



AMERICAN  
FOLKLORE  
SOCIETY

**2008 Annual Meeting**

**"The Commons and the Commonwealth"**

**Program and Abstracts**

Hyatt Regency Hotel  
Louisville, Kentucky  
October 22-26, 2008

**The following donors have provided generous support for the  
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**The following donors have provided generous support for the  
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Public Programs; and Storytelling

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## **AFS EDITORS, COMMITTEES, AND PRIZE RECIPIENTS**

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Exhibitions and Events: Tina Bucuvalas, Florida Folklife Program  
Films and Videotapes: D. Todd Lawrence, University of St. Thomas  
Sound Recordings: C. Kati Szego, Memorial University of Newfoundland

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Maria Teresa Agozzino, Editor

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

Timothy Lloyd, Editor  
Jeff Borisch, Web Manager

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Solimar Otero	Juwen Zhang

## **AFS EDITORS, COMMITTEES, AND PRIZE RECIPIENTS**

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Mark Bender	Dorothy Noyes
JoAnn Conrad	Dan Sheehy
Lee Haring	Mbugua wa-Mungai

### **WORKING GROUPS**

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Teresa Hollingsworth	Gimblett
	Michael Ann Williams

#### **Folklore and Health Policy Working Group**

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Erika Brady	Michael Owen Jones
Mariana Chilton	Bonnie O'Connor

#### **Graduate Student Working Group**

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Nelda Ault	Willow Mullins
Rachel Gonzalez	

#### **Retired Members Working Group**

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Rosan Jordan	Polly Stewart

**AFS EDITORS, COMMITTEES, AND PRIZE RECIPIENTS**

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**NATIONAL HUMANITIES ALLIANCE REPRESENTATIVE**

Timothy Lloyd, AFS

**WORLD INTELLECTUAL PROPERTY ORGANIZATION REPRESENTATIVE**

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**AMERICAN FOLKLORE SOCIETY ARCHIVAL LIAISON**

Randy Williams, Utah State University

**AMERICAN FOLKLORE SOCIETY LIAISONS**

Elaine Eff (Oral History Association)  
Camilla Mortensen (Modern Language Association)  
Margaret Yocom (Association of Writers and Writing Programs)

**AMERICAN FOLKLORE SOCIETY PRIZE COMMITTEES**

**AFS Lifetime Scholarly Achievement Award**

Cristina Bacchilega

Patricia A. Turner

**Benjamin A. Botkin Prize**

Elaine Thatcher, Chair  
Peter Bartis  
Kathleen Condon

Sue Eleuterio  
Timothy H. Evans

**Zora Neale Hurston Prize**

Marilyn White, chair

**Américo Paredes Prize**

Dan Sheehy, Chair

**AFS PRIZE RECIPIENTS**

**AFS 1989 Centennial Awardees for Lifetime Scholarly Achievement**

Roger D. Abrahams

Linda Dégh

## **AFS EDITORS, COMMITTEES, AND PRIZE RECIPIENTS**

### **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)

Don Yoder (2006)

### **AFS Kenneth Goldstein Award for Lifetime Academic Leadership**

Edward D. Ives (2003)

Roger D. Abrahams (2005)

Elaine J. Lawless (2007)

### **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)

Elaine Thatcher (2006)

Steve Zeitlin (2007)

### **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)

Tracy Carpenter (2007)

## **AFS EDITORS, COMMITTEES, AND PRIZE RECIPIENTS**

### **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 E. Cantú (2003)  
C. Kurt Dewhurst and Marsha MacDowell (2004)  
Enrique Lamadrid (2005)  
The "El Río" Project (2006)  
Barre Toelken (2007)

### **Chicago Folklore Prize Recipients, 1998-**

(for the best folklore book of the year)

1998: Jane Sugarman. *Engendering Song: Singing and the Social Order at Prespa Albanian Weddings* (University of Chicago Press); and Regina Bendix. *In Search of Authenticity: The Formation of Folklore Studies* (University of Wisconsin Press)

1999: Susan Slyomovics. *The Object of Memory: Arab and Jew Narrate the Palestinian Village* (University of Pennsylvania Press); and Harold Scheub. *Story* (University of Wisconsin Press)

2000: Glenn Hinson. *Fire in My Bones: Transcendence and the Holy Spirit in African American Gospel* (University of Pennsylvania Press); and John D. Niles. *Homo Narrans: The Poetics and Anthropology of Oral Tradition* (University of Pennsylvania Press)

2001: Daniel W. Patterson. *A Tree Accurst: Bobby McMillon and Stories of Frankie Silver* (University of North Carolina Press)

2002: Linda Dégh. *Legend and Belief: Dialectics of a Folklore Genre* (Indiana University Press)

2003: Bill C. Malone. *Don't Get Above Your Raisin': Country Music and the Southern Working Class* (University of Illinois Press)

2004: Enrique R. Lamadrid. *Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption* (University of New Mexico Press); and Barre Toelken. *The Anguish of Snails: Native American Folklore in the West* (Utah State University Press)

2005: Marcia Gaudet. *Carville: Remembering Leprosy in America* (University Press of Mississippi)

2006: Jo Farb Hernández. *Forms of Tradition in Contemporary Spain* (University Press of Mississippi)

2007: Cristina Bacchilega. *Legendary Hawai'i and the Politics of Place: Translation, Translation, and Tourism* (University of Pennsylvania Press); and James P. Leary. *Polkabilly: How the Goose Island Ramblers Redefined American Folk Music* (Oxford University Press)

## **AFS SECTIONS AND CONVENERS**

### **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, Thomas A. McKean and Stephanie Smith  
Chicano and Chicana, Mario Montaña and Rachel Gonzalez  
Children's Folklore, John McDowell  
Computer Applications, Mark Glazer  
Dance and Movement Analysis, Stephanie Smith  
Eastern Asia Folklore, Fariha Khan and Eric Mortensen  
Folk Arts, Martha Sims  
Folk Belief and Religious Folklife, Leonard Norman Primiano and Margaret Kruesi  
Folklore and Creative Writing, Margaret Yocom and Andrea Graham  
Folklore and Education, Luc Guglielmi and Carol Spellman  
Folklore and Literature, Rachel Gholson  
Folklore Latino, Latinoamericano, y Caribeño, Maria Carmen Gambliel and  
Mintzi Martinez-Rivera  
Folklore and Oral History, Kathryn Wilson  
Folk Narrative, Janferie J. Stone  
Foodways, Eve Jochnowitz  
Graduate Students, Sheila Bock and Willow Mullins  
History and Folklore, Simon J. Bronner  
Independent Folklorists, Susan Eleuterio and Karen Miller  
Jewish Folklore and Ethnology, Simon J. Bronner  
Journals and Serials, Erika Brady  
Lesbian Gay Bisexual Transgender Queer and Allies, Eileen Condon and  
Mickey Weems  
Medieval Folklore, Judith Lanzendorfer  
Mediterranean Studies, Luisa Del Giudice  
Music and Song, Stephen Winick  
Newfolk@AFS, Camille Bacon-Smith  
Nordic Folklore, Jim Leary  
Politics, Folklore, and Social Justice, William Westerman  
Public Programs, Christina Barr, Mike Luster, and Amy Mills  
Space, Place, and Landscapes, Katherine Roberts  
Storytelling, Jo Radner and Lee-Ellen Marvin  
Visual Media, Sharon Sherman  
Women's, Linda J. Lee and Jeana Jorgensen

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**AMERICAN FOLKLORE SOCIETY LEGACY COUNCIL MEMBERS**

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Elaine J. Lawless and Sandy Rikoon	Rosemary Lévy Zumwalt and
Barbara and Timothy Lloyd	Isaac Jack Lévy
William B. McCarthy	

Members of the AFS Legacy Council have made planned gifts—either present contributions or future pledges—to the Society’s Endowment Fund, thereby helping to sustain the permanence and strength of the Society and the field.

To discuss a planned gift to the Society’s endowment, 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).

## AFS LIFE MEMBERS

### LIFE MEMBERS OF THE AMERICAN FOLKLORE SOCIETY

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Jeanne Harrah Johnson	W.F.H. Nicolaisen	Finn Wilhelmsen
Bess Lomax Hawes	Dorothy Noyes	Li Yang
Elissa R. Henken	Elliott Oring	Margaret 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).

## AFS FELLOWS

### FELLOWS OF THE AMERICAN FOLKLORE SOCIETY

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Patricia A. Turner, 2008 AFS Fellows Secretary

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Robert A. Georges	Jay Mechling	

\* Deceased

## **GENERAL INFORMATION**

### **Registration**

Registration is required for attendance at all sessions and meetings. The AFS meeting registration desk will be open in the Prefunction area at the entrance to the Regency Ballrooms on the second floor of the Hyatt Regency Louisville, at the top of the escalators leading from the first floor lobby.

Registration hours are 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. Those coming to the meeting needing to register at higher on-site rates can do so at the desk during these same hours.

Each registrant receives one copy of this program book. Extra copies of the AFS program book are available for \$10 at the registration desk.

### **Meeting Rooms**

All AFS 2008 annual meeting sessions will take place in the Hyatt Regency Louisville. Meeting rooms are on the first and second floors of the hotel, which are connected by elevators and escalators. There is a hotel meeting room map on p. xvi of this book.

### **Exhibits**

Publishers' book exhibits and exhibits by several AFS sections will be located in the Regency Ballroom South on the second floor of the Hyatt. 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.

### **Meeting Services**

Please report any problems or special requests during the meeting to the 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.

## **GENERAL INFORMATION**

### **Business Meetings**

SATURDAY, October 25

Candidates' Forum: Regency Ballroom North, 3:45—4:45 PM

Annual Business Meeting: Regency Ballroom North, 5:00—5:45 PM

SUNDAY, October 26

American Folklore Society Executive Board: Board Room, 8:30 AM—12:30 PM

### **Plenary Sessions**

WEDNESDAY, October 22

Opening Ceremonies: Regency Ballroom North, 7:00—7:45 PM

Program Committee Invited Plenary Address (Alessandro Portelli, University of Rome-La Sapienza): Regency Ballroom North, 7:45—8:45 PM

A Welcome Concert by Kentucky Folk Performers (Eddie Pennington; River City Drum Corps): Regency Ballroom North, 8:45—9:30 PM

THURSDAY, October 23

Presidential Invited Plenary Address (Ruth Behar, University of Michigan): Regency Ballroom North, 10:15 AM—12:15 PM

FRIDAY, October 24

The AFS Fellows' Invited Plenary Address (Carl Lindahl, University of Houston): Regency Ballroom North, 10:15 AM—12:15 PM

### **Receptions**

WEDNESDAY, October 22

AFS Welcome Reception: Regency Ballroom Center, 9:30—11:00 PM

THURSDAY, October 23

AFS Fellows Reception for Students: Regency Ballroom North, 6:15—7:30 PM

## GENERAL INFORMATION

FRIDAY, October 24

Indiana University/University of Pennsylvania Joint Reception: Keeneland, 8:00—10:00 PM

University of Missouri Reception: Churchill Downs, 8:00—10:00 PM

Mediterranean Studies Section Reception, Pimlico A, 9:00—10:00 PM

The Ohio State University Dessert Reception: Kentucky, 9:00—10:30 PM

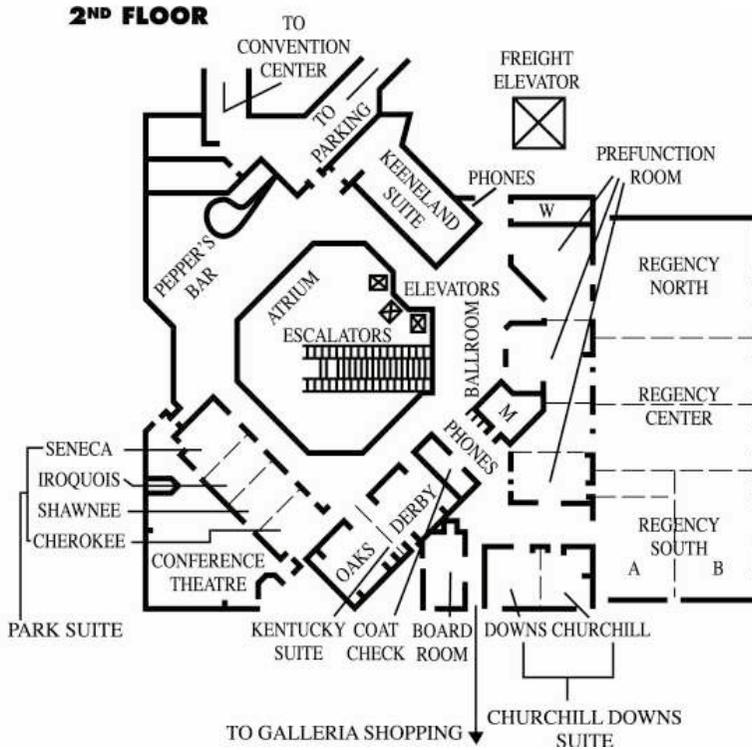
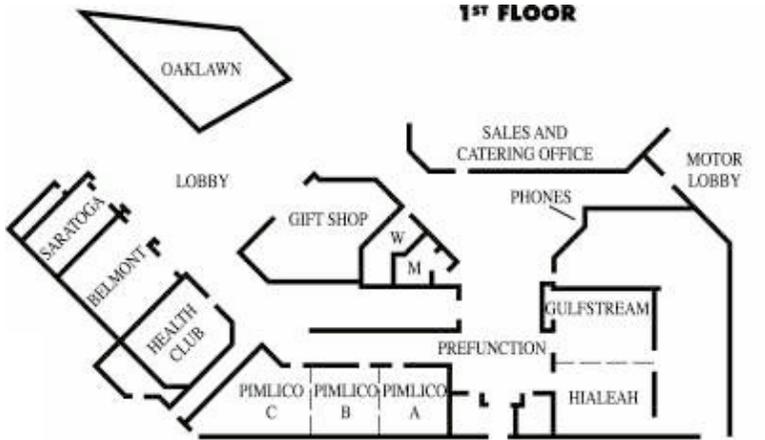
### **Saturday Night Dinner and Dance Party**

This year's dinner and dance party will be held at the Louisville Slugger baseball bat factory and museum. The Louisville Slugger, produced for more than 120 years, continues to be the most popular bat in baseball. A social hour will begin at 6:30 PM, giving attendees the chance to look at the museum exhibits and watch a bat being made by one of the factory's turners. The gift shop will also be open for those who want to purchase souvenirs to take home (be forewarned that the Museum's small souvenir bats may not be taken in carry-on luggage on a plane). We will then move to the "clubhouse," where we will enjoy a Kentucky buffet including such local specialties as burgoo, hot browns, Benedictine, and bread pudding with bourbon sauce. Vegetarian options will be available, too; just check the box on the registration form. There will be a cash bar throughout the evening, but please note that the Museum does not allow red wine to be served.

Sponsored by the Kentucky Arts Council and the Kentucky Historical Society, the Alonzo Pennington Band will provide music for the dance. The band combines great musicianship with driving rhythm and irrepressible spirit. Alonzo Pennington, son of acclaimed National Heritage Fellowship guitarist Eddie Pennington (who will perform at Wednesday evening's opening events), anchors the band. Alonzo has been wowing crowds since his early teens with a style that is his own unique blend of Jerry Reed, Merle Travis, Buddy Guy, and Stevie Ray Vaughan and other masters, given a special Western Kentucky spin.

If space is still available, tickets to the dinner and dance (a vegetarian option is available) will be sold at the meeting registration desk for \$35. Dance-only tickets will be available at the meeting registration desk or on site for \$15 (entrance to the Museum is not included with dance-only tickets).

## HYATT REGENCY HOTEL LOUISVILLE



## **PROGRAM SUMMARY**

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

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### **WEDNESDAY, OCTOBER 22**

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#### **WEDNESDAY, 7:45 AM—5:15 PM**

Thoroughbred: The Equine Industry in the Bluegrass Pre-Meeting Tour  
Western Kentucky Music Pre-Meeting Tour

#### **WEDNESDAY, 8:00 AM—12:00 Noon**

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

#### **WEDNESDAY, 8:00 AM—5:30 PM**

Saints and Sinners Pre-Meeting Tour

#### **WEDNESDAY, 10:00 AM—4:00 PM**

AFS Executive Board Meeting With Folklore Program and Organization  
Heads: Kentucky

#### **WEDNESDAY, 12:00 Noon—4:30 PM**

Cultural Communities of Louisville: The Kentucky Folklife Festival on  
Wheels Pre-Meeting Tour

#### **WEDNESDAY, 1:00—5:00 PM**

Professional Development Workshop: Digital Preservation for Folklore  
Fieldworkers: Gulfstream

#### **WEDNESDAY, 7:00—7:45 PM**

Opening Ceremonies: Regency Ballroom North

#### **WEDNESDAY, 7:45—8:45 PM**

Program Committee Invited Plenary Address: Regency Ballroom North

#### **WEDNESDAY, 8:45—9:30 PM**

A Welcome Concert by Kentucky Folk Performers: Regency Ballroom  
North

## **PROGRAM SUMMARY**

### **WEDNESDAY, 9:30—11:00 PM**

AFS Welcome Reception: Regency Ballroom Center

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### **THURSDAY, OCTOBER 23**

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#### **THURSDAY, 7:00—8:00 AM**

AFS Executive Board Welcome Continental Breakfast for First-Time

Attendees, International Participants, and Stipend Recipients:  
Conference Theatre

#### **THURSDAY, 8:00—10:00 AM**

- 01-01 Panel: Folklore and Public Policy: Regency Ballroom North
- 01-02 Panel: Meeting on the Intellectual Commons: Papers in Honor of Michael Owen Jones: Regency Ballroom Center
- 01-03 Panel: Animals and Culture: Park Suite
- 01-04 Panel: Carnival and Festival Performance: Keeneland
- 01-05 Panel: Folklore and Film: Kentucky
- 01-06A A Conversation with Alessandro Portelli: Churchill
- 01-06B Panel: Folklore and Literature: Downs
- 01-08 Panel: Youth, Ritual, and Play: Gulfstream
- 01-09 Panel: Social Justice and the Commons: Hialeah
- 01-10 Panel: Digital Community: Establishing and Exploring Internet Folk Communities: Belmont
- 01-11 Panel: Heroes: Pimlico A
- 01-12 Panel: Costume and Dress: Pimlico B
- 01-13 Panel: Developing and Supporting Regional Folk and Traditional Arts Infrastructure: Eight Years of the Maryland Traditions Program: Pimlico C

#### **THURSDAY, 10:15 AM—12:15 PM**

Presidential Invited Plenary Address: Regency Ballroom North

#### **THURSDAY, 12:15—1:30 PM**

AFS Cultural Diversity Task Force Open Meeting: Pimlico B

AFS Section Business Meetings:

- Archives and Libraries: Gulfstream
- Children's Folklore: Downs
- Dance and Movement Analysis: Belmont
- Folklore and Literature/AFS@MLA section: Kentucky
- Graduate Students: Keeneland
- Jewish Folklore and Ethnology: Hialeah
- Nordic Folklore: Pimlico A
- Storytelling: Pimlico C

## PROGRAM SUMMARY

### THURSDAY, 1:30—3:30 PM

- 04-01 Panel: Coherence and Contestation in Life Story: Regency Ballroom North
- 04-02 Panel: Memory, Justice, and the Commonwealth: From 9/11 to Iraq and Back Again: Regency Ballroom Center
- 04-03 Panel: Competing Discourses about the Fairy Tale: Park Suite
- 04-04 Panel: Transnational Communities and Cultural Politics: Keeneland
- 04-05 Forum: Defining Ourselves: The Orange Book II: Kentucky
- 04-06A A Conversation With Ruth Behar: Churchill
- 04-06B Poster Presentations: Transformations: Downs
- 04-07 Media Session: *Visiting Vampires in the Big Easy*: Conference Theatre
- 04-08 Panel: The Sheltered Spirit: Symbolic Spaces in Local Environments: Gulfstream
- 04-09 Panel: Grass Roots Folk Revival from Beech Mountain, 1960s, to the Black Banjo Gathering, 2005: Hialeah
- 04-10 Forum: Teaching Folklore in an Age of Cultural Studies: The Twin Laws of Folklore Program Development: Belmont
- 04-11 Panel: Occupational Cultures: Pimlico A
- 04-12 Panel: Festive Dress: Art and Identity on Display: Pimlico B
- 04-13 Forum: Gathering the History of Public Folklore in the American West: Pimlico C

### THURSDAY, 3:45—5:45 PM

- 05-01 Forum: The Folklore Muse: Folklorists and Creative Writing: Regency Ballroom North
- 05-02 Panel: The Pretty and the Useful: Religious Folk Art and Environments: Regency Ballroom Center
- 05-03 Forum: Música del Pueblo: Cultural Production, Virtual Exhibitions, and Web Designers: Park Suite
- 05-04 Panel: Folklore and Politics: Keeneland
- 05-05 Forum: Are You Being Served? The Library of Congress and You: Kentucky
- 05-06A A Conversation With Lynwood Montell: Churchill
- 05-06B Poster Presentations: 4-F Words: Field, Faith, Festival, Fruitfulness: Downs
- 05-07 Media Session: *Making Music, Building Bridges*: Conference Theatre
- 05-08 Panel: Memory and Material Culture: Gulfstream
- 05-09 Forum: Dancing Across Borders: Hialeah
- 05-10 Panel: Language, Literacy, and Narrative: Belmont
- 05-11 Panel: Creating and Recreating Community: Pimlico A
- 05-12 Panel: Bodylore: Pimlico B
- 05-13 Panel: Explorations in Ethnography: Pimlico C

### THURSDAY, 6:15—7:30 PM

AFS Fellows Reception for Students: Regency Ballroom North

## **PROGRAM SUMMARY**

### **THURSDAY, 7:30—9:00 PM**

The 2008 David Shuldiner-Phillips Barry Lecture: Park Suite

The 2008 Don Yoder Lecture: Keeneland

### **THURSDAY, 9:00—10:30 PM**

Women's Section Meeting: Churchill Downs

### **THURSDAY, 9:00 PM—1:00 AM**

Instrumental Music Jam Session: Gulfstream

Vocal Music Jam Session: Belmont

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## **FRIDAY, OCTOBER 24**

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### **FRIDAY, 7:00—8:00 AM**

AFS Executive Director's Breakfast Meeting With Section Conveners:  
Conference Theatre

### **FRIDAY, 8:00—10:00 AM**

- 09-01 Panel: Rituals of Mourning: Memorializing, Self, and Society:  
Regency Ballroom North
- 09-02 Forum: Folklore, Health Care, and Policy: Finding Our Place:  
Regency Ballroom Center
- 09-03 Panel: Archiving and Digital Education: Park Suite
- 09-04 Panel: Virtual Communities: Internet and Identity: Keeneland
- 09-05 Panel: Music and Performance: Kentucky
- 09-06A Professional Development Workshop: Collage Writing: Churchill
- 09-06B Panel: Humor, Satire, and Hoax: Downs
- 09-08 Panel: Identity and Memory: Gulfstream
- 09-09 Panel: Transformation and Performance in Contemporary Chinese  
Contexts: Hialeah
- 09-10 Panel: Rediscovering Music: Belmont
- 09-11 Panel: Fertile Texts: Growing Medieval and Medievalizing  
Communities: Pimlico A
- 09-12 Panel: Negotiating Identity in East European Folk Culture: Pimlico B
- 09-13 Panel: Myths: Pimlico C

### **FRIDAY, 10:15 AM—12:15 PM**

AFS Fellows Invited Plenary Address: Regency Ballroom North

## PROGRAM SUMMARY

### FRIDAY, 12:15 PM—1:30 PM

AFS Fellows Business Meeting: Belmont

AFS Section Business Meetings:

British Folk Studies: Pimlico B  
Eastern Asia Folklife: Hialeah  
Folk Art: Pimlico C  
Folk Belief and Religious Folklife: Gulfstream  
Folklore and Creative Writing: Churchill  
Folklore and Education: Conference Theatre  
Medieval Folklore: Pimlico A  
Music and Song: Downs  
Politics, Folklore, and Social Justice: Kentucky

### FRIDAY, 1:30—3:30 PM

- 12-01 Panel: Philosophical Foundations of Folkloristics: Structuralism:  
Regency Ballroom North
- 12-02 Panel: Notice! The Rules Have Changed!: Navigating Our Nation's  
Conflicting Narratives Of Who Can Be an American:  
Regency Ballroom Center
- 12-03 Between European Ethnology and American Folkloristics: Rethinking  
New Directions in Turkish Folklore I: Park Suite
- 12-04 Panel: Perspectives on Proverbs: Keeneland
- 12-05 Panel: The Ritualesque: Kentucky
- 12-06A Media Session: Deep West Films: Churchill
- 12-06B Panel: History and Representation: Downs
- 12-07 Panel: Secrets, Betrayals, and Half-Told Tales: Writing Under the  
Spell of Traditional Ballads: Conference Theatre
- 12-08 Forum: Ethnographic Archives In the Era of the Electronic  
Commonwealth: Gulfstream
- 12-09 Panel: The Legacy of the Folk Performing Arts on the Loess Plateau  
of Northern Shaanxi Province: Hialeah
- 12-10 Panel: Traveling Identities: "Race," Subjectivity, and Cultural  
Exchange Through Performance, Painting, and Music: Belmont
- 12-11 Panel: It's Not All "Hybrid": Intertextuality and Folkloristics: Pimlico A
- 12-12 Panel: Death, Grief, and Sex: Pimlico B
- 12-13 Panel: Performance and Aesthetics: Pimlico C

### FRIDAY, 3:45—5:45 PM

- 13-01 Forum: Warren E. Roberts and the Communitarian Ideal of Folklife  
Studies: Regency Ballroom North
- 13-02 Panel: Sites of Spiritual Healing: Home, Place, and Matachines Danza  
Regency Ballroom Center
- 13-03 Panel: Between European Ethnology and American Folkloristics:  
Rethinking New Directions in Turkish Folklore II: Park Suite

## **PROGRAM SUMMARY**

- 13-04 Panel: The Dynamics of Fairy Tales: Keeneland
- 13-05 Media Session: Appalshop: A Retrospective Screening of 40 Years of Place-Based Media in Central Appalachia I: Kentucky
- 13-06A Forum: Best Practices from the Veterans History Project for Teaching Ethnography to the Public: Churchill
- 13-06B Forum: The Folklore of Croning: Downs
- 13-07 Panel: Music and Identity: Conference Theatre
- 13-08 Panel: Tradition and the Techno-Commons: Gulfstream
- 13-09 Panel: Tourism: Hialeah
- 13-10 Panel: Vernacular and Outside Art: Belmont
- 13-11 Panel: Immigration and Diaspora: Pimlico A
- 13-12 Panel: Religion, Spirituality, Identity: Pimlico B
- 13-13 Panel: Folklore and Civic Engagement in Dialogue: Case Studies in Participatory Practices: Pimlico C

### **FRIDAY, 7:00—11:00 PM**

Public Programs Section Meeting and Auction: Park Suite

### **FRIDAY, 8:00—9:00 PM**

Daniel Crowley Storytelling Concert: Storytellers of the Cumberlands: Conference Theatre

### **FRIDAY, 8:00—10:00 PM**

Indiana University/University of Pennsylvania Joint Reception: Keeneland

University of Missouri Reception: Churchill Downs

Mediterranean Studies Section Business Meeting and Reception: Pimlico A

### **FRIDAY, 9:00—10:30 PM**

The Ohio State University Dessert Reception: Kentucky

### **FRIDAY, 9:00 PM—1:00 AM**

Instrumental Music Jam Session: Gulfstream

Vocal Music Jam Session: Belmont

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## **SATURDAY, OCTOBER 25**

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### **SATURDAY, 8:00 AM—12:30 PM**

17/18-06 15th Annual Folklore and Education Workshop: Local Learning: Honoring the Commons in the Classroom: Churchill Downs

### **SATURDAY, 8:00—10:00 AM**

17-01 Panel: With His Pistol in His Hand for 50 Years: Folklore's Genealogies and the Intellectual Legacy of Américo Paredes I

## PROGRAM SUMMARY

- 17-02 Panel: Science and the Environment: Regency Ballroom Center
- 17-03 Panel: Identity and Conflict: Park Suite
- 17-04 Panel: Nordic Spaces in Northern Europe and North America:  
Performing Identity in Real and Imagined Nordic Places: Keeneland
- 17-05 Forum: From Haunted Halls to "Room 1408" and *The Romance of Old Clothes*: The Ghost Story in Folklore, Film, and Fiction: Kentucky
- 17-07 Panel: Ghostlore: Conference Theatre
- 17-08 Panel: Gender and Feminism: Gulfstream
- 17-09 Panel: Tales of Leonard Roberts and the Cumberland Mountains:  
Hialeah
- 17-10 Panel: A Commonwealth to Call My Own: British Folk Cultures of  
Distinction: Belmont
- 17-11 Panel: Therapy and Folk Medicine: Pimlico A
- 17-12 Panel: Performing the Stigmatized Vernacular: Difference,  
Discreditation, Resignification, and the Folk: Pimlico B
- 17-13 Media Session: Appalshop: A Retrospective Screening of 40 Years of  
Place-Based Media in Central Appalachia II: Pimlico C

### SATURDAY, 10:15 AM—12:15 PM

- 18-01 Panel: With His Pistol in His Hand for 50 Years: Folklore's Genealogies and  
the Intellectual Legacy of Américo Paredes II: Regency Ballroom North
- 18-02 Panel: Preferred Landscapes: Differential Interpretations of  
Community Aesthetics and Common Good: Regency Ballroom Center
- 18-03 Panel: Jewish Tradition and Culture: Park Suite
- 18-04 Panel: Nordic Traditions in Old, New, and Other Worlds: Keeneland
- 18-05 Forum: Community Scholars Revisited: Successes, Challenges, and  
Adaptation: Kentucky
- 18-07 Forum: Ghosts in Performance: Conference Theatre
- 18-08 Forum: Preserving Immigrants' Traditions and Identity: The Role of  
Public Folklore(ists): Gulfstream
- 18-09 Panel: Reinterpreting African American Folklore: Hialeah
- 18-10 Panel: Ballads and Shanties: Belmont
- 18-11 Panel: Collections and Consumptions of Narrative: Pimlico A
- 18-12 Panel: Inside Out/Outside In: Communities, Identities, and  
Representations of Heritage: Pimlico B
- 18-13 Media Session: Appalshop: A Retrospective Screening of 40 Years of  
Place-Based Media in Central Appalachia III: Pimlico C

### SATURDAY, 12:15 PM—1:30 PM

Preserving America's Cultural Traditions (PACT) Meeting: Pimlico C

Middle Atlantic Folklife Association Brownbag Lunch Meeting: Hialeah

AFS Section Business Meetings:

Foodways: Pimlico A

Independent Folklorists: Belmont

Lesbian Gay Bisexual Transgender Queer & Allies: Gulfstream

Space, Place, and Landscapes: Pimlico B

## **PROGRAM SUMMARY**

### **SATURDAY, 1:30—3:30 PM**

- 20-01 Panel: The New Lost City Ramblers at 50: Regency Ballroom North
- 20-02 Forum: The Measure of a Folklorist: Means or Ends?:  
Regency Ballroom Center
- 20-03 Panel: [Un]Common Intimacies: Listening for the Common Wealth:  
Park Suite
- 20-04 Panel: Foodways: Keeneland
- 20-05 Forum: Appalshop: Reflections on 40 Years of Place-Based Media in  
Central Appalachia: Kentucky
- 20-06 Panel: Education and Folklore: Churchill Downs
- 20-07 Panel: Kentucky Culture: Conference Theatre
- 20-08 Panel: Representation, Appropriation, and Invention: Gulfstream
- 20-09 Panel: Contested Spaces: Hialeah
- 20-10 Panel: Musicality and Musical Instruments: Belmont
- 20-11 Panel: Native Traditions: Pimlico A
- 20-12 Panel: Authenticity, Alternate Realities, and the Supernatural:  
Pimlico B
- 20-13 Forum: Folklorists Beyond the Folk Art Museum—Reflections and  
Conversations: Pimlico C

### **SATURDAY, 3:45—4:45 PM**

Candidates' Forum: Regency Ballroom North

### **SATURDAY, 5:00—6:00 PM**

Annual Business Meeting: Regency Ballroom North

### **SATURDAY, 6:30—11:00 PM**

AFS Dinner and Dance Party

### **SATURDAY, 9:00—11:00 PM**

AA Meeting

### **SATURDAY, 9:00 PM—1:00 AM**

Instrumental Music Jam Session: Gulfstream

Vocal Music Jam Session: Belmont

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## **SUNDAY, OCTOBER 26**

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### **SUNDAY, 8:30 AM—12:30 PM**

AFS Executive Board Meeting: Board Room

**AMERICAN FOLKLORE SOCIETY  
2008 ANNUAL MEETING PROGRAM**

**WEDNESDAY, OCTOBER 22**

**WEDNESDAY, 7:45 AM—5:15 PM**

**"Thoroughbred: The Equine Industry in the Bluegrass"  
Pre-Meeting Tour**

**"Western Kentucky Music" Pre-Meeting Tour**

**WEDNESDAY, 8:00 AM—12:00 Noon**

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

(Sponsored by the Archives and Libraries Section)  
Gulfstream

**John Fenn** (University of Oregon) and **Doug Boyd** (University  
of Kentucky), workshop leaders

**WEDNESDAY, 8:00 AM—5:30 PM**

**"Saints and Sinners" Pre-Meeting Tour**

**WEDNESDAY, 10:00 AM—4:00 PM**

**AFS Executive Board Meeting With Folklore Program and  
Organization Heads**

Kentucky

**WEDNESDAY, 12:00 Noon—4:30 PM**

**"Cultural Communities of Louisville: The Kentucky Folklife  
Festival on Wheels" Pre-Meeting Tour**

**WEDNESDAY, 1:00—5:00 PM**

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

(Sponsored by the Archives and Libraries Section)  
Gulfstream

**Andy Kolovos** (Vermont Folklife Center) and **Marcia K. Segal**  
(American Folklife Center), workshop leaders

**WEDNESDAY, OCTOBER 22 - THURSDAY, OCTOBER 23, 2008**

**WEDNESDAY, 7:00—7:45 PM**

**Opening Ceremonies**

Regency Ballroom North

**Elaine J. Lawless** (University of Missouri; AFS President) and  
**Timothy Lloyd** (AFS Executive Director), co-chairs

**WEDNESDAY, 7:45—8:45 PM**

**Program Committee Invited Plenary Address**

Regency Ballroom North

**Michael Ann Williams** and **Erika Brady** (Western Kentucky  
University), co-chairs

**Alessandro Portelli** (University of Rome-La Sapienza),  
Working-Class Sublime: The Impact of the Factory

**WEDNESDAY, 8:45—9:30 PM**

**A Welcome Concert by Kentucky Folk Performers**

Regency Ballroom North

**Bob Gates** (Kentucky Folklife Program), master of ceremonies

**Eddie Pennington** (thumbstyle guitarist, National Heritage Fellow,  
Princeton, Kentucky)

**River City Drum Corps** (African percussion ensemble, Louisville,  
Kentucky)

**WEDNESDAY, 9:30—11:00 PM**

**AFS Welcome Reception**

Regency Ballroom Center

**THURSDAY, OCTOBER 23**

**7:00—8:00 AM**

**AFS Executive Board Welcome Continental Breakfast for  
First-Time Attendees, International Participants, and  
Stipend Recipients**

Conference Theatre

THURSDAY, OCTOBER 23, 2008

THURSDAY, 8:00—10:00 AM

**01-01 Folklore and Public Policy**

Regency Ballroom North

**Dillon Bustin**, chair

- 8:00 **Kathryn M. Kimiecik Foley** (Independent), Reflections on a Quiet Revolution in Folklore
- 8:30 **Jing Li** (Gettysburg College), Authenticity, Professionalism, and the Artistification of Politics: Displaying and Performing Ethnic Cultures of Yunnan on the National Mall
- 9:00 **Dorothy Noyes** (The Ohio State University), Paradigms of Engagement in US Government Policy: From the Office of Human Research Protections to Afghanistan
- 9:30 **Dillon Bustin** (Independent), A Field Too Wet to Plow: The Grandview Cultural Heritage Center

**01-02 Meeting on the Intellectual Commons: Papers in Honor of Michael Owen Jones**

Regency Ballroom Center

**Elizabeth T. Adams**, chair

- 8:00 **Kerry Noonan** (Champlain College) and **Stephen Wehmeyer** (Champlain College), Mystic East and Wild West: The Esoteric Art of Edith V. Tenbrink
- 8:30 **Sandra M. Posey** (California State Polytechnic University, Pomona), Visceral Research and Transformation: How Folklore Can Change the World
- 9:00 **Elizabeth T. Adams** (California State University, Northridge), All Those Mounds of Shrimp: Las Vegas Buffets Considered
- 9:30 **Sharon Sherman** (University of Oregon), Analyzing Issues of Intangible Cultural Heritage in China

**01-03 Animals and Culture**

Park Suite

**Carolyn E. Ware**, chair

- 8:00 **Tami L. Harbolt-Bosco** (Bellarmine University and Metro Louisville Animal Services), The Commodity of Companion Animals: Defining the Common "Wealth" As An Issue of Compassion
- 8:30 **Kim In Hee** (Chung-Ang University), The Pig and Ritual in East Asia
- 9:00 **Carrie A. Roy** (University of Wisconsin, Madison), Tracking the History of Activating Animals in Scandinavian-American Folk Art
- 9:30 **Carolyn E. Ware** (Louisiana State University), Real Doctors: Occupational Folklore in Veterinary Medicine

**THURSDAY, OCTOBER 23, 2008**

**01-04 Carnival and Festival Performance**

Keeneland

**Luc D. Guglielmi**, chair

- 8:00 **Barry Jean Ancelet** (University of Louisiana, Lafayette), Serious Laughter: Death and the Mardi Gras
- 8:30 **Yasar O. Say** (Indiana University), Panayia in Imroz: Performance of Belonging and Different Meanings in a Religious Festival
- 9:00 **Nick Spitzer** (Tulane University), Horses and Horsemen of New Orleans: Mardi Gras Cowboys and Indians
- 9:30 **Luc D. Guglielmi** (Kennesaw State University), Rediscovering the Past: Links Between the Carnavalesque and the "Courir du Mardi Gras"

