



**2006 Annual Meeting**

**"Homelands and Diasporas"**

**Program and Abstracts**

Hyatt Regency Milwaukee  
Milwaukee, Wisconsin  
October 18-22, 2006

**The following donors have provided generous support for the  
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## **AFS Editors, Committees, and Prize Recipients**

### **AMERICAN FOLKLORE SOCIETY EDITORS**

#### *Journal of American Folklore*

Harris M. Berger and Giovanna P. Del Negro, Texas A&M University

#### *Journal of American Folklore* **Review Editors**

Books: Jill Rudy, Brigham Young University  
Exhibitions and Events: Tina Bucuvalas, Florida Folklife Program  
Films and Videotapes: Michael Robert Evans, Indiana University  
Sound Recordings: C. Kati Szego, Memorial University of Newfoundland

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Pertti Anttonen, University of Turku  
Norma E. Cantú, University of Texas, San Antonio  
Susan G. Davis, University of Illinois  
Beverly A. Diamond, Memorial University of Newfoundland  
Deborah Kapchan, New York University  
Martha Norkunas, University of Texas, Austin  
John W. Roberts, The Ohio State University

#### **AFS News**

Brent Björkman

#### **AFS Web Site ([www.afsnet.org](http://www.afsnet.org))**

Timothy Lloyd, Editor  
Jeff Borisch, Web Manager

### **AMERICAN FOLKLORE SOCIETY STANDING COMMITTEES**

#### **Nominating Committee**

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Amy Kitchener

Mario Montaña  
Elaine Thatcher

#### **Publications Committee**

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Erika Brady  
Mary Ellen Brown

Jo-Ann Conrad  
Jeannie Thomas

## **AFS Editors, Committees, and Prize Recipients**

### **AMERICAN FOLKLORE SOCIETY AD HOC COMMITTEES**

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Debora Kodish	Marilyn White
Enrique Lamadrid	

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Kurt Dewhurst	Elizabeth Peterson

#### **International Issues Committee**

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Veronica Aplenc	Galit Hasan-Rokem
Regina Bendix	Timothy Tangherlini
JoAnn Conrad	Mbugua wa-Mungai
Lee Haring	

#### **Media Committee**

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Russell Frank	Scheri Smith

### **AMERICAN COUNCIL OF LEARNED SOCIETIES DELEGATE**

Lee Haring, Brooklyn College, *emeritus*

### **NATIONAL HUMANITIES ALLIANCE REPRESENTATIVE**

Timothy Lloyd

### **WORLD INTELLECTUAL PROPERTY ORGANIZATION REPRESENTATIVE**

Burt Feintuch, University of New Hampshire

### **AMERICAN FOLKLORE SOCIETY LIAISONS**

Elaine Eff (Oral History Association)  
Bonnie Irwin (Modern Language Association)  
Peggy Yocom (Association of Writers and Writing Programs)

## **AFS Editors, Committees, and Prize Recipients**

### **AMERICAN FOLKLORE SOCIETY PRIZE COMMITTEES**

#### **AFS Lifetime Scholarly Achievement Award**

Judy McCulloh

Sandy Rikoon

#### **Benjamin A. Botkin Prize**

Gwen Meister, Chair  
Christina Barr

Tim Evans  
Steve Zeitlin

#### **Zora Neale Hurston Prize**

Jerrilyn McGregory, Chair

Ormond Loomis

#### **Américo Paredes Prize**

Steve Zeitlin, Chair  
Olivia Cadaval

Marilyn White

### **AFS PRIZE RECIPIENTS**

#### **AFS 1989 CENTENNIAL AWARDEES FOR LIFETIME SCHOLARLY ACHIEVEMENT**

Roger Abrahams

Linda Dégh

#### **AFS 1989 CENTENNIAL AWARDEES FOR LIFETIME PUBLIC SERVICE**

Archie Green

Bess Lomax Hawes

#### **AFS LIFETIME SCHOLARLY ACHIEVEMENT AWARD RECIPIENTS**

W.F.H. Nicolaisen (2002)

Linda Dégh (2004)

#### **AFS KENNETH GOLDSTEIN AWARD FOR LIFETIME ACADEMIC LEADERSHIP**

Edward D. Ives (2003)

Roger D. Abrahams (2005)

## **AFS Editors, Committees, and Prize Recipients**

### **BENJAMIN A. BOTKIN PRIZE RECIPIENTS**

**(For outstanding achievement in public folklore)**

Bess Lomax Hawes (1994)  
Archie Green (1995)  
Jane Beck (1996)  
Dan Sheehy and Joe Wilson (1997)  
Jim Griffith (1998)  
Richard Kurin (1999)  
Bob Fulcher (2000)  
Hal Cannon (2001)  
Robert Baron and Nick Spitzer (2002)  
Alan Jabbour (2003)  
Jens Lund (2004)  
James Leary (2005)

### **ZORA NEALE HURSTON PRIZE RECIPIENTS**

**(For outstanding student work on African American folklore)**

Edward Lessor (1996)  
Krista Thompson (1997)  
Peter J. Brownlee (1998)  
Patrick A. Polk (2000)  
Amy McKibbin (2001)  
Antony Cherian and Mark Westmoreland (2002)  
Wanda Addison (2003)  
Quan Lateef (2004)  
Scott Edmondson (2005)

### **AMÉRICO PAREDES PRIZE RECIPIENTS**

**(For outstanding engagement with the communities one studies,  
and/or encouragement of students and colleagues to study their  
home communities)**

William A. Wilson (2002)  
Norma Cantú (2003)  
Kurt Dewhurst and Marsha MacDowell (2004)  
Enrique Lamadrid (2005)

## AMERICAN FOLKLORE SOCIETY SECTIONS AND CONVENERS

African Folklore, David Samper  
Archives and Libraries, Michael Taft  
Association of African and African-American Folklorists, Marilyn White  
Baltic Folklore, Guntis Smidchens  
British Folk Studies, Teri Brewer  
Chicano/a, Katherine Borland  
Children's Folklore, Thomas Johnson  
Computer Applications, Mark Glazer  
Dance and Movement Analysis, Stephanie D.L. Smith  
Eastern Asia Folklife, Juwen Zhang and Mark Bender  
Folk Arts, Suzanne Waldenberger and Peter Harle  
Folk Belief and Religious Folklife, Leonard Norman Primiano and  
Margaret Kruesi  
Folklore and Creative Writing, Peggy Yocom and Amy Skillman  
Folklore and Education, Alysia McLain and Sean Galvin  
Folklore and Literature, Rachel Gholson  
Folklore Latino, Latinoamericano, y Caribeño, Leonardo Falcón  
Folklore and Oral History, Kathryn Wilson  
Folk Narrative, Janferie Stone  
Foodways, Lucy Long  
Graduate Students, Adam Zolkover and Sheila Bock  
History and Folklore, Simon J. Bronner  
Independent Folklorists, Andrea Graham and Jens Lund  
Jewish Folklore and Ethnology, Simon J. Bronner  
Journals and Serials, Erika Brady  
Lesbian Gay Bisexual Transgender, Craig Miller and Polly Stewart  
Medieval Folklore, Katie Peebles  
Mediterranean Studies, Giovanna Del Negro  
Music and Song, Stephen Winick  
Newfolk@AFS, Camille Bacon-Smith  
Nordic Folklore, Stephen Mitchell  
Occupational Folklore, Morgiana Halley  
Politics, Folklore, and Social Justice, William Westerman  
Public Programs, Peter Bartis and Sue Eleuterio  
Storytelling, Lee-Ellen Marvin  
Visual Media, Sharon Sherman  
Women's, Susan Roach



## LIFE MEMBERS OF THE AMERICAN FOLKLORE SOCIETY

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Daniel R. Barnes	Edward D. Ives	Chuck Perdue
Robert Baron	Gladys M. Johnson	Jo Radner
Peter T. Bartis	Thomas W. Johnson	Paul Rich
Richard Bauman	Michael Owen Jones	Danielle M. Roemer
Jane Beck	Rosan A. Jordan	Frederick Ruffner
Marshall J. Becker	Barbara Kirshenblatt- Gimblett	Nancy Schmitz
Dan Ben-Amos	Timothy Lloyd	Catherine Schwoeffer- mann
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Rochelle J. Goldstein	Eric L. Montenyohl	Marta Weigle
Lee Haring	Linda Morley	Roger Welsch
Jeanne Harrah Johnson	Venetia Newall	Jerome Wenker
Bess Lomax Hawes	W.F.H. Nicolaisen	Finn Wilhelmsen
Maria Herrera-Sobek	Dorothy Noyes	Li Yang
Joseph Hickerson	Elliott Oring	Margaret R. Yocom

For information on the benefits of life membership in the Society, please contact Timothy Lloyd, Executive Director, AFS, Mershon Center, Ohio State University, 1501 Neil Avenue, Columbus, OH 43201-2602 USA; phone 614/292-3375; fax 614/292-2407; e-mail [lloyd.100@osu.edu](mailto:lloyd.100@osu.edu)

## FELLOWS OF THE AMERICAN FOLKLORE SOCIETY

Alan Jabbour, 2006 AFS Fellows President

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Gladys-Marie Fry	John McDowell	William A. Wilson
Anna H. Gayton*	William McNeil*	Don Yoder
Robert A. Georges	Jay Mechling	Rosemary Lévy Zumwalt
Frances Gillmor*		

\* Deceased

# GENERAL INFORMATION

## Registration

Registration is required for attendance at all sessions and meetings. The AFS registration desk will be open in the Prefunction Area on the second floor of the Hyatt Regency Milwaukee from 4:00—8:00 pm on Wednesday; 8:00 am—4:00 pm on Thursday and Friday; and 8:00 am—12:00 noon on Saturday. Individuals who pre-registered by August 31 can claim their programs and badges at the advance registration desk; those who are coming to the meeting needing to register can do so at the desk during these same hours. Each registrant receives one copy of this program book. Extra copies can be purchased for \$10 at the registration desk.

## Convention and Membership Services

Please report any problems or special requests during the meeting to the AFS staff at the registration desk, which will also serve as the lost and found center for our meeting. Information about AFS membership and publications will also be available there.

## Meeting Rooms

All AFS 2006 annual meeting sessions will take place in the Hyatt Regency Milwaukee, except for Thursday evening's reception, which will be held at the Milwaukee County Historical Society, just across the street from the hotel. The Lakeshore A-B-C and Gilpatrick rooms are on the first floor of the hotel. All other meeting rooms are on the second floor of the hotel. There is a hotel meeting room map on p. xiii of this book.

## Exhibits

Publishers' book exhibits will be located in Regency Ballroom A on the second floor of the Hyatt Regency Milwaukee. Exhibit hours will be 9:00 am—1:00 pm and 2:00—6:00 pm on Thursday and Friday and 9:00 am—1:00 pm on Saturday. AFS will provide complimentary beverages in the middle of each morning and afternoon the book room is open.

## Candidates' Forum

This session will take place on Saturday from 3:30 to 5:00 pm in Regency Ballroom B.

## **General Information**

### **Annual Business Meeting**

This meeting will take place on Saturday from 5:00 to 6:00 pm in Regency Ballroom B.

### **Saturday Night Dinner and Dance Party**

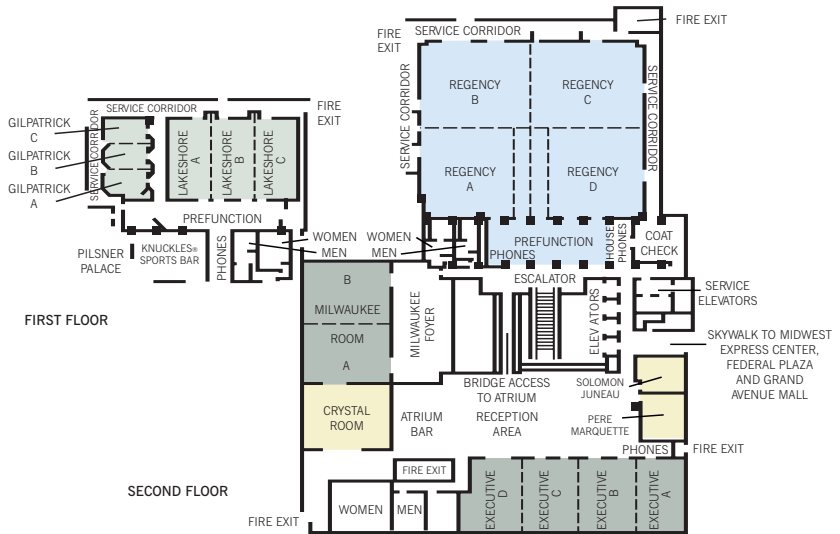
The customary AFS Saturday evening dinner and dance party will be held at Milwaukee's Turner Hall. The Milwaukee Turnverein is a gymnastics and cultural society that has been in operation since 1853. Their 1882 building, Turner Hall, has been a downtown Milwaukee landmark, hosting everything from gymnastics to choral societies to the Socialist Party USA national conventions. The restaurant and bar are graced with murals painted in the late 19th Century by the German panorama painters who made Milwaukee Turners their American home base. The upper story is currently undergoing restoration. We hope to be able to tour that part of the building with some words from 94-year-old Frank Zeidler, who held office as Milwaukee's mayor until 1960 and who was a candidate for US President on the Socialist Party ticket.

The dinner and dance party will be held in the restaurant and bar on the lower floor. We will offer a buffet style serving of Wisconsin's famous Friday Night fish fry, (fried or baked cod, cole slaw, German potato salad or French fries, rye bread) served especially for us on a Saturday! There will be vegetarian and non-seafood entree options; please indicate your preference on the registration form. Excellent local brews and Wisconsin wines are among the many offerings at the full-service bar.

Old time Wisconsin dance music will be provided by The Tuba Dan Family Band, an outstanding two-generation Czech-American dance band from Oshkosh, Wisconsin, playing polkas, waltzes, schottisches, two-steps, fox trots and more. Tuba Dan Jerabek was the long-time tuba player in the famed Dick Rodgers Orchestra, a fixture on Upper Midwestern TV in the 1960s and '70s. Tuba Dan's son, Danny Jerabek, Jr. is a virtuoso on the button accordion; his repertoire has leaped from his Czech- and German-American base to include rock tunes, Mexican polka, jazz, country and Cajun music. Danny's wife Michelle Thull Jerabek is a prodigious sax player and vocalist, having grown up in another Wisconsin musical family, the famed Thulls of Kewaskum.

Admission to the dinner and dance party together is \$30 per person; to the dance party alone, \$10 per person. Tickets will be on sale at the AFS annual meeting registration desk until 4:00 pm on Friday, October 21. Vegetarian and non-fish entrees are available, but you must request them at the time you purchase your ticket.

# Hyatt Regency Milwaukee





## PROGRAM SUMMARY

(For details, please see the Program Schedule, pp. 1-40)

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### WEDNESDAY, OCTOBER 18

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#### WEDNESDAY, 8:00 AM—12:00 Noon

Professional Development Workshop: Introduction to Digital Audio Field Recording: Gilpatrick

#### WEDNESDAY, 8:00 AM—5:00 PM

Wisconsin Waterways Pre-Meeting Tour

#### WEDNESDAY, 9:00 AM—5:00 PM

South Milwaukee Ethnic Neighborhoods Pre-Meeting Tour

#### WEDNESDAY, 9:00 AM—5:00 PM

Pre-Meeting Symposium: The Futures of Scholarship and Public Practice in Folklore: Regency Ballroom D

#### WEDNESDAY, 1:00—5:00 PM

Jeremiah Curtin House, Trimborn Farm, and Greendale Pre-Meeting Tour

Professional Development Workshop: Digital Preservation for Folklore Fieldworkers: Gilpatrick

#### WEDNESDAY, 7:00—8:00 PM

Opening Ceremonies: Regency Ballroom B

#### WEDNESDAY, 8:00—9:00 PM

Program Committee Invited Plenary Address: Regency Ballroom B

#### WEDNESDAY, 9:00—11:00 PM

AFS Fellows Reception for Students: Milwaukee A-B

Fund for Folk Culture Late Night Documentaries: Executive A-B

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### THURSDAY, OCTOBER 19

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#### THURSDAY, 7:00—8:00 AM

Welcome Breakfast with the AFS Executive Board for New Attendees, International Participants, and Stipend Recipients: Manager's Suite (3<sup>rd</sup> floor)

## Program Summary

### THURSDAY, 8:15—10:00 AM

- 01-01 Panel: Spheres of Value: When Market and Moral Economies Intersect: Regency Ballroom B
- 01-02 Panel: Homelands and Diasporas: Regency Ballroom C
- 01-03 Panel: In the Wake of the Hurricanes 1: Reconstructing Lives and Reinforcing Culture in New Orleans' Communities: Regency Ballroom D
- 01-04 Panel: Traditions Crossing Cultures: Executive A
- 01-05 Poster Session: Presentation and Performance: Executive B
- 01-06 Panel: Blue Ridge Traditions and More: Ballads, Banjos, Bluegrass, and Art: Executive C
- 01-07 Panel: Data Collection and Retrieval: Executive D
- 01-08 Panel: Talking Spaces: Places They Narrate, Narrating About Places: Milwaukee A
- 01-09 Forum: The Promise and Perils of Sleep: A Multidisciplinary Perspective: Milwaukee B
- 01-12 Panel: Issues in the Translation of Asian Folklore: Lakeshore A
- 01-14 Panel: In Your Own Backyard: Lakeshore C

### THURSDAY, 10:15 AM—12 Noon

- 02-01 Forum: Figuring Out Who Owns Culture: Regency Ballroom B
- 02-02 Panel: Pushing the Boundaries of Vernacular Architecture: Regency Ballroom C
- 02-03 Panel: In the Wake of the Hurricanes 2: Matters on the Margins of Katrina and Rita: Regency Ballroom D
- 02-04 Panel: Vernacular Expressions, Emergent Traditions, and the Creation of Community: Executive A
- 02-05 Panel: Food and Identity in the Americas: Executive B
- 02-06 Forum: Developing a Heritage Tour: Planning, Implementation, and Endurance: Executive C
- 02-07 Electronic Seminar: Purposeful Diasporas: Executive D
- 02-08 Forum: Apprenticeship Programs Today: Current Issues and Strategies: Milwaukee A
- 02-09 Forum: Playful Pedagogies: Metaphors and Mutual Engagement: Milwaukee B
- 02-12 Panel: Children's Folklore: Lakeshore A
- 02-13 Panel: Dramas and Faires: Lakeshore B
- 02-14 Panel: Personal Narratives: Lakeshore C
- 02-15 Panel: Dynamic Relationships: Families, Migrants, Folklorists, Informants: Gilpatrick

### THURSDAY, 12:00 Noon—1:30 PM

AFS Section Meetings:

Children's Folklore: Lakeshore A  
Dance and Movement Analysis: Pere Marquette  
Folk Arts: Lakeshore C  
Folklore and Creative Writing: Executive A  
Folklore and Education: Executive B  
Graduate Students: Lakeshore B  
Jewish Folklore and Ethnology: Executive C



## Program Summary

Lesbian Gay Bisexual Transgender: Executive D  
Mediterranean Studies: Milwaukee A  
Politics, Folklore, and Social Justice: Milwaukee B

### THURSDAY, 1:30—3:15 PM

- 04-01 Forum: Pieces of Time and Space-Lived and Imagined, Narrated and Grasped: Regency Ballroom B
- 04-02 Forum: Folklore and Heritage in Historic Preservation, Public Policy, Ecology, and Academe: Regency Ballroom C
- 04-03 Forum: In the Wake of the Hurricanes 3: Responses From the Gulf Coast: Regency Ballroom D
- 04-04 Forum: Folklore in the College Composition Classroom: Rhetoric, Technology and Methodology as Points of Entry: Executive A
- 04-05 Poster Session: Landscape and Community: Executive B
- 04-06 Panel: Continuities of Native American Folklore: Executive C
- 04-08 A Reading and Discussion with Iraqi novelist Mahmoud Saeed: Milwaukee A
- 04-09 Panel: Migration, Materiality, and Memory: Milwaukee B
- 04-11 Panel: Living It Up: Community Festivals: Pere Marquette
- 04-12 Panel: Music and Identity in the Celtic World: Lakeshore A
- 04-13 Forum: Folklore in Diaspora: A Conversation With Three Wisconsin Artists: Lakeshore B
- 04-14 Forum: Folklore and Education: A Guided Conversation: Lakeshore C

### THURSDAY, 1:30—4:30 PM

- 04/05-15 Professional Development Workshop: Folklorist Behind the Lens: How to Create the Best Video and Edit It Too! (Part 1): Gilpatrick

### THURSDAY, 3:30—5:15 PM

- 05-01 Forum: Text and Community: Henry Glassie's *The Stars of Ballymenone*: Regency Ballroom B
- 05-03 Forum: In the Wake of the Hurricanes 4: Surviving Katrina and Rita in Houston: A Community Self-Documentation Project: Regency Ballroom D
- 05-04 Panel: Musical Communities: Actual, Intentional, Imagined: Executive A
- 05-05 Forum: Engaging and Strengthening the Audience for Folklife Programs through the Deep West: Executive B
- 05-06 Forum: New Directions for Community Museums, Part 1: Community Design in Regional Museums: Executive C
- 05-07 Panel: The Politics of Cultural Representation: Executive D
- 05-08 Panel: Negotiating Cultures in Schools and Friendships: Milwaukee A
- 05-09 Panel: Folk Narratives, Minimal and More: Milwaukee B
- 05-11 Panel: Folklore and Place: Pere Marquette
- 05-12 Panel: Performing Rituals in China Today: Festivals, Myths, Funerals, and Birthdays: Lakeshore A
- 05-13 Panel: Material Culture and Practice: Lakeshore B
- 05-14 Panel: Proverbs: Lakeshore C

## **Program Summary**

### **THURSDAY, 5:30—7:00 PM**

Milwaukee County Historical Society Reception

### **THURSDAY, 7:00—8:00 PM**

Rahim Alhaj Performance: Gilpatrick

### **THURSDAY, 7:30—9:00 PM**

07-02 The 2006 Don Yoder Lecture: Regency Ballroom B

07-04 The 2006 Phillips Barry Lecture: Regency Ballroom D

### **THURSDAY, 8:00—10:00 PM**

Indiana University Alumni Reception: Executive A-B

Memorial University of Newfoundland Alumni Reception: Executive C-D

### **THURSDAY, 8:00—11:30 PM**

Women's Section Meeting And Croning: Lakeshore A-B-C

### **THURSDAY, 9:00—10:30 PM**

Ohio State University Dessert Reception: Milwaukee A-B

### **THURSDAY, 9:00 PM—1:00 AM**

Instrumental Music Jam Session: Crystal

Vocal Music Jam Session: Pere Marquette

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## **FRIDAY, OCTOBER 20**

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### **FRIDAY, 7:00—8:00 AM**

AFS Executive Director's Breakfast Meeting With Section Conveners:  
Manager's Suite (3<sup>rd</sup> floor)

### **FRIDAY, 8:15—10:00 AM**

09-01 Panel: Rumors and Scares Concerning Young Women: the Case of 'Date Rape Drug' Threats: Regency Ballroom B

09-02 Panel: Old Genres, New Media, Social Creativity: Regency Ballroom C

09-03 Panel: America's West Imagined: Regency Ballroom D

09-04 Forum: Cultivating Individual Support for the Field: Strategies and Trends in Individual Giving: Executive A

09-05 Panel: Ballads: Executive B

## Program Summary

- 09-06 Panel: Historical Perspectives on Public Folklore: Executive C  
09-07 Panel: Can You Hear Me Now?: Family Stories That Connect Past to Future: Executive D  
09-08 Panel: The Meanings of Handwork: Milwaukee A  
09-09 Panel: Folktale and Fairy-tale Dissemination Today: Memetics to Modern Media: Milwaukee B  
09-11 Electronic Seminar: Diaspora, Nation, and Queer Spaces in North American and the Caribbean: Pere Marquette  
09-12 Forum: A Conversation on Folklore, Equity and Social Justice: Lakeshore A  
09-13 AFS Fellows Book Discussion Forum: Amy Shuman, *Other People's Stories: Entitlement Claims and the Critique of Empathy*: Lakeshore B  
09-14 The Ethnographic Video for Instruction and Analysis (EVIA) Digital Archive Project: Lakeshore C  
09-15 Professional Development Workshop: How to Communicate With Your Local Media: Gilpatrick

### FRIDAY, 10:15 AM—12:00 Noon

AFS Fellows Invited Plenary Address: Regency Ballroom B

### FRIDAY, 12:00 Noon—1:30 PM

AFS Fellows Luncheon: Lakeshore C

AFS Section Meetings:

Archives and Libraries: Executive A  
Folk Belief and Religious Folklife: Executive B  
Folklore and Literature/AFS@MLA: Lakeshore B  
Independent Folklorists: Executive C  
Latino/a, Chicano/a, y Caribeño: Pere Marquette  
Medieval Folklore: Executive D  
Music and Song: Milwaukee A  
Occupational Folklore: Lakeshore A

### FRIDAY, 1:30—3:15 PM

- 12-01 Panel: Culture, Narrative, and Health 1: Regency Ballroom B  
12-02 Panel: Cultural Policy: Regency Ballroom C  
12-03 Panel: Funerals in East Slavic Folklore: Regency Ballroom D  
12-04 Panel: Workplace, Community and Conflict: Executive A  
12-05 Panel: Legends of the Supernatural: Executive B  
12-06 Panel: Reconceptualizing Communities of Color in Folklore Research: Executive C  
12-07 Panel: Traditions Appropriated and Invented: Executive D

## Program Summary

### FRIDAY, 1:30—3:15 PM - Continued

- 12-08 Voices in the Wilderness, Voices from Iraq: A Discussion with Kathy Kelly: Milwaukee A
- 12-09 Forum: *Con Estas Manos*: A Bedturning of Quilts by Alicia Avila: Milwaukee B
- 12-11 Panel: Cyberlore: Pere Marquette
- 12-12 Panel: The Politics and Parameters of Humor: Lakeshore A
- 12-13 Panel: Localizing Tradition: Rooting Legends in the Landscape and Society of Medieval Scandinavia: Lakeshore B

### FRIDAY, 1:30—4:30 PM

- 12/13-15 Professional Development Workshop: Folklorist Behind the Lens: How to Create the Best Video and Edit It Too! (Part 2): Gilpatrick

### FRIDAY, 3:30—5:15 PM

- 13-01 Vernacular Criticism and Criticizing the Vernacular: Rhetorical Approaches to Traditional Expression
- 13-02 Panel: Manly Traditions: Regency Ballroom C
- 13-03 Panel: Religious Performance: Regency Ballroom D
- 13-04 Forum: The Tamburitza Tradition in the USA: Executive A
- 13-05 Roundtable: Latino/Latin American Dance: Collaborative Approaches in Festival Production and Publishing: Executive B
- 13-06 Forum: Food for Thought: Homeland and Diaspora: Executive C
- 13-07 Panel: The Oral-Literary Continuum: Executive D
- 13-08 Panel: From Static Artifact to Dynamic Entity: Unleashing the Potential of a Historic Collection for 21<sup>st</sup> Century Folklore Studies: Milwaukee A
- 13-09 Panel: Ethnology in Central and Eastern Europe: Milwaukee B
- 13-11 Panel: Marriage and Death: Pere Marquette
- 13-12 Panel: Culture, Narrative and Health 2: Lakeshore A
- 13-13 Panel: Folk Architecture and Landscape: Lakeshore B
- 13-14 Forum: New Directions for Community Museums 2: Urban Museums: Lakeshore C

### FRIDAY, 7:00—9:00 PM

Reception for M.E. Sharpe Authors, Editors, and Contributors:  
Gilpatrick

### FRIDAY, 7:00—11:00 PM

Public Programs Section Meeting and Auction: Lakeshore A-B-C

### FRIDAY, 8:00—10:00 PM

- 15-04/05 Daniel Crowley Storytelling Concert: Executive A-B
- University of Pennsylvania Reception: Executive C-D
- University of Oregon/Western States Folklore Society Reception: Milwaukee A-B

## Program Summary

### FRIDAY, 8:00 PM—12:00 Midnight

15/16-02 Tamburitza Dance: Regency Ballroom C

### FRIDAY, 9:00 PM—1:00 AM

Instrumental Music Jam Session: Crystal

Vocal Music Jam Session: Pere Marquette

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## SATURDAY, OCTOBER 21

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### SATURDAY, 8:00 AM—12:30 PM

17/18-15 13th Annual Folklore and Education Workshop: Here at Home:  
Teaching With Cultural Tours: Gilpatrick

### SATURDAY, 8:30—10:15 AM

- 17-01 Panel: Folklore Pedagogy: Assessment, Fieldwork, Writing: Regency Ballroom B
- 17-02 Panel: Concepts and Categories: Regency Ballroom B
- 17-03 Panel: Myth, Metaphor, Morphology: Regency Ballroom C
- 17-04 Panel: Constructing Gender Across Narrative Genres: Executive A
- 17-05 Electronic Seminar: The Everyday Use of Religious Media: Executive B
- 17-06 Forum: The Veterans History Project: Executive C
- 17-07 Forum: A Comprehensive Introduction to Folklore in 89 Minutes: *The Aristocrats!*: Executive D
- 17-08 Forum: A Forum on People's Journalism: A Live Discussion and Dialogue with Iraqi Bloggers: Milwaukee A
- 17-09 Panel: Proverbs and Insults: Milwaukee B
- 17-11 Panel: The Dynamics of American Musical Traditions: Pere Marquette
- 17-12 Panel: Stories of Belief and Faith: Lakeshore A
- 17-13 Forum: A Conversation with Haya Bar-Itzhak: Lakeshore B
- 17-14 Panel: Artisans and Their Creations: Communications Between the Real World and the Imagined World: Lakeshore C

### SATURDAY, 10:30 AM—12:00 Noon

Presidential Invited Plenary Address: Regency Ballroom B

### SATURDAY, 12:00 Noon—1:30 PM

AFS Section Meetings:

Folkloristics and the Wikipedia Organizational Meeting: Milwaukee A

Folklore and Oral History/History and Folklore Joint Meeting:  
Executive C

Foodways: Executive D

Middle Atlantic Folklife Association Brownbag: Executive B

Preserving America's Cultural Traditions (PACT) Meeting: Milwaukee B

## Program Summary

### **SATURDAY, 1:30—3:15 PM**

- 20-01 Panel: Gender and Folklore: Regency Ballroom B
- 20-02 Panel: Religion, Belief, and Material Display in America: Regency Ballroom C
- 20-03 Forum: Models of and for Fieldwork Relationships: Regency Ballroom D
- 20-04 Forum: The Jerusalem Project: Executive A
- 20-05 Panel: Nordic Folklore in America's Upper Midwest: Executive B
- 20-06 Panel: Re-Writing Cultural Reality: Interdisciplinary Approaches to Ethnography: Executive C
- 20-07 Forum: Folklorists and Sound Preservation: The National Recording Preservation Act: Executive D
- 20-08 A Film Screening and Discussion with Iraqi Director Usama Alshaibi: Milwaukee A
- 20-09 Panel: Traditions in Transition: Migration/Immigration in the Empire State: Milwaukee B
- 20-11 Panel: African American Folklore and Literature: Pere Marquette
- 20-12 Roundtable: The European Fairy Tale Tradition: Between Orality and Literacy: Lakeshore A
- 20-13 A Conversation With Barry Lopez: Lakeshore B
- 20-14 Panel: Thanksgiving: The Politics and Poetics of a National Meal: Lakeshore C
- 20-15 Panel: Diasporic Moves in Latin American Dance: Gilpatrick

### **SATURDAY, 3:30—5:00 PM**

Candidates' Forum: Regency Ballroom B

### **SATURDAY, 5:00—6:00 PM**

Annual Business Meeting: Regency Ballroom B

### **SATURDAY, 7:00—11:00 PM**

AFS Dinner and Dance Party: Milwaukee Turner Hall

### **SATURDAY, 9:00—11:00 PM**

AA Meeting

### **SATURDAY, 9:00 PM—1:00 AM**

Instrumental Music Jam Session: Crystal  
Vocal Music Jam Session: Pere Marquette

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## **SUNDAY, OCTOBER 22**

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### **SUNDAY, 8:30 AM—12:30 PM**

AFS Executive Board Meeting: Crystal

### **SUNDAY, 9:00 AM—12:00 Noon**

Professional Development Workshop: Telling Lives: Writing from the Nexus of Biography, Folklife, and Culture: Gilpatrick

**AMERICAN FOLKLORE SOCIETY  
2006 ANNUAL MEETING PROGRAM**

**WEDNESDAY, OCTOBER 18**

**8:00 AM—12:00 Noon**

**Professional Development Workshop: Introduction to  
Digital Audio Field Recording**

(Sponsored by the Archives and Libraries Section)

Gilpatrick

**Doug Boyd** (Kentucky Historical Society), **Andy Kolovos**

(Vermont Folklife Center)

**8:00 AM—5:00 PM**

**Wisconsin Waterways Pre-Meeting Tour**

(Sponsored by the Annual Meeting Committee)

**9:00 AM—5:00 PM**

**South Milwaukee Ethnic Neighborhoods Pre-Meeting Tour**

(Sponsored by the Annual Meeting Committee)

**9:00 AM—5:00 PM**

**Pre-Meeting Symposium: The Futures of Scholarship and  
Public Practice in Folklore**

(Sponsored by the Fund for Folk Culture and the AFS)

Regency Ballroom D

**1:00—5:00 PM**

**Jeremiah Curtin House, Trimborn Farm, and Greendale Pre-  
Meeting Tour**

(Sponsored by the Annual Meeting Committee)

**Professional Development Workshop: Digital Preservation  
for Folklore Fieldworkers**

(Sponsored by the Archives and Libraries Section)

Gilpatrick

**Doug Boyd** (Kentucky Historical Society), **Andy Kolovos** (Vermont  
Folklife Center)

Wednesday, October 18 - Thursday, October 19, 2006

7:00—8:00 PM

**Opening Ceremonies**

Regency Ballroom B

8:00—9:00 PM

**Program Committee Invited Plenary Address**

Regency Ballroom B

**Ferne Yangyeite Caulker** (Founder and Artistic Director, Ko-Thi Dance Company, Milwaukee, Wisconsin) Contemporary Traditionalism: The Art of the Ko-Thi Dance Company of Milwaukee

**Jim Leary** (University of Wisconsin) and **Richard March** (Wisconsin Arts Board), co-chairs

**Efia Dalili** (McDonogh School) discussant

9:00—11:00 PM

**AFS Fellows Reception for Students**

Milwaukee A-B

**Fund for Folk Culture Late Night Documentaries**

Executive A-B

**THURSDAY, OCTOBER 19**

7:00—8:00 AM

**Welcome Breakfast with the AFS Executive Board for New Attendees, International Participants, and Stipend Recipients**

Manager's Suite (3<sup>rd</sup> floor)

8:15—10:00 AM

**01-01 Panel: Spheres of Value: When Market and Moral Economies Intersect**

Regency Ballroom B

**Danille Lindquist**, chair

8:15 **Katherine Roberts** (University of North Carolina) Landscapes of Value: Discourses of Work and Dwelling in Appalachia



Thursday, October 19, 2006

- 8:35 **Lisa Gabbert** (Utah State University) and **Anton Salud** (University of Utah) "How's the Rock Garden?": Patient Representation, Moral Value, and Aesthetics Among ICU Doctors
- 8:55 **Kyoim Yun** (Indiana University) The Commercial Value of Emotional Discourse in Shamanic Ritual Performances
- 9:15 **Danille Lindquist** (Indiana University) Rethinking the "Home Mode": Scrapbooks, Domestic Life, and R/evaluation
- 9:35 **Dorothy Noyes** (The Ohio State University) discussant

**01-02 Panel: Homelands and Diasporas**

Regency Ballroom C

**Valentina Bold**, chair

- 8:15 **Licia Masoni** (Edinburgh University) Narratives to "Make You Feel at Home": Narrating to Provide Continuity of Memory and Identity to Emigrant Workers Returning to their Village in the Apennines in Northern Italy
- 8:35 **Elizabeth Matson** (Independent Folklorist) Stories in Conflict: Indigenous Oral Histories and the Colonial History of "A Nation of Immigrants"
- 8:55 **Gloria Morrissey** (Middle Tennessee State University) Identity Recalled in Memory and Myth
- 9:15 **Valentina Bold** (University of Glasgow) Sustaining Community: Being Scottish in Antigonish County, Nova Scotia

**01-03 Panel: In the Wake of the Hurricanes 1: Reconstructing Lives and Reinforcing Culture in New Orleans' Communities**

Regency Ballroom D

**Joyce Jackson**, chair

- 8:15 **Zoe Morris** (Louisiana State University) Creating Voice: East Village Vietnamese Community Pre- and Post-Katrina
- 8:35 **Mona Lisa Saloy** (University of Washington) Starving for Home: 7th Ward Black Creoles Keeping Community Alive in the Crescent City
- 8:55 **Carolyn Ware** (Louisiana State University) Louisiana's Croatian Communities After Katrina and Rita
- 9:15 **Joyce Jackson** (Louisiana State University) Declaration of Taking Twice: The Resilient Spirit of the Village People in the Lower Ninth Ward of New Orleans

**01-04 Panel: Traditions Crossing Cultures**

Executive A

**Clifford Murphy**, chair

- 8:15 **Naila Ceribasic** (Institute of Ethnology and Folklore Research) New Diasporas and Homelands: The Example of the Macedonian Music Scene in Croatia

Thursday, October 19, 2006

**01-04 Traditions Crossing Cultures-Continued**

- 8:35 **James Miksche** (University of Wisconsin) The Electric Guitar and its Significance in America's Regional (Folk) Musics and Beyond
- 8:55 **Kati Szego** (Memorial University of Newfoundland) Musical Appropriation and Ambivalence: An American in Hawai'i
- 9:15 **Clifford Murphy** (Brown University) "Oh, Those China Nights": Country Music by Way of China, Japan, Korea, and Maine

**01-05 Poster Session: Presentation and Performance**

Executive B

**Angus Gillespie** (Rutgers University) Norwegian-American Traditions at the New Jersey Folk Festival

**Irene Chagall** (Independent Folklorist) Some Like it Hot: Handclaps and the Musical Style of Young Girls

**Lisa Gilman** (University of Oregon) Bodies on the Line: Dance and Leisure in American Military Life

**Ayako Yoshimura** (Memorial University of Newfoundland) Craftsmakers Go Global: The Outlook of Their International Ventures

**Teng Fei** (Harbin Institute of Technology) Folklore of Doors in Chinese Traditional Architecture

**Rebecca Norris** (Merrimack College) and **Nikki Bado-Fralick** (Iowa State University) The Game's Afoot!: Multiple Dimensions of Religious Play

**01-06 Panel: Blue Ridge Traditions and More: Ballads, Banjos, Bluegrass, and Art**

Executive C

**Cece Conway**, chair

- 8:15 **Susan Pepper** (Appalachian State University) Humor, Artistry and Mountain Singing Traditions: A Visit With Ballad Singer and Elder Hazel Rhymer of Western North Carolina
- 8:35 **Steven Kruger** (Avery County Arts Council) "When Times Were Hard, You Made Your Own Fun": On the Road and in the Barn With Jim and Jennie Vance
- 8:55 **Cece Conway** (Appalachian State University) Video: *Clifford Glenn: Mountain Banjo and Dulcimer Maker of Spice Creek*
- 9:15 **Les Blank** (Flower Films), *The Hogwire Art of Butch Anthony of Alabama*

**01-07 Panel: Data Collection and Retrieval**

Executive D

**Natalie Kononenko**, chair

- 8:15 **Nadya Foty** (Ukrainian Folklore Centre) Local Culture and Diversity on the Prairies

Thursday, October 19, 2006

- 8:35 **Monica Kindraka-Jensen** (Indiana University) Challenges in Collecting Data  
8:55 **Natalie Kononenko** (University of Alberta) Making Soundfiles Searchable

**01-08 Panel: Talking Spaces: Places They Narrate, Narrating About Places**  
(Sponsored by the Storytelling Section)  
Milwaukee A

**Michael Lange**, chair

- 8:15 **Kent Wisniewski** (University of Wisconsin) Narrating "O Encante": Exploring the Parallel Worlds of the Amazonian Caboclos  
8:35 **Susan Pesznecker** (Portland State University) Spirit of the Land: Hearing the Heartbeat of the Pacific Northwest Cascades  
8:55 **Camille Bernier** (University of Wisconsin) Continuity and Meaning In Ojibwe Prophecy  
9:15 **Michael Lange** (University of Wisconsin) Axis Hrossey: Giving Orkney a Central Place With Narrative

**01-09 Panel: The Promise and Perils of Sleep: A Multidisciplinary Perspective**  
(Sponsored by the Folklore and Literature Section)  
Milwaukee B

**James Kirkland**, chair

- 8:15 **Debra Edwards** (Raleigh Neurology Sleep Program) Dreamcatcher: Behavioral Observations During REM/NREM Sleep  
8:35 **Alexandra Reuber** (Louisiana State University) Nightly Terrors: Charles Nodier, Sigmund Freud, and the Land of Dreams  
8:55 **James Kirkland** (East Carolina University) Sleep Stories: Connecting Medicine, Folklore, and Literature  
9:15 **Julie Morton** (Raleigh Neurology Sleep Program), discussant

**01-12 Panel: Issues in the Translation of Asian Folklore**  
(Sponsored by the Eastern Asia Folklife Section)  
Lakeshore A

**Eric Mortensen**, chair

- 8:15 **Nicholas Poss** (The Ohio State University) Intersecting Oral Traditions in Contemporary Hmong Music  
8:35 **Yifang Wu** (Guizhou Provincial Museum) Miao (Hmong) Cultural Displays in Guizhou Province, China  
8:55 **Mark Bender** (The Ohio State University) Textualizations of the Miao (Hmong) Ancient Songs  
9:15 **Eric Mortensen** (Guilford College) Translating Allegorical Expressions from Naxi Pictographs

Thursday, October 19, 2006

**01-14 Panel: In Your Own Backyard**

Lakeshore C

**Hilary Joy Virtanen** (University of Wisconsin), chair

- 8:15 **Rhonda Dass** (Indiana University) Avoiding the Peep Show: Talking from Inside the Tattoo Community  
8:35 **Zilia Estrada** (Indiana University) In My Own Backyard  
8:55 **Terri Jordan** (Indiana University) Wherever You May Roam: The Folklore of Modern-Day Moving in the United States  
9:15 **Elizabeth Burbach** (Indiana University) and **Jenn Horn** (Indiana University), discussants

**10:15 AM—12 Noon**

**02-01 Forum: Figuring Out Who Owns Culture**

Regency Ballroom B

**Richard Kurin** (Smithsonian Institution), chair

**Margot Nassau** (Smithsonian Folkways Recordings), **Daniel Sheehy** (Smithsonian Folkways Recordings), **Stephanie D. L. Smith** (Smithsonian Institution)

**02-02 Panel: Pushing the Boundaries of Vernacular Architecture**

Regency Ballroom C

**Sarah Lash**, chair

- 10:15 **Gabrièle Abowd** (Indiana University) Making Room for Art: Women's Studio Space and Its Impact on the Artist  
10:35 **Carrie Hertz** (Indiana University) Outfitting the Closet: Adapting Built Space to Personal Lifestyle  
10:55 **Sarah Lash** (Indiana University) Dreaming in Canvas: The Pavilions of the Society for Creative Anachronism  
11:15 **Henry Glassie** (Indiana University), discussant

**02-03 Panel: In the Wake of the Hurricanes 2: Matters on the Margins of Katrina and Rita**

Regency Ballroom D

**Marcia Gaudet**, chair

- 10:15 **Matthew Hackler** (University of Louisiana) Louisiana's New Oil: Cultural Rhetoric in the Wake of the Hurricanes  
10:35 **Keagan LeJeune** (McNeese State University) Public Displays, Images, and Signs Within the Hurricane Narrative

Thursday, October 19, 2006

- 10:55 **Rosan Jordan** (Louisiana State University) The Katrina/Rita  
Diaspora: Evacuees in Comic Strip Narrative
- 11:15 **Marcia Gaudet** (University of Louisiana) Not Stuck on Stupid:  
General Honore as Culture Hero

