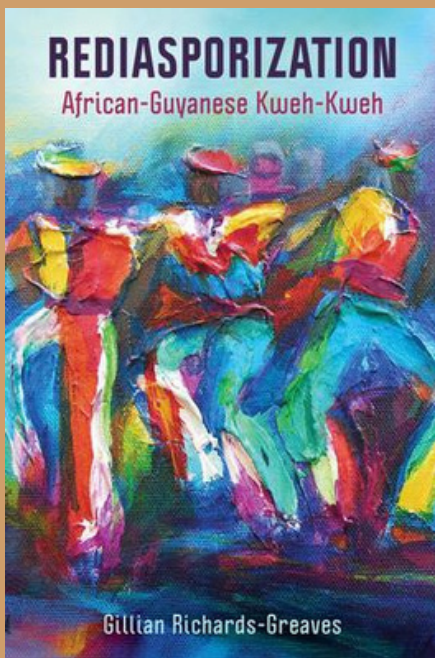












PUBLICATION SPOTLIGHT

GILLIAN RICHARDS-GREAVES

Gillian Richards-Greaves is a Folklorist with a Ph.D. from Indiana University attained in 2013. In fall of 2018 she was elected to serve as the Minority Representative on the Executive Board of the American Anthropological Association (AAA). She emphasizes that her position is a significant honor because she was elected by the membership of AAA (over 10,000 people), which is the flagship organization of anthropology. In addition to serving the discipline, her position also has the potential to bring positive visibility to the Department of Anthropology and CCU at large. She also serves as the Chair of the Awards Committee for the American Anthropological Association. She leads a five person committee that organizes and reviews information regarding the nominations, recommendations, and approvals of winners of AAA awards, grants, and fellowships. At the end of the award season, she also provides a written report to the Executive Board of AAA. Furthermore, she worked with a colleague to create the Caribbean and Latin American Studies Minor.

Dr. Richards-Greaves is the author of the book *Rediasporization: African-Guyanese Kweh-Kweh*. The primary goal of her book is to interrogate the processes of rediasporization, that is, the creation of a newer diaspora from an existing one. To do so, this work also interrogates the factors that affect

African-Guyanese perceptions of their racial and gendered selves, and how these perceptions in turn impact their engagement with African-influenced cultural performances like the Come to My Kwe-Kwe ritual. It shows how the malleability of Come to My Kwe-Kwe allows African-Guyanese to negotiate, highlight, conceal, and even reject complex, shifting, overlapping, and contextual identities, particularly those influenced by race, class, and religion.





Ultimately, this work demonstrates how Come to My Kwe-Kwe performances in the United States facilitate African-Guyanese transformation from an imagined community to a tangible community that does the same things with each other, at the same time, and in the same physical space.

She explains that the cultural significance of her book comes from the way it examines how African-Guyanese in New York City participate in the Come to My Kwe-Kwe ritual to facilitate rediasporization, that is. Since the fall of 2005, African-Guyanese in New York City have celebrated Come to My Kwe-Kwe (more recently called Kwe-Kwe Night) on the Friday evening before Labor Day. She explains that Come to My Kwe-Kwe is a reenactment of a uniquely African-Guyanese pre-wedding ritual called kweh-kweh, and sometimes referred to as karkalay, mayan, kweh-keh, and pele. A typical traditional (wedding-based) kweh-kweh has approximately ten ritual segments, which include the pouring of libation to welcome or appease the ancestors; a procession from the groom's residence to the bride's residence or central kweh-kweh venue; the hiding of the bride; and the negotiation of bride price. Each ritual segment is executed with music and dance, which allow for commentary on conjugal matters, such as sex, domestication, submissiveness, and hard work. Come to My Kwe-Kwe replicates the overarching segments of the traditional kweh-kweh, but a couple (male and female) from the audience acts as the bride and groom, and props simulate the boundaries of the traditional performance space, such as the gate and the bride's home. This book draws on more than a decade of ethnographic research data and demonstrates how Come to My Kwe-Kwe allows African-Guyanese-Americans to negotiate complex, overlapping identities in their new homeland, by combining elements from the past and present and reinterpreting them to facilitate rediasporization and ensure group survival.

The Guyanese community as a whole was crucial during her writing process, but more specifically Dr. Vibert Cambridge (president of the Guyana Cultural Association, NY), Dr. Rose October-Edun; Akoyaw Rudder, Winston "Jegge" Hoppie, Hilton Hemmerding, Claire Roberts, and Rev. Michael Clarke. Her former professors and advisors, including Drs. Barbara Hampton, Daniel B. Reed, Anya Peterson Royce, Daniel Suslak, Marvin Sterling, Ruth Stone, Mellonee Burnim, and Richard "Rick" Wilk were also instrumental, as well as her colleagues, including Drs. Austin Okigbo, Mintzi Martinez-Rivera, Emma Howes, Pauline Baird, and Richard, Aidoo.

Now that her book is complete, she most looks forward to the feedback that she will receive from the academic community and the African diaspora at large. She particularly looks forward to drawing on that feedback to expand her research on the role of marriage rituals in Africa and African diaspora. However, she doesn't plan to stop at just one book. She also looks forward to completing her second academic book titled *Nollywood and the African Renaissance in the African-Guyanese Community*, which examines the impact of African video films on African-Guyanese identities. She recently secured a book contract with Lexington Books to complete the said monograph.

She's recently published a revised addition of her first book titled *Eclectic Hair with Granny and Me*, which highlights the beauty and diversity of Black hair. It encourages the reader to explore the history, culture, and function of Black hair in society. She notes that after completing this book, the reader will accomplish three main goals: Learn about the history, diversity, and functions of Black hair and hairstyles; understand how Black culture is inscribed in, on, and through Black hair and hairstyles; and show respect for the diversity and uniqueness of Black hair. She adds that there is also a coloring book version of *Eclectic Hair with Granny and Me*, which allows its users to design and color diverse Black hairstyles.

Finally, she takes a moment to share four valuable pieces of advice with current Folklore & Ethnomusicology students hoping to publish one day.



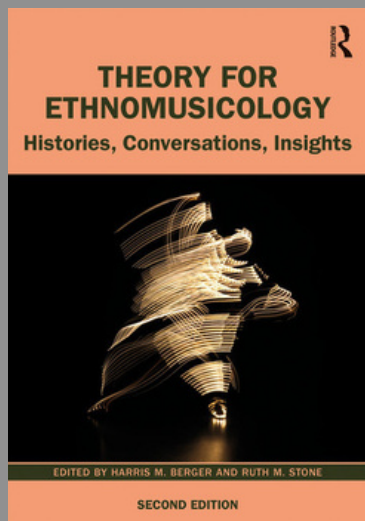
"1) Make writing a daily habit. Schedule time every day to write, even if it's only for thirty minutes. In fact, some the time set aside for writing might be spent outlining the project, editing, or even researching. Nevertheless, by tackling an article or book in smaller increments, you will alleviate the tedium of bulk-writing

2) Write term papers and essays with publication in mind. You might be able to revise these papers later and submit them for peer review and publication.