**01-05 Folklore and Film**

Kentucky

**Amber Ridington**, chair

- 8:00 **Anna B. Creagh** (University of California, Berkeley), Postcolonial Nightmares: The Misrepresentation of Vodoun in Cinema and the Evolution of the Zombie
- 8:30 **Jacqueline L. McGrath** (College of DuPage), Nice Bombs: Interrogation and Transgression By/In Iraq War Films
- 9:00 **Amber Ridington** (Memorial University of Newfoundland), Folklore, Film and Public Memory: *On the Dixie Bee-Line: The Quonset Auditorium Legacy* (a work in progress)

**01-06A A Conversation with Alessandro Portelli**

(Sponsored by the Kentucky Oral History Commission)  
Churchill

**Sarah Milligan** (Kentucky Oral History Commission), moderator

**Alessandro Portelli** (University of Rome-La Sapienza)

**01-06B Folklore and Literature**

Downs

**Kristiana M. Willsey**, chair

- 8:00 **Francisco Vaz da Silva** (ISCTE, Lisbon), Jesus Christ, Dragon Slayer
- 8:30 **Kevin M. Herzner** (The Ohio State University), Four Score and Two Centuries Ago: Emancipation in the Shlimil, Shlimazl, and Picaro Literary Tradition
- 9:00 **Yung-Hsing Wu** (University of Louisiana), Supplementing Shakespeare?
- 9:30 **Kristiana M. Willsey** (Indiana University), Unnatural Life: Fiction, Reality, and Intertextuality in the Detective Novels of Dorothy Sayers

**01-08 Youth, Ritual, and Play**

(Sponsored by the Children's Folklore Section)  
Gulfstream

**Elizabeth Tucker**, chair

**THURSDAY, OCTOBER 23, 2008**

8:00 **Elizabeth Tucker** (Binghamton University), *Levitation Revisited*

8:30 **Simon J. Bronner** (Pennsylvania State University), *Fathers and Sons: Rethinking the Meaning of the Bar Mitzvah*

9:00 **Priscilla A. Ord** (McDaniel College), *Children of the Holocaust: Common Games, Play, and Pastimes in Uncommon Times*

**Bill Ellis** (Pennsylvania State University), discussant

**01-09 Social Justice and the Commons**

Hialeah

**William Westerman**, chair

8:00 **Katherine Borland** (The Ohio State University, Newark), *Travel for Service: From Activism to Voluntourism*

8:30 **LuAnne Kozma** (Michigan State University Museum), *The Theft of the Commons in Benton Harbor*

9:00 **Deeksha Nagar** (Indiana University), *An Uncommon Touch: The Story of an Indian Ethnographer and His Informants*

9:30 **William Westerman** (Princeton University), *On Common Knowledge and Oppression: Rumor and Hearsay in Tibetan Asylum Cases*

**01-10 Digital Community: Establishing and Exploring Internet Folk Communities**

Belmont

**Judith K. Lanzendorfer**, chair

8:00 **Heather M. Hoyt** (Arizona State University), *Sharing Virtual Meals and Cultural Appreciation: Arabic Foodlore on Websites for English-speaking Audiences*

8:30 **Michael Jung** (Arizona State University), *Saving Spider-Girl: How Fans Used the World Wide Web to Rescue a Cult Favorite*

9:00 **Christine Denecker** (The University of Findlay), *Uncle Remus Revisited: A Rhetorical and Multimodal Look at the Folktales of Joel Chandler Harris and Beyond*

9:30 **Judith K. Lanzendorfer** (The University of Findlay), *Teaching the Urban Legend "Killer on Campus" In the Wake of the Northern Illinois University Shootings*

**01-11 Heroes**

Pimlico A

**Sandra K. Dolby**, chair

8:00 **Michael Buonanno** (Eckerd College), *The Song of Roland in Sicily*

8:30 **Debbie A. Hanson** (Augustana College), *The Hero Pattern and the Life of Seabiscuit*

9:00 **Casey R. Schmitt** (University of Oregon), *The McCandless Phenomenon: In Pursuit of the Magic Bus*

9:30 **Sandra K. Dolby** (Indiana University), *From Paul Bunyan to Mrs. Knows-it: The Creation and Use of Pedagogical Hero Tales*

**THURSDAY, OCTOBER 23, 2008**

**01-12 Costume and Dress**

Pimlico B

**Carrie Hertz**, chair

- 8:00 **Monica Foote** (Indiana University), A Multiplicity of Santas: Tradition and Individuality in the Choice of Santa Costumes
- 8:30 **Lori Hall-Araujo** (Indiana University), Imagining Carmen Miranda, Imagining Brazil
- 9:00 **Puja Sahney** (Indiana University), Dress, Ornamentation, and Meaning: A Study of the Indian Diaspora in the United States
- 9:30 **Carrie Hertz** (Indiana University), Scrubbing Up: Rethinking the Genre of Uniforms

**01-13 Developing and Supporting Regional Folk and Traditional Arts Infrastructure: Eight Years of the Maryland Traditions Program**

Pimlico C

**Jason Morris**, chair

- 8:00 **Cliff Murphy** (Maryland State Arts Council), Maryland Traditions at Age Eight: Developing a Regional Folk Arts Infrastructure Through Federal, State, and Local Partnerships
- 8:30 **Jason Morris** (George Mason University), Supporting and Building a Local Folk Arts Infrastructure: An Analysis of the Montgomery Traditions Initiative of the Arts and Humanities Council of Montgomery County, Maryland
- 9:00 **Kara Rogers Thomas** (Frostburg State University), Folklife As a Nexus: Fostering University Outreach Through Folklore and Folklife Programming Initiatives

**Rory Turner** (Goucher College), discussant

**THURSDAY, 10:15 AM—12:15 PM**

**02-01 Presidential Invited Plenary Address**

Regency Ballroom North

**Elaine J. Lawless** (University of Missouri; AFS President), chair

**Ruth Behar** (University of Michigan), Folklore and the Search for Home

**THURSDAY, 12:15—1:30 PM**

**AFS Cultural Diversity Task Force Open Meeting:** Pimlico B

THURSDAY, OCTOBER 23, 2008

**AFS Section Business Meetings:**

**Archives and Libraries:** Gulfstream  
**Children's Folklore:** Downs  
**Dance and Movement Analysis:** Belmont  
**Folklore and Literature/AFS@MLA Joint Meeting:**  
Kentucky  
**Graduate Students:** Keeneland  
**Jewish Folklore and Ethnology:** Hialeah  
**Nordic Folklore:** Pimlico A  
**Storytelling:** Pimlico C

**THURSDAY, 1:30—3:30 PM**

**04-01 Coherence and Contestation in Life Story**

Regency Ballroom North

**Ray Cashman**, chair

- 1:30 **Ray Cashman** (The Ohio State University), Life Story, Coherence, and the Moral Self  
2:00 **Margaret Mills** (The Ohio State University), Imagining Coherence: Limits and Modes of "Truth" in Telling People's Stories  
2:30 **David Delgado Shorter** (University of California, Los Angeles), Digitizing Grandma: Finding Oneself in the Life History of a Family Member  
3:00 **Joyce Flueckiger** (Emory University), The Goddess in My Mother's Attic: Personal Narrative Fragments of a Conversion Experience in India

**04-02 Memory, Justice, and the Commonwealth: From 9/11 to Iraq and Back Again**

(Sponsored by the Politics, Folklore, and Social Justice Section)  
Regency Ballroom Center

**Susan Eleuterio**, chair

- 1:30 **Susan Eleuterio** (Company of Folk), Occupying the Commonwealth  
2:00 **Kay Turner** (New York University), Twin Towers in Memorial Images: Theorizing Folklore and Ephemerality  
2:30 **Linda Pershing** (California State University, San Marcos) and **Nishelle Bellinger** (California State University, San Marcos), "This Is My Sorrow, This Is My Loss," Carlos Arredondo's Memorial Protest of the Iraq War

**Susan Davis** (University of Illinois, Urbana-Champaign), discussant

**THURSDAY, OCTOBER 23, 2008**

**04-03 Competing Discourses about the Fairy Tale**

Park Suite

**Donald Haase**, chair

1:30 **Maria Kaliambou** (Yale University), "High" and "Low" Discourses about the Fairy Tale

2:00 **Cristina Bacchilega** (University of Hawai'i-Mānoa), The Fairy Tale Today: Princess, Sleeping Ugly, or Wise Child?

2:30 **Donald Haase** (Wayne State University), Who Owns Fairy-Tale Studies? The Relationship of Institutional and Non-Institutional Discourses About the Fairy Tale

**Lee Haring** (Brooklyn College), Discussant

**04-04 Transnational Communities and Cultural Politics**

(Sponsored by the Mediterranean Studies Section)

Keeneland

**Tad Tuleja**, chair

1:30 **Luisa Del Giudice** (Independent), Sabato Rodia's Watts Towers Between Continents: In Search of Common Ground

2:00 **Joan Saverino** (The Historical Society of Pennsylvania), Il Fuoco di Minonga: The 1907 Mine Disaster, the Landscape of Coal, and the Making of Transnational Italian Identity in West Virginia

2:30 **Steve Siporin** (Utah State University), Where Does the Parokhet Belong?

3:00 **Tad Tuleja** (Princeton University), Una Cosa Culturale di Qui: The Battle for Monteleone's Stolen Chariot

**04-05 Forum: Defining Ourselves: The Orange Book II**

Kentucky

**Paddy B. Bowman** (Local Learning: The National Network for Folk Arts in Education), chair

**Timothy H. Evans** (Western Kentucky University), **Marsha MacDowell** (Michigan State University Museum)

**04-06AA Conversation With Ruth Behar**

Churchill

**Elaine J. Lawless** (University of Missouri), moderator

**Ruth Behar** (University of Michigan)

**04-06B Poster Presentations: Transformations**

Downs

**Eric A. Eliason** (Brigham Young University), Black Velvet Painting: America's Anathema Art

**THURSDAY, OCTOBER 23, 2008**

**Janice E. Frisch** (Indiana University), *Interweaving Cultures: Transcultural Influence in Native and Euro-American Textile Arts*  
**Peter G. Harle** (Macalester College), *Spirits in the Market: Retail Shrines in Minneapolis*  
**Robin O'Brian** (Elmira College), "Because It's a New Generation": The Multiple Meanings of Style Shift in Zinacantán Traditional Dress  
**Jacqueline S. Thursby** (Brigham Young University), *The Commoner's Corn: Transformation, An Industrial Commodity, and Culinary Inculpability*

**04-07 Media Session: *Visiting Vampires in the Big Easy***

Conference Theatre

**Heather Joseph-Witham** (Otis College of Art and Design)

**04-08 The Sheltered Spirit: Symbolic Spaces in Local Environments**

Gulfstream

**Suzanne Godby Ingalsbe**, chair

1:30 **Suzanne Godby Ingalsbe** (Indiana University), *Sacred Today: Intersection of Symbols, Space, and Identity in Nontraditional Church Settings*

2:00 **Gabrielle Berlinger** (Indiana University), *From the Desert to the Driveway: Remaking a Jewish Building Tradition*

2:30 **Selina Morales** (Indiana University), *Bathed in Spirit: Recognizing Homeland in the Botánica*

**Sabina Magliocco** (California State University, Northridge), discussant

**04-09 Grass Roots Folk Revival from Beech Mountain, 1960s, to the Black Banjo Gathering, 2005**

Hialeah

**Cecelia Conway**, chair

1:30 **Cecelia Conway** (Appalachian State University), *Go Back and Fetch It: Black Banjo Gathering, Boone, 2005*

2:00 **Steve D. Kruger** (Avery Arts Council, Blue Ridge Folklife Institute), *Let Her Go Boys: Jack Guy and the Beech Mountain Folk Revival, Grass Roots Public Folklore in the North Carolina Mountains*

**Edward Huffman** (University of North Carolina, Chapel Hill), discussant

**04-10 Forum: Teaching Folklore in an Age of Cultural Studies: The Twin Laws of Folklore Program Development**

Belmont

**Shelley A. Ingram** (University of Missouri), chair

**Constance Bailey** (University of Missouri), **Willow Mullins** (University of Missouri), **Anand Prahlad** (University of Missouri)

**THURSDAY, OCTOBER 23, 2008**

**04-11 Occupational Cultures**

Pimlico A

**Rose Rodriguez Rabin**, chair

- 1:30 **Kristina Downs** (Northern Virginia Community College), Running Away With the Renn Faire: The Professional Folklore of Renaissance Faire Performers
- 2:00 **Bill Mansfield** (National Endowment for the Arts), Ranch Rodeos: Reclaiming Ranching Identity
- 2:30 **Mickey Weems** (Qualia), "If I Don't Find the Ocean Soon, I'll Be In Big Trouble": Common Dreamscapes of Myrtle Beach Lifeguards
- 3:00 **Rose Rodriguez Rabin** (University of Nebraska, Lincoln, and University of Texas, San Antonio), A Discourse of a Community Among the South Texas Roughnecks: The Cultural Politics of Masculinity through Language and Gendering of the Machine.

**04-12 Festive Dress: Art and Identity on Display**

Pimlico B

**Pravina Shukla**, chair

- 1:30 **Pravina Shukla** (Indiana University), The System of Heritage Maintenance: The Example of a Swedish Folk Costume
- 2:00 **Patricia Hardwick** (Indiana University), Fiesta Costume and the Body Politic: Performing Community History
- 2:30 **Rachel Gonzalez** (Indiana University), Marking Borders on the Body: Ritual Dress and Transnational Discourses in Mexican American Quinceañeras
- 3:00 **Jason Baird Jackson** (Indiana University), National Dress among the Native American Peoples of the Southeastern United States

**04-13 Forum: Gathering the History of Public Folklore in the American West**

(Sponsored by the Public Programs Section)

Pimlico C

**Christina Barr** (Western Folklife Center), **Elaine Thatcher** (Utah State University), co-chairs

**THURSDAY, 3:45—5:45 PM**

**05-01 Forum: The Folklore Muse: Folklorists and Creative Writing**

Regency Ballroom North

**Andrea Graham** (Independent) and **Margaret Yocom** (George Mason University), co-chairs

**Frank de Caro** (Louisiana State University), **Holly Everett** (Memorial University of Newfoundland), **Jens Lund** (Washington State Parks), **Ted Olson** (East Tennessee State University), **Elizabeth Tucker** (Binghamton University), **Steve Zeitlin** (City Lore), **Mary Magoulick** (Georgia College), **Norma E. Cantú** (University of Texas, San Antonio), **John Burrison** (Georgia State University)

THURSDAY, OCTOBER 23, 2008

**05-02 "The Pretty and the Useful": Religious Folk Art and Environments**

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

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

- 3:45 **Mary Ann Bucklin** (Independent), Religious Folk Art in Cemeteries: An Unusual Example  
4:15 **David J. Hufford** (Pennsylvania State University College of Medicine), Belief, Emotions, and the Meaning of Religious Folk Art: As Illustrated in the Don Yoder Collection  
4:45 **Leonard Norman Primiano** (Cabrini College), Sacred Ephemera: Holy Cards and the Catholic Sacramental Imagination  
5:15 **Joseph Sciorra** (Calandra Institute, Queens College), Built With Faith: Place Making and the Religious Imagination in Italian New York City

**05-03 Forum: Música del Pueblo: Cultural Production, Virtual Exhibitions, and Web Designers**

Park Suite

**Olivia Cadaval** (Smithsonian Institution), chair

**Cristina Diaz-Carrera** (Smithsonian Institution), **Juan Dies** (Sones de Mexico Ensemble), **Dan Sheehy** (Smithsonian Folkways Recordings), **Charles Weber** (Smithsonian Institution)

**05-04 Folklore and Politics**

Keeneland

**Patricia A. Turner**, chair

- 3:45 **Natalie Kononenko** (University of Alberta), Soviet Cartoons on Folklore Topics  
4:15 **Theresa M. Preston-Werner** (Northwestern University), Mi Corazon Dice No: Using Alternative Texts to Construct Community Identity in Costa Rica  
4:45 **Stephanie L. Singleton** (Indiana University), Conspiracy and Belief: God, Country, and the Politics of Labeling  
5:15 **Patricia A. Turner** (University of California, Davis), What Do Barack Obama and Snapple Iced Tea Have in Common?

**05-05 Forum: Are You Being Served? The Library of Congress and You**

(Sponsored by the Public Programs Section)  
Kentucky

**Nancy Groce** (American Folklife Center), chair

**Peggy Bulger** (American Folklife Center), **Michael Taft** (American Folklife Center), **David Taylor** (American Folklife Center)

**THURSDAY, OCTOBER 23, 2008**

**05-06A Conversation With Lynwood Montell**

Churchill

**Doug Boyd** (University of Kentucky) and **Burt Feintuch** (University of New Hampshire), interviewers

**Lynwood Montell** (Western Kentucky University)

**05-06B Poster Presentations: 4-F Words: Field, Faith, Festival, Fruitfulness**

Downs

**Angus K. Gillespie** (Rutgers University), Traditions of the Dominican Republic at the New Jersey Folk Festival

**Janet C. Gilmore** (University of Wisconsin, Madison) and **Nicole A. Saylor** (University of Iowa), Public Folklore Collections in the Upper Midwest

**Erik A. Aasland** (Fuller Graduate School), Two Heads are Better than One: The Kazakh Paradigm of Fruitfulness in Community in Proverb and Folktale

**Vana Plaisance** (Delcambre High School, Louisiana), The Plowboy: Words of Faith and Encouragement as Christian Folk Literature

**Amy E. Skillman** (Institute for Cultural Partnerships), Building Cultural Bridges

**05-07 Media Session: *Making Music, Building Bridges***

Conference Theatre

**Elaine Vradenburgh** (Independent)

**05-08 Memory and Material Culture**

Gulfstream

**Danille Christensen**, chair

3:45 **Anita Harris** (University of Louisville), Pillars of Treme: Cultural Constructs and the Preservation of Culture

4:15 **John Laudun** (University of Louisiana, Lafayette), Genius Loci: Towards a (Folkloristic) Ethnography of Creativity

4:45 **John M. Vlach** (George Washington University), The Post-Katrina Shotgun House

5:15 **Danille Christensen** (Indiana University), Form and Value: Material Rhetorics

**05-09 Forum: *Dancing Across Borders***

Hialeah

**Olga Nájera-Ramírez** (University of California, Santa Cruz), chair

**Xochitl Chavez** (University of California, Santa Cruz), **Elisa Huerta** (University of California, Davis), **Russell Rodriguez** (University of California, Santa Barbara)

THURSDAY, OCTOBER 23, 2008

**05-10 Language, Literacy, and Narrative**

Belmont

**Thomas A. McKean**, chair

- 3:45 **Kirsi Hänninen** (The Ohio State University), The Question of Thematic Writing: Do We Need Another Genre?  
4:15 **Teresa Keeler** (Pasadena City College), Metaphor in Narrative; Narrative as Metaphor  
4:45 **Sean T. O'Neil** (University of California, Berkeley), Chinese Hieroglyphic: The Early Modern Riddle of the Written Word  
5:15 **Thomas A. McKean** (Elphinstone Institute, University of Aberdeen), Beyond Literacy

**05-11 Creating and Recreating Community**

Pimlico A

**Donald Braid**, chair

- 3:45 **Stephanie M. de Montigny** (University of Wisconsin, Oshkosh), Building and Re-Building the Commons in Oshkosh, Wisconsin  
4:15 **Maria E. Kennedy** (Indiana University), Conventions on Air: Creating Public Spaces and Cultural Commons Through the Appropriation and Adaptation of Genres of Radio Performance  
4:45 **Jodine Perkins** (Indiana University), Context and Connection: Oral History at a Historic Site  
5:15 **Donald Braid** (Butler University) and **Margaret Brabant** (Butler University), The Commonwealth Begins at Home

**05-12 Bodylore**

Pimlico B

**Jennifer Spitulnik**, chair

- 3:45 **Lisa Gabbert** (Utah State University) and **Anton V. Salud II**, MD (Columbia-St. Mary's Hospital), On Slanderous Words and Bodies Out-of-Control: Hospital Humor and the Medical Carnavalesque  
4:15 **Kathryn D. Hively** (George Mason University), Recalling the Body  
4:45 **Sara K. Schneider** (National-Louis University), The Guru's "Professional Body" in the South Asian Martial Art, Kalarippayattu  
5:15 **Jennifer Spitulnik** (George Mason University), Waiting for Myself to Follow: Narrative Reconstructions of the Body

**05-13 Explorations in Ethnography**

Pimlico C

**Sabra Webber** (The Ohio State University), chair

**THURSDAY, OCTOBER 23, 2008**

**05-13 Explorations in Ethnography - Continued**

- 3:45 **Sarah M. Gordon** (Indiana University), Writing the Lacuna of Absence: Ethics of Ethnography as Ethics of Testimony
- 4:15 **Mary Koegel** (University of Kentucky), Never Alone: A "Look" At Imaginal Companions
- 4:45 **Michael J. Preston** (University of Colorado, Boulder), A Re-Examination of the Sword-Dance Description in "The Shetland Sword Dance" from Papa Stour, Shetland, UK
- 5:15 **Elizabeth Mathias** (St. John's University), Sicilian Folk Art: Students Leap into the Commons with D.H. Lawrence

**THURSDAY, 6:15—7:30 PM**

**AFS Fellows Reception for Students**

Regency Ballroom North

**Mary Ellen Brown** (Indiana University; AFS Fellows President), host

**THURSDAY, 7:30—9:00 PM**

**07-02 The 2008 David Shuldiner-Phillips Barry Lecture**

(Sponsored by the Politics, Folklore, and Social Justice Section and the Music and Song Section)  
Park Suite

**William Westerman** (Princeton University), **Stephen Winick** (American Folklife Center), and **Peggy Bulger** (American Folklife Center), co-chairs

**Stetson Kennedy** (Independent), Folklore, Equity, and Political Activism: A Perspective Gained Over 70 Years

**07-04 The 2008 Don Yoder Lecture**

(Sponsored by the Folk Belief and Religious Folklife Section)  
Keeneland

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

**Diane Goldstein** (Memorial University of Newfoundland), Kaleidoscopes, Methodological Play, and the Intrinsic Politics of Belief Scholarship

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

**THURSDAY, 9:00—10:30 PM**

**Women's Section Meeting**

Churchill Downs

**THURSDAY, OCTOBER 23 - FRIDAY, OCTOBER 24, 2008**

**THURSDAY, 9:00 PM—1:00 AM**

**Instrumental Music Jam Session**

(Sponsored by the Music and Song Section)  
Gulfstream

**Vocal Music Jam Session**

(Sponsored by the Music and Song Section)  
Belmont

**FRIDAY, OCTOBER 24**

**FRIDAY, 7:00—8:00 AM**

**AFS Executive Director's Breakfast Meeting With Section Conveners**

Conference Theatre

**FRIDAY, 8:00—10:00 AM**

**09-01 Rituals of Mourning: Memorializing, Self, and Society**

Regency Ballroom North

**Peter Jan Margry**, Chair

- 8:00 **Daniel Wojcik** (University of Oregon), Pre's Rock: Ritual and Runners' Traditions at the Roadside Memorial for Steve Prefontaine
- 8:30 **Robert Dobler** (University of Oregon), Memorialization as Protest in the Ghost Bike Movement
- 9:00 **Cristina Sánchez-Carretero** (Spanish National Research Council, Madrid), Between Emotions and Actions: Building Citizenship at the March 11th 2004 Train Attacks Memorials in Madrid
- 9:30 **Peter Jan Margry** (Meertens Institute, Royal Netherlands Academy of Arts and Sciences), A Ritual of Memorialization in Times of Crisis: Silent Marches and the Expression of Civil Religion

**09-02 Forum: Folklore, Health Care, and Policy: Finding Our Place**

(Sponsored by the AFS)  
Regency Ballroom Center

**Timothy Lloyd** (American Folklore Society) and **Sandy Rikoon** (University of Missouri), co-chairs

**AFS Folklore and Health Working Group: David J. Hufford** (Pennsylvania State University College of Medicine), **Erika Brady** (Western Kentucky University), **Mariana Chilton** (Drexel University School of Public Health), **Diane Goldstein** (Memorial University of Newfoundland), **Michael Owen Jones** (University of California, Los Angeles), **Bonnie O'Connor** (Brown University Medical School)

**FRIDAY, OCTOBER 24, 2008**

**09-03 Archiving and Digital Education**

(Sponsored by the Public Programs Section)  
Park Suite

**Laurie K. Sommers**, chair

- 8:00 **Alysia D. McLain** (Juneau-Douglas City Museum), Dos and Don'ts of Going Digital  
8:30 **Laurie K. Sommers** (Valdosta State University), The South Georgia Folklife Collection: Web-Based Access to the Cultural  
9:00 **Randy Williams** (Utah State University), Podcasting

**09-04 Virtual Communities: Internet and Identity**

Keeneland

**John Dorst**, chair

- 8:00 **Pamela Conners** (University of Wisconsin, Madison), Working Words: The Mediation of Laborlore on the Radio and the Internet  
8:30 **Robert Glenn Howard** (University of Wisconsin, Madison), Aggregate Intentionality on the Vernacular Web: The Case of "The Homosexual Extremist's Catholic Space"  
9:00 **Katy E. Leonard** (Brown University), Fiddling Around: Navigating the Internet Bluegrass Community  
9:30 **John Dorst** (University of Wyoming), Lost in the Uncanny Valley: Folklore and Tropes of Virtuality

**09-05 Music and Performance**

Kentucky

**Gregory Hansen**, chair

- 8:00 **Richard Burns** (Arkansas State University), Community Aesthetics and the Delta Blues Symposium  
8:30 **Holly Everett** (Memorial University of Newfoundland), "Do You Play Newfoundland Music?": Traditional and Popular Music in Newfoundland and Labrador Tourism Marketing  
9:00 **Ken Perlman** (Independent), The Devil Was in These Fiddle Contests: Prince Edward Island as a Case Study  
9:30 **Gregory Hansen** (Arkansas State University), Commonplaces and Common Places in Fiddle Tunes and Stories from Florida

**09-06A Professional Development Workshop: Collage Writing**

(Sponsored by the Folklore and Creative Writing Section)  
Churchill

**Susan Tichy** (George Mason University) and **Margaret Yocom** (George Mason University), workshop leaders

**FRIDAY, OCTOBER 24, 2008**

**09-06B Humor, Satire, and Hoax**

Downs

**Moira Smith**, chair

- 8:00 **Greg Kelley** (University of Guelph), "The Joke's on Us": An Analysis of Meta-Humor  
8:30 **Helena M. Safron** (University of North Carolina, Chapel Hill), Memorializing the Backhouse: Sanitation and Satire in the American Outhouse  
9:00 **Moira Smith** (Indiana University), Media Hoaxes: Arbiters of Truth at Play

**09-08 Identity and Memory**

Gulfstream

**Marcia Gaudet**, chair

- 8:00 **Wanda G. Addison** (National University), "And That's Been My Life For All These Years": Multiplicity of Self-Interpretation Through Oral Narrative  
8:30 **Michael J. Alarid** (The Ohio State University), Guns in the Church: Memories of Resistance to Reformation in the New Santa Fe Diocese  
9:00 **Nicholas Hartmann** (Western Kentucky University), Identity and Memory In International Student Space Decoration: An Estonian Case Study  
9:30 **Marcia Gaudet** (University of Louisiana, Lafayette), Beautification Day at Mount Zion Cemetery: Ernest J. Gaines's Ritual Remembrance and Recreation of Community

**09-09 Transformation and Performance in Contemporary Chinese Contexts**

Hialeah

**Mark A. Bender** (The Ohio State University), chair

- 8:00 **Chun-Hui Chuang** (Tamkang University) and **Clayton Caroon** (The Ohio State University), Also Like Life: Tradition and Change of Glove Puppet Theater in Taiwan, 1895-2004  
8:30 **Anne Henochowicz** (The Ohio State University), Sing It Like It Is: Ironic Social Commentary in Western and Asian Karaoke  
9:00 **Levi Gibbs** (The Ohio State University), Beyond the Western Pass: Tracing a Journey Through Song  
9:30 **Yi-Fan Pai** (The Ohio State University), Guiyue: Study on the Ghost Month Tradition in Taiwan

**FRIDAY, OCTOBER 24, 2008**

**09-10 Rediscovering Music**

Belmont

**Ted Olson**, chair

- 8:00 **Ulrich Adelt** (University of Wyoming), The Real Folk Blues: Newport, "Rediscoveries," and the Civil Rights Movement
- 8:30 **Iana Harlow** (Independent), They Once Were "Lost" But Now Are Found: The Chief Francis O'Neill Irish Music Cylinders
- 9:00 **Joseph O'Connell** (University of Oregon), "Playing This Supposedly Long-Dead Music": The British Folk-Song Repertoire and Style of Alasdair Roberts
- 9:30 **Ted Olson** (East Tennessee State University), Voices Finally Heard: The Rediscovered Musical Legacy of the Great Smoky Mountains

**09-11 Fertile Texts: Growing Medieval and Medievalizing Communities**

(Sponsored by the Medieval Folklore Section)

Pimlico A

**Katie Lyn Peebles**, chair

- 8:00 **Sarah K. Lash** (Indiana University), Singing the Dream: The Creation of Community Identity through Song in the Society for Creative Anachronism
- 8:30 **Jennifer Schwab** (The University of Findlay), Christian Influence and Context in Early Anglo-Saxon Writings: From "I" to "Us" in *Caedmon's Hymn* and Community and Synchronicity in *Dream of the Rood*
- 9:00 **Steven Stanzak** (Indiana University), Fertility and Faith In *The Prioress's Tale*
- 9:30 **Katie Lyn Peebles** (Indiana University), Transplanted Peoples: William of Malmesbury's Formation of Common History

**09-12 Negotiating Identity in East European Folk Culture**

Pimlico B

**Kristin Bidoshi**, chair

- 8:00 **Jeanmarie Rouhier-Willoughby** (University of Kentucky), The Devil and the Deep Blue Sea: Siberian Legends on Noah and the Flood
- 8:30 **Monica Kindraka-Jensen** (Indiana University), Negotiating Identity: How Ivan's Soda Lake Family Became Atheists
- 9:00 **Kristin Bidoshi** (Union College), Refashioning the Contemporary Albanian Literary Fairy Tale: A Quest for Cultural Identity?

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

**09-13 Myths**

Pimlico C

**Kyoim Yun**, chair

**FRIDAY, OCTOBER 24, 2008**

- 8:00 **Ray Lang** (Xavier University of Louisiana) and **Donna Gould** (Xavier University of Louisiana) Toward a Generative Model for Transformation Myths
- 8:30 **George E. Lankford** (Lyon College), Envisioned Myth: Double Key to Decoding Tradition
- 9:00 **Florence Vandendorpe** (Université catholique de Louvain, Belgium), In Search for Meaning: Turning to Ancient Stories to Express Present Suffering
- 9:30 **Kyoim Yun** (The University of Kansas), A Negotiated Myth-Telling Between Performer and Researcher

**FRIDAY, 10:15 AM—12:15 PM**

**10-01 AFS Fellows Invited Plenary Address**

Regency Ballroom North

**Mary Ellen Brown** (Indiana University; President, AFS Fellows), chair

**Carl Lindahl** (University of Houston), The Rough Magic of the Mountain Märchen

**FRIDAY, 12:15 PM—1:30 PM**

**AFS Fellows Business Meeting:** Belmont

**AFS Section Business Meetings:**

**British Folk Studies:** Pimlico B

**Eastern Asia Folklife:** Hialeah

**Folk Art:** Pimlico C

**Folk Belief and Religious Folklife:** Gulfstream

**Folklore and Creative Writing:** Churchill

**Folklore and Education:** Conference Theatre

**Medieval Folklore:** Pimlico A

**Music and Song:** Downs

**Politics, Folklore, and Social Justice:** Kentucky

**FRIDAY, 1:30—3:30 PM**

**12-01 Philosophical Foundations of Folkloristics: Structuralism**

Regency Ballroom North

**Lee Haring**, chair

- 1:30 **Adam Zolkofer** (Indiana University), Folktale Taxonomy: Structuralism and Aarne's Concept of Type
- 2:00 **JoAnn Conrad** (California State University, East Bay), Structuralism and Narrative Theory in Folklore: A 21st-Century Evaluation
- 2:30 **Galit Hasan-Rokem** (Hebrew University), Structuralism As a Bridge
- 3:00 **Lee Haring** (Brooklyn College), An American Structuralism

**FRIDAY, OCTOBER 24, 2008**

**12-02 Notice! The Rules Have Changed!: Navigating Our Nation's  
Conflicting Narratives Of Who Can Be an American**

Regency Ballroom Center

**Suzanne Seriff**, chair

- 1:30 **Linda Ho Peché** (University of Texas, Austin), Give Me Your Tired,  
Your Poor, Your Huddled Masses...Or Maybe Not: Challenging the  
Meta-Narrative of Immigration in Public Folklore
- 2:00 **Jason Cato** (University of Texas, Austin), Hegemonic and Counter-  
Hegemonic Visual Practices: The Cultural Politics of Border Surveillance
- 2:30 **Suzanne Seriff** (University of Texas, Austin), Making It To the  
Promised Land: Narratives From the Galveston Movement
- 3:00 **John McKiernan Gonzalez** (University of Texas, Austin), Act Right:  
Gender, Visual Narratives and Contested Public Histories in the  
Cuentos De Mi Familia Project

**12-03 Between European Ethnology and American Folkloristics:  
Rethinking New Directions in Turkish Folklore I**

(Sponsored by the Mediterranean Studies Section)

Park Suite

**Arzu Öztürkmen**, chair

- 1:30 **Arzu Öztürkmen** (Bogazici University), A Folklorist Among Archive  
Historians: Doing Oral History and Historical Ethnography
- 2:00 **Meltem Turkoz** (Isik University), Knowledge and Dialogue in  
the Academy and Community
- 2:30 **Yucel Demirer** (Kocaeli University), Politics of Folklore:  
Researching a Contested Cultural Form

**Margaret Mills** (The Ohio State University), discussant

**12-04 Perspectives on Proverbs**

Keeneland

**Wolfgang Mieder**, chair

- 1:30 **Valdimar Tr. Hafstein** (University of Iceland), The Strength of Many  
and Wit of One: Proverbial Wisdom in the World's Strongest Man  
Contest
- 2:00 **Elissa R. Henken** (University of Georgia), Then Was Spoken  
the Proverb...: The Proverb Legend in Medieval Celtic Literature
- 2:30 **Tok F. Thompson** (University of Southern California), Getting  
Ahead in Ethiopia: Amharic Proverbs on Wealth and Poverty
- 3:00 **Wolfgang Mieder** (University of Vermont), I'm Absolutely Sure  
About—the Golden Rule: Barack Obama's Proverbial Audacity of Hope

**12-05 The Ritualesque**

Kentucky

**Jack Santino**, chair

**FRIDAY, OCTOBER 24, 2008**

- 1:30 **Maria Teresa Agozzino** (American Folklore Society; The Ohio State University), *Parading Welsh: Romanticism and the Ritualesque*
- 2:00 **Montana Miller** (Bowling Green State University), *Ritualesque Passages: The New Landscape of Youth Culture*
- 2:30 **Sandra Grady** (University of Pennsylvania), *Social Transformation and Ritual Practice: An Exploration of the Rites of Passage Among Resettled Refugees*
- 3:00 **Jack Santino** (Bowling Green State University), *The Ritualesque and the Carnavalesque*

**12-06A Media Session: Deep West Films**

(Sponsored by the Western Folklife Center)  
Churchill

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

**12-06B History and Representation**

Downs

**Jay Mechling**, chair

- 1:30 **Michael J. Chiarappa** (Western Michigan University), *The Road to Michigamme, The Ripple from Silver Lake: Folklife and the Representation of Michigan's Upper Peninsula*
- 2:00 **William M. Clements** (Arkansas State University), *Geronimo Goes to the Fair*
- 2:30 **Jay Mechling** (University of California, Davis), *Folklore and National Character*

**12-07 Secrets, Betrayals, and Half-Told Tales: Writing Under the Spell of Traditional Ballads**

Conference Theatre

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

- 1:30 **Lee Ann Brown** (St. John's University), *Ballad Notes: A Performative Paper*
- 2:00 **Betty Smith** (Bluff Mountain Music), *Ballads In My Life*
- 2:30 **Susan Tichy** (George Mason University), *Form and Fate: Ballads and the Writing of War*

**12-08 Forum: Ethnographic Archives In the Era of the Electronic Commonwealth**

(Sponsored by the Archives and Libraries Section)  
Gulfstream

**John Fenn**, (University of Oregon), chair

**James Fox** (University of Oregon), **Nathan Georgitis** (University of Oregon), **Andy Kolovos** (Vermont Folklife Center), **Erin O'Meara** (University of Oregon)

**FRIDAY, OCTOBER 24, 2008**

**12-09 The Legacy of the Folk Performing Arts on the Loess Plateau of Northern Shaanxi Province**

(Sponsored by the Eastern Asia Folklife Section)  
Hialeah

**Jiang Lu**, chair

- 1:30 **Yanfeng Liu** (Yulin Collage), Preservation of the Northern Shaanxi Folk Song
- 2:00 **Anrong Dang** (Tsinghua University), "Red From East": Branding of Local Tourism With a Folk Song
- 2:30 **Jiang Lu** (Eastern Michigan University), The Architectural Setting of Musical and Theatrical Performance
- 3:00 **Jin Feng** (Lawrence Tech University), The Fashion of Dwelling of the Northern Shaanxi Countryside

**12-10 Traveling Identities: "Race," Subjectivity, and Cultural Exchange Through Performance, Painting, and Music**

Belmont

**Elizabeth A. McNeil**, chair

- 1:30 **Elizabeth A. McNeil** (Arizona State University), The Transnational Cultural Production of Indigenous American Identity in Nineteenth-Century Wild West Shows and World's Fairs
- 2:00 **Larry Ellis** (Arizona State University), "To Rescue From Oblivion": Salvage Ethnography and Showmanship in George Catlin's Indian Gallery
- 2:30 **Billy Cioffi** (Arizona State University), From Doodah to Doo Wop: The Transference of the Folk Dynamics of Minstrelsy Into Contemporary American Popular Music