**02-04 Panel: Vernacular Expressions, Emergent Traditions, and the  
Creation of Community**  
Executive A

**Daniel Wojcik**, chair

- 10:15 **Daniel Wojcik** (University of Oregon) Junk, Art, and the  
Politics of Public Display in the Inner City Chair
- 10:35 **Matthew Branch** (University of Oregon) Improvements in Protest  
Folklore: Internal Innovation in Response to External Pressure
- 10:55 **Eric Bebernitz** (University of Oregon) "Feminist Thrill Seeking":  
Gender and Modern Youth Subcultures
- 11:15 **Glenn Hinson** (University of North Carolina) Creating an Inside  
Among the "Outsiders": Artistic Exchange and Created Community  
among Self-Taught Artists

**02-05 Panel: Food and Identity in the Americas**  
Executive B

**Bill Ellis**, chair

- 10:15 **Theresa Preston** (Northwestern University) Gallo Pinto: Tradition,  
Memory, and Identity in Costa Rican Foodways
- 10:35 **Dana Vantrease** (University of Wisconsin) Commods on the Rez:  
The Impact of US Government Supplied Foodstuffs on the Identity  
of American Indians
- 10:55 **Jennifer Sweeney** (Emory University) Rice and Peas in the US:  
Retention and Reinvention of Barbadian Foodways in the Diaspora
- 11:15 **Holly Everett** (Memorial University of Newfoundland) Vernacular  
Health Moralities and Culinary Tourism in Newfoundland and Labrador
- 11:35 **Bill Ellis** (Pennsylvania State University) Whispers in an Ice Cream  
Parlor: Foodways, Contemporary Legend, and the Italian Diaspora

**02-06 Forum: Developing a Heritage Tour: Planning,  
Implementation, and Endurance**  
(Sponsored by the Public Programs Section)  
Executive C

**Bob Gates** (Kentucky Historical Society), chair

**Joan Saverino** (Historical Society of Pennsylvania), **Doris Dyen**  
(Rivers of Steel National Heritage Area), **Jens Lund** (Washington  
State Parks and Recreation), **Judy Sizemore** (Kentucky Arts  
Council)

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**02-07 Electronic Seminar: Purposeful Diasporas**

Executive D

**Debra Lattanzi Shutika** (George Mason University), chair

- 10:15 **Kristina Downs** (George Mason University) The Hard Part Was Going Home: Military Children and Place Polygamy
- 10:35 **Aaron Hibbard** (George Mason University) Displacement in One's Own Home
- 10:55 **Erica Wilmore** (George Mason University) Implacment in Postmodern America: Intentional Communities as Heterotopia
- 11:15 **Kent Ryden** (University of Southern Maine), discussant

**02-08 Forum: Apprenticeship Programs Today: Current Issues and Strategies**

(Sponsored by the Public Programs Section)

Milwaukee A

**Amy Kitchener** (Alliance for California Traditional Arts), chair

**Nancy Nusz** (Oregon Folklife Program)

**02-09 Forum: Playful Pedagogies: Metaphors and Mutual Engagement**

Milwaukee B

**Nancy Watterson** (Cabrini College), chair

**Deborah Foster** (Harvard University), **Lisa Ratmanskyy** (Princeton University), **Michael Murray** (Princeton University), **Rosina Miller** (The Philadelphia Center)

**02-12 Panel: Children's Folklore**

Lakeshore A

**Carole Carpenter**, chair

- 10:15 **Miyuki Hirayama** (Ritsumeikan University) Jizō-bon in Kyoto Today: Celebration of Children and Community
- 10:35 **Dana Hercbergs** (University of Pennsylvania) Playscapes: Traditional Games as Markers of Local Identity in and around Jerusalem
- 10:55 **C.W. Sullivan III** (East Carolina University) Seuss on the Loose: Children's Folklore on the Internet
- 11:15 **Carole Carpenter** (York University) Herbert Halpert: Childlore Scholar

Thursday, October 19, 2006

**02-13 Panel: Dramas and Faires**

Lakeshore B

**Michael Preston**, chair

- 10:15 **Jelani Mahiri** (University of California, Berkeley) Oxen, Slaves, Cowboys and Indians: A Comparative Analysis of the Legendary Plot for Bumba-Meu-Boi, a Brazilian Folk Musical Drama
- 10:35 **Sara Thompson** (York University) "Closer to Your Past": Renaissance Faires in Canada
- 10:55 **Michael Preston** (University of Colorado at Boulder) When Did the Quack Doctor First Appear in British Mummery Plays?: New Evidence from Old Sources

**02-14 Panel: Personal Narratives**

Lakeshore C

**Kenneth DeShane**, chair

- 10:15 **Lynn Matte** (Memorial University of Newfoundland) "I Heard an Awful Roaration": Disaster Narratives of the 1929 Tidal Wave, Newfoundland
- 10:35 **Debbie Hanson** (Augustana College) This Existential Problem in Tights: Staging the Personal Experience Narrative
- 10:55 **Marilyn Motz** (Bowling Green State University) Truthiness, Subjectivity, and Post-Mass Media Personal Narrative Genres
- 11:15 **Kenneth DeShane** (Middle Tennessee State University) "I Heard My Misery Being Without the Lord Jesus": Orality and Performance in the Puritan Conversion Narrative

**02-15 Panel: Dynamic Relationships: Families, Migrants, Folklorists, Informants**

Gilpatrick

**Richard Burns**, chair

- 10:15 **Daniel Peretti** (Indiana University) He Have All the Marbles: Family History as Consensus
- 10:35 **Jasna Capo Zmegac** (Institute of Ethnology and Folklore Research) The Dynamic Relationship Between Migrants and Their Homeland
- 10:55 **Richard Burns** (Arkansas State University) The Prisoner's Dilemma

**12:00 Noon—1:30 PM**

**AFS Section Meetings**

**Children's Folklore:** Lakeshore A

**Dance and Movement Analysis:** Pere Marquette

**Folk Arts:** Lakeshore C

Thursday, October 19, 2006

AFS Section Meetings - Continued

**Folklore and Creative Writing:** Executive A  
**Folklore and Education:** Executive B  
**Graduate Students:** Lakeshore B  
**Jewish Folklore and Ethnology:** Executive C  
**Lesbian Gay Bisexual Transgender:** Executive D  
**Mediterranean Studies:** Milwaukee A  
**Politics, Folklore, and Social Justice:** Milwaukee B

1:30—3:15 PM

- 04-01 **Forum: Pieces of Time and Space-Lived and Imagined, Narrated and Grasped**  
Regency Ballroom B

**Regina Bendix** (Universität Göttingen), chair

**Hanna Griff** (Eldridge Street Project), **Sabina Magliocco** (California State University, Northridge), **Martha Norkunas** (University of Texas, Austin), **Mary Beth Stein** (The George Washington University)

- 04-02 **Forum: Folklore and Heritage in Historic Preservation, Public Policy, Ecology, and Academe**  
Regency Ballroom C

**Gregory Hansen** (Arkansas State University), chair

**Doris Dyen** (Rivers of Steel National Heritage Area), **Peggy Bulger** (American Folklife Center), **Alan Jabbour** (Independent Folklorist), **Betty Belanus** (Smithsonian Institution)

- 04-03 **Forum: In the Wake of the Hurricanes 3: Responses From the Gulf Coast**  
Regency Ballroom D

**Susan Roach** (Louisiana Tech University), chair

**Laura Westbrook** (Louisiana Regional Folklife Program), **Eileen Engel** (Louisiana Voices), **Shana Walton** (University of New Orleans)

- 04-04 **Forum: Folklore in the College Composition Classroom: Rhetoric, Technology and Methodology as Points of Entry**  
Executive A

**Martha Sims** (The Ohio State University), chair

**Sheila Bock** (The Ohio State University), **Ann Ferrell** (The Ohio State University)



**04-05 Poster Session: Landscape and Community**

Executive B

**Dana David** (Independent Folklorist) Healing Through Social Networks: Cadien Treaters Re-imagining Networks

**Eric Eliason** (Brigham Young University) Artifacts and Biofacts: Great Plains Coyote Coursing Traditions and Animals as Products of, and Participants in, Folkloric Processes

**Christie Burns** (Western Kentucky University) Remembering Ravensford: A Multimedia Interactive Presentation of the Ravensford Oral History Project

**Jeanne Johnson** (Nevada Arts Council) Tahoe Tour Roadblocks: Dealing with Sensitive Destinations on a Cultural and Heritage Driving Tour

**John Bealle** (Bealle Indexing Services) Member-Owned Food Buying Cooperatives And The Natural Foods Industry

**04-06 Panel: Continuities of Native American Folklore**

Executive C

**Mary Magoulick**, chair

1:30 **Jason Jackson** (Indiana University) The Story of Colonialism, or the Ox-Hide Purchase (AaTh 2400) in Native North America

1:50 **David Shorter** (Indiana University) Konkista with a "K": De-Centering Contact Narratives in Yoeme Indian Mythistory

2:10 **Mary Magoulick** (Georgia College) Trickster Lives in Erdrich

**04-08 A Reading and Discussion with Iraqi Novelist Mahmoud Saeed**

(Sponsored by the AFS Iraq Task Force and the Politics, Folklore, and Social Justice Section)  
Milwaukee A

**Jacqueline McGrath** (College of DuPage) and **William Westerman** (Princeton University), co-chairs

**Mahmoud Saeed** (Author)

**04-09 Panel: Migration, Materiality, and Memory**

Milwaukee B

**Lizette Gradén**, chair

1:30 **Soenke Friedreich** (Institute for Saxon History and Folk Culture) Scions on the Mississippi: Exploring the Cultural Meaning of Migration Experiences of the Saxon Lutherans in the 19th Century

1:50 **Michael Hoberman** (Fitchburg State College) Strangers No More: Oral Traditions of Jewish Peddlers and Cattle Merchants in Early 1900s New England

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**04-09 Migration, Materiality, and Memory -Continued**

- 2:10 **Sandra Grady** (University of Pennsylvania) No Place Like Home: Resistance and Accommodation in the Domestic Life of Somali Bantu Refugees
- 2:30 **Lizette Gradén** (Stockholm University) Transatlantic Identity Politics: The Värmland Gift Collection as Performance

**04-11 Panel: Living It Up: Community Festivals**

Pere Marquette

**Suzanne MacAulay**, chair

- 1:30 **Tiff Graham** (University of California, Los Angeles) Community Festivals in the Lower Mississippi Delta Region: Symbolism, Representation, and Community
- 1:50 **Luc Guglielmi** (Kennesaw State University) The Sacred in the Profane: Liturgical Signs in the Rural Cajun Mardi Gras
- 2:10 **Pauline Adema** (University of Texas at Austin) Garlic Galore: The Politics of Food, Labor, and Spectacle at the Gilroy Garlic Festival
- 2:30 **Suzanne MacAulay** (University of Colorado, Colorado Springs) The Cryogenic Diaspora: The Dynamics of The "Frozen Dead Guy Days" Festival in Nederland, Colorado

**04-12 Panel: Music and Identity in the Celtic World**

Lakeshore A

**Catherine Shoupe** (St. Mary's College), chair and discussant

- 1:30 **Tes Slominski** (New York University) The "Sliabh Luachra National Anthem": Aesthetics and Social Identities in an Irish Music Session
- 1:50 **Lauren Weintraub** (City University of New York) "The Living Tradition": Comhaltas Ceoltoiri Eireann and Irish Traditional Music and Dance in New York City
- 2:10 **Ian Russell** (University of Aberdeen) Cultural Representation, Aesthetics, and Social Obligation: Understanding the Experience of Vernacular Performance in a Northeast Scottish Context

**04-13 Forum: Folklore in Diaspora: A Conversation With Three Wisconsin Artists**

Lakeshore B

**Michael Knoll** (University of North Carolina), chair

**Abdulhamid Alwan** (Milwaukee, Wisconsin), **Anne Pryor** (Wisconsin Arts Board), **Djam Vivie** (Madison, Wisconsin), **Mai Zong Vue** (Madison, Wisconsin)

Thursday, October 19, 2006

**04-14 Forum: Folklore and Education: A Guided Conversation**

(Sponsored by the National Network for Folk Arts in Education and the Folklore and Education Section)

Lakeshore C

**Paddy Bowman** (National Network for Folk Arts in Education), chair

**Bonnie Sunstein** (University of Iowa)

1:30—4:30 PM

**04/05-15 Professional Development Workshop: Folklorist Behind the Lens: How to Create the Best Video and Edit It Too! (Part 1)**

(Sponsored by the Public Programs and Visual Media Sections)

Gilpatrick

**Sharon Sherman** (University of Oregon), **Chris Simon** (Independent Filmmaker), **Carol Spellman** (Oregon Historical Society)

3:30—5:15 PM

**05-01 Forum: Text and Community: Henry Glassie's *The Stars of Ballymenone***

Regency Ballroom B

**Margaret Yocom** (George Mason University) and **Polly Stewart** (Salisbury State University, *emerita*), co-chairs

**Ray Cashman** (The Ohio State University), **Henry Glassie** (Indiana University), **Margaret Mills** (The Ohio State University), **Jo Radner** (American University, *emerita*), **Jack Santino** (Bowling Green State University)

**05-03 Forum: In the Wake of the Hurricanes 4: Surviving Katrina and Rita in Houston: A Community Self-Documentation Project**

Regency Ballroom D

**Pat Jasper** (Independent Folklorist) and **Carl Lindahl** (University of Houston), co-chairs

**Glenda Harris** (Independent Scholar), **Dione Morgan** (Independent Scholar), **Johna Reiss** (Independent Scholar), **Shari Smothers** (Independent Scholar), **Vincent Trotter** (Independent Scholar), **Susan Roach** (Louisiana Tech University), **David Taylor** (American Folklife Center), **Virginia Fugarino** (University of Houston)

Thursday, October 19, 2006

**05-04 Panel: Musical Communities: Actual, Intentional, Imagined**  
Executive A

**Jeff Titon**, chair

- 3:30 **Erika Brady** (Western Kentucky University) "It's a Long Way to Harlan": Strategies of Geographical Misdirection in Western Kentucky Music
- 3:50 **Larry Morrissey** (Mississippi Arts Commission) "We're Gonna Rise and Ride": The Effects of Regionalization on Mississippi's Gospel Singing Conventions
- 4:10 **Jeff Titon** (Brown University) Theorizing Sustainable Music

**05-05 Forum: Engaging and Strengthening the Audience for Folklife Programs through the Deep West**  
(Sponsored by the Public Programs Section)  
Executive B

**Christina Barr** (Western Folklife Center), chair

**Charlie Seemann** (Western Folklife Center), **Darcy Minter** (Western Folklife Center), **Meg Glaser** (Western Folklife Center), **Hal Cannon** (Western Folklife Center)

**05-06 Forum: New Directions for Community Museums, Part 1: Community Design in Regional Museums**  
(Sponsored by the Public Programs Section)  
Executive C

**Janet Gilmore** (University of Wisconsin), chair

**Alysia McLain** (Juneau-Douglas City Museum), **Ruth Olson** (University of Wisconsin)

**05-07 Panel: The Politics of Cultural Representation**  
Executive D

**Charles Camp**, chair

- 3:30 **Melissa Schrift** (East Tennessee State University) Act Purty or the Malungeons'll Get Ye: Melungeons and the Making of a Myth
- 3:50 **Carol Sullivan** (Two Rivers Project) Cannibal Consumption to Consumable Fetish
- 4:10 **Jaafar Aksikas** (Columbia College Chicago) Folk Revival in North Africa and the Middle East
- 4:30 **Charles Camp** (Anne Arundel Community College) Two Words For Plain

Thursday, October 19, 2006

**05-08 Panel: Negotiating Cultures in Schools and Friendships**

Milwaukee A

**Marilyn White**, chair

- 3:30 **Linda Deafenbaugh** (University of Pittsburgh) Schools: The Place Where Cultures Collide  
3:50 **Simon Lichman** (The Centre for Creativity in Education and Cultural Heritage) Negotiating Landscape: Using Folklore to See Beyond Stereotyped Imagery of Homeland and Diaspora in Israel  
4:10 **Marilyn White** (Kean University) Race, Gender, and Friendship in the Early 1900s

**05-09 Panel: Folk Narratives, Minimal and More**

Milwaukee B

**Karen Baldwin**, chair

- 3:30 **Patricia Sawin** (University of North Carolina) Bare Minimum Narrative  
3:50 **Kristi Young** (Brigham Young University) and **Christina Bishop** (Brigham Young University) No Place Better: Creating Memories of Cultural Communities in Provo Canyon  
4:10 **Michael Jung** (Arizona State University) The Readers of Oz: How Censoring *The Wizard of Oz* Helped Develop Fan Folklore  
4:30 **Karen Baldwin** (East Carolina University) Help Find Elvis!: Ivory-Billed Woodpecker Legends Rehearsing or Revising Extinction?

**05-11 Panel: Folklore and Place**

Pere Marquette

**Nancy McEntire**, chair

- 3:30 **Kara Rogers Thomas** (Frostburg State University) Trusting in Tradition: Concepts of Place in Mountain Maryland  
3:50 **Kent Ryden** (University of Southern Maine) Folk Landscapes of a Changing Town: An Ecofolkloristic Approach  
4:10 **James Deutsch** (Smithsonian Institution) Escape from Wisconsin: John Dillinger, Little Bohemia, and Folk History  
4:30 **Nancy McEntire** (Indiana State University) Ritual and a Sense of Place in Northern Scotland: The Stone of Odin

**05-12 Panel: Performing Rituals in China Today: Festivals, Myths, Funerals, and Birthdays**

(Sponsored by the Eastern Asia Folklife Section)  
Lakeshore A

**Juwen Zhang**, chair

- 3:30 **Deming An** (Chinese Academy of Social Sciences) Shehuo Performance in Jiezi Villages  
3:50 **Lihui Yang** (Beijing Normal University) Legitimacy of Ritual and Deconstruction and Reconstruction of Myth

Thursday, October 19, 2006

**05-12 Performing Rituals in China Today: Festivals, Myths, Funerals, and Birthdays - Continued**

4:10 **Juwen Zhang** (Willamette University) The Structural Process Within the Rites of Margin: A Study of the Zhuangku Dance in a Village Funeral in Northeast China

**05-13 Panel: Material Culture and Practice**

Lakeshore B

**Puja Sahney**, chair

3:30 **Lynne McNeill** (Memorial University of Newfoundland) Amish Friendship Bread: Temporary Ownership and the Lasting Connection

3:50 **James Abrams** (Independent Scholar) Homemade Landscapes: Immigrant Workers and the Politics of Gardening in the Coke Region of Pennsylvania

4:10 **Eileen Condon** (Dutchess County Arts Council Folk Program) Santo Dollies and Mesitas in New York Puerto Rican Homes: Playing with Saints and Ancestors

4:30 **Puja Sahney** (Utah State University) In the Midst of a Monastery: Filming the Making of a Buddhist Sand Mandala

**05-14 Panel: Proverbs**

Lakeshore C

**Wolfgang Mieder**, chair

3:30 **Anthony Buccitelli** (University of California, Berkeley) Cleanliness of Body is Due Reverence for God: A Proverbial Rallying Cry Turned Cultural Defense

3:50 **Maggi Michel** (University of California, Los Angeles) Proverbs at Work: AA's Slogans and Idioms

4:10 **Metin Ekici** (Ege University) Hunger and Poverty in Turkish Proverbs

4:30 **Wolfgang Mieder** (University of Vermont) Tilting at Windmills: History, Use, and Meaning of a Proverbial Allusion to Cervantes' *Don Quixote*

**5:30—7:00 PM**

**Milwaukee County Historical Society Reception**

Milwaukee County Historical Society (910 North Old World 3<sup>rd</sup> Street, across the street to the northeast of the Hyatt)

**Bob Teske** (Milwaukee County Historical Society), host

Thursday, October 19, 2006

7:00—8:00 PM

**07-15 Rahim Alhaj Performance**

Gilpatrick

(Sponsored by the Iraq Task Force and the Politics, Folklore, and Social Justice Section)

**Jacqueline McGrath** (College of DuPage) and **William Westerman** (Princeton University), co-chairs

**Rahim Alhaj** (Albuquerque, New Mexico)

7:30—9:00 PM

**07-02 The 2006 Don Yoder Lecture**

(Sponsored by the Folk Belief and Religious Folklife Section)  
Regency Ballroom B

**Leonard Norman Primiano** (Cabrini College) and **Margaret Kruesi** (American Folklife Center), co-chairs

**Don Yoder** (University of Pennsylvania, *emeritus*) Folk Religion and the Pennsylvania German Broadside

**Gerald L. Pocius** (Memorial University of Newfoundland), discussant

**07-04 The 2006 Phillips Barry Lecture**

(Sponsored by the Music and Song Section)  
Regency Ballroom D

**Stephen Winick** (American Folklife Center), chair

**James Leary** (University of Wisconsin) Woods Men, Shanty Boys, Bawdy Songs

8:00—10:00 PM

**Indiana University Alumni Reception**

Executive A-B

**Memorial University of Newfoundland Alumni Reception**

Executive C-D

8:00—11:30 PM

**Women's Section Meeting And Croning**

Lakeshore A-B-C

Thursday, October 19 - Friday, October 20, 2006

9:00—10:30 PM

**The Ohio State University Dessert Reception**  
Milwaukee A-B

9:00 PM—1:00 AM

**Instrumental Music Jam Session**  
(Sponsored by the Music and Song Section)  
Crystal

**Vocal Music Jam Session**  
(Sponsored by the Music and Song Section)  
Pere Marquette

## FRIDAY, OCTOBER 20

7:00—8:00 AM

**AFS Executive Director's Breakfast Meeting With Section  
Conveners**  
Manager's Suite (3rd floor)

8:15—10:00 AM

**09-01 Panel: Rumors and Scares Concerning Young Women: the  
Case of "Date Rape Drug" Threats**  
Regency Ballroom B

**Gary Alan Fine** (Northwestern University), chair

8:15 **Pamela Donovan** (Bloomsburg University) The Problem of  
Uncertainty in College Students' Narratives About the "Date Rape  
Drug" Threat

8:35 **Adam Burgess** (University of Kent at Canterbury) Understanding  
Belief in Drug Facilitated "Date Rape"

8:55 **Véronique Champion-Vincent** (Maison des Sciences de l'Homme)  
The "Date Rape Drug Scares" in France

**09-02 Panel: Old Genres, New Media, Social Creativity**  
Regency Ballroom C

**Dorothy Noyes**, chair

8:15 **Merrill Kaplan** (The Ohio State University) Capping Verses in  
Cyberspace: Textuality and Performance on an Icelandic Chatboard



Friday, October 20, 2006

- 8:35 **Montana Miller** (Bowling Green State University) Blogging Into the Beyond: Emerging Frames of Teenage Death and Immortality
- 8:55 **William Westerman** (Princeton University) "My Sky is Black Without Any Stars": Hazara Refugee Poetics and New Digital Media
- 9:15 **Dorothy Noyes** (The Ohio State University) Toward a Network Model of Creativity: Epic, Festival, Software
- 9:35 **Sabina Magliocco** (California State University, Northridge), discussant

**09-03 Panel: America's West Imagined**

Regency Ballroom D

**Dana Weber**, chair

- 8:15 **Jill Rudy** (Brigham Young University) Whose Homelands?: Tales of the North American Indians and Female Phantoms of Romantic Nationalism
- 8:35 **Sandra Dolby** (Indiana University) An Annie Oakley Video, Folklore, and American Worldview
- 8:55 **Camilla Mortensen** (The Ethnographic Thesaurus Project) Wild Horses, Wolves, and Other "Native" Species: Environmentalism and the Romantic Folklore of the West
- 9:15 **Dana Weber** (Indiana University) Retrieving Germany Via the Wild West: The German Karl-May-Festivals

**09-04 Forum: Cultivating Individual Support for the Field: Strategies and Trends in Individual Giving**

Executive A

**Elizabeth Peterson** (Fund for Folk Culture), **Timothy Lloyd** (American Folklore Society)

**09-05 Panel: Ballads**

Executive B

**William McCarthy**, chair

- 8:15 **Frances Fischer** (University of Edinburgh) Roland's Journey to Faeroe: The "Chanson de Roland" as a Faeroese Ballad
- 8:35 **Raige Pierson** (University of California, Los Angeles) The Girl in the Ballad: My Search for the Original "Pretty Polly"
- 8:55 **Stephen Winick** (American Folklife Center) Reynardine and Robin Hood: Echoes of an Outlaw Legend
- 9:15 **William McCarthy** (Pennsylvania State University) Bishop Percy, Walter Scott, and John Jacob Niles: Is There Room in Folklore for the Semi-Literary or Oral-Derived Ballad?

Friday, October 20, 2006

**09-06 Panel: Historical Perspectives on Public Folklore**

Executive C

**Jill Hemming Austin**, chair

- 8:15 **Rajalekshmy Achath** (Utah State University) Olive Dame Campbell; the John C. Campbell Folk School, Brasstown, North Carolina; David E. Whisnant; and the Politics of Culture
- 8:35 **Rosemary Hathaway** (University of Northern Colorado) Unpublished "Stuff": Richard Wright's Ethnographic Work for the Federal Writers' Project in Chicago
- 8:55 **Mary Ellen Ducey** (University of Nebraska, Lincoln Libraries) Benjamin A. Botkin: "Oklahoma Transformation"
- 9:15 **Jill Hemming Austin** (Indiana University) Reconsidering the Historiography of Public Folklore: Elsie Clews Parsons and the Impulse for Social Reform

**09-07 Panel: Can You Hear Me Now?: Family Stories That Connect Past to Future**

(Sponsored by the Medieval Folklore and Folklore and Literature Sections)

Executive D

**Katie Peebles**, chair

- 8:15 **Rachel Gholson** (Missouri State University) Telling Fictional Culture: Presentations of Orality in Richard Adams' *Watership Down*
- 8:35 **Genevieve Sawyer-Baumann** (Illinois State University) "What do You Know About Stories?": Storytelling and Metanarration in Jane Yolen's *Briar Rose*
- 8:55 **Judith Lanzendorfer** (The University of Findlay) What Great Grandma Mary's Story Taught Us: Don't Hold on to the Past
- 9:15 **Katie Peebles** (Indiana University) Fragmentary Dreams: Choosing Family Stories to Imagine a Nation

**09-08 Panel: The Meanings of Handwork**

Milwaukee A

**Lisa Rathje**, chair

- 8:15 **Kurt Dewhurst** (Michigan State University Museum) Living Native Basket Traditions: Issues and Strategies at Work
- 8:35 **Jon Kay** (Traditional Arts Indiana) Crafting Sound: Instrument Making in Indiana
- 8:55 **George Ross** (Western Kentucky University) Domestic Diaspora: Expressions of Displacement and Counterhegemony in the Quilts of Bernice Enyeart
- 9:15 **Lisa Rathje** (Institute For Cultural Partnerships) Beyond Necessity: Creativity, Collage, and Cuban-ness in Dialog

Friday, October 20, 2006

**09-09 Panel: Folktale and Fairy-tale Dissemination Today: Memetics to Modern Media**  
Milwaukee B

**Donald Haase**, chair

- 8:15 **Jack Zipes** (University of Minnesota) What Makes a Repulsive Frog Appealing: Applying Memetics to Folk and Fairy Tales  
8:35 **Cristina Bacchilega** (University of Hawai'i) Creolization, Orality, and the Web in Nalo Hopkinson's *Skin Folk*  
8:55 **Donald Haase** (Wayne State University) Text and Hypertext in Fairy-Tale Transmission

**09-11 Electronic Seminar: Diaspora, Nation, and Queer Spaces in North American and the Caribbean**  
Pere Marquette

**Cory Thorne**, chair

**Solimar Otero** (Louisiana State University) Diaspora, Nation, and Reflexive Agency in Yoruba Folklore Research  
**Debra Lattanzi Shutika** (George Mason University) and **Cory Thorne** (Memorial University of Newfoundland) Your Homeland Is My Diaspora: The Mexican/Newfoundland Immigrant "Problem"  
**Guillermo De Los Reyes** (University of Houston) *Un Lugar Donde Podemos ser Nosotros Mismos: Queer Spaces and the Mexican Diaspora in Houston*

**09-12 Forum: A Conversation on Folklore, Equity and Social Justice**  
(Sponsored by the Politics, Folklore, and Social Justice Section)  
Lakeshore A

**Debora Kodish** (Philadelphia Folklore Project), chair

**Kathryn Morgan** (Swarthmore College, *emerita*), **Willie Smyth** (Washington State Arts Commission),  
**Nancy Yan** (The Ohio State University)

**09-13 AFS Fellows Book Discussion Forum: Amy Shuman, *Other People's Stories: Entitlement Claims and the Critique of Empathy***  
(Sponsored by the AFS Fellows)  
Lakeshore B

**Barbara Kirshenblatt-Gimblett** (New York University), chair

**Amy Shuman** (The Ohio State University), **Galit Hasan-Rokem** (Hebrew University)

Friday, October 20, 2006

**09-14 The Ethnographic Video for Instruction and Analysis (EVIA)  
Digital Archive Project: Digital Preservation and Access for  
Ethnographic Field Video**  
Lakeshore C

**Alan Burdette** (Indiana University/Society for Ethnomusicology/  
EVIA Project)

**09-15 Professional Development Workshop: How to Communicate  
With Your Local Media**  
(Sponsored by the AFS Media Committee)  
Gilpatrick

**Scheri Smith** (*The Courier-Journal*, Louisville, Kentucky)

**10:15 AM—12:00 Noon**

**10-01 AFS Fellows Invited Plenary Address**  
Regency Ballroom B

**Alan Jabbour** (President, AFS Fellows), chair

**Haya Bar-Itzhak** (University of Haifa) Israel and the Jewish Diaspora  
in Jewish and Israeli Folk Narratives

**12:00 Noon—1:30 PM**

**AFS Fellows Luncheon:** Lakeshore C

**AFS Section Meetings**

**Archives and Libraries:** Executive A  
**Folk Belief and Religious Folklife:** Executive B  
**Folklore and Literature/AFS@MLA:** Lakeshore B  
**Independent Folklorists:** Executive C  
**Latino/a, Chicano/a, y Caribeño:** Pere Marquette  
**Medieval Folklore:** Executive D  
**Music and Song:** Milwaukee A  
**Occupational Folklore:** Lakeshore A

Friday, October 20, 2006

1:30—3:15 PM

**12-01 Panel: Culture, Narrative, and Health 1**

Regency Ballroom B

**Janet Langlois**, chair

- 1:30 **Diane Goldstein** (Memorial University of Newfoundland) The Narrative Gaze: Appropriating Lay Voices and the Narrative Turn In Medicine
- 1:50 **Michael Owen Jones** (University of California, Los Angeles) Emotional “Triggers” of Diabetes: Lessons From Folklore for Medical Practice
- 2:10 **Elaine Lawless** (University of Missouri) The Gaze of Violence: Rhetorical Images and the Dehumanization of Women
- 2:30 **Janet Langlois** (Wayne State University) Other Worlds: The Return of the Dead and Other Mystical Experiences in Health-Related Contexts

**12-02 Panel: Cultural Policy**

Regency Ballroom C

**Valdimar Hafstein**, chair

- 1:30 **Diana Baird N'Diaye** (Smithsonian Institution) No Folklore Without the Folk: Defining Community Involvement in UNESCO's Convention on Safeguarding Intangible Cultural Heritage
- 1:50 **Gerald L. Pocius** (Memorial University of Newfoundland) From Folklore to Intangible Heritage, Or, What's in a Name?: UNESCO and the Emergence of Public Sector Policies in Canada
- 2:10 **Jason Morris** (Independent Ethnographer) Small. Local. Flexible. Process Oriented.: Some Thoughts on What the “Grassroots” Have to Offer the Current United States Policy Debate
- 2:30 **Valdimar Hafstein** (University of Iceland) “The Common Heritage of Humanity”: Humankind as a Subject of International Law

**12-03 Panel: Funerals in East Slavic Folklore**

Regency Ballroom D

**Robert Rothstein** (University of Massachusetts, Amherst), chair

- 1:30 **Inna Golovakha-Hicks** (Rylsky Institute for Art Studies, Folklore and Ethnology) Keeping in Touch: Contemporary Ukrainian Traditions and Rituals During and After Funerals
- 1:50 **John Hill** (The University of Michigan) Performing Grief: East Slavic Funerary Customs Involving the Deceased, the “Faux-deceased,” and “Dolls”
- 2:10 **Jeanmarie Rouhier-Willoughby** (University of Kentucky) Orthodox, Folk or Civil?: The Dilemma of the Contemporary Urban (Soviet) Russian Funeral

Friday, October 20, 2006

**12-04 Panel: Workplace, Community and Conflict**

Executive A

**Robert McCarl**, chair

- 1:30 **Scott Mitchell** (University of Missouri) Clash of the Folk Groups: Folk Group Identities in a Mormon Bookstore
- 1:50 **Randy Williams** (Utah State University) Graffiti of the Move
- 2:10 **Nina Vodopivec** (Institutum Studiorum Humanitatis) Textile Workers in Slovenia Dealing with Reorganizations in a Factory
- 2:30 **Robert McCarl** (Boise State University) Ecology of Exclusion: "Science," Misogyny, and Gender in the Fire Service

**12-05 Panel: Legends of the Supernatural**

Executive B

**Kirsi Haenninen**, chair

- 1:30 **Timothy Prizer** (University of North Carolina) "Shame Old Roads Can't Talk": Narrative, Experience, and Belief in the Performative Framing of Legend-trips
- 1:50 **Mikel Koven** (University of Wales, Aberystwyth) Most Haunted: The Convergence of Popular Media and Traditional Narrative
- 2:10 **Christopher Kellogg** (University of California, Berkeley) A Cure for Lethal Fear: A Look at How Arctic Folklore Becomes Critical for Complex Minds to Survive in a Primitive Environment
- 2:30 **Kirsi Haenninen** (The Ohio State University) Stigmatization of the Supernatural

**12-06 Panel: Reconceptualizing Communities of Color in Folklore Research**

Executive C

**Tracy Carpenter**, chair

- 1:30 **Sandra Garner** (The Ohio State University) Looking to the Irony of Powwow: Negotiating Diversity/Presenting an Homogeneous Image
- 1:50 **Nancy Yan** (The Ohio State University) Developing New Directions in Asian American Folklore
- 2:10 **Tracy Carpenter** (The Ohio State University) Stigma, Social Affiliation and African Americaness

**12-07 Panel: Traditions Appropriated and Invented**

Executive D

**Wendi Wilkerson**, chair

- 1:30 **Maida Owens** (Louisiana Folklife Program) Called to the Labyrinth: Contemporary American Women Answer a Call

Friday, October 20, 2006

- 1:50 **Cristina Coleman-Rosa** (University of California, Los Angeles) Anthropophagy, Consumerism and Other "Eating Disorders" in the Age of Globalization - Capoeira Case
- 2:10 **Bianca Spriggs** (Western Kentucky University) Seeds of Sweat: African-American Performance of Sweat Lodge Practice
- 2:30 **Wendi Wilkerson** (University of Louisiana) Heathens Against Hate: Invented Tradition, Re-Appropriation, and Cyber-Community in Contemporary American Paganism

**12-08 Voices in the Wilderness, Voices from Iraq: A Discussion with Kathy Kelly**

(Sponsored by the AFS Iraq Task Force and the Politics, Folklore, and Social Justice Section)  
Milwaukee A

**Jacqueline McGrath** (College of DuPage) and **William Westerman** (Princeton University), co-chairs

**Kathy Kelly** (Voices in the Wilderness)

**12-09 Forum: *Con Estas Manos: A Bedturning of Quilts* by Alicia Avila**

(Sponsored by the Women's, Folklore Latino/a, Chicano/a, and Caribeño Sections)  
Milwaukee B

**Anne Pryor** (Wisconsin Arts Board), chair

**Alicia Avila** (Milwaukee, Wisconsin)

**12-11 Panel: Cyberlore**

Pere Marquette

**Natalie Underberg**, chair

- 1:30 **Larry Doyle** (Folklore Entrepreneur) Folklore 2.0: Folksonomy, MySpace, and the New Internet
- 1:50 **Monica Foote** (University of California, Berkeley) User\_Picks: Cyber Folk Art in the Early 21st Century
- 2:10 **Michael Kinsella** (Western Kentucky University) Living Books and Fiction Suits: Hyperfiction, Immersive Gaming and Metanarrative in Legend and Belief
- 2:30 **Natalie Underberg** (University of Central Florida) Cinderella as Computer Game: Traditional Narrative Meets Digital Media in the Classroom

Friday, October 20, 2006

**12-12 Panel: The Politics and Parameters of Humor**

Lakeshore A

**Elissa Henken**, chair

- 1:30 **Giovanna P. Del Negro** (Texas A&M University) "If I Embarrass You Tell Your Friends" or "This Next Story is a Little Risqué": Recovering the Jewish Women Comic Giants of the 1950s and Early 1960s
- 1:50 **Anthony Guest-Scott** (Indiana University) From "The Wind Done Gone" to "A Prairie Ho Companion": The Boundaries of Parody in Popular and Legal Discourse
- 2:10 **Ian Brodie** (Cape Breton University) "If It Wasn't for Unemployment in Atlantic Canada the West Would Have to Hire Real Mexican Labour": Regional Antagonisms in the Comedy of Ron James
- 2:30 **Elissa Henken** (University of Georgia) Genre Selection: Legend or Joke

**12-13 Panel: Localizing Tradition: Rooting Legends in the Landscape and Society of Medieval Scandinavia**

Lakeshore B

**Thomas DuBois**, chair

- 1:30 **John Lindow** (University of California, Berkeley) Bardar Saga Snæfellsáss and the Casting of the Emigrant/Immigrant Experience in Medieval Iceland
- 1:50 **Niels Ingwersen** (University of Wisconsin) What the Monks Told: Legends from Oem Kloster in Denmark
- 2:10 **John Niles** (University of Wisconsin) Beowulf, Archaeology, and Legends of Lejre, Denmark
- 2:30 **Thomas DuBois** (University of Wisconsin) Material Reminders of the Cult of the Saints in Medieval and Post-Reformation Scandinavia

**1:30—4:30 PM**

**12/13-15 Professional Development Workshop: Folklorist Behind the Lens: How to Create the Best Video and Edit It Too! (Part 2)**

(Sponsored by the Public Programs and Visual Media Sections)  
Gilpatrick

**Sharon Sherman** (University of Oregon), **Chris Simon** (Independent Filmmaker), **Carol Spellman** (Oregon Historical Society)



Friday, October 20, 2006

3:30—5:15 PM

**13-01 Panel: Vernacular Criticism and Criticizing the Vernacular:  
Rhetorical Approaches to Traditional Expression**

Regency Ballroom B

**Robert Glenn Howard**, Chair

3:30 **Robert Glenn Howard** (University of Wisconsin) Why Rhetoric Ain't  
Private: Critically Engaging Vernacular Authority

3:50 **Elliott Oring** (California State University, Los Angeles, *emeritus*)  
Legendry and the Rhetoric of Truth

4:10 **Christine Garlough** (University of Wisconsin) Folklore, Street Plays  
and Social Change: Grassroots Feminist Street Theater in India

**13-02 Panel: Manly Traditions**

Regency Ballroom C

**Jay Mechling**, chair

3:30 **Simon Bronner** (Pennsylvania State University) Crossing the Line:  
Violence, Play, and Drama in Naval Equator Traditions

3:50 **Kimberly Lau** (University of California, Santa Cruz) Of Metaphor and  
Masculinity

4:10 **Jay Mechling** (University of California, Davis) The War Against Hazing

**13-03 Panel: Religious Performance**

Regency Ballroom D

**Mintzi Martinez-Rivera**, chair

3:30 **Nathan Bender** (University of Idaho) and **Richard Singer**  
(Northern Arapaho Tribal Industries) The Sacred Sport of  
Apsáalooke Arrow Throwing

3:50 **Eddie Huffman** (University of North Carolina) "Somewhere  
Between Here and Heaven": Singing in the Spirit and the  
Performance of Belief in Two Primitive Baptist Churches

4:10 **David Stanley** (Westminster College) The Roma Pilgrimage to Les  
Saintes Maries de la Mer

4:30 **Mintzi Martinez-Rivera** (Indiana University) Bailandole a Santito:  
The Tradition of the Manda in the Church of El Señor de los Milagros  
in Michoacán, México

**13-04 Forum: The Tamburitza Tradition in the USA**

Executive A

**Naila Ceribasic** (Institute of Ethnology and Folklore Research) and  
**Richard March** (Wisconsin Arts Board), co-chairs

**Steve Petrovich** (Milwaukee, Wisconsin), **Kenn Werner**  
(Milwaukee, Wisconsin)

Friday, October 20, 2006

**13-05 Roundtable: Latino/Latin American Dance: Collaborative Approaches in Festival Production and Publishing**  
Executive B

**Norma Cantú** (University of Texas at San Antonio), chair

**Olivia Cadaval** (Smithsonian Institution), **Brenda Romero** (University of Colorado at Boulder), **Juan Dies** (Sones de México Ensemble)

**13-06 Forum: Food for Thought: Homeland and Diaspora**  
(Sponsored by the Foodways Section)  
Executive C

**Riki Saltzman** (Iowa Arts Council), chair

**Lucy Long** (Bowling Green State University), **Yvonne Lockwood** (Michigan State University Museum), **Mary Hufford** (University of Pennsylvania), **Christina Barr** (Western Folklife Center), **Barbara Kirshenblatt-Gimblett** (New York University)

**13-07 Panel: The Oral-Literary Continuum**  
Executive D

**David Lawrence**, chair

3:30 **Barry Jean Ancelet** (University of Louisiana) Hiding in Plain Sight: Louisiana Creole Folktale Style Reconsidered

3:50 **Maria Kaliambou** (Princeton University) Greek Popular Books: The Dialogue Between Oral and Written Literature

4:10 **Juanita Cabello** (University of Michigan) Exilic and Diasporic Travels in Tennessee Williams' *Mexican Tales*

4:30 **David Lawrence** (University of St. Thomas) The Soul of Black Folklore: The "Folk" and the Problem of Disciplinary Diffusion

**13-08 Panel: From Static Artifact to Dynamic Entity: Unleashing the Potential of a Historic Collection for 21<sup>st</sup> Century Folklore Studies**

Milwaukee A

**Julia Bishop**, chair

3:30 **Thomas McKean** (University of Aberdeen) Willie Mathieson and the Primary Audience

3:50 **Robert Young Walser** (University of Aberdeen) What Do You Mean By "Blow the Man Down"?