3) Make a list of journals in your field and related fields that might be appropriate for publishing essays in your areas of interest; also, consider university-wide publications/outlets and others.

4) Don't be dissuaded by rejection. Your ideas are important. Take feedback in good faith, and revise and resubmit whenever possible."

NEW PUBLICATIONS

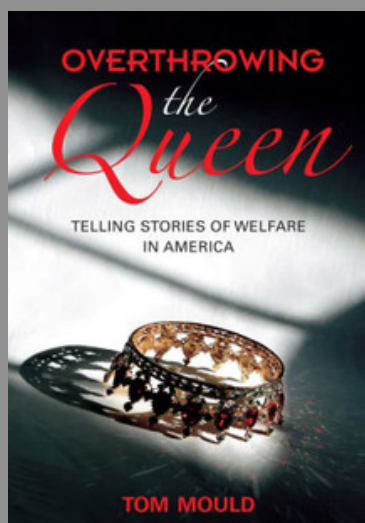
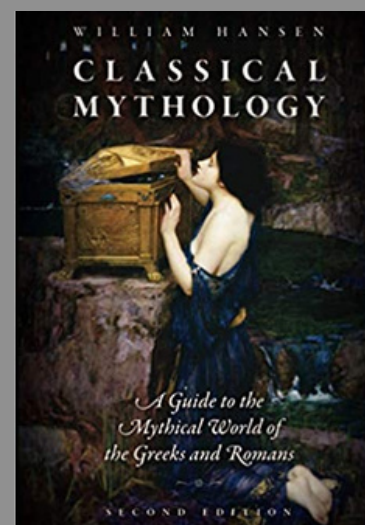


Theory for Ethnomusicology: Histories, Conversations, Insights
by Harris M. Berger and Ruth M. Stone (editors)
Routledge, 06/20/2019, 254 pgs.

Theory for Ethnomusicology: Histories, Conversations, Insights, Second Edition, is a foundational work for courses in ethnomusicological theory. The book examines key intellectual movements and topic areas in social and cultural theory, and explores the way they have been taken up in ethnomusicological research. New co-author Harris M. Berger and Ruth M. Stone investigate the discipline's past, present, and future, reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008.

Classical Mythology: A Guide to the Mythical World of the Greeks and Romans
by William Hansen (author)
Oxford University Press, 07/01/2020, 432 pgs.

Classical Mythology offers both newcomers and long-time enthusiasts new ways to navigate the world of Greek and Roman myths and legends, beginning by explaining what classical mythology is, how it came into being, and how we know about it today. Although classical myths and legends are often encountered separately, they actually make up a coherent, self-contained system--a corpus of narratives with geography, history, and interrelationships as well as narrative rules and conventions.

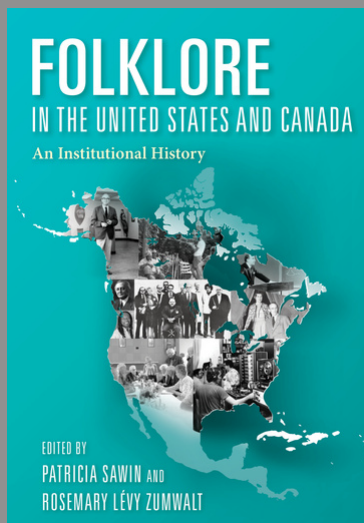


Overthrowing the Queen: Telling Stories of Welfare in America
By Tom Mould (author)
Indiana University Press, 08/2020, 384 pgs.

In 1976, Ronald Reagan hit the campaign trail with an extraordinary account of a woman committing massive welfare fraud. The story caught fire and a devastating symbol of the misuse government programs was born: the Welfare Queen. Overthrowing the Queen examines these legends of fraud and abuse while bringing to light personal stories of hardship and hope told by cashiers, bus drivers, and business owners; politicians and aid providers; and, most important, aid recipients themselves. Together these stories reveal how the seemingly innocent act of storytelling can create not only powerful stereotypes that shape public policy, but also redemptive counter-narratives that offer hope of a more accurate, fair, and empathetic view of poverty in America today.



NEW PUBLICATIONS



Folklore in the United States and Canada: An Institutional History

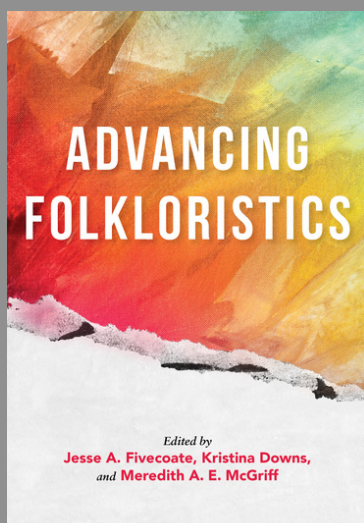
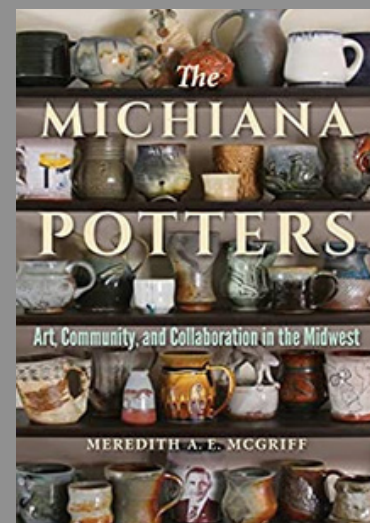
By Patricia Sawin and Rosemary Lévy Zumwalt (editors)
Indiana University Press, 10/2020, 322 pgs.

To ensure continuity and foster innovation within the discipline of folklore, we must know what came before. *Folklore in the United States and Canada* is an essential guide to the history and development of graduate folklore programs throughout the United States and Canada. As the first history of folklore studies since the mid-1980s, this book offers a long overdue look into the development of the earliest programs and the novel directions of more recent programs. The volume is encyclopedic in its coverage and is organized chronologically based on the approximate founding date of each program.

The Michiana Potters: Art, Community, and Collaboration in the Midwest

By Meredith A. E. McGriff (author)
Indiana University Press, 08/2021, 288 pgs.