**12-11 It's Not All "Hybrid": Intertextuality and Folkloristics**

Pimlico A

**Linda J. Lee**, chair

- 1:30 **K. Elizabeth Spillman** (University of Pennsylvania), Wedding the Texts: Intertextuality and Invention in Contemporary American Weddings
- 2:00 **Dana Hercbergs** (University of Pennsylvania), "Life Is a Test So Give It Your Best": Palestinian Women's Adolescence as Reflected in Autograph Books
- 2:30 **Jeana Jorgensen** (Indiana University), Intertexts and Invested Traditions in American Belly Dance
- 3:00 **Linda J. Lee** (University of Pennsylvania), Intertextual Monsters: Transformations of Beastly Bridegrooms in Contemporary Popular Culture

**12-12 Death, Grief, and Sex**

Pimlico B

**Janet L. Langlois**, chair

**FRIDAY, OCTOBER 24, 2008**

- 1:30 **David T. Lawrence** (University of St. Thomas), When Is Graffiti Not Really Graffiti?: Ideology and Folk Expression at the Flight 93 Memorial
- 2:00 **Carl D. Schottmiller** (University of California, Berkeley), If These Stalls Could Talk: Gendered Spaces and Identity Construction in Latrinalia
- 2:30 **Anne Lafferty** (Memorial University of Newfoundland), Comparison of Gender in Newfoundland and British Funeral Processions
- 3:00 **Janet L. Langlois** (Wayne State University), I'll Fly Away: Transformative Traditions in Hospice and Bereavement Narratives

**12-13 Performance and Aesthetics**

Pimlico C

**Jason A. Bush**, chair

- 1:30 **Phillip McArthur** (Brigham Young University, Hawai'i), Re-Engendering and Regeneration of the Cosmos: Performing Local Inversions of Global Forces in the Marshall Islands
- 2:00 **Julia Hirsch** (Brooklyn College), Boys Into Men: Skateboarding as Folklore
- 2:30 **Peter A. Ramey** (University of Missouri), Oppositional Aesthetics in Hip Hop Performance
- 3:00 **Jason A. Bush** (The Ohio State University), The Cultural Politics of Fusion: The Peruvian Scissors Dance and Postmodern Evocation

**FRIDAY, 3:45—5:45 PM**

**13-01 Forum: Warren E. Roberts and the Communitarian Ideal of Folklife Studies**

Regency Ballroom North

**Thomas Walker** (Independent), chair

**Simon J. Bronner** (Pennsylvania State University), **Joanne Stuttgen** (Independent), **Sabina Magliocco** (California State University, Northridge), **John McDowell** (Indiana University), **Paul Tyler** (Old Town School of Folk Music)

**13-02 Sites of Spiritual Healing: Home, Place, and Matachines Danza**

Regency Ballroom Center

**Brenda M. Romero**, chair

- 3:45 **Norma E. Cantú** (University of Texas, San Antonio), Healing Icons: A Semiotic Look at Healing Practices and Icons in a South Texas Community's Matachines Dance Tradition
- 4:15 **Brenda M. Romero** (University of Colorado, Boulder), Intersecting Sites, Matachines Danza, Synergy, and Healing
- 4:45 **Elisa Facio** (University of Colorado, Boulder), Spirit Journeys: "Home" as a Site and Space for Healing, Transformation, and Spiritual Activism
- Christina Sigala** (Metropolitan State College of Denver), discussant

**FRIDAY, OCTOBER 24, 2008**

**13-03 Between European Ethnology and American Folkloristics:  
Rethinking New Directions in Turkish Folklore II**

(Sponsored by the Mediterranean Studies Section)  
Park Suite

**Arzu Öztürkmen** (Bogazici University), chair

3:45 **Hande Birkalan-Gedik** (Yeditepe University), Folklorist Comes Back at Home: Disciplinary Landscapes of European Ethnology, Folkloristics, and Anthropology in Turkey

4:15 **Ozkul Cobanoglu** (Hacettepe University), A Folklorist Among Turkish Philologists: Resistance to New Folklore Theories

4:45 **Fahriye Dinçer-Kocak** (Yildiz Technical University), Shifting Paradigms of Folklore in Turkey in the 1990s: Three Case Studies

**Henry Glassie** (Indiana University), discussant

**13-04 The Dynamics of Fairy Tales**

Keeneland

**Cristina Bacchilega** (University of Hawai'i, Mānoa), chair

3:45 **Bill Ellis** (Pennsylvania State University), Grimm Goes Anime: Western Fairy Tales Embedded in Japanese Popular Culture

4:15 **Tabatha C. Lingerfelt** (Indiana University), Uses of Conglomeration in Animated Fairy Tale Films

4:45 **Shannan Palma** (Emory University), New Dynamics for Fairy Tale Studies

**13-05 Media Session: Appalshop: A Retrospective Screening of  
40 Years of Place-Based Media in Central Appalachia I**

Kentucky

**Janine Criswell** (Western Kentucky University), presenter

*The Buffalo Creek Flood: An Act of Man* (1975)  
Directed by Mimi Pickering; running time 40:00

*Dreadful Memories: The Life of Sarah Ogan Gunning* (1988)  
Directed by Mimi Pickering; running time 38:00

*Thoughts in the Presence of Fear* (2008)  
Directed by Herb E. Smith; running time 30:00

**13-06A Forum: Best Practices from the Veterans History Project  
for Teaching Ethnography to the Public**

Churchill

**Ellen McHale** (New York Folklore Society), **Gwen Meister** (Nebraska Folklife Network), **Rachel Mears** (Veterans History Project), **Monica Mohindra** (Veterans History Project), **Timothy Lloyd** (American Folklore Society)

FRIDAY, OCTOBER 24, 2008

**13-06B Forum: The Folklore of Croning**

Downs

**Lisa L. Higgins** (Missouri Folk Arts Program), chair

**Rosan Jordan** (Louisiana State University), **Susan Kalchik** (Pennsylvania Highlands Community College), **Polly Stewart** (Salisbury State University)

**13-07 Music and Identity**

Conference Theatre

**C. Kati Szego**, chair

3:45 **Sydney J. Hutchinson** (New York University), A Man, a Myth, a Merengue: Tatico Henríquez; Or, How to Perform Dominican Masculinity on Accordion

4:15 **Jelani K. Mahiri** (University of California, Santa Cruz), Playing With an Accent: Song, Music and Performance Style in the Bumba-Meu-Boi of Brazil

4:45 **Mary J. Procopio** (Mott Community College), Performing Vodou: Reflections of Haitian Cultural Identity Through the Performance and Composition of Mizik Savant Ayisyen (Haitian Classical Music)

5:15 **C. Kati Szego** (Memorial University of Newfoundland), Rewriting the History of Falsetto in Hawai'i

**13-08 Tradition and the Techno-Commons**

Gulfstream

**Kimberly J. Lau**, chair

3:45 **Todd Richardson** (University of Missouri), Folk Art in the Age of Mechanical Reproduction: Andy Warhol and "Commonism"

4:15 **Matt Bradley** (University of Utah), Representation of Counterstories Through Youth-Produced Documentary Film

4:45 **Lynne S. McNeill** (Memorial University of Newfoundland/Utah State University), Common Goods: Serial Collaboration and the Spirit of Anti-Commercialism

5:15 **Kimberly J. Lau** (University of California, Santa Cruz), The Public Lives of Avatars

**13-09 Tourism**

Hialeah

**David Stanley**, chair

3:45 **Eric D. Mortensen** (Guilford College), On the Age of Naxi Pictographs and the Parallel Oral Tradition of Ritual Recitation in Yunnan, China

4:15 **Jeannie Banks Thomas** (Utah State University), The Contested Consumption of History in Salem, Massachusetts

**FRIDAY, OCTOBER 24, 2008**

**13-09 Tourism - Continued**

- 4:45 **Jessica A. Turner** (Indiana University), Articulating the Local within the Zhuang Tourism Commons in Guangxi, China  
5:15 **David Stanley** (Westminster College), Tourism and Tradition in Hungarian Cowboy Country

**13-10 Vernacular and Outside Art**

(Sponsored by the Folk Art Section)  
Belmont

**David A. Ensminger**, chair

- 3:45 **Ali Colleen Neff** (University of North Carolina, Chapel Hill), Home of the Double-Headed Eagle: The Emergence of Reverend H.D. Dennis' Visionary Vernacular Architecture  
4:15 **Martha C. Sims** (The Ohio State University) and **Martine Stephens** (Ohio Wesleyan University), Inside Outsider: The Aesthetic World of a Bricoleur  
4:45 **Kevin I. Eyster** (Madonna University), When Folk Meets Pop: Colson Whitehead's *John Henry Days: A Novel*  
5:15 **David A. Ensminger** (University Of Oregon), Punk Gig Fliers as Urban Folk Art

**13-11 Immigration and Diaspora**

Pimlico A

**Lisa Rathje**, chair

- 3:45 **Fernando Fischman** (Universidad de Buenos Aires), Assessing Jewish Argentine Verbal Art: Concepts and Methods  
4:15 **John F. Moe** (The Ohio State University), From the "Uprooted" to the "Divided Heart": Norwegian Narrative and Material Folk Culture Traditions in Transition and the Role of the Ethnic Immigration Museum  
4:45 **Lisa Rathje** (Institute for Cultural Partnerships), "You Do What You Can to Get By": A Reconsideration of Continuity and Tradition in Folklore

**13-12 Religion, Spirituality, Identity**

Pimlico B

**Solimar Otero**, chair

- 3:45 **Daniel B. Lee** (California State University, Channel Islands), Maria of the Oak: The Problem of Divine Intervention in the Commons  
4:15 **Scott A. Mitchell** (University of Missouri), The Performance of Identity Among Members of the MU Fellowship of Christian Graduate Students  
4:45 **Erica Wilmore** (George Mason University), Silent Testimony: LGBT Narratives and the Reconstruction of Spiritual Experience  
5:15 **Solimar Otero** (Louisiana State University), Walking with the Orishas in Havana: Memory, Site, and Ritual

**FRIDAY, OCTOBER 24, 2008**

**13-13 Folklore and Civic Engagement in Dialogue: Case Studies in Participatory Practices**

(Sponsored by the Politics, Folklore, and Social Justice Section)  
Pimlico C

**Nancy L. Watterson**, chair

3:45 **Rosina Miller** (The Philadelphia Center), Articulating a Pedagogy of Engagement: Experiential Education, the Folklore Classroom, and Curriculum Politics

4:15 **Nancy L. Watterson** (Cabrini College), Empowering Arts: Capoeira, Community-Engaged Scholarship, and Civic Engagement

4:45 **Michael L. Murray** (Princeton University), Folk Arts, Public Arts: Civic Engagement and Public Folklore Practice

5:15 **Lisa A. Ratmansky** (Cabrini College), Articulating a Pedagogy of Applied Democracy: Experiential Education and the Politics of Peer-to-Peer Monitoring

**FRIDAY, 7:00—11:00 PM**

**Public Programs Section Meeting and Auction**

Park Suite

**FRIDAY, 8:00—9:00 PM**

**Daniel Crowley Storytelling Concert: Storytellers of the Cumberlands**

(Sponsored by the Storytelling Section)  
Conference Theatre

**Carl Lindahl** (University of Houston), master of ceremonies

**Jane Muncy Fugate** (Community Scholar, Glendale, Arizona) and **Loyal Jones** (Berea College)

**FRIDAY, 8:00—10:00 PM**

**Indiana University/University of Pennsylvania Joint Reception**

Keeneland

**University of Missouri Reception**

Churchill Downs

**Mediterranean Studies Section Business Meeting and Reception**

Pimlico A

**FRIDAY, 9:00—10:30 PM**

**The Ohio State University Dessert Reception**

Kentucky

**FRIDAY, OCTOBER 24 - SATURDAY, OCTOBER 25, 2008**

**FRIDAY, 9:00 PM—1:00 AM**

**Instrumental Music Jam Session**

(Sponsored by the Music and Song Section)  
Gulfstream

**Vocal Music Jam Session**

(Sponsored by the Music and Song Section)  
Belmont

**SATURDAY, OCTOBER 25**

**SATURDAY, 8:00 AM—12:30 PM**

**17/18-06 15th Annual Folklore and Education Workshop: Local Learning: Honoring the Commons in the Classroom**

(Sponsored by Local Learning: The National Network for Folk Arts in Education, and the Folklore and Education Section)  
Churchill Downs

**Paddy Bowman** (Local Learning: The National Network for Folk Arts in Education) and **Luc D. Guglielmi** (Kennesaw State University, Folklore and Education Section), co-chairs

- 8:15 **Judy Sizemore** (Kentucky Arts Council), **Alfredo Escobar** (Folk Artist, Berea, Kentucky), **Jennifer Rose Escobar** (Folk Artist, Berea, Kentucky), Folklife Festivals as Classrooms for Teachers
- 10:00 **Jeff Hooper** (Ohio Arts Council), Commonalities: Arts Education and Folk Arts Education
- 10:30 **Meredith Martin** (Independent), **Caitlin Swain-McSurely** (Kentucky Remembers), **Mikal Forbush** (Kentucky Remembers), **Ashley Jackson** (Kentucky Remembers), Kentucky Remembers: Human Rights Education

**SATURDAY, 8:00—10:00 AM**

**17-01 *With His Pistol in His Hand* for 50 Years: Folklore's Genealogies and the Intellectual Legacy of Américo Paredes I**

**John McDowell** (Indiana University), chair

- 8:00 **Richard Bauman** (Indiana University), Américo Paredes and the Décima: A Project Deferred
- 8:30 **Olga Nájera-Ramírez** (University of California, Santa Cruz), Encaminándonos: Trailblazing Beyond Borders
- 9:00 **Beverly Stoeltje** (Indiana University), The Cowboy as Hero: Who Selected Him as an American Tradition?
- 9:30 **Jose E. Limon** (University of Texas), *With His Pistol in His Hand* and the Dilemma of Chicano/Chicana Cultural Studies

SATURDAY, OCTOBER 25, 2008

**17-02 Science and the Environment**

Regency Ballroom Center

**Gregory A. Schrempf**, chair

- 8:00 **Michael A. Lange** (Champlain College), Narrating Climate Change in Morocco
- 8:30 **Maggi Michel** (University of California, Los Angeles), Weaving the Neural Net: The Neuroscience of Folk Narrating
- 9:00 **Yutaka Suga** (Institute of Oriental Culture, University of Tokyo), "Iriai" Case Study: Communal Management of Salmon Fishing in Japan—Negotiating an Egalitarian Ideology
- 9:30 **Gregory A. Schrempf** (Indiana University), Taking the Dawkins Challenge: Memes and Myths in the Commonwealth of Science

**17-03 Identity and Conflict**

Park Suite

**Marilyn M. White**, chair

- 8:00 **Cassandra Chambliss** (Indiana University), Remains of the Sacred: Performances in Competition for a Sacred Site
- 8:30 **Chaise LaDousa** (Hamilton College), Ghetto and "Plantation": Language, Place, and Race in a College Town
- 9:00 **Suzanne P. MacAulay** (University of Colorado), Votives and Violation: Ethnicity and Religious Practices in San Luis, Colorado
- 9:30 **Marilyn M. White** (Kean University), Common Ground?: Community and Identity in Little Cayman

**17-04 Nordic Spaces in Northern Europe and North America:  
Performing Identity in Real and Imagined Nordic Places**

Keeneland

**Lizette Gradén** (Konstfack, Sweden), chair

- 8:00 **Timothy R. Tangherlini** (University of California, Los Angeles), Random Walk Through Denmark: Computing Place in the Tang Kristensen Collection
- 8:30 **Hanne Pico Larsen** (Danish Folklore Archives), Nostalgic Encounters With the Old Country: Two Sisters and a Story About Belonging
- 9:00 **Barbro Klein** (SCAS), Estonian Folklorists in Sweden: Reflections on Scholarship in Exile, Heritage Preservation, and Discipline Formation
- Valdimar Tr. Hafstein** (University of Iceland), discussant

**17-05 Forum: From Haunted Halls to "Room 1408" and *The Romance of Certain Old Clothes*: The Ghost Story in Folklore, Film, and Fiction**

Kentucky

**James W. Kirkland** (East Carolina University), chair

**Alexandra Reuber** (Tulane University), **Danielle Roemer** (Northern Kentucky University)

**SATURDAY, OCTOBER 25, 2008**

**17-07 Ghostlore**

Conference Theatre

**Sarah A. Yakima**, chair

- 8:00 **Miyuki Hirayama** (Ritsumeikan University), Ghost Stories in Comic Rakugo Storytelling
- 8:30 **Linda Kinsey Spetter** (Baiko Gakuin University), Zashiki Warashi: The Friendly Japanese Ghost
- 9:00 **Anika Wilson** (University of Wisconsin, Milwaukee), Dangerous Passengers: The Vanishing Hitchhiker in Malawi
- 9:30 **Sarah A. Yakima** (Clarion University of Pennsylvania), Live From Clarion University: Martha, the Ghost of Becht Hall

**17-08 Gender and Feminism**

Gulfstream

**Fumihiko Kobayashi**, chair

- 8:00 **Mary Magoulick** (Georgia College), Images and Imagined Lives of Women from Prehistory to Today
- 8:30 **Fumihiko Kobayashi** (The Hebrew University of Jerusalem), What Is Gender Implication About in Japanese Animal-Wife Tales?: A New Reading Strategy of Japanese Animal-Wife Tales

**17-09 Tales of Leonard Roberts and the Cumberland Mountains**

(Sponsored by the AFS Fellows)

Hialeah

**Carl Lindahl** (University of Houston), chair

**Lynnedda Roberts Denny, Edith Roberts, Margaret Spiller** (Community Scholars, Pikeville, Kentucky), **Jane Muncy Fugate** (Community Scholar, Glendale, Arizona), participants

**17-10 A Commonwealth to Call My Own: British Folk Cultures of Distinction**

(Sponsored by the British Folk Studies Section)

Belmont

**Adam Grydehøj**, chair

- 8:00 **Valentina Bold** (University of Glasgow, Dumfries), "I Wish I Was Whaur Helen Lies": Collection, Community, and Regeneration in South-West Scotland
- 8:30 **Sue Lewis** (Durham University), A Land of Possibility?: Cultural Identity and the "Commonwealth" of the Isle of Man
- 9:00 **Catherine A. Shoupe** (Saint Mary's College), The Kingdom of Fife: A Fringe of Gold
- 9:30 **Adam Grydehøj** (Elphinstone Institute, University of Aberdeen), Upon the Longship Impaled: Shetland's Struggle for Nationhood

**SATURDAY, OCTOBER 25, 2008**

**17-11 Therapy and Folk Medicine**

Pimlico A

**Nancy C. McEntire**, chair

- 8:00 **Ruth E. Goldstein** (University of California, Berkeley), Folk Medicine and Cultural Heritage
- 8:30 **Brigita Sebald** (University of California, Los Angeles), Music Therapy and Foster Care in the Republic of Georgia
- 9:00 **Tara R. Simmonds** (Memorial University of Newfoundland), An Ethnographic Exploration of Complementary and Alternative Therapies in New Brunswick and Nova Scotia
- 9:30 **Nancy C. McEntire** (Indiana State University), The Power of the Stone: Traditions of Handfasting and Healing in Scotland

**17-12 Performing the Stigmatized Vernacular: Difference, Discreditation, Resignification, and the Folk**

Pimlico B

**Ann K. Ferrell**, chair

- 8:00 **Ann K. Ferrell** (The Ohio State University), "You're a Demon if You Raise Tobacco": The Changed Symbolism of a Kentucky Tradition
- 8:30 **Sheila Bock** (The Ohio State University), "A Little Sugar": Performing the Vernacular in Diabetes Health Education
- 9:00 **Jason Whitesel** (The Ohio State University), Gay Men Boldly Performing the Fat Body Using Carnival

**Amy Shuman** (The Ohio State University), discussant

**17-13 Media Session: Appalshop: A Retrospective Screening of 40 Years of Place-Based Media in Central Appalachia II**

Pimlico C

**Janine Criswell** (Western Kentucky University), presenter

*Beyond Measure: Appalachian Culture and Economy* (1994)  
Directed by Herb E. Smith; running time 58:00

*Stranger with a Camera* (2000)  
Directed by Elizabeth Barret; running time 61:00

**SATURDAY, 10:15 AM—12:15 PM**

**18-01 With His Pistol in His Hand for 50 Years: Folklore's Genealogies and the Intellectual Legacy of Américo Paredes II**

Regency Ballroom North

**Richard H. Flores** (Indiana University), chair

**SATURDAY, OCTOBER 25, 2008**

**18-01 *With His Pistol in His Hand for 50 Years - Continued***

- 10:15 **George Lipsitz** (University of California, Santa Barbara), He Shot the Sheriff, But He Did Not Shoot the Deputy: Why Gregorio Cortez Matters Today
- 10:45 **Charles L. Briggs** (University of California, Berkeley), What We Should Have Learned From Américo Paredes: Confronting the Colonial Underpinnings of Folkloristics
- 11:15 **María Herrera-Sobek** (University of California, Santa Barbara), Américo Paredes: Precursor to Postcolonial Theories of Race and Class in Chicano Folklore
- 11:45 **Ramón Saldívar** (Stanford University), Paredes and Alternative Modernities: Asia and the Borderlands

**18-02 Preferred Landscapes: Differential Interpretations of Community Aesthetics and Common Good**

(Sponsored by the Space, Place, and Landscapes Section)  
Regency Ballroom Center

**Katherine Roberts**, chair

- 10:15 **Debra Lattanzi Shutika** (George Mason University), Landscapes of Discontent: "Saving" the Commonwealth for Future Generations
- 10:45 **Katherine Roberts** (University of North Carolina, Chapel Hill), Cleaning House for Company: Abandoned Property Ordinances and Gentrification in West Virginia
- 11:15 **Sandy Rikoon** (University of Missouri), Challenging Otters: Competing Discourses and Social Power in Constructing Southcentral Missouri Landscapes

**Kent Ryden** (University of Southern Maine), discussant

**18-03 Jewish Tradition and Culture**

Park Suite

**Dan Ben-Amos**, chair

- 10:15 **Susan L. F. Isaacs** (Union College), The Phenomenology of Ephemera and Jewish Rites of Passage
- 10:45 **Eve Jochnowitz** (New York University), Recipes on Tombstones: Culinary Resistance to Mortality in Jewish Practice
- 11:15 **Pamela Sezgin** (Gainesville State College), Art, Artifact, and Identity: Alsatian Jewish Folk Art in the Deep South
- 11:45 **Dan Ben-Amos** (University of Pennsylvania), From Listening to Reading: The Anthologization of Oral Tradition in Jewish Society

**18-04 Nordic Traditions in Old, New, and Other Worlds**

(Sponsored by the Nordic Folklore Section)  
Keeneland

**Tim W. Frandy**, chair

**SATURDAY, OCTOBER 25, 2008**

- 10:15 **Christopher R. Bishop** (University of Wisconsin, Madison), *Fylgja, Vardøger, Hug: Interaction Between the Living and the Dead*
- 10:45 **Tim W. Frandy** (University of Wisconsin, Madison), *Skiing Down the Demon Wolf: Redefinition of the Predator in Johan Turi's Sápmi*
- 11:15 **Anna Rue** (University of Wisconsin, Madison), *From Likvake to Funeral: Transformation of Burial Customs in Norway and Norwegian America*
- 11:45 **James P. Leary** (University of Wisconsin, Madison), *Exile, Gender, Work, and Death in an Immigrant/Occupational Legend Complex*

**18-05 Forum: Community Scholars Revisited: Successes, Challenges, and Adaptation**

Kentucky

**Bob Gates** (Kentucky Folklife Program), chair

**Sally Peterson** (North Carolina Arts Council), **Judy Sizemore** (Kentucky Arts Council), **Francine Bonny** (Community Scholar), **Mary Reed** (Community Scholar), **Sarah Schmitt** (Kentucky Folklife Program)

**18-07 Forum: Ghosts in Performance**

Conference Theatre

**Kay Turner** (Brooklyn Arts Council, New York University), chair

**Chelsea Adewunmi** (New York University), **Karina Claudio-Betancourt** (New York University), **Casey Cleverly** (New York University), **Niki Kekos** (New York University), **Krista Miranda** (New York University)

**18-08 Forum: Preserving Immigrants' Traditions and Identity: The Role of Public Folklore(ists)**

(Sponsored by the Public Programs Section)  
Gulfstream

**Maida Owens** (Louisiana Folklife Program), chair

**Deborah A. Bailey** (University of Missouri), **Brent Björkman** (Vermont Folklife Center), **Susan Roach** (Louisiana Tech University)

**18-09 Reinterpreting African American Folklore**

Hialeah

**Glenn Hinson**, chair

- 10:15 **Mark Allan Jackson** (Middle Tennessee State University), *Confidence Man?: John Lomax and His Southern Prison Songs*
- 10:45 **Teri Klassen** (Indiana University), *The Case for an Interracial Improvisational Utility-Quilt Aesthetic*
- 11:15 **Cherry Levin** (Louisiana State University), *Jumping the Broom: A New Look at an Old Tradition*
- 11:45 **Glenn Hinson** (University of North Carolina, Chapel Hill), *The Long Reign of Rhyme: Hidden Histories of African American Rhyming*

**SATURDAY, OCTOBER 25, 2008**

**18-10 Ballads and Shanties**

Belmont

**Robert Young Walsler**, chair

- 10:15 **Elo-Hanna Seljamaa** (The Ohio State University), He Put Pennies in Her Palm: Socioeconomic Changes in an Estonian Infanticide Ballad
- 10:45 **Joanna B. Spanos** (The Ohio State University), "The Ballad of Susanna Cox" and the Transformation of Community
- 11:15 **Stephen Winick** (American Folklife Center), "And That Is the Song that They Would Sing": William Doerflinger, Patrick Tayluer, and "The Leaving Of Liverpool"
- 11:45 **Robert Young Walsler** (Elphinstone Institute, University of Aberdeen), Dismembering Shanties: An Empirical Exploration of Oral Expression

**18-11 Collections and Consumptions of Narrative**

Pimlico A

**Jill Terry Rudy**, chair

- 10:15 **Kara N. Bayless** (Indiana University), Children's Picture Books as Folklore: Cross-Cultural Considerations of Baba Yaga
- 10:45 **Janferie J. Stone** (California State University, Sacramento), In the Realm of the Earth Lord
- 11:15 **Jeremy J. Stoll** (Indiana University), Through the Page Darkly: Japanese Comics and Folk Art
- 11:45 **Jill Terry Rudy** (Brigham Young University), From Assiduous to Common Readers: The Reception of Stith Thompson's *Tales of the North American Indians* over Eighty Years

**18-12 Inside Out/Outside In: Communities, Identities, and Representations of Heritage**

Pimlico B

**Terri M. Jordan**, chair

- 10:15 **Hilary Joy Virtanen** (University of Wisconsin, Madison), Curation in Motion: Participatory Display and Active Cultural Artifacts at the Finnish-American Heritage Center
- 10:45 **Rhonda Dass** (Indiana University), Making It Mine: How the Local Folk Connect With a Traveling Exhibit
- 11:15 **Jenn Horn** (Indiana University/Purdue University), Nashville, Indiana: A Community That Functions as a Museum to Its Heritage
- 11:45 **Terri M. Jordan** (Sam Noble Oklahoma Museum of Natural History), Negotiating Balance: Addressing the Needs of Native Language at a Museum of Natural History

**SATURDAY, OCTOBER 25, 2008**

**18-13 Media Session: Appalshop: A Retrospective Screening of 40 Years of Place-Based Media in Central Appalachia III**

Pimlico C

**Janine Criswell** (Western Kentucky University), presenter

*Strangers and Kin: A History of the Hillbilly Image* (1984)  
Directed by Herb E. Smith; running time 58:00

*Ramsey Trade Fair* (1973)  
Directed by Scott Faulkner; running time 18:00

*Sludge* (2005)  
Directed by Robert Salyer; running time 41:00

**SATURDAY, 12:15 PM—1:30 PM**

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

Pimlico C

**Middle Atlantic Folklife Association Brownbag Lunch Meeting:**

Hialeah

**AFS Section Business Meetings:**

**Foodways:** Pimlico A

**Independent Folklorists:** Belmont

**Lesbian Gay Bisexual Transgender Queer and Allies  
(LGBTQA):** Gulfstream

**Space, Place, and Landscapes:** Pimlico B

**SATURDAY, 1:30—3:30 PM**

**20-01 The New Lost City Ramblers at 50**

Regency Ballroom North

**Ray Allen**, chair

1:30 **Ray Allen** (Brooklyn College), *Historicizing the Revival: The Folklorists Meet the Ramblers*

2:00 **Alan Jabbour** (Independent), *The New Lost City Ramblers and the Instrumental Folk Music Revival*

2:30 **Neil V. Rosenberg** (Memorial University of Newfoundland), *The New Lost City Ramblers and Bluegrass*

**Judy McCulloh** (University of Illinois Press), discussant

**SATURDAY, OCTOBER 25, 2008**

**20-02 Forum: The Measure of a Folklorist: Means or Ends?**

Regency Ballroom Center

**Phyllis May-Machunda** (Minnesota State University, Moorhead),  
chair

**Norma E. Cantú** (University of Texas, San Antonio), **Debora  
Kodish** (Philadelphia Folklore Project), **Marsha MacDowell**  
(Michigan State University Museum), **Diana N'Diaye** (Smithsonian  
Institution), **William Westerman** (Princeton University)

**20-03 [Un]Common Intimacies: Listening for the Common Wealth**

Park Suite

**Elaine J. Lawless**, chair

1:30 **Elaine J. Lawless** (University of Missouri), Hands-On Healing:

Integrating (Un)Common Practices within Clinical Institutions

2:00 **Anne Pryor** (Wisconsin Arts Board), Common Interest: Healing

Narratives at Marian Apparitions

2:30 **Darcy Holtgrave** (University of Missouri), "Don't Piss Off the Crazy

Person": Mental Illness Narratives in New Common Spaces

3:00 **Claire M. Schmidt** (University of Missouri), How Practical are

Practical Jokes? Joking Behavior in the Social Work Commons

**20-04 Foodways**

(Sponsored by the Foodways Section)

Keeneland

**Lucy M. Long**, chair

1:30 **Michael Owen Jones** (University of California, Los Angeles), 57

Reasons Americans Eat (or Don't Eat) What They Do: Part One

2:00 **Ayako Yoshimura** (University of Wisconsin, Madison), John Bull

Gave Us "Rice Covered with Spice-Flavored Sauce": How Curry Made  
it Big in Japan

2:30 **Lucy M. Long** (Bowling Green State University), Culinary Tourism as

Political Action: Defining American Food Regions

**20-05 Forum: Appalshop: Reflections on 40 Years of Place-Based  
Media in Central Appalachia**

Kentucky

**Janine Criswell** (Western Kentucky University), facilitator

**Elizabeth Barret**, **Mimi Pickering**, **Robert Salyer**, and **Herb E.  
Smith** (Appalshop), participants

**SATURDAY, OCTOBER 25, 2008**

**20-06 Education and Folklore**

Churchill Downs

**Simon Lichman**, chair

- 1:30 **Sean Galvin** (LaGuardia Community College), Tales of My Country: Digital Stories of International Students
- 2:00 **Tyrie J. Smith** (Abraham Baldwin Agricultural College), An Ethnography of Freshman Comp: Bringing Folklore Into the Composition Classroom
- 2:30 **Stephen A. Swidler** (University of Nebraska, Lincoln), Toward a Theory of Folklore and Teacher Learning
- 3:00 **Simon Lichman** (Centre for Creativity in Education and Cultural Heritage), Whose Turn to Teach?: Juggling Informal and Formal Education in Cultural Programmes in the Israeli/Palestinian Context

**20-07 Kentucky Culture**

Conference Theatre

**Hugo A. Freund**, chair

- 1:30 **Callie E. Clare** (Indiana University), I Couldn't Make This Stuff Up: Locals' Performances of Stereotypes in Rabbit Hash, Kentucky
- 2:00 **James Deutsch** (Smithsonian Institution), Dock Brown: Common Criminal or Outlaw Hero of the Kentucky Commonwealth?
- 2:30 **Jim McGee** (Our Lady Of Peace Hospital), The Therapeutic Recording Project: Song Weaving and Performance as Identity Construction for At-Risk Adolescents in Kentucky
- 3:00 **Hugo A. Freund** (Union College), All the Makings of a Traditional Ballad—Gunshot Blasts, Blood-soaked Snow, and the Death of Loved Ones—Appalachian Identity and Violence in Silas House's *Clay's Quilt*

**20-08 Representation, Appropriation, and Invention**

Gulfstream

**LuAnne K. Roth**, chair

- 1:30 **Rebecca A. Anderson** (Illinois State University), The Nasreddin Hodja in 19th Century American Literature: Meanings Past and Lessons Present
- 2:00 **Katharine R. Schramm** (Indiana University), Wearing Your Fandom: Cosplay and Community
- 2:30 **Merrill Kaplan** (The Ohio State University), Experts in the Field: Crop Circles, Ostension, and Authority
- 3:00 **LuAnne K. Roth** (University of Missouri), Leaving "The Happy Hippie Zone": A Postcolonial Re-Visioning of Deadhead Material Culture

**SATURDAY, OCTOBER 25, 2008**

**20-09 Contested Spaces**

Hialeah

**Jennifer M. Robinson**, chair

- 1:30 **Jennifer L. Fagen** (Elphinstone Institute, University of Aberdeen), Journeys Through Local Landscapes
- 2:00 **Cory W. Thorne** (Memorial University of Newfoundland), Queer Commons: A Vernacular Taxonomy of Space
- 2:30 **Joseph T. Winogrand** (Elphinstone Institute, University of Aberdeen), The Rights of Common: The Hereditary Farming, Herding, Hunting, and Fishing Entitlements of Middle and Old English
- 3:00 **Jennifer M. Robinson** (Indiana University), Transforming Common Space into Private Space: How People Break Up at the Farmers' Market

**20-10 Musicality and Musical Instruments**

Belmont

**Michael B. MacDonald**, chair

- 1:30 **Brandon Barker** (University of Louisiana, Lafayette), It's Gotta be Black Formica!: Toward a Deeper Understanding of the Pedal Steel Guitar's Place in Country Music
- 2:00 **Irene Chagall** (Independent), Pat-a-Cake and Beyond: An Inquiry Regarding the Source of Musicality
- 2:30 **Jon Kay** (Indiana University), A Turtleback Prima: Narratives and Narrated Objects
- 3:00 **Michael B. MacDonald** (University of Alberta), Voices From Wood: An Afghani Musical Instrument Builder in the Canadian West

**20-11 Native Traditions**

Pimlico A

**Michael R. Evans**, chair

- 1:30 **Nathan E. Bender** (University of Idaho), Hero Twins and Arrow Games: A Case For Dynamic Asymmetry of Apsáalooke Throwing Arrows
- 2:00 **Lisa M. DeVries** (East Carolina University), "A Coyote Nailed to a Fence Post": Survival Methods of Tricksterism in Sherman Alexie's *The Toughest Indian in the World*
- 2:30 **Craig Mishler** (Independent), Folk Art Meets Folk Tale: The Story of the Blind Man and the Loon
- 3:00 **Michael R. Evans** (Indiana University), Guns and Messengers: Advocacy, Investigation, and News From Indian Country

**SATURDAY, OCTOBER 25, 2008**

**20-12 Authenticity, Alternate Realities, and the Supernatural**

Pimlico B

**Michael S. Kinsella**, chair

- 1:30 **Ted W. Biggs** (University of California, Berkeley), Post-Colonial Guilt and Situating the Authentic in Neo-Shamanism
- 2:00 **Anthony B. Buccitelli** (Boston University), A PhD in Thaumaturgy: Pagans, Authenticity and Scholarly Authority
- 2:30 **Jeanne E. Holland** (University of Wyoming), It's Not a Religion!: UFO Experiencers' Dissatisfaction with the Analogy
- 3:00 **Michael S. Kinsella** (Independent), Presencing the Supernatural: Lore and Altered States of Consciousness

**20-13 Forum: Folklorists Beyond the Folk Art Museum—Reflections and Conversations**

Pimlico C

**Jason Baird Jackson** (Indiana University), chair

**Maryanne Andrus** (The Buffalo Bill Historical Center), **Carrie Hertz** (Indiana University), **Suzanne Godby Ingalsbe** (Indiana University), **James Seaver** (Indiana University)

**SATURDAY, 3:45—4:45 PM**

**Candidates' Forum**

Regency Ballroom North

**Mario Montaña** (Colorado College; Chair, AFS 2008 Nominating Committee), moderator

**SATURDAY, 5:00—6:00 PM**

**Annual Business Meeting**

Regency Ballroom North

**SATURDAY, 6:30—11:00 PM**

**AFS Dinner and Dance Party**

Louisville Slugger Museum and Factory, 800 West Main Street

**SATURDAY, OCTOBER 25 - SUNDAY, OCTOBER 26, 2008**

**SATURDAY, 9:00—11:00 PM**

**AA Meeting**

**SATURDAY, 9:00 PM—1:00 AM**

**Instrumental Music Jam Session**

(Sponsored by the Music and Song Section)  
Gulfstream

**Vocal Music Jam Session**

(Sponsored by the Music and Song Section)  
Belmont

**SUNDAY, OCTOBER 26**

**SUNDAY, 8:30 AM—12:30 PM**

**AFS Executive Board Meeting**

Board Room

## **ABSTRACTS OF PLENARY SESSIONS**

**WEDNESDAY, October 22**

**7:45—8:45 PM**

### **Program Committee Invited Plenary Address**

Regency Ballroom North

**Michael Ann Williams** (Western Kentucky University) and  
**Erika Brady** (Western Kentucky University), co-chairs

**Alessandro Portelli** (University of Rome-La Sapienza)

**“Working-Class Sublime: The Impact of the Factory”**

**THURSDAY, October 23**

**10:15 AM—12:15 PM**

### **Presidential Invited Plenary Address (02-01)**

Regency Ballroom North

**Elaine J. Lawless** (University of Missouri; AFS President), chair

**Ruth Behar** (University of Michigan)

**“Folklore and the Search for Home”**

Folklore in many ways is the search for an understanding of what home means. Folklore makes us feel at home in our identities. But what can the search for home mean in an age when the soul is global? In an age when the circle of the “we” must expand to create ever more inclusive communities? Should we cling to the folklore of all our little tribes when building a commonwealth seems more urgent? I will address these questions generally and in light of my own Cuban fieldwork experiences, where my search for home has led me to become an uneasy folklorist.