4:10 **Julia Bishop** (University of Aberdeen) Longitudinal Evidence for the Construction of Folklore Collections: A Case Study from the Greig-Duncan and J.M. Carpenter Collections

Friday, October 20, 2006

**13-09 Panel: Ethnology in Central and Eastern Europe**

Milwaukee B

**Kristin Kuutma** (University of Tartu), chair

- 3:30 **Ergo-Hart Västriik** (Estonian Literary Museum) Imagined Ingria: Construction of Votian Folk Religion in the Descriptions of the 19<sup>th</sup> Century Folklore Collectors and Its Present-Day Interpretations
- 3:50 **Mojca Ramšak** (Institutum Studiorum Humanitatis, Graduate School for the Humanities, Ljubljana) Slovene Ethnological Lexicography in the Light of European Experiences

**13-11 Panel: Marriage and Death**

Pere Marquette

**Maria Teresa Agozzino**, chair

- 3:30 **Inola Apakidze** (University of Oxford) Analysing English and Georgian Wedding Invitations
- 3:50 **Anne Lafferty** (Memorial University of Newfoundland) "You...Made Your Own Fun, Whether It Was Living or Dying": Festive Behaviors at Catholic and Protestant Wakes
- 4:10 **Maria Teresa Agozzino** (University of California, Berkeley) The Processes of Passage: Distinguishing the Transitionality of Opposition, Inversion, and Reversal

**13-12 Panel: Culture, Narrative and Health 2**

Lakeshore A

**Holly Everett** (Memorial University of Newfoundland), chair

- 3:30 **Andrea Kitta** (Memorial University of Newfoundland) Vaccine Reactions: An Analysis of the Content and Design of Anti-Vaccination Websites
- 3:50 **Anika Wilson** (University of Pennsylvania) "Government Medicine" for the "Government Disease": Emerging Conspiracy Theories in the Coming ARV Age in Malawi
- 4:10 **Jeanette Browne** (Memorial University of Newfoundland) From Home Remedies to Biomedicine Medicine: Changes in the Medical World View of Displaced People of Newfoundland

**13-13 Panel: Folk Architecture and Landscape**

Lakeshore B

**J. Joseph Edgette**, chair

- 3:30 **John Vlach** (The George Washington University) From Slavery to Tenancy: African-American Housing in Washington, DC, 1790-1890
- 3:50 **Arthur Lawton** (Indiana University) Quadrature as Design Method for Germanic Central Fireplace Houses in Southeastern Pennsylvania

Friday, October 20, 2006

**13-13 Folk Architecture and Landscape - Continued**

- 4:10 **Terence Schoone-Jongen** (The Ohio State University) One of Only Two Authentic Dutch Windmills in the United States: (Re)Imagining the Homeland in Dutch-American Communities in the Midwest
- 4:30 **J. Joseph Edgette** (Widener University) From Mansion to Mausoleum: Life and Death Residences of America's Elite

**13-14 Forum: New Directions for Community Museums 2: Urban Museums**

(Sponsored by the Public Programs Section)  
Lakeshore C

**William Westerman** (Princeton University), Chair

**Rosa Cabrera** (The Field Museum), **Jorge Felix** (Institute of Puerto Rican Arts & Culture), **Ty Tim** (Cambodian American Heritage Museum), **Dara Duong** (Cambodian Cultural Museum/Killing Fields Memorial)

**7:00—9:00 PM**

**Reception for M.E. Sharpe Authors, Editors, and Contributors**

Gilpatrick

**7:00—11:00 PM**

**Public Programs Section Meeting and Auction**

Lakeshore A-B-C

**8:00—10:00 PM**

**15-04/05 Daniel Crowley Storytelling Concert**

(Sponsored by the Storytelling and Folklore and Creative Writing Sections)  
Executive A-B

**Margaret Yocom** (George Mason University) chair

**University of Pennsylvania Reception**

Executive C-D

**University of Oregon/Western States Folklore Society Reception**

Milwaukee A-B

Friday, October 20 - Saturday, October 21, 2006

8:00 PM—12:00 Midnight

**15/16-02 Tamburitzza Dance**

(Sponsored by the Dance and Movement Analysis Section)  
Regency Ballroom C

**Stephanie D. L. Smith** (Smithsonian Institution) and **Richard March** (Wisconsin Arts Board), co-chairs

**Tamburitzza Rroma** (Chicago, Illinois), **Kenn Werner** (Milwaukee, Wisconsin)

9:00 PM—1:00 AM

**Instrumental Music Jam Session**

(Sponsored by the Music and Song Section)  
Crystal

**Vocal Music Jam Session**

(Sponsored by the Music and Song Section)  
Pere Marquette

**SATURDAY, OCTOBER 21**

8:00 AM—12:30 PM

**17/18-15 13th Annual Folklore and Education Workshop: Here at Home: Teaching With Cultural Tours**

(Sponsored by the National Network for Folk Arts in Education and the Folklore and Education Section)  
Gilpatrick

**Paddy Bowman** (National Network for Folk Arts in Education) and **Sean Galvin** (AFS Folklore and Education Section), co-chairs

8:30—10:15 AM

**17-01 Panel: Folklore Pedagogy: Assessment, Fieldwork, Writing**  
Regency Ballroom B

**Robbin Zeff**, chair

8:30 **Sandra Posey** (California State Polytechnic University, Pomona)  
Folkloristic Approaches to Service Learning Pedagogy

8:50 **Elizabeth Adams** (California State University, Northridge) Folkloristic  
Approaches to Service Learning Pedagogy

Saturday, October 21, 2006

**17-01 Folklore Pedagogy: Assessment, Fieldwork, Writing - Continued**

- 9:10 **Sean Galvin** (LaGuardia Community College) Why Folklorists Should Embrace ePortfolios
- 9:30 **Robbin Zeff** (The George Washington University) "Students Today Don't Know How to Write" and Other Complaints: The Intersection of Pedagogy and Tradition in the Teaching of Writing

**17-02 Panel: Concepts and Categories**

Regency Ballroom B

**Lee Haring**, chair

- 8:30 **Benjamin Aldred** (Indiana University) Genre Trouble: A Reconsideration of Folkloristic Genres
- 8:50 **Tok Thompson** (Independent Scholar) Just What is a Folk Group Anyway? Thoughts on Ethnos, Folklore, Community, and Identity
- 9:10 **Kelly Revak** (University of California, Berkeley) "Why Did the Meme Cross the Road?": Memetics and Folkloristics
- 9:30 **Lee Haring** (Brooklyn College, *emeritus*) Folkloristics Queries: Conceptual Blending

**17-03 Panel: Myth, Metaphor, Morphology**

Regency Ballroom C

**Yvonne Milspaw**, chair

- 8:30 **Janferie Stone** (University of California, Davis) The Daughter of Death, The Householder of Life: Thinking through Metaphorical Exchanges in a Lacandon Maya Myth
- 8:50 **Bryn Neuenschwander** (Indiana University) The Morphology of the Folktale-Like Thing: Fairy-Tale Structures in Modern Fiction
- 9:10 **Elizabeth McNeil** (Arizona State University) Trickster Discourse, Humor, and the Ethics of Literary Analysis for our New World
- 9:30 **Yvonne Milspaw** (Harrisburg Area Community College) White People Didn't Cook Very Well, Black People Got Burnt: Metaphor, Mythic Fragments and Ethnic Pride Among the Uintah Utes

**17-04 Panel: Constructing Gender Across Narrative Genres**

Executive A

**Linda Lee**, chair

- 8:30 **Jeana Jorgensen** (Indiana University) Coming Out: Constructions of Gender, Sex, and Sexuality in Personal Narratives
- 8:50 **K. Elizabeth Spillman** (University of Pennsylvania) Cross-Dressing and Disguise: Complicating Gender in Folk and Fairy Tales
- 9:10 **Adam Zolkover** (Indiana University) Gender, Sexuality, and the Construction of the Status Quo in Contemporary Legend
- 9:30 **Linda Lee** (University of Pennsylvania) The Good, the Bad, and the Ugly: Motherhood in Supernatural Legends

Saturday, October 21, 2006

**17-05 Electronic Seminar: The Everyday Use of Religious Media**  
Executive B

**David Allred**, chair

- 8:30 **James Miller** (Purdue University) Do This In Memory of Me: Contested Images of Eucharist in "Catholic" Popular Media  
8:50 **Kent Bean** (Snow College) Building Identities In and Around and Through The Mormon Miracle Pageant  
9:10 **Robin Evanchuk** (University of California, Los Angeles) The Book of Daniel Revisited: Internet Responses From the Faithful  
9:30 **David Allred** (Snow College) Brigham City, Mormon Cinema, and Insider Interpretive Strategies

**17-06 Forum: The Veterans History Project**  
Executive C

**Peter Bartis** (American Folklife Center), chair

**Rachel Mears** (Veterans History Project), **Timothy Lloyd** (American Folklore Society)

**17-07 Forum: A Comprehensive Introduction to Folklore in 89 Minutes: *The Aristocrats!***  
Executive D

**Thomas Waggener** (Western Kentucky University), chair

**George Ross** (Western Kentucky University), **Michael Kinsella** (Western Kentucky University)

**17-08 A Forum on People's Journalism: A Live Discussion and Dialogue with Iraqi Bloggers**  
(Sponsored by the AFS Iraq Task Force and the Politics, Folklore, and Social Justice Section)  
Milwaukee A

**Jacqueline McGrath** (College of DuPage) and **William Westerman** (Princeton University), co-chairs

**17-09 Panel: Proverbs and Insults**  
Milwaukee B

**Anna Litovkina**, chair

- 8:30 **Lena Reynoso** (University of California, Berkeley) Malay Animal Proverbs: Identity and Expression in the Wild and Domestic Realms  
8:50 **Rachel Gonzalez Gomez** (Indiana University) "Cuando Juegue el Albur": Formalized Verbal Dueling Among Mexicanos in Popular Media  
9:10 **Anna Litovkina** (Illyés Gyula College University of Pécs) A Man's Home Is His Wife's Castle: Women in Anglo-American Anti-Proverbs

**Saturday, October 21, 2006**

**17-11 Panel: The Dynamics of American Musical Traditions**

Pere Marquette

**Chris Goertzen**, chair

- 8:30 **James Carroll** (University of Massachusetts) Free Composing Nature: Signs and Structures in Marion Brown's *Afternoon of a Georgia Faun*
- 8:50 **Holly Hobbs** (University of Missouri) Toward a Definitional Strategy for Music as Development: Hip-hop and Community Development in Central Missouri
- 9:10 **Ali Colleen Neff** (University of North Carolina) Let the World Listen Right: Folk Freestyle Hip-Hop in the Mississippi Delta
- 9:30 **Chris Goertzen** (University of Southern Mississippi) Freedom Songs and Diplomacy within the Civil Rights Movement in Hattiesburg, Mississippi

**17-12 Panel: Stories of Belief and Faith**

Lakeshore A

**Jim Griffith**, chair

- 8:30 **Matthew Cook** (Western Kentucky University) The Stories of Mother Ann: Application and Re-creation in a Changing Religion
- 8:50 **Norita Dobyns** (The Ohio State University) Inside the Brazen God: Spirit Possessed Statues and Popular Belief in Late Antiquity
- 9:10 **Joanne Mulcahy** (Lewis and Clark College) The Weight of Faith: Generative Metaphors in the Stories of Eva Castellanoz
- 9:30 **Jim Griffith** (University of Arizona) "And It Was That Guy, Over the Altar": Narratives of Saintly Crisis Intervention in Sonora, Mexico

**17-13 Forum: A Conversation with Haya Bar-Itzhak**

(Sponsored by the AFS Fellows and the Jewish Folklore and Ethnology Section)

Lakeshore B

**Simon Bronner** (Pennsylvania State University), chair

**Haya Bar-Itzhak** (University of Haifa), **Dan Ben-Amos** (University of Pennsylvania), **Elliott Oring** (California State University, Los Angeles, *emeritus*)



Saturday, October 21, 2006

**17-14 Panel: Artisans and Their Creations: Communications  
Between the Real World and the Imagined World**  
(Sponsored by the Eastern Asia Folklife Section)  
Lakeshore C

**Jiang Lu**, chair

- 8:30 **Mu Peng** (University of Pennsylvania) "It Is As Thin as a Piece of Paper Between the Yin and Yang": Body, Handicraft, and Spiritual Houses
- 8:50 **Wei-Ping Lee** (Indiana University) Cailou: The Performing Stage of Traditional Hand Puppetry in Taiwan
- 9:10 **Jin Feng** (Lawrence Technological University) The Mural of a Village Temple: Heaven, Earth, and People
- 9:30 **Jiang Lu** (Eastern Michigan University) Dancing Dragon and Roaring Lion Sculpture of Suide

**10:30 AM—12:00 Noon**

**18-01 Presidential Invited Plenary Address**  
Regency Ballroom B

**Bill Ivey** (AFS President), chair

**Barry Lopez** (Author, Finn Rock, Oregon) *Home Ground: American Landscape Terms*

**Debra Gwartney** (Co-editor, *Home Ground*), discussant

**12:00 Noon—1:30 PM**

**AFS Section Meetings**

**Folkloristics and the Wikipedia Organizational Meeting:**  
Milwaukee A

**Folklore and Oral History/History and Folklore Joint Meeting:**  
Executive C

**Foodways:** Executive D

**Middle Atlantic Folklife Association Brownbag:** Executive B

**Preserving America's Cultural Traditions (PACT) Meeting:**  
Milwaukee B

Saturday, October 21, 2006

1:30—3:15 PM

**20-01 Panel: Gender and Folklore**

Regency Ballroom B

**Jing Li**, chair

- 1:30 **Jeannie Banks Thomas** (Utah State University) Deviant Femininity, Ghosts, and the Winchester Mansion
- 1:50 **Linda Pershing** (California State University, San Marcos) and **Lori Walkington** (California State University, San Marcos) Cindy Sheehan's Protest of the War in Iraq: Showdown at the G.W. Bush Corral
- 2:10 **Chantal Clarke** (Indiana University) The Gazelle Girl: Two Approaches to the Analysis of a Fairytale
- 2:30 **Jing Li** (Union College) On the Way Toward Theory: Re-Viewing Feminist Folkloristics

**20-02 Panel: Religion, Belief, and Material Display in America**

(Sponsored by the Folk Belief and Religious Folklife and Folk Arts Sections)

Regency Ballroom C

**Erika Brady** (Western Kentucky University), chair

- 1:30 **Laurel Horton** (Kalmia Research) Underground Railroad Quilts: Material Expressions of Popular Belief
- 1:50 **Peter Harle** (Macalester College) The Gods Behind the Counter: Restaurant and Grocery Shrines in Minneapolis
- 2:10 **Joseph Sciorra** (Calandra Institute, Queens College) The Plugged-in Potlatch: Christmas House Displays in New York City and the Moral Topography of Altruism
- 2:30 **Leonard Norman Primiano** (Cabrini College) Sacred Ephemera: Holy Cards and the Catholic Sacramental Imagination
- 2:50 **Kay Turner** (Brooklyn Arts Council) discussant

**20-03 Forum: Models of and for Fieldwork Relationships**

Regency Ballroom D

**Ray Cashman** (The Ohio State University), chair

**Karen Duffy** (Indiana State University), **Michael Evans** (Indiana University), **Henry Glassie** (Indiana University), **John Laudun** (University of Louisiana), **Tom Mould** (Elon University)

Saturday, October 21, 2006

**20-04 Forum: The Jerusalem Project**  
Executive A

**Amy Horowitz** (The Ohio State University), Chair

**Galit Hasan-Rokem** (Hebrew University of Jerusalem), **Salim Tamari** (Al-Quds University)

**20-05 Panel: Nordic Folklore in America's Upper Midwest**  
Executive B

**James Leary** (University of Wisconsin) chair

- 1:30 **Carrie Roy** (University of Wisconsin) Figural Folk Art Motifs in Norwegian Material Culture
- 1:50 **Anna Rue** (University of Wisconsin) "Not a Place for Girls": The Clash of Gender and Morality in Norwegian-American Folk Dance Music
- 2:10 **Tim Frandy** (University of Wisconsin) Negotiating Ecological Identity in Northern Wisconsin: Finnish-American Poaching Techniques and Narratives
- 2:30 **Hilary Joy Virtanen** (University of Wisconsin) Finnish-American Folk Characters (And the Women Who Love Them)

**20-06 Panel: Re-Writing Cultural Reality: Interdisciplinary Approaches to Ethnography**  
Executive C

**Willow Mullins**, chair

- 1:30 **Shelley Ingram** (University of Missouri) "Filling a Milk Bottle With an Ocean:" Metafiction, Ethnography and Mumbo Jumbo
- 1:50 **Tahna Henson** (University of Missouri) Signs of Identity: Representation and the Performance of Culture
- 2:10 **Willow Mullins** (University of Missouri) Listening to the Heads on Sticks: Ethnography of a Museum Exhibit

**20-07 Forum: Folklorists and Sound Preservation: The National Recording Preservation Act**  
Executive D

**Burt Feintuch** (University of New Hampshire), chair

**Michael Taft** (American Folklife Center), **Peggy Bulger** (American Folklife Center), **Bill Ivey** (Vanderbilt University)

**Saturday, October 21, 2006**

**20-08 A Film Screening and Discussion with Iraqi Director Usama Alshaibi**

(Sponsored by the AFS Iraq Task Force and the Politics, Folklore, and Social Justice Section)  
Milwaukee A

**Jacqueline McGrath** (College of DuPage) and **William Westerman** (Princeton University), co-chairs

**Usama Alshaibi** (Chicago Historical Society)

**20-09 Panel: Traditions in Transition: Migration/Immigration in the Empire State**

Milwaukee B

**Elizabeth Tucker**, chair

1:30 **Felicia Faye McMahon** (New York Folklore Society) Performing in Exile: Refugee Youth, Recontextualization and "Collective Reflexivity"

1:50 **Robert Baron** (New York State Council on the Arts) "I Saw Mrs. Saray, Sitting on a Bombalerry": Ralph Ellison Collects Children's Folklore

2:10 **Elizabeth Tucker** (Binghamton University) Empire State Ghosts

**20-11 Panel: African American Folklore and Literature**

Pere Marquette

**John Moe**, chair

1:30 **Lena Ampadu** (Towson University) From Africa to America: Charles Chesnut's Colorline Stories and the African Dilemma Tale

1:50 **Martha Swearingen** (George Mason University) Folkspeech and Dialect: A Linguistic Analysis of Charles Chesnut's and Zora Neale Hurston's Tales

2:10 **John Moe** (The Ohio State University) The Ohio Connection: African American Folklore and Literary Narrative Structure in the Prose of Paul Laurence Dunbar

**20-12 Roundtable: The European Fairy Tale Tradition: Between Orality and Literacy**

Lakeshore A

**Dan Ben-Amos** (University of Pennsylvania), chair

**Francisco Vaz da Silva** (ISCTE Lisbon University), **Ruth Bottigheimer** (State University of New York at Stony Brook), **Jan Ziolkowski** (Harvard University)

Saturday, October 21, 2006

**20-13 A Conversation With Barry Lopez**

Lakeshore B

**Barre Toelken** (Utah State University, *emeritus*), chair

**Barry Lopez** (Author, Finn Rock, Oregon)

**20-14 Panel: Thanksgiving: The Politics and Poetics of a National Meal**

(Sponsored by the Foodways Section)

Lakeshore C

**Lucy Long**, chair

1:30 **Yvonne Lockwood** (Michigan State University Museum) Being American: An Arab American Thanksgiving

1:50 **LuAnne Roth** (University of Missouri) Embodying Thanksgiving: Food, the Body, and Colonial Desire

2:10 **Tad Tuleja** (Princeton University) Not Too Happy a Place: Reconsidering Norman Rockwell's *Saying Grace*

2:30 **Lucy Long** (Bowling Green State University) Turkey, Green Bean Casserole, and Sauerkraut: Thanksgiving Menus as Metaphor and Paradigm for Nation

2:50 **Hugo Freund** (Union College), discussant

**20-15 Panel: Diasporic Moves in Latin American Dance**

(Sponsored by the Folklore Latino/a, Chicano/a, and Caribeño Sections)

Gilpatrick

**Katherine Borland**, chair

1:30 **Joyce Bishop** (California State University, Sacramento) Those Who Gather In: An Indigenous Ritual Dance in the Context of Mexican Transnationalism

1:50 **Ana Cara** (Oberlin College) Tango for Export

2:10 **Katherine Borland** (The Ohio State University) Hybrid Spaces?: Salsa Dancing On and Off Screen

**3:30—5:00 PM**

**Candidates' Forum**

Regency Ballroom B

Saturday, October 21 - Sunday, October 22, 2006

5:00—6:00 PM

**Annual Business Meeting**  
Regency Ballroom B

7:00—11:00 PM

**AFS Dinner and Dance Party**  
Milwaukee Turner Hall (1034 North 4<sup>th</sup> Street, 1½ blocks north of the Hyatt)

9:00—11:00 PM

**AA Meeting**

9:00 PM—1:00 AM

**Instrumental Music Jam Session**  
(Sponsored by the Music and Song Section)  
Crystal

**Vocal Music Jam Session**  
(Sponsored by the Music and Song Section)  
Pere Marquette

## SUNDAY, OCTOBER 22

8:30 AM—12:30 PM

**AFS Executive Board Meeting**  
Crystal

9:00 AM—12:00 Noon

**25-15 Professional Development Workshop: Telling Lives: Writing from the Nexus of Biography, Folklife, and Culture**  
(Sponsored by the Folklore and Creative Writing Section)  
Gilpatrick

**Joanne B. Mulcahy** (Lewis and Clark College), **Kirin Narayan** (University of Wisconsin)

**Margaret Yocom** (George Mason University) and **Amy Skillman** (Institute for Cultural Partnerships), co-chairs

## ABSTRACTS OF PLENARY SESSIONS

WEDNESDAY, October 18  
8:00—9:00 PM

Program Committee Invited Plenary Address  
Regency Ballroom B

**Ferne Yangyeite Caulker** (Founder and Artistic Director, Ko-Thi African American Company, Milwaukee, Wisconsin)  
**Contemporary Traditionalism: The Art of the Ko-Thi Dance Company of Milwaukee**

**Jim Leary** (University of Wisconsin) and **Richard March** (Wisconsin Arts Board), co-chairs

**Efia Dalili** (McDonogh School), discussant

Ferne Yangyeite Caulker is the founder and executive director of the acclaimed Ko-Thi Dance Company, a flagship artistic ensemble of Milwaukee's African-American community which has been committed to the preservation and performance of the dance and music of Africa and the African Diaspora since 1969. Born in Sierra Leone to a father from that country and an African-American mother, and raised both in Sierra Leone and the United States, Ms. Caulker has a unique perspective grounded in two distinct cultures.

In her artistic work as a dancer/choreographer, she describes herself as a contemporary traditionalist, finding a way to maintain traditional culture while living in a modern world. Her remarks will be illustrated by dancers and musicians from her company.

FRIDAY, October 20  
10:15 AM—12:00 Noon

AFS Fellows Invited Plenary Address (10-01)  
Regency Ballroom B

**Haya Bar-Itzhak** (University of Haifa)  
**Israel and the Jewish Diaspora in Jewish and Israeli Folkta**

**Alan Jabbour** (President, AFS Fellows), chair

Folklore provides a primary adaptive strategy for Jews in modern Israel, one that substantially differs from that used in the diaspora. In this presentation, I comparatively examine narratives from Israel and the diaspora that address rural settlement, immigration and absorption, and ethnic groups. Using examples from oral histories of the kibbutz, legends of Yemenite and Polish immigrants, and märchen narrated by Moroccan women, I unravel the structures and decode the symbolism of stories and relate them to their social and cultural milieu. I also address the "big" cultural narratives—what came to be designated as the myth of Israel—and show the implications of the Jewish experience in Israel and the diaspora for the international study of folklore.

**Abstracts of Plenary Addresses**

**SATURDAY, October 21  
10:30 AM—12:00 Noon**

**Presidential Invited Plenary Address (18-01)  
Regency Ballroom B**

**Barry Lopez** (Author, Finn Rock, Oregon)  
*Home Ground: American Landscape Terms*

**Bill Ivey** (AFS President), chair

American English is replete with folk terms for the country's physical landscape. Westerners have their *playas* and *flatirons*, Easterners their *monadnocks* and *Carolina bays*. In Texas they speak of *kiss tanks*, and Floridians like to tell you a *hammock* isn't a *hummock*. When a farmer plows an *envelope field* in Indiana, he'll point out the *rondes* in it for you. Some of this vocabulary is common enough to have been defined in standard reference works, but much of it—perhaps most of it—remains unrecorded or poorly defined. To produce *Home Ground: Language for an American Landscape*, Debra Gwartney and I brought together 45 American poets and writers—Barbara Kingsolver, Jon Krakauer, and Charles Frazier among them—to define 852 of these words and expressions. Our goal was to celebrate this language and to reinforce the belief that human association with a particularized place is crucial to regional and national identity.

**SATURDAY, October 21  
3:30—5:00 PM**

**Candidates' Forum  
Regency Ballroom B**

This session, an annual tradition at our meeting, will bring together candidates for the AFS Presidency, and for Executive Board and Nominating Committee seats, in the forthcoming 2006 election, who will respond to questions from the Nominating Committee about their goals and priorities for the Society.

**SATURDAY, October 21  
5:00—6:00 PM**

**Annual Business Meeting  
Regency Ballroom B**

This meeting will include a question-and-answer session with the Executive Board.



## ABSTRACTS OF AFS SECTION-SPONSORED SPECIAL PRESENTATIONS

*(Note: Many AFS sections are also sponsoring regular meeting sessions. Find their abstracts in the "Abstracts of Organized Sessions" section of this book.)*

**THURSDAY, October 19  
7:30-9:00 PM**

**The 2006 Don Yoder Lecture in Religious Folklife (07-02)  
Regency Ballroom B**  
Sponsored by the Folk Belief and Religious Folklife Section

**Don Yoder** (University of Pennsylvania, *emeritus*),  
**Folk Religion and the Pennsylvania German Broadside**

**Leonard Norman Primiano** (Cabrini College) and **Margaret Kruesi**  
(American Folklife Center), co-chairs

**Gerald L. Pocius** (Memorial University of Newfoundland), discussant

Broadsides (often called broadsheets in the British Isles) are pieces of paper printed on one side. They are usually ephemeral, meant to be read and discarded, although some, like the certificate commemorating the rites of passage, were saved and put away in one's Bible or bureau drawer. While some broadsides had political or military themes, advertised patent or folk medicines, announced theatre productions or provided texts of street songs, most of the broadsides show an orientation to religion, either organized or folk. The examples featured in this lecture are all from the Pennsylvania German world and in a very real sense provide a window of understanding into that three-centuries-old American culture.

**THURSDAY, October 19  
7:30-9:00 PM**

**The 2006 Phillips Barry Lecture (07-04)  
Regency Ballroom D**  
Sponsored by the Music and Song Section

**James Leary** (University of Wisconsin)  
**Woods Men, Shanty Boys, Bawdy Songs**

**Stephen Winick** (American Folklife Center), chair

Ignored, suppressed, and little studied, bawdy songs were nonetheless part of the repertoires of many woods singers in America's Upper Midwest. Indeed, such songs often commented on and constructed significant aspects of male occupational identity. Drawing upon songs recorded in Michigan and Wisconsin

## **Abstracts of AFS Section-Sponsored Presentations**

in the 1930s and 1940s by Alan Lomax and Helene Stratman-Thomas, respectively, as well as on field research conducted by the author since the early 1970s, this presentation will examine bawdy songs within the contexts of woods songs and male workers' songs generally; of in-group and out-group conceptions regarding the nature of woods workers; and of gender, class, and genre as they affected the relationships between song collectors and singers.

**FRIDAY, October 20  
8:00—10:00 PM**

**Daniel Crowley Storytelling Concert (15-04/05)  
Executive A-B**

Sponsored by the Storytelling and Folklore and Creative Writing Sections

**Margaret Yocom** (George Mason University), chair

An evening of literary art and performance by folklorists of fiction, creative non-fiction, poetry, and storytelling. Donations collected at the door will benefit the activities of the two sponsoring sections.

**FRIDAY, October 20  
8:00 PM—12:00 Midnight**

**Tamburitza Dance (15-02)  
Regency Ballroom C**

Sponsored by the Dance and Movement Analysis Section

**Tamburitza Rroma** (Chicago, Illinois), **Kenn Werner** (Milwaukee, Wisconsin)

**Stephanie D.L. Smith** (Smithsonian Institution) and **Richard March**  
(Wisconsin Arts Board), co-chairs

Hooking along Lake Michigan's southwestern shore, the area from Milwaukee to Gary, Indiana, has been called the "Fertile Crescent" of tamburitza music. Tamburitza is the name both of a family of fretted stringed instruments and of the traditional music played on them, mostly by Croatian- and Serbian-Americans. Tamburitza Rroma of Chicago is one of the most outstanding of the current small tamburitza ensembles. They emphasize the Gypsy or Romany style of play. They will play for dancing and listening, with dance instruction provided by Kenn Werner, the dance instructor/choreographer of the Milwaukee Croatian Fraternal Union Tamburitzaans.

## ABSTRACTS OF PROFESSIONAL DEVELOPMENT SESSIONS

**WEDNESDAY, October 18**  
**8:00 AM—12:00 Noon**

### **Introduction to Digital Audio Field Recording**

**Gilpatrick**

(Sponsored by the AFS Archives and Libraries Section)

**Doug Boyd** (Kentucky Historical Society), **Andy Kolovos**  
(Vermont Folklife Center)

This workshop will provide a general introduction to current and next-generation digital field recording options for practicing folklorists. It will include an examination of a wide variety of digital formats and a discussion about the advantages and disadvantages of each. We will discuss in great detail the computer's role in interfacing with digital field recording equipment, examine a variety of hardware and software options, discuss budgetary needs for relevant equipment, and emphasize the formulation and implementation of a future technology plan for ethnographic digital audio research collections. We encourage workshop participants to bring their own recording equipment for discussion.

**WEDNESDAY, October 18**  
**1:00—5:00 pm**

### **Digital Preservation for Folklore Fieldworkers**

**Gilpatrick**

(Sponsored by the AFS Archives and Libraries Section)

**Doug Boyd** (Kentucky Historical Society), **Andy Kolovos**  
(Vermont Folklife Center)

The preservation of digital fieldwork materials forces a radical reconsideration of traditional approaches to preserving archival resources. This workshop will provide an introduction to current archival best practices for the preservation of multimedia digital resources created by folklore fieldworkers. Our primary intention is to provide guidelines to insure the longevity of the research collections of folklorists who are working without the support of professional archivists, be they independent folklorists, academic researchers, graduate students or public folklorists in institutional environments. We will discuss the fundamentals of digital preservation, with a special consideration of the demands of digital multimedia materials. We will cover obsolescence cycles, digital storage options, file formats, file management, and analog to digital conversion for preservation and access purposes. We will examine the technological needs for appropriately processing digital audio, images and video for archival and preservation purposes. We will include a special focus on digital audio preservation as it relates to the use of hard disc and compact flash card based audio recorders.

## Abstracts of Professional Development Sessions

THURSDAY, October 19  
1:30—4:30 pm

### 04/05-15 Folklorist Behind the Lens: How to Create the Best Video and Edit it Too! (Part 1)

**Gilpatrick**

(Sponsored by the AFS Public Programs and Visual Media Sections)

**Chris Simon** (Independent Folklorist and Filmmaker), **Sharon Sherman** (University of Oregon), **Carol Spellman** (Oregon Historical Society)

Video has proven itself as both an archival tool and as an excellent way to present folkloric research to the public. The more folklorists know about the process, techniques and terminology of video, the better armed they will be to deal effectively with this important medium, either by themselves or in collaboration with a professional. This workshop will demonstrate basic lighting and interview set-ups, sound, and shooting techniques, discuss terminology and the ways to collaborate effectively with a filmmaker. Please bring your own video camera and its instruction booklet.

The most important issue in creating an effective video is in identifying its ultimate purpose. If the goal is to document an event for inclusion in an archive, a folklorist who is skilled with a video camera can do the job. At other times, such as when the piece is intended for public broadcast, it's better to hire a media professional so that the technical standards are excellent. In that case, the better the folklorist understands the needs of the filmmaker, technically and otherwise, the better the collaboration will be.

This workshop will give participants a fundamental understanding of the filmmaking process. We will discuss basic terminology and equipment, and how the viewpoints and needs of a filmmaker and a folklorist might differ. We will talk about shooting for archival documentation versus creating a documentary for public viewing. We will give tips on lighting and interview set-ups and will explore sound and shooting techniques.

While the workshop will focus on demonstrations rather than hands-on filmmaking, those who wish to bring their own cameras will have opportunities to shoot. If you bring a camera, please also bring the instruction book, tripod and any other equipment you normally use. In Part 1, Chris Simon and Sharon Sherman will lead an introductory session on basics and best practices for ethnographic video, followed by demonstration and hands-on activities. Participants will then film three short clips to edit in the following session. In Part 2, presenters will review information from Part 1, will discuss ethnical issues related to ethnographic video, and will introduce basic editing techniques. Participants will then edit the clips they filmed at the end of Part 1.

## Abstracts of Professional Development Sessions

FRIDAY, October 20

8:15—10:00 am

**09-04 Cultivating Individual Support for the Field: Strategies and Trends in Individual Giving**

**Executive A**

(Sponsored by The Fund for Folk Culture and the American Folklore Society)

**Betsy Peterson** (The Fund for Folk Culture), **Timothy Lloyd**  
(American Folklore Society)

The folklore field tends to focus almost exclusively on grants and awards from public agencies and private foundations for support, although studies estimate that well over 80% of all charitable contributions come from individuals. Now and in the coming decades, a major generational transfer of wealth will occur, and individuals are already exploring new ways of giving and these workshops include hands-on learning opportunities and models for best teaching practices.

FRIDAY, October 20

8:15—10:00 am

**09-15 How to Communicate With Your Local Media**

**Gilpatrick**

(Sponsored by the AFS Media Committee)

**Scheri Smith** (*The Courier Journal*, Louisville, Kentucky)

This is a hands-on workshop designed to teach public sector folklorists useful strategies and approaches for attracting local television and print media coverage of their events. Part of the workshop will put folklorists into the role of editors, in which they will have to make coverage decisions according to strict deadlines, employee issues, and other factors that govern what events will receive coverage.

FRIDAY, October 20

1:30—4:30 pm

**12/13-15 Folklorist Behind the Lens: How to Create the Best Video and Edit it Too! (Part 2)**

**Gilpatrick**

(Sponsored by the AFS Public Programs and Visual Media Sections)

(See Thursday, 1:30—4:30 PM above for details.)

## Abstracts of Professional Development Sessions

**SATURDAY, October 21**  
**8:00 AM—12:30 PM**

**17/18-15 13th Annual Folklore in Education Workshop: Here at Home: Teaching With Cultural Tours**  
**Gilpatrick**

(Sponsored by the National Network for Folk Arts in Education and the AFS Folklore in Education Section)

Since the 1994 AFS meeting in Milwaukee, the National Network for Folk Arts in Education and the AFS Folklore and Education Section have organized a workshop at each year's AFS annual meeting to showcase new folklore and education projects and resources. Designed for all AFS members, including folklore graduate students, and for local educators and teaching artists, these workshops include hands-on learning opportunities and models for best teaching practices.

This year's gathering models teaching strategies for integrating folklore and fieldwork across disciplines, showcases new projects, and involves participants in hands-on learning. Since we are "coming home" to Milwaukee, this year's theme highlights effective methods for designing cultural tours that teach participants to look at "home" more closely, from neighborhood walks to virtual ramblings around a state. Presenters include Native American and Wisconsin educators and folklorists who teach with cultural tours and is held in conjunction with the Thursday morning panel Developing a Heritage Tour (02-06).

**SUNDAY, October 22**  
**9:00 AM—12:00 Noon**

**25-15 Telling Lives: Writing from the Nexus of Biography, Folklife, and Culture**  
**Gilpatrick**

(Sponsored by the AFS Folklore and Creative Writing Section)

**Joanne Mulcahy** (Lewis and Clark College), **Kirin Narayan**  
(University of Wisconsin)

In this workshop, we'll write from our fieldwork experience, exploring the places and people whose lives and creativity we document and celebrate. We'll examine the development of setting, character, voice, style and other elements of creative nonfiction that can enliven and inform folklorists' writing. We'll write together from prompts, explore aspects of revision and editing, and use short selections of creative nonfiction and folkloristic writing as models and inspiration.

## ABSTRACTS OF ORGANIZED SESSIONS

(These abstracts are listed in chronological order by session slot ID.)

**01-01 SPHERES OF VALUE: WHEN MARKET AND MORAL ECONOMIES INTERSECT.** Human practices and products are appraised using a range of measures, including exchange value, aesthetic value, and use value. This panel considers ways in which these evaluative spheres intersect. How do people negotiate regimes of value regarding commerce, art, and affect? How are aesthetics and morality embodied in human interactions with goods, gods, and other human beings? And what do these practices say about work, beauty, and the standards of the academy? As panel members explore the dynamics of value and values, they address land and ethics in Appalachia, scrapbook creation by American women, talk about patients among intensive care doctors, and shamanic performance in South Korea.

**01-03 IN THE WAKE OF THE HURRICANES 1: RECONSTRUCTING LIVES AND REINFORCING CULTURE IN NEW ORLEANS' COMMUNITIES.** Examining processes of recovery and rebuilding yield important information not just about disaster recovery but also about the nature of sociocultural change due to natural and man-made disasters. As residents of New Orleans reconstruct their lives they also go through a process of reinforcing their cultural traditions. Both of these processes seem to happen simultaneously either consciously or unconsciously and it also depends on the vernacular social network that is already in place or one that will form during the process of recovery. This panel will examine various communities and illustrate how they are coping while reconstructing their lives and reinforcing their culture. This is illuminated in very similar and different ways in the Croatian, Creole, Vietnamese and African American communities.

**01-06 BLUE RIDGE TRADITIONS AND MORE: BALLADS, BANJOS, BLUEGRASS, AND ART.** In the Blue Ridge, the ballads of Hazel Rhymer, the fretless mountain banjo making and playing of Clifford Glenn of Beech Mountain, and the Bear Hunting and grassroots sustainable cultural tourism of the Avery County Bluegrass Barn all remain relevant to these elders and their communities. In Seale, Alabama, influenced by outsider artists, self-taught Butch Anthony creates art from found metal objects. Inspired by hog pines overgrown in the woods, he stitches his junk together like elegant crazy quilts.

**01-07 DATA COLLECTION AND RETRIEVAL.** The Ukrainian Folklore Centre at the University of Alberta, with the help of TAPoR (The Text Analysis Portal for Research) has been working on a program to index sound files and make them searchable on line. A functioning index, built on one collection, will be demonstrated and the problems of indexing, as they apply to larger projects, discussed. The eventual goal of indexing affects the collection process as we try to be maximally inclusive and flexible and maximally systematic at the same. Existing collection projects will be presented and issues of collecting discussed.

**01-08 TALKING SPACES: PLACES THAT NARRATE, NARRATING ABOUT PLACES.** This panel explores and expands the relationship between places and narratives. Spanning three continents, this panel unifies its papers by discussing different ways that people and places interact with narratives. Stories of enchanted places under Amazonian rivers where people and spirits meet, stories of Pacific Northwest mountains and forests explaining geography and ecology in indigenous terms, stories of Ojibwe history shared by the land and the people, and stories of identity and importance on remote Scottish islands: all do more than "tell a story about a place." This panel explores the intimate relationships formed when places tell their stories.

## Abstracts of Organized Sessions

**01-09 THE PROMISE AND PERILS OF SLEEP: A MULTIDISCIPLINARY PERSPECTIVE.** The aim of this forum is to foster communication and collaboration among sleep clinicians, folklorists and literature specialists. The first two discussants will talk about sleep. The third presenter will connect principles articulated by the first two speakers with psychoanalytic readings of literary texts in which dreams play a significant role. The fourth will conclude by discussing sleepwalking and sleeptalking in medicine, folklore, and literature.

**01-12 ISSUES IN THE TRANSLATION OF ASIAN FOLKLORE.** This panel addresses aspects of the representation, translation, and performance of folk culture among the Naxi and Miao (Hmong) of Southwest China. Papers portray both emic and etic perspectives on the rapidly changing state of cultural expression among Miao in Guizhou, China, and among the diaspora in the USA. Processes of textualization, translation of coded pictographic writing, cultural transmission, and translation of Miao and Naxi materials are also addressed. The panel presents new data surrounding issues of cultural translation in the oral folk traditions of the Naxi and Miao.

**01-14 IN YOUR OWN BACKYARD: EXPLORATIONS IN AMERICAN FOLKLORE.** Drawing from experiences at home reveals surprising elements in American folklife. We will meet a tattooist turned folklorist who develops research and presentation methods acceptable to both of her occupational communities, an examination of American yard design and landscaping traditions, and an exploration of the body of folklore surrounding modern relocation and settlement. Panelists' research in their own communities contribute to an understanding of American cultural norms, assumptions, and aspirations, contributing to an understanding of self and the communities in which they research, and live.

**02-01 FIGURING OUT WHO OWNS CULTURE.** How do folklorists operationalize concepts of cultural ownership through their work in an increasingly globalized world? Smithsonian staff who daily carry out a public service educational mission through the Ralph Rinzler Folklife Archives and Collections and at the same time produce commercial products such as Smithsonian Folkways Recordings and the Smithsonian Global Sound website discuss the values, guidelines, and issues they face, and lessons learned, as they navigate the world of intellectual property rights where mission and morality rub up against law, technicality, and practicality.

**02-02 PUSHING THE BOUNDARIES OF VERNACULAR ARCHITECTURE.** Vernacular architecture studies demonstrate how the environmental need for shelter is interpreted through social, cultural and creative factors. This panel addresses some lacunae within this rich and varied field by focusing on contemporary spaces which are generally left out of the scholarly literature. The papers challenge the conventions of what and how vernacular architecture is studied, giving voice to individual actors who use and construct spaces in everyday life. Whether temporary, portable, permanent, multi-temporal, or modified, these spaces address the interaction and tension between designers and users, historical and modern, public and private, home and away.

**02-03 IN THE WAKE OF THE HURRICANES 2: MATTERS ON THE MARGINS OF KATRINA AND RITA.** This panel considers diverse modes of response to the disastrous Gulf Coast hurricanes of 2005. It presents studies of the responses by the general public, by those in the hurricane disaster areas, by the government and politicians, and by cartoonists. This panel uses analyses of various modes of cultural expression and critique regarding hurricane matters to argue that public displays and signs, comic strips, government and political rhetoric, and the beginnings of hero-legend formation all contribute important insights to the wider Katrina/Rita narrative.



## Abstracts of Organized Sessions

**02-04 VERNACULAR EXPRESSIONS, EMERGENT TRADITIONS, AND THE CREATION OF COMMUNITY.** This session explores how folkloric behavior and emergent vernacular traditions are used to create a sense of community, negotiate identities, and express resistance to dominant or oppressive cultural ideologies. Three case studies are presented: 1) an analysis of Tyree Guyton's controversial public displays of recycled debris in Detroit's inner city, as an expression of political commentary and the creation of neighborhood identity (Wojcik); 2) the dynamics of tradition among "forest defenders" and how interactions between environmentalist protesters and authorities result in innovations in protest lore and alter community identity (Branch); and 3) an exploration of the traditions and culture of neo-hobo freight riding youth, and the emerging role of women in this subculture (Bebernitz).

**02-06 DEVELOPING A CULTURAL HERITAGE TOUR: PLANNING, IMPLEMENTATION, AND ENDURANCE.** The development of heritage tours has proved to be successful model that can create a bridge between tourist and community. Participants in this forum will discuss the issues faced in their specific regional cultural heritage touring projects. Topics discussed will range from project planning to final production, partnering with a range of professionals who do not always share the folklorist's perspective, maintaining its application, periodic rejuvenation in the eyes of the public and the problematics of working in a burgeoning field that is often market driven. Cultural heritage tours also create a unique opportunity for educators to present local culture and encourage students to gain a deeper appreciation for the meaning of "home."

**02-07 PURPOSEFUL DIASPORAS.** The essays in this panel address issues of displacement and belonging in contemporary suburbia. Displacement and diaspora are not, by necessity, the result of moving from one's homeland, but are the products of estrangement and alienation that are common in everyday life in contemporary America. The authors explore voluntary extraction from everyday life in three case studies: the military family that is stationed abroad, the homeowner who strips his/her house of personal items and color to sell the property, and those who leave mainstream society in order to live in utopian intentional communities.

**02-08 APPRENTICESHIP PROGRAMS TODAY: CURRENT ISSUES AND STRATEGIES.** Not since the National Endowment for the Arts' 1996 publication *In Good Hands: State Apprenticeship Programs in Folk & Traditional Arts* have state apprenticeship programs been formally evaluated. This forum seeks to explore the range of current practice in state apprenticeship programs to identify common issues, challenges, and benefits. At the 2006 meeting of the Association of Western States Folklorists (AWSF) in Butte, Montana, western public folklorists surveyed its membership and began discussions to evaluate these programs. Participants listed in the program and others join this forum to share those results and expand to a national conversation addressing "best practices."

**02-09 PLAYFUL PEDAGOGIES: METAPHORS AND MUTUAL ENGAGEMENT.** To initiate dialogue about active learning and social action, this forum investigates ways a playful pedagogy breaks down the distinction between serious scholarship and everyday ways of knowing. As folklorists and educators, we consider how play and metaphor help re-imagine student engagement: as writers, researchers, community members. A series of interactive exercises help us demonstrate how to uphold high expectations by seemingly lowering the bar so that students feel able to take risks with what and how they know: by helping students embody different personae; loosening strictures that undermine exploration; choreographing stance; and creating a lighthearted yet rigorous learning community.

## Abstracts of Organized Sessions

**04-01 PIECES OF TIME AND SPACE: LIVED AND IMAGINED, NARRATED AND GRASPED.** The semantically once more confined term “diaspora” has been broadened to describe additional phenomena. The contributors to this forum examine this breadth, exploring cultural processes and practices that address the felt as well as imagined span between notions of “home” and “diaspora.” Whether an individual experiences the travails of physical migration or not, the “home” transforms over time whether it is a space defined by geographic location, by kin- and friendship ties, by a particular ideological system or simply by the imagination.

**04-02 FOLKLORE AND HERITAGE IN HISTORIC PRESERVATION, PUBLIC POLICY, ECOLOGY, AND ACADEME.** Folklorists have provided intense focus on heritage within the cultural conservation movement of the last twenty years. What are some of the current issues that make heritage such a useful concept for folklorists working both in public programs and in academe? This forum will open up discussion of heritage in an array of programs and research areas to explore ways for integrating folklore into cultural, historical, and environmental heritage movements.