A new pottery tradition has been developing along the border of northern Indiana and southern Michigan. Despite the fact that this region is not yet an established destination for pottery collectors, Michiana potters are committed to pursuing their craft thanks to the presence of a community of like-minded artists. *The Michiana Potters*, an ethnographic exploration of the lives and art of these potters, examines the communal traditions and aesthetics that have developed in this region.



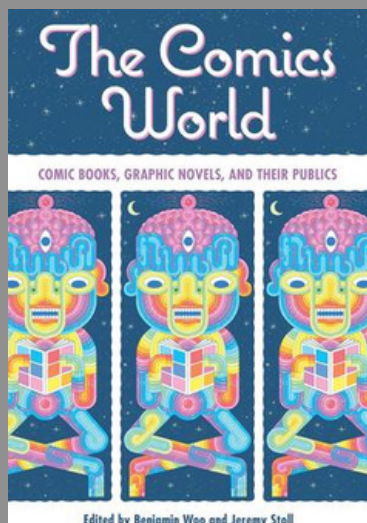
Advancing Folkloristics

By Jesse A. Fivecoate, Kristina Downs and Meredith A. E. McGriff (editors)
Indiana University Press, 08/2021, 280 pgs.

Advancing Folkloristics covers topics such as queer, feminist, and postcolonial scholarship in folkloristics. Contributors investigate how to apply folkloristic approaches in nonfolklore classrooms, how to maintain a folklorist identity without a "folklorist" job title, and how to use folkloristic knowledge to interact with others outside of the discipline. *Advancing Folkloristics* presents a clear picture of folklore studies today and articulates how it must adapt in the future.



NEW PUBLICATIONS



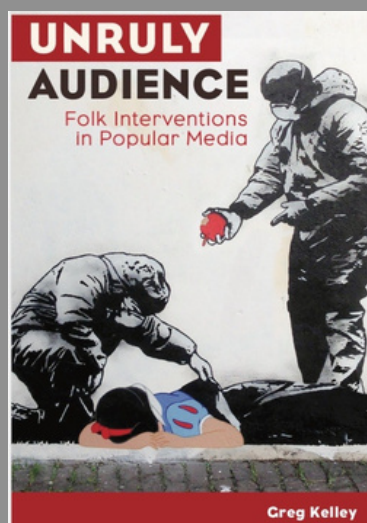
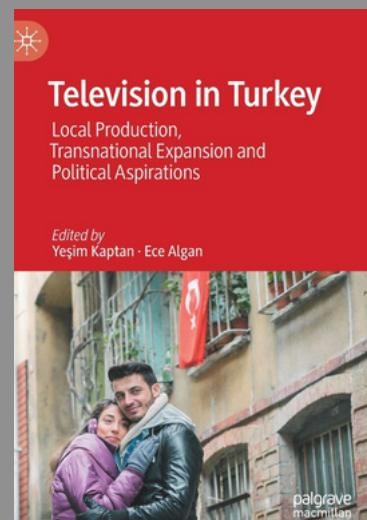
The Comics World: Comic Books, Graphic Novels, and Their Publics
By Benjamin Woo and Jeremy Stoll (editors)
University of Mississippi Press, 08/2021, 250 pgs.

The Comics World: Comic Books, Graphic Novels, and Their Publics is the first collection to explicitly examine the production, circulation, and reception of comics from a social-scientific point of view. Designed to promote interdisciplinary dialogue about theory and methods in comics studies, this volume draws on approaches from fields as diverse as sociology, political science, history, folklore, communication studies, and business, among others, to study the social life of comics and graphic novels.

Television in Turkey: Local Production, Transnational Expansion and Political Aspirations

by Yeşim Kaptan and Ece Algan (editors)
Palgrave Macmillan, 09/04/2020, 274 pgs.

This edited collection takes a timely and comprehensive approach to understanding Turkey's television, which has become a global growth industry in the last decade, by reconsidering its geopolitics within both national and transnational contexts. Moving away from Anglo-American perspectives, the book analyzes both local and global processes of television production and consumption while taking into consideration the dynamics distinctive to Turkey, such as ethnic and gender identity politics, media policies and regulations, and rising nationalistic sentiments.

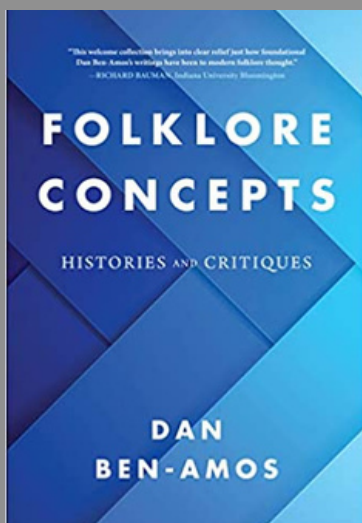


Unruly Audience: Folk Interventions in Popular Media
by Greg Kelley (author)
Utah State University Press, 09/2020, 252 pgs.

Unruly Audience explores grassroots appropriations of familiar media texts from film, television, stand-up comedy, popular music, advertising, and tourism. Case studies probe the complex relationship between folklore and media, with particular attention to the dynamics of production and reception. Greg Kelley examines how “folk interventions” challenge institutional media with active—often public—social engagement.



NEW PUBLICATIONS

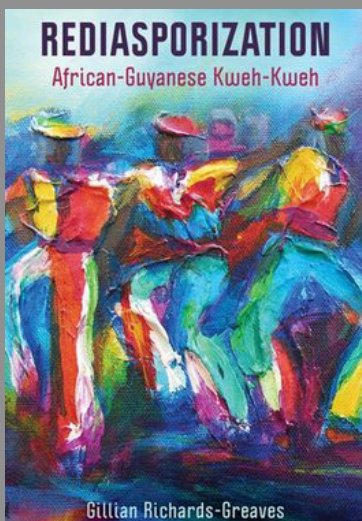
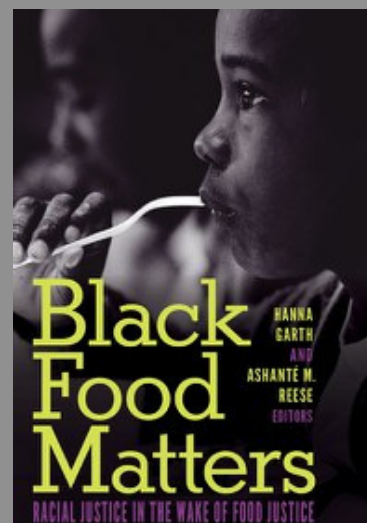


Folklore Concepts: Histories and Critiques
by Dan Ben Amos (author), Henry Glassie and Elliot Oring (editors)
Indiana University Press, 09/2020, 260 pgs.