## **Abstracts of Plenary Addresses**

**FRIDAY, October 24**

**10:15 AM—12:15 PM**

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

**Mary Ellen Brown** (Indiana University; President, AFS Fellows), chair

**Carl Lindahl** (University of Houston)

### **"The Rough Magic of the Mountain Märchen"**

The Farmer-Lewis-Muncy tradition of Leslie County, Kentucky represents one of the richest family märchen repertoires in the United States. Tellers and audience alike lived intensely with their tales. Märchen images became proverbial phrases in daily conversation; plots and characters scripted life strategies. This talk explores some of the private dimensions of these public performances, as well their uses in social criticism, and their connections to a British- and Irish-American core repertoire that served as a site for identifying and debating cultural tensions.

**SATURDAY, October 25**

**3:45—4:45 PM**

**Candidates' Forum**  
Regency Ballroom North

**Mario Montaña** (Colorado College)  
Chair, AFS 2008 Nominating Committee, moderator

This session, an annual tradition at our meeting, will bring together candidates for the AFS Presidency and for the Executive Board and Nominating Committee seats in the 2008 election who will respond to questions from the Nominating Committee about their goals and priorities for the Society.

## **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 23**

**7:30—9:00 PM**

**The 2008 David Shuldiner-Phillips Barry Lecture** (07-02)  
(Sponsored by the Politics, Folklore, and Social Justice Section  
and the Music and Song Section)  
Park Suite

**William Westerman** (Princeton University), **Stephen Winick**  
(American Folklife Center), and **Peggy Bulger**  
(American Folklife Center), co-chairs

**Stetson Kennedy** (Independent)

**"Folklore, Equity, and Political Activism:  
A Perspective Gained Over 70 Years"**

**7:30—9:00 PM**

**The 2008 Don Yoder Lecture** (07-04)  
(Sponsored by the Folk Belief and Religious Folklife Section)  
Keeneland

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

**Diane Goldstein** (Memorial University of Newfoundland)

**"Kaleidoscopes, Methodological Play, and the  
Intrinsic Politics of Belief Scholarship"**

This paper will explore the intrinsic politics that shape post-contextualist belief studies. Belief scholars, like folklorists in general, typically take the politics of our work to be natural, neutral and self-evident, treating our scholarly perspectives as givens rather than as purposeful constructions. This paper will explore our engagement in belief studies with subaltern voices, subordinated knowledges and vernacular culture, suggesting that what marks the belief scholars' particular brand of politics is a type of methodological play that challenges and subverts cultural symmetries and asymmetries.

## **ABSTRACTS OF PROFESSIONAL DEVELOPMENT SESSIONS**

**WEDNESDAY, October 22**

**8:00 AM—12:00 Noon**

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

(Sponsored by the Archives and Libraries Section)  
Gulfstream

**John Fenn** (University of Oregon) and  
**Doug Boyd** (University of Kentucky), workshop leaders

This workshop functions as 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.

**1:00—5:00 PM**

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

(Sponsored by the Archives and Libraries Section)  
Gulfstream

**Andy Kolovos** (Vermont Folklife Center) and  
**Marcia K. Segal** (American Folklife Center), workshop leaders

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

FRIDAY, October 24

8:00—10:00 AM

### 09-06A Professional Development Workshop: Collage Writing

(Sponsored by the Folklore and Creative Writing Section)

Churchill

**Susan Tichy** (George Mason University) and  
**Margaret Yocom** (George Mason University), workshop leaders

In the conjunction of folklore scholarship with creative writing, the relative roles of personal experience, fieldwork materials, and other source materials form crucial and vexing questions. This workshop provides one model for working with that conjunction via textual collage. We will look at examples of collage constructed at the level of the word or phrase, and at the level of stanza or paragraph.

We will then write together, following an exercise to produce collaborative collage poems based on materials you bring with you to the workshop. Although we will write poetry, this workshop and its writing model of textual collage will also serve fiction and prose writers.

Collage uses quoted and composed text to create a space that honors both by preserving the texture, the material presence, of each source. It allows personal material to become just that—material, to be used in the same way as any other part of a composition. Collage also breaks down the binary of concrete image or example vs. generality or abstraction, by partially shifting the work of creating connections from writer to reader. By juxtaposing, rather than fully explaining its sources, collage creates a somewhat paratactic field of attention, in which readers are free to create their own emphasis and meaning.

Many of the metaphors used for collage also remind us of folklore. Our favorite is one developed by Gaston Bachelard in *The Poetics of Space*. Bachelard compares the building of a nest to the making of a shell: both are made by the animals who live in them, but where a shell is brought forth from the animal's body, and remains part of the animal, a nest is made from the environment, and is like collage in that each piece used had another use and identity before. Collage reveals the writer's sensibility, just as a nest reveals the species that constructed it, but it also keeps the newly made text continuous with its environment and its sources.

## ABSTRACTS OF ORGANIZED SESSIONS

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

**01-02 Meeting on the Intellectual Commons: Papers in Honor of Michael Owen Jones.** In 1965, Michael Owen Jones drove into the hills of Kentucky in search of a chairmaker. That journey established the foundation of an intellectual commons in folklore scholarship that this panel seeks to honor. Drawing on theory from Jones' vast body of research, including material behavior, symbolic foodways, fieldwork theory, and cultural heritage—we connect the people and places of this intellectual commonwealth whose first road was taken not far from here. We present these papers to honor our teacher, our mentor, and our friend Michael Owen Jones, culminating the journey with a festschrift in his honor, forthcoming in *Western Folklore*.

**01-08 Youth, Ritual, and Play.** This panel, sponsored by the Children's Folklore Section, examines aspects of young people's rituals and play that can be studied in greater depth or considered from a different point of view. Elizabeth Tucker's "Levitation Revisited" suggests that young people's levitation rituals involve a wider range of expressive behavior than was previously documented. Simon J. Bronner's "Fathers and Sons: Rethinking the Meaning of the Bar Mitzvah" challenges conventional interpretations of the Bar Mitzvah, applying psychoanalytic theory. Priscilla A. Ord's "Children of the Holocaust" analyzes descriptions of children's play under stress, portrayed in children's and young adult literature.

**01-10 Digital Community: Establishing and Exploring Internet Folk Communities.** This panel will focus upon communities created and/or supported through digital spaces. Topics in the panel range from: the development of internet communities through the exchange of Arab foodlore, the "grass-roots" movement to save Marvel Comic's Spider-Girl via internet community support, a WebQuest study of Joel Chandler Harris' (mis)representation of folklore in the African-American community, and the development of community/support in an on-line folklore class in the wake of the NIU shootings.

**01-13 Developing and Supporting Regional Folk and Traditional Arts Infrastructure: Eight Years of the Maryland Traditions Program.** This session will explore the development of the regional folk arts infrastructure in the state of Maryland via the work of the Maryland Traditions program. A partnership between the Maryland State Arts Council and the Maryland Historical Trust, Maryland Traditions supports the efforts of Maryland communities to discover, share, preserve and sustain traditional arts and culture. Its efforts are supported by funding from the NEAs' Folk Arts Infrastructure Initiative. Given such relationships Maryland Traditions is well positioned to serve as case study for evaluating the contemporary development of regional infrastructure and support for the folk and traditional arts in the United States.

**04-01 Coherence and Contestation in Life Story.** Life stories offer exceptional insight into individual lives, cultures, and the consistencies and/or changes over time in the experiences and self-fashionings of individuals and groups. Collaborative, fictive, and distinctly situated, life stories illuminate the genuine complexity of the people we study. Drawing from case studies in New Mexico, Ireland, Afghanistan, and India, this panel joins the ongoing conversation about life stories: what are they, what are they good for, what is at stake in collecting and representing them? We ask these questions at a moment conducive to considering how both coherence and contestation drive life story-telling and folklorist's representations of people's lives.

## ABSTRACTS OF ORGANIZED SESSIONS

**04-02 Memory, Justice, and the Commonwealth: From 9/11 to Iraq and Back Again.** Global events such as war often have a greater impact on local culture, especially in the area of the commons, than might be recognized if one depends on the lens of the mainstream media. It is on the commons that expressive culture, behavior, memory, and a sense of justice are played out by citizens, sometimes as individuals, other times as groups and often under the radar of formal culture, especially if the beliefs of those citizens are contrary to the perceived wisdom of government leaders. This panel examines how memory and belief related to the events of 9/11 and the Iraq War have been expressed through folk memorials, folk theater, and civil disobedience.

**04-03 Competing Discourses about the Fairy Tale.** This panel investigates competing discourses about the fairy tale from the nineteenth century, when romantic nationalism emerged as the dominant authority, to the twenty-first century, in the wake of the assault by critical fairy-tale studies on the reigning authorities. In their various approaches to competing discourses as “high and low,” “scholarly and popular,” and “institutional and non-institutional,” the papers in this panel document the multiplicity of voices that have taken possession of the fairy tale and examine how definitions of genre and authority constitute, explicitly or implicitly, efforts to control the common wealth.

**04-04 Transnational Communities and Cultural Politics.** In an era of “traveling cultures,” both material and immaterial expressions can resonate with equal force in their communities of origin and in the ethnically charged outposts of diaspora. This dual resonance may produce collaboration or contestation; assuredly it will evoke plural understandings of overlapping heritage, in ways that enrich and challenge “remote kinship.” In this panel, adapting Richard Bauman’s notion of differential identity, we show how polysemic affectivity may be said to inhere not only in individuals but also in cultural expressions—objects, memories, community narratives—that history has endowed with transnational significance.

**04-05 Forum: Defining Ourselves: The Orange Book II.** In 1987 the MSU Museum published *Folk Arts in Education: A Resource Handbook*, edited by Marsha MacDowell. Known as “The Orange Book” among folk arts in education (FAIE) practitioners, it encapsulated the state of the field in 1987 through articles by folklorists, model project profiles, and an extensive bibliography. MacDowell and co-editor LuAnne Kozma completely revised the handbook and its 2008 republication provides a touchstone to survey contemporary FAIE resources. Timothy H. Evans, who teaches an FAIE course at WKU, joins MacDowell and Paddy Bowman, Director of Local Learning, in facilitating the third in a series of FAIE conversations at AFS.

**04-07 Media Session: *Visiting Vampires in the Big Easy*.** New Orleans is perceived to be a damaged but magical city. Many authors of vampire fiction use it as a setting for their monstrous outsiders. Fans converge upon the city for its annual Anne Rice Fan Club vampire ball. This video explores the relationship of literary vampires and vampire lit fans with New Orleans. It also addresses vampire subcultures, legends and undead tours of the Big Easy. Interviews with author Sherrilyn Kenyon, Anders Manga, fans, fangsmiths, costumers, tour guides and vampires are included. (46 minutes).

**04-08 The Sheltered Spirit: Symbolic Spaces in Local Environments.** Relevant in a discussion of the commons is the consideration of how natural, built and illustrated environments are imbued with different meanings—cultural, religious, nostalgic, and individual. This panel explores how various communities interact with their local environments, architecture, and symbolic spaces. By exploring churches in nontraditional settings, Jewish ritual structures in Bloomington, Indiana, and artwork on baño packets sold in botánicas, these papers address issues of defining community, practicing ritual, and relating to sacred and secular spaces across cultures.

## ABSTRACTS OF ORGANIZED SESSIONS

**04-09 Grass Roots Folk Revival from Beech Mountain, 1960s, to the Black Banjo Gathering, 2005.** Jack Guy began recording local storytellers, ballad singers, and banjo and dulcimer players and makers; and he inspired a local folk revival opportunity for grass roots cultural tourism, the Black Banjo Gathering, in Boone, North Carolina. Cece Conway video documents black elders (fiddler Joe Thompson), jamming, gourd banjos, and concerts as an on-line group meets face-to-face. Through African roots and music, would the international gathering of scholars, musicians, builders and enthusiasts contribute to a resurgence of vanishing black banjo playing?

**04-10 Forum: Teaching Folklore in an Age of Cultural Studies: The Twin Laws of Folklore Program Development.** "Tales told of bygone eras," "Halloween and birthday parties," "fairies in Ireland." We all often encounter answers like this when we first ask students to define folklore, and we then encourage students to explore the folklore in their own lives in order to better understand it. The question we ask now, in an era of expanding media and globalization, is at what point do we end up moving both in the classroom and in the university from folklore to cultural studies? We want to discuss the impact of these shifts in foci on undergraduate folklore education, believing that what we find in the classroom can help us more completely explore the nexus of folklore and cultural studies.

**04-12 Festive Dress: Art and Identity on Display.** All human beings clothe themselves. By studying clothing choices and combinations, we gain valuable insights into cultural norms and come to understand individual variations and preferences within traditional standards. The study of dress as material culture must consider ordinary, everyday clothing, but as Petr Bogatyrev suggested in 1937, we must study commemorative dress as well as daily attire. The papers in this panel will consider how the costume can be used to transport individuals to a heightened level of aesthetic and semantic action during festive occasions. Costumes, performed on metaphoric stages, ground us in our collective, historical, and regional identities.

**04-13 Forum: Gathering the History of Public Folklore in the American West.** Drawing from and expanding upon existing research about the history of public folklore in the western United States, this session will be a discussion informed by issues of landscape, regional identity, politics, population density, transience, occupational diversity, economic change, and more. Basic questions about the current and past status of public folklore work in the West will be asked, and audience members will be invited to share their thoughts. One question will address whether the existence of public lands as an environmental commons influence how the cultural commons are viewed and treated in the West. This forum will be recorded.

**05-01 Forum: *The Folklore Muse: Folklorists and Creative Writing.*** Through poetry, short stories, novels, and literary non-fiction, folklorists express the experiences of being a folklorist, and the insights they have gained from the tradition bearers and cultural community leaders they have met. During this forum, authors from *The Folklore Muse: Poetry, Fiction, and Other Reflections by Folklorists*, edited by Frank deCaro (Utah State University Press, 2008) will read from their writings and discuss how their creative writing intersects with their folklore fieldwork, research, and ethnographic writing. Come celebrate the publication of *The Folklore Muse* with us.

**05-02 "The Pretty and the Useful": Religious Folk Art and Environments.** From contemporary ethnographic readings of vernacular memorials found in an American cemetery and the place of ephemeral "holy cards" in the everyday life of American Catholics to theoretical considerations of the importance of belief on the meaning of religious folk art and reflections on memory, imagination, taste, race, and ethnicity on the creation and understanding of vernacular religious landscapes, this panel exemplifies a

## ABSTRACTS OF ORGANIZED SESSIONS

variety of approaches to the study of folklore, religion, art, and aesthetics. Sacred and secular materia and environments will be considered, and how their production, use, display, and interpretation continue to be vital expressions of American folklife.

**05-03 Forum: Música del Pueblo: Cultural Production, Virtual Exhibitions, and Web Designers.** This forum addresses the conceptual and production challenges we, the content production team, encountered in creating a bilingual virtual exhibition that would be both visually exciting and offer rich textured levels of meaning. We had the material but we needed Web design expertise to make it “sing.” We created a partnership that brought together two worlds with different approaches and sensitivities to cultural representation. An ongoing dialogue emerged where the primary tension was between our own and the Web designers’ conceptual approaches and aesthetic sensibilities.

**05-05 Forum: “Are You Being Served?” The Library of Congress and You.** The implementation of a new strategic plan at the Library of Congress provides the American Folklife Center with the opportunity to enhance its current services to public sector folklorists and their organizations, as well as to the scholarly community as a whole. At this forum, members of the AFC staff will review present programs and objectives and explore how this organizational-wide initiative to create and/or enhance general programs and offerings might be channeled to be of practical assistance to public sector folklorists. AFC is particularly eager to receive feedback, suggestions, and guidance from public sector researchers and administrators, as well as from other scholars, about both its current activities and how it might be of greater service to the field in the future.

**05-07 Media Session: Making Music, Building Bridges.** This documentary explores the development in Eugene, Oregon of a community dedicated to the study, performance, and preservation of Zimbabwean musical traditions. The Kutsinhira Cultural Arts Center plays a central role in supporting the community and serves as a regular stopping off point for touring Zimbabwean musicians. The Center’s dependence upon regular interactions with Zimbabwean musicians cannot be understated. American and Zimbabwean musicians work together to create, execute, and institutionalize a mission to preserve and spread the music. Exploring the meanings and significance of this Eugene-Zimbabwe connection is the central theme of this work. I attempt to illuminate what draws (primarily white) Americans to this mission, and explore the role that visiting Zimbabwean musicians play in this ongoing process. (50 minutes).

**05-09 Forum: Dancing Across Borders.** Mexican dance has not received adequate scholarly attention within any academic discipline. The purpose of this forum is to promote and expand the intellectual exchange on the topic of Mexican dance on both sides of the U.S.-Mexico Border. Based on original ethnographic research, participants in this forum will explore various types of Mexican popular and traditional dances practiced within the transnational context of Greater Mexico addressing questions of authenticity, aesthetics, identity, interpretation, and research methodologies in dance practices.

**09-01 Rituals of Mourning: Memorializing, Self, and Society.** This panel deals with practices and processes of mourning, memorialization, and protest in society among individuals and groups, as a means of coping with traumatic death. The sites and spaces examined here are shared and “common ground,” where community, identity, and tradition are publicly created and performed. These memorials and memorial spaces have become major focuses at times of trauma, danger and social unrest. They continuously manifest new and more dynamic ways of representing collective identity. Such sites reveal the processes that shape local or national memories, as human beings struggle to come to terms with traumatic loss, and it is the undirected performative dimensions of these memorial sites that make them so interesting.

## ABSTRACTS OF ORGANIZED SESSIONS

### **09-09 Transformation and Performance in Contemporary Chinese Contexts.**

By examining various performance genres in China and Taiwan, this panel explores transformational aspects of folkloric performances situated in rapidly changing social, cultural, and political contexts. Topics will focus on the traditional puppet theater and ghost-worship festivals in Taiwan, and informal karaoke singing and songs of migrant workers in China. The interrelationship between transformation and performance, with a stress on the roles of participants – both audiences and individual performers – is a common thread between the papers. Other themes will include local and ethnic identity, historical contexts, and inter-cultural engagement.

### **09-11 Fertile Texts: Growing Medieval and Medievalizing Communities.**

This panel examines how the creation of shared texts can be the means of building new community ties for groups connected to the Middle Ages. Texts from *Caedmon's Hymn* to songs of the Society for Creative Anachronism can define common values in a way that counters the homogenizing power of the surrounding culture. The power of a folkloristic approach is in the capacity to understand the dynamic potential of a text and of its interaction with a particular community, a capacity that applies to medieval texts and communities in addition to modern ones.

### **09-12 Negotiating Identity in East European Folk Culture.**

These papers examine the construction of gendered identity in Russia, religious identity among Ukrainian immigrants and cultural identity among Albanians. "The Devil and the Deep Blue Sea" analyzes three unpublished Siberian legends about Noah and the Flood to illustrate common perceptions of gendered identity in Russia. "How Ivan's Soda Lake Family Became Atheists" examines the rejection of traditional folk religion in a family of Ukrainian immigrants to Canada as it follows them from Orthodoxy to atheism. "Refashioning the Contemporary Albanian Literary Fairy Tale" explores instances of global-local cultural exchange as it reflects on a newly democratic nation's quest for identity.

### **12-01 Philosophical Foundations of Folkloristics: Structuralism.**

Structuralism, Iris Murdoch said, aims at frightening us; is that why most American folklorists seem to avoid it? This panel presents four emboldening approaches to structuralism: pointing to its potential to critique the classical tools of folk narrative studies, calling up insights of recent thinkers, defending its international appeal in contrast to folklore's nationalist heritage, and reminding scholars that there is such a thing as a real American structuralism.

### **12-02 Notice! The Rules Have Changed!: Navigating Our Nation's Conflicting Narratives Of Who Can Be an American.**

In a post 9/11 world, our 200-year history as a "nation of immigrants" has much to teach us about the human face of such complex issues as racial and national profiling, border surveillance, immigrant detention and deportation, and other headlines in our daily news. This panel draws on the folk genres of personal experience narrative, graffiti art, altars, cartoons, and protest signs to discuss ways in which our nations' immigrants, refugees, descendents, and activists memorialize, negotiate, and protest our nation's master "rags to riches" narrative, especially for those of us who find ourselves targeted for exclusion at points in our national history.

### **12-03/13-03 Between European Ethnology and American Folkloristics: Re-thinking New Directions in Turkish Folklore I/II.**

These panels aim to critically examine the personal and academic trajectories of Turkish scholars trained in U.S. folklore programs in the 1990s. These scholars developed their interest in folklore research as an outcome of Turkey's complex national culture. In the American folklore programs, they found a platform for a comparative and critical approach to folklore, which they carried into a variety of fields including history, anthropology, and political science. Returning to university positions in Turkey, they have been mired in the shifting paradigms of responses to globalization, a growing Islamist movement intersecting with European discourses on Turkey. The panelists assess how their experiences reflect upon their own academic agendas.

## ABSTRACTS OF ORGANIZED SESSIONS

**12-05 The Ritualesque.** Intended to honor the centenary of the publication of Arnold Van Gennep's *Les Rites des Passage*, this panel introduces the "ritualesque" and explores the uses and meanings of the term in the context of public events, including festivals, that are often intended to transform, change attitudes, persuade, or change social and political policies. We will investigate the relationship of the ritualesque to the carnivalesque, and case studies will examine the concept with respect to the use of cyberspace among American youth; the re-contextualization of Welsh festivals; and Bantu immigrants in the United States.

**12-06 A Media Session: Deep West Films.** For the past eight years, the Western Folklife Center has worked with people living in the rural West to record and present important community stories and life events through digital video and still photography. The Deep West Video initiative has helped more than two dozen video makers produce 63 films throughout the life of the project. Topics have ranged from a mother saying goodbye to her son who volunteered to serve in Iraq, to ranch kids caring for orphaned calves, to a practical joke that escalates to a range war between rural neighbors. Join Western Folklife Center staff and project filmmakers as we view a selection of short films and discuss this project, the impact the films have had on their makers, and how they've been used as tools for advocacy.

**12-07 Secrets, Betrayals, and Half-Told Tales: Writing Under the Spell of Traditional Ballads.** Southern Appalachian ballads and their European counterparts often obscure rather than reveal their tales of love and power, relying on fragments, gaps, repetition, and resonant metaphors that call forth lives of centuries past. Two avant-garde poets, Lee Ann Brown and Susan Tichy, along with ballad singer, researcher, and playwright Betty Smith—who have all lingered in the "gude green-wood" of the traditional ballad—will read and sing from their works, and then discuss why and how they weave the ballads' language, sound, and other-worldliness into their writing.

**12-08 Forum: Ethnographic Archives In the Era of the Electronic Commonwealth.** What happens as ethnographic archives move toward the digital domain and away from hardcopy finding aids and shelf space? As the stewards of cultural heritage, ethnographic repositories face myriad legal and ethical issues connected to intellectual property, cultural heritage rights, and the public good in the age of broadband communications. Taking as its starting point a joint initiative between the Randall V. Mills Northwest Folklore Archives and the University of Oregon Libraries, this forum offers those of us working with ethnographic collections—at universities or in public sector settings—a discussion of ways to manage a digital commonwealth.

**12-09 The Legacy of the Folk Performing Arts on the Loess Plateau Of Northern Shaanxi Province.** The panelists focus on the folk performing arts of northern Shaanxi province. The panel discusses the preservation of the folksong style "free flying," the architectural settings of theatrical folk performance in terms of meaning and symbolism of the architectural ornaments, the rhyming verse by a village folk singer at a wedding that reveals the latest fashion of dwelling, and the use of the famous folksong "Red from East" in the branding of the local tourism.

**12-10 Traveling Identities: "Race," Subjectivity, and Cultural Exchange Through Performance, Painting, and Music.** This panel highlights three popular performative and visual arts modes that have served as sites of cultural exchange and affected transatlantic notions of racial identity in the U.S. Wild West shows and world's fairs have contributed significantly to the development of indigenous American identity. Nineteenth-century artist George Catlin shaped white attitudes toward Native American culture in his traveling Indian Gallery, and his influence survives to the present day. Minstrelsy has exerted a powerful influence on American popular music, slowly shedding its racist content while retaining African American folkloric elements that have influenced musicians of all races.

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**12-11 It's Not All "Hybrid": Intertextuality and Folkloristics.** This panel addresses the challenge of intertextuality to folkloristics from myriad genres and expressive modes. Examining numerous "texts" that incorporate, allude to, or parody other texts, we consider the problems and possibilities of intertextuality as a mode of discourse. Intertextuality offers perhaps a more nuanced way to think about cultural borrowings when fusion of disparate forms does not occur. Each paper concentrates on genre-specific issues—including those related to wedding rituals, memory objects, belly dance, and folktales—but intertextuality serves as the common theoretical orientation.

**13-01 Forum: Warren E. Roberts and the Communitarian Ideal of Folklife Studies.** In this forum, colleagues and former students of Warren E. Roberts unveil the Pioneer Museum of Indiana Folklife—a realization in virtual reality of Roberts' dream of an outdoor museum—and assess the heuristics and fictions of folk cultural community. Roberts' notion of the "Old Traditional Way of Life," which characterized his method and field of study, embraced pre-modern and communitarian values and ideals that we unpack in order to examine their meaning and relevance in terms of contemporary issues and the conference theme of commons and common assets.

**13-02 Sites of Spiritual Healing: Home, Place, and Matachines Danza.** Healing rituals can encompass a variety of modes. In the most common view, when one speaks of healing in a Chicana/o tradition, the curandera/o comes to mind, the healer who works within the community to effect healing rituals for illnesses not always treated by Western medicine. But, aside from curanderas/os, there are other ways that healing happens. This panel explores social essences, contexts, and practices and their synergies that bring healing, in home, place, and Matachines Danza contexts. The latter is an expressive, ceremonial pantomimed music and dance event with a long historical trajectory in both Europe and the Americas.

**13-03 See 12-03**

**13-05 Media Session: Appalshop: A Retrospective Screening of 40 Years of Place-Based Media in Central Appalachia I.** *The Buffalo Creek Flood: An Act of Man* (1975). On February 26, 1972, a coal-waste dam owned by the Pittston Company collapsed at the head of a crowded hollow in southern West Virginia. A wall of sludge, debris, and water tore through the valley below, leaving in its wake 125 dead and 4,000 homeless. Interviews with survivors, representatives of union and citizen's groups, and officials of the Pittston Company are juxtaposed with actual footage of the flood and scenes of the ensuing devastation. Evidence mounts that company officials knew of the hazard in advance of the flood, and that the dam was in violation of state and federal regulations. Directed by Mimi Pickering (40 minutes). *Dreadful Memories: The Life of Sarah Ogan Gunning* (1988) "In a society that can honor Loretta Lynn or Emmylou Harris, but not Sarah Ogan Gunning, clearly something is wrong. It means we haven't been able to deal with our roots. We haven't been able to deal with our giants." (Archie Green, folklorist and labor historian.) Gunning suffered a life of bitter poverty, which became the fuel for dozens of moving songs about working people, the mines, and the great coal strikes of the twenties and thirties. Gunning's *a cappella* roots music is intercut throughout the interviews and archival footage. Directed by Mimi Pickering (38 minutes). *Thoughts in the Presence of Fear* (2008) is a film presentation of an essay by Kentucky author Wendell Berry. The essay is a concise series of statements broken into 27 segments. The film has Berry's voice reading the entire essay. The essay is a strongly stated point-of-view about basic values like thrift, self-sufficiency, and "peaceableness." Berry cautions us about national self-righteousness and reminds us of our failures as well as our strengths. The film uses images of the Appalachian coalfields to give the viewer a specific locality where the challenges of maintaining viable communities continues. Directed by Herb E. Smith (30 minutes). See **17-13, 18-13**

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**13-06B Forum: The Folklore of Croning.** At the 1989 AFS annual meeting in Philadelphia, the Women's Section (a folk group within the occupational group that is the Society) created a meta-ritual steeped in traditions long-studied and longer-practiced by women worldwide. Stirring together equal parts academic parity (sic), dramatic license, intellectual rights (sic) of passage, and sexual criticism, esteemed Section elders delivered the Croning. After six Cronings and upon the cusp of the initial ritual's 20th anniversary, Section members will discuss the event's tropes, motifs, icons, and meta-texts. Croners will offer material culture, oral narratives, and ethnographic observations to incite dialogic analyses.

**13-08 Tradition and the Techno-Commons.** This panel begins with the question of how various technologies—and their attendant media, mediations, and mobilizations—might complicate our understanding of “the commons” as public sphere(s), common space(s), and shared goods, ideas, and cultural forms. In paying particular attention to the ways power has traditionally been read into (and out of) “the commons,” we also seek to explore the rich possibilities that surface as discourses of “the commons” slip into notions of “common sense.” In so doing, we hope to bring a range of folkloristic analyses to bear on the vernacular productions and everyday representations implicit in an emergent techno-commons.

**13-13 Folklore and Civic Engagement in Dialogue: Case Studies in Participatory Practices.** Folklorists often engage in projects that further the common good—even as they simultaneously critique various approaches to civic engagement. Today, the transformative, liberating potential of folklore revolves around the power of its critical pedagogies as well as the reflexivity in its public practices. Given current trends in higher education, as well as in folk arts programming, what might we do to model a more intentional pedagogy of community engaged scholarship across disciplines and across sectors? This panel offers a series of case studies in experiential and participatory education, applied democracy, and social justice issues that have arisen in public arts and liberal arts practices.

**17-01/18-01 *With His Pistol in His Hand* for 50 Years: Folklore's Genealogies and the Intellectual Legacy of Américo Paredes I/II.** Américo Paredes published his now classic work, *With His Pistol in His Hand: A Border Ballad and Its Hero*, in 1958, and we are seizing on this fiftieth anniversary to commemorate his intellectual legacy and to assess its impact on folkloristics and related fields. Our objective is to assess the vitality of this research agenda for folklorists and other scholars today, and to inspect the impact of his work in folkloristics and related fields of the social sciences and humanities.

**17-04 Nordic Spaces in Northern Europe and North America: Performing Identity in Real and Imagined Nordic Places.** This panel is part of the project about Nordic Spaces in which we focus on how Nordic Spaces are created and expressed in various contexts. How do such spaces give shape to cultural heritage, delimit identities, and draw boundaries via recognition of difference? Ritual, narratives, architecture, museums, and theatre define Nordic Spaces and in this panel we examine how these places gain importance as cultural heritage sites and how they become invested with meaning.

**17-05 Forum: From Haunted Halls to “Room 1408” and *The Romance of Certain Old Clothes: The Ghost Story in Folklore, Film, and Fiction.*** This Forum will examine the ghost story from three distinctive but complementary perspectives. The first presentation/discussion will examine the ghostlore of a particular academic institution, drawing examples from archival resources, published collections, and the speaker's own research. The second will focus on beliefs associated with ghosts, giving particular attention to the ways in which films such as “Room 1408” use the ghost story genre to explore the traditional belief that nothing is dead but reappears in some new and strange disguise. The third explains how the ghost story has been made to bleed into and cohabit with other genres, notably the fairy tale, using Henry James's short story *The Romance of Certain Old Clothes* as a representative example of this genre destabilization process.

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**17/18-06 15th Annual Folklore and Education Workshop: Local Learning: Honoring the Commons in the Classroom.** Join folklorists, artists, and educators who are deeply engaged in researching and documenting community and folk culture and using community-based folklore resources in the K-12 classroom. This year, the workshop emphasizes Kentucky-based projects and resources, but the lessons they provide can be applied to classrooms anywhere. Presenters will include staff members from the Kentucky Remembers project, who will showcase their work training teens to interview Civil Rights Movement veterans; Ohio Arts Council arts learning director Jeff Hooper; and Judy Sizemore, Regional Outreach Director for the Kentucky Arts Council, and folk artists Alfredo Escobar and Jennifer Rose Escobar of Berea, who will demonstrate their strategies for teaching teachers using the Kentucky Folklife Festival as curriculum and classroom.

**17-10 A Commonwealth to Call My Own: British Folk Cultures of Distinction.** This panel will examine the formation of local and regional identity in Dumfries, the Isle of Man, Fife, and Shetland. Conscious expressions of identity often set local folk culture in opposition to neighboring cultures or stereotyped British culture. Folklorists have been instrumental in selecting and valorizing items of heritage, which are then presented as assets belonging exclusively to the local or regional community. Panelists will discuss the economic and social advantages and disadvantages to regional cultural ownership in concept and practice.

**17-12 Performing the Stigmatized Vernacular: Difference, Discreditation, Resignification, and the Folk.** Erving Goffman begins his 1963 book, *Stigma*, with a discussion of the Greek connection between “bodily signs designed to expose something unusual and bad about the moral status of the signifier.” Michel Foucault’s 1983/1986 book *The Care of the Self*, can be seen to take up similar issues about social alignments between bodily practices and morality. Both Goffman and Foucault pave the way for a study of the folklore of stigma or the stigmatized vernacular. We see this issue as central for any understanding of difference and as fundamental to our understanding of the category of the folk.

**17-13 Media Session: Appalshop: A Retrospective Screening of 40 Years of Place-Based Media in Central Appalachia II.** *Beyond Measure: Appalachian Culture and Economy* (1994). There is a constant tension between the forces of an ever changing economy and need to have stable communities. All communities must have an economic base, yet changes in economic conditions can devastate a community. As technologies change, workers can lose their jobs and whole communities can be left without a stable source of income. *Beyond Measure* looks at specific examples of people wrestling with these challenges, the people of the Appalachian Mountains, the people of the Appalachian coalfields. Directed by Herb E. Smith (58 minutes). *Stranger with a Camera* (2000). In 1967 Canadian filmmaker Hugh O’Connor visited the mountains of Central Appalachia to document poverty. A local landlord, who resented the presence of filmmakers on his property, shot and killed O’Connor, in part because of his anger over the media images of Appalachia that had become icons in the nation’s War on Poverty. Filmmaker Elizabeth Barret, a native of Appalachia, uses O’Connor’s death as a lens to explore the complex relationship between those who make films to promote social change and the people whose lives are represented in such media productions. Directed by Elizabeth Barret (61 minutes). See also **13-05, 18-13**

**18-01 See 17-01**

**18-02 Preferred Landscapes: Differential Interpretations of Community Aesthetics and Common Good.** When we look at landscapes, we often unwittingly read a master narrative about common good. Each panel presentation examines how ideas about the common good translate to human actions that shape the material landscape. An anti-immigration ordinance in a northern Virginia community seeks to discourage new immigrant settlement there and to make immigrant cultural and labor contributions invisible

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on the landscape. An abandoned property ordinance in rural West Virginia anticipates the taste cultures of affluent newcomers by creating legal frameworks for altering local landscapes. In Southcentral Missouri, controversy over the successful restoration of the river otter demonstrates how the exercise of social and political power impacts the regional landscape for humans and nonhumans alike.

**18-04 Nordic Traditions in Old, New, and Other Worlds.** Barbro Klein declared *All Tradition Is Change* in the subtitle of her classic anthology, *Swedish Folk Art* (1994). Applying Klein's dictum to legend, belief, and customary practices, this panel examines the dialectic of continuity and change in Nordic and Nordic American traditions of death and the spirit world through papers focusing on the persistence of medieval Nordic supernatural beings in modern contexts; shifting relationships with wolves on the part of Sámi noaidis or shamans; the transformation of rowdy Norwegian wakes into reverent events; and the intertwining of Old World supernatural beliefs with immigrant and occupational traditions in the legend complex surrounding a drowned Norwegian American logger.

**18-05 Forum: Community Scholars Revisited: Successes, Challenges, and Adaptation.** In 2005 the Kentucky Folklife Program led a forum on benefits, issues, successes, and setbacks of Community Scholars programs. Representatives from Kentucky, Alabama, and South Carolina described their ongoing Community Scholars programs. Discussions included early development of programs, as well as the current changes and future trends. The Kentucky Folklife Program would like to reconvene this group in order to discuss best practices, successes, and challenges they have faced since the meeting of the last forum, especially in light of the fiscal atmosphere in state arts agencies. We would also like active Scholars to share their involvement in their community and ways they have been able to use their training successfully.

**18-06 See 17-06**

**18-07 Forum: Ghosts in Performance.** NYU Performance Studies graduate students from Kay Turner's Oral Narrative Theory class present short papers and engage discussion on ghosts in performance and the performativity of ghosting. Topics include ghost narratives at the College of William and Mary, an "apparitional lesbian" in a traditional Greek family, graffiti traces, acts of communal mourning for the "disappeared" of Peru's Dirty War, and the desire for ghosted limbs of elective amputees. Emphasis is given to the role ghosts and ghosting play in creating and sustaining community identities, sometimes in their exclusive formation around a ghosting performative or ghost narrative.

**18-08 Forum: Preserving Immigrants' Traditions and Identity: The Role of Public Folklore(ists).** Using diverse strategies, U.S. public folklore programs have documented the traditions of immigrant and refugee communities. Participants consider issues involved in working with established and recent groups including overcoming language barriers and immigration status complexities, working with and through contractors and community brokers, negotiating agency goals with group expectations, helping groups develop cultural maintenance strategies, and negotiating program models with cultural norms. Exploring what worked, what didn't, intended and unintended outcomes show how three state folklore programs can help groups maintain their cultural identities in their new land.

**18-12 Inside Out/Outside In: Communities, Identities, and Representations of Heritage.** Expressing heritage in the 21st century is no longer an inside matter for local communities. The increasing degree of physical and informational mobility in contemporary American cultures has affected the identity development of a broad spectrum of people and places, bringing outside audiences to what were originally insider constructions. The papers presented in this panel explore the ways in which four centers of folklife—an ethnic heritage center, a mining museum, a small-town artist colony, and a native language archive—represent their heritage, and the extent to which such representations are affected by the need to negotiate between internal and external influences.