**04-03 IN THE WAKE OF THE HURRICANES 3: RESPONSES FROM THE GULF COAST.** Gulf coast researchers discuss efforts to assist survivors and responders of Hurricanes Katrina and Rita by documenting their stories and providing other aid. They will evaluate (1) the development of a hurricane research coalition, (2) the coalition’s research materials and forms, modeled after the Veteran’s History Project, as well as a unit on documenting hurricane stories for grades K-12, and (3) resulting ethnographic research conducted with Louisiana and Mississippi residents in FEMA camps, damaged homes, and elsewhere, and (4) issues of authority, authenticity, and insider and outsider perspectives. We also invite other hurricane researchers to share their concerns.

**04-04 FOLKLORE IN THE COLLEGE COMPOSITION CLASSROOM: RHETORIC, TECHNOLOGY AND METHODOLOGY AS POINTS OF ENTRY.** This forum will provide a space for sharing strategies and experiences and allow for a dialogue among folklorists currently teaching or interested in teaching college composition. Organizers will offer overviews of their experiences and facilitate an interactive session regarding approaches for using folklore as a means of effective teaching in composition classrooms. In addition to a discussion of the benefits of incorporating folklore into composition classrooms, this forum will offer an opportunity to discuss the challenges presented by such courses and to develop strategies for addressing such challenges.

**04-06 CONTINUITIES IN NATIVE AMERICAN FOLKLORE.** Each member of the panel will focus on various aspects of Native American communities today and how those communities remain dynamic and vital. We will each explore the contemporary work of ancestral narratives, taking into account issues like colonization, the diaspora, and literary characterizations.

**04-08 A READING AND DISCUSSION WITH IRAQI NOVELIST MAHMOUD SAEED.** Mahmoud Saeed will read from his recently translated book, *Saddam City*, and discuss his experiences as an artist and intellectual in pre- and post-Baathist Iraq and the US.

**04-13 FOLKLORE IN DIASPORA: A CONVERSATION WITH THREE WISCONSIN ARTISTS.** This forum will explore, through conversation and demonstration, the experiences of three artists—Iraqi drum-maker Abdulhamid Alwan, Ghanaian woodcarver and musician Djam Vivie, and Hmong singer Mai Zong Vue—who left their native countries but practice traditional arts in expatriate communities. All now call Wisconsin home. They will discuss how living here has changed their artistic paths, modes of production, and the social relevance of their art. Audience members will be encouraged to participate in discussion and later in related events at various Milwaukee-area venues.

## Abstracts of Organized Sessions

**04-14 FORUM: FOLKLORE AND EDUCATION: A GUIDED CONVERSATION.** Twelve years ago in Milwaukee the Folklore and Education Section and the NEA-funded National Network for Folk Arts in Education broke the AFS panel paradigm by organizing the first of our annual interactive workshops highlighting methods and models for teaching folklore and fieldwork in various K-12 realms. The return to Milwaukee invites both celebration and reflection on the substantial contributions to pedagogical praxis and theory our practitioners have effected. Consider this an open invitation to a guided conversation, a gift of time to think individually and communally to help shape and animate future directions.

**05-01 TEXT AND COMMUNITY.** Seminar-like forum invites all to talk about Henry Glassie's new book and CD: *The Stars of Ballymenone* (Indiana University Press, March 2006). Forum participants Ray Cashman, Henry Glassie, Margaret Mills, Jo Radner, and Jack Santino will present brief statements, then all are welcome to discuss this text about folk narrative, storytelling, fieldwork, and more. Although attendees are encouraged to read the text in advance, all are welcome.

**05-03 IN THE WAKE OF THE HURRICANES 4: SURVIVING KATRINA AND RITA IN HOUSTON: A COMMUNITY SELF-DOCUMENTATION PROJECT.** This forum describes and critiques a project devoted to the principle that the most important folkloric documentation of the hurricane disasters of 2005 is that which presents the narratives told by survivors to fellow survivors, on the survivors' own terms. Survivor participants will describe the training they received from the project staff (including folklife specialists from the American Folklife Center), model and evaluate the techniques that they have used to record the accounts of fellow survivors, and engage in discussion with the teachers of the training session and other project staff.

**05-05 ENGAGING AND STRENGTHENING THE AUDIENCE FOR FOLKLIFE PROGRAMS THROUGH THE DEEP WEST.** How do folklorists articulate the value of folklore? There are many reasons why understanding the public value of what we do is important: nonprofits need to develop audiences and public agencies search for advocacy among their constituents who can rally for the cause. In turn, how does evaluation and research give rise to creative and effective folklife programming? In 2004 the Western Folklife Center received funding from the Wallace Foundation to implement an audience development initiative called Deep West and aimed at deepening our connections to our audience and strengthening our audience base. Western Folklife Center staff will address how Deep West has evolved, how it has led to fundamental organizational change, and its applicability as a model to other folklife organizations and programs around the US. Our presentation will be media-rich with examples of artists' work. We hope forum participants will join us in a lively discussion about Deep West's impact on folklife programming.

**05-06 NEW DIRECTIONS FOR COMMUNITY MUSEUMS, PART 1: COMMUNITY DESIGN IN REGIONAL MUSEUMS.** This session focuses on evolving "community design processes" at regional museums that regularly involve folklorists and community members to ensure effective representation of regional community life. A museum director and folklorists will reflect on varied roles, perspectives, and concerns in crafting meaningful public statements and programming. Discussion will center on representing women's roles in farming when the weight of classic research materials and sources typically ignores or subordinates them; representing foodways and handiwork with which women's expression is so stereotypically acknowledged in rural communities; and effecting museum programming featuring artifact construction that brings disparate groups together for a community history discussion.

**05-09 FOLKTALE AND FAIRY-TALE DISSEMINATION TODAY: MEMETICS TO MODERN MEDIA.** This session examines fairy-tale dissemination at the beginning of the twenty-first century. The papers present arguments drawing on new scientific and cultural theories and exploring the changing nature of folktale and fairy-tale texts in light of new technologies. Jack Zipes uses theories of genetics and memetics to explain the folktale's historical dissemination. Donald Haase considers fairy-tale transmission as affected by the shift from print to digital culture. Cristina Bacchilega considers dissemination where the oral, the printed, and the hypertextual mix in a poetics of creolization.

## Abstracts of Organized Sessions

**05-12 PERFORMING RITUALS IN CHINA TODAY: FESTIVALS, MYTHS, FUNERALS, AND BIRTHDAYS.** This panel explores one common question on the continuity of local traditions with strategic adaptation to the social and political changes, through examples from different perspectives, for example, the shehuo performance during the Spring Festival expresses the tension between local culture and state policy; ancient myths are reconstructed in order to revive and testify the legitimacy of temple fairs; birthday celebrations reveals the processes of ritualization; and the modified funeral dance shows a defined structure in the rites of passage signifying social context and cultural inheritance.

**07-15 Rahim Alhaj Performance.** Iraqi oud musician and composer Rahim Alhaj will perform and discuss his music and his experiences in this interactive session. Alhaj was born in Baghdad and began playing the oud at age nine. Early on, it was evident that he had a remarkable talent for playing the oud. Rahim studied under the renowned Munir Bashir, considered by many to be the greatest oud player ever, and Salim Abdul Kareem, at the Institute of Music in Baghdad. Alhaj won various awards at the Conservatory and graduated in 1990 with a diploma in composition. He also holds a degree in Arabic Literature from Mustunsaria University in Baghdad.

**09-01 RUMORS AND SCARES CONCERNING YOUNG WOMEN: THE CASE OF "DATE RAPE DRUG" THREATS.** After an overview of previous cycles of scares concerning rapes, will examine the specificity of the French reaction to the 'date rape drug' scares by analysis of the French online websites addressing this concern. Will also present the French public debate concerning violence against women, marked by the focus on domestic violence and by collective emotion surrounding the condition of young women, mostly Muslims, in the immigrant suburbs.

**09-02 OLD GENRES, NEW MEDIA, SOCIAL CREATIVITY.** This panel examines continuities in vernacular creative process between residual and emergent cultural forms. We look at the informal networks of mutual observation and imitation that shape the new traditions of electronic media; at the same time, we notice how frequently these cutting-edge practices are reworkings of longstanding folk traditions. In contradiction to the assumptions of the modern intellectual property regime, creativity is dialogic in both its social organization and its primary materials.

**09-04 CULTIVATING INDIVIDUAL SUPPORT FOR THE FIELD: STRATEGIES AND TRENDS IN INDIVIDUAL GIVING.** The folklore field tends to focus almost exclusively on grants and awards from public agencies and private foundations for support, although studies estimate that well over 80% of all charitable contributions come from individuals. Now and in the coming decades, a major generational transfer of wealth will occur, and individuals are already exploring new ways of giving and involvement with the causes and ideas they care about. As venture capital strategies of support for the non-profit sector become more commonplace and as the internet's significance as an advocacy tool increases, individuals from all economic strata are becoming more actively and effectively involved with diverse non-profit organizations-as donors, volunteers and advocates. You do not have to be rich to be an individual donor. This forum will provide an overview of 1) current trends and strategies in individual support; 2) strategies for non-profit organizations to engage this support; and 3) ways in which individual folklorists can support the work they care about more effectively.

**09-07 CAN YOU HEAR ME NOW?: FAMILY STORIES THAT CONNECT PAST TO FUTURE.** This panel investigates the uses of family stories to create a past and interpret the present, both as an ongoing cultural activity and as dramatized in literature. The papers on this panel share this theme while combining a variety of methodological approaches, including family ethnography, historical research, and the application of ethnographic theories of narrative and tradition to fictionalized family stories. In conjunction with the meeting theme of "Homelands and Diasporas," the panel considers how people shape family stories in an effort to recover, reconstruct, or redefine cultural heritage.

## Abstracts of Organized Sessions

**09-11 DIASPORA, NATION, AND QUEER SPACES IN NORTH AMERICA AND THE CARIBBEAN.** Diaspora, Nation, and Queer Spaces in North America and the Caribbean. The papers in this panel explore the creation of social space, local identity, and conceptions of the self for diasporic populations. The experiences of populations in diaspora center on issues beyond their control: the political climate, how local residents interpret their places in the community, and the political power of the local diasporic population. These essays consider the multiple strategies for recreating a viable place where ambulatory populations regroup and reestablish local identities.

**09-12 FORUM: A CONVERSATION ON FOLKLORE, EQUITY AND SOCIAL JUSTICE.** What are the stories of folklore (and folklorists) in relation to the great and unfinished social justice movements of the past half-century and now? This forum aims to stimulate discussion about the politics of folklore, to consider the kinds of questions the field has asked, to explore the utility and ethics of our work now and in the past, and to reconsider the histories of activist folklorists.

**09-13 AFS FELLOWS BOOK DISCUSSION FORUM: AMY SHUMAN, *OTHER PEOPLE'S STORIES: ENTITLEMENT CLAIMS AND THE CRITIQUE OF EMPATHY*.** In *Other People's Stories: Entitlement Claims and the Critique of Empathy* (2005), Amy Shuman examines both narratives and narrative practice to examine the range of social relations embedded in stories and the complex ethical and social tensions that surround their telling. Drawing upon innovative empirical research and contemporary theory, she argues that while storytelling isn't totally redemptive, it does provide a pathway for creating meaning from everyday life experience. Focusing on what she calls "small world stories," Shuman brings the reader into contact with the intimate details of individual lives and the coincidences which bring them together or drive them apart.

**09-14 THE ETHNOGRAPHIC VIDEO FOR INSTRUCTION AND ANALYSIS (EVIA) DIGITAL ARCHIVE PROJECT: DIGITAL PRESERVATION AND ACCESS FOR ETHNOGRAPHIC FIELD VIDEO.** This workshop will demonstrate and discuss the design and capabilities of the EVIA Digital Archive project, a joint effort of Indiana University and the University of Michigan and funded by the Mellon Foundation. Since 2001, the project has been building a digital preservation and access system for ethnographic field video. A key feature of this project has been creating detailed annotation of the video by depositing scholars. Now moving from development to implementation, the archive has 300 hours of video that will soon be available for searching at the scene level and viewing on the Internet.

**12-03 FUNERALS IN EAST SLAVIC FOLKLORE.** Funerary ritual in Ukraine and Russia is an integral part of both the life and yearly cycle (in the form of mock funerals). This panel will examine the role of funerals of both types in the East Slavic world. We will discuss both traditional village rituals and contemporary urban funerals. We will explore the continuum between rural and urban life and between past and present. We will focus on the conflicts between systems, Orthodoxy and pre-Christian, Orthodoxy and Communism, family and state, within the cultures as reflected in the funeral rituals of Russia and Ukraine.

**12-06 RECONCEPTUALIZING COMMUNITIES OF COLOR IN FOLKLORE RESEARCH.** In his 1993 article, "African American Diversity and the Study of Folklore," John W. Roberts identifies the ways that inter and intra group diversity and multiplicities of cultural traditions have been obscured by folklore ontology and epistemology in the context of African American folklore. His approach requires a new theorizing that extends beyond historical dichotomizing conceptualizations of 'folkness'. This panel will use Roberts' article as a point of departure to examine the vernacular creativity and cultural practices of American Indians, Asian Americans, and African American women. Using an ethnic studies rubric, each presenter illuminates both the cultural uniqueness and commonalities shared by communities of color in ways that can inform approaches to conceptualizing heterogeneity within folklore scholarship.

## Abstracts of Organized Sessions

**12-08 Voices in the Wilderness, Voices from Iraq: A Discussion with Kathy Kelly.** This talk and discussion will feature the speaker and peace activist Kathy Kelly, who helped create Voices in the Wilderness, an international campaign to end the UN/US sanctions against Iraq. Voices in the Wilderness organized 70 delegations to visit Iraq in the period between 1996 and the beginning of the "Operation Shock and Awe" warfare starting in March 2003. Kelly has been to Iraq twenty two times since January 1996, when the campaign began. She most recently traveled to Iraq in December 2003 to January 2004. Kelly is the author of *Other Lands Have Dreams: from Baghdad to Pekin Prison* (2005) and she will discuss her work. This discussion is part of the ongoing investigation into the cultural impact of war in Iraq by the AFS Iraq Task Force, and it is geared toward fostering discussion and action within the organization.

**12-09 CON ESTAS MANOS: A BEDTURNING OF QUILTS BY ALICIA AVILA.** "With these hands," Alicia Avila has created more than eighty traditional and art quilts. With her stories, Alicia ties each quilt to points in her life as a Mexican American woman in Wisconsin and Texas. With this session, Alicia will conduct a bed turning, peeling quilts one by one off a tall pile to discuss and explain the aesthetics, techniques and meanings of each. The audience will see each quilt up close and will have ample opportunity for interaction with the quilter.

**12-13 LOCALIZING TRADITION: ROOTING LEGENDS IN THE LANDSCAPE AND SOCIETY OF MEDIEVAL SCANDINAVIA.** As the northern periphery of Europe, the Nordic region was both a distinct homeland to various communities and a recipient of ideas and trends originating elsewhere. This panel examines the processes by which medieval and post-medieval Scandinavians developed local traditions while responding to ideas from the outside. Both local and foreign became indissolubly rooted in local landscapes, traditions and identities. Rather than viewing peripheries as relic areas, the papers suggest that such regions are sites of locally meaningful adaptation.

**13-01 VERNACULAR CRITICISM AND CRITICIZING THE VERNACULAR: RHETORICAL APPROACHES TO TRADITIONAL EXPRESSION.** In 1968, Roger Abrahams introduced the concept of "folk rhetoric." However, few scholars took up the rich questions evoked by this combination. More than merely the art of persuasion, rhetorical studies examine the complex performances that constitute a community. Who has the authority to contest what is traditional? Where is truth imagined in the performance of a legend? When does a community deliberate through a street play? The papers in this panel explore intersections of folklore and rhetoric that can yield new critical engagements for the study of traditional expression.

**13-02 MANLY TRADITIONS.** Although folklorists individually have contributed to masculinity studies over the past two decades, the publication of *Manly Traditions* (ed. Simon J. Bronner) in 2005 signaled the new directions we can take the scholarly conversation between folklorists and others who study the social construction of masculinities in living groups and in mass-mediated representations. This panel continues exploring these new directions.

**13-04 THE TAMBURITZA TRADITION IN THE USA.** This forum features Steve Petrovich and Kenn Werner, two experienced community scholars/musicians from Milwaukee's Serbian- and Croatian-American communities. They will provide attendees an opportunity to see, hear and (if desired) touch and play tamburitza instruments. Steve and Kenn will explain their activities as musicians and youth group instructors, the sources of their material and their contacts with their ancestral homelands. Two scholars, Richard March and Naila Ceribasic (from Wisconsin and from Croatia) will introduce the topic and provide context and discussion.

## Abstracts of Organized Sessions

**13-05 LATINO/LATIN AMERICAN DANCE: COLLABORATIVE APPROACHES IN FESTIVAL PRODUCTION AND PUBLISHING.** This roundtable explores the following questions as it presents the reflections of three folklorists' recent projects in dance scholarship. How does one write about dance effectively and evocatively? How does one translate movement onto the page? Even if one moves to the live performances of public festivals challenges of adequately contextualizing these necessarily truncated performances remain. How does one present the essence of a community enactment involving large numbers of people with just a few performers? What models might we use to convey a cultural context through demonstrations of dance in public festivals?

**13-06 FOOD FOR THOUGHT: HOMETLAND AND DIASPORA.** Through food, we experience others and "the other," homeland and diaspora. We use food to nurture ourselves and our families, both nutritionally and emotionally. Our food can define home and "not home." It is part of how we construct our identity and current debates and laws about intellectual property rights are at the very heart of what threatens to co-opt and even destroy cultural identity for some groups. This forum will explore issues of terroir, politics, power, memory, commodification, and creolization for refugee and immigrant groups as well as for long-time communities throughout the United States.

**13-08 FROM STATIC ARTIFACT TO DYNAMIC ENTITY: UNLEASHING THE POTENTIAL OF A HISTORIC COLLECTION FOR 21ST CENTURY FOLKLORE STUDIES.** The speakers on this panel are members of a team currently preparing a critical edition of the James Madison Carpenter Collection (1927 c.1943) which consists of a wealth of British and American traditional song and drama. Nettl has questioned 'whether much thought was given to the eventual use of such collections&It was assumed, one suspects, that large-scale, artifact-oriented, multi-purpose collections would satisfy a number of future needs, historical, ethnographic, practical. It doesn't always seem to have worked out so' (1983: 273). What is the status and potential of a historic folksong collection in 21st century folklore studies?

**13-14 NEW DIRECTIONS FOR COMMUNITY MUSEUMS 2: URBAN MUSEUMS.** What can communities bring to the table when they establish their own museums alongside large institutions and "official" museums? This forum asks what communities ask for from their own museums, what kind of message they are trying to get across, and what the challenges of an immigrant and home-grown museum in larger cities. Examples drawn on come from Chicago and Seattle's Cambodian communities, Chicago's Puerto Rican community, and a coalition of 22 museums and cultural centers in Chicago.

**17-04 CONSTRUCTING GENDER ACROSS NARRATIVE GENRES.** How do contemporary theories of gender, gender identity, and sexuality play out in folk narratives of different genres, and how do these factors play out differently in different genres? This panel considers the various configurations of gender and sexual identity across various forms of folk narrative (folk and fairy tales, personal narratives, and contemporary and supernatural legends), using current trends in feminist and queer theory to complicate its function and significance, and using it, in turn, to critique the theories themselves.

**17-05 THE EVERYDAY USE OF RELIGIOUS MEDIA.** This panel explores how religious insiders make meaning from media representations of their own faith traditions. The panel's focus on religious media includes films, drama, and television that depict the practices of Catholicism, Mormonism, and Protestantism. In addition to showing how members of these faiths interpret religious representations, the papers also show the ways in which these representations are used as occasions for defining self-identity and for negotiating the practice of vernacular religion. Ultimately, the papers on this panel explore everyday manifestations of belief, a process that involves contradictions, compromises, and interpretive agency.



## Abstracts of Organized Sessions

**17-06 THE VETERANS HISTORY PROJECT.** The Veterans History Project forum will report on the progress of this congressionally mandated project to preserve the wartime stories of American veterans. Discussions will focus on the growth of public and congressional participation, the role AFS members play, archival holdings, and the creative ways that individual volunteers and partner organizations engage the public on the project's behalf.

**17-07 A COMPREHENSIVE INTRODUCTION TO FOLKLORE IN 89 MINUTES: *THE ARISTOCRATS!*** Filmmakers Provenza and Jillette's ethnographic documentary embraces many methodologies known to folklorists. More than a collection of performances of the same dirty joke, *The Aristocrats* examines the joke's creation, performance, and meaning on individual and social levels among comedians. It is a thorough examination of a living oral tradition. This forum will look beyond the subject's striking vulgarity and examine the importance of the joke as group knowledge.

**17-08 A FORUM ON PEOPLE'S JOURNALISM: A LIVE DISCUSSION AND DIALOGUE WITH IRAQI BLOGGERS.** This event will feature an introduction to some well-known and lesser known contemporary Iraqi web loggers (bloggers), whose online diaries, news stories, interviews, and discussion sites provide significant insight into social, cultural, political, and material circumstances of war-time Iraq.

**17-13 A CONVERSATION WITH HAYA BAR-ITZHAK.** This session is devoted to reflections on the work of Haya Bar-Itzhak, head of Folklore Studies at the University of Haifa, Israel, in relation to the conference theme of homelands and diasporas. Her work is particularly relevant because of its concern in books such as *Israeli Folk Narratives: Settlement, Immigration, Ethnicity* (2005), *Jewish Poland: Legends of Origin* (2001), and *Jewish Moroccan Folk Narratives from Israel* (1993), on processes of migration and absorption in the Jewish homeland and diaspora. Colleagues who have followed her work in the context of Israeli and Jewish folklore, folk narrative studies, ethnic studies, gender studies, and history and practice of folkloristics will comment and then invite discussion from the audience and Bar-Itzhak.

**17-14 ARTISANS AND THEIR CREATIONS: COMMUNICATIONS BETWEEN THE REAL WORLD AND THE IMAGINED WORLD.** This panel will explore the ways of communication found in folk arts created by Chinese artisans. The panelists will discuss the cultural contextual meanings connecting the real world these artisans live in, and the imagined world they create. With diverse focuses on different places and different art productions, the panelists will demonstrate that the fundamental principles of Chinese folk arts reflect the Chinese cultural contexts, and the Chinese folk arts of different geographical regions have been always informed by the local cultural traditions and in turn enhancing the diversity of the Chinese folklore.

**20-02 RELIGION, BELIEF, AND MATERIAL DISPLAY IN AMERICA.** From contemporary readings of historical African-American quilt designs and religious shrines in Minneapolis restaurants and businesses to New York Christmas house displays and the place of holy cards in the everyday life of American Catholics, this panel exemplifies different approaches to the study of objects and their contexts and meanings. Sacred and secular materia will be considered, and how its production, use, display and interpretation continue to be vital expressions of American folklife.

**20-03 MODELS OF AND FOR FIELDWORK RELATIONSHIPS.** Fundamental to the production of knowledge in our discipline, fieldwork requires establishing and maintaining relationships with the people from whom we wish to learn. What should the nature of this relationship be? Are we to enact the role of student, advocate, neighbor, passive observer, working partner, guest, friend, some combination? Discussants will pay special attention to a friendship model of the fieldworker-informant relationship modeled by Henry Glassie and criticized by Alan Dundes in his final AFS address. Further, we will encourage discussion of other models that are both productive and ethical.



## Abstracts of Organized Sessions

**20-04 THE JERUSALEM PROJECT: RECENT DEVELOPMENTS: PARALLEL AND SELF-DETERMINED RESEARCH IN DISPUTED TERRITORY.** For the past decade, the "Living Jerusalem" project, initiated at the Smithsonian Institution, has promoted dialogue across political, religious, and cultural boundaries using a model of "self-determined representation." The model draws on oral history, ethnography and folklore to encourage reciprocal engagement by communities in conflict. The project is now housed at the Ohio State University partnered with Al Quds University and Hebrew University in Jerusalem under the co-directorship of Amy Horowitz, Galit Hasan-Rokem, and Salim Tamari. They will share recent developments in the project.

**20-05 NORDIC FOLKLORE IN AMERICA'S UPPER MIDWEST.** The Upper Midwest was settled by Nordic immigrants to a greater extent than any other American region. Hailing chiefly from peasant and working classes, they sustained and modified a broad array of old country folk practices which continue to evolve. Immigrants and their offspring likewise mingled with new peoples, while adapting to a physical environment combining familiar and peculiar elements. These experiences fostered creolized folk forms, as well as revitalization movements. This panel offers four case studies treating different genres and raising pertinent theoretical issues regarding the nature and significance of folklore in America's most Nordic region.

**20-06 RE-WRITING CULTURAL REALITY: INTERDISCIPLINARY APPROACHES TO ETHNOGRAPHY.** Folklore is inextricably tied to questions of representation—how people (including folklorists) depict themselves and others through an on-going rewriting of cultural reality. While the discussions surrounding representation have long been in play, from Geertz through Clifford and Marcus, they have tended to focus on the traditional venues and uses of ethnography. By moving these debates into literature, performance theory, and museum studies, this panel seeks to test the boundaries of ethnography and question the responsibilities incurred by those who undertake to represent. We begin with the belief that representation is always in reflexive negotiation with reality, and ultimately explore the very practices and assumptions of ethnography itself.

**20-07 FOLKLORISTS AND SOUND PRESERVATION: THE NATIONAL RECORDING PRESERVATION ACT.** Created by Congress in 2000, the National Recording Preservation Board and the National Recording Preservation Foundation are charged with heightening awareness of the need for preservation of audio recordings. The board creates an annual registry of significant sound recordings and is also creating a state-of-the-art study and action plan for the preservation of sound recordings. The foundation is charged with fundraising. This forum will discuss the implications of the Act for folklorists with a plea for broader engagement by the field in a major national initiative on cultural documentation and preservation.

**20-08 A FILM SCREENING AND DISCUSSION WITH IRAQI DIRECTOR USAMA ALSHAIBI.** This event features a screening of Usama Alshaibi's new film, *Nice Bombs*, a documentary film about his trip home to Baghdad in January 2004. Alshaibi is the founder and Director of the Z Film Festival and he is currently Distinguished-Scholar-in-Residence at the Chicago Historical Society.

**20-09 TRADITIONS IN TRANSITION: MIGRATION/IMMIGRATION IN THE EMPIRE STATE.** This panel will explore the impact of migration and immigration on three forms of folklore in New York State: narratives, songs, and dances. Known as a "seat of empire," New York has drawn immigrants from many parts of the world, as well as other regions of the United States. All of the presenters on this panel are New York State folklorists who have worked with people from other countries and other parts of the United States. Among the groups to be discussed are parentless Sudanese refugees, New York City children, and college students.

## Abstracts of Organized Sessions

**20-12 THE EUROPEAN FAIRY TALE TRADITION: BETWEEN ORALITY AND LITERACY.** In her book *Fairy Good Father: Straparola, Venice, and the Fairy Tale Tradition* (Philadelphia: University of Pennsylvania Press, 2002) Ruth Bottingheimer contends that "Straparola's great and lasting contribution to the European literary heritage [was the invention] of the rise tales" (p.2). A "rise tale" is a story that "tell[s] of heroes and heroines who began their lives in real poverty, but who achieve riches and attain a throne, catapulted upward by a marriage mediated by magic" (p. 1). This argument which is fundamental to the literary and social history of the European fairy tale, stirred up a serious debate in the 2005 meeting of the International Society for Folk Narrative Research (ISFNR) in Tartu, Estonia. The proposed roundtable discussion seeks to address this issue which is central to the history of the folktale in European societies. It involves several concerns that have been at the core of folklore scholarship, among them are: 1) the role of historical-geographical diffusion in the literary history of the folktale; 2) the relations between orality and literacy, 3) the function of literary invention in oral tradition, and 4) the relations between social-economic conditions and the rise of folk-literary forms.

**20-13 A CONVERSATION WITH BARRY LOPEZ.** Barry Lopez, the Presidential Invited Plenary Speaker for this year's AFS annual meeting, is the author of many acclaimed works of fiction and non-fiction, including *Arctic Dreams* (for which he received the National Book Award), *Of Wolves and Men*, *Crossing Open Ground*, and *Light Action in the Caribbean*. Most recently, he is the co-editor of *Home Ground: Language for An American Landscape* (Trinity University Press, 2006), in which 45 writers trace with elegance and precision the meanings of over 850 vernacular words used to describe features of the local landscape. This session offers an informal opportunity to meet with Lopez and to discuss his ideas and body of work.

**20-14 THANKSGIVING: THE POLITICS AND POETICS OF A NATIONAL MEAL.** This panel explores the meanings of the Thanksgiving holiday meal, looking at how and why that meal was constructed over time, and how that construction is enacted, affirmed, and challenged today. The cultural politics of not only the holiday but also of national identity as a whole are played out through the foodways of this meal.

**20-15 DIASPORIC MOVES IN LATIN AMERICAN DANCE.** As embodied cultural expression dancing represents a potent symbol of identity for Latin American and Latino communities. This panel explores the changing nature of Latin American dance practices in diasporic contexts. How do particular genres and styles developed by one group get resemanticized in the diasporic flow of people and goods to new social and cultural locations? How permeable are group boundaries? In each presentation we will investigate the relations of power that facilitate, hinder or impinge upon the transfer/transformation of cultural practices of dancing. We will explore how Tarascan ritual dancing has tied individuals to their community despite migratory trends, how Argentinian Tango has become a cultural commodity for external consumption, and how Salsa is represented as engendering social and racial hybridity in North American popular culture.

## ABSTRACTS OF INDIVIDUAL PRESENTATIONS

**ABOWD, Gabrièle T.** (Indiana University) **MAKING ROOM FOR ART: WOMEN'S STUDIO SPACE AND ITS IMPACT ON THE ARTIST.** Women artists living in the Midwestern United States describe their studio space, discuss their relationship to it, and tell how the built environment influences their artistic practices. This paper will focus on the makeshift spaces that women construct in order to facilitate their creative endeavors in fiber arts, mosaics, bookmaking, and painting, among other media. Despite the obstacles to acquiring conventional studio spaces family responsibilities, financial status, age, sexism, and attitude about being called "an artist" women successfully manipulate their surroundings to foster their art making. The studio, or its proxy, becomes a conduit for understanding the politics and psychology of gendered space. **02-02**

**ABRAMS, James F.** (Independent Scholar) **HOMEMADE LANDSCAPES: IMMIGRANT WORKERS AND THE POLITICS OF GARDENING IN THE COKE REGION OF PENNSYLVANIA.** My paper addresses the role of gardening in debates about the Americanization of East European immigrants to the coke region of western Pennsylvania in the early twentieth century. I focus on the horticultural practices of working-class families employed by the H.C. Frick Coal and Coke Company, and on the company's attempt to appropriate the home gardens of immigrant families as a resource with which to enact policies of corporate paternalism and welfare. These spaces, then, functioned as hybrid geographies, neither completely controlled by families who worked their gardens nor by the land owning capitalist class. As hybrid spaces of attachment and displacement, these gardens provide an apt metaphor for material culture under industrial capitalism. **05-13**

**ACHATH, Rajalekshmy** (Utah State University) **OLIVE DAME CAMPBELL; THE JOHN C. CAMPBELL FOLK SCHOOL, BRASSTOWN, NORTH CAROLINA; DAVID E. WHISNANT; AND THE POLITICS OF CULTURE.** On one side of the debate is Olive Dame Campbell, the founder of John C. Campbell Folk School, the fulfillment of a dream of her husband to help vitalize and dignify the way of life in the Southern Mountains. On the other, the opposition is David E. Whisnant, the staunch advocate of conserving pure and authentic folk culture and a firm believer in the harmful results of outside cultural intervention. To Whisnant, the work of cultural missionaries involves manipulation and sometimes exploitation which results in doing more harm than good. This study proposes to elucidate and justify all of Mrs. Campbell's "tangible accomplishments" her long direction of the folk school, her publishing, her directorships and committees, her founding of the Southern Handicraft Guild and her development from infant to major proportions of the council of Southern Mountain Workers" (E. K. W. Olive Dame Campbell (1882-1954) Obituary Journal of International Folk Music Council, Vol. 7 [1955]) from the point of view of an international student of American public folklore. **09-06**

**ADAMS, Elizabeth** (California State University, Northridge) and **POSEY, Sandra M.** (California State Polytechnic University, Pomona) **FOLKLORISTIC APPROACHES TO SERVICE LEARNING PEDAGOGY.** This paper examines the ways in which service learning can be used to create learning environments that foster a depth of understanding in folklore and bring to students and the community a broader context in which to approach text, theories, and practices from a variety of fields. By providing students with folklore methods, we introduce them to folklore as an applicable discipline and one that provides new ways of thinking about themselves, the world around them, and their obligations to it. **17-01**

## Abstracts of Individual Presentations

**ADEMA, Pauline** (University of Texas at Austin) **GARLIC GALORE: THE POLITICS OF FOOD, LABOR, AND SPECTACULARIZATION AT THE GILROY GARLIC FESTIVAL.** In July 2005, more than 125,000 people attended the 27th Gilroy Garlic Festival. One of the recurring events on the Festival calendar is the Garlic Topping Contest, which transforms an occupational skill into spectator event and ritualized competitive drama. The contest is a microcosm of the labor, power, and race relations of in Santa Clara County and of worker-consumer relations in general. It also re-connects Gilroy's icon with the natural environment from which it comes and embodies the contemporary consumer-food relationship. This presentation illuminates how relationships, expectations, and identities are articulated, challenged, and reinforced in the ritualized display of the Garlic Topping Contest. **04-11**

**AGOZZINO, Maria Teresa** (University of California, Berkeley) **THE PROCESSES OF PASSAGE: DISTINGUISHING THE TRANSITIONALITY OF OPPOSITION, INVERSION, AND REVERSAL.** While Arnold van Gennep's tripartite model is central to ritual analyses, an interchangeability has arisen regarding the modes of ritual management that formulate within the limen. In order to refine our understanding of the processes of rectification that occur in the indeterminate zone, I shall retest the models of linear, cyclical, and alternating time; reevaluate binary notions of antithesis and antistructure; reconsider the role of sacred and profane; and revise representations of space beyond the threshold, based on data, meaning, function, and outcomes **13-11**

**AKSIKAS, Jaafar** (Columbia College Chicago) **FOLK REVIVAL IN NORTH AFRICA AND THE MIDDLE EAST.** My presentation examines The Epic of Antar as a major oral historical narrative, presenting an Islamic interpretation of some of aspects of Middle Eastern and North African history. It looks at the extent to which such oral interpretation is shaped by (and helped shape) the Islamic context in which it emerged. **05-07**

**ALDRED, Benjamin** (Indiana University) **GENRE TROUBLE: A RECONSIDERATION OF FOLKLORISTIC GENRES.** In his book, *Genre and Television*, Jason Mittel examines genre and television shows. Mittel treats genre not as a method of singular classification, but as a series of critical questions to be asked about a televised text. His approach allows for a more nuanced understanding of genre without rejecting prior work on genre. This paper proposes to construct a similar series of questions for folkloristic texts, allowing for a clearer delineation of genre. **17-02**

**ALLRED, David A.** (Snow College) **BRIGHAM CITY, MORMON CINEMA, AND INSIDER INTERPRETIVE STRATEGIES.** Richard Dutcher's *Brigham City* (2001) is a murder mystery about a serial killer in a small, Mormon-dominated town in Utah. Filled with representations of Utah Mormonism, the film explores the concepts of religious redemption in Mormon theology. The response to *Brigham City* among Mormons has been divided, and the varied responses show competing interpretive strategies among Mormons. Ultimately, exploring these interpretive strategies provides ethnographic insights into a religion that has moved toward assimilation with mainstream America while trying to maintain its cultural distinctiveness. **17-05**

**AMPADU, Lena M.** (Towson University) **FROM AFRICA TO AMERICA: CHARLES CHESNUTT'S COLORLINE STORIES AND THE AFRICAN DILEMMA TALE.** Though literary critics have widely acknowledged the African American folkloric roots of Chesnutt's fiction, many literary critics have overlooked a direct connection of his stories to the African homeland. Little scholarship, if any, has been written that links his colorline stories to the African dilemma tale, an oral narrative framework posing a moral or ethical question for characters in the story and engaging these characters or an external audience in vigorous debates about a problematic issue. Chesnutt's "The Wife of His Youth" and "Her Virginia Mammy" provide excellent examples that establish a relationship to the African dilemma tale. **20-11**

## Abstracts of Individual Presentations

**AN, Deming** (Chinese Academy of Social Sciences) **SHEHUO PERFORMANCE IN JIEZI VILLAGES.** Based on field studies conducted in recent ten years of shehuo, a popular performance held during Chinese New Year in Jiezi villages, Gansu, Northwest China, this paper explores the organization and performing process of shehuo, its religious belief, interrelation among villages, and the reflected tension between local culture and state policy. The continuity of shehuo actually serves as a resource and an entrée for villagers to represent themselves, and to negotiate cultural and local identities. Through the performance, both performers and audience display and communicate their perceptions towards tradition, time, community, the relationship among villages, and joy. Meanwhile, related traditional knowledge is also stressed and transmitted. **05-12**

**ANCELET, Barry Jean** (University of Louisiana, Lafayette) **HIDING IN PLAIN SIGHT: LOUISIANA CREOLE FOLKTALE STYLE RECONSIDERED.** Barre Tolkein recently gave an address in which he reconsidered his understanding of the tales he collected among the Navajo, as well as his relationship with the tellers of those tales. While working with a graduate student from the SeneGambia region of West Africa, I was compelled to reconsider some of my own work on Creole storytelling in Louisiana, especially concerning its African influences. This paper will address the discoveries that emerged from that reconsideration. **13-07**

**APAKIDZE, Inola** (University of Oxford) **ANALYSING ENGLISH AND GEORGIAN WEDDING INVITATIONS.** Wedding invitations in England and Georgia represent an inseparable part of the whole wedding ritual. Their role is very important as they give the guests an idea about the ceremony to take place as well as about its form and order. In this paper I will consider some linguistic peculiarities of English and Georgian wedding invitations and the impact they have on future relationship of the host and guest in case of acceptance and rejection (i.e. losing face, saving face and face-threatening acts). **13-11**

**BACCHILEGA, Cristina** (University of Hawai'i, Manoa) **CREOLIZATION, ORALITY, AND THE WEB IN NALO HOPKINSON'S SKIN FOLK.** A contemporary Caribbean Canadian author, Nalo Hopkinson draws on world-wide and Caribbean folklore to produce "speculative" fiction. I consider three aspects of folk and fairy-tale dissemination as represented in Hopkinson's scifi/fantasy/tale of magic collection *Skin Folk*, where the oral, the printed, and the hypertextual mix within a poetics of creolization. That, for many today, feminist critiques are part of a larger fairy-tale web enables Hopkinson's transformations; but her creolization emerges from specific intercultural/intertextual dynamics that should not be folded into a meta-narrative of continuity. **09-09**

**BADO-FRALICK, Nikki** (Iowa State University) and **NORRIS, Rebecca Sachs** (Merrimack College) **THE GAME'S AFOOT!: MULTIPLE DIMENSIONS OF RELIGIOUS PLAY.** Although the manufacture of religious games and toys is a burgeoning industry, their significance has been little studied. This is a peculiar oversight, considering the number and types of issues that are potentially raised: among them the uneasy intersections of religious belief with competition and commercialism, as well as questions of identity, globalization, and authenticity. As artifacts of religious folklife, these games and toys serve an additional pedagogical function that engages the senses and provides a kinesthetic dimension to religious learning. This interactive poster session invites others to play with and discuss multiple dimensions of religious games and toys. **01-05**

**BALDWIN, Karen** (East Carolina University) **HELP FIND ELVIS!: IVORY-BILLED WOODPECKER LEGENDS REHEARSING OR REVISING EXTINCTION?** Ivory-billed woodpecker (IBWO), considered extinct, has flashed again through its former range, calling attention from birders, scientists, conservationists, and chambers of commerce in towns near Bayou de View in Arkansas. Legends have kept the species "alive" into the 21st century; episodes of hope for its survival recur in every decade since the last documented sightings. Folkloristic and eco-critical perspectives on the legend process used in this paper reveal interestingly interdependent discourses — scientific, social, and economic — among folks most concerned with IBWO extinction/survival. **05-09**

## Abstracts of Individual Presentations

**BARON**, Robert (New York State Council on the Arts) **"I SAW MRS. SARAY, SITTING ON A BOMBALERRY": RALPH ELLISON COLLECTS CHILDREN'S FOLKLORE.** As a folklore researcher for the Federal Writer's Project, Ralph Ellison collected folk rhymes and other children's folklore in Harlem. His research represented a key phase in his life long engagement with folklore. Ellison's concern with folklore related to an interest in interrelationships between the traditional and the modern, in complex interplay in his literary work, ideology and values. This paper reveals Ellison's processes of collecting folklore in context and discusses the sources of these traditions and their relationships to children's folklore of other New York City ethnic groups. I also consider how Ellison's work as a folklore collector shaped his formation as a writer and embodied his own identity as a recent migrant from the South experiencing "a place where our folklore is preserved, and transformed" and "the body of Negro myth and legend thrives." **20-09**

**BEALLE**, John (Bealle Indexing Services) **MEMBER-OWNED FOOD BUYING COOPERATIVES AND THE NATURAL FOODS INDUSTRY.** Post-WWII member-owned food cooperatives designed alternatives to corporate food distribution, seeking to replicate some features of traditional foodways. As cooperative values entered the mainstream, however, a private-sector natural foods industry arose with retail stores and commercial distributors competing with coops. When in 2002 cooperatives covering most of the East and Midwest were acquired by a private distributor, this left only two small member-owned cooperatives nationwide. This paper will examine the causes and consequences of this process and its impact on traditional distribution structures. **04-05**

**BEAN**, Kent R. (Snow College) **BUILDING IDENTITIES IN AND AROUND AND THROUGH THE MORMON MIRACLE PAGEANT.** Pageantry is perhaps the most widely accepted artistic form in Mormonism. Mormon pageants serve to construct and reaffirm an idealized version of Mormonism. The Manti version, however, is contested by Evangelical Christians who attend and distribute literature, engaging pageant-goers in debates about the veracity of Mormonism. Thus, the pageant serves as a time and place where issues of Mormonism can be discussed and debated. This site is used by both groups, locked in a symbiotic relationship, wherein they need the other to define themselves. **17-05**

**BEBERNITZ**, Eric R. (University of Oregon) **"FEMINIST THRILL SEEKING": GENDER AND MODERN YOUTH SUBCULTURES.** This paper maps the historical and contemporary function of gender within a single subcultural phenomenon. Through extensive fieldwork and ethnographic analysis of freight train riding youth neo hoboes I will demonstrate how women have appropriated more visible and active roles within the subculture but also how women have been increasingly recognized for their subcultural participation by their peers, scholars, and critics. While this trend may appear to mirror general demographic changes associated with gender, it is remarkable because hoboing has historically been defined as an ultra-masculine terrain populated by rugged individuals, outlaws, and outsiders. **02-04**

**BENDER**, Mark (The Ohio State University) **TEXTUALIZATIONS OF THE MIAO (HMONG) ANCIENT SONGS.** The Miao "Ancient Songs" are oral epics performed in an antiphonal singing style between two pairs of singers in a question and answer format. This paper examines the "process of textualization" (Honko 1998) of several versions, with emphasis on a text produced by Miao scholar Jin Dan and the ethno-linguist, Ma Xueliang. Contexts of performance and collecting since the early 1950s will be examined, along with the state of the Miao epic tradition today. **01-12**

**BENDER**, Nathan (University of Idaho) and **SINGER**, Richard (Northern Arapaho Tribal Industries) **THE SACRED SPORT OF APSÁALOOKE ARROW THROWING.** Arrow throwing on the Crow Indian Reservation was described by Robert Lowie (1935) as a men's game that sometimes involved gambling. Large hand-thrown gaming arrows have particular designs with specific handling rules to protect the medicinal power of the arrows. Arrow throwing has grown to become a popular tournament sport while respecting the sacred handling protocols of the throwing arrows. The sport now plays a significant role in maintaining Apsáalooke (Crow) social and spiritual traditions. **13-03**