By defining folklore as artistic communication in small groups, Dan Ben-Amos led the discipline of Folklore in new directions. In *Folklore Concepts*, Henry Glassie and Elliott Oring have curated a selection of Ben-Amos's groundbreaking essays that explore folklore as a category in cultural communication and as a subject of scholarly research. Ben-Amos's work is well-known for sparking lively debate that often centers on why his definition intrinsically acknowledges tradition rather than expresses its connection forthright. In examining this history, *Folklore Concepts* answers foundational questions about what folklorists are doing, how they are doing it, and why.

Black Food Matters: Racial Justice in the Wake of Food Justice
by Hanna Garth and Ashanté M. Reese (editors), Gillian Richard-Greaves (contributor), and others
University of Minnesota Press, 10/2020, 360 pgs.

Black Food Matters analyzes how Blackness is contested through food, differing ideas of what makes our sustenance “healthy,” and Black individuals’ own beliefs about what their cuisine should be. This comprehensive look at Black food culture and the various forms of violence that threaten the future of this cuisine centers Blackness in a field that has too often framed Black issues through a white-centric lens, offering new ways to think about access, privilege, equity, and justice.

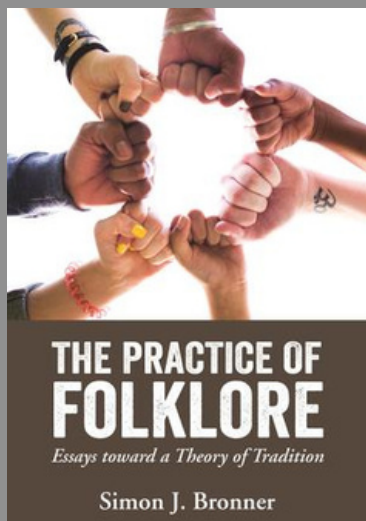


Rediasporization: African-Guyanese Kweh-Kweh
by Gillian Richard-Greaves (author)
University of Mississippi Press, 11/2020, 226 pgs.

Rediasporization: African-Guyanese Kweh-Kweh examines how African-Guyanese in New York City participate in the Come to My Kwe-Kwe ritual to facilitate rediasporization, that is, the creation of a newer diaspora from an existing one. Since the fall of 2005, African-Guyanese in New York City have celebrated Come to My Kwe-Kwe (more recently called Kwe-Kwe Night) on the Friday evening before Labor Day. This book draws on more than a decade of ethnographic research data and demonstrates how Come to My Kwe-Kwe allows African-Guyanese-Americans to negotiate complex, overlapping identities in their new homeland, by combining elements from the past and present and reinterpreting them to facilitate rediasporization and ensure group survival.



NEW PUBLICATIONS

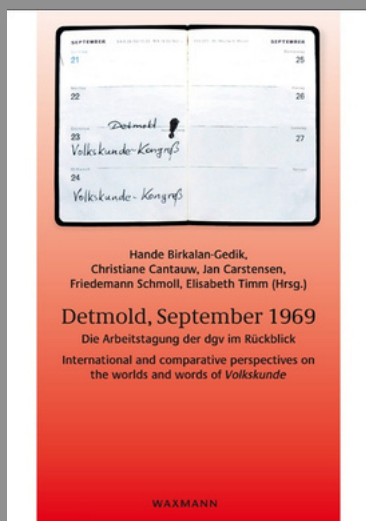
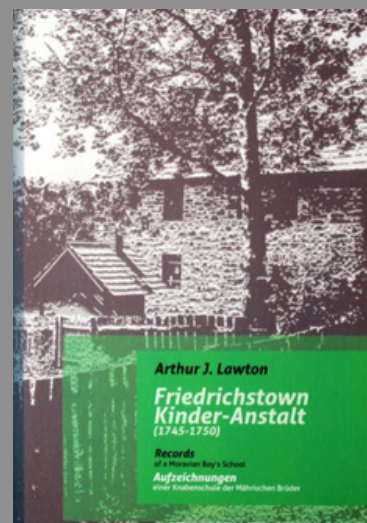


The Practice of Folklore: Essays toward a Theory of Traditions
by Simon J. Bronner
University of Mississippi Press, 08/2019, 382 pgs.

Building on previous studies of tradition in relation to creativity, Bronner presents an overview of practice theory and the ways it might be used in folklore and folklife studies. Demonstrating the application of this theory in folkloristic studies, Bronner offers four provocative case studies of psychocultural meanings that arise from traditional frames of action and address issues of our times: referring to the boogiemán; connecting “wild child” beliefs to school shootings; deciphering the offensive chants of sports fans; and explicating male bravado in bawdy singing.

*The Tagebuch (Day-Book), part of the four volume series:
Friedrichstown Kinder-Anstalt (1745-1750): Records of a Moravian
Boys School*
by Art Lawton (author)
University of Minnesota Press, 10/2020, 360 pgs.

The present volume gives the complete contents of the Tagebuch. Its comprehensive information about agriculture, milling, crafts, nutrition and clothing make it a valuable source for research on settlement history and daily life of German immigrants in 18th century Pennsylvania.



Detmold, September 1969
Die Arbeitstagung der dgv im Rückblick: International and comparative perspectives on the worlds and words of Volkskunde
by Hande Birkalan-Gedik, Christiane Cantauw, Jan Carstensen, Friedemann Schmoll, Elisabeth Timm (editors)
Waxmann, 7/2021, 274 pgs.

The book brings together articles by German and international scholars who presented their papers at the Conference “Farewell to the Canon. Detmold 1969” between October 10 to 12, 2019, organized by the WWUMünster, the LWL-Freilichtmuseum Detmold, and the Folklore Commission for Westphalia. The conference intended to present an international review of German folklore and its history. The occasion was to remember the memorable Detmold conference of the German Society for Folklore (dgv) 50 years later.



IN MEMORIAM

ROGER L. JANELLI 1943 - 2020



Dr. Roger Janelli was a faculty member at Indiana University for 32 years in the Departments of Folklore and East Asian Languages and Cultures.

After receiving a B.S. in Business Administration from Georgetown University and an M.B.A. from the Wharton School of the University of Pennsylvania, Roger Janelli served for two years as a U.S. Army military budget advisor to the South Korean Army. Upon completion of his military service, he began the study of Folklore and Anthropology, receiving M.A., M.S., and Ph.D. degrees from the University of Pennsylvania. He began his teaching career at Indiana University in 1975, where his courses dealt with Korean vernacular heritage; East Asian popular religion; Korean political economy; East Asian ethnography, identity, and intellectual history; and the Internet.