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**18-13 Media Session: Appalshop: A Retrospective Screening of 40 Years of Place-Based Media in Central Appalachia III.** Using funny, often poignant examples, *Strangers and Kin: A History of the Hillbilly Image* (1984) shows the development and effect of stereotypes as technological change collides with tradition in the Southern mountains. The film traces the evolution of the "hillbilly" image through Hollywood films, network news and entertainment shows, dramatic renderings of popular literature, and interviews with contemporary Appalachians to demonstrate how stereotypes are created, reinforced, and often used to rationalize exploitation. *Strangers and Kin* suggests how a people can embrace modernity without becoming "strangers to their kin." Directed by Herb E. Smith (58 minutes). Wednesday is trade fair day in the small coalfield community of Ramsey, Virginia, where residents and local merchants gather to sell, swap, and pass the time. The *Ramsey Trade Fair* (1973) uses the flea market as a point of departure for a lyrical consideration of rural living and the lost art of barter. Directed by Scott Faulkner (18 minutes). *Sludge* is a documentary that investigates a recent Kentucky coal waste disaster and examines the role of federal regulatory agencies in the coalfields. Shortly after midnight on October 11, 2000, a coal sludge pond in Martin County, Kentucky, broke through an underground mine below, propelling 306 million gallons of sludge down two tributaries of the Tug Fork River. The spill was 30 times larger than the Exxon Valdez. Filmed over four years, the documentary chronicles the aftermath of the spill, the "whistleblower" case of Jack Spadaro, and the looming threat of coal sludge ponds throughout the Appalachian mountains. Directed by Robert Salyer (41 minutes). See also **13-05, 17-13**

**20-01 The New Lost City Ramblers at 50.** This panel will offer a retrospective on the New Lost City Ramblers who recently celebrated the 50th anniversary of their first public performance. Recognized today as one of the key progenitors of the old-time music and bluegrass revivals, the Ramblers introduced northern urban audiences to what they judged to be "authentic" southern mountain folk music at a time when the urban revival was dominated by popular and artsy interpreters of folk music. Their work as performers, documenters, and folk culture advocates opened up critical debates over the nature of authentic folk expression and the how ideal notions of tradition might be

**20-02 Forum: The Measure of a Folklorist: Means or Ends?** The call for this conference acknowledged a mainstream perspective that defines the work of folklorists to be defenders and preservers of community and tradition, especially among marginalized and powerless communities. While this can be a positive start, many folklorists from inside these labeled communities, and some outsiders adopted by those groups, discover that in doing meaningful and sustained work within these communities, they must be anchored in a concept of commonwealth to generate good for the community from their work. This forum explores key values surrounding this idea from the perspectives of social justice, anti-oppression, and socially and culturally responsible folklore research.

**20-03 [Un]Common Intimacies: Listening for the Common Wealth.** This panel has taken to heart the "theme" of the conference by positing the collective impact of private and spiritual concerns about belief, healing, humor, and personal experiences in juxtaposition to/and with larger, more conventional institutions, including hospitals, mental institutions, prisons, and organized religion. This panel includes four papers on "intimate" experiences that cross into areas not likely to reach mainstream media and scholarly attention, at least not in the sensitive approaches to Marion apparitions, modalities of healing, personal experience narratives of mental health, and social work humor offered here.

**20-05 Forum: Appalshop: Reflections on 40 Years of Place-Based Media in Central Appalachia.** Appalshop, founded in 1969, is a non-profit media arts and education center headquartered in Whitesburg, Kentucky. For nearly four decades Appalshop has produced films and other forms of media that celebrate Appalachian culture. Their mission includes providing the people of central Appalachia with the tools and training to address

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economic, environmental, and cultural issues using their own words. In this session four Appalshop filmmakers will discuss the various methodologies of the organization and how these have evolved over the years to meet the changing needs of the Appalachian region. Examples of Appalshop's film work will be showing throughout the conference.  
**13-05, 17-13, 18-13**

**20-13 Forum: Folklorists Beyond the Folk Art Museum—Reflections and Conversations.** Folklore has a distinguished history of engagement with museums. Many of the AFS's founders were museum scholars and American folklife studies owe much to the inspiration of European open-air museums. Contemporary public folklorists often include museum projects in their larger portfolios. In spite of this background, museums represent a sector to which many more folklorists could bring their distinctive talents. In this forum, three doctoral students will describe their experiences as paid interns at three museums that have not been prominent on the folklore career map. The forum will provide an opportunity for group discussion and for conveying lessons learned.

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**Aasland, Erik A.** (Fuller Graduate School) **Two Heads are Better than One: The Kazakh Paradigm of Fruitfulness in Community in Proverb and Folktale.** The Kazakh proverb goes: "If you don't have two heads, you won't have two cattle." This seems similar to the English proverb: "Two heads are better than one." However, the Kazakh folktale which this proverb sums up shows something different: an industrious young man who can't make it financially until he is married. I will use proverb diagrams adapted from Fauconnier's blending model (2002) to analyze textual meaning and will recommend a more suitable proverb. **05-06B**

**Adams, Elizabeth T.** (California State University, Northridge) **All Those Mounds of Shrimp: Las Vegas Buffets Considered.** Following Michael Owen Jones' notions of both historically situated folklore research and of foodways interpreted symbolically in context, this paper examines the excessive and American nature of the Las Vegas buffet. By examining issues of popular culture and festival, I situate the buffet experience both corporeally and spatially, arguing that giant piles of shrimp, the exploitation of market forces, the manipulation of folklore and food, and the lure of the desire that finds its satisfaction in food converge. The shrimp aren't just shrimp, they are also an indication of what it means to be a modern American who eats indulgently. **01-02**

**Addison, Wanda G.** (National University) **"And that's been my life for all these years": Multiplicity of Self-Interpretation through Oral Narrative.** Mary Murray is a 75 year old African American Southwest Louisiana community leader. Her oral narrative reveals the creation of a multiplicity of selves resultant from a life conscripted into what her society deems appropriate. There exists no monologic black American identity. Instead, as shown in Mary Murray's narrative, this space is polymorphic and constructed as required within and by the individual and operates as a cultural reality that is a variable constant. Multiple identities allow her into the community at an acceptable level to both self and society. She is consistently in flux and negotiation with self for self. **09-08**

**Adelt, Ulrich** (University of Wyoming) **The Real Folk Blues: Newport, "Rediscoveries," and the Civil Rights Movement.** At the Newport Folk Festival, black blues performers played alongside white country and folk musicians for largely white audiences in an environment that was explicitly marked as supporting Civil Rights struggles. The performances at Newport need to be seen in the context of folk authenticity, a concept that has recently come under scrutiny by anthropologists and cultural theorists. The "real folk blues" authenticated at Newport involved the performance of rural, acoustic black music for a young, urban and highly educated white audience. **09-10**

**Agozzino, Maria Teresa** (American Folklore Society; The Ohio State University) **Parading Welsh: Romanticism and the Ritualesque.** There has never been a homogeneous Welsh identity, yet a profound notion of Welshness persists in the 21st century, propelled by past-oriented cultural heritage, recent measures of political autonomy, and future-oriented national identity, which manifest as folkloric outpourings in literature, music, arts and crafts, and festival. Similarly, parades have become increasingly regularized and aligned with calendrically significant occasions. Localized ethnographic observations mirror global phenomena. As folk customs and beliefs evolve and adapt, so folklorists must develop appropriate and complementary interpretive and analytical tools in order to fully understand the transformed apparatus of ritual in contemporary settings. **12-05**

**Alarid, Michael J.** (The Ohio State University) **Guns in the Church: Memories of resistance to reformation in the new Santa Fe Diocese.** The transition of New Mexico from a Mexican State into a United States Territory in the 1850's created conflict on multiple planes between Anglo settlers, wealthy Nuevo Mexicanos, the poorer Nuevo

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Mexicanos, and Native Americans. This paper analyzes a late-1850s land dispute described in the 1968 oral history interview of Cansuelo Chaves Summers and argues that the story shared by Chaves Summers is indicative of an undercurrent of resistance to the public history of Santa Fe existing today, as it did in 1968, in a city that remains divided along ethnic and class-based lines. **09-08**

**Allen, Ray** (Brooklyn College). **Historicizing the Revival: The Folklorists Meet the Ramblers.** This query will examine the encounters between folklorists and the New Lost City Ramblers, a trio recognized today as key progenitors of the old-time music revival. Questions of cultural and stylistic authenticity would surround the Ramblers' efforts to forge alliances with academic and public sector folklorists during the folk music revival of the 1960s. Although the Ramblers shared common agendas with professional folklorists—promoting an appreciation of regional folk music style and advocacy for traditional southern folk artists—the Ramblers' status as city-born and suburban bred revivalists made them suspect to folk music scholars and presenters as the field expanded throughout the 1960s and early 1970s. **20-01**

**Ancelet, Barry Jean** (University of Louisiana, Lafayette) **Serious Laughter: Death and the Mardi Gras.** This paper explores the ways in which three South Louisiana Mardi Gras runs have dealt with the loss of community members by integrating carnivalesque play into grave site visits during their celebrations. These remarkable moments are fueled by an intense version of deep play in which ludic elements overlap and even blur the ultimate boundary between life and death. **01-04**

**Anderson, Rebecca** (Illinois State University) **The Nasreddin Hodja in 19th Century American Literature: Meanings Past and Lessons Present.** Originally the product of the pre-Ottoman Anatolian peasantry's oral tradition, written versions of the body of tales featuring the trickster, Nasreddin Hodja ("Hodja"), crossed the Atlantic to find a place on at least one American colonist's bookshelf—that of Cotton Mather—prior to 1724. From the time of the Hodja's initial appearance, American interest in the character grew, producing a number of scholarly and popular publications about the Hodja by the end of the nineteenth century. How and why did stories about a humorous Muslim protagonist resonate with Americans? More specifically, what American need did the Hodja fulfill? **20-08**

**Bacchilega, Cristina** (University of Hawai'i-Mānoa), **The Fairy Tale Today: Princess, Sleeping Ugly, or Wise Child?** This paper explores how the fairy tale is conceived of at the turn of the twenty-first century in both scholarly and public discourses, especially concerning issues of gender and colonialism. How has feminism changed the production and reception of fairy tales in a globalized culture of spectacle? How do postmodern and feminist parody intersect in popular fairy-tale films like *Enchanted* and *Shrek*? And what are the political implications for folktale and fairy-tale scholars of resisting or accepting blurred genre boundaries in a global textual economy? **04-03**

**Barker, Brandon** (University of Louisiana, Lafayette) **It's Gotta be Black Formica!: Toward a Deeper Understanding of the Pedal Steel Guitar's Place in Country Music.** Material Culture and Pedal Steel Guitar. Country music has been—and still is to some degree—a hugely successful genre that constantly quarrels with its dual popular and folk existence. That tension is magnified in what many consider to be the staple instrument of the genre, the pedal steel guitar. Reconsidering interview transcripts with Bud Isaacs, Speedy West, and Pete Drake and taking mainly from field interviews with Paul Franklin Jr., Paul Franklin Sr., Buddy Emmons, and Gregg Galbraith, this paper traces the cultural and material influences of the instrument via an oral history created by some of its most important players and builders. **20-10**

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**Bauman, Richard** (Indiana University) **Américo Paredes and the Décima: A Project Deferred.** While Américo Paredes is justly celebrated for his studies of the corrido, his interest in Hispanic folk poetry extended to other folksong genres as well. Paredes's publications on the décima develop some of the same insights explored in his corrido scholarship, but go beyond the latter in a number of significant ways. In this paper, I examine Paredes's scholarship on the décima, based upon his published articles and materials he gathered for a projected, but never completed, monograph to suggest what his work on the décima might offer to the study of Hispanic folk poetry and to folklore more generally. **17-01**

**Bayless, Kara N.** (Indiana University) **Children's Picture Books as Folklore: Cross-Cultural Considerations of Baba Yaga.** Arguably the most notorious figure of Russian folklore, images of Baba Yaga have traveled from Russia and entered into contemporary American children's culture predominantly in the form of picture books. Within this context, the portrayal of Baba Yaga is that of the wicked Russian witch with an insatiable appetite for children lost in the forest that lives in a magical hut on chicken legs. Through analysis of these American children's picture books, this paper considers the adaptations and necessary cultural framing of a traditional figure from Russian folktales in order to craft identity within a new cultural context. **18-11**

**Bellinger, Nishelle** (California State University, San Marcos) and **Pershing, Linda** (California State University, San Marcos), **"This Is My Sorrow, This Is My Loss," Carlos Arredondo's Memorial Protest of the Iraq War.** When Carlos Arredondo was notified that his son, Marine Lance Corporal Alexander Arredondo, had been killed in the Iraq War, he set fire to a military van, suffering third-degree burns when the van exploded with him inside. As part of his mourning process he creates transportable memorials—using a coffin and Alex's boots and uniform—to honor Alex at peace marches. We explore dimensions of race, class, and gender in Carlos Arredondo's memorialization of his son. **04-02**

**Ben-Amos, Dan** (University of Pennsylvania) **From Listening to Reading: The Anthologization of Oral Tradition in Jewish Society.** This paper examines the transition from orality to literacy in Jewish tradition from historical, social, literary and generic perspectives. In folklore studies, orality is the primary literary modality, the written and printed texts are considered derivative and secondary. However, in cultural, historical rather than evolutionary terms, the very transition from narrating and listening to writing or editing and reading is a process that has dimension of genre and gender, of social control and its evasion, conformity and originality, individual and communal aspirations and it requires analysis from all these perspectives. The paper attempts to describe and analyze such a transition. **18-03**

**Bender, Nathan E.** (University of Idaho) **Hero Twins and Arrow Games: A Case for Dynamic Asymmetry of Apsáalooke Throwing Arrows.** The Apsáalooke (Crow) arrow game may incorporate a dynamic asymmetry in the respective lengths of throwing and target arrows, a paired opposition possibly symbolic of the fertile pairing of sky/upperworld, and night/underworld. Arrow symbolism is a key component of the Hero Twins sacred stories of Native America. In the Hero Twins role of making the earth a fit place for humans to live, arrows are used as weapons, for gambling games, and as a means of life renewal and fertility. The Hero Twins are even considered as arrow spirits themselves in some traditions. **20-11**

**Berlinger, Gabrielle** (Indiana University) **From the Desert to the Driveway: Re-making a Jewish Building Tradition.** During the Jewish holiday of Sukkoth, Jews are commanded to dwell in huts that they build to represent the impermanent shelters in which the Israelites lived in the Sinai Desert. Today, Jews all over the world construct and decorate these ritual structures according to distinct cultural and environmental conditions, level of religiosity, and individual styles. This paper examines the sukkahs built by members of the Bloomington, Indiana Jewish community in fall 2007. By exploring the physical properties and metaphysical contexts of their sukkah building traditions, we learn about

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their environments, their value systems, and their conceptualizations of Jewish tradition and identity. **04-08**

**Bidoshi, Kristin** (Union College) **Refashioning the Contemporary Albanian Literary Fairy Tale: A Quest for Cultural Identity?** This paper, based on in-country research, will explore the contemporary Albanian literary fairy tale. Specifically, I will discuss the types of tales that are being written, the target audience and the refashioning of tales to focus on present day corruption. Modern Albanian literature is for the first time in many decades free to develop in its own unique way, and a new audience of young readers who did not grow up under Communism is now coming of age. In the context of interviews conducted with school children, I will explore instances of "global-local cultural exchange" in contemporary Albanian literary fairytales (Lau, "Folklore and Theories of Globalization"). **09-12**

**Biggs, Ted W.** (University of California, Berkeley) **Post-colonial Guilt and Situating the Authentic in Neo-shamanism.** The New Age Healing movement, along with its multi-billion dollar market, has brought renewed attention to issues of cultural authenticity, intellectual property, and cultural heritage. Despite the ahistoricity of many New Age Healing practices, their currency complicates issues of authenticity. How does the indigenous engage these narratives whilst navigating a hyper-globalized modernity? Ethnic "others" negotiate these cultural intersections not as passive/submissive dominated, but rather as proactive agents operating within existing power structures and according to their own agendas. Yet, by their participation they in effect authenticate the "inauthentic." We must look to the complexities of agency within this relationship, without reiterating the same colonialist dichotomies in our own ontological narratives. **20-12**

**Birkalan-Gedik, Hande** (Yeditepe University) **Folklorist Comes Back at Home: Disciplinary Landscapes of European Ethnology, Folkloristics, and Anthropology in Turkey.** This paper aims to present the "story" of my involvement with professional folklore in the North American, European, and Turkish approaches and of my current affiliation in the anthropology department at a private university. As a folklorist, I first began in the departments of Turkish Literature and English Literature, transferring later to teach in an Anthropology department. There, I needed to develop new tools to fit in anthropological tradition, but at the same time, negotiating my academic space as a folklorist. In short, I aim to share a personal, but as feminists would say, political at the same time, accounts of my academic story framed within the larger issues. **13-03**

**Bishop, Christopher R.** (University of Wisconsin, Madison) **Fylgja, Vardøger, Hug: Interaction Between the Living and the Dead.** People often consider their own existence to consist of physical and spiritual elements. Although the body certainly dies, the question of the spirit is still debated. Modern Scandinavian folk practices and tales continue to address this issue in much the same way as the accounts of their medieval ancestors. These practices concern themselves to a great extent with the interactions between the living and the dead, as well as ways to minimize the possible harm caused by such interaction. This presentation will focus primarily on Icelandic sagas and selections from Kvideland's and Sehmsdorf's *Scandinavian Folk Belief and Legend*. **18-04**

**Bock, Sheila** (The Ohio State University) **"A Little Sugar": Performing the Vernacular in Diabetes Health Education.** This paper contributes to existing scholarship seeking to interrogate stigmatizing binaries between medical and vernacular ways of knowing through a discussion focused on a performance of "Sugar," a solo work-in-progress by diabetic African American performance artist Robbie McCauley at a diabetes health education event in Columbus, Ohio. Key questions framing the discussion are: How does McCauley reconfigure the stigma of vernacular ways of knowing through her presentation of her own and others' stories? How can this performance, presented alongside talks given by physicians and scientific researchers, help us to rethink the role of "vernacular voices" in diabetes health education? **17-12**

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**Bold**, Valentina (University of Glasgow) **"I Wish I was Whaur Helen Lies": Collection, Community, and Regeneration in South-West Scotland.** This paper will look at local utilization of South-West Scotland's collected tradition. Although this region's folklore was eminent in 18th- and 19th-Century literature, it has since suffered academic neglect. However, the diligence of community collectors has informed the recent work of the University of Glasgow's Centre for Research into Regional Development, which collaborates with local businesses to promote tradition as a cultural and economic resource for the community. The paper illustrates prospects and risks involved in constructing identity through collected tradition. **17-10**

**Borland**, Katherine (The Ohio State University-Newark) **Travel for Service: From Activism to Voluntourism.** A growing number of first-world residents bypass tropical resorts to engage in "service-oriented" travel to Central America. Tours designed to promote political activism, provide relief from disasters, offer experiential education or engage in old-fashioned charity offer grassroots solutions to poverty. Ironically, however, they are made possible by the increasing affluence and mobility of first world travelers. These adventures promise and often deliver to participants profoundly moving, even life-changing experiences. Less easy to come to terms with are the effects on target communities. With the growth of commercial agencies that market opportunities for "voluntourism," impoverished residents of Central America may wittingly or unwittingly become the objects through which affluent first world subjects realize themselves. In this presentation, I will critically examine the promise and limits of the emerging, multifaceted "travel for service" phenomenon. How might we describe the practical and symbolic effects of such people-to-people exchanges on North-South inequalities? How does this new kind of tourism challenge received wisdom about the tourist encounter? **01-09**

**Brabant**, Margaret (Butler University) and **Braid**, Donald (Butler University) **The Commonwealth Begins at Home.** We draw on our collaboration with the Second Time Around Grandparents Raising Grandchildren Program to illustrate how the heroic choices these grandparents make in their private lives are acts of public work that are crucial to sustaining our commonwealth. Our involvement with the grandparents and their willingness to share their lives and stories with us and our students in an interpersonal context provide additional opportunities for blending theory with practice and educating about and instilling the values of civic mindedness integral to maintaining the common good. **05-11**

**Bradley**, Matt (University of Utah) **Representation of Counterstories through Youth-produced Documentary Film.** This paper will critique "common sense" as it gets normalized to uphold systems of privilege and oppression as well as explore the use of documentary film and its distribution through various public spheres and common spaces to represent the "common sense" of marginalized people as a means to challenge those majoritarian notions. I will explore the production and distribution of documentary film by young people as a form of counter-story—a narrative by and about people of color used to challenge white stereotypes and racism and to provide a critical and empowering discussion. **13-08**

**Braid**, Donald (Butler University) and **Brabant**, Margaret (Butler University) **The Commonwealth Begins at Home.** We draw on our collaboration with the Second Time Around Grandparents Raising Grandchildren Program to illustrate how the heroic choices these grandparents make in their private lives are acts of public work that are crucial to sustaining our commonwealth. Our involvement with the grandparents and their willingness to share their lives and stories with us and our students in an interpersonal context provide additional opportunities for blending theory with practice and educating about and instilling the values of civic mindedness integral to maintaining the common good. **05-11**

**Briggs**, Charles L. (University of California, Berkeley) **What We Sould Have Learned from Américo Paredes: Confronting the Colonial Underpinnings of Folkloristics.** Fifty years ago, Américo Paredes' provocatively reconfigured folklore as poetic reflections

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on difference, race, power, and conflict in *With His Pistol in His Hand*. This paper suggests that that this message was largely lost on the discipline, in part, because institutional racism cast a scholar of color who studied a racialized population as being of only regional—rather than general (let alone theoretical)—importance. Responding to Paredes' challenge would also have required rethinking the genealogy of folkloristics and grasping the way that colonialism, race, and conflict have informed the field and its scholarly object from the start. **18-01**

**Bronner**, Simon J. (Pennsylvania State University) **Fathers and Sons: Rethinking the Meaning of the Bar Mitzvah**. In this paper, I examine the conventional interpretation of the Bar Mitzvah, occurring for Jewish boys at the age of 13, as an exemplary, longstanding coming-of-age ritual that is comparable to other rites of passage marking the end of childhood. I note problems with this interpretation, because the ceremony is not sanctioned by ancient authority and has taken shape as a major American ritual only in the twentieth century. I explain its distinctiveness within the context of American Jewish culture by considering its structure as an examination that in testing the boy questions the role of the father and offers a displacement of the father before a social puberty occurs. If this psychoanalytic perspective is valid, then it holds implications for the conceptualization of the Bat Mitzvah and Simhat Bat in Jewish ritual tradition. **01-08**

**Brown**, Lee Ann (St. John's University) **Ballad Notes: A Performative Paper**. How can a contemporary poet who works with traditional materials pay homage to their resiliency and also create something new? I will sing and read poems from my book *The Sleep That Changed Everything* [Wesleyan University Press] and my song cycle "The Thirteenth Sunday in Ordinary Time" that work in and reconfigure ballad form. These poems represent a range of compositional strategies, spanning between being caught in the "Steele Eye Span" of a song, to overhearing found language. I will discuss the fertile form of the ballad and its possibilities for sustenance in contemporary work and experimental reconfiguration. **12-07**

**Buccitelli**, Anthony B. (Boston University) **A PhD in Thaumaturgy: Pagans, Authenticity and Scholarly Authority**. In this paper, I will trace the development of personal authenticating practices in the Pagan community. I will focus in on some of these authenticating practices, most especially author blurbs in popular Pagan texts, to discuss how conventions of scholarly authority are both appropriated and challenged in the Pagan community in the context of the historical relationship between Pagan practice and academic disciplinary praxis, especially with culturally oriented disciplines such as Anthropology, Archeology, and Folklore. **20-12**

**Bucklin**, Mary Ann (Independent) **Religious Folk Art in Cemeteries: An Unusual Example**. Commercial mortuary practice has allowed the continued expression of connection with deceased loved ones, including the placing of meaningful objects by family and friends on graves. That this religious folk art is created as communication between living and deceased is especially clear, and poignant, when the deceased are children. In the Hershey, PA cemetery there is a plot created specifically for the remains of miscarried babies where assemblages of toys, drawings, letters and other precious objects extend the tradition already established at the graves of infants and young children. **05-02**

**Buonanno**, Michael (Eckerd College) **The Song of Roland in Sicily**. This paper examines the role of epic and, more specifically, the Carolingian Cycle in Palermo, Sicily; here, the stories of Charlemagne and his hand-picked knights, the Paladins, have been reshaped by their incorporation into the Sicilian folk narrative repertoire: a repertoire that puts epic in correspondence with farce, saints' lives, and bandits' lives, among other genres. As a result of this incorporation, the Carolingian Cycle has been adapted into a particularly cogent vehicle to comment upon, critique, inform, perhaps even negotiate the relations among the major classes of Palermitan society: the aristocracy, the people, the clerical class, and the mafia. **01-11**

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**Burns, Richard** (Arkansas State University) **Community Aesthetics and the Delta Blues Symposium.** My university just completed its fourteenth annual Delta Blues Symposium, and now I am considering what folklore offers both the academic community and the region from which the university draws its support. Besides academic papers on the region's culture, history, biology, politics, etc., this paper explores the musical performances that attend the three-day spring event. We have invited Pulitzer prize-winning poets, nationally recognized writers, scholars, photographers, etc., but this paper's focus considers the musicians whom academics invite to perform the opening night of each public program. **09-05**

**Bush, Jason A.** (The Ohio State University) **The Cultural Politics of Fusion: The Peruvian Scissors Dance and Postmodern Evocation.** This paper examines postmodern uses of the scissors dance, an acrobatic ritual dance from the Central Andes of Peru, as it has been incorporated into contemporary video art, rock music, and modern dance. I contend these practices of fusion, contamination, and pastiche are imagining and embodying new discursive and performative possibilities for cosmopolitan Peruvian indigeneity. However, this process is not innocent or free from contradictions. I argue that Andeans are belatedly being recognized as Peruvian citizens because of their participation in the production and consumption of expanding Peruvian culture and heritage industries, which are increasingly transnational. **12-13**

**Bustin, Dillon** (Independent Scholar) **A Field Too Wet to Plow: The Grandview Cultural Heritage Center.** Among archives of the American Folklife Center's many successes rest the files of a project that fizzled in 1993—a folklife center to be located in West Virginia at the behest of Senator Robert Byrd and in cooperation with the National Park Service. In this presentation I revisit the proposed Grandview Cultural Heritage Center as a study in collective commons, as such possibilities were pursued by federal folklorists in the early 1990s. To glean what wisdom may be gathered I also review the aftermath of the thwarted attempt, particularly the inauguration of the state-sponsored Tamarack Conservancy for West Virginia Culture. **01-01**

**Cantú, Norma E.** (University of Texas, San Antonio) **Healing Icons: A Semiotic Look at Healing Practices and Icons in a South Texas Community's Matachines Dance Tradition.** Using semiotics and theorizing around concepts of gifting, this paper examines the tradition of the Matachines de la Santa Cruz and the vows made by the dancers. Focusing on two main ways "gift" is interpreted in the Matachines de la Santa Cruz community (having a gift for dancing, and offering a gift of dancing), I draw on Marcel Mauss's essay on gifting and subsequent scholarship (Osteen, 2002) to explore ideas of reciprocity and exchange. Since the promesa is a promise of an action in exchange for an outcome, I explore the idea of this spiritual practice as an exchange. **13-02**

**Caroon, Clayton** (The Ohio State University) and **Chuang, Chun-Hui** (Tamkang University) **Also Like Life: Tradition and Change of Glove Puppet Theater in Taiwan, 1895-2004.** For more than two centuries, Budaixi, (glove puppet theater) has been both a popular folk entertainment and an accompaniment to religious ritual in Taiwan. Between 1895 and 1950, social and cultural changes in Taiwan powerfully influenced the appearances, literary diction, and the religious roles of the puppets and Budaixi's varying portrayals of society, the state, its politics, and notions of Taiwanese national identity. In this multimedia presentation we will illustrate how Budaixi "is situated in a web of interrelationships" (Bauman 1983) that cause the performances to function as "a rich convergence of performer, situation, setting, audience, and society" (Magoulick 2003). **09-09**

**Cashman, Ray** (The Ohio State University) **Life Story, Coherence, and the Moral Self.** Both navigating ethical issues involved in representing life stories and accounting for the complexity of life stories as inherently collaborative are essential to our contemporary reflexive praxis. This need not be the end of study, however, for those motivated by the ethnographic impulse to both honestly engage with individuals and gesture beyond the

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individual to the collective. This paper reviews previous scholarship on life stories to appreciate how one Irish storyteller uses life stories to create a coherent moral self and offer commentary on his historical and cultural surround. **04-01**

**Cato, Jason** (University of Texas at Austin) **Hegemonic and Counter-Hegemonic Visual Practices: the Cultural Politics of Border Surveillance.** This paper examines the theoretical and cultural dynamics of vision and surveillance in the regulation of social life on the U.S.-Mexico border. Drawing upon theoretical work in political and cultural geography, the paper comparatively analyzes two conflicting, yet interrelated forces: the hegemonic role of a militarized U.S.-Mexico border as a central node within the space economy of neoliberal capitalist accumulation, in which a new visual order of surveillance constructs a selectively permeable geography of exclusion; and the counter hegemonic role of traditional genres of community activist art. **12-02**

**Chagall, Irene** (Independent) **"Pat-a-Cake" and Beyond.** The impact of clapping games on human interaction and expression is featured in this interdisciplinary presentation highlighting research in folkloristics, musicology, evolutionary anthropology, and cognitive neuroscience. We take clapping for granted. Half year old babies, before they walk or talk, are encouraged to pat-a-cake. The intentional gestures produce auditory feedback, leading progressively to a skill at which humans excel over all other species: synchronizing to external stimulation. We bond through this sound. The Zen koan "the sound of one hand clapping" gives us pause to put both hands together recurrently. **20-10**

**Chambliss, Cassandra** (Indiana University) **Remains of the Sacred: Performances in Competition for a Sacred Site.** The site of the Abul Haggag mosque/an early Coptic church/Luxor temple is a monument to the competition for history in Egypt, and today the stories told by Christians and Muslims about how the site changed hands reveal a continuing struggle for authority and competing claims to the past as well as the present. This paper examines issues of use and ownership of "public" sacred sites in Luxor as they are expressed in oral narratives and rituals of the Haggaji family. As ancient ruins are exhumed for international consumption, the Egyptian saint tradition relies on the buried sites of past celebrations. **17-03**

**Chiarappa, Michael** (Western Michigan University) **The Road to Michigamme, The Ripple from Silver Lake: Folklife and the Representation of Michigan's Upper Peninsula.** Both non-fiction writer John Bartlow Martin and novelist John Voelker produced work that was unprecedented in representing Michigan's Upper Peninsula folklife, particularly what both authors saw as a "clannish tough individualistic solid people." This paper will focus on how Martin and Voelker achieved their representational aims through their portrayal of the exploits of legendary local figure Dan Spencer—a miner, woodsman, hunter, fisher, and Northwoods guide. Named "Danny McGinnis" in Voelker's *Danny and the Boys*, Spencer oversaw a former logging camp at Silver Lake where he, along with a cohort of similar personalities, animated a landscape whose texture became the rippling fiber of each author's characterization of the Upper Peninsula. **12-06B**

**Christensen, Danille** (Indiana University) **Form and Value: Material Rhetorics.** Four characteristics make objects rhetorically useful: all objects have genre identities, physical presence, the capacity to bound and display experience, and require material and social resources in the making. This materiality has shaped the contours of contemporary scrapbook practice, potentiating diverse options for constructing value and persuading others. The recent scrapbook phenomenon was born from a desire for scrapbook materials and models that would endure physically, facilitate particular kinds of social use, and respond to the pervasive ephemerality of carework. Further, the physical requirements of scrapbook creation prompted the development of commercial workspaces that, in effect, produce a commodity-mediated commons. Malleable forms whose materiality facilitates varied rhetorical stances, scrapbooks suggest how things can negotiate social meanings and interpersonal relations. **05-08**

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**Chuang, Chun-Hui** (Tamkang University) and **Caroon, Clayton** (The Ohio State University) **Also Like Life: Tradition and Change of Glove Puppet Theater in Taiwan, 1895-2004.** For more than two centuries, Budaixi, (glove puppet theater) has been both a popular folk entertainment and an accompaniment to religious ritual in Taiwan. Between 1895 and 1950, social and cultural changes in Taiwan powerfully influenced the appearances, literary diction, and the religious roles of the puppets and Budaixi's varying portrayals of society, the state, its politics, and notions of Taiwanese national identity. In this multimedia presentation we will illustrate how Budaixi "is situated in a web of interrelationships" (Bauman 1983) that cause the performances to function as "a rich convergence of performer, situation, setting, audience, and society" (Magoulick 2003). **09-09**

**Cioffi, Billy** (Arizona State University) **From Doodah to Doo Wop: The Transference of the Folk Dynamics of Minstrelsy into Contemporary American Popular Music.** This paper explores minstrelsy's influence on American popular music from the early twentieth century through the 1950s and '60s and up to the present day. The positing of the white musician as Other, the employment of linguistic and cultural icons and characters, and the use of "black face" and costume freed the nineteenth-century white minstrel and the twentieth-century white performer and songwriter from restrictive white cultural paradigms. In the mid-twentieth century, the performative dynamics of minstrelsy were adapted and reworked by both black and white artists, and "doodah" became Doo Wop. **12-10**

**Clare, Callie** (Indiana University) **I Couldn't Make This Stuff Up: Locals' Performances of Stereotypes in Rabbit Hash, Kentucky.** Rabbit Hash is a small town along the Ohio River in Northern Kentucky. Not only is the name an interesting draw for tourists, but the town has become somewhat famous for the movie that has been made about it, the importance it plays in the Cincinnati music scene, and its more recent politics (having elected two consecutive dogs as mayor). The community of individuals living in and around the small town has been forced to negotiate their place in the town with this increased tourism. The most explicit example of this is the performance of stereotypes ranging from "white trash" to the "good country folk." **20-07**

**Clements, William M.** (Arkansas State University) **Geronimo Goes to the Fair.** While he was prisoner of war following his surrender in 1886, the Chiricahua Apache Geronimo, who had become a household name nationally, attended three national fairs, the inauguration ceremonies of Theodore Roosevelt, and several local exhibitions near Fort Sill, where he spent the last fifteen years of his life. His appearances at these events, though engineered by outsiders to demonstrate the triumph of civilization over savagery, also gave Geronimo the opportunity to "humanize" himself so that he appeared to be more than the "red devil" whose depredations had been a staple in the media. **12-06B**

**Cobanoglu, Ozkul** (Hacettepe University) **A Folklorist Among Turkish Philologists: Resistance to New Folklore Theories.** This work aims to study responses of Turkish Language and Literature studies to new folklore theories developed since the 1970s. This concerns a process of interactions, negotiations and transformations that took place between the traditional Turkish Philologists and a Turkish Folklorist trained in the U.S. folklore program in the 1990s, and which had a significant impact on the curriculum of the Turkish Folklore Department at Hacettepe University in Ankara. Traditionally speaking, Turcology departments in Turkey have usually been divided as "Language" and "Literature" departments separately, each also divided as the linguistics or literature of "old" and "modern" Turkish. Turkish folk literature would be the fifth subsection, trying to fit in the grand picture of the Turcology departments. Although their primary function has been to train teachers, these departments also offered the only platform to raise academic folklorists. **13-03**

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**Conners, Pamela** (University of Wisconsin, Madison) **Working Words: The Mediation of Laborlore on the Radio and the Internet.** Vernacular labor discourse during and after the New Deal promoted working class solidarity and the image of worker as citizen. However, the contemporary labor movement reveals a change in labor narratives. This paper examines the circulation of worker testimony online and asks how the medium contributes to the shaping of working class consciousness. Through a comparison with laborlore in the 1930s and 1940s, I show how the deployment of worker voices online reveals a shift in workers' identity and subjectivity. I argue that online mediation challenges the agency of individual workers and stifles the solidarity that previously empowered labor activism. **09-04**

**Conrad, JoAnn** (California State University, East Bay) **Structuralism and Narrative Theory in Folklore: A 21st-Century Re-evaluation.** This paper looks at the role of structural theory and narratology in folkloristics. The relationship to previous theories despite an avowed rupture with them; the relationship between narratology and the fairy tale; Propp's vision of a generative model of the fairy tale, and how this was replaced by a more reductionist method in Dundes's reinterpretation of structuralism; how Dundes ultimately shaped structuralism in the U.S. according to his own narrow interpretation of Propp (and ultimately Freud), and then expanded this method beyond the original generic boundaries. Finally, this paper seeks a theoretical move away from abstract deep structures, and suggests a more historicized, contextualized, intertextual approach. **12-01**

**Conway, Cecelia** (Appalachian State University) **Go Back and Fetch It: Black Banjo Gathering, Boone, 2005.** The video-in-progress documents black elders, jamming, the opening night visions of organizers, a session on gourd instruments and one concert of the first face-to-face meeting of an on-line group. Through an exploration of African roots and music, would the international gathering of scholars, musicians, builders and enthusiasts contribute to a resurgence of vanishing black banjo playing? Three young black musicians met each other and elder fiddler Joe Thompson. They moved from three different states to Durham, North Carolina, played on Thursdays with Joe, and became the internationally recognized Carolina Chocolate Drops. **04-09**

**Creagh, Anna** (University of California, Berkeley) **Postcolonial Nightmares: The Misrepresentation of Vodoun in Cinema and the Evolution of the Zombie.** The idea of the zombie has existed in American consciousness since the late nineteenth century, but what it represents has changed dramatically since then. Postcolonial fears of an inverted slave trade are expressed in zombie cinema. Wade Davis complicates zombielore by suggesting the reality of the Haitian zombi. The translation of his ethnography to film, however, only furthers the creation of a racial imaginary loosely based on Vodoun religion. The history of zombie film is expressed how a mixed-race present is haunted by its racialized past. The black zombie comes to symbolize a past that refuses to die, or to stay dead. **01-05**

**Dang, Anrong** (Tsinghua University) **"Red From East": Branding of Local Tourism with a Folk Song.** Recently, Zhang Zhuang Village has become a famous tourist destination because it is the birth place of the folksong "Red From East," the most famous song in China. The well known folksong has been used to brand the village and the Jiaxian county to develop tourism. The transformation of a local folksong, composed by a common villager and folksinger, transformed a local community a half century later. The well known folksongs of northern Shaanxi have great potential to promote tourism development in the current society of commercialism. **12-09**

**Dass, Rhonda** (Indiana University) **Making It Mine: How the Local Folk Connect With a Traveling Exhibit.** Perched on the rim of a long spent open pit mine, Ironworld Museum is in the throes of renovation. Recent efforts to redesign and redirect the former state run institution from a local heritage focus to a view of the Iron Range in context of a global culture requires a shift in how local visitors connect to exhibits. How do the locals claim a traveling exhibit as an expression of their heritage? **18-12**