## Abstracts of Individual Presentations

**BERNIER, Camille Y.** (University of Wisconsin) **CONTINUITY AND MEANING IN OJIBWE PROPHECY.** This paper investigates one Ojibwe story performed in several social and cultural environments in an effort to illuminate performative contexts as significant sites for the fluid negotiation of tradition, modernity and identity. I combine my personal and ethnographic encounters with Ojibwe elders, teachers and community members to demonstrate how Ojibwe people use oral traditions on their own terms and in innovative ways in ever widening contexts. By demonstrating the oral tradition as a social activity where meanings are continually created, this paper promises to expand our collective understanding of the many interpretive contextual frameworks under which the cultural work of narratives may be best understood. **01-08**

**BISHOP, Christina** (Brigham Young University) and **YOUNG, Kristi A.** (Brigham Young University) **NO PLACE BETTER: CREATING MEMORIES OF CULTURAL COMMUNITIES IN PROVO CANYON.** In July 2005 Brigham Young University and the American Folklife Center co-sponsored an ethnographic field school, *Tradition Runs through It: Recreation and Environment in Provo Canyon*. As part of their training, the fifteen students were put into five groups and conducted fieldwork. One group studied two small private communities Springdell and Wildwood. Another group focused on an extended family, the Stewarts, who once owned the entire North Fork of Provo Canyon. This paper will look at these communities and their creation of collective, traditional memories of places and people that are integral to their lives. **05-09**

**BISHOP, Joyce M.** (California State University, Sacramento) **THOSE WHO GATHER IN: AN INDIGENOUS RITUAL DANCE IN THE CONTEXT OF MEXICAN TRANSNATIONALISM.** The Dance of the Curpites has been performed annually at Epiphany by young unmarried men in the Purepecha (Tarascan) town of San Juan Nuevo Parangaricutiro, Michoacan, for many generations. This paper explores the place of the dance in the folk Catholic ceremonial calendar of the community, as well as the multiple ways the dancers use a religious ritual to express their masculinity, to court their sweethearts, and, most recently, to reintegrate themselves into the life of the town following lengthy labor migrations to California. In other words, the author attempts to understand how the biblical visit of the Magi has been reinterpreted by the dancers in order to deal with everyday social realities. **20-15**

**BISHOP, Julia** (University of Aberdeen) **LONGITUDINAL EVIDENCE FOR THE CONSTRUCTION OF FOLKLORE COLLECTIONS: A CASE STUDY FROM THE GREIG-DUNCAN AND J. M. CARPENTER COLLECTIONS.** The existence of two major collections—the Greig-Duncan Folk-Song Collection and the James Madison Carpenter Collection—each containing a substantial corpus of songs from the North-East of Scotland but documented twenty years apart, furnishes a rare opportunity to compare and contrast longitudinal evidence of a regional folk singing tradition. This is particularly true where the same performers contributed to both collections. This paper will consider the songs of one such performer, Mrs Ann Lyall of Lyne of Skene, Aberdeenshire, focusing on various conundrums which throw light on the nature of the relationship between the two collections. **13-08**

**BLANK, Les** (Flower Films) **THE HOGWIRE ART OF BUTCH ANTHONY OF ALABAMA.** Beautiful video clips bring to life Butch Anthony, a self-taught artist from the small southeastern town of Seale, Alabama. Butch is a rare individual with a unique ability to see the potential in objects that others take for granted. Inspired by local hog pins thrown together from metal parts nearby cabins often abandoned in the woods, Butch creates art from found metal objects stitched together like elegant crazy quilts. Influenced by outsider African American artists and Howard Finster, white hogwire artist Butch Anthony now shows his works in museums around the county. Blank also observes Butch's life in Alabama's rural landscape. From coon hunting to calling up alligators and digging up fossils, Anthony creates a community around his art that includes creating handsome gates and walls for the Rural South low income housing projects. Through Butch, Blank shows us incredible hogwire art and a South not known to many. **01-06**



## Abstracts of Individual Presentations

**BOLD**, Valentina (University of Glasgow) **SUSTAINING COMMUNITY: BEING SCOTTISH IN ANTIGONISH COUNTY, NOVA SCOTIA**. This paper explores how one diaspora community sustains its distinctive identity. Based on field-recorded interviews, it argues that calendar customs, material culture and narrative traditions work together to provide links to the country left behind, and to validate specific local identities in the context of host cultures. Focusing on the notion of "community," the paper suggests participation in Scottish-themed events, such as the Antigonish Highland Games, along with repeated contacts in everyday situations, defines identity through cultural celebration, and cements links between past and present generations. **01-02**

**BORLAND**, Katherine (The Ohio State University) **HYBRID SPACES? SALSA DANCING ON AND OFF SCREEN**. The waxing and waning of a salsa fad in North America produced a series of movies in the 1990s that create an image of salsa dancing for consumption by mainstream U.S. audiences. In this presentation I will analyze the popular cinematic construction of salsa dancing as an opportunity to participate in cultural hybridity, and I will compare this construction to the class, ethnic, and gender dynamics operating in the contemporary dance scene of Northern New Jersey. I will explore how socially transgressive desires produced by cinema representations are negotiated by actual bodies on the dance floor. **20-15**

**BRADY**, Erika (Western Kentucky University) **"IT'S A LONG WAY TO HARLAN": STRATEGIES OF GEOGRAPHICAL MISDIRECTION IN WESTERN KENTUCKY MUSIC**. Examination of "sense of place" in regional musical traditions has long history in folklore studies. Among musicians representing the styles of Western Kentucky, however, song lyrics and practices of self-presentation in performance often take the form of intentional geographic misdirection. This paper examines this pervasive pattern, in which Bill Monroe and Merle Travis are merely the best-known and most successful exemplars. **05-04**

**BRANCH**, Matthew J. (University of Oregon) **IMPROVEMENTS IN PROTEST FOLKLORE: INTERNAL INNOVATION IN RESPONSE TO EXTERNAL PRESSURE**. "Forest defender" is an emic term used by direct action activists who work to protect forests from what they consider to be exceptionally unjust logging. Tree-sitting grew out of a desire to be unreachable by the police, and the authorities have been responsible for almost all other innovations involved with this style of protest. This paper documents the ways that the protest forms have changed, discusses the implications of this pressure, and uses this example to construct a theory of an avenue of folkloric innovation. **02-04**

**BRODIE**, Ian (Cape Breton University) **"IF IT WASN'T FOR UNEMPLOYMENT IN ATLANTIC CANADA THE WEST WOULD HAVE TO HIRE REAL MEXICAN LABOUR": REGIONAL ANTAGONISMS IN THE COMEDY OF RON JAMES**. Within the context of promoting a new television special filmed in and about Western Canada, the stand-up comedian Ron James embarked on a tour of the Maritime provinces in October and November of 2005. As amalgams of new material, routines from previous tours, and selections from the yet-to-be-televised special, James — a self-identified Atlantic Canadian not known as a 'political' comic — recast his performances in a manner which simultaneously both confirmed and critiqued prevailing Atlantic Canadian attitudes concerning its place within the national identity. This paper is based on fieldwork, interviews, and broadcast performances. **12-12**



## Abstracts of Individual Presentations

**BRONNER, Simon J. (Pennsylvania State University) CROSSING THE LINE: VIOLENCE, PLAY, AND DRAMA IN NAVAL EQUATOR TRADITIONS.** In 1997, the United States Navy attempted to regulate what it called "hazing behavior" in centuries-old ceremonies held when a ship crosses the equator. Much of the Navy's official concern and of scholars generally has been on the consequences of the ceremony, such as social cohesion as a benefit and abuse as a drawback, although they do not explain the cultural structures, symbols, and processes that define, and distinguish, the tradition. In this paper, I posit definitive or presumptive aspects of the tradition in its varied forms, to locate meanings from sailors' participation that often run counter to social cohesion and explain patterns of abuse. This approach addresses the question of why the ceremony as a naval tradition persisted, even flourished, despite protests over the centuries. In addition to using ethnographic accounts and photography, particularly from the United States, France, Great Britain, and the Netherlands, I have mined historical sources dating from the sixteenth century on, suggesting the variety of traditions that differ according to cultural context. Particularly addressing the contemporary American controversy over the official restriction of "hazing behavior" in Naval traditions, I interpret the relationship of a secret ceremony designed to engender manliness for a special Naval status against the demands of a society to treat the military as an occupation within an open culture. Using the geographic symbol of the equator and the metaphorical use of Neptune mythology, the ceremony called "crossing the line," I argue, is intended to cross the line, to create a reversible, divided world. **13-02**

**BROWNE, Jeanette F. (Memorial University of Newfoundland) FROM HOME REMEDIES TO BIOMEDICINE MEDICINE: CHANGES IN THE MEDICAL WORLD VIEW OF DISPLACED PEOPLE OF NEWFOUNDLAND.** In 1952 the Government of Newfoundland implemented three centralization programs that relocated almost 30,000 people from rural isolated communities to designated growth centers. With resettlement residents gained access to a formal health care system. Through interviews conducted with resettled Newfoundlanders this research explores how the removal of barriers of physical and financial access affected people's beliefs and health care practices. **13-12**

**BUCCITELLI, Anthony B. (University of California, Berkeley) CLEANLINESS OF BODY IS DUE REVERENCE FOR GOD: A PROVERBIAL RALLYING CRY TURNED CULTURAL DEFENSE.** On entering the storied L Street Bathhouse in South Boston, MA, it is impossible to ignore the words of this proverb, which have been carved for posterity into the stone lintel above the main entrance to the building. Initially introduced into English through progressive protestant authorities such as Sir Francis Bacon and John Wesley, this proverb became accepted shorthand for the religious and moral justification of early health practice and policy in England and the United States. Unilaterally deployed into the expanding and historically marginal immigrant community of South Boston as a matter of government policy, this proverb and the sentiment it conveyed came to symbolize the modern, the exterior, and the progressive to the members of the community. As a symbol and a sign, it played a role in the creation of the "L" and the adoption of it as a focal point of community pride as well as social performance and interaction. **05-14**

**BURGESS, Adam (University of Kent, Canterbury) UNDERSTANDING BELIEF IN DRUG "DATE RAPE."** This paper outlines ongoing empirical research in the UK into beliefs among female students about drug facilitated sexual assault (DFSA). This is a firmly held belief that has influenced behaviour, but one that is rarely substantiated by even second-hand specific tales of actual assaults. Dismissed as an urban legend by police and some scientific investigation, belief seems to be supported by a range of related experiences, and the existence of preventative products. Largely unresearched, interviews with students may prove useful in unravelling the cause of belief in an influential contemporary "stranger danger." **09-01**

## Abstracts of Individual Presentations

**BURNS, Christie** (Western Kentucky University) **REMEMBERING RAVENFORD: A MULTIMEDIA INTERACTIVE PRESENTATION OF THE RAVENFORD ORAL HISTORY PROJECT.** Remembering Ravensford is a multimedia interactive CD-ROM created to present materials collected in the Ravensford Oral History Project. Authored completely in the Macromedia Flash software, it utilizes an attractive interface and allows users to independently navigate through the vast collection of interviews and historic photographs. Ravensford was a lumber town in North Carolina in the 1920s and '30s that hundreds of people called home until they were removed for the creation of the Great Smoky Mountains National Park. **04-05**

**BURNS, Richard** (Arkansas State University) **THE PRISONER'S DILEMMA.** After receiving collections of folklore from prisoners while they were enrolled in anthropology courses I taught, I used the data as the basis for my dissertation, "Texas Prison Folklore." My concerns about the nature of the data that I have, especially given the prisoner's dilemma of reporting aspects of his culture as part of course requirements, forces me to examine my role as a folklorist speaking for a protected group, a consideration that goes well beyond issues of reflexivity and representation. **02-15**

**CABELLO, Juanita** (University of Michigan) **EXILIC AND DIASPORIC TRAVELS IN TENNESSEE WILLIAMS' "MEXICAN TALES."** Tennessee Williams traveled to Mexico, and although often overlooked, there are many traces of Mexico in his works. A fascinating effect of Williams' travels is his tendency to pair exilic North American characters with migrant Mexican characters. As these characters travel across the narrative landscape of Williams' "Mexican tales" in New Orleans, the South, or Mexico, exilic paths in Mexico and their correspondent diasporic paths in the States become visible. In turn, Southern and Mexican folkloric literary traditions also meet, helping to inspire Williams' southern gothic. **13-07**

**CAMP, Charles** (Maryland Institute College of Art) **TWO WORDS FOR PLAIN.** Message-making and message-taking within the public sphere is like any performance created for an audience—a mixture of spotlights and shadows. In order to believe that these performances are more than sleight-of-hand, we must understand them as the public aspect of a cultural entity that exists both on and beneath the polished surface: that Greek people are still Greek when the curtain has come down. Which is why we are there: not just to peek under the curtain, but to reassure everyone that what exists behind it both confirms and deepens these expectations of others and of ourselves. **05-07**

**CAMPION-VINCENT, Veronique** (Maison des Sciences de l'Homme) **THE "DATE RAPE DRUG" SCARES IN FRANCE.** After an overview of previous cycles of scares concerning rapes, will examine the specificity of the French reaction to the "date rape drug" scares by analysis of the French online websites addressing this concern. Will also present the French public debate concerning violence against women, marked by the focus on domestic violence and by collective emotion surrounding the condition of young women, mostly Muslims, in the immigrant suburbs. **09-01**

**CAPO ZMEGAC, Jasna** (Institute of Ethnology and Folklore Research) **THE DYNAMIC RELATIONSHIP BETWEEN MIGRANTS AND THEIR HOMETLAND.** In this paper I wish to examine the dynamics of transnational ties that the Croatian economic migrants of the first generation living in Munich (Germany) have forged with their relatives and friends in their homeland. By paying attention to gift-giving practices between the migrants and the non-migrants in the homeland this presentation aims at showing possible paradoxical aspects of transnationalism. The longitudinal dimension of the research will enable to analyze migration as a process in the individual and family life course. **02-15**

## Abstracts of Individual Presentations

**CARA**, Ana (Oberlin College) **TANGO FOR EXPORT**. At one time repudiated by Argentine nationalists for its lower class, Africanized, libidinous characteristics, tango today is marketed by Argentines for tourism and for export. What has changed to make this possible? My paper examines the "commodification" of tango in light of political, economic, and aesthetic factors over the course of the twentieth century. It further explores the stylistic adjustments that were necessary to effect this transformation from rooted practice to marketed product, and addresses the performative differences between tango staging "for export" and tango dancing "at home." **20-15**

**CARPENTER**, Carole H. (York University) **HERBERT HALPERT: CHILDLORE SCHOLAR**. This paper utilizes primary archival material, unpublished manuscripts and Halpert's vast personal correspondence to analyse the enduring commitment of this major folklorist to the documentation and interpretation of childlore throughout his long career and to present an appreciation of his significant contribution to this area through the development of archival collections as well as folklore pedagogy related to childlore. His extraordinary library, his few but highly important publications on childlore as well as personal influence on colleagues and students to pursue research on childlore resulted in his having a particularly strong, but seldom recognized impact on this aspect of Folklore Studies. **02-12**

**CARPENTER**, Tracy (The Ohio State University) **STIGMA, SOCIAL AFFILIATIONS, AND AFRICAN AMERICANNESS**. African Americans as a cultural group possess gender, sexuality, class and geographical differences. They are a part of a larger Diaspora that spans four continents and have been subjected to varieties of economic, political, and social conditions. Conceptualizations of African American cultural vernacular must incorporate specific interactions with dominant societies as well as intra-group diversity. This paper will focus on ways that diverse African American creativity attends dialogically in social affiliations. I will focus on a small sub-culture, African American women recovering from drug addiction whose everyday practices incorporate affiliations in 12-step programs, churches, and professional organizations. I will focus on ways that larger alcoholic anonymous creative traditions influences and are influenced by organizational affiliations. Additionally, I will interrogate divisions within this particularly stigmatized subgroup, focusing on sexuality, class, geography and gender. **12-06**

**CARROLL**, James G. (University of Massachusetts, Amherst) **FREE COMPOSING NATURE: SIGNS AND STRUCTURES IN MARION BROWN'S "AFTERNOON OF A GEORGIA FAUN."** This paper will analyze the form and content of Marion Brown's free jazz composition "Afternoon of a Georgia Faun" with respect to its semiotic content, bringing into relief Brown's counter-narrative to the dominant discourse on music making and composition. Using Roland Barthes' concept of mythology (signifier-signified-sign), I will comment upon the existence of signifiers in Brown's composition and upon the multiple signified meanings (Barthes Mythologies 109-59). **17-11**

**CERIBASIC**, Naila (Independent Scholar) **NEW DIASPORAS AND HOMELANDS: THE EXAMPLE OF THE MACEDONIAN MUSIC SCENE IN CROATIA**. The Macedonian music scene is one of the most vital grassroots music scenes of non-Croatian music in Croatia, and the idea of this paper is to delineate why that is so. The argument is that it has much to do with a specific homeland-diaspora dynamic in post-Yugoslavian states, the absence of a central authority as regards the issue of authenticity, postmodern human groupings, and the global cultural flow of world music. **01-04**

## Abstracts of Individual Presentations

**CHAGALL, Irene** (Independent Scholar) **SOME LIKE IT HOT: HANDCLAPS AND THE MUSICAL STYLE OF YOUNG GIRLS.** Handclapping a genre of childhood musical games is so familiar it is overlooked and under-researched. These cooperative games involve synchronized rhymes, melodies and movement patterns, in profuse variation. Hand Jive an eight-minute DVD including samplings of Thai, Korean, Mexican, French and African-American handclaps reveals the rhythmic bond experienced through this girlhood praxis known on every populated continent and many islands between. A paper that follows explores elements of musical style involved while highlighting the widespread popularity and worldliness of the tradition. **01-05**

**CLARKE, Chantal** (Indiana University) **THE GAZELLE GIRL: TWO APPROACHES TO THE ANALYSIS OF A FAIRYTALE.** "The Gazelle Girl," a North-African/Middle-Eastern fairytale, incorporates elements of AT510B (Catskin), AT705 (Born from a fish), and AT883A (The Innocent Slandered Maiden). I will first consider body symbolism (representations of incest, menstruation, and regeneration/reproduction), examining the tale in a cross-cultural framework inspired by the work of Francisco Vaz da Silva. I will also incorporate a more traditional functionalist approach, placing the tale and its motifs within the context of Arab culture and using the ethnographic information and theories available in Hasan El-Shamy's *Tales Arab Women Tell* to focus particularly on the motifs of incest, speechlessness, and agency. **20-01**

**COLEMAN-ROSA, Cristina F.** (University of California, Los Angeles) **ANTHROPOPHAGY, CONSUMERINS AND OTHER "EATING DESORDERS" IN THE AGE OF GLOBALIZATION.** The paper addresses the internationalization of the Afro-Brazilian performative practice of capoeira in the US. Through a series of interviews and observations, it investigates the role of media, the process of mass migration, and the nature of the engagement in capoeira by an international audience through direct and mediated contact. Capoeira is, as proposed mestre Bimba, "everything that the mouth eats." In regards to significance of the project, it addresses the global flow of cultural practices within the hybrid Afro-Latino communities in the United States. The study also exemplifies the intercultural contributions of the US-Brazil (non-governmental) relations. **12-07**

**CONDON, Eileen M.** (Dutchess County Arts Council Folk Program) **SANTO DOLLIES AND MESITAS IN NEW YORK PUERTO RICAN HOMES: PLAYING WITH SAINTS AND ANCESTORS.** Altars in Puerto Rican homes are already documented in association with espiritistas, santeros, and others engaged in African-Caribbean and Catholic belief and practice. In the homes referenced, altars, typically decorated with flowers, water ebbos, and statues of the Saints, co-exist with mesitas, little tables set with offerings for African and Spanish dollies who sit there. Home altars honor the Saints and God, but mesitas provide another sacred place in the home where deceased loved ones, ancestors, and Los Santos are not only honored, but expected to come over and play. **05-13**

**CONWAY, Cece** (Appalachian State University) **VIDEO: CLIFFORD GLENN MOUNTAIN BANJO AND DULCIMER MAKER OF SPICE CREEK.** A video suggests the beauty of the work and tradition of Clifford Glenn. A Beech Mountain musician, Clifford has made dulcimers and fretless banjos for five decades. In the 1880s, apparently the first dulcimer with the now popular hourglass shape arrived in the region from Kentucky on horseback with "a man from the west." The mysterious stranger stayed the night, and Eli Presnell, Clifford's great-grandfather, made a pattern. Presnell also handed on the tradition of making mountain banjos to Clifford's father, Leonard (1910-1997), a North Carolina Folk Heritage Award recipient. **01-06**

## Abstracts of Individual Presentations

**COOK, Matthew A.** (Western Kentucky University) **THE STORIES OF MOTHER ANN: APPLICATION AND RE-CREATION IN A CHANGING RELIGION.** Little is known historically about the life of Mother Ann Lee (1736-1784), founder of Shakerism, allowing subsequent generations of Shakers to recreate and retell her story as Shaker theology evolved. American trends, such as Spiritualism and feminism, influenced how Mother Ann's story has been recreated, and how her narratives were, and are still, applied within Shakerism. My research will draw parallels between the evolution of American society and the evolution of Shakerism, and it will support the current assumption concerning the importance narrative creation and presentation play in the creation and stabilization of a community. **17-12**

**DASS, Rhonda R.** (Indiana University) **AVOIDING THE PEEP SHOW: TALKING FROM INSIDE THE TATTOO COMMUNITY.** While the deviant associations that formerly required that the tattoo community wrap itself in silence have eased and tattooing is more commonly seen as an art form, the taboos of old still hold the tattoo community in check. Even with the popularity of shows such as "Miami Ink" and "Inked" the secretive nature of tattooing prevails. How does this traditional art form defend/construct itself in the modern world? As an artist and folklorist, how do I talk about the community without ruining my integrity within it? **01-14**

**DAVID, Dana** (Independent Scholar) **HEALING THROUGH SOCIAL NETWORKS: CADIEN TREATERS RE-IMAGINING NETWORKS.** Healing with a treatment at the hands of a treater, as Cadien healers are known, depends on location. One of the four guidelines current in oral tradition (Brandon 1962, 1965, 1976) in Francophone Louisiana stipulates that a body of water cannot separate treater and the individual demanding treatment. While the guideline may reflect a geographical adaptation to a new homeland, the principal of the healing tradition, re-enforcing the shared value of reciprocity, is re-enacted with each treatment administered by a treater. My poster presentation will examine treatment at the hands of a treater using social network concept, informing us on the ways in which space factors into a community's cultural identity and how this aspect is being re-imagined. **04-05**

**DE LOS REYES, Guillermo** (University of Houston) **UN LUGAR DONDE PODAMOS SER NOSOTROS MISMOS: QUEER SPACES AND THE MEXICAN DIASPORA IN HOUSTON.** The creation of social spaces has been an important practice amongst groups to develop a sense of community and identity. In this paper I argue that for a group of Mexican gay migrants in Houston, the creation of "Mexican/Hispanic gay spaces" has aided them to develop an imaginary gay community in which they perform their gender and sexuality, as well as their national identity. Therefore, the focus of my presentation is based on my ethnographic work with Mexican gay migrants in Houston. My fieldwork is combined with theories of Diaspora, migration, transnationalism, and queer theory. I study two Hispanic gay spaces in Houston where Mexican men, as well as, Salvadorians and Hondurans meet periodically to socialize and intermingle. **09-11**

**DEAFENBAUGH, Linda** (University of Pittsburgh) **SCHOOLS: THE PLACE WHERE CULTURES COLLIDE.** Presents a folklife education in-service professional development course that engages Pennsylvania teachers in exploring cultural process issues as they relate to their classrooms. Using the framework provided in Sidener's Standards for Folklife in Education and drawing heavily on Spindler's ethnographic approach to education, the course not only helps teachers explore the intersection of folk, popular and elite cultural processes but also helps teachers situate themselves in this complex cultural terrain. **05-08**

## Abstracts of Individual Presentations

**DEL NEGRO, Giovanna** (Texas A&M University) **"IF I EMBARRASS YOU TELL YOUR FRIENDS," OR "THIS NEXT STORY IS A LITTLE RISQUÉ": RECOVERING THE JEWISH WOMEN COMIC GIANTS OF THE 1950S AND EARLY 1960S.** After WWII Rusty Warren, Belle Barth, and Pearl Williams recorded 14 million "party records," albums of live stand-up comedy and humorous song marketed and sold to entertain suburban adults. As central to the cultural life of the period as rock and roll, anti-communism, and suburbanization, the party records that these women produced were riotous, often ribald fantasies which fly in the face of the common wisdom that portrays 1950s America as an era of traditional gender roles and Lawrence Welk decorum. This paper examines how gender, sexuality, and ethnicity shaped the frank, Yiddish-inspired humor of these comedy pioneers. **12-12**

**DESHANE, Kenneth R.** (Middle Tennessee State University) **"I HEARD MY MISERY BEING WITHOUT THE LORD JESUS": ORALITY AND PERFORMANCE IN THE PURITAN CONVERSION NARRATIVE.** In the mid-17th century at the First Church of Cambridge, Massachusetts, the Reverend Thomas Shepard recorded the conversion narratives of 51 of his congregants. Periodically, Shepard, his board of elders and the congregation would gather to listen to those who had applied for church membership as they relayed their conversion narratives. Using Ong (1982) and Bauman (1977) I will prove the traces of orality and analyze the performative qualities inherent in these conversion narratives, compare them to modern conversion narratives, and illustrate the conservatism intrinsic to this oral genre. **02-14**

**DEUTSCH, James** (Smithsonian Institution) **ESCAPE FROM WISCONSIN: JOHN DILLINGER, LITTLE BOHEMIA, AND FOLK HISTORY.** In April 1934, John Dillinger, dubbed Public Enemy Number One by the FBI, made a miraculous escape while surrounded by federal agents outside the Little Bohemia Lodge in Wisconsin's North Woods. This paper analyzes a variety of materials related to this event (including newspaper accounts, Dillinger legends, and folktales from the North Woods) in order to better understand the phenomenon of the outlaw hero in folk culture. **05-11**

**DEWHURST, C. Kurt** (Michigan State University Museum) and **MACDOWELL, Marsha** (Michigan State University Museum). **LIVING NATIVE BASKET TRADITIONS: ISSUES AND STRATEGIES AT WORK.** Despite dwindling and inaccessible natural resources, loss of elders and their specialized knowledge, and other challenges, many Native artists are nevertheless gathering natural materials and weaving them into objects of profound beauty and meaning. The challenges have been particularly acute for Native artists who have been forcibly removed from their homelands or are living by choice or happenstance far from their ancestral lands. This paper will report on how a major festival and exhibition project is attempting to bring national recognition to the issues currently facing Native basketweavers and assess the challenges of working on an initiative with multiple partners. **09-08**

**DOBYNS, Norita D.** (The Ohio State University) **INSIDE THE BRAZEN GOD: SPIRIT POSSESSED STATUES AND POPULAR BELIEF IN LATE ANTIQUITY.** Both the Christian assertion that the pagans worshiped statues as gods and the pagan assertion that the Christians misunderstood the symbolic and social value of pagan statues cannot be read outside of larger Christian-pagan cultural interactions in late antique Greek culture. Indeed, the burgeoning rhetorical and literary concern with popular religiosity during late antiquity had less to do with an interest in objective observation of "popular" belief than from the reality that popular religion itself was an arena of fierce social and political contestation among the elite authors of our source texts. **17-12**

**DOLBY, Sandra K.** (Indiana University) **AN ANNIE OAKLEY VIDEO, FOLKLORE, AND AMERICAN WORLDVIEW.** Recently I served as a content consultant for a series of elementary classroom videos on American tall tales and legends. For this paper, I shall examine the process of adaptation, revision, and script-writing that went into the production of the video on Annie Oakley, and I shall offer as well my interpretation of the role such a video plays in the expression and teaching of the producers' vision of an American worldview. **09-03**

## Abstracts of Individual Presentations

**DONOVAN, Pamela** (Bloomsburg University) **THE PROBLEM OF UNCERTAINTY IN COLLEGE STUDENTS' NARRATIVES ABOUT THE "DATE RAPE DRUG" THREAT.** The paper discusses the general concern among a group of college students about the threat of so-called "date rape drug" tampering of alcoholic drinks belonging to an intended victim. Uncertainty about what happened plays a key role in structuring first and second hand accounts, and also plays a surprisingly prominent role in official criminal justice assessments of the threat in the United States. **09-01**

**DOWNS, Kristina** (George Mason University) **THE HARD PART WAS GOING HOME: MILITARY CHILDREN AND PLACE POLYGAMY.** This paper examines the ways military children living abroad form impressions of American culture as well as ties they create to host cultures overseas. I will show how these children abroad become multilocal, grounded in the place they are living while still identifying their home as the United States. The imperfections in the maintenance of locality that lead to reverse culture shock when these children return to the United States are also explored. **02-07**

**DOYLE, Larry** (Folklore Entrepreneur) **FOLKLORE 2.0: FOLKSONOMY, MYSPACE, AND THE NEW INTERNET.** One of the New York Times' top words for 2005 was "Folksonomy," defined as "a bottom-up, self-organized system for classifying mountains of digital material." Fear over the popular teenage online community MySpace led to rumors and news stories about pedophiles and drug use, reminiscent of devil worshipping scares of the 1990s. Word-of-Mouth Marketing is hot. Using these as a starting point, we will discuss how folklore in the 21st century can illuminate cultural aspects of the new Internet, from blogs to wikis and everything in between. **12-11**

**DUBOIS, Thomas A** (University of Wisconsin) **MATERIAL REMINDERS OF THE CULT OF THE SAINTS IN MEDIEVAL AND POST-REFORMATION SCANDINAVIA.** The cult of the saints faced decisive suppression in Reformation-era Scandinavia. Yet material expressions of vernacular belief, particularly wooden sculptures, often survived, carrying with them the memories of a folk religiosity once sanctioned by religious authorities. The present paper surveys some of these artifacts and their stories in the half-millennium since the rise of Lutheranism. Originally holders of universal meaning, the sculptures became localized markers of community identity, badges of independence and evidence of asserted cultural continuity. **12-13**

**DUCEY, Mary Ellen** (University of Nebraska, Lincoln Libraries) **BENJAMIN A. BOTKIN: OKLAHOMA TRANSFORMATION.** This paper will draw on the Benjamin A. Botkin Collection of Applied American Folklore at the University of Nebraska-Lincoln Libraries to provide a narrative of Botkin's transition from a professor of classic English literature to a scholar of applied folklore and regional culture. From a strong foundation in literature, Botkin slowly transformed his thinking and his research focus. He initiated his long career on writing, collecting, and publishing folklore and applied folklore in the United States. These early years were a foundation for Botkin's prodigious publishing career that resulted in over a dozen popular compilations of folklore treasuries. **09-06**

**EDGETTE, J. JOSEPH** (Widener University) **FROM MANSION TO MAUSOLEUM: LIFE AND DEATH RESIDENCES OF AMERICA'S ELITE.** Dating back to 353 B.C. it was the tomb of King Mausolus of Caria (now Turkey) that gave rise to the creation of the mausoleum in which to entomb the dead. This heavily image laden paper will examine the final resting places of America's elite and the comparison to their mansions in life. A case will be made for the similarity and reflection of the wealth and social stature of the deceased entombed therein. **13-13**

**EKICI, Metin** (Ege University) **HUNGER AND POVERTY IN TURKISH PROVERBS.** Throughout history, hunger and poverty have been an important social issue for every society. Turkish proverbs provide many ideas about these issues as they address not only the act and aspects of hungry and poverty but they way in which different animals are used to get these ideas across.. This paper will provide a brief overview on the background of Turkish proverbs and scholarly studies, a number of examples of proverbs as they relate both to the topic of hungry and poverty as well as addressing the structural points and their meanings in respect to the topic. **05-14**



## Abstracts of Individual Presentations

**ELIASON**, Eric A. (Brigham Young University) and **SQUIRE**, Scott R. (Nonfiction Photography). **ARTIFACTS AND BIOFACTS GREAT PLAINS COYOTE COURSING TRADITIONS AND ANIMALS AS PRODUCTS OF, AND PARTICIPANTS IN, FOLKLORIC PROCESSES.** Throughout the Great Plains, a special sort of hunter pursues his quarry with pickup trucks and especially bred sighthounds that are the fastest traditional working animals in the world. Their grace and speed are a big part of the aesthetic attraction of the sport for hunters a grace we hope is captured in this session's photographs. These animals are both the product of and participants in folkloric processes. **04-05**

**ELLIS**, Bill (Pennsylvania State University) **WHISPERS IN AN ICE CREAM PARLOR: FOODWAYS, CONTEMPORARY LEGEND, AND THE ITALIAN DIASPORA.** Ice cream became widely manufactured during the first decade of the twentieth century and was initially associated with urban parlors run by Italian immigrants. The same community was associated with organized crime, particularly the white slavery trade, and so the act of consuming ice cream became a motif in contemporary legends of the time. This paper will survey horror stories of naïve young women who asked for this "forbidden fruit" and became "fallen women." The popularity of such legends record the beginnings of Italian Americans on rapidly developing American foodways. **02-05**

**ESTRADA**, Zilia C. (Indiana University) **IN MY OWN BACKYARD.** The exploration of traditions and boundaries surrounding yard design and grooming in the neighborhoods of one Midwestern American city illuminates notions of conformity, individuality, communal aesthetics, and commitments to different communities within which the homeowner and yard designer situate themselves through the creation of personal landscapes. These landscapes are revealed through the specific choices of plants, flowers, trees, rocks, and yard decorations, as well as through narratives about the gardens and yards by those who design, plant, and maintain them. **01-14**

**EVANCHUK**, Robin (University of California, Los Angeles) **THE BOOK OF DANIEL REVISITED: INTERNET RESPONSES FROM THE FAITHFUL.** On the evening of January 6, 2006, the NBC television network aired the first installment of "The Book of Daniel." Promotional materials released in late 2005 called the series "edgy," "challenging," "provocative" and "courageous." After the show aired there was opposition from a variety of faiths. On January 20th NBC announced the show had been dropped. This paper examines criticism of the show by multiple faiths as well as practices sometimes independent of those often expressed by the more conventional teachings of their individual belief systems. **17-05**

**EVERETT**, Holly (Memorial University of Newfoundland) **VERNACULAR HEALTH MORALITIES AND CULINARY TOURISM IN NEWFOUNDLAND AND LABRADOR.** Expanding on the conceptual framework developed by Long, this presentation addresses the demonstration of taste as a crucial aspect of both informal and consciously constructed forms of culinary tourism in the Canadian province of Newfoundland and Labrador. Interview and survey data, as well as internet travelogues, further reveal the development and negotiation of vernacular health moralities related to the ways in which certain foods are culturally constructed to convey positive or negative status. Thus, I will consider the linkage of food, class, morality, and tourism through an examination of tourist response to Newfoundland and Labrador foods perceived as cultural touchstones. **02-05**

**FEI**, Teng (Harbin Institute of Technology) **FOLKLORE OF DOORS IN CHINESE TRADITIONAL ARCHITECTURE.** Doors are one of the most significant parts of buildings. Throughout the long history of Chinese traditional architecture, doors develop not only in size, shape, color, material, and style, but also take on increasing importance in Chinese culture and folklore. The paper highlights the importance that doors play in Chinese traditional architecture and the role they play in the folklore and customs of the Chinese. Hopefully, this research will have a positive influence on the protection of Chinese traditional architecture. **01-05**



## Abstracts of Individual Presentations

**FENG, Jin** (Lawrence Technological University) **THE MURAL OF A VILLAGE TEMPLE: HEAVEN, EARTH, AND PEOPLE.** The village temples in northern Shaanxi revived in the late 1990s. Beautiful murals painted by local artisans are major features of a temple. The murals visualize various deities in their exercise of power to help people. This study examines the mural in the village temple of Dang jia shan in an attempt to understand the meanings of the world envisioned by the artisans. The study reveals that the goddesses and gods of the heavenly world is closely related to the human world where a modest harvest on the arid loess plateau very much depends on the mercy of the deities who give orders of precipitation. **17-14**

**FISCHER, Frances J.** (University of Edinburgh) **ROLAND'S JOURNEY TO FAEROE: THE "CHANSON DE ROLAND" AS A FAEROESE BALLAD.** The Old French chanson de geste, "Chanson de Roland", spread throughout Europe to farthest Iceland and the Faeroe Islands. A brief story summary is given and the path of its dispersion is traced. In 19th century Faeroe, the chanson of the Troubadours had become a cappella dance music for the traditional ballad dance. Some variations between the Faeroese ballad and the accepted Old French language standard text are noted and explained in terms of cultural difference and genre change. **09-05**

**FOOTE, Monica H.** (University of California, Berkeley) **USER\_PICKS: CYBER FOLK ART IN THE EARLY 21ST CENTURY.** This paper examines the icons or avatars with which users on the blogging community LiveJournal represent themselves. These images are rarely pictures of the actual users, rather they tend to be modified professionally taken images. They frequently appear in cycles and we will be using a memetics-based approach to see where the subject matter for these cycles is being derived from and how it is influenced by such factors as corporate viral marketing. **12-11**

**FOTY, Nadya** (University of Alberta) **LOCAL CULTURE AND DIVERSITY ON THE PRAIRIES.** The Ukrainian Folklore Centre, University of Alberta, in association with the Campus Sainte-Jean and the University of Winnipeg, initiated a project, collecting information about vernacular culture across the Canadian Prairies, with emphasis on the period prior to 1939. Three years later, the collection phase of 2000 interviews with people of Ukrainian, French, German and English heritages has been completed. Over 800 hours of field recordings have been digitized and indexed and we are now working on data analysis, trying to make our sound files widely accessible. **01-07**

**FRANDY, Tim** (University of Wisconsin) **NEGOTIATING ECOLOGICAL IDENTITY IN NORTHERN WISCONSIN: FINNISH-AMERICAN POACHING TECHNIQUES AND NARRATIVES.** Although poaching is relatively common in the Lake Superior region, among some Finnish-Americans it has become an ethnic symbol. Historically, poaching connects Finnish-Americans to the oppressive class-structures of 19th century Finland, in which ethnic Finns needed to poach for survival. In the Upper Midwest, poaching techniques and discourse developed as a conscious tool of resistance to dominant values of recreational resource management. The Finnish-American poaching stories I have collected distinctively avoid guilt, so prevalent in contemporary poaching tales, by establishing agency as an extension of ecological adeptness, resulting in such techniques as a "form-a-buck" and an "ice-fisherman's live well." **20-05**

**FRIEDREICH, Soenke** (Institute for Saxon History and Folk Culture) **SCIONS ON THE MISSISSIPPI: EXPLORING THE CULTURAL MEANING OF MIGRATION EXPERIENCES OF THE SAXON LUTHERANS IN THE 19TH CENTURY.** The paper explores the migration of several hundred Saxon Lutherans in 1838/39 and analyses the ways in which the experience of migration transformed the collective identity of the immigrants. Relating to Walter Forsters examination of the "Zion on the Mississippi", it will be assessed how far the incidents of the journey, which have so far remained unexplored in their relation to the foundation of the Saxon community in Missouri, defined the shape and structure of the Saxon diaspora. The Saxon Lutherans' experience of migration can thus be seen as an example of the transformation of self-images in the crossing of cultural boundaries. **04-09**

## Abstracts of Individual Presentations

**GABBERT**, Lisa (Utah State University) and **SALUD**, Anton (University of Utah) **“HOW’S THE ROCK GARDEN?”: PATIENT REPRESENTATION, MORAL VALUE, AND AESTHETICS AMONG ICU DOCTORS.** What is the role of aesthetics in situations of life and death and how does aesthetic form relate to moral and use value in medical spheres? This paper examines physician-physician communication in one of the most stressful and “backstage” realms of modern hospitals: medical rounds of the STRICU (Shock-Trauma Intensive Care Unit). In the STRICU, patients are routinely reduced to physiological functions. Yet even in such a bio-medical event, issues of aesthetics emerge as doctors shape their responses to their patients and to each other in formal terms. How are patients represented apart from their numbers and for what purposes? **01-01**

**GALVIN**, Sean (LaGuardia Community College) **WHY FOLKLORISTS SHOULD EMBRACE EPORTFOLIOS.** In recent years the rise and preponderance of ePortfolios exemplifies one of the many ways new(er) technologies can be used in the spirit of life-long-learning for students, teachers and institutions. This paper will put forth several compelling reasons why folklore/folklife specialists should use this medium to their advantage. **17-01**

**GARLOUGH**, Christine (University of Wisconsin) **FOLKLORE, STREET PLAYS AND SOCIAL CHANGE: GRASSROOTS FEMINIST STREET THEATER IN INDIA.** This paper, growing out of ethnographic fieldwork in Gujarat in 2005, explores feminist groups’ use of folk forms, such as street plays, to carve out a public space for women to articulate pressing concerns relating to sex selection abortion, rape, and domestic abuse. These folk performances create important rhetorical forums in which feminist actors and audiences advance, judge, and respond to claims from multiple positions. In exploring this grassroots political practice, I focus upon a play entitled *Deekri chhu manav chhu, manvane marsho shu?* that addresses the alarming decline of female births due to the increase in sex selection abortions. **13-01**

**GARNER**, Sandra (The Ohio State University) **LOOKING TO THE IRONY OF POWWOW: NEGOTIATING DIVERSITY/ PRESENTING A HOMOGENEOUS IMAGE.** From outward appearances the American Indian powwow is a performance of traditional song and dance. Represented to the spectator is a unified image of “Indian,” based on Plains Indian clothing, song and dance intimating a continued trajectory of cultural practices, lifestyles, beliefs, and values, in other words, a homogenous culture, static and frozen in the past, unchanged over time. This paper will draw on interviews with powwow participants illuminating both an anxiety about the distortions of this Indian identity and the real world contestations that take place regarding which cultural practices, values, and beliefs to perform. In doing so, the rich diversity of this community is attended to while suggesting that ways of thinking about cultural within the context of American society require further development. **12-06**

**GAUDET**, Marcia (University of Louisiana, Lafayette) **“NOT STUCK ON STUPID”: GENERAL HONORÉ AS CULTURE HERO.** A major concern expressed by people in the first few days after Hurricane Katrina’s devastation of New Orleans and the Gulf Coast was the perceived lack of competent leadership, the absence of someone in control. On the third day, Lt. General Russel Honoré arrived in New Orleans and took command. His authoritative style in commanding his troops, his compassion toward the evacuees, and his refreshingly sharp directness of speech with the media soon raised him to the status of folk or cultural hero. This paper will explore the context and the characteristics of General Honoré that made this elevation inevitable. **02-03**

**GHOLSON**, Rachel (Missouri State University) **TELLING FICTIONAL CULTURE: PRESENTATIONS OF ORALITY IN RICHARD ADAMS’ *WATERSHIP DOWN*** Adams’ text details mythic, legendary, and personal experience narratives, as well as customs of three fictional rabbit societies. Two are portrayed, according to Walter Ong’s categories, as primary oral societies and while the other exhibits traits of secondary orality. Consideration of the text will focus on Adam’s portrayals of these oral societies, on the functions of their culture’s narrative traditions, and on how these portrayals compare to theoretical perspectives in the work of oral and narrative scholars, such as Ong, Luthi, and Stahl. **09-07**

## Abstracts of Individual Presentations

**GILLESPIE, Angus Kress** (Rutgers University) **NORWEGIAN-AMERICAN TRADITIONS AT THE NEW JERSEY FOLK FESTIVAL.** Our festival is a large-scale event that attracts 15,000 people annually. The focus of the festival is on traditional indigenous artists residing in New Jersey and neighboring states. Every year there is an annual heritage theme that focuses on the traditions of a specific ethnic heritage found within our state. In commemoration of the 100th anniversary of Norway's independence, our theme for 2005 was Norwegian-American traditions. This poster project describes our efforts to identify and document examples of the music, dance, and craft traditions of that group. **01-05**

**GILMAN, Lisa** (University of Oregon) **BODIES ON THE LINE: DANCE AND LEISURE IN AMERICAN MILITARY LIFE.** This presentation explores the role played by dance in the lives of Americans serving in the United States Armed Forces. Grounded in theoretical and methodological perspectives from performance studies, I examine dance practices that occur during soldiers' leisure time while stationed in bases in the United States as entry points for examining how soldiers experience and negotiate their difficult embodied experiences of preparing for and participating in their country's war efforts. **01-05**