During his tenure in Bloomington, Professor Janelli spent several years conducting fieldwork in South Korea and co-authored two books with Dawnhee Yim, *Ancestor Worship and Korean Society* (Stanford University Press, 1981) and *Making Capitalism* (Stanford University Press, 1992). *Ancestor Worship and Korean Society* was also published in Japanese (Daiichi Shobo, 1993) and Korean (Ilchogak, 2000) translations. He also co-edited with Mutsuhiko Shima *The Anthropology of Korea* (Japanese National Museum of Ethnology, 1996) and published articles in *Man: Journal of the Royal Anthropological Institute* of Great Britain and Ireland, the *Journal of American Folklore*, and the *Encyclopedia of Religion*, as well as various journals and conference volumes produced in South Korea, Japan, India, and the United States.

Dr. Janelli was the recipient of a Social Science Research Council (SSRC) award and two Fulbright grants and held temporary research or teaching appointments at the Anthropology Department of the University of Tokyo, the Korean Studies Center at L'École des Hautes Études, the International Division of Yonsei University, the Department of Asian Studies at the University of Texas at Austin, the Jackson School of International Studies at the University of Washington, the Department of Business Administration at Lincoln University, the Accounting Department of the Wharton School, and the Far East Division of the University of Maryland. He also served as chair of the Joint Committee of Korean Studies of the American Council of Learned Societies and the SSRC, and on the editorial boards of eight folklore and Asian studies journals.



"Roger Janelli was my professor, my dissertation advisor, and my academic mentor of over two decades. He was also a friend and an adopted family member. When we moved to Korea in 2009, he knew how homesick I was and sent me care packages of Peet's coffee, fitted sheets, and the occasional paperback. He and his wife, Dawnhee Yim, treated our children as if they were their grandchildren, spoiling them with ice cream treats and 용돈.

There are too many stories to tell. But this one encapsulates everything he was as a mentor and an educator.

I had spent two years engaged in dissertation research. When I returned home, I put my 'immigration' bags full of interview tapes, photos, music recordings, books, wedding photos, wedding hanbok into a Nashville, Tennessee storage unit for one week before planning on making the drive to Indiana. On the day we were to drive up to Indiana, we stopped by the storage unit and discovered the lock had been sawed off the unit. My heart dropped. Two years of research and irreplaceable family heirlooms, gone. As we made the drive back to Indiana empty handed, devastated, I arranged to see my advisors the next day to tell them that I would quit the program; any hopes for an academic career obliterated.

As I tearfully relayed to Roger what happened, letting him know that only half of the interviews were transcribed and only a fraction of the recordings were salvaged, he sat forward in his chair with his elbows on his desk and his hands folded. His thumbs cupped his chin and he placed his index fingers over his lips with his head slightly cocked to one side (this is something I learned Roger did every time he was deep in thought). When I had no more to say, he sat in silent thought for what felt like an eternity. Suddenly, he unfolded his hands, sat up straight and proclaimed, "There is a precedent!" Then, he sprang from his chair, pulled a book from his shelf, opened it, and asked me to read a passage.

There, on pages 311-312 in Appendix VII of Edmund Leach's *Political Systems of Highland Burma* was a passage detailing the loss of the author's fieldnotes and photographs in a fire in 1940. The author persisted and reconstructed his research over the next two years. The published research proved a seminal work in anthropology, which landed him a job at a top tier university in England.

"See?" Roger said. Leaning forward, he looked me straight in the eyes and said, "You're not the first, and I guarantee you won't be the last. This you can overcome." Then, he leaned back, smiled, and asked if I would like some tea.

This was Roger Janelli.

Rest in peace, dear scholar, hero, and friend."

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





A true junzi 君子 (Confucius's term for an exemplary noble person):
Remembering Dr. Roger Janelli

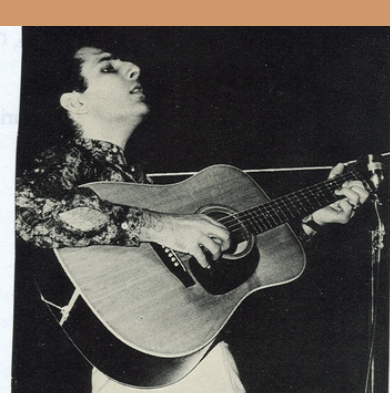
Dr. Roger Janelli was one of my graduate mentors at Indiana University who also served on my dissertation committee, but he is so much more than that. In addition to passing knowledge and addressing inquiries, Professor Janelli has inspired me greatly with his stringent academic spirit, unpretentious scholarship style, serious yet humorous classroom manner, and his highly sensible and down-to-earth approach to the mundane world. As an active researcher, Professor Janelli was highly-regarded scholar in the field of folklore studies and has a great reputation. He was one of the first to teach East Asian folklore related courses at Indiana University, Bloomington as a faculty in both the Department of Folklore and Ethnomusicology and East Asian Languages and Cultures Studies. Professor Janelli has a keen understanding of East Asian culture and its changing status in the global arena a highly-experienced ethnographer with an extensive research and fieldwork profile and a diverse academic background. With his beloved wife, Dr. Dawnhee Yim, the renown Korean folklorist, this like-mind husband and wife team made prodigious contributions to field of folklore studies and facilitated the exchange and cooperation between the folklore communities in North America and in East Asia.

Dr. Janelli and Dr. Yim have great care for their students. Every time I passed through Seoul, they would personally take me to visit museums and monuments, in addition to giving me invaluable guidance. As a student who has taken as many independent study courses as possible with Professor Janelli at Indiana, I still draw on his teaching methods when designing lesson plans. Professor Janelli has a profound understanding of the education systems and classroom culture of East Asia. He always encourages and guides students who were not accustomed to in-class discussion sessions to join and ask questions with great patience and humor. I have learned from him one of the most important fieldwork skills as an ethnographer: how to ask questions that could lead to an engaging conversation.

I wrote in the acknowledgement section of my dissertation: "This dissertation would not have been possible in anything remotely like the present form without my committee members, who have my deepest gratitude: [...] especially Dr. Roger Janelli, (for being a true junzi 君子: Confucius's term for an exemplary noble person)." Dr. Janelli has always shown me since the time we met how to strive to be a truly noble person through self-reflection and self-cultivation, continuously and always in a modest manner.