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**Del Giudice, Luisa** (Independent) **Sabato Rodia's Watts Towers between Continents: In Search of Common Ground.** If Rodia's monument is unique, his life story parallels that of millions of other Italian worker immigrants of the 19th and 20th centuries. This paper explores efforts to highlight this fact through past and future public programs, including an international conference at the University of Genova (Spring 2009). It also addresses how increased international attention might: a) help locals embrace the monument that Rodia named *Nuestro Pueblo* as an appropriate symbol for the city of Los Angeles (a locus of heightened migration, migrant labor, and rich multi-racial/ethnic communities); b) promote an agenda of social and economic justice for the Watts communities; and c) contribute to the work of peace and intercultural understanding today: the still common ground of *Nuestro Pueblo*. **04-04**

**Demirer, Yucel** (Kocaeli University) **Politics of Folklore: Researching a Contested Cultural Form.** Drawing on my own personal experiences, this paper discusses how my interest in folklore research and connected educational background affected and transformed my intellectual stance and my Political Science classes in Turkey. It presents under what conditions I started to employ traditional culture and folklore in my research as a response to archival limitations and methodological concerns that I faced, and how this route became a life-long path for making sense out of complexities of social and political problems of Turkey. The paper also takes up issues of doing ethnography of a contested form, and comments on the role of the folklore training in studying new social forms. **12-03**

**Denecker, Christine** (The University of Findlay) **Uncle Remus Revisited: A Rhetorical and Multimodal Look at the Folktales of Joel Chandler Harris and Beyond.** This presentation focuses on the implementation of a WebQuest rhetorical exploration of Joel Chandler Harris's renditions of African American folktales. Piloted in an African American literature class, the convergence of traditional text viewed through a multimodal lens allowed students to explore the texts more deeply and thoroughly and also to produce their own texts in multimodal forms. This melding of "traditional rhetoric meets high-tech pedagogy" spurred and complicated discussion of ownership and authority in regard to Harris's texts as well as the texts generated by the students in the class. **01-10**

**Deutsch, James** (Smithsonian Institution) **Dock Brown: Common Criminal or Outlaw Hero of the Kentucky Commonwealth?** An 1876 biography denounced the Kentucky outlaw Dock Brown as "a man whose villainy, perfidy, turpitude, and blackness of heart . . . have had but few parallels in the history of our race." Since 1987, however, a play that "captures the charm and comedy of this infamous outlaw" has been performed at an outdoor summer theater in Caneyville, Kentucky. This paper examines the legends, traditions, and transformation of Dock Brown from perfidious villain to charming outlaw within the local community of Grayson County, Kentucky. **20-07**

**DeVries, Lisa** (East Carolina University) **"A Coyote Nailed to a Fence Post": Survival Methods of Tricksterism in Sherman Alexie's *The Toughest Indian in the World*.** In Sherman Alexie's *The Toughest Indian in the World*, several stories contain the Native American trickster figure, sometimes in the form of a Old Man Coyote and sometimes in the form of a two-spirit person. The presence of the trickster marks Alexie's continual concern for the cultural and physical survival of the native community in the white world, Old Man Coyote always returning from extermination, apparently laughing at the joke that has been played. This paper will explore how Alexie employs the trickster, black humor, and two-spiritedness to explore methods of native survival. **20-11**

## ABSTRACTS OF INDIVIDUAL PRESENTATIONS

**Dinçer-Kocak**, Fahriye (Yildiz Technical University) **Shifting Paradigms of Folklore in Turkey in the 1990s: Three Case Studies.** This paper aims to critically examine the shifting paradigms of folklore in the 1990s' Turkey within the context of its changing political and cultural atmosphere. In the 1990s, the long-lasting attempts of constructing/imagining a homogenous national identity started to breakdown at least partially at many levels and many areas. In the end a cultural climate that no longer could deny the multicultural identities emerged. This paper focuses on this transition period and tries to examine it on the basis how folklore was "staged" and "studied." Three case studies will be explored, including my experience at Bogaziçi University Folklore Club, my fieldwork in the Alevi community and my academic experience at a state university. **13-03**

**Dobler**, Robert (University of Oregon) **Memorialization as Protest in the Ghost Bike Movement.** In 2002, the first "ghost bike" appeared in St. Louis, Missouri, to memorialize the death of a bicyclist hit by a car. Ghost bikes have since appeared in 30 other cities across the globe, creating an underground network of mourners and activists working to increase vehicular awareness of bicyclists. Painted white and adorned with a plaque and flowers, ghost bikes function as a politicized innovation on the roadside memorial, transforming sites of tragedy into sites of contestation. With special emphasis on ghost bikes in Portland, Oregon, this presentation, illustrated with visual examples, explores the dynamics of vernacular expressions of grief and folk art as resistance. **09-01**

**Dolby**, Sandra K. (Indiana University) **From Paul Bunyan to Mrs. Knowsit.** A professional educational media company recently produced a series of classroom videos titled "Greatest American Tall Tales and Legends." They created a new kind of "hybrid genre"—one combining not only video, animation, and oral storytelling but also generic features of various oral, written, cinematic, and pedagogical performances. In this paper I document the emergence of this "pedagogical hero tale" within the context of this educational series and assess, at least in a preliminary way, its effectiveness as a resource in teaching the content and processes associated with American folklore. **01-11**

**Dorst**, John (University of Wyoming) **Lost in the Uncanny Valley: Folklore and Tropes of Virtuality.** The emergence of a pervasive digital environment over the last quarter century raises difficult questions for folklore studies. A field that over that same period has marched under the banner of performance in context would seem to have embraced an idea of concrete embodiment, of living presence, as a fundamental principle. How do we square this with such overwhelming phenomena as the techno-vernacular aspects of the internet? This paper asks what might be gained by reflexive examination—and perhaps expansion—of the cybernetic/digital tropes that already inform folklorists' discourse. My main example of a productively complicating metaphor, the "uncanny valley," I draw from robotics and virtual reality theory. **09-04**

**Downs**, Kristina (Northern Virginia Community College) **Running Away With the Renn Faire: The Professional Folklore of Renaissance Faire Performer.** This paper will examine the professional folklore of renaissance faire performers—how they learn their craft and how to negotiate life backstage and on the circuit. Because no training program for such performers exists informal education from more experienced performers often takes its place. This has resulted in a highly codified, but almost entirely oral, base of "required" knowledge for "Rennies." Considered will be the creation of fictional identity within the fair, and the evolution of the field over the past four decades. **04-11**

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**Eleuterio, Susan** (Company of Folk) **Occupying the Commonwealth.** Iraq War veterans, members of CodePINK, Women for Peace, Voices for Creative Non-Violence, clergy and other peace activists opposed to the war in Iraq created a series of actions in 2006-7 designed to bring the impact of war and violations of human and civil rights home to citizens and elected officials of the commonwealth across the United States. Drawing on memory, narratives, folk music, theater, and folk justice, participants seek to create demand for change. This paper explores three projects: The Occupation Project Operation First Casualty/Warrior Writer Project and Torture on Trial through the lens of participant observer and folklorist. **04-02**

**Eliason, Eric A.** (Brigham Young University) **Black Velvet Painting: America's Anathema Art.** In a world where fine artists routinely appropriate kitsch and where folklorists rarely find a vernacular art too humble to be lauded as unjustly marginalized, it is surprising that a tradition as popular and long-lived as black velvet painting has garnered so little critical attention even as it has become the icon of bad taste. This poster session will examine this and attempt to correct it, providing a narrative and visual overview of the tradition's colorful history, issues and themes. **04-06B**

**Ellis, Bill** (Pennsylvania State University) **Grimm Goes Anime: Western Fairy Tales Embedded in Japanese Popular Culture.** Western fairy tales are now a ubiquitous element in Japanese popular culture. A common plot element is the use of fairy tale performances in the context of larger, more complex story lines. This presentation will discuss some of these tale performances, usually as a "school play." Among these are "Little Red Riding Hood" in Kamikaze Kaitou Jeanne [Jeanne, the Master Thief], "Cinderella" in Fruits Basket, and "Beauty and the Beast" in Powerpuff Girls Z. These performances provide opportunities for complex metacommentary, in which Japanese popular artists reinterpret canonical fairy tales in terms of contemporary gender politics. **13-04**

**Ellis, Larry** (Arizona State University) **"To Rescue from Oblivion": Salvage Ethnography and Showmanship in George Catlin's Indian Gallery.** Nineteenth-century artist George Catlin and his Indian Gallery traveled throughout the United States and Europe in the 1830s and '40s. Employing painting exhibitions, lectures, cultural artifacts, and dance performances, Catlin represented the Native American as a disappearing aristocrat of the wilderness, viewing his gallery as a medium through which to educate whites on the endangerment of Native culture by the forces of white expansionism. Catlin's approach anticipated both the showmanship of Buffalo Bill's Wild West show and the agendas of salvage ethnography. His example offers contemporary folklorists a cautionary tale of well-intentioned but misguided cultural representation. **12-10**

**Ensminger, David** (University of Oregon) **Punk Gig Fliers as Urban Folk Art.** Using an emic approach, this paper will reveal how punk posters, labeled instant art, Xerox art, or DIY street art, and often derided as litter or a nuisance, carve out spaces for resistance by marginalized communities. Made in the handmade, vernacular tradition, the art highlights carnivalesque, liminal, and transgressive tendencies. The paper will explore five major tropes, including depictions of "edge culture" skateboarding, direct action agit-prop politics, unruly rebel women, pop art "poaching," and ghoulish monstrous machinations, which Daniel Wojcik explored as part of punk's barbaric, taboo, and grisly inclinations in *Punk and Neo-Tribal Body Art* (1995). **13-10**

**Evans, Michael R.** (Indiana University) **Guns and Messengers: Advocacy, Investigation, and News From Indian Country.** All members of a group embrace multiple facets of identity that align them with other groups—and sometimes those facets are brought into conflict. This project explores one such conflict between the American Indian Movement and some American Indian journalists. The challenge for many Native journalists is to find ways to negotiate an identity that encompasses both Native-ness and a commitment to journalistic principles. The tensions between conflicting facets of identity can destroy a group or facilitate its strengthening and position it well for the future. **20-11**

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**Everett, Holly** (Memorial University of Newfoundland) **"Do You Play Newfoundland Music?: Traditional and Popular Music in Newfoundland and Labrador Tourism Marketing.** The dynamic musical practices of Newfoundland and Labrador have been extensively documented by folklorists and other scholars as well as community historians. Music-making is also an integral part of the image the province projects to visitors through its tourism marketing campaigns. This presentation will examine the marketing of "Newfoundland and Labrador music" in the tourism sector. I will discuss: 1) what genres of music are included under this umbrella; 2) who decides what "authentic Newfoundland music" is and, conversely, isn't; and 3) how local musicians negotiate these labels in their performance practice, especially when attempting to tap into tourist markets. **09-05**

**Eyster, Kevin I.** (Madonna University) **When Folk Meets Pop: Colson Whitehead's John Henry Days: A Novel.** Published in 2001, *John Henry Days* shows how "folklore and popular culture meet" in Colson Whitehead's literary use not only of "the mass media [and] mass-produced goods," but also of the legend of John Henry (Santino). My paper explores "areas of overlap between folk and popular culture" as they come to life in a literary text (Santino). Stated a bit differently, I'm interested in discussing how Whitehead's novel depicts a "dynamic, dialectical relationship between the mass media and folklore in modern day society" (Mechling). **13-10**

**Facio, Elisa** (University of Colorado, Boulder) **Spirit Journeys: 'Home' as a Site and Space for Healing, Transformation, and Spiritual Activism.** This paper explores the presence and meanings of spirituality in Chicana Indigena lives and their implications for spiritual activism, a radical form of spiritual social change, at the personal, communal, and societal levels. The presenter examines critical literature and interjects her own autoethnography in an analysis of the metaphor of home as a site and space for healing. Although usually regarded as a safe place, home can also be unsafe, a site of oppression and violence. The metaphor of home is used to describe spiritually significant sites or "sitios," as coined by Emma Perez, where spiritual understanding becomes more evident. **13-02**

**Fagen, Jennifer L.** (Elphinstone Institute, University of Aberdeen) **Journeys Through Local Landscapes.** This paper explores how identity is grounded in local landscape in the North East of Scotland. Bennachie, a ridge in the farming land of the Garioch, is a former common. The struggle between the Bennachie crofters and the land-owning estates was an impetus for the creation of a society to conserve the land for the public. My work with this community group, the Bailies of Bennachie, explores metaphors of the Garioch as home by looking at physical journeys on Bennachie and vernacular poetry about the hill. **20-09**

**Feng, Jin** (Lawrence Technological University) **The Fashion of Dwelling of the Northern Shaanxi Countryside.** A village folksinger served as the master of ceremony in a wedding in the village of Dangjiashan in northern Shannxi province of China in the early spring of 2007. His rhyming verses composed and performed during the wedding ceremony commented on the new dwellings of the newly wed and revealed a collective appreciation of a new dwelling style as fashion. This poetic revelation sheds light on the understanding of the evolution of housing form in the area that cannot be entirely explained by functionalist interpretations without recognizing the power of fashion. **12-09**

**Ferrell, Ann K.** (The Ohio State University) **"You're a Demon if You Raise Tobacco": The Changed Symbolism of a Kentucky Tradition.** Historically, Kentucky has been the largest producer of burley and dark tobaccos, and has been the U.S. state most dependent on tobacco income. Although many Kentuckians have depended for generations on tobacco farming as a source of income "that paid the taxes, paid the insurance, [and] put the kids through college," changing public attitudes toward tobacco have altered the status of what was once a respected occupation and a significant part of the cultural identity of Kentuckians. This paper will examine the consequences of changed attitudes toward tobacco products as it affects those who grow tobacco. **17-12**

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**Fischman, Fernando** (Universidad de Buenos Aires) **Assessing Jewish Argentine Verbal Art: Concepts and Methods.** This paper analyzes the construction of a Jewish Argentine identity through the articulation of a distinctive folklore. I focus on verbal art forms (speech play, narratives of personal experience and the calibration of genres) and examine how these creative expressions problematize the groups' historical experience. I argue that this topic requires an approach that takes into consideration the specifics of Jewish and Latin American Folklore. **13-11**

**Flueckiger, Joyce** (Emory University) **The Goddess in My Mother's Attic: Personal Narrative Fragments of a Conversion Experience in India.** This paper juxtaposes the narrative fragments found on the back of photographs of a goddess found in my missionary mother's attic and the personal narrative of baptism performed by the man pictured in the photographs. The narrative fragments reflect different worldviews and understandings of what this baptism in 1950s rural India may have meant to its participants. To understand the narratives as fragments of a repertoire that holds silences—rather than pieces of a single coherent narrative—will help us understand the complex processes of conversion in colonial and postcolonial India and suggests new possibilities for life history methodologies. **04-01**

**Foote, Monica** (Indiana University) **A Multiplicity of Santas: Tradition and Individuality in the Choice of Santa Costumes.** In mid-December each year, hordes of revelers dressed as Santa Claus gather in major cities across the world for a day of drinking and mayhem known as SantaCon (Santa + Convention) or Santarchy (Santa + Anarchy). The idea behind this event, according to its creators, was "to play with the archetypal image of Santa using a barrage of many Santa's (hopefully) inducing a psychedelic reaction from the public." In this paper I will explore the ways in which the popular image of Santa Claus is played with by participants by means of the costumes that they wear, allowing them to both represent Santa and express their own anarchic inclinations. **01-12**

**Frandy, Tim W.** (University of Wisconsin, Madison) **Skiing Down the Demon Wolf: Redefinition of the Predator in Johan Turi's Sápmi.** The late 19th and early 20th centuries marked the end of many aspects of Sámi indigenous religion in Sápmi, in northernmost Scandinavia and Kola Russia. Centuries of colonial oppression had by this time left an indelible mark on the noaidi, or Sámi shaman. Johan Turi, a noaidi who published two books of Sámi folklife in the early 20th century, details in narratives a curious relationship between two unlikely partners, the noaidi and the wolf, which breaks radically from traditional Sámi shamanism. In these tales, the wolf's increased demonization among reindeer herders coupled with the reconstructed image of the noaidi as an antisocial predator forge a relationship, which Turi uses to threaten and challenge the validity of institutional Christianity and colonial dominance. **18-04**

**Freund, Hugo A.** (Union College) **All the Makings of a Traditional Ballad—Gunshot Blasts, Blood-soaked Snow, and the Death of Loved Ones—Appalachian Identity and Violence in Silas House's Clay's Quilt.** As a ninth generation resident of southeastern Kentucky, Silas House is attentive to traditional stories and songs. In Clay's Quilt (CQ), House embraces the local cultural heritage. Nonetheless, murder is at the behest of violated honor, domestic violence is subsumed to patriarchy and male interactions are infused with a subtext of misogynous feelings. With these matters at the forefront, CQ asks folklorists to reconsider the sorts of elements we isolate as traditional and then dutifully classify as tale types and motifs. Instead, House asks us to resituate people's narratives and songs back into the less than ideal matrix of daily Appalachian life. **20-07**

**Frisch, Janice E.** (Indiana University) **Interweaving Cultures: Transcultural Influence in Native and Euro-American Textile Arts.** In the late 1800s and early 1900s Euro-American women taught Native American women how to make Euro-American textile art forms, such as quilts and embroidery, through various government funded

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programs. They hoped that learning these domestic skills would help to assimilate Native American women into the dominant United States culture. Navajo women resisted this assimilation process by adopting only aspects of Euro-American textile arts that they wanted to integrate into their own weavings. The Navajo weavings discussed in this poster presentation display characteristics of Euro-American quilt and embroidery designs while maintaining the Navajo art form and many traditional design elements. **04-06B**

**Gabbert**, Lisa (Utah State University) and **Salud II**, Anton V. (Columbia-St. Mary's Hospital) **On Slanderous Words and Bodies Out-of-Control: Hospital Humor and the Medical Carnavalesque.** Scholars have noted the coarse, scatological and disrespectful nature of humor in biomedical settings and have interpreted this discourse as relieving stress or expressing hostility. Drawing on Mikhail Bakhtin, we suggest that the mixture of death, disease, and the body that is the crux of medical humor indexes the "medical carnivalesque." Found in jokes, slang, insults, and ritual abuse, the medical carnivalesque acknowledges the body as a site of struggle in the production of meaning. We suggest that the medical carnivalesque constitutes an unrecognized perspective in medical culture, one that tacitly acknowledges the absurdity of the project of modern biomedicine. **05-12**

**Galvin**, Sean (LaGuardia Community College) **Tales of My Country: Digital Stories of International Students.** The development of the three-minute script for a digital story in a typical high school class is the most difficult part of the creation process. For international students it is even more challenging. The most frequently chosen immigrant experience themes are recognizable to folklorists: coming of age, discovery of self, and the trials of relocation. This paper will explore how the core theme "my country" often takes on a fairy tale-like aura of embellishment or nostalgia. **20-06**

**Gaudet**, Marcia (University of Louisiana, Lafayette) **Beautification Day at Mount Zion Cemetery: Ernest J. Gaines's Ritual Remembrance and Recreation of Community.** Writer Ernest J. Gaines pursued an obsession fifteen years ago when he bought the acre of land where his ancestors are buried. Gaines and his wife formed the Mount Zion River Lake Cemetery Association to insure that the cemetery would be preserved, and they invite plantation descendents, friends, and family to a beautification day each year before All Saints Day. While cleaning and beautifying the cemetery, the people also revisit their memories of the place and the people buried there, reaffirming their identities as part of this community. **09-08**

**Gibbs**, Levi (The Ohio State University) **Beyond the Western Pass: Tracing a Journey Through Song.** The interrelationship between song, music, local culture, and locale is highlighted in a historic migratory phenomenon in north central China known as "zouxikou" ("walking the Western Pass"). Related through folksongs and musical performances, the audience hears of the pain of separation when men from the provinces of Shaanxi and Shanxi were forced to leave their loved ones behind, traveling far beyond the boundaries of the Great Wall to find work in the grasslands of Inner Mongolia. This paper will look at the geographic and historical roots of this phenomenon, and how the songs both reflected and were a part of the local culture. **09-09**

**Gillespie**, Angus K. (Rutgers University) **Traditions of the Dominican Republic at the NJ 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. Our theme for 2007 was on the traditions of the Dominican Republic. This poster project describes our efforts to identify and document examples of the music, dance, and craft traditions of that group. **05-06B**

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**Gilmore**, Janet C. (University of Wisconsin, Madison) and **Saylor**, Nicole (University of Iowa) **Public Folklore Collections in the Upper Midwest.** Public folklorists have generated a wealth of ethnographic documentation since the 1970s through thousands of folk arts and folklife projects. Funded from the commons, they have depended on the "common wealth" of traditional artists and communities, and emphasized, for the common good, subsequent public productions. Digital age techniques have afforded folklorists in the Upper Midwest ways to enhance the public investment in this work and renew common access to these documentary resources, aiding in identifying and locating public folklore collections, and in communicating with colleagues, archivists, and artists to record project histories, catalogue materials, and enliven preservation issues. **05-06B**

**Goldstein**, E. Ruth (University of California, Berkeley) **Folk Medicine and Cultural Heritage.** One of the challenges facing the practice of folk medicine in Latin America today is the stigma it carries of being poor. Since the latter half of the 20th century, environmentalists, ethnobotanists, and folklorists have seen the adverse effects of this stigma manifested in the loss of ecological and cultural habitat. Through research conducted in Costa Rica and within the framework of cultural heritage scholarship, I describe some of the successes and challenges facing the local and international initiatives to create living archives of medicinal plants, not only of the endangered flora, but of the folk knowledge as well. **17-11**

**Gonzalez**, Rachel (Indiana University) **Marking Borders on the Body: Ritual Dress and Transnational Discourses in Mexican American Quinceañeras.** This paper explores the aesthetic changes in special dress in a Mexican-American coming of age ritual known as a quinceañera. In *La Quinceañera: Towards an Ethnographic Analysis of a Life-Cycle Ritual*, Norma E. Cantú characterizes the quinceañera-event as a site of post-modern cultural expression, particularly in the case of Mexican descent communities living in the United States. This mode of expression draws from both tangible and nostalgic connections to Mexico and provides a space to explore how Mexican Americans creatively negotiate aesthetics, raw materials, and rhetorics of ideal identity from geographically and ideologically disparate spaces within the cultural borders of the United States. **04-12**

**Gordon**, Sarah (Indiana University) **Writing the Lacuna of Absence: Ethics of Ethnography as Ethics of Testimony.** The ethnographic study of folklore is marked by an ethical question: how can the folklorist articulate one, often marginalized, expressive culture in terms of another, often dominant, one, without contributing to that power imbalance? Giorgio Agamben's ethics of testimony understands the responsibility of a witness to be the expression of the limits of her own experience on behalf of those who exist beyond those limits. This paper discusses ethnography in terms of Agamben's ethics, comparing the limits of the witness to the limits of ethnographer, as valuable for what they represent rather than for what they conceal. **05-13**

**Gould**, Donna (Xavier University of Louisiana) and **Lang**, Ray (Xavier University of Louisiana) **Toward a Generative Model for Transformation Myths.** By telling of powerful but flawed characters that learn to identify with the oppressed and marginal, "Hero's journey" narratives (which we term transformation myths) serve to empower the weak and give voice to the powerless. We report our analysis of transformation myths that will ground a computer system to generate new versions of transformation myths. By utilizing mnemonic devices rooted in orality, such as shared patterns of characters and events, we leverage computing capabilities to reintroduce aspects of orality into story creation and storytelling. **09-13**

**Grady**, Sandra (University of Pennsylvania) **Social Transformation and Ritual Practice: An Exploration of the Rites of Passage Among Resettled Refugees.** Santino's discussion of the ritualesque has highlighted the socially transformative aims of public ritual events. My paper examines the role of ritual in the midst of massive social

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transformation caused by refugee resettlement. Working from the experience of Somali Bantu refugees in a large Midwestern city, this paper explores their emerging practice of passage from childhood to adulthood, specifically how both the traditional practice and socially transformative elements of ritual have been complicated as a historically public ritual event has itself been transformed by dislocation and subsequent exposure to the extended liminal space of adolescence in the U.S. **12-05**

**Grydehøj, Adam** (Elphinstone Institute, University of Aberdeen) **Upon the Longship Impaled: Shetland's Struggle for Nationhood.** This paper will consider Shetland identity's developmental history. In the late 1800s, local writers and folklorists began idealizing this former Norse earldom's viking past, reflecting negatively on England and Scotland. Local cultural promotion has continued ever since, strengthened by the dual threat and promise of the discovery of North Sea oil in the 1970s. This has occasioned sometimes problematic geopolitical repositioning and has led to an exploration of Shetland's jurisdictional capacity as a means of converting identity into cultural and economic gain. **17-10**

**Guglielmi, Luc** (Kennesaw State University) **Rediscovering the Past: Links Between the Carnavalesque and the "Courir du Mardi Gras."** In his book, *Le Carnaval de Romans*, French historian LeRoy Ladurie, French historian, presented the rituals that the people from the city of Romans followed in 1579 to celebrate the feast of Carnival just before Lent. More than five centuries later, one can observe many similar practices in the ritual of Mardi Gras (also called "courir du Mardi Gras") in many different cities in Southwestern Louisiana, an area also known as the "prairie." The purpose of this presentation will be to compare the celebration of carnival in the region of Romans (France) in 1579 and in Southwest Louisiana in 2008 and to analyze the semiotic of both rituals and how each relates to the other. This presentation is based on research done by Konrad Eisenbichler, Samuel Kinser, James Erb, Leif Søndergaard, Guy Borgnet, Juliette Valcke and the personal research of the author. **01-04**

**Haase, Donald** (Wayne State University) **Who Owns Fairy-Tale Studies? The Relationship of Institutional and Non-Institutional Discourses about the Fairy Tale.** This paper revisits the question of the fairy tale's ownership. It first considers the success of sociohistorical fairy-tale criticism in promoting, beyond the academy, a critical, de-romanticized, and historicized understanding of the fairy tale. It then addresses the double-edged relationship between contemporary fairy-tale scholarship and public discourse about fairy-tales outside the realm of conventional authorities and institutions. The tension between institutional and non-institutional discourses about fairy tales raises questions about the effects of popularizing and democratizing fairy-tale studies. **04-03**

**Hafstein, Valdimar Tr.** (University of Iceland) **The Strength of Many and Wit of One: Proverbial Wisdom in the World's Strongest Man Contest.** The World's Strongest Man contest brings together strongmen from around the world to compete in events like truck pulling, log throwing, and keg tossing. Interviews with contestants are an integral part of the show and occasionally strongmen pepper their remarks with proverbs and their own signature phrases. In this paper, I analyze the way contestants artfully use proverbs to comment on their performance, framing their singular feats of strength in terms of the wisdom of many. My presentation will seek to make sense of the role of proverbial speech in the performance of strongmen. **12-04**

**Hall-Araujo, Lori** (Indiana University) **Communication and Culture.** This paper will ask how Classical Hollywood icons became a powerful means for various U.S. publics to imagine Latin America. I will address this question by focusing on the costume of performer Carmen Miranda as a gendered embodiment of Brazilian culture. Miranda's biographers have long said that the star was inspired to design her costume by the traditional dress of Afro-Brazilian women in the marketplace of Bahia. How did Miranda interpret what she saw? Moreover, to what extent was the dress of these women already a costume and why has it been read as traditional? **01-12**

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**Hänninen, Kirsi** (The Ohio State University) **The Question of Thematic Writing: Do We Need Another Genre?** In Northern and Middle European folklore research traditions it is common to collect research material by sending out inquiries asking people to write about certain themes. In Finnish folklore scholarship this type of thematic writing has been called popular writing and, when focused on personal experiences, autobiographical writing, producing narratives that have been called written memoirs and life history writings. In my paper I will discuss how to call this genre of thematic writing of experiences. I will suggest that it could be called personal thematic writing about social categories of experience but I will also discuss other possibilities. Furthermore, I will ask, what are the relations of this specific genre legend, oral history and autobiography. **05-10**

**Hansen, Gregory** (Arkansas State University) **Commonplaces and Common Places in the Performance of Fiddle Tunes and Stories from Florida.** A folklife festival performance by fiddlers Richard Seaman, George Custer, and Chubby Wise reveals that their tunes and stories center around similar repertoires and shared commonplaces of performance. These communicative commonplaces often are related to common places of past performances and commonalities of life history. Rather than suggesting that performers are reading from the same script, the unity of their core repertoires within the performance of three distinct fiddle styles challenges postmodernist assumptions about intellectual fragmentation and de-centered discourse. **09-05**

**Hanson, Debbie A.** (Augustana College) **The Hero Pattern and the Life of Seabiscuit.** It's unlikely that Alan Dundes ever considered the potential equine applications of the hero pattern or that Laura Hillenbrand was making a folkloric reference when she entitled her bestseller *Seabiscuit: An American Legend*. Yet as "The Hero Pattern and the Life of Seabiscuit" contends, the hero pattern fits Seabiscuit, as well as many of the central human players in his story, and echoes even more strongly the key components of what is often seen as the traditional American success narrative. **01-11**

**Harbolt-Bosco, Tami L.** (Bellarmine University and Metro Louisville Animal Services) **The Commodity of Companion Animals: Defining the Common "Wealth" As An Issue of Compassion.** This paper will explore the emotional world of conflict over an ordinance designed to lower rates of euthanasia in local shelters and regulate a business that indirectly and directly results in the abandonment of 25,000+ companion animals each year in Louisville, KY. These conflicts are deeply rooted in a view of capitalism that the right to commodify an animal's reproductive abilities is a common right rooted in a "free" and unregulated market. It also results from traditional beliefs about the rights of animals to "freely" breed or remain sexually intact, which we will discover are pseudo-traditions founded upon popular assumptions about our supposed rural common past. Finally, the paper will address the uncomfortable and conflicting role of an activist, educator, and independent folklorist who freely admits she is trying to change cultural, economic, and rural traditions that don't benefit our most powerless and marginal companions: our pet animals. **01-03**

**Hardwick, Patricia** (Indiana University) **Fiesta Costume and the Body Politic: Performing Community History during Santa Barbara's Old Spanish Days.** Body art often gains additional meanings in motion, especially when it has been designed to correspond with the movements of specific performance traditions such as parade and dance. The costumes of the Santa Barbara Old Spanish Days Fiesta are made for movement and display, and through performance they communicate. During festival performances Fiesta participants actively use their costumes to interpret, construct, and reconstruct their own understandings of personal identity and community history. These visual representations can emphasize a romanticized Spanish past or can negotiate new understandings of Santa Barbara's history inclusive of its Spanish, Mexican and Native American heritage. **04-12**

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**Haring, Lee** (Brooklyn College) **An American Structuralism.** As it was Pierre Bourdieu who introduced structuralism into French sociology, so it was Dell Hymes who introduced structuralism into American folkloristics by transforming it. Insisting on allowing the Other's full voice to be heard, combining the study of conscious folkloric behavior with unconscious infrastructure within or behind it, and aiming at general laws of creation, of which the particular folkloric event is the product, Hymes created a new American structuralism. **12-01**

**Harle, Peter G.** (Macalester College) **Spirits in the Market: Retail Shrines in Minneapolis.** While most scholarship on shrines has centered on home and community votive sites, retail shrines have gone largely unnoticed. 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. These vital examples of vernacular religious expression challenge notions of distinct secular and sacred space, and offer a window into the religious dimensions of economic life. This poster explores the relationships between shopkeepers and their shrines, with an emphasis on intended effects, as well as the aesthetics, construction, positioning and use of these assemblages. **04-06B**

**Harlow, Ilana** (Independent) **They Once Were "Lost" But Now Are Found: The Chief O'Neill Irish Music Cylinders.** Some of the earliest recordings of Irish music in America were recently discovered in an attic in Milwaukee. These wax cylinders made in the early 1900s by the renowned Chief Francis O'Neill of the Chicago Police Department, preserve the sounds of master musicians of that era. Some of the performers, whose names were known from O'Neill's publications, had no commercial recordings and therefore are being heard for the first time by contemporary scholars. The discovery was akin to finding buried treasure as scholars knew that these recordings had been made, but believed that they had been lost. This paper explores the significance and thrill of the find. Samples of the music will be played. **09-10**

**Harris, Anita** (University of Louisville) **Pillars of Tremé: Cultural Constructs and the Preservation of Culture.** This paper explores the historical and cultural significance of the murals painted on a series of concrete pillars located in the Tremé community of New Orleans. The murals depict various aspects of African-American history and culture in New Orleans from the 18th century through the 21st century. In 2000, the African-American Museum of Art, Culture and History commissioned numerous local artists to document the legacy of African-American history and culture in New Orleans through visual art. The pillars of Tremé also commemorate and preserve the history of a vibrant community, and cultural landscape that was uprooted in the 1960s to make way for the Interstate-10 Expressway. **05-08**

**Hartmann, Nicholas** (Western Kentucky University) **Identity and Memory In International Student Space Decoration: An Estonian Case Study.** In the transition from the home university to a study abroad program, the processes of acculturation vary greatly among international students. In the case of many students, a study abroad experience involves collection of material culture; for many, collection of objects (travel tickets, beverage bottles, etc.), which are considered primarily ephemeral in nature is common. By looking at a case study of international students in Estonia, this project examines the common use of material culture by students as a marker of territory, a display of individuality, and an aide-memoire in creating narratives of personal experiences during their study abroad experience. **09-08**

**Hasan-Rokem, Galit** (Hebrew University) **Structuralism As a Bridge.** This paper is an attempt to demonstrate the role that structuralism as a theory of culture has played as a bridge between modernist and post-modernist theories. The main proposition will be to highlight the concept of "transformation" as the most important insight of Claude Lévi-Strauss's theorizing, the importance and theoretical power of which has been dimmed by

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the exaggerated foregrounding of the “binary opposition” in his and other structuralists’ work. In a concise review of some folklore research (Bremond, Köngäs-Maranda, Dundes, Jason, Kaivola-Bregenhøj, Hasan-Rokem, Briggs), I shall point out the interaction rather than the opposition between structuralist, neo-functionalist (“contextualist”), ethno-methodological, performance and identity approaches in the field. **12-01**

**Henochowicz, Anne** (The Ohio State University) **Sing It Like It Is: Ironic Social Commentary in Western and Asian Karaoke.** Western-style karaoke requires that the singer expose himself or herself to a roomful of strangers. This contrasts strikingly with Asian-style karaoke, where a group of friends pays for several hours in a private room. Based on my experiences at the Ravari Room in Columbus, Ohio and in a “karaoke box” in Beijing, I will argue that both Western and Asian styles of karaoke allow the performer to comment on social or political structure without consequence. **09-09**

**Henken, Elissa R.** (University of Georgia) **“Then was spoken the proverb...”: The Proverb Legend in Medieval Celtic Literature.** This paper presents a “new” genre in medieval Welsh and Irish literature, in which a legend ends in a declaration that on that occasion a certain proverb was then said. These proverb legends are found embedded in historical annals, prose tales, poetry manuscripts, saints’ Lives, and law texts, but though the narratives and proverbs have on occasion been studied separately, they have not previously been examined as a unit and considered as their own genre. **12-04**

**Hercbergs, Dana** (University of Pennsylvania) **“Life is a Test so give it your Best”: Palestinian Women’s Adolescence as Reflected in Autograph Books.** Autograph books are circulated among friends, relatives and teachers who fill their pages with dedications, memories and wishes for the future. Based on interviews with Palestinian women about their autograph books, I delve into the memories evoked by these keepsakes, their owners’ reflections on the entries’ meaning in their past and present, and the emotions conjured by the object’s association with the potentially turbulent period of adolescence. Exploring such issues as friendship and romance, school and home life, I consider autograph books as catalysts for women’s reflections on the changes that have occurred in Palestinian youth culture over the last thirty years. **12-11**

**Herrera-Sobek, María** (University of California, Santa Barbara) **Américo Paredes: Precursor to Postcolonial Theories of Race and Class in Chicano Folklore.** Américo Paredes produced a strong body of theoretical work related to folkloristics in the 20th century. A most prolific, brilliant and original scholar, his theoretical contributions fall within the categories of class and race which in the 1950s were not viable theoretical paradigms in the study of Mexican American folklore. He was the first to confront these two categories head-on and his numerous articles and books underscored the relationship between the production of folklore and race and class. My study highlights Paredes as a precursor to class and race studies (post colonial theories and cultural studies) that will predominate after the 1960s. **18-01**

**Herzner, Kevin M.** (The Ohio State University) **Four Score and Two Centuries Ago: Emancipation in the Shlimil, Shlimazl, and Picaro Literary Tradition.** Previous scholarship addressing the shlimil, shlimazl, and picaro literary traditions has focused on the aspects of dark humor and rogue nature of these literary figures. The investigations have examined these traditions separately and discussed their value as either a hero—the picaro—with an undefinable ‘double nature’ who is both extremely active and full of self-assertion, yet at the same time prone to victimisation or as, in the case of the shlimil/shlimazl, bungling, ineffectual personages who are easily victimized. Consequently, the image produced by recent scholarship portrays the shlimil, shlimazl, and picaro as agents lacking autonomy and unable to make conscious choices. It is my thesis that the shlimil, shlimazl, and picaro are necessary agents for social emancipation; an agent that not only postpones the emancipatory potential of a particular social movement but also serves as the catalyst for the next social movement. **01-06B**

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**Hinson, Glenn** (University of North Carolina, Chapel Hill) **The Long Reign of Rhyme: Hidden Histories of African American Rhyming.** Most histories of hip-hop locate the music's roots in a host of late 20th-century rhyming traditions, ranging from the poetic elegance of Jamaican toasters and African American radio deejays to the crisply rhymed narratives of jubilee quartets. These same histories invoke West African traditions of eloquence-speaking, suggesting a much longer heritage for this diasporic tradition. Yet the interval between these cited sources remains a cipher, lost to a silence stretching across generations. This paper steps through this silence to explore the largely-hidden history of African American vernacular rhyming, mining early historical accounts to craft a continuous chronicle of rhymed eloquence. **18-09**

**Hirayama, Miyuki** (Ritsumeikan University) **Ghost Stories in Comic Rakugo Storytelling.** Ghost stories are enacted in various Japanese traditional performing arts such as Noh play, Kabuki theater, and rakugo comic storytelling. In each genre, the way ghosts are presented and performed could be remarkably different. In this paper, I will focus on the way ghost stories are performed in the rakugo comic storytelling. By examining the texts, structure of performance, storyteller's dramatization, and the audience reactions, I will explore the issues of genre and performance. **17-07**