**GOERTZEN, Chris** (University of Southern Mississippi) **FREEDOM SONGS AND DIPLOMACY WITHIN THE CIVIL RIGHTS MOVEMENT IN HATTIESBURG, MISSISSIPPI.** Freedom Songs inspired scholarship focussing on songs' lyrics and on broad socio-political functions. But what power did the music itself have? Recent interviews revealed differences in musical taste among populations of activists. And song was an important equalizer: potentially patronizing white volunteers were humbled by black citizens' consistent skill as singers. Also, Freedom Songs changed church music in Hattiesburg. Visiting song leaders incorporated new liberties in performance. Since many Freedom Songs came out of black religious tradition, and since many mass meetings were held in churches, it was natural for more specifically black performance practice to transfer to local blacks' singing on Sundays. **17-11**

**GOLDSTEIN, Diane E.** (Memorial University of Newfoundland) **THE NARRATIVE GAZE: APPROPRIATING LAY VOICES AND THE NARRATIVE TURN IN MEDICINE.** The study of illness narratives has become increasingly popular in medical research in the last fifteen years. Narrative is seen in medicine to re-embodiment the patient, re-humanize the discipline of medicine and provide proof of the empathetic nature of medical practice. This paper will explore narrative analysis in medicine focussing on how the discipline constructs its subject and issues of political representation of lay vernaculars. **12-01**

**GOLOVAKHA-HICKS, Inna** (Rylsky Institute for Art Studies) **KEEPING IN TOUCH: CONTEMPORARY UKRAINIAN TRADITIONS AND RITUALS DURING AND AFTER FUNERALS.** Mirrors covered with cloth, extra plates and glasses at the table for the dead soul, eating at (and leaving food by) the grave-site, putting money and written messages in the coffin: all of these are elements of the ancient tradition of "keeping in touch" with dead ancestors. Most of these rituals have roots in Slavic paganism, and some mix pagan beliefs with Christian traditions. When analyzing folk rituals and rites surrounding funerals and mourning, we must remember that the wish to continue relations with dead relatives, and belief in the possibility of "keeping in touch", are as strong as fear of the dead. Dead relatives need not be frightening, and can protect one from harm. They sometimes are granted a power to protect, like that of angels, but with the restriction that they can only send messages to the living, rather than to return to them, which would be against nature. Archaic elements of most funeral rituals express a pagan, ancient worldview, where birth, marriage and death exist in unity and the world of the dead might be entered and left at any given time. **12-03**

## Abstracts of Individual Presentations

**GONZALEZ GOMEZ, Rachel V. (Indiana University) CUANDO JUEGUE EL ALBUR: FORMALIZED VERBAL DUELING AMONG MEXICANOS IN POPULAR MEDIA.** This work seeks to explore repertoire of the Mexican “alburero” evident in popular Spanish-language media sources. Albures are highly sexualized, and often-humorous insults mostly documented as exchanged between Mexican males. These verbal dueling sessions are composed of rapid-fire exchanges of memorized rhymes, which rich in poetic regimentation, and enhanced by an acute understanding of the poetic possibilities of the Spanish language. While this form of verbal play is well developed and acknowledged as a type of folkloric, traditional speech, there is to date no ethnographic work dedicated to its explication. Mostly discovered in footnotes and parenthetical asides, this work focuses on the albur through an ethnopoetic lens, deconstructing its prosodic elements and their role in the development of this as an outlet of Mexicano identity in the US and the negotiation of gender relations through language in homosocial situations. **17-09**

**GRADÉN, Lizette (Stockholm University). COLLECTED IDENTITY: THE VÄRMLAND GIFT AS PERFORMANCE.** In this paper I discuss a post-war collection, composed by individuals in Sweden in 1952 and exported to a private museum in the United States. By analyzing the intentions and consequences of making religious and textile objects part of identity processes, I hope to shed new light on concepts such as collecting and collection, take a new look at women’s status as heritage makers and show how the Värmland Gift Collection contributes to the creation of gender and ethnicity. **04-09**

**GRADY, Sandra (University of Pennsylvania) NO PLACE LIKE HOME: RESISTANCE AND ACCOMMODATION IN THE DOMESTIC LIFE OF SOMALI BANTU REFUGEES.** With resettlement in the US, Somali Bantu women refugees are struggling with massive disorientation while being introduced to a perplexing array of both tools and demands in their home life. This paper examines the way these refugee women use the intimate domestic space as a site of resistance and accommodation to their new cultural environment by making choices about decoration, hygiene, and use of technology. **04-09**

**GRAHAM, Tiff (University of California, Los Angeles) COMMUNITY FESTIVALS IN THE LOWER MISSISSIPPI DELTA REGION: SYMBOLISM, REPRESENTATION, AND COMMUNITY.** This paper and the accompanying video are based on my research of how and why people participate in rural town festivals in the lower Mississippi Delta region. I will present my fieldwork on seven festivals located in this region defined by Congress’ 1988 Lower Mississippi Delta Development Commission. Although there are numerous festivals in the Delta, they exhibit similar regional traditions, customs, activities, and foodways. I will compare, contrast, and identify how these festivals reveal collective social experiences. **04-11**

**GRIFFITH, Jim (University of Arizona) “AND IT WAS THAT GUY, OVER THE ALTAR.” NARRATIVES OF SAINTLY CRISIS INTERVENTION IN SONORA, MEXICO.** An ongoing investigation into the traditional Catholicism and religious art of Sonora has revealed narratives of patron saints intervening to save six villages from hostile outsiders. Another village was saved by the misinterpretation of a religious procession. Such legends of saintly intervention in military affairs have been part of the Spanish worldview since at least the Ninth Century. I shall detail the recently collected legends and suggest reasons for them. **17-12**

**GUEST-SCOTT, Anthony F. (Indiana University) FROM THE WIND DONE GONE TO “A PRAIRIE HO COMPANION: THE BOUNDARIES OF PARODY IN POPULAR AND LEGAL DISCOURSE.** This presentation is a comparative examination of the ways in which the boundaries of the parody genre have been constructed in the landmark US legal cases emerging in the last twenty-five years and their construction in a blog located on the Minnesota-based website MNSpeak.com. This analysis offers an expanded concept of legal discourse for ethnographic research by extending its purview to realms of critical attention that lie outside the formal institutions of law in the United States. **12-12**

## Abstracts of Individual Presentations

**GUGLIELMI**, Luc D. (Kennesaw State University) **THE SACRED IN THE PROFANE: LITURGICAL SIGNS IN THE RURAL CAJUN MARDI GRAS**. Mardi Gras is a very important celebration for many communities in Louisiana, especially in the southwest. Because many Cajuns are Catholics, one can find a direct link between the rituals of Mardi Gras (Profane) and Ash Wednesday (Sacred/Catholic). This paper will present the different religious/sacred signs present in the ritual of Mardi Gras and their historical origin(s). A video, filmed by the author, will accompany the presentation. **04-11**

**HAASE**, Donald (Wayne State University) **TEXT AND HYPERTEXT IN FAIRY-TALE TRANSMISSION**. Recent changes in folktale scholarship, literary studies, and technology have generated changes in the dissemination of folktale and fairy-tale texts. A new understanding of the printed tale's textual complexity and intertextuality emerged simultaneously with hypertextuality; and these forces in tandem have affected fairy-tale dissemination. Against this background, the paper shows how publishers of popular print editions have tried to approximate the special features of hypertext, whereas producers of electronic texts have replicated print and thus stalled in realizing the full potential of hypertext to alter how fairy-tales are received. **09-09**

**HACKLER**, Matthew (University of Louisiana, Lafayette) **"LOUISIANA'S NEW OIL": CULTURAL RHETORIC IN THE WAKE OF THE HURRICANES**. This paper will argue that an analysis of the official cultural statements produced in the wake of Hurricanes Katrina and Rita reveals a striking disjunction between stated goals and purported values regarding arts and culture. Through the examination of the language of cultural policy, it will explore the ways in which cultural planners conceive of indigenous art and culture, including their critical role in economic development strategies, cultural tourism plans, and urban redevelopment initiatives. It will explore the influence of policy statements in shaping the way both Louisianians and outsiders perceive the value of the state's cultural life. **02-03**

**HAENNINEN**, Kirsi (The Ohio State University) **STIGMATIZATION OF THE SUPERNATURAL**. Supernatural is a category that breaks the general scheme of the modern western world and the order the world is supposed to possess according to science and Protestant Christianity. Furthermore, the supernatural is related to low cultural domains in the high/low category hierarchy. My paper suggest that people who tell about supernatural experiences recognize and combat the stigmas related to the supernatural and address the potential challenges by negotiating or denying the questions of hallucinations, illusions, dreams, mental health and social status. **12-05**

**HAFSTEIN**, Valdimar Tr. (University of Iceland) **"THE COMMON HERITAGE OF HUMANITY": HUMANKIND AS A SUBJECT OF INTERNATIONAL LAW**. Devised as a conciliatory principle at the apex of the Cold War, the "common heritage of humanity" became in the 1970s and 80s an instrumental concept in the reform agenda of the Non-Aligned Movement in the United Nations. With reference to related concepts like "world heritage" and "the intangible cultural heritage of humanity", this paper examines attempts in international fora to construct humanity as a legal subject with rights and responsibilities. The international politics involved in the assertion that a particular practice or resource is humanity's common heritage are interrogated, as are the property or non-property regimes governing humanity's relation to its postulated heritage. **12-02**

**HANSON**, Debbie A. (Augustana College) **"THIS EXISTENTIAL PROBLEM IN TIGHTS": STAGING THE PERSONAL EXPERIENCE NARRATIVE**. When most people review their lives, they share personal experience narratives with their friends and families, but actors are not most people. In her one woman show *At Liberty*, Elaine Stritch performs her own personal experience narratives as both actor and storyteller to an audience that seems at once impersonal and intimate and, in the process, challenges the boundaries between belletristic and folk drama. **02-14**

## Abstracts of Individual Presentations

**HARING, Lee** (Brooklyn College, *emeritus*) **FOLKLORISTICS QUERIES CONCEPTUAL BLENDING.** From their beginnings, folklore studies depended on psychology. Now the emergent science of cognitive linguistics is turning its attention to proverb and metaphor. So the folklorist looks to this new science for a psychology that might provide an internal theory of expressive culture. If metaphors, counterfactuals, and other features we recognize in folkloric genres all are effected by the “conceptual blending” discovered by cognitive linguists, how are we to imagine the relation between human discourse and the “compression in blending networks” which cognitive linguists offer as an essential tool of mental life? **17-02**

**HARLE, Peter** (University of Minnesota) **THE GODS BEHIND THE COUNTER: RESTAURANT AND GROCERY SHRINES IN MINNEAPOLIS.** Throughout the United States, many restaurants and grocery stores house small shrines. Customers may be unaware of their presence, but as focal points for prayers and offerings, magnets for money, or guardians against trouble, these shrines become part of the flow of daily life for store owners and employees. Rarely addressed by government regulations or “official” religious authorities, they are vital examples of vernacular religious expression. This paper explores the aesthetics, construction, positioning and use of these assemblages, and considers how they can affect a sense of place, become sources of misunderstanding, or run the risk of commodifying sacred culture. **20-02**

**HATHAWAY, Rosemary V.** (University of Northern Colorado) **UNPUBLISHED “STUFF”:** **RICHARD WRIGHT’S ETHNOGRAPHIC WORK FOR THE FEDERAL WRITERS’ PROJECT IN CHICAGO.** While Richard Wright is hailed as one of writers whose career was launched by the FWP, little has been written about his work for the Project. This paper addresses those oversights by analyzing several Chicago FWP pieces labeled as Wright’s work: “On the Ethnography of the Negro,” “Ethnographical Aspects of Chicago’s Black Belt,” and “A Survey of the Amusement Facilities of District #35.” These illustrate Wright’s progressive thinking about the value of ethnographic research and about African Americans as a folk group. **09-06**

**HEMMING AUSTIN, Jill** (Indiana University) **RECONSIDERING THE HISTORIOGRAPHY OF PUBLIC FOLKLORE: ELSIE CLEWS PARSONS AND THE IMPULSE FOR SOCIAL REFORM.** The existing historiography of public folklore as a defined field of work tends to discount the philanthropic impulses of AFS’s earliest members and contributors. I explore the shaping influence of philanthropy on turn of the century social scientists through the life and writings of Elsie Clews Parsons. I will use her work as a window into the possible intellectual links between reform movements and social sciences as a way to extend the current historical narrative of public folklore. **09-06**

**HENKEN, Elissa R.** (University of Georgia) **GENRE SELECTION: LEGEND OR JOKE.** When people respond to an event or a concern through folklore, what factors favor a first response in one genre over the other? This paper will explore specific, paired examples of legends and jokes, extracting some of the pertinent factors—such as the degree of identification with the subject or proximity to it—affecting genre selection on such varied topics as eating disorders, enemy women, AIDS, and the destruction of the World Trade Center, in an attempt to determine underlying patterns and develop a grammar of genre selection. **12-12**

**HENSON, Tahna B.** (University of Missouri) **SIGNS OF IDENTITY: REPRESENTATION AND THE PERFORMANCE OF CULTURE.** In this paper I consider how performing ethnographic texts that reflect Deaf cultural identity expand understanding of the fluidity of that identity by visually presenting signed information, while at the same time undertaking to confront the problems of representation that arise when an ethnographer attempts to perform her collaborator and sign to a non-signing audience. By examining the personal narratives of one hard-of-hearing woman, I build particularly upon Richard Bauman’s theories from Verbal Art as Performance to address how language is used (whether it be English, American Sign Language or some combination of both) to express cultural identity. **20-06**

## Abstracts of Individual Presentations

**HERCBERGS, Dana** (University of Pennsylvania) **PLAYSCAPES: TRADITIONAL GAMES AS MARKERS OF LOCAL IDENTITY IN AND AROUND JERUSALEM.** This paper looks at how Jewish and Arab adults construct their locality when describing their childhood games primarily in Jerusalem and in the village of 'Ein Naqquba west of the city. Players' illustrations of play spaces render a map of children's lives and the ways they shaped and were shaped by the borders of their village or urban neighborhood. Similarities cut across geographic and national lines and provide a key to examining cultural interaction in a period of increased polarization between the two peoples. The effects of modernization, uprooting, and relocation are among the factors influencing the presence and mutations of these games today. **02-12**

**HERTZ, Carrie** (Indiana University) **OUTFITTING THE CLOSET: ADAPTING BUILT SPACE TO PERSONAL LIFESTYLE.** The closet is at once a social and personal space. It houses the tools of public self-expression (clothing) yet is often considered a place of concealment (hidden from view). However, the clothing closet not only classifies, arranges, and encloses tangibles, it also organizes time, memory, and hierarchies of importance within an individual's life. By concentrating on users of architecture, we learn how individuals adapt existing spaces to fit personal needs and conceptualizations rather than being simply controlled by physical limits and idealized practice. This study illustrates the negotiation of domestic space, the material organization of identity, and patterns of consumption. **02-02**

**HIBBARD, Aaron** (George Mason University) **DISPLACEMENT IN ONE'S OWN HOME.** A look at the ways in which selling a home can affect one's sense of place and self-identity. This paper focuses on the home selling experience of three individuals. One informant lived in her house until it sold while the others moved immediately upon making the decision to sell. All the individuals occupied liminal spaces; one in her home, the others in a different location. What affect can liminal spaces have on self-identity? If the liminal space that so many people experience is in their own home, how do people retain their sense of belonging and their self-identity? **02-07**

**HILL, John W.** (University of Michigan) **PERFORMING GRIEF: EAST SLAVIC FUNERARY CUSTOMS INVOLVING THE DECEASED, THE "FAUX" DECEASED AND "DOLLS."** This paper looks at traditional East Slavic funeral performances: rites focused on actual corpses, mock funerals, and funerals of effigies. I examine funerary rituals through the beliefs conditioning the creation of embodied "others" and their interactions in imaginary universes. Funerary performances where participants embody "others" or "create" an immanent "other" through their actions emerge from a need to enact transitions. Passive knowledge of passages between realms is insufficient. Becoming part of and functioning in such conditional, spiritual realities is a crucial part of belief. Likewise, belief is essential to creating "others" and existing in the given conditions of ritual reality. **12-03**

**HINSON, Glenn** (University of North Carolina) **CREATING AN INSIDE AMONG THE "OUTSIDERS": ARTISTIC EXCHANGE AND CREATED COMMUNITY AMONG SELF-TAUGHT ARTISTS.** Market portrayals of self-taught artists insistently celebrate their "outsiderness," suggesting that their singularity is the product of idiosyncratically individual vision, untainted by either commerce or tradition. Yet the same market that so celebrates artistic isolation has ironically created many opportunities (festivals, art fairs, etc.) for so-called "folk artists" to meet other "folk artists." This paper explores what happens when these meetings blossom into friendships and artistic relationships, when an artificially defined community adopts its imposed definition and actually becomes a community, transforming proclaimed "isolation" into a shared sense of insiderness based on mutual creativity and a common aesthetic language. **02-04**



## Abstracts of Individual Presentations

**HIRAYAMA, Miyuki** (Ritsumeikan University) **JIZŌ-BON IN KYOTO TODAY: CELEBRATION OF CHILDREN AND COMMUNITY.** Jizō is one of the Buddhist deities, Bodhisattva, who is believed to be the protective god of children. In Kyoto City, Japan, on the roads and alleys, there are thousands of small shrines in which a Jizō stone image is placed. Jizō-bon is the festival for the Jizō deity, which is held around August 23. This paper explores the relationship between place, community, and their expressions by examining multiple functions and meanings of the Jizō-bon festival in the urban areas of Kyoto. **02-12**

**HOBBS, Holly** (University of Missouri) **TOWARD A DEFINITIONAL STRATEGY FOR MUSIC AS DEVELOPMENT: HIPHOP AND COMMUNITY DEVELOPMENT IN CENTRAL MISSOURI.** In the context of peoples in diaspora, the (re)constitution of cultural identity becomes one of the most significant factors to the individual and collective health and viability of the community. Though music has long been acknowledged for its potential to move people to action, bring people together, formulate cultural identity, and inspire them to overcome hardships of poverty, discrimination and injustice, music is rarely utilized as a method for community development. Using hiphop music as a central focus, Progressive Artists, Inc., a non-profit organization based in Columbia, Missouri, is built on the understanding of music as a shared community resource that has the potential to create a strong sense of cultural identity. This paper ultimately seeks to analyze Progressive Artists policy in an attempt to better define the role of music in the (re)imaging of cultural identity and to begin the process of defining a greater strategy for the utilization of music as a resource for community and regional development. **17-11**

**HOBBERMAN, Michael** (Fitchburg State College) **STRANGERS NO MORE: ORAL TRADITIONS OF JEWISH PEDDLERS AND CATTLE MERCHANTS IN EARLY 1900S NEW ENGLAND.** To all appearances, the East European Jewish peddlers and cattle merchants who plied the New England countryside at the turn-of-the-20th-century period were among the most itinerant members of an already widely dispersed, intrinsically diasporic group. The fieldwork I have conducted as I have researched my book-in-progress on small town New England Jews, however, suggests that peddling was a profession that in many cases lead directly to an individual's or a family's permanent settlement in the region. **04-09**

**HORTON, Laurel** (Kalmia Research) **UNDERGROUND RAILROAD QUILTS: MATERIAL EXPRESSIONS OF POPULAR BELIEF.** In 1999, a new book, *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*, claimed to offer proof that enslaved African Americans used encoded quilt patterns as "essential tools for escape along the Underground Railroad." Although scholars find the book's arguments insubstantial, belief in the book's premise has become firmly embedded in popular culture. This paper explores the nature of these beliefs as expressed, verbally and materially, by contemporary quiltmakers who make their own "Underground Railroad quilts." **20-02**

**HOWARD, Robert Glenn** (University of Wisconsin) **WHY RHETORIC AIN'T PRIVATE: CRITICALLY ENGAGING VERNACULAR AUTHORITY** Rhetoric is more than merely the art of persuasion; it is the act of strategic naming. If rhetoric is the capacity of individual performance to generate shared meaning, performances of vernacular rhetoric seek to constitute what is considered "traditional." But such constitutions cannot occur alone. Instead, every rhetorical performance invites a critical judgment from its audience; even when that audience is a folklorist. Imagining the folkloric performance in these reciprocal terms both compels and liberates the ethnographer to critically engage vernacular authority. **13-01**



## Abstracts of Individual Presentations

**HUFFMAN, Eddie** (University of North Carolina at Chapel Hill) **"SOMEWHERE BETWEEN HERE AND HEAVEN": SINGING IN THE SPIRIT AND THE PERFORMANCE OF BELIEF IN TWO PRIMITIVE BAPTIST CHURCHES.** A worship service marks the nexus between the sacred and secular realms of existence. This is especially true for two Primitive Baptist churches in the foothills of North Carolina. Singing, as a form of worship that invites and indeed relies upon active group participation through the voice of each congregant, demonstrates most clearly this negotiation and bridging of temporal and sacral realities. Investigating the communication between the worshiper and the divine through song as a performance of belief reveals a complex of negotiations between tradition in flux and the fixity of scripture, between the individual and group experiences with the divine, and between form, content, and function. **13-03**

**INGRAM, Shelley A.** (University of Missouri) **"FILLING A MILK BOTTLE WITH AN OCEAN:" METAFICTION, ETHNOGRAPHY, AND MUMBO JUMBO.** I explore the connections between metafiction, folklore, and ethnography through a close look at Ishmael Reed's 1972 novel *Mumbo Jumbo*. Metafiction is a self-conscious kind of writing which draws attention to the artifact and process of fiction to make a statement about the practice of writing and, perhaps, the construction and representation of reality. I situate my reading of the novel within the context of the debates surrounding folklore and literature, ethnography, metafiction, and the Black Arts Movement in order to explore folklorists' seeming reluctance to read *Mumbo Jumbo* as an ethnographic text. **20-06**

**INGWERSEN, Niels** (University of Wisconsin) **WHAT THE MONKS TOLD: LEGENDS FROM OM KLOSTER IN DENMARK.** In 1172, a number of Cistercian monks settled in Eastern Jutland. *Om Klosters Kronike* includes a number of legends connected with the founding of the cloister and an assortment of stories that, in no uncertain terms, describe how evil-minded bishops, kings, and even queens persecuted the cloister. Its splendid library was confiscated, and a bishop insisted on visiting the cloister with his men for a long period. The early legends are mainly devoted to miracles whereas the later ones deal with events in a very real social world. **12-13**

**JACKSON, Jason Baird** (Indiana University) **THE STORY OF COLONIALISM, OR THE OX-HIDE PURCHASE (AATH 2400) IN NATIVE NORTH AMERICA.** A number of Native peoples tell a story that is also a motif from the legend of the founding of Carthage, as reported in the Aeneid. It features colonists who trick the local inhabitants by asking for only as much land as can be measured with one ox-hide. The locals agree, but the colonizers then cut the hide into a string with which they encircle much more land than the locals envisioned. I will consider the story from the perspective of recent ethnographic work on historical consciousness and as a bridge for linking folkloristics to the fields of colonial studies. **04-06**

**JACKSON, Joyce Marie** (Louisiana State University) **DECLARATION OF TAKING TWICE: THE RESILIENT SPIRIT OF THE VILLAGE PEOPLE IN THE LOWER NINTH WARD OF NEW ORLEANS.** Fazendeville was the name of a small settlement of African Americans nestled on the east side of the Mississippi River levee in Chalmette, LA. This community occupied the land from 1867 to 1964, when they were forced to leave due to the fact that the Battle of New Orleans was fought on the land in the War of 1812 and the National Historical Park wanted the land for the purposes of expansion. After months of opposition, most of the residents moved into the Lower Ninth Ward in New Orleans. Now, forty-two years later, due to the devastation of the hurricanes, these same people are displaced again. By utilizing pre- and post-Katrina/Rita ethnographies, I am examining their resilience and cultural modes of coping with historical and modern day trauma. Essentially, their maintenance of cultural livelihood is due to communality, spirituality, traditionality and vernacular networks. **01-03**

## Abstracts of Individual Presentations

**JOHNSON, Jeanne Harrah (Nevada Arts Council) TAHOE TOUR ROADBLOCKS: DEALING WITH SENSITIVE DESTINATIONS ON A CULTURAL AND HERITAGE DRIVING TOUR.**

The poster includes a series of photographs including folk arts, artists, sites and “stories” representing a tapestry of communities that live near Lake Tahoe, Nevada and California and are part of a published driving tour. The emphasis is on how to deal with sensitive and sacred sites that naturally occur along the tour routes. **04-05**

**JONES, Michael Owen (University of California, Los Angeles) EMOTIONAL “TRIGGERS” OF DIABETES: LESSONS FROM FOLKLORE FOR MEDICAL PRACTICE.**

Interviews with Latinos in Los Angeles, and recent reports about other populations, indicate that emotional “triggers” (fright, intense anger, severe depression, etc.) may cause type 2 or adult-onset diabetes. However, medical texts and nutritional education programs rarely consider the salience of stress. I present data regarding emotional factors that are said to cause diabetes, exacerbate an existing condition, hinder efforts at managing the disease, and contribute to complications. I discuss several hypotheses regarding emotional triggers as well as laboratory studies of stress effects on metabolic activity, and point out implications of lay etiology for clinical practice. **12-01**

**JORDAN, Rosan (Louisiana State University) THE KATRINA/RITA DIASPORA: EVACUEES IN COMIC STRIP NARRATIVE.**

Much of the response to hurricanes Katrina and Rita in popular and vernacular culture has focused on the inadequacy of the emergency response before, during and after the events, inadequacy that was dramatically depicted via television coverage of the events. However, several newspaper comic strips depict evacuees from New Orleans and comment on the impact of their diaspora on the nation. These comic strips—which relate to other forms of narration, including the oral, in several ways—reveal the ambiguity felt by communities outside New Orleans confronted by vast numbers of displaced New Orleanians on their doorstep. **02-03**

**JORDAN, Terri (Indiana University) WHEREVER YOU MAY ROAM: THE FOLKLORE OF MODERN-DAY MOVING IN THE UNITED STATES.**

In the fast-paced world of modern America, it is becoming increasingly common for people to change the location of their home. Whether this is a move across town, state, or even across the country, the growing mobility of today’s population provides ample opportunity for folklorists to look at the ways in which individuals and families insinuate themselves into new communities. In considering case studies among representatives of groups ranging from military families who relocate every few years to locals contemplating a first-time move, this paper will examine the practices, customs, and beliefs surrounding the moving process in the United States. **01-14**

**JORGENSEN, Jeana (Indiana University) COMING OUT: CONSTRUCTIONS OF GENDER, SEX, AND SEXUALITY IN PERSONAL NARRATIVES.**

Coming out stories are a queer form of personal narrative. While stories of transsexual and homosexual outings deal with gender identity and sexual desire respectively, they do share structures and attitudes. The narratives’ content dealing with sex, gender, and/or sexuality informs how subjectivity and agency are constructed. These narrative depictions of transitions have the potential not only to constitute identity on the personal and performative level, but also on a social level, enforcing notions of group identity and belonging. **17-04**

**JUNG, Michael (Arizona State University) THE READERS OF OZ: HOW CENSORING THE WIZARD OF OZ HELPED DEVELOP FAN FOLKLORE.**

This paper examines how a decades-long censorship of Oz books by children’s librarians encouraged Oz readers to establish fan clubs where they could retain and develop their own folklore, or tradition of beliefs, for valuing the Oz series. By analyzing fan correspondence through reader-response theory, I reveal how fans constructed a system of reading practices for Oz books that defines itself in opposition to the criteria children’s librarians used to justify their censorship of Oz series and other popular children’s books. **05-09**

## Abstracts of Individual Presentations

**KALIAMBOU, Maria** (Princeton University) **GREEK POPULAR BOOKS: THE DIALOGUE BETWEEN ORAL AND WRITTEN LITERATURE.** Oral literature and popular written literature require integrated study. My paper will focus on the interrelations between these two types of literature as they are shown in Greek popular books (especially of the 19th and 20th century). The rules of popular literature constitute a distinct frame for the re-production of oral material. In this paper I intend to investigate if and how oral material was transformed, adapted, or just imitated in popular books and if, conversely, popular literature became part of the autochthonous oral tradition. Thus, the dialogue between oral and written literature can be demonstrated. **13-07**

**KAPLAN, Merrill** (The Ohio State University) **CAPPING VERSES IN CYBERSPACE: TEXTUALITY AND PERFORMANCE ON AN ICELANDIC CHATBOARD.** Folkloristics thrives on the tension between text and performance. The impossibility of perfectly textualizing emergent performance is a central motif of much scholarship. But can a performance be solely textual? John Miles Foley has urged us to seek "performance traces" in the texts that imperfectly record spoken acts, but can those traces ever be coextensive with the performance itself? This paper takes up Icelandic verse-capping, a formerly exclusively oral genre, that has moved into a wholly textual, unvoiced realm, the Internet. Verse exchange in traditional meters has gone digital, challenging our understanding of the boundaries between performance and its representation. **09-02**

**KAY, Jon** (Traditional Arts Indiana) **CRAFTING SOUND: INSTRUMENT MAKING IN INDIANA.** Instrument builders select, cut, carve, scrape and bend materials to sculpt their desired sound. While builders might create for players in classical, popular and folk genres of music, each invests instruments with their techniques and aesthetics of construction, which other builders can read and reinterpret. Through surveying instrument builders from throughout Indiana, this presentation will explore how contemporary musical instrument builders' inherit their craft from the "material text" of musical instruments. It will also look at aspects of an artist's dedication to community, tradition and artistic excellence. **09-08**

**KELLOGG, Christopher** (University of California, Berkeley) **THE CURE FOR LETHAL FEAR: A LOOK AT HOW ARTIC FOLKLORE BECOMES CRITICAL FOR COMPLEX MINDS TO SURVIVE IN A PRIMITIVE ENVIRONMENT.** Surveying collections of Inuit and Greenlandic tales, one frequently finds protagonists becoming frightened to death. One must then consider the legitimate fear that inhabitants of such harsh environments must have had regarding their ability to meet their basic survival needs. This paper will posit that one function of much of their folklore was as a repository in which to displace their fear, so that they could go about the business of surviving. **12-05**

**KINDRAKA-JENSEN, Monica** (Indiana University) **CHALLENGES IN COLLECTING DATA.** During the field research aspect of developing my dissertation comparing two families of second-generation Ukrainian-Canadian women, challenges arose. One such challenge was interviewing relatives. What approach does one use with subjects who happen to be relatives and complete strangers at the same time? Conversely, how does one retain scholarly objectivity when working with people who are personally close? There is also the issue of finding a central focus or theme in a mass of data. The strategies developed can be summarized as guidelines for field research in an imperfect universe. **01-07**

**KINSELLA, Michael** (Western Kentucky University) **LIVING BOOKS AND FICTION SUITS: HYPERFICTION, IMMERSIVE GAMING AND METANARRATIVE IN LEGEND AND BELIEF.** As virtual reality becomes ever more "real," so do legends. This paper examines the consciously engineered legend of Ong's Hat, demonstrating the use of hyperfiction and immersive gaming as narrative devices provides for legends to potentially become metanarratives, or storytelling systems. These systems function to manipulate consensus reality through virtual reality, turning "fiction" into "fact." As these storytelling systems proliferate, legends may replace "truth in story form" with "truth is story form." **12-11**

## Abstracts of Individual Presentations

**KITTA, Andrea.** (Memorial University of Newfoundland) **VACCINE REACTIONS: AN ANALYSIS OF THE CONTENT AND DESIGN OF ANTI-VACCINATION WEBSITES.** Although there have been many articles written by medical professionals on the design and content of anti-vaccination websites, the majority of these articles only analyze paediatric anti-vaccination sites within a context of contestation. In this paper, I will examine these websites from the perspective of methodological populism suggested by Hufford, exploring the content and design for indications of belief, health worldview, competing notions of risk and rhetorical style. **13-12**

**KNOLL, Michael** (University of North Carolina) **FOLKLORE IN DIASPORA: A CONVERSATION WITH THREE WISCONSIN ARTISTS.** This forum will explore, through conversation and demonstration, the experiences of three artists—Iraqi drum-maker Abdulhamid Alwan, Ghanaian woodcarver and musician Djam Vivie, and Hmong singer Mai Zong Vue—who left their native countries but practice traditional arts in expatriate communities. All now call Wisconsin home. They will discuss how living here has changed their artistic paths, modes of production, and the social relevance of their art. Audience members will be encouraged to participate in discussion and later in related events at various Milwaukee-area venues. **04-13**

**KONONENKO, Natalie** (University of Alberta) **MAKING SOUND FILES SEARCHABLE.** Dealing with voluminous data brought back from the field is a perennial problem. Digitizing sound files makes it easier to go to the point in the recording where a particular topic is being discussed, if the point can be identified. Transcription makes data searchable, but is very laborious. Indexing can be done on a single pass through the recording and indexing allows the folklorist to go directly to the desired point in the sound file. An index already in operation will be demonstrated and the problems of indexing discussed. **01-07**

**KOVEN, Mikel J.** (University of Wales, Aberystwyth) **MOST HAUNTED: THE CONVERGENCE OF POPULAR MEDIA AND TRADITIONAL NARRATIVE.** Unlike other reality TV or true-life supernatural television shows, Most Haunted includes and addresses the audience less as a spectator and more as an active participant in the ghost hunt. Watching Most Haunted, we are directed less to either accept or reject the evidence provided to us, than we are to engage in the debate over the evidence's veracity. Like legend-telling in its oral form, belief in or rejection of the truth claims of the story are less central than the possibility of the narrative's truth a position which invites debates about those truth claims. **12-05**

**KRUGER, Steve** (Avery Arts Council) **WHEN TIMES WERE HARD YOU MADE YOUR OWN FUN: ON THE ROAD AND IN THE BARN WITH JIM AND JENNIE VANCE.** Jim and Jennie Vance are musicians who came of age in the time during the shift from old time to bluegrass, from a rural Appalachia to the exodus of family members to the factory towns and the later influx of tourism. The Vances Played all over the world from the 1940s to the 1980s before returning to build the Music Barn, a local hangout and increasingly a tourist destination. This paper will explore the parallels within the musical, economic and cultural changes witnessed in the Vance's lifetime as well as their experiences leaving that culture for life on the road, and bringing it all back home. **01-06**

**LAFFERTY, Anne** (Memorial University of Newfoundland) **"YOU . . . MADE YOUR OWN FUN, WHETHER IT WAS LIVING OR DYING": FESTIVE BEHAVIORS AT CATHOLIC AND PROTESTANT WAKES.** The religion of wake participants affected, but did not absolutely determine, the occurrence of party activities at rural wakes in Newfoundland, as well as their nature and intensity. Catholic wakes were generally rowdier, but storytelling, jokes, drinking, and occasional pranks took place at Protestant wakes. This paper takes a close and nuanced look at differences and similarities in party activities at Catholic and Protestant wakes in two areas of Newfoundland. **13-11**

## Abstracts of Individual Presentations

**LANGE, Michael** (University of Wisconsin) **AXIS HROSSEY: GIVING ORKNEY A CENTRAL PLACE WITH NARRATIVE.** Orkney is a group of islands off the northern coast of Scotland. Both Orcadians and outsiders often think of the Orkney Islands as peripheral. However, people in Orkney tell many stories which place Orkney in the center, not just of the narrative, but of the world the narrative presents. Orkney is cast as an Axis Mundi, around which historical personalities rotate and economic forces flow. This paper will present some of Orkney's centralizing narratives and analyze how they create an Orkney which is necessary to sustain the economy, to justify an Orcadian cultural identity, and to react to globalizing processes. **01-08**

**LANGLOIS, Janet** (Wayne State University) **"OTHER WORLDS": THE RETURN OF THE DEAD AND OTHER MYSTICAL EXPERIENCES IN HEALTH-RELATED CONTEXTS.** This paper frames an ongoing ethnographic study of accounts of the return of the dead in hospice and other life-crises contexts within the theoretical space of "Homelands and Diasporas." It pulls Kathleen Stewart's "space on the side of the road" metaphorically to "space at the end of the road," where hospice staff and family members sometimes speak of mystical experiences. It juxtaposes the narrative turn in medical anthropology and humanities, hospice and bereavement literature, and folklorists' studies of folk belief and supernatural legendry in considering both dying persons and the dead returning as "diasporic wanderers in time and space." **12-01**

**LANZENDORFER, Judith K.** (The University of Findlay) **WHAT GREAT GRANDMA MARY'S STORY TAUGHT US: DON'T HOLD ON TO THE PAST.** In this presentation I will tell the story of my Great Grandma Mary Kolesar, who came to this country as a teenager, and then analyze the importance of her story. Her story is told, inverse to the controlling theme of this conference, to emphasize that one should NOT hold on to one's past. I will discuss how this idea has been important in family and personal life, but more importantly, in influencing me to become an academic. **09-07**

**LASH, Sarah** (Indiana University) **DREAMING IN CANVAS: THE PAVILIONS OF THE SOCIETY FOR CREATIVE ANACHRONISM.** This paper examines how members of the Society for Creative Anachronism, a nation-wide group dedicated to re-creating the Middle Ages, construct temporary homes during camping events. It will explore the types of medieval pavilions available to the re-creator, and analyze how members of the group modify historical designs to fit both ideas of historicity and modern needs for physical and psychological comfort. Examining the elements re-creators incorporate into their environments allows for insight into the way these people navigate the mental and physical space they are constructing and demonstrates the interplay between culture, environment, and creativity. **02-02**

**LAU, Kimberly J.** (University of California, Santa Cruz) **OF METAPHOR AND MASCULINITY.** Several recent television advertisements have self-consciously called attention to the relationship between metaphor and masculinity. Based on the idea that popular cultural media representations are, in fact, representative of "folk" productions and practices, I turn to these advertisements for the ways in which they seem to be offering grounded theories of masculinity as metaphor, a concept we might draw on in our own attempts to understand-and perhaps unravel-the ways in which metaphor drives masculinity in both theory and practice. **13-02**

**LAWLESS, Elaine J.** (University of Missouri) **THE GAZE OF VIOLENCE: RHETORICAL IMAGES AND THE DEHUMANIZATION OF WOMEN.** This paper will examine visual and rhetorical media images that depict domestic and partnership violence. The analysis will rely on Wendy Hesford's work, Rhetorical Visions, in terms of different social and political gazes that inform how we read images of battered, raped, and otherwise violated women. I utilize Diane Taylor's notions of "scenarios" and Hesford's kairos to locate a praxis of cultural narratives that are played out in these media images of women as victim. I will also discuss how the US government's refusal to join the UN Human Rights Council as a political stance that severely thwarts efforts for women's rights as human rights. **12-01**

## Abstracts of Individual Presentations

**LAWRENCE, David Todd** (University of St. Thomas) **THE SOUL OF BLACK FOLKLORE: THE "FOLK" AND THE PROBLEM OF DISCIPLINARY DIFFUSION.** In this paper I will undertake an analysis of the use of the term "folk" in scholarship on African American expressive culture as a way to consider the effect of the steady convergence of Black Cultural and Literary Studies and Africana Folklore studies. The pertinent question I will engage is whether the wide use of this term, which is certainly the result of the very close relationship between several more specific areas in the study of African American culture, has lead to a widely popular, indiscriminate, and possibly dangerous understanding of "folkness" as a totalizing indicator of racial authenticity in African American culture. My ultimate goal is to utilize a discussion of this much co-opted and appropriated term, a key element of Africana folklore studies, to asses the state of our field and offer an argument for the maintenance and preservation of it's integrity through theoretical and reflexive critical work. **13-07**

**LAWTON, Arthur** (Indiana University) **QUADRATURE AS DESIGN METHOD FOR GERMANIC CENTRAL FIREPLACE HOUSES IN SOUTHEASTERN PENNSYIVANIA.** Medieval quadrature explains ground-plans of continental central fireplace houses, accounting for type stability and idiosyncratic variety, and meeting Coulton's criteria for design process in historic architecture: 1.) accurate prediction, 2.)constructional simplicity, 3.)common and non-coincidental. Structures were laid out on a network of rectilinear lines located by swinging the diagonal of a quadratic figure. Line intersections are nodes governing feature placement. Asymmetric features placed on lines and nodes shows houses to be careful products of a trusted method. Proceeding from the work of Glassie in Virginia, and Vlach and Carter, the plan-net is viewed as an expression of the mind inseparable from the Medieval network of community. **13-13**

**LEE, Linda J.** (University of Pennsylvania) **THE GOOD, THE BAD, AND THE UGLY: MOTHERHOOD IN SUPERNATURAL LEGENDS.** Motherhood is the implicit (or sometimes explicit) preoccupation of many traditional narratives, especially supernatural legends. Women's identities in these narratives are often constructed in relation to their acceptance of, rejection of, or competence in this role. This paper explores how motherhood is so often conflated with notions of culturally "appropriate" female gender identities in folk narratives, with particular attention to the construction of positive and negative examples and to the way that the conflation of motherhood and female gender is problematized. **17-04**

**LEE, Wei-Ping** (Indiana University) **CAILOU: THE PERFORMING STAGE OF TRADITIONAL HAND PUPPETRY IN TAIWAN.** Cailou, or the colorful mansion, is a refined two-storied hexagonal performing stage of traditional hand puppetry in Taiwan. This paper first describes the historical development of the performing stage of hand puppetry and the significance of the colorful mansion. The second part discusses the design and decorative patterns of the colorful mansion that imitate the traditional architectural structure of the Chinese temple and palace. The third part analyzes the utilization of the performing space of the colorful mansion and the influence it brings to the performing principles of hand puppetry. **17-14**

**LEJEUNE, Keagan.** (McNeese State University) **PUBLIC DISPLAYS, SIGNS, AND IMAGES WITHIN THE HURRICANE NARRATIVE.** In the wake of Hurricane Rita, residents of Lake Charles, Louisiana, wanted to make a statement about their recent experiences, a statement of solidarity and identity. They wanted to express their ideas about the damage the storm caused, about certain outside groups entering the area, and about the connections they felt to other members of the community. As a result, throughout the area, various public displays, signs, and images developed to make note of the community's shared experience. **02-03**

## Abstracts of Individual Presentations

**LI, Jing** (Union College) **ON THE WAY TOWARD THEORY: RE-VIEWING FEMINIST FOLKLORISTICS.** Recently, feminist folklorists have begun to review the development of feminist folkloristics with an intention of engendering a more mature theoretical base for this “data-rich” and “experience-near” field. However, most reviews have tended to depict the efforts of individual works to invoking the female-centered stance without grasping this theorizing process as a whole. In this paper, through re-viewing the way of feminist folkloristics toward theory, I aim to reflect on its development that is centered on the issue of women’s power symbolized or engaged in women’s lore, its contribution to folkloristics as a new stance, its possible cultural blindness as an ideologically laden field, and its communications with feminists in other disciplines. **20-01**

**LICHMAN, Simon** (The Centre for Creativity in Education and Cultural Heritage) **NEGOTIATING LANDSCAPE: USING FOLKLORE TO SEE BEYOND STEREOTYPED IMAGERY OF HOMELAND AND DIASPORA IN ISRAEL.** Concepts of diaspora and homeland are constant factors in both Jewish and Arab perceptions of history and place, determining how they view the future of Israel and their individual lives. Conflicting narratives and interpretations, used as justifications and explanations, underlie interactions and have the potential to inflame the situation. This visual presentation will examine how folklore can be used to bring Arab and Jewish school-communities together through understanding the complexities of each other’s layered identities. **05-08**

**LINDOW, John** (University of California, Berkeley) **BARDAR SAGA SNÆFELLSÁSS AND THE CASTING OF THE EMIGRANT/IMMIGRANT EXPERIENCE IN MEDIEVAL ICELAND.** Bárðar saga Snæfellsáss looks back from high medieval Iceland to the time when the island was first settled. Descended from giants and trolls in Norway, Bárðr emigrated, as did other settlers, to escape the tyranny of Harald Fairhair. In Iceland he reverts from human to supernatural and functions as a helping spirit. His son’s return to Norway and encounter with the missionary king Olaf Tryggvason illuminate the saga’s ending, a barrow-breaking in the wilderness; Bárðr cannot help, but Olaf can. **12-13**

**LINDQUIST, Danille Christensen** (Indiana University) **RETHINKING THE “HOME MODE”:** **SCRAPBOOKS, DOMESTIC LIFE, AND R/EVALUATION.** Though scrapbooking is often considered a commercial phenomenon, the practice engages regimes of value that extend beyond the market. Even as scrapbook makers invest resources in conserving evidence of their past, many also see their own present as worthy of preservation and elaboration. They frame domestic and/or gendered work as creative, enduring, and public, thus transvaluing the everyday, complicating public/private distinctions, and challenging notions of audience and intention that have dominated scholarship on “home mode” visual communication. Drawing on feminist critiques that question folkloristic standards for texts and performance, I suggest how scrapbookers rework value hierarchies as they enter discourses about heritage and its social possibilities. **01-01**