- Lanlan Kuang (Ph.D. '12)





"When I was a graduate student in folklore in ethnomusicology in the early 1990s, I studied with Professor Janelli. He introduced me to the Marxist tradition of social theory, which opened up for me a vast new world of insights and perspectives. His work has had a lasting impact on my thinking, writing, and teaching, but what I remember most about him was his kindness and generosity. He will be greatly missed."

- Harris. M. Berger (Ph.D '95)

"I remember Roger as an unfailingly kind, thoughtful and respectful professor and colleague. His smile was ever-present, warm and contagious. He chose his words carefully and gave wise, practical counsel to students and colleagues working through challenges. And I loved his walk, which physically manifested his optimistic spirit—his weight leaning forward toward the balls of his feet, a bit of a playful bounce, as if defying gravity with every step."

- Daniel Reed (Ph.D. '99)

"Roger L. Janelli served as my Folklore advisor when I was at IU from 1979-1981. I will never forget the first time I met Roger at his upstairs office in the old Folklore Department building. It was raining heavily outside. Seeing how cold and wet I was, Roger asked if he could hang up my coat. But then he remembered he did not have an extra coat hook. Next, he asked if I might like a cup of hot tea. Oh, did that sound good. But it turned out Roger did not have a clean cup. "When it rains, it pours," I said with a laugh. Years later, we both laughed about that first meeting. Roger was a superb teacher, an accomplished scholar, and a wonderful friend and colleague. He will be greatly missed."

- Timothy J. Klobardanz (Ph.D. '86)

"I have cherished Prof. Roger Janelli's mentorship, support and guidance throughout my academic path, from my early days in the department. He was my dissertation co-chair, and I am indebted to him in so many ways: personally, intellectually, and professionally. Roger was a warmhearted and dedicated mentor to me and many others young researchers. He shared with us his broad and unique knowledge of East Asian cultures and their ethnography, whether it was in class, during our dissertation planning, or as we wrote down our research findings. His insights on research, fieldwork complexities, and career choices have helped me cross many narrow stretches, and his high standards and work ethic inspire me to be a better researcher myself. I remember how before my first research visit to Korea I was anxious that my mastery of the Korean language was not good enough. He told me that while many thought that his Korean was near native, having lived in Seoul every year for several months over more than 30 years, many Koreans still insisted on conversing with him in their less-than-perfect English, presuming that he could not understand their language. "You see," he said, "If you insist on speaking Korean, they will have to understand you eventually." He persisted and thanks to him, so did I. Besides research, Roger also encouraged me to be an active academic, who participated not only in the 'western' academic discourse, but also attended Korean research organizations, to learn and understand the work of Korean scholars. His kind support did not end with my graduation. He kept following my career progress, advising me in crucial junctions, and was always glad to get together when I visited Seoul. Roger Janelli was truly a blessing in my life and I will miss him immensely."

- Liora Sarfati (Ph.D. '09)



IN MEMORIAM

İLHAN BAŞGÖZ 1921 - 2021



İlhan Başgöz, was born in Gemerek, in Sivas Province of Turkey, evidently in 1923 (or possibly in 1921 -- there is some uncertainty about the year of his birth), İlhan obtained his doctoral degree in Folklore from the University of Ankara in 1949, where he studied with the father of Turkish folklore studies, Pertev Naili Boratav, and conducted the field research with poet-reciters known as ashiks that made him the leading authority on the oral poetry of the Turkic peoples. İlhan came to the United States in 1961 and arrived in Bloomington in 1965 as an assistant professor in the Program of Uralic and Altaic Studies, becoming a fellow of the Folklore Institute and later founding the IU Turkish Studies Department. He retired in 1997 but remained active as a scholar and present as a colleague in the years following his retirement.

How to tell this tale of İlhan? I begin with İlhan's participation in the fellows of the Folklore Institute, a remarkable cohort of folklore scholars in various departments at IU, gathered by Stith Thompson, initially, when there was no folklore department here, and then persisting into the first few decades of the Dorson period, after Richard Dorson arrived to establish the Folklore Institute as an academic department in the College of Arts and Sciences. In my early days in Bloomington, spanning the late-1970s into the 1980s, the fellows were a valuable extension of the department – colleagues like William Hansen, Felix Oinas, Merle Simmons, William Wiggins, and of course, İlhan Başgöz, played an active role in the affairs of the department.

İlhan emerged as a true partner in the folklore enterprise here. One of many highlights would be when we worked with İlhan to publish in 2008 his brilliant study of hikaye, Turkish romance poetry, in our series, Special Publications of the Folklore Institute. The book is titled *Hikaye: Turkish Folk Romance as Performance Art*, and it addresses this important genre from historical, cultural, and performance perspectives. İlhan was proud to count himself among the folklorists who fashioned the dominant paradigm of our times, performance-centered folkloristics. I was able to arrange for a book-signing event with İlhan at the 2008 meetings of the American Folklore Society in Louisville, an event that was very pleasing to him.

A wonderful event for me was the session we did at the IU Archives of Traditional Music in 2018, where I served as interlocutor and İlhan spoke about his field research in Turkey; Alan Burdette and his crew over there provided audio recordings, which İlhan complemented with tales from the field, about the artists who performed and the occasions where the performances took place.

A few years ago my wife Pat and I were able to visit İlhan in his quarters in Ankara at METU, Middle Eastern Technical University, where he continued doing seminars and workshops, and where he was very much revered. A highlight of our time in Turkey, where İlhan and his student, Sultan Yetgin, took very good care of us, was visiting with İlhan the neighborhood in Ankara where he had spent some of his formative years. Pat remembers well singing with İlhan the American song, "Where Have All the Flowers Gone," and İlhan's fondness for it.

So I bid İlhan farewell, reveling in the memories and consoled by the many illuminating works he has left for us to read and re-read, always coming to a greater understanding of the traditions he cherished and a greater appreciation of the scholar who enlivened them with his research.

-John McDowell, Professor of Folklore at IU

IN MEMORIAM

RAYMOND J. DEMALLIE, JR. 1946 – 2021



Ray DeMallie was born in Rochester, New York. He was the son of Raymond J. DeMallie, Sr. and Dorothy L. DeMallie (née Mollon). As an undergraduate (B.A. with honors from the University of Chicago) and then as a Master's and Ph.D. student, he was mentored by Fred Eggan and a wide circle of historians, linguists, anthropologists, archivists, curators, and Native elders. His MA thesis on kinship in Teton Dakota culture and his Ph.D. dissertation on Teton Dakota kinship and social organization remain key resources for today's scholars.