**Hirsch, Julia** (Brooklyn College) **Boys Into Men: Skateboarding as Folklore.** Although skateboarding has been the subject of memoirs, handbooks, and videos, its practices invite closer study. Skateboarding, a male-dominated pursuit, is sustained by customs and rituals which inscribe a community of practitioners. Like graffiti, skateboarding makes particular use of urban space, a point made by Ian Borden in his study of *Skateboarding, Space and the City* (Oxford, 2001). Improvisation and adaptation are essential to the sport. Skateboarding has changed dramatically since Steve Zeitlin wrote about it in *City Play*. **12-13**

**Hively, Kathryn D.** (George Mason University) **Recalling the Body.** By describing how a woman can be made aware of her gender while acting in a non-gendered capacity, this paper examines the problematic concept of mind-body separation in workplace communities. The personal narratives of three women with experiences in male-dominated professions describe incidents when the women felt gendered in non-social situations when communicating decidedly non-gendered ideas. Their experiences resist the Cartesian model of mind/body dualism by revealing the difficulty of distancing ideas from the gendered body, but also suggest that changing the habitus of workplace communities can enable freer discourse between coworkers. **05-12**

**Ho Peché, Linda** (University of Texas at Austin) **"Give me your tired, your poor, your huddled masses..." or, Maybe Not: Challenging the Meta-Narrative of Immigration in Public Folklore.** Many of us find ourselves working on public programs that involve recent newcomers to the United States. We may ask them to narrate the stories of their lives through oral histories, music, or the traditional arts. Many times, these representations become steeped in the celebratory mythos of the "nation of immigrants." This simplifies and distorts the heterogeneity of individual experience over the more popular tropes of survival and assimilation. In this paper, I will discuss how, as folklorists, we can negotiate our own roles in this process and provide a more open and engaging opportunity for self and communal representation. **12-02**

**Holland, Jeanne** (University of Wyoming) **"It's not a religion!" UFO Experiencers' Dissatisfaction with the Analogy.** Having interviewed UFO experiencers since 1990 for a current book project on the similarities between UFO abduction narratives and the genre of the captivity narrative, I wish to investigate contactees' and abductees' anger and angst at their experiences being understood in terms of religion. While scholars have noted these similarities, I want to explore the differences that matter so much to persons in the UFO community. In their minds, these differences distinguish and elevate their

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experiences and knowledge from that of "the church" or mere "religion. I will explore how this community draws upon discourses from science, academia, and pop culture to achieve this distinction and will analyze why this difference matters so much to UFO experiencers. **20-12**

**Holtgrave, Darcy** (University of Missouri) **"Don't Piss Off the Crazy Person": Mental Illness Narratives in New Common Spaces.** Individuals affected by mental illness increasingly are revealing their experiences, both in order to say what has been hushed and to advocate education, awareness, and acceptance of the condition as a genuine illness. The transmission of such narratives has been augmented by the increasing accessibility of resources like chat rooms, discussion boards, and video sharing forums. In this paper, I analyze online narrative accounts from individuals who have been affected by mental illness, observing the commonality and variations within narrative structure, nuances of the performer/audience relationship, and the benefits and risks of using this commons for discussion of stigmatized illnesses. **20-03**

**Horn, Jenn** (Indiana University/Purdue University) **Nashville, Indiana: A Community That Functions as a Museum to its Heritage.** From its earliest beginnings, Nashville, Indiana has been a place for artists to gather amidst the beautiful natural beauty of Brown County. The signs on the roads leading into Nashville proclaim its historic artists colony heritage but does Nashville remain an artist colony? This paper will explore the nature of Nashville, Indiana as a place where the "handmade crafts" are handmade in Korea rather than locally; as a place where the artists are a part of the community in ceremony rather than practice; as a "community" that functions as a museum to its heritage. **18-12**

**Howard, Robert Glenn** (University of Wisconsin, Madison) **Aggregate Intentionality on the Vernacular Web: The Case of "The Homosexual Extremist's Catholic Space."** Both institutions and individuals are increasingly using participatory forms of web-based communication for everyday expression. These new media provide the network locations for performing hybridizing discourse. More than producing syncretic content, these network locations enable the aggregation of multiple intentionalities. So doing, this process blurs the lines between the "institutional" and "vernacular." Looking at a personal expression of vernacular Catholicism, the theory of a "vernacular web" attends to the complex new transformational possibilities participatory media offer. **09-04**

**Hoyt, Heather M.** (Arizona State University) **Sharing Virtual Meals and Cultural Appreciation: Arabic Foodlore on Websites for English-speaking Audiences.** This presentation will illustrate the importance of websites for sharing, preserving, and fostering appreciation for Arab foodlore and the ability to bring local knowledge to a global audience. With the trend in "culinary tourism," it is important to examine the ways in which foodlore is shared and to what extent it actually contributes to cultural understanding versus its use as a mere commodity for the privileged to sample. A variety of websites will be examined in relation to the culinary theories of Janet Theophano, Richard Tapper, and Sami Zubaida, the cultural literacies theory of Brian Street, and the multimodal rhetorical theory of Gunther Kress. **01-10**

**Hufford, David J.** (Pennsylvania State University College of Medicine) **Belief, Emotions, and the Meaning of Religious Folk Art: As Illustrated in the Don Yoder Collection.** Even the appreciation of religious folk art can be disrespectful, from quaint to funky. The folklife approach to religious folk art, exemplified by the work of Don Yoder, provides a powerful antidote to such demeaning attitudes. The folklife approach transcends generic focus, seeing religious folk art as inextricable from belief, narrative and other aspects of everyday life. Religious folk art provides storytelling occasions and acts as a medium of communication between worlds. It is belief that gives it its meaning. **05-02**

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**Hutchinson**, Sydney (New York University). **A Man, a Myth, a Merengue: Tatico Henríquez; Or, How to Perform Dominican Masculinity on Accordion.** During my research into Dominican merengue típico music, Tatico Henríquez (d. 1976) was invariably named as the best accordionist of all time, and his merengues form the bulk of today's repertoire. I examine here the role of the exceptional individual in traditional culture and society while attempting to answer questions about this extraordinary consensus and post-mortem presence in Dominican society. While part of the answer lies in his technique, voice, and personality, I suggest that his embodiment of shared ideas about masculinity, migration, and nostalgia are more important still. **13-07**

**In Hee**, Kim (Chung-Ang University) **The Pig and Ritual in East Asia.** In modern Korea and China, pigs are viewed as "dirty" animals; but in sacred ceremonies, they perform an important roll as sacrificial offerings and carriers of good fortune. These conflicting notions reflect the complex relationship between people and their environment. Although the use of pigs in rituals continues today, the relationship between act and meaning has changed. In today's rituals, the mere act of offering overshadows the traditional recognition of the animals' spiritual significance. Due to the severed ties between act and meaning, current ritual practice, viewed from a traditional vantage-point, resembles a strange self cannibalistic phenomenon of "the pig sprit eating itself." **01-03**

**Ingalsbe**, Suzanne Godby (Indiana University) **Sacred Today: Intersection of Symbols, Space, and Identity in Nontraditional Church Settings.** Church buildings are laid out to facilitate worship and other programming. They are traditionally marked with predictable identifying architectural features such as crosses, steeples, and stained glass that indicate their function from afar. Many modern churches, however, are located in nontraditional settings or share multi-purpose buildings. What roles do these spaces play in the formation of congregation identity? How are these spaces utilized for worship and other activities, and how do they employ or abandon traditions and the use of visual symbols to establish and reinforce community identity? This paper explores these issues through case studies of nontraditional church settings. **04-08**

**Isaacs**, Susan L. F. (Union College) **The Phenomenology of Ephemera and Jewish Rites of Passage.** This paper addresses Jewish ephemera from a phenomenological perspective. I take steps toward defining, categorizing, and analyzing this genre. Examples are drawn from rites of passage—amenable to this topic due to their profound significance within the human social drama. This research stands at an intersection between transitory printed material and larger human dimensions of birth, adolescence, marriage, and death. Ephemera have a straightforward, direct quality—whether as an invitation, a diploma, or a wedding contract. Inability to interpret these signs indicates less than full membership in a group. In a sense, such understanding represents the lifeblood of a culture. **18-03**

**Jabbour**, Alan (Independent) **The New Lost City Ramblers and the Instrumental Folk Music Revival.** There is by now a literature reviewing the history of the American folksong revival, but little attention has been paid to the instrumental folk music revival that sprang up in the 1960s and has sustained itself ever since. The New Lost City Ramblers and other bands provided early models for the movement, including not only repertory but stylistic ideas derived from grassroots sources. The instrumental folk music revival was integral to a parallel revival in folk dance forms such as square dancing, contra dancing, and clogging. Many people touched by this revival found their way into positions in the national NPR and PBS networks, helping to sustain the movement into its second and now third generation. It is a good time to reflect on the history of this important musical and cultural movement. **20-01**

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**Jackson, Jason Baird** (Indiana University) **National Dress among the Native American Peoples of the Southeastern United States.** In this presentation I will survey regional commonalities and local specificities in what can be understood as “national dress” among the American Indian peoples of the Southern United States. In many instances, everyday clothing styles of the 19th century have been retained, with modification, in dress styles that are worn today during national and community festivals. While used to mark and celebrate local, national and regional native identities today, the antecedent 19th century styles were the result of a mixture of autochthonous elements and features adapted from the dress of peoples of European and African heritage on the Colonial frontier. **04-12**

**Jackson, Mark Allan** (Middle Tennessee State University) **Confidence Man?: John Lomax and His Southern Prison Songs.** Although folklorist John Lomax offered to the American commonwealth many exciting and memorable songs from his explorations of southern prisons during his prestigious career, many questions stem out of his methodology and the use of materials taken from a captive black population controlled by a white-dominated institution. Did his presence at these penal farms simply put him in the position of cultural overseer? Did his subsequent use of these songs stand as another moment where a white man swindled the black man, the commoner, of his possessions? Or does Lomax’s exposure of these songs, his offering to all people, mitigate his appropriations? These questions are at the core of my exploration of the ground-breaking collector’s use and possible abuse of black folk culture plucked from the dark heart of prisons of the Jim Crow south. **18-09**

**Jochowitz, Eve** (New York University) **Recipes on Tombstones: Culinary Resistance to Mortality in Jewish Practice.** Food, cooking, and recipes are inextricably linked with life and vitality; the dead do not praise the Lord, said the psalmist, and they certainly do not eat or cook, but traditional and improvised Jewish practices related to eating and cooking bring a special awareness and immediacy to the rituals and processes associated with the end of life. My paper explores how such practices function as comfort to the bereaved and as strategies for the living to resist mortality with the medium most intimately and intensely associated with living. **18-03**

**Jones, Michael Owen** (University of California, Los Angeles) **57 Reasons Americans Eat (or Don’t Eat) What They Do: Part One.** Disciplinary bias often determines explanations of food choice, whether ethnic or regional identity in folkloristics, culture in anthropology, technology and transportation in history, etc. Why, however, do 59% of Americans eat differently when the weather changes, why do Twinkies sell best in the Chicago area, and why is Salt Lake City the top consumer of Cracker Jacks, bubble gum, and macaroni and cheese dinners? In this paper I take an interdisciplinary approach to exploring some of the many reasons for food choice, particularly within the context of “situated events” and in relation to identity. **20-04**

**Jordan, Terri M.** (Sam Noble Oklahoma Museum of Natural History) **Negotiating Balance: Addressing the Needs of Native Language at a Museum of Natural History.** The Department of Native American Languages at the Sam Noble Oklahoma Museum of Natural History is a valuable cultural resource, serving as a repository for Native American language recordings and as a generator for new language material. In developing this collection, however, there are many factors to consider. These include the balancing of tribal wishes with the need for public accessibility, and negotiating the resource requirements of an institution incorporating both life and social science collections. This paper will discuss the ways in which complex collaborations between various parties serve to further the common aim of strengthening Native American languages. **18-12**

**Jorgensen, Jeana** (Indiana University) **Intertexts and Invested Traditions in American Belly Dance.** The study of dance offers valuable opportunities for investigating the embodiment of tradition and the overlap between performance and performativity. In this

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paper, I discuss the intertexts of belly dance performances in contemporary America, and how changing performance contexts lead to conflicts over the invention of and investments in tradition. The ubiquity of belly dance in America makes it an important topic of research, but I also hope to demonstrate that it is a potent site for theorizing the interactions between text, tradition, and meaning. **12-11**

**Jung, Michael** (Arizona State University) **Saving Spider-Girl: How Fans Used the World Wide Web to Rescue a Cult Favorite.** This presentation will focus on exploring the role played by Internet fan communities in repeatedly saving the Marvel comic book Spider-Girl from cancellation. Introduced in a 1998 one-shot story as the daughter of Spider-Man, Spider-Girl proved popular enough to receive her own ongoing series, yet was often threatened with cancellation due to low sales. Fans used the Internet to launch a grass-roots movement to save the comic. Discussion of efforts taking place in digital spaces—message boards, letter writing campaigns, etc.—is the focus of this presentation. **01-10**

**Kaliambou, Maria** (Yale University) **"High" and "Low" Discourses about the Fairy Tale.** Concentrating on popular books of folktales and fairy tales published in Greece since the end of the 19th century, I discuss the differences and similarities between academic ("high") and public ("low") discourses about folktales and fairy tales. Popular fairy tales are differentiated from academic definitions. However, a common practice between "high" and "low" fairy-tale scholarship was the search for authenticities (Bendix 1997), in which "authentic," in the special case of Greece, meant the connection with the glorious ancient past (Herzfeld 1982). Countries on the European periphery developed "crypto-colonial" attitudes by adopting "high" western European fairy tales in order to "suit foreign models" (Herzfeld 2002). **04-03**

**Kaplan, Merrill** (The Ohio State University) **Experts in the Field: Crop Circles, Ostension, and Authority.** The discourse surrounding crop circles is a ripe topic for folklorists interested in the interaction of experts, stories, and ostension. Crop circles started appearing in the mid-eighties. "Cerealogists" soon established themselves as experts and attributed the circles to a superior alien intelligence. Skeptics set about showing that human pranksters could make genuine-seeming circles. When the art collective "Circlemakers" turned their would-be expert eyes on the mysterious phenomenon, they saw not alien messages or human deception but interaction between stories and ostension. Their claim to supreme expert status depended on talking like folklorists. Might we be a superior intelligence after all? **20-08**

**Kay, Jon** (Indiana University) **A Turtleback Prima: Narratives and Narrated Objects.** National Heritage Fellow, Milan Opacich is an accomplished musician, instrument builder and storyteller. For more than fifty years he has built tamburas, a class of fretted string instruments played in popular Serbian and Croatian ensembles. This paper centers on the first instrument made by Milan and the cotextual materials (i.e., other instruments, photographs, and conversations) that augment layers of significance emanating from and invested in this object and its referent story(s). This paper conflates the study of personal experience narratives and material culture, and explores how artifacts reference stories and educe dialogic meanings between objects and narrative events. **20-10**

**Keeler, Teresa** (Pasadena City College) **Metaphor in Narrative; Narrative as Metaphor.** Notions of community are as diverse as the communities themselves. One shared phenomenon that creates and reinforces a sense of community among its members is narrating, whether consisting of myths, traditional folk or fairy tales, or accounts of personal experiences. Narrating and narratives function on a variety of levels, including textual, interpersonal and metaphorical. This essay first explores traditional approaches to metaphors in narratives, and how such metaphors create community. It then examines narratives as root or core metaphors through which community can move beyond limited boundaries such as geography, ethnicity, gender, or occupation to encompass humanity as a whole. **05-10**

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**Kelley, Greg** (University of Guelph) **"The Joke's on Us": An Analysis of Meta-humor.** Some meta-jokes derive humor by their allusion to other jokes or present humor itself as the object or subject. Others proclaim their status as jokes self-referentially, and they often employ joke templates, familiar structures/motifs that are manipulated for comic effect (e.g. "A priest, a rabbi, and a minister are sitting together on a plane. The rabbi looks at the other two and says, 'Did you hear the one about us?'"). My paper will interrogate the generic boundaries and semantics of joking texts with these features. Moreover, I will examine the generic markers and functions of joke metonyms, shorthand allusions to larger joke texts. **09-06B**

**Kennedy, Maria E.** (Indiana University) **Conventions on Air: Creating Public Spaces and Cultural Commons Through the Appropriation and Adaptation of Genres of Radio Performance.** This paper will focus on how volunteer programmers at a community radio station (WJFF Radio Catskill) work within, challenge, or break out of genres of radio performance and examines how the appropriation and adaptation of generic conventions allows programmers to speak and interact with their audiences in ways that contribute to their idealized forms of social dialogue, and thus, the creation of particular kinds of public spaces. Attending to the performance practices of community radio as a site of community formation, we can better understand how people use and interact with local media as a tool for creating public identity, and how generic conventions play a powerful role in organizing the ideologies conveyed through performance. **05-11**

**Kimiecik Foley, Kathryn M.** (Independent) **Reflections on a Quiet Revolution in Folklore.** Folklorists are an under-utilized resource for global change. The author presents a new word (ethnostructuralism) to describe the process by which ethnographic methods can help identify cultural infrastructure. Knowledge of the details of infrastructure can lead to improvements in the economic lives of the culture under consideration. The author uses the framework of early public sector folklore (1983-1994) in New York State and Pennsylvania, with additional fieldwork in Newfoundland, Canada, to trace ethnostructuralism's development and purpose. Finally, she posits that the practice of ethnostructuralism will lead to practical ways to create common good. **01-01**

**Kindraka-Jensen, Monica** (Indiana University) **Negotiating Identity: How Ivan's Soda Lake Family Became Atheists.** This paper examines the seeming rejection, from 1897 on, of traditional folk religion in a family of Ukrainian (Bukovynian) immigrants to Canada. Seeds for this rejection were sown in the village of origin and were prominently carried by the women in the family. For Ivan, Maria and their offspring, the transformation from Orthodox to atheist is a fascinating and complex development, deeply connected to identity issues in culture. **09-12**

**Kinsella, Michael** (Independent) **Presencing the Supernatural: Lore and Altered States of Consciousness.** Folklorists and parapsychologists both study supernatural lore: folklorists seek to better understand how these traditions express the worldviews of individuals and groups, while parapsychologists inquire whether the experiences described therein are factual. At first glance, these two approaches seem vastly different. But there might be a profound connection, for what if it is the nature of human creativity to construct "supernatural" experiences? This paper investigates UFO-themed lore within the context of altered states of consciousness, suggesting it represents attempts to translate naturally occurring human experiences and may even enkindle them. **20-12**

**Klassen, Teri** (Indiana University) **The Case for an Interracial Improvisational Utility-Quilt Aesthetic.** Since 1969, some scholars have posited an African-American style of quilting, distinguished by improvisation and linked to African heritage. This trope served as a corrective to the underrepresentation of informal quilt styles and African-American quiltmakers in early quilt histories. But it overlooks the use of improvisation by white quiltmakers, the diversity of individual quiltmaker repertoires, and multiple instances

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of interracial collaboration. I use images of both black- and white-made quilts from fieldwork in Alabama and Tennessee to argue for recognition of an interracial Southern utility-quilt aesthetic and for an interracial place-based approach in future quiltmaking studies. **18-09**

**Klein, Barbro** (Swedish Collegium for Advanced Study). **Estonian Folklorists in Sweden: Reflections on Scholarship in Exile, Heritage Preservation, and Discipline Formation.** Among the thousands who fled from Estonia to Sweden during World War II were some eminent folklorists and ethnologists. This paper analyzes the imagined and tangible spaces that these scholars created in publications in which they sought to preserve the Estonian folk heritage from oblivion and assert their difference in a strange country. Although their work was influential during the 1950s, it has never been recognized as “real” Swedish ethnology and a re-evaluation is overdue. Simultaneously part of the Estonian and the Swedish scholarly legacies, their work in exile also constitutes an intriguing component in the broader formation of the discipline(s) of folkloristics and ethnology. **17-04**

**Kobayashi, Fumihiko** (The Hebrew University of Jerusalem) **What Is Gender Implication About in Japanese Animal-Wife Tales?: A New Reading Strategy of Japanese Animal-Wife Tales.** This paper attempts to describe gender implication in Japanese Animal-Wife tales by focusing on how an animal in human female form (hereafter; an animal wife) and a human male (hereafter; a man) start and terminate their connubiality. The overall narrative development of the tales indeed plays only in the make-believe world, but gender implication lying behind the two characters’ actions mirrors socio-cultural contexts in the real world. Although understanding of this gender implication can cast a fresh light on how to read and interpret Japanese Animal-Wife tales, its investigation remains undone in Japanese folklore studies. **17-08**

**Koegel, Mary** (University of Kentucky) **Never Alone: A “Look” At Imaginal Companions.** American culture dictates imaginary friends (or imaginal companions) belong in the realm of childhood. Yet, some adults maintain their folk belief in safe environments of dyads or small folk groups. Although potential social stigma of psychological labeling and cultural influences of mass media have essentially “hidden” this tradition, believers continue their social relationships – with each other and their imaginal companions - through intimate narratives and idionarration. This paper examines folk groups where folklorists cannot see nor hear half the participants. **05-13**

**Kononenko, Natalie** (University of Alberta) **Soviet Cartoons on Folklore Topics.** During the Soviet period, cartoons shown during the children’s hour “Goodnight, Little Ones,” purported to present classic folklore. Closer examination reveals tweaking of traditional tales to convey a pro-Soviet, and pro-Russian, message. In one tale, girls from various nations are presented, with the Russian girl appearing last. She is, of course, the one chosen as the object of the heroic quest. Animals are pictured working together – under the leadership of the bear, a symbol of Russia. This paper will examine using folklore for instilling a Russo-Soviet orientation in children. **05-04**

**Kozma, LuAnne** (Michigan State University Museum) **The Theft of the Commons in Benton Harbor.** Benton Harbor knows the community narrative about its park well: Jean Klock was gifted as a public park “forever” and dedicated to the children. This understanding of the commons was legally challenged and manipulated by private interests in a series of planned attacks selling the park off piecemeal, then revealing a plan to destroy it for a privately-owned golf course, ostensibly for the public’s “benefit.” Betrayed and misled by a legal agreement to protect the park, the community eventually relied on the public trust doctrine of the shared commons and the technicalities of federal and environmental justice laws. **01-09**

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**Kruger, Steve** (Avery Arts Council, Blue Ridge Folklife Institute) **Let Her Go Boys: Jack Guy and the Beech Mountain Folk Revival, Grass Roots Public Folklore in the North Carolina Mountains.** Jack Guy began recording his friends and family on the back side of Beech Mountain in the 1960s. This area of western North Carolina is known for its storytelling and ballad singing traditions and the prevalence of the mountain banjo and dulcimer. How the traditional community of Beech Mountain responded to the Folk Revival is an early and fascinating example of cultural tourism and public folklore, and one that was driven from within the community. We will examine the recordings made by Jack Guy, learn about his colorful life, and hear from the artists he worked with and their descendants. **04-09**

**LaDousa, Chaise** (Hamilton College) **"Ghetto" and "Plantation": Language, Place, and Race in a College Town.** This presentation investigates the ways in which "house signs," whereupon punning names are displayed, facilitate the creation and management of discourses of race among white college students in a Midwestern town. A relatively small group of residents understand their house signs to correspond to the area of town in which they live called the "ghetto." By examining the intertextual links they are able to forge with interpretive practices involved in reflections on house signs more generally, I argue that their location facilitates the avoidance of race in interpretive reflection, something unavailable to residents of "Plantation." **17-03**

**Lafferty, Anne** (Memorial University of Newfoundland) **Comparison of Gender in Newfoundland and British Funeral Processions.** This paper compares gendered patterns of funeral processions in Newfoundland with gendered patterns of funeral processions in the British Isles, the area from which most Newfoundland settlers came. The two Newfoundland patterns described by my informants for the first part of the twentieth century are male-only processions and processions arranged by pairs (with, apparently, a preference for opposite sex pairs). In Britain, male-only processions occurred, but arrangement of participants in gendered groups seems to have been more common. **12-12**

**Lang, Ray** (Xavier University of Louisiana) and **Gould, Donna** (Xavier University of Louisiana) **Toward a generative model for transformation myths.** By telling of powerful but flawed characters that learn to identify with the oppressed and marginal, "Hero's journey" narratives (which we term transformation myths) serve to empower the weak and give voice to the powerless. We report our analysis of transformation myths that will ground a computer system to generate new versions of transformation myths. By utilizing mnemonic devices rooted in orality, such as shared patterns of characters and events, we leverage computing capabilities to reintroduce aspects of orality into story creation and storytelling. **09-13**

**Lange, Michael A.** (Champlain College) **Narrating Climate Change in Morocco.** This paper deals with the idea of the "common wealth" in the form of a shared water source utilized by a pastoral/small-scale agricultural community. Specifically, this paper explores local thoughts and interpretations of global climate change on a body of water near the Berber village of Dayet Ifrah, in the Atlas Mountains of Morocco. This paper studies the impacts of global climate change on the people of the village, using the people's informal narratives about their shared water source to understand the impacts of global forces on a local populace's senses of place and group identity. **17-02**

**Langlois, Janet L.** (Wayne State University) **"I'll Fly Away": Transformative Traditions in Hospice and Bereavement Narratives.** This paper frames an ongoing ethnographic study of accounts of mystical experiences in health-related contexts within the theoretical space of "The Commons and the Commonwealth." It examines the ways in which the common world-wide motifs of soul as butterfly or bird work in the accounts given of the deceased by their relatives, friends and caretakers in hospice and home health-care environments. It juxtaposes the narrative turn in medical anthropology with folklorists'

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studies of folk belief and supernatural legendry in considering care of the dying and bereaved as part of the common good. **12-12**

**Lankford, George E.** (Lyon College) **Envisioned Myth: Double Key to Decoding Tradition.** A vital part of religious traditions is a set of beliefs that may be expressed culturally as ritual, as myths, or as visual art. When the last occurs, details of even prehistoric beliefs may be recovered via congruent insights from the separate methodologies of myth interpretation and iconography. The Mississippian era (ca. 1000–1450 A.D.) in eastern North America seems to provide that sort of situation, and the interpretive process is demonstrated here by artistic examples from Moundville and the Lower Mississippi Valley. **09-13**

**Lanzendorfer, Judith** (The University of Findlay) **Teaching the Urban Legend "Killer on Campus" in the Wake of the Northern Illinois University Shootings.** This presentation will focus on teaching the previously assigned urban legend "Killer on Campus" in a once-a-week online literature course two class days after the NIU shootings. I will establish the sense of community created before the February 18th class, then focus on this class and the its discussion of warnings and realities associated with "Killer on Campus." Students noted that the community previously established made the class a "safe space" for discussion and that this feeling was deepened through discussion of this topic. **01-10**

**Larsen, Hanne Pico** (Danish Folklore Archives) **Nostalgic Encounters with the Old Country: Two Sisters and a Story About Belonging.** Children of immigrants often grow up listening to stories about the place their immigrant parent(s) left. But what happens when the children of the immigrants visit their parents' home country? I present two such narratives, as they were told by two sisters who both grew up in Solvang, California. Their stories are about their return to Denmark and appear strikingly similar. Are the sisters performing the same story, which they somehow came to share, or are they two stories of their individual encounters? I compare the two narratives and give my interpretation. **17-04**

**Lash, Sarah K.** (Indiana University) **Singing the Dream: The Creation of Community Identity through Song in the Society for Creative Anachronism.** The Society for Creative Anachronism is an international organization dedicated to re-creating the culture of Western Europe before 1600. It is a group with a complex forty-year history and a rich bardic tradition. Songs written and performed by Society members are fertile ground for understanding how a community can imagine itself into being. Part of a much larger study of bards in the SCA, this paper builds on scholarship available on intentional communities, balladry, and the creation of community to explore how one group within the SCA group defines itself through the songs group members write, sing, and share. **09-11**

**Lau, Kimberly J.** (University of California, Santa Cruz) **The Public Lives of Avatars.** While the idea that internet technologies can facilitate communications unfettered by the material realities of "identity" has been essentially dismissed as utopian fantasy, I want to suggest that alternative public spaces instantiated in MMORPGs can still offer insights into the everyday production of a different commons. Thus, I focus on some of the "public debates" that take place among avatars in "make-believe" game worlds in order to investigate how understandings of "real" and "make-believe" influence social commentary and political discourse and allow for the emergence of a public sphere removed from the constraints of hegemonic identity formations. **13-08**

**Laudun, John** (University of Louisiana, Lafayette) **Genius Loci: Towards a (Folkloristic) Ethnography of Creativity.** Two years ago Lee Haring suggested that one field ripe for cross-fertilization with our own was cognitive studies. Using current work being done on a recent folklore form, a boat that goes on land and water, in Louisiana, this paper examines recent work within the sub-field of creativity studies to what can be mapped onto folk culture realities and how mapping onto these more complex realities can, in turn, revise and/or amend creativity studies. **05-08**

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**Lawless, Elaine J.** (University of Missouri) **Hands-On Healing: Integrating (Un)common Practices within Clinical Institutions.** This paper draws on participant observation and interviews with several different groups of white, middle-class women healers in the American Midwest. Most belong to one or more healing groups who gather to practice and share their healing techniques (modalities) and support each other's healing work. Several women in these groups are medical doctors, nurses, physical therapists with the highest MD and Ph.D. credentials and work in conventional biomedical institutions. Yet, they also belong to the healing groups and consider themselves "healers," in ways that reflect ancient, traditional, and often eastern conceptions of what a "healer" is and can do—methods and beliefs that are far different from those learned in medical schools and therapy clinics. This study seeks to avoid the pitfall of suggesting a binary that posits healing in opposition to biomedical modalities. Instead, it seeks to locate the women healers within their own embodied and shared realities. **20-03**

**Lawrence, David Todd** (University of St. Thomas) **When Is Graffiti Not Really Graffiti?: Ideology and Folk Expression at the Flight 93 Memorial.** Like similar memorials at Ground Zero and the Pentagon, the Flight 93 Memorial is characterized by messages and items left by individuals and small groups meant to express a wide range of emotions about the passengers of Flight 93, the hijackers themselves, and our country as a whole. Of particular interest are a number of written messages that have been scrawled on parking bumpers in the memorial's lot. This paper will examine how these messages, which take the form of graffiti, a vernacular genre resistant by definition, actually serve to support a homogeneous, reactionary ideological position. **12-12**

**Leary, James P.** (University of Wisconsin, Madison) **Exile, Gender, Work, and Death in an Immigrant/Occupational Legend Complex.** Skilled itinerant male workers who assume dangerous tasks, triumph for a time, then die dramatically on the job and far from home often inspire legend complexes that confront paradoxes at the heart of immigrant working class experiences. Chief among them: the necessity of leaving home and family to risk one's life in the company of men so as to make a living and, eventually, a home in the company of women. This presentation examines such paradoxes with particular attention to legends concerning "Whitewater" Ole Horne, an immigrant Norwegian logger who drowned in Wisconsin's Chippewa River in 1905. **18-04**

**Lee, Daniel B.** (California State University, Channel Islands) **Maria of the Oak: The Problem of Divine Intervention in the Commons.** Mary of the Oak is a shrine located in an ancient forest of oaks in Germany. Thousands of religious pilgrims visit each year because of the "healing and helping power" of a legendary oak tree. This oak represents a social resource that is held in common by believers, accessible to all who communicate with Maria. This paper analyzes the content of documents left by visitors and discusses the function and form of communication that is reproduced. After summarizing scholarship on the symbolic role of trees in folk or vernacular religion, this text suggests that systems theory can help explain the enduring social significance of the site as a "sacred commons." **13-12**

**Lee, Linda J.** (University of Pennsylvania) **Intertextual Monsters: Transformations of Beastly Bridegrooms in Contemporary Popular Culture.** Folkloric motifs and traditional expressive forms are frequent sources of intertextual references in contemporary works of fiction and popular culture. Among the most often referenced fairy tale intertexts is the cycle of animal/monster bridegroom tales. This paper considers the way that motifs from animal bridegroom tales are employed intertextually within contemporary popular culture, where they appear in such divergent sources as television programs like "Beauty and the Geek" and "Buffy," Bill Willingham's Fables graphic novels, Stephanie Meyer's YA *Twilight* vampire series, and paranormal romance novels. Specific attention will be paid to the way that the motifs of beauty, monstrosity, and transformation are used. **12-11**

## ABSTRACTS OF INDIVIDUAL PRESENTATIONS

**Leonard, Katy E.** (Brown University) **Fiddling Around: Navigating the Internet Bluegrass Community.** The online bluegrass community is under continuous development, engaging the Internet as marketplace, front porch, and classroom. Bluegrass music balances between tradition and modernity, thus some participants applaud the shift to online networks as a welcome way to connect with the global audience, while others bemoan high-tech bluegrass as heresy for departing from its unplugged, down-home image. This paper explores this dynamic online bluegrass community, its possibilities and limitations, and how the new venue of the Internet is expanding and changing the context of bluegrass, potentially creating a new tradition in the process. **09-04**

**Levin, Cherry** (Louisiana State University) **Jumping the Broom: A New Look at an Old Tradition.** In light of the recent revival of the African American wedding custom of "jumping the broom," the origins and diffusion of this custom is of interest to both folklorists and cultural historians. Questions concerning the roots of this practice shed light not only on the many race and class issues manifest on the antebellum Southern plantations but more recently, reveal both the social and monetary impact of this revival on the current \$161 billion dollar American wedding industry in the marketing of ethnic identity. **18-09**

**Lewis, Sue** (Durham University) **A Land of Possibility?: Cultural Identity and the "Commonwealth" of the Isle of Man.** Since the 1960s, the Isle of Man has experienced an influx of new residents, placing the Island-born population in the minority. What happens when the cultural vis-à-vis must be played out in one's own backyard? Can a 'commonwealth' that remains true to local cultural roots result? Recently, the Island's government launched Freedom to Flourish, which reads like a manifesto for a commonwealth. Can a 'new commonwealth' be legislated into existence as a response to cultural contact, or must it develop through negotiation? **17-10**

**Li, Jing** (Gettysburg College) **Reading the Professional and the Popular on the Mall: The Presentation of Ethnic Cultures of Yunnan at the 2007 Smithsonian Folklife Festival.** Ethnic artists in Yunnan province, China, participated in the 2007 Smithsonian Folklife Festival (hereafter, SFF). They comprised a heterogeneous group of officials and performers, Han Chinese and ethnic minorities, professionals and folk artists, this paper looks at, first, what kind of living ethnic heritage Yunnan chooses to represent and Yunnan's alternative voice on the dominant discourse of 'living heritage' at SFF; second, how individual performers interpret what is authentic music and dance, and how the differences reveal the tradition and changes in the practice of professionalizing ethnic folk art in the contemporary context of popularizing and marketing ethnicity back home. **01-01**

**Lichman, Simon** (Centre for Creativity in Education and Cultural Heritage) **Whose Turn to Teach? Juggling Informal and Formal Education in Multicultural Programmes in the Israeli /Palestinian Context.** For 17 years, I have directed a folklore project that brings together Jewish and Arab school-communities (children, parents, grandparents and teachers). Programme activities take place against a backdrop of bloodshed, fear and distrust. Through a visual presentation of case studies I discuss how the sensibilities of a trained folklorist can complement the educational objectives of teachers and project managers whose formal needs may seem to conflict with a "fieldwork mentality." **20-06**

**Limon, Jose** (University of Texas) **With His Pistol in His Hand and the Dilemma of Chicano/Chicana Cultural Studies.** Contemporary and California-sited Chicano and Chicana cultural studies has neglected the tradition of *With His Pistol in His Hand*. Instead it has replicated the same dilemma that has affected cultural studies in general. Such cultural studies has characterized its mission as a turning away from canonical literature toward the study of popular democratic forms of expressive culture within a model of social conflict. However, the latter has largely been defined as media and commercial forms of culture and newly canonized written literature rather than the folkloric democratic forms of culture represented by *With His Pistol in His Hand*. **17-01**

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**Lingerfelt, Tabatha C.** (Indiana University) **Uses of Conglomeration in Animated Fairy Tale Films.** The dissemination of fairy tales to both children and adults is accomplished most readily through film, particularly animated films. The *Shrek* films and *Happily N'Ever After* use the conglomeration of tale types to satirize aspects of the fairy tale, particularly Disney versions of the tales, the innocent persecuted heroine, and cultural stereotypes. Along with this conglomeration the films focus on tales typically associated with females while relegating the main narrative to the underdog male character. The films are popularizing the anti-fairy tale not by re-imagining a single tale, but by instead combining as many tale types as possible to create a single narrative about the fairy tale for a different underdog. **13-04**

**Lipsitz, George** (University of California, Santa Barbara) **He Shot the Sheriff, But He Did Not Shoot the Deputy: Why Gregorio Cortez Matters Today.** The methods of cultural analysis presented by Americo Paredes in *With His Pistol in His Hand* revolve around turning hegemony on its head. His book shows how an aggrieved group can recognize the discursive mechanisms that legitimate its oppression and invert and subvert them by deploying them in their own narratives. The methods that Paredes deployed in this book have been largely unacknowledged and unappreciated by scholars, even though they have served as an indispensable source of critique and activism. This paper traces the genealogy of the trope of turning hegemony on its head from 1958 to the present. **18-01**

**Liu, Yan-feng,** (Yulin Collage) **Preservation of the Northern Shaanxi Folk Song.** The study will take some northern Shaanxi folk songs as examples to examine the changing of the northern Shaanxi folk songs, and propose some approaches to preserve it. The unique local folk songs represent the long, special history and cultural contexts, its lyrics use Chinese rhetorical method of "Bi-Xing" that is most suitable for loud, sonorous, deep, passionate, stirring style of music and meets especially the spiritual requirements for the local establishment in its history and natural environment. It became popular nationally associated with nationalism champions in the second half of the twentieth century. Nowadays young generations reconstructed it by attaching new lyrics to create a new genre of the folk songs, the neo-folk songs. **12-09**

**Long, Lucy M.** (Bowling Green State University) **Culinary Tourism as Political Action: Defining American Food Regions.** Tourism surrounding food tends to be gourmet entertainment for the select few who can afford it and appreciate it. However, using the folkloristic understanding of culinary tourism as an exploration of the meanings of foods and the cultures surrounding them, I explore how a project designing a culinary trail radically challenges peoples' notions of "good food," locale, community, and regional identity. I argue furthermore that creating a more nuanced understanding of the regional food is a political act that allows us to better address issues of globalization. **20-04**