**LITOVKINA, Anna** (University of Pécs) **“A MAN’S HOME IS HIS WIFE’S CASTLE”:** **WOMEN IN ANGLO-AMERICAN ANTI-PROVERBS.** Proverbs have never been considered sacrosanct; on the contrary, they have frequently been used as satirical, ironic or humorous comments on a given situation. Wolfgang Mieder has coined the term “Antispruchwort” (anti-proverb) for such deliberate proverb innovations. All’s fair for anti-proverbs: there is hardly a topic that they do not address. The focus of my paper is on one of the main topics that emerged in Anglo-American anti-proverbs, i.e. women. The anti-proverbs discussed in the paper can be found in the book “Old Proverbs Never Die, They Just Diversify: A Collection of Anti-Proverbs”, see T. Litovkina - Mieder 2006). **17-09**



## Abstracts of Individual Presentations

**LOCKWOOD** Yvonne R. (Michigan State University Museum) **BEING AMERICAN: AN ARAB AMERICAN THANKSGIVING.** Thanksgiving is the most important meal in American culture. Fixed in form but with infinite variation according to family, region, class, and ethnicity, it is a ritualization of the American origin myth, heavily laden with symbolic meaning. Journalists and food scholars have described the ethnic Thanksgiving feast as a turkey surrounded by the holiday specialties of that particular ethnic group and tend to see this as an illustration of assimilation. In this paper I examine the celebration of Thanksgiving among Lebanese, Palestinians, Yemenis and Chaldeans in Metropolitan Detroit, the largest Arabic-speaking community outside the Middle East, in both form and function as compared to the celebration of Thanksgiving in the mainstream community. I argue that ethnic Thanksgiving is an example of creolization of immigrant culture and demonstrates the persistence of ethnic identities and cultures within American society. This interpretation is placed in a more encompassing examination of Arab American foodways and social dynamics (Lockwood & Lockwood 2000) and contributes to the folkloric concept of creolization (Abrahams 1980; Mintz 1998; Baron & Cara 2003). **20-14**

**LONG**, Lucy (Bowling Green State University) **TURKEY, GREEN BEAN CASSEROLE, AND SAUERKRAUT: THANKSGIVING MENUS AS METAPHOR FOR NATION.** The standard menu for an American Thanksgiving holiday is a turkey surrounded by various dishes representing the American origin myth. The holiday itself ostensibly celebrates a unified nation; as such, the meal is presented as structurally replicating that unity. This paper explores the ways in which that menu is manipulated to include regional, religious, ethnic, and personal identities, all of which are used in the construction of national identity. It also explores how mass-produced foods are traditionalized, becoming part of public identity. **20-14**

**LU**, Jiang (Eastern Michigan University) **DANCING DRAGON AND ROARING LION: SCULPTURE OF SUIDE.** This study examines the evolution of a sculpture style—Dragon and Lion in Sui, China. The style of this type of folk art has been changed continually with different cultural contexts during different time periods. Artisans create different types of dragons and lions in order to adapt to apposite social contexts. Meanwhile, these dancing dragons and roaring lions created by these artisans bring people to an imagined world where people could have happier lives, protected by guardians from disease and fire, having enough rain for good harvest, and etc. **17-14**

**MACAULAY**, Suzanne P. (University of Colorado, Colorado Springs) **THE CRYOGENIC DIASPORA: THE DYNAMICS OF THE “FROZEN DEAD GUY DAYS” FESTIVAL IN NEDERLAND, COLORADO.** “Frozen Dead Guy Days” is an annual celebration staged in the Rocky Mountains in early March that revolves around the cryogenically preserved corpse of Bredo Morstoel, who was brought from Norway after he died by his grandson, before he was ultimately deported back to his Scandinavian homeland. Now Grandpa Bredo’s body is all that remains of a Norwegian diaspora of the living and the dead. This paper analyzes the trajectory of a celebration evolving from civic embarrassment over the discovery of the body’s presence within the city limits of Nederland in 1993 into an internationally acclaimed festival celebrating Grandpa’s corpse initiated in 2001. **04-11**

**MAGOULICK**, Mary (Georgia College) **TRICKSTER LIVES IN ERDRICH.** Ojibwe writer Louise Erdrich continues a long-standing tradition in Native American narratives of trickster characters. The trickster has for many writers and scholars become a tricky character to write or think about, but Erdrich breathes life into the character for all her audience (whether Native or not) to enjoy and celebrate, in the very deepest tradition of what storytelling and great characterization are all about. She evinces a spirit of continuity between past and present that is at the heart of our current conceptions of tradition and folklore. **04-06**



## Abstracts of Individual Presentations

**MAHIRI**, Jelani K. (University of California, Berkeley) **OXEN, SLAVES, COWBOYS AND INDIANS: A COMPARATIVE ANALYSIS OF THE LEGENDARY PLOT FOR BUMBA-MEU-BOI, A BRAZILIAN FOLK MUSICAL DRAMA.** Bumba-meu-boi is a folk musical drama performed throughout Brazil. As a form of expressive culture it entails costuming, dance, music, song and satirical narrative performances. In this paper, I present various versions of the narrative plot and highlight some of their core features using a Proppian formalist analysis. While interpreting the symbolism embedded in the characters and their interactions, I utilize Francisco Vaz da Silva's work to rethink the relationship between narrative and ritual performances vis a vis the idea of metamorphosis. Finally, I emphasize the importance of more detailed narrative analyses for understanding historical transformations in bumba-meu-boi performances as well. **02-13**

**MARTINEZ-RIVERA**, Mintzi (Indiana University) **BAILANDOLE AL SANTITO: THE TRADITION OF THE MANDA IN THE CHURCH OF EL SEÑOR DE LOS MILAGROS IN MICHOACÁN, MÉXICO.** Michoacán is recognized by its religious celebrations and the indigenous elements in those celebrations. One such example is the manda of "El Señor de los Milagros" in the church of San Juan Nuevo. From a Judeo-Christian perspective to an indigenous viewpoint, many intercrossing discourses are embedded in the walls of the church. One of the principal discourses relates to the politics of identity/authenticity. In this presentation we will introduce the tradition of the manda, and how in this particular space not only issues of syncretism or hybridity come into to the fore, but also issues of indigenism, identity and authenticity. **13-03**

**MASONI**, Licia (Edinburgh University) **NARRATIVES TO "MAKE YOU FEEL AT HOME": NARRATING TO PROVIDE CONTINUITY OF MEMORY AND IDENTITY TO EMIGRANT WORKERS RETURNING TO THEIR VILLAGE IN THE APENNINES, IN NORTHERN ITALY.** This paper will look at a particular set of narratives as means of creating feelings of belonging and social inclusion among seasonal emigrant workers who return to their village. **01-02**

**MATSON**, Elizabeth Anna (Independent Folklorist) **STORIES IN CONFLICT: INDIGENOUS ORAL HISTORIES AND THE COLONIAL HISTORY OF "A NATION OF IMMIGRANTS."** When Indigenous people use their oral histories as evidence in their land claim cases, they must be decontextualized from a traditional performance venue and audience and recontextualized into a western court of law, which by its very nature unquestioningly privileges the colonial history over the Indigenous. Through the lens of the Canadian court case of *Delgamuukw v. The Queen*, the difficulty of achieving respectful communication under these circumstances will be addressed from a folklore theoretical perspective. **01-02**

**MATTE**, Lynn (Memorial University of Newfoundland) **"I HEARD AN AWFUL ROARATION:" DISASTER NARRATIVES OF THE 1929 TIDAL WAVE, NEWFOUNDLAND.** By collecting and analyzing narratives of the 1929 tidal wave three-quarters of a century after the event, and comparing them with narratives collected in the intervening years, my research reflects how the passage of time allows us to constantly reshape narratives of the past based on knowledge and experience gained after the event being recounted. **02-14**

**MCCARL**, Robert (Boise State University) **ECOLOGY OF EXCLUSION: "SCIENCE," MISOGYNY, AND GENDER IN THE FIRE SERVICE.** Historical changes in the fire service have resulted from the increased participation of women and people of color. This paper examines the various forms of resistance employed by women and black fire fighters against the white, male majority and their rituals of exclusion. Using narrative and descriptive sequences of skill performance, an ethnographic profile of culture change emerges that chronicles the power of human agency within global structures of privilege. **12-04**

## Abstracts of Individual Presentations

**MCCARTHY**, William Bernard (Pennsylvania State University) **"BISHOP PERCY, WALTER SCOTT, AND JOHN JACOB NILES: IS THERE ROOM IN FOLKLORE FOR THE SEMILITERARY OR ORAL-DERIVED BALLAD?"** In Textualizing the Siri Epic Lauri Honko proposes a three-fold category of epic texts: 1) literary, 2) semiliterary, and 3) purely oral. He is concerned to defend the second category, which he also calls oral-derived, and which would include the Kalevala, as of value to the folklorist. The same three kinds of texts may be identified in ballad studies. Are the values that Honko identifies also operative for a folklorist that takes oral-derived ballads seriously? **09-05**

**MCENTIRE**, Nancy C. (Indiana State University) **RITUAL AND A SENSE OF PLACE IN NORTHERN SCOTLAND: THE STONE OF ODIN.** In Scotland's Orkney Islands, The prehistoric Stone of Odin was, for many centuries, the focus of betrothal and wedding rituals. The paper examines the history of this large stone and its connection with customary life, noting how people interact with their natural environment and draw symbolic meaning from distinctive features within it. **05-11**

**MCKEAN**, Thomas A. (University of Aberdeen) **WILLIE MATHIESON AND THE PRIMARY AUDIENCE.** This paper proposes that people learn, preserve and perform folklore largely for themselves, drawing on the life of Scottish singer Willie Mathieson. Mathieson's material is preserved as handwritten and typed texts, along with cylinder and tape recordings, made across half a century by three collectors: James Madison Carpenter, Hamish Henderson and, crucially, Mathieson himself. Types and degrees of synchronic and contextual change/stability will elucidate the essential nature of examples and I will explore Mathieson's motivation, illuminating his relationship with tradition over a lifetime of collecting and being collected. **13-08**

**MCMAHON**, Felicia Faye (New York Folklore Society) **PERFORMING IN EXILE: REFUGEE YOUTH, RECONTEXTUALIZATION AND 'COLLECTIVE REFLEXIVITY.'** Childhood is represented as a locus of authenticity for parentless Sudanese refugees now living in New York State. Paradoxically, they maintain a connection to their elders by performing for new audiences traditional dances and songs recalled from their own childhood play. By organizing the characteristics of their playful performances according to Hymes' notion of "speech act," it is apparent that an authentic diasporic identity is defined for this group. Their 'collective reflexivity' (Schechner) enables the young performers to be active and effective in maintaining their social worlds as best they can in the face of dislocation. **20-09**

**MCNEIL**, Elizabeth (Arizona State University) **TRICKSTER DISCOURSE, HUMOR, AND THE ETHICS OF LITERARY ANALYSIS FOR OUR NEW WORLD.** In this paper, I discuss the history of the term "trickster"; the contemporary presence of tricksters and trickster discourse in American ethnic literatures, and the sociopolitical implications of that literature for multicultural readerships; the function of "trickster discourse," particularly in its humor aspects, and especially as outlined by author and critic Gerald Vizenor; folkloric approaches to trickster texts; and the implications of utilizing trickster folkloric studies in literary criticism. **17-03**

**MCNEILL**, Lynne S. (Memorial University of Newfoundland) **AMISH FRIENDSHIP BREAD: TEMPORARY OWNERSHIP AND THE LASTING CONNECTION.** This paper will examine food-based instances of object-passing customs, focusing on the tradition of Amish Friendship Bread. As Lynn Harris has noted, passing on a sourdough starter is more significant than passing along an inanimate object like a Roaming Gnome; it is more like "procreating" or "co-parenting" (76). While all object-passing customs create a tangible connection between people who are otherwise geographically removed from each other, this paper explores how the use of food creates an additional level of physical experience and an intimacy that is not present in other cases. **05-13**

## Abstracts of Individual Presentations

**MECHLING**, Jay (University of California, Davis) **THE WAR AGAINST HAZING**. Educators, parents, journalists, and assorted others have launched an attack on the folk practices of hazing for admission to a group, constructing hazing as "a social problem." This debate puts folklorists into a quandary, worrying how to balance the health and welfare of individuals against the rights claims of a group wanting to practice a tradition. The folklorist might make an intervention in this public policy debate, proposing ways to preserve hazing. Along the way, the folklorist might notice some very interesting cultural patterns over the twenty years or so this debate has been building. **13-02**

**MICHEL**, Maggi (University of California, Los Angeles) **PROVERBS AT WORK: A.A.'S SLOGANS & IDIOMS** Alcoholics Anonymous' members build new lives and new selves by applying A.A.'s folk wisdom in constant narrating, often by use of slogans. Drawing from twenty years of fieldwork, I will analyze these slogans according to theories and methods of Mieder and others to examine how proverbial scholarship can apply to A.A.'s idiomatic repertoire. Applying new theoretical models to A.A. narrating invites folklorists to study this vital body of data to develop new models for how A.A. folk narrating achieves the highest rate of recovery from alcoholism. **05-14**

**MIEDER**, Wolfgang (University of Vermont) **"TILTING AT WINDMILLS": HISTORY, USE, AND MEANING OF A PROVERBIAL ALLUSION TO CERVANTES' DON QUIXOTE**. The proverbial allusion of "tilting at windmills" referring to Don Quixote's unforgettable adventure with the windmills in Cervantes' famous novel of Don Quixote (1605/1615) is known in many languages. Early variants of the phrase appear already in 1607 (perhaps predating the Spanish "acometer molinos de viento"), five years before Thomas Shelton's first English translation of the novel! It has remained in frequent written and oral use ever since, notably in works by Paine, Hamilton, Jefferson, Thackeray, Scott, Coleridge, Poe, Longfellow, Conrad, Christie, etc.. Especially the mass media are replete with headlines, cartoons, and caricatures playing off the quixotic scene of humankind fighting against bizarre "windmills" of all types (with 37 slides from art and the mass media). **05-14**

**MIKSCHKE**, James (University of Wisconsin) **THE ELECTRIC GUITAR AND ITS SIGNIFICANCE IN AMERICA'S REGIONAL (FOLK) MUSICS AND BEYOND**. I examine how the electric guitar has helped shape America's diverse, regional, musical landscapes, and how these subcultural sounds have, in turn, influenced mainstream society. The appropriation of the electric guitar into America's regional musics indicates that it should consequently be considered a "folk" instrument, alongside with banjos and accordions. Understandably, instrumentation in folk music does have its traditions; however, it should not be a deciding factor in defining folk music. The iconic nature of the electric guitar can be witnessed in various musical communities, entrenched in various societal levels, some of which I discuss in this paper. **01-04**

**MILLER**, James (Purdue University) **DO THIS IN MEMORY OF ME: CONTESTED IMAGES OF EUCHARIST IN "CATHOLIC" POPULAR MEDIA**. This paper will explore the representation of Eucharistic images in a range of contemporary media, including religious television (the Eternal Word Television Network), internet discussion groups, and feature films like *Priest*, *Bad Education*, and *The Magdalene Sisters*. While EWTV "markets" the sacrament as a bedrock of Catholic unity, Internet group discussion by lay Catholics suggests that this "unity" may be a fiction. Finally the feature *Priest* suggests a way to re-imagine the sacrament as a vehicle for social activism. **17-05**

**MILLER**, Montana (Bowling Green State University) **BLOGGING INTO THE BEYOND: EMERGING FRAMES OF TEENAGE DEATH AND IMMORTALITY**. When a teenage blogger dies, what happens on her blog? Adolescents spend hours communicating through social networking websites. But if tragedy interrupts real life, the online conversation often continues. Orphaned blogs offer nostalgic commemoration and space for the bereaved to commiserate, but also receive casual messages to the deceased and updates on everyday social happenings. Posters use this medium as a frame for self-conscious collaboration in a form of "dark play." As belief, grief, and gossip collect and combine on these public memorials, a new dimension emerges in which to explore and question the myth that "teenagers think they're immortal." **09-02**

## Abstracts of Individual Presentations

**MILSPA W**, Yvonne J. (Harrisburg Area Community College) **"WHITE PEOPLE DIDN'T COOK VERY WELL. BLACK PEOPLE GOT BURNT": METAPHOR, MYTHIC FRAGMENTS AND ETHNICITY AMONG THE UINTAH UTES**. Starting with a stark metaphor that connects cooking and culture, this paper will use a few other Native American versions of this metaphor, consider its function as a blason populaire, and attempt to connect it to a larger body of cosmological ideas from both the Americas and Asia. The theories of Eliade, Levi-Strauss and Mary Douglas will inform the argument, and the author will go out on a long limb to make her point. **17-03**

**MITCHELL**, Scott (University of Missouri) **CLASH OF THE FOLK GROUPS: FOLK GROUP IDENTITIES IN A MORMON BOOKSTORE**. Often discomfort is caused by belonging to conflicting folk groups. This conflict will be illustrated through my experience working at a Latter Day Saint book store in Dallas. I will include my own experiences as well as the stories of some of the other workers who I interviewed. The employees had to work through the dilemma of being members of a religious group and employees of a business: spheres which are often conflicting. These employees worked through this dilemma through telling stories. **12-04**

**MOE**, John F. (The Ohio State University) **THE OHIO CONNECTION: AFRICAN AMERICAN FOLKLORE AND LITERARY NARRATIVE STRUCTURE IN THE PROSE OF PAUL LAURENCE DUNBAR**. This paper is concerned with Paul Laurence Dunbar's connection to his literary contemporaries, especially his supporter William Dean Howells, and the influence of naturalism in American literature on his last novel, *The Sport of the Gods*. This paper will compare the text with works by Ohio folk artist Elijah Pierce, also a son of a former slave. Pierce carved many of the same Black folkloric images Dunbar describes in his novel. Raised in Ohio, Dunbar knew the racial folkways of the Upland South and this aided in his ability to excel in an atmosphere laden with the weight of the recent history of slavery. **20-11**

**MORRIS**, Jason (Independent Ethnographer) **SMALL. LOCAL. FLEXIBLE. PROCESS ORIENTED: SOME THOUGHTS ON WHAT THE 'GRASSROOTS' HAVE TO OFFER THE CURRENT UNITED STATES CULTURAL POLICY DEBATE**. It is widely acknowledged that the constantly shifting landscape that serves as the United States' cultural policy system is in the midst of a decade long period of transformation and reorganization. Using examples drawn from on-going research of two 'grassroots' performance traditions in Washington, D.C. the presenter will argue that the future viability of 'grassroots' cultural organizations operating within the changing cultural policy environment will depend on their ability to small, local, flexible and process oriented. **12-02**

**MORRIS**, Zoe (Louisiana State University) **CREATING VOICE: EAST VILLAGE VIETNAMESE COMMUNITY PRE AND POST KATRINA**. Identity politics involves constructing, negotiating and accessing identity, a complicated social action. For East Village Vietnamese Americans this action is further challenged by the lack of acknowledgement by New Orleans mainstream discourse. The 2005 hurricanes exemplified the exclusion of non-Black and non-white communities from New Orleans dialogue and media attention. Understanding perceptions and actions the Vietnamese-American community made before, during and after the hurricane clarifies the renewed voice the East Village has created within itself and for itself. **01-03**

**MORRISEY**, Larry (Mississippi Arts Commission) **"WE'RE GONNA RISE AND RIDE": THE EFFECTS OF REGIONALIZATION ON MISSISSIPPI'S GOSPEL SINGING CONVENTIONS**. Convention or "new book" style gospel singing has been a part of the music tradition found in rural white churches across Mississippi for nearly 100 years. With the introduction of more contemporary worship music in many congregations, the convention style has diminished in popularity over the past 20 to 30 years. Those who remain active in the tradition in Mississippi have had to connect with singers in neighboring states in order to ensure sufficient participation in their singings. **05-04**

## Abstracts of Individual Presentations

**MORRISSEY, Gloria J** (Middle Tennessee State University) **IDENTITY RECALLED IN MEMORY AND MYTH.** The diasporic experience is one of displacement and loss. By following the histories of women in exile, Christina Garcia and Edwidge Danticat explore the postcolonial anguish of remote homelands and fractured identities. For the female protagonists of these novels, the route to recovering identity is traveled in memory which arrives at a cultural crossroads. For Garcia and Danticat's women, this intersection represents interaction between an imposed Western religious creed, and the indigenous culture of faith of the islands rooted in African religious systems. Acknowledging the integrally animate quality of the folk culture in the memory leads to integration of identity and the restoration of homelands in the mind. **01-02**

**MORTENSEN, Camilla H.** (The Ethnographic Thesaurus Project) **WILD HORSES, WOLVES, AND OTHER "NATIVE" SPECIES: ENVIRONMENTALISM AND THE ROMANTIC FOLKLORE OF THE WEST.** The image of wild horses galloping through deserts, and the tales of evil wolves hunting in the night trigger reactions in the American psyche based upon the lore about these creatures. I will discuss not only the narratives and beliefs that surround wild horses and wolves in comparison to current environmental studies, but the effects of these widely held beliefs upon the management of our cultural and physical landscape. Should folklorists feel ethically compelled to present the data without bias, or may we choose to use our studies to further the political or environmental beliefs we ourselves may hold? **09-03**

**MORTENSEN, Eric D.** (Guilford College) **TRANSLATING ALLEGORICAL EXPRESSIONS FROM NAXI PICTOGRAPHS.** This paper argues that the regularity of allegorical expressions represented by obscure pictographs in Naxi ritual manuscripts makes the translation of such texts from Southwest China highly problematic. The pictographs, devised as a mnemonic device to assist the *dto-bma* ritual expert in the chanting of religious texts, require a depth of knowledge of the folkloric compendia of Naxi religious culture to be successfully recited, let alone effectively translated. In this paper, I present example Naxi pictographs and the problems surrounding their translation, and discuss why this problem matters. **01-12**

**MOTZ, Marilyn** (Bowling Green State University) **TRUTHINESS, SUBJECTIVITY, AND POST-MASS MEDIA NARRATIVE GENRES.** New forms of personal narratives such as web diaries and blogs enable people to translate their own lived experiences into written texts that blur distinctions between private and public discourse. I examine whether the strategies legend-tellers use to claim credibility appear in these internet narratives and in published personal narratives such as memoirs. I discuss how writers, readers and popular media critics negotiate expectations and definitions of truthfulness. I argue that these evolving forms conflate aspects of oral and written narrative, challenging journalistic assumptions about the relationship of representation to reality and leading to fears that "truthiness" is replacing truth. **02-14**

**MULCAHY, Joanne** (Lewis and Clark College/The Northwest Writing Institute) **THE WEIGHT OF FAITH: GENERATIVE METAPHORS IN THE STORIES OF EVA CASTELLANOZ.** The stories of Mexicana traditional artist and curandera Eva Castellanoz build upon central recurring metaphors. Many appear in stories about faith, always described as immeasurable and often contrasted with Catholicism as a "dress that doesn't fit anymore." Eva's Mexican heritage figures as a tree whose roots and bark are being "stripped and bitten away" by life in the U.S. Much of the research on retellings focuses on repetition of the same story in multiple contexts and on the relationship between oral and written versions. Here, I explore instead the constancy of metaphors that generate different stories for various audiences. **17-12**

## Abstracts of Individual Presentations

**MULLINS, Willow G.** (University of Missouri) **LISTENING TO THE HEADS ON STICKS: ETHNOGRAPHY OF A MUSEUM EXHIBIT.** Often regardless of their intentions, museums displaying ethnographic collections offer zoetropic glimpses at cultures. Amy Shuman has remarked that one of the dangers of narrative is that it promises an empathy with the speaker it cannot necessarily provide. Like a visual narrative, can a museum exhibit offer even the fragment of the true understanding that we believe it promises? This paper explores the potential of doing ethnography with a museum exhibit, of asking an exhibit and its objects to speak for themselves, and of trying to decipher the narrative they relate. **20-06**

**MURPHY, Clifford** (Brown University) **OH, THOSE CHINA NIGHTS: COUNTRY MUSIC BY WAY OF CHINA, JAPAN, KOREA, AND MAINE.** What can we learn from a Japanese song about China that was taught to an American GI by a Korean and transported to Bangor, Maine as a country-western song? Maine may seem an unlikely place for country and Japanese pop music, but the staying power of Dick Curless' performance of "China Nights (Shina No Yoru)" suggests otherwise. My lecture will feature Japanese and American recordings of "Shina No Yoru" ("China Nights"), with an emphasis on the recordings of Dick Curless, demonstrating how Curless' recording made a deep emotional impact on the three generations of Maine Veterans who served in Asia. **01-04**

**N'DIAYE, Diana Baird A.** (Smithsonian Institution) **NO FOLKLORE WITHOUT THE FOLK: DEFINING COMMUNITY INVOLVEMENT IN UNESCO'S CONVENTION ON SAFEGUARDING INTANGIBLE CULTURAL HERITAGE.** UNESCO's 2003 Convention on Safeguarding Intangible Cultural Heritage calls for "informed consent" on the part of "communities", "groups" and "individuals" in inventorying and safeguarding intangible cultural heritage. Prior to the Convention's entry into force in 2006, UNESCO staff, advisors, and the committee of representatives from nation states were challenged to operationalize these terms and to recommend guidelines so that the Convention supports the active participation of community cultural practitioners among other cultural heritage stakeholders. This paper reviews the history and process of defining community involvement in the UNESCO convention from the perspective of a participant observer. **12-02**

**NEFF, Ali Colleen** (University of North Carolina) **LET THE WORLD LISTEN RIGHT: TUNING IN TO FOLK FREESTYLE HIP-HOP IN THE MISSISSIPPI DELTA.** A new blues is rising in the Mississippi Delta, where traditional African American folklore remains intact in tandem with mass cultural influences. Young people of color, reared on the Delta Blues and trained in the church choir, are engaging in freestyle hip-hop battles at the very same crossroads where Robert Johnson once made his famous trade with the devil. Their hip-hop is practiced at blues house parties and Saturday night fish fries, sampling lyrics, sounds and styles from the past while retaining its relevance to young people today. **17-11**

**NEUENSCHWANDER, Bryn** (Indiana University) **THE MORPHOLOGY OF THE FOLKTALE-LIKE THING: FAIRY-TALE STRUCTURES IN MODERN FICTION.** Works of modern fiction such as Meredith Ann Pierce's *The Darkangel* and Neil Gaiman's *Stardust* echo the qualities of folktales, not by retelling known stories or creating patchworks of multiple tales, but by deploying the structures of folktales in the context of original stories. This paper will compare such texts against the morphological folktale analyses of Propp, Dundes, and Holbek to examine how writers of modern fiction may negotiate a balance between the cultural authority of the folktale and the conventions of the modern novel. **17-03**

**NILES, John** (University of Wisconsin) **BEOWULF, ARCHAEOLOGY, AND LEGENDS OF LEJRE, DENMARK.** The action of the main part of the Old English epic poem Beowulf has long been localized at Lejre, Denmark, the legendary seat of power of the Skjoldung line of kings. In 1986-88 and again in 2004-05, archaeologists excavating just outside that village have discovered the remains of three great halls that clinch that inference. My paper discusses the implications of this spectacular development. Analysis of the "semiotics of space" at the ritualized landscape of Lejre will lead into discussion of the possible emergence of the poem Beowulf from legends localized there. **12-13**

## Abstracts of Individual Presentations

**NORRIS**, Rebecca Sachs (Merrimack College) and **BADO-FRALICK**, Nikki (Iowa State University) **THE GAME'S AFOOT!: MULTIPLE DIMENSIONS OF RELIGIOUS PLAY.** Although the manufacture of religious games and toys is a burgeoning industry, their significance has been little studied. This is a peculiar oversight, considering the number and types of issues that are potentially raised: among them the uneasy intersections of religious belief with competition and commercialism, as well as questions of identity, globalization, and authenticity. As artifacts of religious folklife, these games and toys serve an additional pedagogical function that engages the senses and provides a kinesthetic dimension to religious learning. This interactive poster session invites others to play with and discuss multiple dimensions of religious games and toys. **01-05**

**NOYES**, Dorothy (The Ohio State University) **TOWARD A NETWORK MODEL OF CREATIVITY: EPIC, FESTIVAL, SOFTWARE.** Apostles of the open-source movement emphasize the social base of its inventiveness in competitive networks rather than hierarchical organizations. This framework is not, however, the product of new technological possibilities, but historically typical of non-institutionalized contexts of invention. This paper illustrates commonalities of creative process in three settings: Homeric epic, traditional festival in modern societies, and the open-source movement. The complementary modern reifications of the creative individual and the traditional community have blinded us to the affinities between the residual and the emergent. **09-02**

**ORING**, Elliott. (California State University, Los Angeles, *emeritus*) **LEGENDRY AND THE RHETORIC OF TRUTH.** Legend has been defined in terms of truth and belief. Every legend "takes a stand and calls for the expression of opinion on the question of truth and belief" (Dégh and Vázsonyi 1976:119). Not a few legend scholars have pointed to devices that legends employ to make them seem true (or false), but the discussion of these devices has been piecemeal and has tended to revolve around specific legends and legend performances. The truth-enhancing techniques of legend constitute a rhetoric—a rhetoric of truth—and this paper attempts to outline this rhetoric which is organized in terms of Aristotle's categories of ethos, logos, and pathos. Given a rhetoric of truth for legend, it may not be necessary to ascertain the beliefs and attitudes of individuals in defining the legend. The definition might be predicated on its rhetorical techniques alone. **13-01**

**OTERO**, Solimar (Louisiana State University) **DIASPORA, NATION, AND REFLEXIVE AGENCY IN YORUBA FOLKLORE RESEARCH.** This paper discusses how Afro-Cuban and Yoruba communities process the idea of the Diasporic journey to create notions of self and community. This reflexive essay explores the ways that the religious culture of Orisha Worship carries its own epistemologies of cultural accommodation and community building in the spaces that these ambulatory "nations" re-group. As explored in postcolonial and subaltern cultural theories, the issue of ascertaining "voice" from a viable epistemological meeting ground between researcher and collaborator is a dilemma that will perpetually be at the center of anthropology, folklore, and history. However, the study presented here is interested in what epic voices forcibly reveal about this process by what is both said and kept silent in moments of encounter with outsiders. The notion of the *alejo*, or the uninitiated outsider, or guest, is an important tool for understanding that strategies of exclusion already exist in these kinds of cultural contexts that seek to "protect" sacred knowledge. Interview excerpts, Ifa divination poetry, and examples from ritual exemplify some ways that concepts of "nation" and dispersal work towards each other in creative social practices. **09-11**

**OWENS**, Maida (Louisiana Folklife Program) **CALLED TO THE LABYRINTH: CONTEMPORARY AMERICAN WOMEN ANSWER A CALL.** Since the 1990s, interest in walking labyrinths as a meditative practice has spread. Labyrinth facilitators feel called to share this tool as a ministry. Most are middle-class white women, but come from remarkably diverse spiritual backgrounds, including Christian and non-Christian. They experience having visions, receiving signs, and work to enable others to experience the transformational power of the labyrinth experience. **12-07**



## Abstracts of Individual Presentations

**PEEBLES, Katie Lyn** (Indiana University) **FRAGMENTARY DREAMS: CHOOSING FAMILY STORIES TO IMAGINE A NATION.** John Aubrey, a 17th-century antiquarian and early folklore collector, collected stories about families and villages from the medieval past and arranged them into patterns of national significance. Following the physical and psychological destruction of the English Civil War, Aubrey tried to combine physical remains and local popular traditions to develop a fuller recreation of Wiltshire's medieval heritage, and thence to the nation's heritage. This paper focuses on Aubrey's use of family stories to build a sense of national heritage. Aubrey's methods of heritage construction continue into the development of folklore as a discipline. **09-07**

**PENG, Mu** (University of Pennsylvania) **"IT IS AS THIN AS A PIECE OF PAPER BETWEEN THE YIN AND YANG": BODY, HANDICRAFT, AND SPIRITUAL HOUSES.** Yi jiang, a kind of handicraftsman in rural communities in Hunan, China, make clothes (yi) and various commodities necessary for lives of gods, ancestors and ghosts in the yin world. Using bamboo and paper, they materialize communications between the yin and yang by their experienced bodies, thus shaping the visions of the yin world in community. Up in the flames of fully furnished spiritual houses and beautiful clothes, the envisioned yin world becomes imaginable and tangible. **17-14**

**PEPPER, Susan G.** (Appalachian State University) **HUMOR, ARTISTRY AND MOUNTAIN SINGING TRADITIONS: A VISIT WITH BLUE RIDGE BALLAD SINGER AND ELDER HAZEL RHYMER.** Deeply influenced by the voice of her grandmother, Madison County born singer, Hazel Rhymer (1923- ) refers to songs in her repertoire as "old mountain ballads," "country ballads" and "old songs," regardless of whether it's a Child ballad or a commercial hit of the 1930's" What allows her to view murder ballads with humor and reverence? What may Hazel's musical experience reveal about song transmission and the meaning of this process for a singer and her community? **01-06**

**PERETTI, Daniel** (Indiana University) **"HE HAVE ALL THE MARBLES": FAMILY HISTORY AS CONSENSUS.** In late December of last year, members of several generations of an Italian immigrant family gathered at the house of Tony and Italia Diana. Prompted by the discovery of a tape recording of a similar gathering thirty years earlier, the family members told pieces of family history, and in the process tried to date the tape and come to consensus as to how events of the past actually occurred. **02-15**

**PERSHING, Linda** (California State University, San Marcos) and **WALKINGTON, Lori** (California State University, San Marcos) **CINDY SHEEHAN'S PROTEST OF THE WAR IN IRAQ: SHOWDOWN AT THE G.W. BUSH CORRAL.** Cindy Sheehan described herself as "an average American mom" before her son Casey was killed in Iraq. In August 2005, she camped out near President Bush's home in Crawford, Texas, asking to meet with him so he could explain the purpose of her son's death. Later nicknamed the "Rosa Parks of the anti-war movement," Sheehan has generated intense reactions from the American public and drawn thousands of people to join her vigil at "Camp Casey" in Crawford. **20-01**

**PESZNECKER, Susan** (Portland State University) **SPIRIT OF THE LAND: HEARING THE HEARTBEAT OF THE PACIFIC NORTHWEST CASCADES.** The Pacific Northwest is a rugged and beautiful area replete with mountains, rivers, volcanoes, and majestic waterfalls. It is also one of the oldest continuously-inhabited regions of the United States. Although the geological history of the land is well known, the corresponding human experience is less well known. Within the Pacific Northwest, a rich tradition of narrative folklore exists to explain the geological history and the events that shaped it. Considered together, science and myth form a rich and vivid history that not only joins past and present, but also links humans with place. **01-08**



## Abstracts of Individual Presentations

**PIERSON**, Raige (University of California, Los Angeles) **THE GIRL IN THE BALLAD: MY SEARCH FOR THE ORIGINAL "PRETTY POLLY."** Extensive library and archive research, the author's experience as a singer, interviews with contemporary Appalachian singers such as Ralph Stanley and Bobby McMillon, detective work in West Virginia and Kentucky, and genealogical research are all brought to bear upon the event that originated the popular version of the ballad "Pretty Polly" widely sung today. The result is a recounting of a personal search for the real woman at the heart of the story, 18 year old Mary (Polly) Aldridge, killed near Warfield, KY ca. July 1861. **09-05**

**POCIUS**, Gerald L. (Memorial University of Newfoundland) **FROM FOLKLORE TO INTANGIBLE HERITAGE, OR, WHAT'S IN A NAME?: UNESCO AND THE EMERGENCE OF PUBLIC SECTOR POLICIES IN CANADA.** Public sector folklore work has remained undeveloped in Canada. In recent years, however, largely through the work of UNESCO, the term intangible heritage has emerged, encompassing the same cultural forms previously labeled as folklore. This new rubric is not tied to stereotypes of Canadian folklore as ethnic multiculturalism, and, instead, can draw on the various heritage frameworks that have been established to promote Canadian culture. While heritage policies have largely ignored folklore, interest is now being shown by government agencies and NGOs in intangible heritage, perhaps leading to the first real opportunity for public sector work in the country. **12-02**

**POSEY**, Sandra M. (California State Polytechnic University, Pomona) and **ADAMS**, Elizabeth (California State University, Northridge) **FOLKLORISTIC APPROACHES TO SERVICE LEARNING PEDAGOGY.** This paper examines the ways in which service learning can be used to create learning environments that foster a depth of understanding in folklore and bring to students and the community a broader context in which to approach text, theories, and practices from a variety of fields. By providing students with folklore methods, we introduce them to folklore as an applicable discipline and one that provides new ways of thinking about themselves, the world around them, and their obligations to it. **17-01**

**POSS**, Nicholas (The Ohio State University) **INTERSECTING ORAL TRADITIONS IN CONTEMPORARY HMONG MUSIC.** Second generation Hmong Americans utilize relationships between rap, performance poetry, and traditional Hmong verbal arts to address both the hip hop community and an emerging transnational Hmong identity. This paper explores the music of Tou Ger Xiong and Tou SaiKo Lee, both of whom use their voices to empower youth and to construct a global Hmong community. Their extemporaneous verbal performances harmonize with Hmong oral traditions and with Tricia Rose's description of hip hop as "secondary orality" in the era of electronic reproduction. **01-12**

**PRESTON**, Michael J. (University of Colorado, Boulder) **WHEN DID THE QUACK DOCTOR FIRST APPEAR IN BRITISH MUMMING PLAYS?: NEW EVIDENCE FROM OLD SOURCES.** This paper argues that the Doctor of the British mumming plays appeared no earlier than 1600 and perhaps after 1700. The task is to unravel more than a century of commentary. What "everyone knows" is not necessarily valid. This paper, for example, reconsiders Tiddy's claim that the fifteenth-century "Play of the Sacrament" was influenced by the mummers' Doctor-episode, arguing that, instead, its author parodied the continental tradition of mountebanks. **02-13**

**PRESTON**, Theresa (Northwestern University) **GALLO PINTO: TRADITION, MEMORY, AND IDENTITY IN COSTA RICAN FOODWAYS.** This paper explores emic understandings of foodways in Costa Rica and how those interpretations are historically constructed. I seek to deconstruct the timelessness of concepts such as tradition, nostalgia, and heritage, which abound in Costa Rican food discourse about the national dish, fried rice and beans, known locally as Gallo Pinto. I demonstrate that while people often perform foodways as a component of what Pierre Bourdieu terms, habitus, their actions are embedded in larger political economic histories. **02-05**

## Abstracts of Individual Presentations

**PRIMIANO, Leonard Norman (Cabrini College) SACRED EPHEMERA: HOLY CARDS AND THE CATHOLIC SACRAMENTAL IMAGINATION.** The term "holy card" can be applied to several different types of religious and artistic objects within Roman Catholic culture. The historical and contemporary usage of such cards as sacramental object, memorial artifact, collectable, or eBay commodity is the subject of this paper. For Roman Catholics, holy cards exemplify theologian David Tracy's concept of the "sacramental imagination," a way of seeing, feeling, experiencing God in all things. Yet recent developments in the tradition of holy card design and exchange indicate transformation in twenty-first century perception of the holiness of image, if not the holiness of object. This paper will discuss such changes with particular attention paid to the new rituals relating to contemporary American Catholic funeral. **20-02**

**PRIZER, Tim (University of North Carolina) "SHAME OLD ROADS CAN'T TALK": NARRATIVE, EXPERIENCE, AND BELIEF IN THE PERFORMATIVE FRAMING OF LEGEND TRIPS.** This paper is based upon fieldwork I conducted on a local legend-tripping tradition of students at Georgia Southern University in Statesboro, Georgia. Each year, freshmen at the university hear talk of "Ghost Road" in nearby Brooklet, Georgia, and many students venture out into the woods to catch a glimpse of the phenomenon, said to be the ghost of a man digging a grave. In interviewing students and Brooklet locals, I discovered that there are two separate sites of experience and two separate spheres of activity, one corresponding almost exclusively to students and the other almost exclusively to residents of Brooklet. I ground this paper theoretically in Erving Goffman's concept of framing, and I use the concept as a springboard into an interwoven exploration of performance, performative competence, experience, and degrees of belief and disbelief. I argue that legend-trips are not only an example of ostension where oral traditions become social events or actions; rather, they are a form of performance that rely on techniques of framing to either convince or dissuade an "audience" of supernatural materialization. **12-05**

**RAMŠAK, Mojca (Institutum Studiorum Humanitatis, Graduate School for the Humanities, Ljubljana) SLOVENE ETHNOLOGICAL LEXICOGRAPHY IN THE LIGHT OF EUROPEAN EXPERIENCES.** Similarly as other ethnological encyclopedias, lexicons and dictionaries in continental Europe the Lexicon of Slovene Ethnology (2004) reviews in a popular scientific style the Slovene geographical territory, the Slovene ethnic minorities in the neighboring countries and the emigration, covering the period of the 19th century and the first half of the 20th century, partially extending to modern phenomena of everyday life at the end of the 20th century and in the early 21st century. **13-09**

**RATHJE, Lisa (Institute for Cultural Partnerships) BEYOND NECESSITY: CREATIVITY, COLLAGE, AND CUBAN-NESS IN DIALOG.** Moving between Havana and Pennsylvania, this paper explores the ways in which resourcefulness and creative practices move beyond survival through the enactment of traditions rooted in acts of "collage". A visitor to Cuba may note the scarcity of resources and find the practices of everyday life only exotic in their necessity, but in both the country of origin and its Diaspora, creative acts are defining a tradition that is often "unmarked," but powerful in its discursive abilities **09-08**

**REUBER, Alexandra (Louisiana State University) NIGHTLY TERRORS: CHARLES NODIER, SIGMUND FREUD, AND THE LAND OF DREAMS.** Charles Nodier, one of the main representatives of French romanticism, explores in his short story *Smarra ou les démons de la nuit* (1821) the narrator's nocturnal confrontation with the uncanny unknown his repressed unconscious. In the state of sleep and unsettling dreams, the narrator confronts the once familiar in the now unfamiliar form of mythological dream images and dream figures, which undergo the psychological process of dream condensation, deformation, regression, and displacement, and consequently, experiences a doubling and dividing of his SELF. **01-09**

## Abstracts of Individual Presentations

**REVAK, Kelly** (University of California, Berkeley) **"WHY DID THE MEME CROSS THE ROAD?": MEMETICS AND FOLKLORISTICS.** The relatively new field of memetics takes an evolutionary approach to cultural ideas. My goal is propose possible applications of the ideas of memetics to folkloristics. Surprisingly, there has been little to no collaboration between the two fields, although our object of study is essentially identical; that which is transmitted via "imitation", in the language of memetics, or "tradition", in the language of folkloristics. Memetics' biological and evolutionary model can offer valuable insights into our own field, several of which I will discuss. It is the goal of this paper to suggest ways in which the two fields could beneficially collaborate. **17-02**

**REYNOSO, Lena L.** (University of California, Berkeley) **MALAY ANIMAL PROVERBS: IDENTITY AND EXPRESSION IN THE WILD AND DOMESTIC REALMS.** In Malay animal proverbs, authoritarian figures are often portrayed as wild and undomesticated animals who exist in a dangerous and perilous terrain outside the village. Whereas 'the people' are often portrayed as domesticated animals that live within the local village. Women, however, are often associated with animals that exist in a liminal state between these two spheres, and ethnic 'others' are rarely associated with animals in either sphere. By examining these proverbs we see that they are used to reinforce stereotypes and place 'others' in an external sphere, as well as provide ways to establish, express, and critique identities within the Malay world. **17-09**

**ROBERTS, Katherine** (University of North Carolina) **LANDSCAPES OF VALUE: DISCOURSES OF WORK AND DWELLING IN APPALACHIA.** How does the land mediate value and values? This paper demonstrates that land is not only a commodity and an inalienable possession it is also an expressive form through which people convey and read social values. In rural West Virginia, residents affirm and reproduce local aesthetic and ethical values through their use and assessment of the contemporary landscape. What can contrasting valuations of the land among "locals" and "newcomers" tell us about social change in rural Appalachia? **01-01**

**ROGERS THOMAS, Kara** (Frostburg State University) **TRUSTING IN TRADITION: CONCEPTS OF PLACE IN MOUNTAIN MARYLAND.** From the perspective of regional studies, Western Maryland sometimes seems forgotten. While it is wholly a part of Appalachia as defined by the Appalachian Regional Commission, it is occasionally considered apart from Appalachia by cultural specialists and some of the area's residents alike. This paper focuses on the area's enigmatic nature and explores how community museum operators draw on tradition and a shared sense of history to create their own conceptions of place and to respond to the pressures of the region's growing tourism industry. **05-11**