Ray's first academic position was at the University of Wyoming from 1972-73. He joined the Department of Anthropology at Indiana University in 1973, which was his academic home until he retired in 2017 as Class of 1968 Chancellor's Professor of Anthropology and American Studies. He maintained close ties to the Department of Folklore and Ethnomusicology as well. Ray came into a department and a university that had a long tradition of excellence in American Indian Studies. He was following in the footsteps of numerous eminent scholars, including Stith Thompson, a specialist in Native American storytelling in Folklore. Thompson in turn had brought to campus Carl Voegelin, who founded the Department of Anthropology in 1946 and who focused on documenting American Indian languages. Erminie Wheeler-Voegelin who defined the field of ethnohistory came also and founded what are today the American Society for Ethnohistory and its journal *Ethnohistory*. George Herzog, a founding ethnomusicologist and student of Native American music came in 1948 and founded the Archives of Traditional Music. All of these individuals and others cooperated together as the Research Center for Anthropology, Folklore, and Linguistics, in which many affiliated faculty members had major interests related to Native American languages, histories, and cultures.

In December 1984, the American Indian Studies Research Institute that Ray and linguist Doug Parks proposed was approved by the university. Ray's proposal built upon all that had been accomplished in the ten preceding years, on the success of the Multidisciplinary seminar, and, most significantly, on what he had learned about the campus, the administration, and from his colleagues. Ray's successful establishment of the American Indian Studies Research Institute can be attributed to his abilities as an administrator but it was founded on his extraordinary reputation as a scholar and his outstanding record in teaching and mentoring. These same qualities underpinned his being named a Chancellor's Professor in 2004, his being recognized by the Plains Anthropological Society with its 2019 Distinguished Service Award, and his being honored with a book published in his honor—*Transforming Ethnohistories: Narrative, Meaning, and Community*, edited by Sebastian Felix Braun.

A full account of all of Ray's work is beyond the scope of this remembrance, but highlights include his editing of the massive Plains volume of the Smithsonian Institution's *Handbook of North American Indians* and his editing and annotating of primary sources in widely read and highly regarded works such *The Sixth Grandfather: Black Elk's Teachings Given to John G. Neihardt*, *Lakota Society*, and (with Elaine A. Jahner) *Lakota Belief and Ritual*. With co-editor Alfonso Ortiz, he honored his own teacher Fred Eggan with the edited collection *North American Indian Anthropology: Essays on Society and Culture*. Among his later works is the monumental volume *A Fur Trader on the Upper Missouri: The Journal and Description of Jean-Baptiste Truteau, 1794-1796*, which he co-edited with Doug Parks and Robert Vézina.

--Anya Peterson Royce with Jason Baird Jackson (drawing on an earlier profile authored by Della Collins Cook, Douglas R. Parks, and Anya Peterson Royce and published in 2017)

IN MEMORIAM

HAYA BAR-ITZHAK 1946 - 2020



Eminent folklorist Haya Bar-Itzhak passed away in her home in Haifa, Israel. She was born in Berlin, Germany, on August 17, 1946 to Polish Holocaust survivors. After emigration to Israel, she received her bachelor's and master's degrees from the University of Haifa and finished her Ph.D. in 1987 at Hebrew University of Jerusalem with a dissertation on "The 'Saints' Legend' as a Genre in Jewish Folk Literature" under the supervision of Professor Dov Noy.

She returned to the University of Haifa as a professor and in 1992, became chair of the Department of Hebrew and Comparative Literature and in 1994, head of folklore studies and the Israel Folktale Archives. She also held visiting professorships at Indiana University, University of Michigan, Penn State University, University of Pennsylvania, and the University of California, Berkeley.

In addition, she was a fellow of the Simon Dubnow Institute in Leipzig. Her research and publications in English and Hebrew earned her renown globally for work in Jewish folk narrative, history of ethnography in Israel and Europe, ethnopoetics, and women's folklore. Her authored books in English include *Jewish Poland--Legends of Origin* (Wayne State University Press, 2001), *Israeli Folk Narratives: Settlement, Immigration, Ethnicity* (Wayne State University, 2005), and with Aliza Shenhar, *Jewish Moroccan Folk Narratives from Israel* (Wayne State University Press, 1993).

Her edited books include *Encyclopedia of Jewish Folklore and Traditions*, 2 vols. (M.E. Sharpe, 2013), *Pioneers of Jewish Ethnography and Folkloristics in Eastern Europe* (Scientific Research Center of the Academy of Science and Arts, 2010), and with Idit Pintel-Ginsberg, *The Power of A Tale* (Wayne State University Press, 2019). In Hebrew, she edited *Folklore and Ideology: Studies Dedicated to Prof. Aliza Shenhar* (University of Haifa, 2014), *Legends of Poland: Ethnopoetics and Legendary Chronicles* (Sifriyat Poalim, 1996), and with Aliza Shenhar, *Folktales from Beth-She'an* (University of Haifa, 1981). She also was the editor of the journals *Chuliyot: Journal of Yiddish Culture* and *Dappim: Journal of Literary Research*.

She served on the editorial boards of the Jewish Cultural Studies book series (Littman Library of Jewish Civilization), Cultural Analysis, Jerusalem Studies in Jewish Folklore, and the Jewish Folklore and Ethnology Review.

Among her honors is selection as an International Fellow of the American Folklore Society, Lerner Foundation for Yiddish Culture Award, and National Jewish Book Award (for *Jewish Poland--Legends of Origin*). In 2020, her students, colleagues, and admirers presented her with a bilingual festschrift in her honor *Masoret Haya*, edited by Tsafi Sebba-Elran, Haya Milo, and Idit Pintel-Ginsberg (Pardes Publishing, 2020).

Richard Jason Blaustein was a professor of sociology and anthropology at East Tennessee State University. He received his B.A. from Brooklyn College in 1966 and continued his education at Indiana University, receiving his M.A. in 1969 and his Ph.D. in 1975 in folklore.

He wrote dozens of articles for academic journals and founded ETSU's respected Appalachian magazine, *Now and Then*. Dr. Blaustein taught old time fiddle and banjo at ETSU, and later formed the first ETSU Old Time String Band. Richard and ETSU Bluegrass alumnus Tim Stafford collaborated on the documentary recording, *Down Around Bowmantown—A Portrait of a Musical Community in Northeast Tennessee*, which was placed on the Library of Congress American Folklife Center's Selected List of American Folk Music Recordings for 1989.

At shows in East Tennessee he frequently honored his northern roots, introducing himself as being "from the hills of Brooklyn, New York." Starting in 1982, Dr. Blaustein played fiddle for several years in the first configuration of the ETSU Bluegrass Band, and then with the local old time string band, the Dixie Dew Drops.



RICHARD JASON BLAUSTEIN 1943 - 2020

IN MEMORIAM

DAVID BROSE 1951- 2020



David Brose was a Columbus, Ohio, native. After an early introduction to American traditional music, he received a folklore studies-focused B.A. from Ohio State while pursuing an active old-time music teaching career at the (now long gone) Columbus Folk Music Center on High Street just north of campus. He maintained an active performing career throughout his life. David was the main person behind the Ohio Folklife Group, a loosely organized nonprofit organization that produced LPs of ethnographic recordings of Ohio folk music and occasional traditional music concerts on or near campus. In this capacity he worked closely with Pat Mullen, who is likely the person from the OSU folklore community who knew him best.

After receiving an Ethnomusicology M.A. from Indiana University, David worked as a state folklorist in Iowa and Colorado and then, for many years beginning in the early 1990s, as a folklorist at the John C. Campbell Folk School in Brasstown, North Carolina. He was a fieldworker at heart, and loved nothing better than documenting traditional music in the field and sharing it via radio and other media.

Peter Cooke spent the fall of 1991 at Indiana University as the recipient of the Laura Boulton Senior Fellowship at the Archives of Traditional Music, during which time he worked on annotating Laura Boulton's recordings from East Africa. He also devoted his energy to working with students who aspired to perform on the xylophone from Uganda.

Though formally retired from University of Birmingham in the United Kingdom at the time of his death, Peter Cooke's son, Andy Cooke, remarked that Peter never really retired, and remained active in the field of ethnomusicology.



PETER COOK 1930 - 2020

IN MEMORIAM

YILDIRAY ERDENER 1938-2021



Ethnomusicology and Folklore expert, violoncello artist, and columnist Dr. Yildiray Erdener studied cello at the High School of Music in Freiburg, Germany with a state scholarship after graduating from the Music Department of the Gazi Education Institute in Ankara, Turkey. Between 1969-1975, he worked as a faculty member in the Music Department of Gazi Education Institute where he served for a year as the Chair. He performed with Eduard Zuckmeier (piano) and H. Hüseyin Akbulut (violin) as a trio. After Zuckmeier's death and disbandment of the Gazi University Music Department, he moved to the United States and studied at Indiana University in the Department of Folklore and Ethnomusicology, where he became a pupil of Alan Merriam, the author of "The Anthropology of Music." He received his Ph.D. in Ethnomusicology in 1987 with this dissertation, "Dueling Singers: Interaction Processes and Strategies Among Turkish Minstrels."

Between 1993 and 2010, Erdener taught "Middle Eastern Folklore," "Music Culture in Central Asia and Turkey," "Shamanism in Siberia and Central Asia," and "Turkish Language and Literature" at the University of Texas in Austin. Following his retirement in 2010, he moved back to Istanbul and worked as a columnist for an online art magazine.

Laurie Gluesing, Folklore B.A. '74, and M.A. '78, was a Minnesota native and attended the recent American Folklore Society meeting in Minneapolis in 2017. She loved the arts and worked with Ellen Steckert on some Minnesota folklore projects. She was a world traveler who visited dozens of countries with her sisters.

Laurie and her sister Debbie ran a business selling Minnesota handmade/folk and tourism items for many years. They wrote several cookbooks that focused on recipes from Minnesota, Wisconsin, and South Dakota.



LAURIE GLUESING 1951 - 2021

IN MEMORIAM

JANET LOUISE LANGLOIS 1946 - 2021



Janet Louise Langlois was a leading scholar, a legendary teacher, and a dear friend and mentor to many of us. During her long illness she courageously studied legends about deathbed visitations at hospices. In the spring of 2021 she received the Linda Dégh Award for Lifetime Achievement in Legend Studies. Her last book, *Other Worlds*, which analyzes hospice experiences, will be published later by the University Press of Mississippi.

Janet's work includes the book *Belle Gunness: The Lady Bluebeard* and many articles. Janet is the 2021 Recipient of the Linda Dégh Lifetime Achievement Award.

Dr. Jean (Mayo) MacLaughlin passed away on October 27, 2020. Trained at the Folklore Institute at Indiana University (M.A. '70, Ph.D. '77), Jean joined the small contingent of Folklore faculty at the Ohio State University English Department in 1974. She was an excellent, dedicated, and meticulous teacher. Subsequently, she worked with Tim Lloyd at the Ohio Arts Council and then left folklore to pursue a career as a software consultant.

She was the founder and operator of her own business, Athena Software. Even though Jean's time at OSU was brief, she was an important part of the English department-centered folklore coalition in the period before the Center for Folklore Studies came into being. This was a time, as OSU Professor Amy Shuman recalls, when English colleagues had very little understanding or appreciation of Folklore as an academic field. Tim Lloyd, former American Folklore Society Director, remembers Jean as an insightful scholar, a perceptive and positive critic, and a friend to all: her hearty laugh came easily, especially in reaction to news of one of the world's many absurdities.



ELIZABETH JEAN MACLAUGHLIN 1944 - 2020

IN MEMORIAM

FATHER EMMANUEL RIBEIRO 1935 - 2021



Father Emmanuel Ribeiro, who received an M.A. degree from the Department of Folklore and Ethnomusicology in 1996, passed away on June 17, 2021 in Harare, Zimbabwe at the age of 86. His thesis was entitled, "Traditional Courtship Games of Zimbabwe: An Overview of Influence and Enculturation of Shona Children," and was based on his life-long interest in Shona children's songs.

As a Catholic chaplain in the central prison in Harare during the liberation struggle, Father Ribeiro ministered to key figures who were incarcerated there. He is also helped the late former President Mugabe escape the prison and flee to Mozambique. In recognition of his contributions to Zimbabwe, Emmanuel Ribeiro was buried at the National Shrine.

Greg Hanson (Ph.D. '01) submitted a photo of the Mississippi bluesman, L.C. Ulmer (top). He's playing in front of the Blue Front Café at the 2015 Bentonina Blues Festival. Hanson explains that Ulmer also performed at the Arkansas State University's Delta Blues Symposium, and he remained an active performer well into his late 80s.



Runner-Up Cover Photos

Mathilde Lind (M.A. '17 and current Ph.D. candidate) submitted a photo from her fieldwork (bottom left) at the Kihnu Knitting Festival, Kihnu Island, Estonia that she took in September 2020. She also submitted a photo of her own handwork (bottom right) that she made as part of her dissertation research. She is pictured spinning wool from Kihnu native sheep using the traditional spinning method she learned on Kihnu Island.