**ROSS, George** (Western Kentucky University) **DOMESTIC DIASPORA: EXPRESSIONS OF DISPLACEMENT AND COUNTERHEGEMONY IN THE QUILTS OF BERNICE ENYEART.** Bernice Enyeart is a quilter in Northeastern, Indiana. A solitary person who rarely interacts with local residents, she is nonetheless known locally for her personal and highly expressive quilts. She has lived in the same square mile of Indiana for 58 years, but it is her tiny childhood home of Rib Lake, Wisconsin that she still calls home. This paper explores the relationship between her displacement and her art. I will be looking at the resistance of regional customs and familial influences in her quilts, and examining the overt and covert expressions of counterhegemony found in her work. **09-08**

**ROTH, LuAnne** (University of Missouri) **EMBODYING THANKSGIVING: FOOD, THE BODY, AND COLONIAL DESIRE.** Because traditional practices manifest on and through the "lived body," the body must be taken seriously when examining Thanksgiving. This paper explores the specific philosophy of taste involving Thanksgiving foods that work to reinforce the tropes of abundance and communitas. Arguing that the embodiment of Thanksgiving occurs through the elaborate ritual of bodily surfeit an enactment of infantilism that recalls the role of orality in ego-development this paper interrogates how the nationalistic and colonialist ideology of the "master narrative" is reiterated through the act of eating this highly symbolic meal. **20-14**

## Abstracts of Individual Presentations

**ROUHIER-WILLOUGHBY, Jeanmarie** (University of Kentucky) **ORTHODOX, FOLK, OR CIVIL?: THE DILEMMA OF THE CONTEMPORARY URBAN (SOVIET) RUSSIAN FUNERAL.** The contemporary life cycle rituals in the urban setting of Russia, both in the Soviet and post-Soviet city, are rife with a series of contradictory messages. The folk and Orthodox inheritances, particularly in the funeral, contrasted sharply with the civil atheistic messages about proper burial rituals sent by the Soviet government. People were forced to negotiate between these diverse and dichotomous paths in order to bury the dead in a meaningful way. This paper will examine how (Soviet) Russian citizens coped with these issues in funerals throughout the Soviet period and beyond. **12-03**

**ROY, Carrie** (University of Wisconsin) **FIGURAL FOLK ART MOTIFS IN NORWEGIAN MATERIAL CULTURE.** This paper presents results from a survey of roughly two hundred and fifty Norwegian and Norwegian-American objects displaying figural depictions from various collections in the Upper Midwest. The findings illuminate several dynamic social and cultural influences at work, both in Norway and in Norwegian immigrant communities in America. Unlike Rosemaling, chip carving, and acanthus carving, depictions of humans and animals in Medieval through early 20th century Norwegian material culture have previously been considered as individual expressions rather than as part of an ongoing tradition. However, while the objects surveyed include a variety of forms, the reoccurring combinations of domesticated animals and fertility symbols align with long held folk beliefs. **20-05**

**RUDY, Jill Terry** (Brigham Young University) **WHOSE HOMELANDS?: TALES OF THE NORTH AMERICAN INDIANS AND FEMALE PHANTOMS OF ROMANTIC NATIONALISM.** Stith Thompson's *Tales of the North American Indians* (1929) displayed little concern for native storytellers or storytelling contexts. The text did indicate the ongoing interest of white intellectuals in native American oral traditions, in part to claim a unique national literature. Female writers and folklorists also have been drawn to collect and publish native traditional expressions. This paper compares Thompson's text with the work of Lydia Maria Child, Alice Fletcher, Mary Austin, and contemporary native scholars and authors to consider how the history of American folklore studies may be a response to and an appropriation of native homelands. **09-03**

**RUE, Anna** (University of Wisconsin) **"NOT A PLACE FOR GIRLS:" THE CLASH OF GENDER AND MORALITY IN NORWEGIAN-AMERICAN FOLK DANCE MUSIC.** The fiddle has always held a prominent and celebrated position in Norwegian-American folk music and culture. Through it, Norwegian immigrants carried their songs, dances, tales and beliefs with them to America and transplanted them firmly within the emerging Norwegian-American identity and tradition. Far from remaining static remnants of Norwegian folk culture, however, these songs and customs mixed with other ethnic and American traditions to become distinctly Norwegian-American. This paper examines the ways in which Norwegian fiddling traditions adapted to folk life in America and focuses specifically on the roles that gender and morality have played in the transformation of folk dance music and the fiddle in Norwegian-American culture. **20-05**

**RUSSELL, Ian** (Elphinstone Institute, University of Aberdeen) **CULTURAL REPRESENTATION, AESTHETICS, AND SOCIAL OBLIGATION: UNDERSTANDING THE EXPERIENCE OF VERNACULAR PERFORMANCE IN A NORTH-EAST SCOTTISH CONTEXT.** The way that songs, instrumental music, verse recitation, sketches, dance, and verbal humor are combined in a vernacular performance context can be observed in the concert party tradition from North-East Scotland. Such traditions require a vital social basis for their continued practice. Thus, not only is the concert party experience understood in terms of its musical constituents, but also the nature of the whole event is examined from the perspective of artists' performances and audience receptions. This paper will explore how the unevenness of form and aesthetic quality achieves equilibrium in performance through the fulfillment of social obligation. **04-12**

## Abstracts of Individual Presentations

**RYDEN**, Kent (University of Southern Maine) **FOLK LANDSCAPES OF A CHANGING TOWN: AN ECOFOLKLORISTIC APPROACH.** Gorham, Maine, is a rapidly suburbanizing town with an old village center and several dairy farms. This paper will examine Gorham's vernacular landscapes for the environmental attitudes they express, particularly for continuities and differences among older and newer landscapes. Suburbs are rightly assailed for being environmentally destructive, but do residents share the perspectives of developers? The ways in which they shape their developer-given surroundings may express a more self-conscious environmental awareness, one that links the town's newer landscapes conceptually with its older, pre-sprawl components. **05-11**

**SAHNEY**, Puja (Utah State University) **IN THE MIDST OF A MONASTERY: FILMING THE MAKING OF A BUDDHIST SAND MANDALA.** The making of the sand mandala is a Tibetan Buddhist art. The mandala is like a painting made from colored sand. In spite of the hard work put into making a sand mandala, it is eventually destroyed symbolizing the Buddhist doctrine of "impermanence." The sand of the mandala is thrown into the river where it is believed to bless the water, and the land that it touches. In my paper, I wish to propose how traditional religious beliefs get translated into art. As a piece of art, a sand mandala encompasses all the Buddhist doctrines of meditation, solidarity and impermanence. **05-13**

**SALOY**, Mona Lisa (University of Washington) **STARVING FOR HOME: 7TH WARD BLACK CREOLES KEEPING COMMUNITY ALIVE IN THE CRESCENT CITY.** In the 7th Ward of the Crescent City, Black Creole family names go back a century or two. These families, like most New Orleans residents, are still in shock, dismayed and disappointed by the lack of Government support to their beloved city, and mostly homesick. These families are spread far and near, across states, in trailers and hotels, or across the river to survive the waiting for building standards and flood levels, still not set at this writing, the end of March, seven months after Katrina. Are Black Creoles still a presence in New Orleans post Katrina? Of those evacuated, who will return? Pushed from their homeland in the call for evacuation then forced to remain in exile during the aftermath of Hurricane Katrina, these families are determined to keep their traditions, to celebrate their seasons, to recall family treasured stories, reclaim recipes, and rebuild their lives within their cultural. **01-03**

**SALUD**, Anton (University of Utah) and **GABBERT**, Lisa (Utah State University) **"HOW'S THE ROCK GARDEN?": PATIENT REPRESENTATION, MORAL VALUE, AND AESTHETICS AMONG ICU DOCTORS.** What is the role of aesthetics in situations of life and death and how does aesthetic form relate to moral and use value in medical spheres? This paper examines physician-physician communication in one of the most stressful and "backstage" realms of modern hospitals: medical rounds of the STRICU (Shock-Trauma Intensive Care Unit). In the STRICU, patients are routinely reduced to physiological functions. Yet even in such a bio-medical event, issues of aesthetics emerge as doctors shape their responses to their patients and to each other in formal terms. How are patients represented apart from their numbers and for what purposes? **01-01**

**SAWIN**, Patricia (University of North Carolina) **BARE MINIMUM NARRATIVE.** Segments of natural conversation recorded by my students reveal the prevalence of exceptionally brief personal narratives. Rather than revelations of character, illustrations of a point, or metonyms of known narratives, these serve mostly to anchor speakers amid the fast-moving stream of talk that forms the immediate significant context for their social existence. Playful, multi-person talk in mixed-gender friendship groups and conversation squeezed into commercial breaks while watching television promote such minimal stories. Do they suggest that meaningful conversation is dead or that the impulse to narrate surmounts great odds? **05-09**

## Abstracts of Individual Presentations

**SAWYER-BAUMANN**, Genevieve (Illinois State University) **"WHAT DO YOU KNOW ABOUT STORIES?": STORYTELLING AND METANARRATION IN JANE YOLEN'S BRIAR ROSE**. Jane Yolen's young adult novel, *Briar Rose*, draws on the author's connections to storytelling and orality to blend historical and fantastical, as well as written and oral narratives. Yolen's novel not only transforms the function of storytelling within children's literature, but also uses the familiar story of "Briar Rose" to provide a commentary on the creation, transmission, and preservation of knowledge within a family. Yolen's use of storytelling and her metanarrative about the storytelling process requires reader to question their definitions of truth and fiction and later transform their concepts of all narrative, both historical and fantastical, oral and written. **09-07**

**SCHOONE-JONGEN**, Terence (The Ohio State University) **ONE OF ONLY TWO AUTHENTIC DUTCH WINDMILLS IN THE UNITED STATES: (RE)IMAGINING THE HOMETOWN IN DUTCH-AMERICAN COMMUNITIES IN THE MIDWEST**. The descendants of Dutch immigrants in the United States have, over the last several decades, increasingly attempted to recreate, through town festivals and other means, their (often quaint and romanticized) conception of The Netherlands. Several towns in which Dutch-Americans comprise the dominant population have even acquired "authentic" Dutch windmills. Examining how several different towns have gone about acquiring their windmill, and the rhetoric that has been built around each windmill, reveals interesting tensions between Dutch-Americans and other ethnic groups as well as an unexpectedly fierce competition between Dutch-dominated towns to be more "authentic," more "Dutch," or more appealing to tourists. **13-13**

**SCHRIFT**, Melissa (East Tennessee State University) **ACT PURTY OR THE MALUNGEONS'LL GET YE: MELUNGEONS AND THE MAKING OF A MYTH**. This paper explores the popular portrayals of Melungeons through fiction, folklore and journalistic articles. I discuss themes and patterns in these materials and contextualize them to the historical periods in which they are presented. In particular, I focus on ways in which Melungeon representations reflect and inform conceptualizations of race. **05-07**

**SCIORRA**, Joseph (Calandra Institute, Queens College) **THE PLUGGED-IN POTLATCH: CHRISTMAS HOUSE DISPLAYS IN NEW YORK CITY AND THE MORAL TOPOGRAPHY OF ALTRUISM**. Middle class Italian American men in New York City transform their house exteriors and front yards into a nocturnal tapestry of holiday hyperfication for Christmas. They conceive of these paeans to fervent consumption as "gifts" offered in the defining Christmas spirit of generosity, thus converting exchange value into a moral economy of altruism. These ludic fantasycapes shape and give meaning to the urban landscape, and, in turn, help to mitigate neighborhoods' stigmatized reputations and to enhance community boosterism. **20-02**

**SHORTER**, David (Indiana University) **"KONKISTA" WITH A "K": DE-CENTERING CONTACT NARRATIVES IN YOEME INDIAN MYTHISTORY**. Competing with and complicating historical tropes of colonial loss and victimization, Yoeme (Yaqui) Indians in northwest Mexico tell an beginning-times story that helps establish cultural continuity and political autochthony. Yoemem use a prophecy of the soon-to-be-arriving Spanish to make sense of colonialism before the Jesuits arrive. By locating social disruption in pre-contact times, Yoemem provide a context where commonplace notions of "Conquest" fail to make sense of Indian realities. Since the Yoeme word "Konkista" means "the bringing of Christianity," we are perhaps facing a difference, not just in categorical descriptions, but in historical consciousness. **04-06**

## Abstracts of Individual Presentations

**SHUTIKA**, Debra Lattanzi (George Mason University) and **THORNE**, Cory W. (Memorial University of Newfoundland) **YOUR HOMELAND IS MY DIASPORA: THE MEXICAN/NEWFOUNDLAND IMMIGRANT "PROBLEM."** This essay examines the complexities of place-making for new immigrants in suburban communities in Canada and the U.S. Drawing on our perspective field sites in Ontario, Pennsylvania, and Virginia, we consider the issues that are at stake in newly emerging immigrant communities for labor migrants and the members of their host communities: finding a physical and cultural place for the growing number of immigrant families moving into the community; frustration with failed immigration policies and the search for local alternatives; and most significantly, anxiety about the changing local character and communal identity of once homogeneous neighborhoods. **09-11**

**SINGER**, Richard (Northern Arapaho Tribal Industries) and **BENDER**, Nathan (University of Idaho). **THE SACRED SPORT OF APSÁALOOKE ARROW THROWING.** Arrow throwing on the Crow Indian Reservation was described by Robert Lowie (1935) as a men's game that sometimes involved gambling. Large hand-thrown gaming arrows have particular designs with specific handling rules to protect the medicinal power of the arrows. Arrow throwing has grown to become a popular tournament sport while respecting the sacred handling protocols of the throwing arrows. The sport now plays a significant role in maintaining Apsáalooke (Crow) social and spiritual traditions. **13-03**

**SLOMINSKI**, Tes (New York University) **THE "SLIABH LUACHRA NATIONAL ANTHEM": AESTHETICS AND SOCIAL IDENTITIES IN AN IRISH MUSIC SESSION.** Since its emergence as a socio-musical form in the 1950s, the Irish pub session has developed its own aesthetics and etiquette, and now plays a significant role in creating and maintaining traditional music communities in Ireland and abroad. Common repertoire, social acquaintance, styles of playing, and geographical location merge to form these communities. Through discussion of a set of tunes in one County Kerry session community, this paper argues that a well-liked set of tunes can both help form a community and serve as its banner, as an outward way of showing musical solidarity within the community. **04-12**

**SPILLMAN**, K. Elizabeth (University of Pennsylvania) **CROSS-DRESSING AND DISGUISE: COMPLICATING GENDER IN FOLK AND FAIRY TALES.** Gender identity is performed through the presentation of the physical self as well as through action: altering the appearance of gender also alters expectations for the individual, destabilizing gendered identity. This paper will explore how disguise complicates gender identity in folk and fairy tales. Gender is consistently troubled in narrative genres, especially by tricksters who elide gender distinctions to confuse and confound. Texts as diverse as traditional tales, revisionary literary tales, and popular pastiche all employ gender exchange, articulating both the tension inherent in crossing gendered boundaries, and the pleasure of an imagined re-invention of the self. **17-04**

**SPRIGGS**, Bianca L (Western Kentucky University) **SEEDS OF SWEAT: AFRICAN-AMERICAN PERFORMANCE OF SWEAT LODGE PRACTICE.** In recent years the American Indian sweat lodge has been appropriated by a number of groups seeking its immediate spiritual, physical, and social benefits as well as its supposed link to an older earth-based religious tradition. New Age and Wiccan adaptations of the practice have received attention from folklorists; less well known is its increased use as a social tool among African-Americans. This paper will examine the implications of this emergent practice. **12-07**

**STANLEY**, David (Westminster College) **THE ROMA PILGRIMAGE TO LES SAINTES MARIES DE LA MER.** Every year in May, Roma (gypsies) from all over Europe come to the village of Les Saintes Maries de la Mer in southern France. Their pilgrimage honors Saint Sara, their patron saint, who bears close resemblance to the Hindu goddesses Kali and Durga. The procession from the church to the sea also has Hindu antecedents and is notable for the participation of the gardians, the local "cowboys." The central aspect of this multileveled pilgrimage, festival, and procession is the symbiotic relationship between the Roma and the gardians. **13-03**



## Abstracts of Individual Presentations

**STONE, Janferie** (University of California, Davis) **THE DAUGHTER OF DEATH: THE HOUSEHOLDER OF LIFE: THINKING THROUGH METAPHORICAL EXCHANGES IN A LACANDON MAYA MYTH.** In a Lacandon Maya myth, a man journeys to the underworld, consorts with the daughter of death and returns to the land of the living with supernatural healing abilities. Structural analysis provides preliminary meanings, especially about gender roles. Framing the narrative within the lineage of telling and against the corpus of Maya narratives and practices, suggests emic ways of thinking gender. The myth has implications for the historical period of genocide in Guatemala. **17-03**

**SULLIVAN, Carol** (Two Rivers Project) **CANNIBAL CONSUMPTION TO CONSUMABLE FETISH.** This analysis examines photos and narrative of indigenous Amazonians to document the emergence and maintenance of the construct of the Amazon Indian. The West's imagining of the Amazon native, from the earliest woodcuts to today's videos, exhibits remarkable stability but at the same time reflects the expectations of the photographer/traveler. Post colonial theory and a Marxian implementation of the concept of commodity fetishism structure this analysis. **05-07**

**SULLIVAN, C.W., III** (East Carolina University) **SEUSS ON THE LOOSE: CHILDREN'S FOLKLORE ON THE INTERNET.** The easy rhymes of Dr. Seuss have been the targets of parodies for decades, and most of those parodies have been composed by and circulated among older children and adolescents, perhaps as they themselves felt that they had outgrown the originals. This paper looks at the explosion of Seuss parodies on the internet and provides both a statistical analysis and a topical discussion of the material. **02-12**

**SWEARINGEN, Martha** (University of the District of Columbia) **FOLKSPEECH AND DIALECT: A LINGUISTIC ANALYSIS OF CHARLES CHESNUTT'S AND ZORA NEALE HURSTON'S TALES.** In this presentation, I will compare the use of literary-linguistic strategies found in the folktales of two authors renowned for their effective use of black dialect in the oral narrative-Charles Chesnutt and Zora Neale Hurston. The stories are taken from Chesnutt's *Conjure Tales* and Hurston's *Sanctified Church*. In particular, I discuss the function and effect of literary dialect, as illustrated in the speech of Julius, the Trickster, and High John de Conquer, and conclude by noting the manner in which dialect has been used for "masking" (Dunbar / Cook) in such stories, a technique widely featured in tales found throughout the African diaspora. **20-11**

**SWEENEY, Jennifer** (Emory University) **RICE AND PEAS IN THE US: RETENTION AND REINVENTION OF BARBADIAN FOODWAYS IN THE DIASPORA.** This paper addresses how Barbadians in Atlanta use traditional foodways to communicate and perpetuate Barbadian identity in the diaspora. Despite their new location, many use food to maintain ethnic and cultural relations with each other and their native country. Simultaneously, many of these foods are reinvented because of limitations on ingredients, marriages to non-Barbadians, and to meet with increasingly Americanized palates. This paper discusses how Barbadian identities are enacted and negotiated through food practices, and argues that the retention and reinvention of Barbadian foods in Atlanta serve to express this ethnic heritage, and provide connections to their homeland. **02-05**

**SZEGO, Kati** (Memorial University of Newfoundland) **MUSICAL APPROPRIATION AND RACIAL AMBIVALENCE: AN AMERICAN IN HAWAI'I.** In 1898, American Uldrick Thompson moved to Hawai'i to teach science to Native Hawaiian youth. As a eugenicist, Thompson's relationship with students and their cultural practices was conflicted. He mapped his ambivalence toward indigeneity onto "Pele's Chant," a composition bearing remarkable resemblance to Hawaiian chant. Here, Thompson assumes the voice of the Hawaiian volcano goddess, Pele, characterizing her as a weakening force, and in so doing, adds to a discourse on Hawaiians as a "vanishing race." This paper explores ambivalence, that blend of "attraction and repulsion" toward the Other (Young 1995:xi) that many theorists understand as endemic to the colonist's experience. **01-04**



## Abstracts of Individual Presentations

**THOMAS**, Jeannie Banks (Utah State University) **DEVIANT FEMININITY, GHOSTS, AND THE WINCHESTER MANSION.** The literary tradition of the nineteenth century gave us the woman as "Angel in the House." Ghost stories and legends reveal that the literary construction of a phantom, ideal woman is countered by an oral construction of a phantom, deviant woman. She is the Angel of the House gone horribly wrong. This paper discusses the portrait of the deviant woman that emerges in ghost stories and narratives about the Winchester Mansion. Even though tourist information describes Winchester Mansion as haunted, the house is actually defined by real-life feminine deviance as opposed to the supernatural. **20-01**

**THOMPSON**, Sara (York University) **"CLOSER TO YOUR PAST": RENAISSANCE FAIRES IN CANADA.** Although Renaissance Faires boast a forty year history in the United States, they are relatively unknown in the Canadian context; the longest-running such event closed as unprofitable after only nine years. This paper surveys renaissance faires in Canada and explores the regional differences between Canadian faires and those in the U.S., taking as its point of inquiry the assertion by one performer that the difference is that Canada retains stronger connections to its English roots, and therefore has less need for the mythologized history of the Renaissance Faire. **02-13**

**THOMPSON**, Tok (Independent Scholar). **JUST WHAT IS A FOLK GROUP ANYWAY? THOUGHTS ON ETHNOS, FOLKLORE, COMMUNITY, AND IDENTITY.** Folkloristics is well-acquainted with the role that the conception of the folk played in forming the idea of the nation-state, particularly in Europe. Then, in the 1960's, came the new challenges that the folk could be seen in terms of the lore. Nonetheless, older notions of ethnicity and nationalism have continued in strong force. The most salient difference, I argue, is to be found in the ties to popular genetics (or "blood"). This paper explores the role that folk biology and heredity, as well as naturalized place, play in the formulations of what is, and what is not, folklore, heritage, and community. **17-02**

**THORNE**, Cory W. (Memorial University of Newfoundland) and **SHUTIKA**, Debra Lattanzi (George Mason University) **YOUR HOMETOWN IS MY DIASPORA: THE MEXICAN/NEWFOUNDLAND IMMIGRANT "PROBLEM."** This essay examines the complexities of place-making for new immigrants in suburban communities in Canada and the U.S. Drawing on our perspective field sites in Ontario, Pennsylvania, and Virginia, we consider the issues that are at stake in newly emerging immigrant communities for labor migrants and the members of their host communities: finding a physical and cultural place for the growing number of immigrant families moving into the community; frustration with failed immigration policies and the search for local alternatives; and most significantly, anxiety about the changing local character and communal identity of once homogeneous neighborhoods. **09-11**

**TITON**, Jeff Todd (Brown University) **THEORIZING SUSTAINABLE MUSIC.** In this paper I theorize music as a human cultural resource, both renewable and sustainable through particular interventions. As ecological systems, musical cultures appear sustainable when in a dynamic equilibrium that enables both diversity and choice, one that celebrates music's deeply affecting power without regard to its extra-musical usefulness or cash value, and one that values long-term renewability over short-term growth. **05-04**

**TUCKER**, Elizabeth (Binghamton University) **EMPIRE STATE GHOSTS.** In 1982 Louis C. Jones published an ambitious classification of all New York State ghosts. Jones found that four-fifths of the ghosts in the stories were American, while one-fifth of the ghosts were European. This paper will examine how immigration has influenced the development of New York State ghostlore. At what point does a ghost story told by an immigrant become an American narrative, and what does the term "American" signify in that context? I will attempt to answer those questions, using examples from Jones's collection as well as more recent stories told by immigrants living in New York State. **20-09**

## Abstracts of Individual Presentations

**TULEJA, Tad** (Princeton University) **NOT TOO HAPPY A PLACE: RECONSIDERING NORMAN ROCKWELL'S "SAYING GRACE."** "Saying Grace," also called Thanksgiving 1951, typifies the "folksy" style that made Norman Rockwell famous as the chronicler of an unfallen America, ensured his banishment from the halls of modernism, and earned him a reputation as a hick with a paintbrush, blithely depicting an "America that never was." I question this conventional view and, by exploring the context of the popular *Saturday Evening Post* cover, show that the cultural landscape it suggests was darker and less simplistic than is commonly acknowledged. It is less a celebration of sentimental piety than a call to arms against the intrusions of modernity. **20-14**

**UNDERBERG, Natalie** (University of Central Florida) **CINDERELLA AS COMPUTER GAME: TRADITIONAL NARRATIVE MEETS DIGITAL MEDIA IN THE CLASSROOM.** This paper concerns an educational computer game project underway at the University of Central Florida based on a version of Cinderella collected by folklorist Ralph Steele Boggs in 1930s Ybor City, Florida. Faculty and students in the School of Film and Digital Media have created a pilot project of a "modded" (or modified) computer game using a toolset and "happaks" (or custom content created and shared online by fans of the game). This variant of Cinderella, called "The Turkey Maiden," forms the narrative structure of the game, which has been further developed by integrating specific tasks that the heroine Rosa ("Cinderella") must successfully complete to advance in the game that are based in lessons to be learned by the player about Florida history and culture. This paper will examine this project in light of emerging theories about the relationship between narrative and computer games and the insights that a folkloristic approach to traditional stories can lend to this discussion. **12-11**

**VANTREASE, Dana** (University of Wisconsin) **COMMODS ON THE REZ: THE IMPACT OF U.S. GOVERNMENT SUPPLIED FOODSTUFFS ON THE IDENTITY OF AMERICAN INDIANS.** This paper explores how, over the last 150 years, commodity foods provided to Indian Reservations and Territories under the auspices of the United States Government's Food Distribution Program have contributed to the expressive culture now found amongst American Indians. Also, this paper contends that the collective commodity food program experience, as communicated through intertribal channels of interaction, contributes to the evolution of a supratribal American Indian identity. **02-05**

**VÄSTRIK, Ergo-Hart** (Estonian Literary Museum) **IMAGINED INGRIA: CONSTRUCTION OF VOTIAN FOLK RELIGION IN THE DESCRIPTIONS OF THE 19TH CENTURY FOLKLORE COLLECTORS AND ITS PRESENT-DAY INTERPRETATIONS.** In my talk I will compare scholarly representations about Votians (Baltic-Finnic ethnic group in North-West Russia) and their folk religion in the descriptions of the 19th century Finnish folklore collectors with images of ethnic identity and cultural heritage shared by contemporary Votian enthusiasts. My analysis concerns the textual production of folklore collectors who reflect on their encounter with Russian Orthodox Votians in "the miracle land of Finnish folk song". Concepts and rhetoric of these sources will be contrasted with the ways the elements of folk religion are used in the activities of present-day Votian revival movement. **13-09**

**VIRTANEN, Hilary Joy** (University of Wisconsin) **FINNISH-AMERICAN FOLK CHARACTERS (AND THE WOMEN WHO LOVE THEM).** Images of Upper Midwestern Finnish-Americans often use stereotypes of rurality and masculinity. These images affect how they are seen both inside and outside the ethnic community. Drawing from folkloric imagery found in Upper Midwestern, Finnish, and Finnish-American sources, this paper will provide a look at masculinity and femininity in the Upper Midwestern imagination, and how these factors relate to the creation of Midwestern Finnish folklore characters both specific, including St. Urho and Heikki Lunta, and generic, including the Finnish maid and the knife-fighting Finn. **20-05**

## Abstracts of Individual Presentations

**VLACH, John Michael** (The George Washington University) **FROM SLAVERY TO TENANCY: AFRICAN-AMERICAN HOUSING IN WASHINGTON, D.C., 1790-1890.** Over the course of a hundred-year span that ranged from the late eighteenth century to the dawn of the twentieth, a number of housing strategies were available to African Americans living in the nation's capital. Black Washingtonians found shelter or were confined to a wide array of building types: slave cabins and urban slave quarters, slave trader's prisons, government-provided shelters, squatter's shacks, alley houses. Their various modes of housing constitute a tangible statement of their social vulnerability before and even many decades after the Civil War. **13-13**

**VODOPIVEC, Nina** (Institutum Studiorum Humanitatis, Slovenia) **TEXTILE WORKERS IN SLOVENIA DEALING WITH REORGANIZATIONS IN A FACTORY.** With the introduction of deindustrialization, textile workers tend to disappear from the discourse of trans-national economic elites. In post-socialist Slovenia, the range of premium 'actors' promoted by political elites underwent a total transformation. Based on the folklore material I explore how textile workers deal with redefinitions of work while facing new management strategies and reorganizations of labor. The analysis explores the modes that workers employ in the process of construction of experience as well as images of the past in the spinning factory. **12-04**

**WALKINGTON, Lori** (California State University, San Marcos) and **PERSHING, Linda** (California State University, San Marcos) **CINDY SHEEHAN'S PROTEST OF THE WAR IN IRAQ: SHOWDOWN AT THE G.W. BUSH CORRAL.** Cindy Sheehan described herself as "an average American mom" before her son Casey was killed in Iraq. In August 2005, she camped out near President Bush's home in Crawford, Texas, asking to meet with him so he could explain the purpose of her son's death. Later nicknamed the "Rosa Parks of the anti-war movement," Sheehan has generated intense reactions from the American public and drawn thousands of people to join her vigil at "Camp Casey" in Crawford. **20-01**

**WALSER, Robert Young** (University of Aberdeen) **WHAT DO YOU MEAN BY "BLOW THE MAN DOWN"?** Why bother transcribing and editing another 30-odd renditions of "Blow the Man Down", the most widely known and thoroughly documented sea shanty? Careful consideration of the versions in the Carpenter Collection highlights the mongrel and ephemeral character of the song. It also enables a consideration of the nature of song identity and the processes of boundary-making. A singer can name the song but a matrix of weighted melodic and textual elements can also be identified. This particular matrix provides a template for conceptualizing worksong and suggests directions for further work. **13-08**

**WARE, Carolyn** (Louisiana State University) **LOUISIANA'S CROATIAN COMMUNITIES AFTER KATRINA AND RITA.** Before the hurricanes, Louisiana was home to several thousand people of Croatian descent, most of whom lived in Orleans, Plaquemines, and St. Bernard Parishes. Croatian residents of these parishes formed an extended, tight-knit community with distinctive foodways, occupations, religious customs, and crafts. Croatian families lost homes and businesses to the storms but soon began returning and settling on the Mississippi River's West Bank. This paper explores their efforts to reconstruct community folklore there and to rebuild devastated home parishes. **01-03**

**WEBER, Dana** (Indiana University) **RETRIEVING GERMANY VIA THE WILD WEST: THE GERMAN KARL MAY FESTIVALS.** From their seats, fascinated adults and children follow a staged performance that reminds of a game of 'cowboys and Indians.' They are in Germany, and participate in one of the more than 10 "Karl-May-festivals" in this country. Based on the Wild West novels of the 19th century German writer Karl May, these events are highly popular and look back on a long tradition. In my paper, I intend to investigate them in terms of their traditional features, and the relevance of their message for the public. I argue that they support the re-creation of a sense of German national pride, whose expression is a thorny issue until this day. This is achieved, however, at the cost of appropriation, namely of the lost world of the American West. By enacting its conquering on stage, these events offer their public mechanisms of experiencing a positively charged national identity in the form of compensatory fantasies. For a limited amount of time, they restore a positive sense of homeland to their spectators. **09-03**

## Abstracts of Individual Presentations

**WEINTRAUB, Lauren** (City University of New York Graduate Center) **"THE LIVING TRADITION": COMHALTAS CEOLTÓIRÍ ÉIREANN AND IRISH TRADITIONAL MUSIC AND DANCE IN NEW YORK CITY.** The mission of Comhaltas Ceoltóirí Éireann (the Irish Musicians' Association) has emphasized the preservation and promotion of Irish traditional arts since 1951. In this paper I will explore how the mission of an international Irish music organization gets mapped onto specific local branches in New York. Interviews reveal strategies for adapting the organization's conservative mission to the changing cultural priorities of Irish-Americans and for dealing with the increasing global popularity of Irish music. These negotiations allow musicians and cultural leaders to publicly identify with or resist dominant musical trends and meanings, over which they might not ordinarily have any control. **04-12**

**WESTERMAN, William** (Princeton University) **"MY SKY IS BLACK WITH OUT ANY STARS": HAZARA REFUGEE POETICS AND NEW DIGITAL MEDIA.** Ethnic Hazaras continue to flee Afghanistan because of interethnic persecution and instability in the countryside. As the Diaspora scatters around the globe, from camps and detention centers to netcafes, refugees use email and SMS messages to communicate with one another and host-country supporters. Though writing in new media - often in English - messages draw on traditional Hazaragi rhetorical style. This paper examines the folk use of new digital media in the quest for freedom and safety. **09-02**

**WHITE, Marilyn M.** (Kean University) **RACE, GENDER, AND FRIENDSHIP IN THE EARLY 1900s.** In rural Virginia in the early 1900s, Mary Coleman Dungee, a Black woman, was friends with two sets of sisters, who were White. While the friendships were described as "genuine" and "valued," and the visits as "pilgrimages," there were two serious limitations: (1) the visits were always one-sided; that is, Mary Dungee always went to visit the sisters, and they never went to visit her; (2) while Mary was served a meal during the visits, she was never allowed to sit at the same table. This paper analyzes these friendships through the concepts of ritual pollution and boundary maintenance. **05-08**

**WILKERSON, Wendi** (University of Louisiana, Lafayette) **"HEATHENS AGAINST HATE: INVENTED TRADITION, RE-APPROPRIATION, AND CYBER-COMMUNITY IN CONTEMPORARY AMERICAN PAGANISM."** Herein we examine the appropriation of the *nidstang*, or "pole of insult," by followers of the neo-pagan Asatru religion. Asatruar have been active in America since 1973, and in that time have developed a strong religious identity. Unfortunately, modern Asatru has been dogged by racist fanatics drawn to the religion by rhetoric gleaned from Nazi perversion of Teutonic folklore. In an effort to ward off racism and uphold their religious integrity, many Asatruar have erected virtual *nidstangs* to defeat the racist element plaguing Asatru. **12-07**

**WILLIAMS, Randy** (Utah State University) **GRAFFITI OF THE MOVE.** Summer 2005, I was asked to join a group of librarians at Utah State University to help publicize and host activities to involve students in the move from the "old Merrill" Library (which would be torn down) to the new "Merrill-Cazier" Library. What sounded like a fun and easy assignment to empower students, turned out to be a test of wills between the librarians and administration, who vetoed most of the student-centered activities in favor of traditional "top down" festivities, and turned the "old" library into a graffiti zone. **12-04**

**WILMORE, Erica** (George Mason University) **IMPLACEMENT IN POSTMODERN AMERICA: INTENTIONAL COMMUNITIES AS HETEROTOPIA.** With the growing phenomenological interest in studies of the sense of place across the disciplines, there has been a focus on a perceived, wide-spread sense of displacement in the modern western world in particular. If such a shift has become so prevalent, a recent trend such as the springing up of intentional communities will provide corollary evidence both for this perspective, and also for the important relationship between place and memory. I will be examining intentional communities, with a focus on utopian and ecologically sustainable cooperative living to see how memory and the sense of place has contributed to attempts to create a new livable place, and how place is perceived once life in such communities has begun taking place. **02-07**

## Abstracts of Individual Presentations

**WILSON, Anika** (University of Pennsylvania) **"GOVERNMENT MEDICINE" FOR THE "GOVERNMENT DISEASE": EMERGING CONSPIRACY THEORIES IN THE COMING ART AGE IN MALAWI.** Emerging conspiracy theories about AIDS treatment in northern Malawi say that there are two kinds of ARV treatment: the best treatment is given to whites in industrialized nations and a less effective course of ARV treatments is given to patients in African countries. What do people perceive the role of the government to be in both bringing about suffering and then alleviating it? **13-12**

**WINICK, Stephen D.** (American Folklife Center) **REYNARDINE AND ROBIN HOOD: ECHOES OF AN OUTLAW LEGEND.** The British broadside ballad "Reynardine" is frequently understood as a supernatural tale. However, recent research shows that Reynardine was originally primarily understood as an outlaw. Given this, it is worth exploring whether Reynardine is connected to the character known as "Reynoldyn," "Reynold," or "Rennet," an outlaw who appears in many Robin Hood texts. This paper examines Reynoldyn and Reynardine, suggesting that the tradition of an outlaw named "Reynoldyn" survived as an echo of the mighty Robin Hood legend. **09-05**

**WISNIEWSKI, Kent** (University of Wisconsin) **NARRATING "O ENCANTE": EXPLORING THE PARALLEL WORLDS OF THE AMAZONIAN CABOCLOS.** Caboclos or peasants of the Brazilian Amazon have a long history of narrating experiences with o Encante: the invisible, parallel world of enchanted beings. Historically, scholars largely ignored studying Caboclo societies because they were seen as inauthentic. Yet, Caboclo societies persist and their narrations of the Encante have become part of Brazilian national folklore. Recently, Candace Slater has looked at Encante narrations as a genre which provides a discursive space for Amazonians to resist changes that outsiders bring to their world. I depart from Slater by demonstrating how individual narrations of the Encante viewed in context also provide a useful window onto a Caboclo belief system. **01-08**

**WOJCIK, Daniel** (University of Oregon) **JUNK, ART, AND THE POLITICS OF PUBLIC DISPLAY IN THE INNER CITY.** This paper examines how expressive behavior and vernacular art may challenge oppressive societal conditions and confront adversity. I focus in particular on African-American artist Tyree Guyton, who has created an informal art environment in the inner city of Detroit, as a way to engage his community and express social commentary. His numerous public displays, constructed from discarded everyday objects, address racism, poverty, homelessness, and other forms of social injustice. Illustrated with visual examples, this presentation analyzes how Guyton, through aesthetic recycling, bricolage, and ludic inversion, expresses social protest and attempts to transform his community. **02-04**

**WU, Yifang** (Guizhou Provincial Museum) **MIAO (HMONG) CULTURAL DISPLAYS IN GUIZHOU PROVINCE, CHINA.** From an insider perspective, this paper describes recent developments in the representation and display of Miao (Hmong) ethnic group folk culture in a variety of public contexts in Guizhou province, China since the 1980s. Traditional museums (such as the Guizhou Provincial Museum), new "eco-museums," and cultural displays associated with "ethnic tourism" venues are among the major ways local culture and ethnicity are displayed to a diverse public audience. **01-12**

**YAN, Nancy** (The Ohio State University) **DEVELOPING NEW DIRECTIONS IN ASIAN AMERICAN FOLKLORE.** Asian American Studies remains a largely unexplored area of scholarship in the folklore field. Meanwhile, other disciplines such as history, anthropology, and sociology have continued to produce Asian American scholarship that raises important questions and issues about transnational links, cultural identity, and ethnicity through the lens of their respective fields. Though scholarship on Asian folklore does exist, works that addresses communities of Asian descent in the American context is yet to be fully developed. However, the intersection of folklore and Asian American Studies can complement each other as folklore can provide an alternative means to understand vernacular Asian American culture while Asian American Studies can provide insights on how folklore traditions and culture are manifested and manipulated in the American context. **12-06**

## Abstracts of Individual Presentations

**YANG, Lihui** (Beijing Normal University) **LEGITIMACY OF RITUAL AND DECONSTRUCTION AND RECONSTRUCTION OF MYTH.** Based upon a field study on the transformation of myth in contemporary China, this paper reflects the limitation of the influential Myth-Ritual School and calls on to investigate the relationship between myth and ritual in a “dynamically interacting process.” By analyzing three examples from Han people in central China, it explores how myths or mythical elements have been deconstructed and reconstructed in recent 20 years in order to revive and testify the legitimacy of temple fairs, which were once considered as “feudal superstitions” and thus were suppressed and prohibited during the “Cultural Revolution” (1966-1976). **05-12**

**YOSHIMURA, Ayako** (Memorial University of Newfoundland) **CRAFTSMAKERS GO GLOBAL: THE OUTLOOK OF THEIR INTERNATIONAL VENTURES.** This presentation illustrates the role of Japanese traditional craftmakers in the age of globalization. Endorsed by domestic organizations, Japanese tradition-bearers have traveled overseas demonstrating their work to foreign audiences. Can this phenomenon be explained by the West’s “new-age” Orientalism or by the lack of interest facing these artisans in their homeland? In order to shift the focus of today’s folkloristics, I contemplate the future of Japanese crafts by observing the internationalization of folk traditions, as today’s craftsmen venture abroad to widen their opportunities. Examples include public programs such as the ones fostering cultural exchange between Wisconsin and Chiba, Japan. **01-05**

**YOUNG, Kristi A.** (Brigham Young University) and **BISHOP, Christina** (Brigham Young University) **NO PLACE BETTER: CREATING MEMORIES OF CULTURAL COMMUNITIES IN PROVO CANYON.** In July 2005 Brigham Young University and the American Folklife Center co-sponsored an ethnographic field school, titled “Tradition Runs through It: Recreation and Environment in Provo Canyon.” As part of their training, the fifteen students were put into five groups and conducted fieldwork. One group studied two small private communities Springdell and Wildwood. Another group focused on an extended family, the Stewarts, who once owned the entire North Fork of Provo Canyon. This paper will look at these communities and their creation of collective, traditional memories of places and people that are integral to their lives. **05-09**

**YUN, Kyoim** (Indiana University) **THE COMMERCIAL VALUE OF EMOTIONAL DISCOURSE IN SHAMANIC RITUAL PERFORMANCES.** This paper explores the interplay of ritual speech, affective display, and cash management in shamanic performances on Cheju Island, South Korea. I analyze an emotionally heightened ritual event in which ritual participants’ copious weeping is juxtaposed with large cash offerings. Demonstrating how mourning speech is deliberately affective work, I suggest that a shaman’s ability to move clients not only ensures ritual success (a “valued” outcome), but it is also closely tied to his or her economic interests as a religious professional, an aspect that is often masked by the semiotic character of cash offerings in ritual events. **01-01**

**ZEFF, Robbin** (The George Washington University) **“STUDENTS TODAY DON’T KNOW HOW TO WRITE” AND OTHER COMPLAINTS: THE INTERSECTION OF PEDAGOGY AND TRADITION IN THE TEACHING OF WRITING.** “Students Don’t Know How to Write” is a complaint that reverberates on college campuses today. As a professor of writing, I have listened to these complaints of what constitutes good writing and the teaching of writing. Through interviews with faculty and students and assessments of assignments, the conflict between teaching traditions and discipline emerges. This paper presents the findings from this research in using folklore to better understand the conflicts that occur in the writing classroom between pedagogy and tradition. **17-01**

## Abstracts of Individual Presentations

**ZHANG, Juwen** (Willamette University) **THE STRUCTURAL PROCESS WITHIN THE RITES OF MARGIN: A STUDY OF THE ZHUANGKU DANCE IN A VILLAGE FUNERAL IN NORTHEAST CHINA.** This paper explores how a special funeral dance is performed with a defined structure within the so-called anti-structural liminal stage, and how a new rite of encoffining is created in the process and within the large social context. It argues that the actions in the process of the rites of passage are signified with the notions of time and space in particular culture, and the creativity in the rite of passage is both socially contextual and culturally inherent. **05-12**

**ZIPES, Jack** (University of Minnesota) **WHAT MAKES A REPULSIVE FROG APPEALING: APPLYING MEMETICS TO FOLK AND FAIRY TALES.** If we want to know why we are continually attracted to a repulsive frog, who forces his way into a princess's bedroom, where he provokes or seduces her into transforming him into a handsome dude, then it is important to know something about genetics, memetics, linguistics, and evolution. In particular, the recent development of memetics combined with relevance theory and social history may help us explain how such a tale as "The Frog King" and other classical literary fairy tales originated in an oral mode and were formed over thousands of years to stick in our brains in very peculiar and particular ways. **09-09**

**ZOLKOVER, Adam** (Indiana University) **GENDER, SEXUALITY, AND THE CONSTRUCTION OF THE STATUS QUO IN CONTEMPORARY LEGEND.** Over the past decade, scholars of gender studies and critical rhetoric have often used popular culture and the mass media in order to address popular perceptions of gender and sexuality. There has been little attention, however, given to folklore. Looking to the genre of the contemporary legend, this paper addresses the potential of folklore to complicate theories of gender and sexuality, and likewise, the potential of theories of gender and sexuality to complicate our understandings of the genre. **17-04**





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