**Lu, Jiang** (Eastern Michigan University) **The Architectural Setting of Musical and Theatrical Performance.** To create different kinds of spiritual environments, transient and fluid music needs to be performed in a solidified place, inside a building, on a stage, in a courtyard, or in front of a gate. In the northern Shaanxi province of China, these architectural environments interact with musicians and audiences; and their setting influence the performances. To congregate all different performing themes, a stable architecture is embellished with ornaments to demonstrate local people's esthetic consciousness, belief, and pursuit for blessing, which are the same as all the original theme of local musical and theatric performances. **12-09**

**MacAulay, Suzanne P.** (University of Colorado, Colorado Springs) **Votives and Violation: Ethnicity and Religious Practices in San Luis, Colorado.** "Somos todos Católicos," [we are all Catholics] declares Father Pat Valdez, head of a Catholic parish in the San Luis Valley. Father Pat's statement gives a false sense of homogeneity and unity and belies the greater reality of ethnic and religious diversity in this region. This discussion

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analyses the iconography of Josephine Lobato's visual narrative depicting her German Mormon grandmother's wagon train trip from Georgia to San Luis in order to investigate the impact of Mormon occupation in the Valley. It also questions the political and religious motives behind the recent desecration of the San Luis Shrine of the Catholic Stations of the Cross by young Mormon missionaries. **17-03**

**MacDonald, Michael B.** (University of Alberta) **Voices From Wood: An Afghani Musical Instrument Builder in the Canadian West.** Mr. Abdul Wardak left his home in Afghanistan in the early 1990s. Dealing with the loss of his status, his job, and his country Mr. Wardak began to suffer from depression. Thoughts of home brought memories of childhood and with it unexpected childhood desires. One of those desires was to own his very own Rebab. Mr. Wardak explored his memories of watching local musical instrument builders at work, the local lore about building the Rebab, and the methods and techniques of its production. From his memories came relief from depression and from his hands came voices from wood. **20-10**

**Magoulick, Mary** (Georgia College) **Images and Imagined Lives of Women from Prehistory to Today.** Even actual evidence is slim, our culture demonstrates enduring fascination with prehistoric images or ideas of women in films and television shows, as well as contemporary fiction and popular culture. Such images of ancient women in the modern world have become a kind of "commons" of aesthetics and assumptions about women and the potential of women's culture. I will introduce various examples, explore how they are used, common assumptions we share about them today, and consider what this all suggests from a folkloristic perspective about our fascination with such iconic female images and characters. **17-08**

**Mahiri, Jelani K.** (University of California, Santa Cruz) **Playing with an Accent: Song, Music and Performance Style in the Bumba-Meu-Boi of Brazil.** Bumba-meu-boi is a folk musical drama performed throughout Brazil. In the northeastern state of Maranhão, the notion of sotaque ("style" or "accent") plays a crucial role in the formation and maintenance of identity for bumba-meu-boi groups and their members. By analyzing melody and musical instrumentation from two sotaques, significant differences can be recognized. I describe these differences and explore their relation to broader discourses about sotaque. In the end, I discuss some of the implications of the growing importance of songs and music on (1) within group and between group stylistic distinctions, and on (2) economic possibilities of bumba-meu-boi performances. **13-07**

**Mansfield, Bill** (National Endowment for the Arts) **Ranch Rodeos: Reclaiming Ranching Identity.** Rodeos began as informal contests between cowboys, testing competency in ranching skills. They have become highly organized spectator sports where professional athletes compete in events loosely based on ranch work. With network television coverage rodeos have been appropriated by popular culture and are no longer an exclusive statement of identity for ranch culture. The ranching community has responded with a renewed interest in "ranch rodeos," contests in which ranches enter teams of cowboys to compete in events that accurately represent ranch culture. This paper examines ranch rodeos in Florida and discusses how they reflect the work culture of a ranch. **04-11**

**Margry, Peter Jan** (Meertens Institute, Royal Netherlands Academy of Arts and Sciences, Amsterdam) **A Ritual of Memorialization in Times of Crisis: Silent Marches and the Expression of Civil Religion.** Since the 1990's the silent march has become an established nation-wide ritual of memorialization in times of societal crisis after disasters or untimely deaths. This paper argues that in the Netherlands—a country divided along ethnic and religious lines—this ritual has not only become an instrument for coping with traumatic death, but also for creating and expressing a national form of civil religion, and in this way is able to generate binding forces in a contemporary multicultural society. **09-01**

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**Mathias**, Elizabeth (St John's University) **Sicilian Folk Art: Students Leap into the Commons with D.H. Lawrence.** Connections between natural and cultural environments and folk art are especially apparent to folklorists revisiting a place and culture. D.H. Lawrence lived in Taormina in 1921, traveled to Palermo and to Sardinia, and published his ethnographic experience in *Sea and Sardinia*. I have retraced Lawrence's voyage and recently used my experience to structure a summer abroad course in Sicilian culture. *Sea and Sardinia* was the main text. My students followed Lawrence through Sicily, comparing Lawrence's observations to their own as they conducted ethnographic field studies. **05-13**

**McArthur**, Phillip (Brigham Young University Hawai'i) **Re-Engendering and Regeneration of the Cosmos: Performing Local Inversions of Global Forces in the Marshall Islands.** Through the enactment of trickster qualities and images at the Christmas (korijmoj) celebration and in the women's kamolu (an event that celebrates high status visitors) the Marshallese cosmos is re-gendered and simultaneously regenerated. These events, that recapitulate institutionalized power, achieve a dissident effect by performers who enact movements that draw upon the ambiguous meanings of the trickster's sexual, mocking, and subversive behavior as they address global forces in very local terms. **12-13**

**McEntire**, Nancy C. (Indiana State University) **The Power of the Stone: Traditions of Handfasting and Healing in Scotland.** 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 unusual stone and several other Scottish stones, noting their impact on local folk beliefs concerning social contracts, healing, and fertility. **17-11**

**McGee**, Jim (Our Lady Of Peace Hospital) **The Therapeutic Recording Project: Song Weaving and Performance as Identity Construction for At-Risk Adolescents in Kentucky.** The Therapeutic Recording Project is a unique form of expressive therapy for adolescents in an inpatient psychiatric setting that gives teenagers the chance to compose, perform, and record songs to cope with emotional distress and to create rich, artistic descriptions of their preferred outcomes. Performance, oral composition, and audio recording help adolescents in the mental health system develop solid identities in the midst of struggle. This presentation describes some of the unique outcomes youth have realized through the therapeutic recording project; it examines a population of at-risk youth who come from multi-stressed families in Kentucky whose experiences include loss, grief, separation from family, trauma, abuse, depression, and the effects of addiction. We explore identity as a social construction and the possibility of reconstructing identity through expressive music and narrative in the context of a community and an audience of peers who struggle with similar stresses. **20-07**

**McGrath**, Jacqueline L. (College of DuPage) **Nice Bombs: Interrogation and Transgression By/In Iraq War Films.** Many recent documentaries about the Iraq War are shaped by filmmakers with complex identities and proximities to the events: Iraqi citizens and artists of various ethnic backgrounds, American soldiers, international activists, and journalists involved in the War to various degrees. Such films illustrate complex and contradictory interpretations of the human and cultural impact of international warfare in Iraq. But while each film strives to preserve memory, construct history, and document transgressions committed by and against Iraqi citizens in deeply affective ways, each inevitably commits filmic transgressions as well, and this paper applies a folklore studies approach to understanding these films. **01-05**

**McKean**, Thomas A. (Elphinstone Institute, University of Aberdeen) **Beyond Literacy.** This paper will address the re-oralization of society and tradition itself in the twenty-first century. Drawing on the James Madison Carpenter collection, I will examine how the transcription of seventy-year-old cylinder recordings places one at the centre of a creative process essential to the workings of tradition itself. Secondly, I will explore today's orality, influenced—but not necessarily compromised—by a close working relationship with the artefacts of a literate and technological society. Assumptions of mechanical recording's power and malign influence are misplaced and creativity in tradition remains. **05-10**

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**McKiernan-Gonzalez, John** (University of Texas, Austin) **Act Right: Gender, Visual Narratives and Contested Public Histories In the Cuentos De Mi Familia Project.** How do middle school students respond to the public crafting of Latino history? What forms of racial schooling follow local reform coalitions' investment in oral history outreach efforts in junior high schools? How do students and their families transform the racial schooling that funds, supports and advocates the public presentation of their histories under the Latino and the immigrant label? This paper will examine the ways young Latinas in the Cuentos de mi Familia project subverted the teleological immigrant narratives. This analysis will focus on the choices they made for their favorite family member, for the reasons why they admired the member and the way they translated their oral narratives into a variety of artistic mediums. This essay will argue that Latina middle school youth implicitly and explicitly contested bordered national narratives, challenging the gender dimensions often associated with model minorities. **12-02**

**McLain, Alysia D.** (Juneau-Douglas City Museum) **Dos and Don'ts of Going Digital.** This presentation explores the process the Juneau-Douglas City Museum used to bring life and engagement to civic history by undertaking a multi-year endeavor to interpret one of Juneau's most defining and controversial achievements—establishing Juneau as Alaska's capital. The purpose of this presentation will be to critically evaluate the final phase of the project—a collaboration with local middle school students to use digital storytelling and podcasting to create an interactive exhibit. Benefit from learning about the steep learning curves, road blocks and successes achieved by this small museum undertaking its first interactive exhibit. **09-03**

**McNeil, Elizabeth A.** (Arizona State University) **The Transnational Cultural Production of Indigenous American Identity in Nineteenth-Century Wild West Shows and World's Fairs.** In the nineteenth century, exciting and nostalgic performances of the "wild west," which included acts by increasingly powerless and, thus, romanticized American Indians, became a hugely profitable enterprise. This form of showmanship was directly related to other large-scale cultural displays that similarly explained Industrial Age social hierarchies: natural history museums and World's Fairs were also developed during this time period and were likewise touted as ethnographically edifying for all classes of citizens. Though romanticized as anachronistic noble/ignoble savages, Native American performers were, nonetheless, able to assert some agency and gain benefits for their people from the cultural exchange. **12-10**

**McNeill, Lynne S.** (Memorial University of Newfoundland/Utah State University) **Common Goods: Serial Collaboration and the Spirit of Anti-Commercialism.** Online object-tracking activities—serial collaborative traditions that involve tracking the journeys of various material objects around the world—have allowed for a renegotiation of the types of social connections available to users of the Internet. The introduction of a shared tangible object into a previously entirely virtual community challenges ideas of placelessness. These activities can also serve as expressions of anti-commercial sentiment through their utilization of informal rather than institutional networks and their promotion of the free exchange of goods that would otherwise be obtained through commerce. This paper will examine how these traditions create a new, non-localized form of "common goods" and how those goods speak against dominant messages of consumerism. **13-08**

**Mechling, Jay** (University of California, Davis) **Folklore and National Character.** Arising in the 1930s, extremely popular by the 1950s, and abandoned by most social scientists and historians the 1970s, the concept of national character is now a discredited idea seen as essentialist and hegemonic. Dorson was trained in American Studies at Harvard during the heyday of the concept and used it in his attempts to define a distinction American folklore. Dundes explicitly argued that folklore could be evidence for national character. This paper aims to revitalize and revise the concept, avoiding the mistakes of the past, and proposes how folklorists can use their methods to help rehabilitate the concept. **12-06B**

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**Michel, Maggi** (University of California, Los Angeles) **Weaving the Neural Net: The Neuroscience of Folk Narrating.** I explore recent advances in neuroscience, including Neural Net, Fuzzy Logic, and Stochastic models, in order to begin mapping neural phenomenon to narrating behaviors. I draw examples from twenty years' observation (both as a scholar and as a member) of a folk narrating group in West Los Angeles. My goal is to take a few initial steps in what will certainly be a long process of correlating brain activity to folk behaviors. My analysis will be, of necessity, a tentative proposal of possible relationships that will serve, I hope, as a stimulus for lively discussion, challenges, and counter-proposals. **17-02**

**Mieder, Wolfgang** (University of Vermont) **"I'm Absolutely Sure About - the Golden Rule": Barack Obama's Proverbial Audacity of Hope.** Proverbial language has long played an important role in the world of American politics, to wit its effective use by John Adams, Benjamin Franklin, Daniel Webster, Abraham Lincoln, Frederick Douglass, Harry S. Truman, Martin Luther King, etc. Barack Obama is clearly part of this folkloristic tradition, with his two books and major speeches containing much folk speech. Actual proverbs are used sparingly to avoid an overly didactic or sermonic style, but there are numerous proverbial phrases that add expressiveness, emotion, color, imagery, and colloquialism to his oral and written rhetoric. As an intellectual politician, he listens and thinks about "the voices of all the people," and consequently mixes their conventional and formulaic language into his own utterances. As such, he is on his way to communicate as effectively as his much admired models Lincoln, Douglass, and King. **12-04**

**Miller, Montana** (Bowling Green State University) **Ritualesque Passages: The New Landscape of Youth Culture.** The landscape of youth culture traditionally has been marked by "rites of passage" celebrating significant transitions: festive occasions (prom, graduation, senior pranks) and individuals' landmark moments (losing virginity, obtaining driver's license, leaving home). Yet the new technologies and patterns pervading students' lives are profoundly changing these traditions. Events are no longer bounded by a special place and time, but endlessly revisited through YouTube. Social network sites transform friendships; teenagers' relationships are expansive and ambiguously defined. With traditional life stages' boundaries dissolving, rituals that once accompanied the crossings are increasingly elusive, diluted; we might call them the "ritualesque" passages of adolescence. **12-05**

**Miller, Rosina** (The Philadelphia Center) **Articulating a Pedagogy of Engagement: Experiential Education, The Folklore Classroom, and Curriculum Politics.** By its core interests and commitments, the field of folklore often organically practices a type of civic engagement. In the classroom, folklorists are often interested in designing courses that engage students with diverse, local communities, sometimes with a politics of advocacy of the public welfare. Models from experiential education may be useful to articulate a more intentional pedagogy of civic engagement for folklore. This paper reviews theories of experiential education and civic engagement and draws from my teaching experience to provide assessment and other tools to advocate for the critical value of folklore to the undergraduate curriculum. **13-13**

**Mills, Margaret** (The Ohio State University) **Imagining Coherence: Limits and Modes of "Truth" in Telling People's Stories.** Best-sellers (two memoirs, *The Bookseller of Kabul* and *Kabul Beauty School*, and Khaled Hosseini's fiction, *The Kite Runner*; *A Thousand Splendid Suns*) inform popular western consciousness of Afghan experience. This paper compares their narrative coherence (thematic, stylistic) with two genres of Afghan narrative self-fashioning: recent published Afghan memoirs in English, and personal experience narratives recorded for the author's own diachronically researched oral history of one Afghan family, articulated intermittently over four decades. The paper also discusses problematic community impact of published works in Afghanistan. **04-01**

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**Mishler, Craig** (Independent) **Folk Art Meets Folk Tale: The Story of the Blind Man and the Loon.** The Arctic and Subarctic tale of The Blind Man and the Loon is known across Greenland, Canada, and Alaska. An intriguing spinoff of this ancient tale is the imaginative modern Eskimo art it has inspired. With slides of prints, sketches, and sculptures, I look at how this art has dynamically interpreted specific scenes in the narrative and illuminated them. I discuss how the art stands in a secondary, derivative position to the tale but offers additional ways of reading it. **20-11**

**Mitchell, Scott** (University of Missouri) **The Performance of Identity among Members of the MU Fellowship of Christian Graduate Students.** I am examining the University of Missouri Fellowship of Christian graduate students. I will examine how the group provides its members a space to perform the identity of Christian graduate student and an audience willing to legitimize the performance of this type of identity. I will refer to Patricia Sawin's "Performance at the Nexus of Gender, Power, and Desire," and to Cicala and Stern's *Creative Ethnicity*, applying their work on performance and identity. **13-12**

**Moe, John F.** (The Ohio State University) **From the "Uprooted" to the "Divided Heart": Norwegian Narrative and Material Folk Culture Traditions in Transition and the Role of the Ethnic Immigration Museum.** What the second generation wishes to forget, the third generation wishes to remember. This paper outlines a research project concerning the impact of immigration on the host society and the reasons for immigration as well as the desire among emigrant groups to express their folk heritage after the immigration process. The personal and family narratives of migration and immigration serve as a means to understand the intergenerational transition of folk traditions. This paper will present first person narratives from letters and newspapers articulating the conditions in Norway from 1850 to 1910 that catalyzed the wave of emigration to North America and the production of a significant body of literature. **13-11**

**Montigny, Stephanie May de** (University of Wisconsin, Oshkosh) **Building and Re-Building the Commons in Oshkosh, Wisconsin.** Since the late 1800s, the people of Oshkosh have constructed and reconstructed a sense of the commons, in a socio-cultural, symbolic, and physical sense, through building and changing structures, public monuments, and urban spaces. Ideas about economic change and "progress" have come into direct competition with the historical preservation. I focus on more recent public discursive debates over historical restoration projects and new construction in the downtown Oshkosh area, such as the Grand Opera House and Monument Square. I explore whether shaping the built environment creates greater inclusion or exclusion in participation in the commons. **05-11**

**Morales, Selina** (Indiana University) **Bathed in Spirit: Recognizing Homeland in the Botánica.** In this paper I will examine pre-packaged baños sold in botánicas in New York City. The illustrations on the packaging for these baños index a narrative of healing and health, a story that appeals to notions of health that circulate in the community in which the botánica is situated. Specifically, I examine the imagined landscapes of Africa and the Afro-Latino concept of el monte that are indexed in baño packages founds in botánicas. **04-08**

**Morris, Jason** (George Mason University) **Supporting and Building a Local Folk Arts Infrastructure: An Analysis of the Montgomery Traditions Initiative of the Arts and Humanities Council of Montgomery County, Maryland.** This paper will detail the development of local folk arts infrastructure in Montgomery County, Maryland. The presenters will describe on going work with the Arts and Humanities Council of Montgomery County's (AHCMC) Montgomery Traditions initiative. This initiative supports the efforts of County based individuals, organizations and communities to discover, share, preserve and sustain traditional arts and culture. The presenters will also address the complexities of practicing public folklore within the setting of a local arts and humanities council and explore how concern for local folk and traditional artists and communities in the County articulates with AHCMC's broader goals and activities. **01-13**

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**Mortensen, Eric** (Guilford College) **On the Age of Naxi Pictographs and the Parallel Oral Tradition of Ritual Recitation in Yunnan, China.** This paper addresses scholarship on the dating of Naxi pictographs and argues that the unjustified claim that the script is “ancient” damages an ability to reconstruct and maintain informed performances of an endangered oral tradition. Claims that the script is “ancient” influence the tsunami of tourism that reifies Naxi religion as ancient, and create spaces wherein dto-mba are required to reconstruct performances of the texts with a misunderstanding of the historical influences on the content of the ritual texts. **13-09**

**Murphy, Cliff** (Maryland State Arts Council) **Maryland Traditions At Age Eight: Developing a Regional Folk Arts Infrastructure Through Federal, State, and Local Partnerships.** This paper will detail efforts to develop and sustain regional folk arts infrastructure in the state of Maryland via the Maryland Traditions program, a partnership of the Maryland State Arts Council and the Maryland Historical Trust. The presenter will offer examples of documentation and support work completed throughout the state and describe how Maryland Tradition’s unique blend of academic, museum and agency based partners, project grants, apprenticeship awards and relationships with local folklorists has helped to generate a sustainable and supportive infrastructure for folk and traditional artists and communities across Maryland. **01-13**

**Murray, Michael L.** (Princeton University) **Folk Arts, Public Arts: Civic Engagement and Public Folklore Practice.** This paper considers folklife festivals as loci for civic engagement and intercultural dialogue. I begin with the premise that the folklife festival, as a community arts event, transforms public spaces into a commons at which artists and audiences converge. The dialogic potential of the festival space is realized in performances and demonstrations through which disparate constituencies bound more by geography than culture converge and interact. These events are significant as they occur within a social space more akin to the market square or commons than we may imagine curatorial efforts placed under the banner of public folklore. **13-13**

**Nagar, Deeksha** (Indiana University) **An Uncommon Touch: The Story of an Indian Ethnographer and his Informants.** In 1956, the Indian government passed the Immoral Traffic Act to uproot prostitution from the society. During this time, a Hindi writer named Amritlal Nagar published a book called *Yeh Kothewaliyan* [These Prostitutes], which created a storm in the parliament. In this paper, I will present the complexity of researching the topic of prostitution during the 1950s by examining Nagar’s fieldwork methods and analyzing the life stories of the prostitutes. My conclusion will demonstrate how ethnography can serve as a tool for social activism and political reform. **01-09**

**Nájera-Ramírez, Olga** (University of California, Santa Cruz) **Encaminándonos: Trailblazing Beyond Borders.** I argue that Dr. Paredes “nos encaminó” that is, he carved out an intellectual path for us to navigate and further develop in various directions. Through his rigorous politically engaged scholarship, Paredes revealed the academy as political battleground in which to tackle issues of social inequality. I also provide an overview of the nature and scope of his work beyond the U.S.-Mexico border focusing on the impact of his scholarship in Mexico to highlight that Paredes not only conducted scholarly research south of the border but also actively engaged scholars in Mexico and other Latin American countries. **17-01**

**Neff, Ali Colleen** (University of North Carolina, Chapel Hill) **Home of the Double-Headed Eagle: The Emergence of Reverend H. D. Dennis’ Visionary Vernacular Architecture.** The Home of the Double-Headed Eagle rises above the shotgun shacks and cracked pavement of old Highway 61 in Vicksburg, Mississippi: a brick-and-mortar spirit-scape. In collaboration with the Holy Ghost and his wife Margaret, 93-year-old visionary vernacular architect Reverend Dennis has taken his intimate and vivid knowledge of the wide world and translated it into an artwork that is deeply rooted in the local. Through his emergent use of traditional cultural expression, he has found a route to the

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achievement of the universal principle of transcendence, the culmination of human experience, and the sublimation of difficulties into dreams. **13-10**

**Noonan**, Kerry (Champlain College) and **Wehmeyer**, Stephen (Champlain College) **Mystic East and Wild West: the Esoteric Art of Edith V. Tenbrink**. In the early twentieth century, Edith V. Tenbrink and her husband came from Iowa to Los Angeles to found an esoteric organization claiming ancient Himalayan origins. This paper explores Tenbrink's articulation of this mystical "East" as a manifestation of vernacular traditions characteristic of the American "West:" specifically those of Los Angeles and Hollywood. Applying Michael Owen Jones' characteristic behavioral perspective, which asserts the importance of the individual as a creative manipulator of available models, traditions, and ideas, the processes and products of Tenbrink's artistry become reflective of the inner and outer topographies in which this Angelino artist lived and worked. **01-02**

**O'Brian**, Robin (Elmira College) **"Because it's a New Generation": The Multiple Meanings of Style Shift in Zinacantán Traditional Dress**. Even after 500 years of colonization and numerous political, religious and economic upheavals in their communities, Maya women in the community of Zinacantán (Chiapas, Mexico) still make and wear traditional clothing. Women maintain their identities as both Mayas and women through maintenance of their dress while using new techniques and modifying its appearance. This underscores both ethnic identity and pride. For women who produce items for the tourist trade as petty commodity producers or in cooperatives, traditional dress also signals their "authenticity" to tourists to whom they hope to sell crafts, a fact they are aware of and manipulate. **04-06B**

**O'Connell**, Joseph (University of Oregon) **"Playing This Supposedly Long-Dead Music": The British Folk-Song Repertoire and Style of Alasdair Roberts**. After leaving behind the more impressionistic musical fusions of his underground rock group Appendix Out, Scottish singer and songwriter Alasdair Roberts has issued a string of neo-traditional solo recordings that focus specifically on folk-song adaptation and imitation. Roberts's work in the British folk-song idiom draws heavily on conventions of repertoire and style established during past revival eras, while simultaneously underlining creative dynamism as a tenet of authenticity. Using audio illustrations, this presentation examines how Roberts coordinates traditionalism and expressivity in the context of independent music subculture. **09-10**

**O'Neil**, Sean (University of California, Berkeley) **Chinese Hieroglyphic: The Early Modern Riddle of the Written Word**. While there is a great deal of scholarship that has addressed how literate scholars portrayed illiterate peoples, little has been said of how European scholars were interpreting other cultures of writing. I argue that theories of writings systems, devised by early modern scholars in reaction to European encounters with the writing systems of the exotic eastern "others" in Egypt and China laid the groundwork for later European understandings of writing and language. In this paper, I focus on how Jacques-Joseph Champollion-Figeac's methods of organizing his famous brother's translations of Egyptian hieroglyphics influenced European understandings of the written word. **05-10**

**Olson**, Ted (East Tennessee State University) **Voices Finally Heard: The Rediscovered Musical Legacy of the Great Smoky Mountains**. Great Smoky Mountains National Park will soon release a CD anthology showcasing Depression-Era recordings of performances, collected by folklorist Joseph S. Hall, of traditional music by people then living in the area today encompassed by the park. I will discuss this significant if largely unheard collection of traditional music. I will elucidate briefly the history of Great Smoky Mountains National Park, sketch Hall's legacy as a documentarian of Appalachian regional culture, play examples of the aforementioned field recordings of traditional music from the Great Smoky Mountains, and analyze those recordings in order to place them into historical contexts. **09-10**

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**Ord, Priscilla A.** (McDaniel College) **Children of the Holocaust: Common Games, Play, and Pastimes in Uncommon Times.** Hearing the words children and Holocaust, one's thoughts are invariably drawn to children who did not survive, particularly Anne Frank. There were, however, many who did, and their stories, published predominantly as children's or young adult fiction, although far from fiction, provide poignant insights of those difficult times. The details of how they managed to escape, were provided safe passage on the Kindertransports, were hidden by sympathetic friends, were taken in by religious organizations for "safe keeping," passed as non-Jewish, or endured the camps until liberation are only part of their stories. They were, after all, children, and they played. **01-08**

**Otero, Solimar** (Louisiana State University) **Walking with the Orishas in Havana: Memory, Site, and Ritual.** This paper will explore how the spiritual re-mapping of Havana is an important part of the relationship that develops between Cuban santeros and their Cuban-American godchildren. In symbolic and physical ways, practitioners of Santería create an alternate scape of the city that is layered in terms of scale and meaning. From the perspective of Cuban santeros interviewed in the summer of 2008 in Havana, a number of issues emerge concerning the re-orientation of godchildren. The act of re-mapping the city creates a symbolic landscape that connects Diasporic spiritual families that are separated by physical and political distances. **13-12**

**Öztürkmen, Arzu** (Bogazici University) **A Folklorist among Archive Historians: Doing Oral History and Historical Ethnography.** This paper looks at the experience of a woman folklorist who came from the folk dance movement in Turkey in the 1970s, took her folklore training in the U.S. and found a job in a history department in her home country. Living among historians with strong skepticism towards oral sources in historical research, she moved forward to use her folklore training in proposing a new perspective in Ottoman and Turkish historical research, working in the areas of oral history, history of performing arts and historical ethnography. Returning to Turkey also brought more contact with European academic circles, creating awareness on different academic discourses. **12-03**

**Pai, Yi-Fan** (The Ohio State University) **Guiyue: Study on the Ghost Month Tradition in Taiwan.** The sacrificial tradition of guiyue, the ghost month, in Taiwan has a Chinese root and shares the larger Chinese cultural context, yet it has developed into a unique shape that reflects Taiwanese social structure and migration history. Guiyue falls on the seventh lunar month, which is roughly corresponded to August or September of the solar calendar. Guiyue is celebrated nationwide for the whole month and three major rituals are performed in public and in private households. Drawing on Bauman's performance approach and Sandra Stahl's theory on personal narrative, this paper will examine the transformation of this Chinese-rooted tradition in contemporary Taiwan. **09-09**

**Palma, Shannan** (Emory University) **New Dynamics for Fairy Tale Studies.** The cooption of folklore into the services of dominant ideologies is central to the problem globalization poses to the idea of the "commons." This paper proposes four dynamics shape the mythic appropriation of folklore, specifically, fairy tales, within American popular culture. These dynamics—metonymy, re-vision, hybridization, and a process of de-naturalization and re-naturalization—most often manifest as metonymic occurrences of fairy tales, narrative retellings, hybrid tales, and generic tales. In this paper I will further elucidate these four dynamics, and their potential uses in fairy tale studies. **13-04**

**Peebles, Katie Lyn** (Indiana University) **Transplanted Peoples: William of Malmesbury's Formation of Common History.** To explain the commonality of immigration in English history, William of Malmesbury introduces the theory that the invasion of Germanic tribes was caused by overcrowding at home. Germanic invaders are the seeds that "germinate" in a new homeland. William sees the formation of eleventh-century England as shaped by the settlement of invaders. If William can show early family connections among the tribes of early medieval Europe, then the "re"-integration of the modern groups might be less

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traumatic. William's establishment of an early congruence helps him imagine the emergence of a coherent Englishness out of his hybrid present. **09-11**

**Perkins, Jodine** (Indiana University) **Context and Connection: Oral History at a Historic Site.** In an oral history project for the Hinkle-Garton Farmstead Historic Site of Bloomington Restorations, Inc. (BRI), I interviewed narrators about the farmstead and its family in order to contextualize the site and to provide BRI with a resource for restoration and museum work. By sharing their memories, narrators actively help to create a community resource, thus connecting BRI with people who were part of the life of the farmstead before it was a historic site. Thus, I will also explore the role of history and memory in the context of the natural and cultural resources of a historic site. **05-11**

**Perlman, Ken** (Independent) **The Devil Was in These Fiddle Contests: Prince Edward Island as a Case Study.** Although fiddling contests had been an important part of the Prince Edward Island milieu since the mid-1920s, a combination of haphazard or biased judging and under-handed tactics among participants created widespread hard feelings among fiddlers, occasional violent outbreaks, and long-standing grudges that in some cases persisted for decades. When the Prince Edward Island Fiddlers' Society formed in 1975, members overwhelmingly renounced the practice of competing against each other. Thereafter, the imperative to avoid even a hint of competitiveness strongly affected the course of the local fiddling revival, inhibiting in particular its ability to take on the issue of stylistic preservation. **09-05**

**Pershing, Linda** (California State University, San Marcos) and **Bellinger, Nishelle** (California State University, San Marcos), **"This Is My Sorrow, This Is My Loss," Carlos Arredondo's Memorial Protest of the Iraq War.** When Carlos Arredondo was notified that his son, Marine Lance Corporal Alexander Arredondo, had been killed in the Iraq War, he set fire to a military van, suffering third-degree burns when the van exploded with him inside. As part of his mourning process he creates transportable memorials—using a coffin and Alex's boots and uniform—to honor Alex at peace marches. We explore dimensions of race, class, and gender in Carlos Arredondo's memorialization of his son. **04-02**

**Plaisance, Vana** (Delcambre High School, Louisiana) **The Plowboy: Words of Faith and Encouragement as Christian Folk Literature.** When, in the course of time, the common good of all mankind is the goal of societies everywhere, the world will be a better, safer place for people to live, work, raise families, and worship. That was the life-long goal of Patrick Martin Williams, Jr., (1898-1988). In 1966, Williams, age 68, wrote a manuscript for a book in the genre of Christian living. He entrusted it to his 16-year-old granddaughter, Vana. She recently edited and published his work, *The Plowboy: Words of Faith and Encouragement*. The message is relevant, timeless, universal. **05-06B**

**Posey, Sandra M.** (California State Polytechnic University, Pomona) **Visceral Research and Transformation: How Folklore Can Change the World.** Folklore research is a means for individual and community transformation. This statement doesn't introduce anything new but reemphasizes something already well-known to folklorists, and by doing so advocates for the process of folklore research itself as a method of applied folklore in the quest for social justice. As Georges and Jones explain in *People Studying People*, "The results of fieldwork include the intangible and human as well as the tangible and impersonal" (1980). Building on Jones' work on aesthetic response (1987) and disgust (2000) I describe an applied method for cultivating personal, and ultimately social, change. **01-02**

**Preston, Michael J.** (University of Colorado, Boulder) **A Re-examination of the Sword-Dance Description in "The Shetland Sword Dance" from Papa Stour, Shetland, U.K.** Among the early recorded British folk-plays, "The Shetland Sword dance" from Papa Stour has been studied frequently. Its early textual history rests upon evidence in Hibbert's "Description of the Shetland Islands..." (1822) and James Scott's manuscript (NLS MSS 907, ff.1-6) which he sent to Sir Walter Scott in 1829. This paper will determine the

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relationship between the two descriptions of the dance by using the kind of pattern-matching that plagiarism-detection programs employ. Ivor Allsop's attempt to reconstruct the dance in "The Folk Music Journal" (1978) reinforces this textual study. **05-13**

**Preston-Werner**, Theresa (Northwestern University) **Mi Corazon Dice No: Using Alternative Texts to Construct Community Identity in Costa Rica.** Graffiti, electronic political cartoons, buttons, and t-shirts comprise the alternative texts and identity performances that surfaced in Costa Rica prior to the October 7, 2007, referendum that determined Costa Rican support for DR-CAFTA. The oppositional campaign fostered community relations at a national level despite a lack of economic resources. This paper discusses the highly personal and emotive symbols used by the NO campaign to appropriate public space and to generate a public dialogue that brought politics to the forefront of daily discourse. **05-04**

**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. **05-02**

**Procopio**, Mary J. (Mott Community College) **Performing Vodou: Reflections of Haitian Cultural Identity Through the Performance and Composition of Mizik Savant Ayisyen (Haitian Classical Music).** Known as the poorest country in the western hemisphere, Haiti is a country rich in culture and folklore; its musical genres continually evolve and respond to the change brought about by the political, social and economic climate of the country. This paper examines how music, nationalism and identity intersect in Haitian culture. By examining mizik savant ayisyen in a historical context as it relates to Haitian indigenous culture and traditional music, we can see how Haitian art music has been and continues to be a driving force behind Haitian nationalism and identity in Haiti and throughout the Haitian diaspora. **13-07**

**Pryor**, Anne (Wisconsin Arts Board) **Common Interest: Healing Narratives at Marian Apparitions.** Marian apparition believers hold the responsibility of personal discernment as a serious honor and duty. The tools they employ in discerning whether a visionary's claims to have seen and heard the Blessed Mother include rational argument, historical comparison, message analysis, and ecstatic experience. This paper will examine the role of narrative in the last of these categories, looking at how personal experience stories work to create a community acceptance or disavowal of a particular apparition, and paying special attention to narratives of healing experiences. **20-03**

**Rabin Rodriguez**, Rose (University of Nebraska, Lincoln, and University of Texas, San Antonio) **A Discourse of a Community Among the South Texas Roughnecks: The Cultural Politics of Masculinity through the Language and Gendering of the Machine.** To the "outside" world, the roughneck, oil field worker, is considered to be an uncouth, beer drinking, bar brawling person who works in the oil fields of America and who is physically identified by his or her mud stained clothing and dust covered steel toed Red Wing boots. The communities of the roughneck form their own identities through their occupations. The activities, the competitiveness and expectations of the workers, direct and shape their beliefs, morals and values, thus forming a culture and identity, which is described by the occupational characteristics and experiences. Therefore, I will use theories developed by Archie Green, Elliott Oring and Robert McCarl concerning these particular areas. This field study focused on how the culture of masculinity as defined by social influences, developed the work language of the South Texas roughneck. **04-11**

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**Ramey, Peter** (University of Missouri) **Oppositional Aesthetics in Hip Hop Performance.** Without denying its continuities with real-world violence, the violence of the rap lyric must be seen first as integral to its aesthetic, as the way in which the rapper establishes a self-identified frame for speaking that is opposed to various structures of power. Drawing from the performances of three high-school-aged rappers and building on the work of Richard Bauman, Roger D. Abrahams, and Tricia Rose, this paper provides an understanding for how a black art form has been utilized by so many non-black listeners and performers, wherein the oppositional aesthetic of hip hop serves as a symbolic means to power. **12-13**

**Rathje, Lisa** (Institute for Cultural Partnerships) **"You Do What You Can to Get By": A Reconsideration of Continuity and Tradition in Folklore.** Pointing to evidence that the transmission of folklore is increasingly impacted by globalization and increased fluidity among cultural communities, this paper considers how tradition and culture are enacted in the African Diaspora. Moving between the contemporary politics and historical constructs informing efforts of self-representation, I consider how members in this group use tradition to create semiotic possibilities for contemporary personal and cultural identities. I also look at how these traditions of the Diaspora complicate basic folklore premises that guide many public programs such as apprenticeship awards. **13-11**

**Ratmansky, Lisa A.** (Cabrini College) **Articulating a Pedagogy of Applied Democracy: Experiential Education and the Politics of Peer-to-Peer Mentoring.** Folklorist educators invite students to explore, research, embrace, wonder about and advocate for all sorts of communities. What happens when one moves from the classroom, with its recognizable pedagogical spaces, to a peer mentoring program in which educators need to help students learn to recognize and respect diverse styles of engagement? Few tutoring models address how such peer-to-peer relationships serve as an important arena for social justice. Developing mentoring programs as sites of applied democracy—emphasizing mutuality, reciprocity and respect—is greatly enhanced by employing folkloristics. Ultimately, mentoring is a powerful site of both critical inquiry and practices for inclusion. **13-13**

**Richardson, Todd** (University of Missouri) **Folk Art in the Age of Mechanical Reproduction: Andy Warhol and "Commonism."** My paper provides a folkloristic analysis of Andy Warhol's performance of "Commonism," the name he initially used to describe the art movement now known as "Pop." The paper considers the relationship between Warhol's public artistic productions (paintings, films, "The Factory" milieu) and his lesser-known interest in American folk art, in particular his 1977 "Folk and Funk" exhibit at the American Folk Art Museum and his thirty-year "Time Capsule" project. The paper views Andy Warhol's art as ethnography, arguing that what he called "Commonism" can be seen as a folkloristics that engages with modernity. **13-08**

**Ridington, Amber** (Memorial University of Newfoundland) **Folklore, Film and Public Memory: "On the Dixie Bee-Line—The Quonset Auditorium Legacy."** Though screening and discussing a film in progress this presentation will demonstrate how local memory can be brought to a wider audience through visual media and how local experience, when viewed in social, historical and political contexts, can help build and inform public memory. Utilizing a narrative approach the film presents both a biography of an entertainment venue in post-WW II Kentucky and biographies of diverse entertainers whose lives intersected during a pivotal time when segregation was being challenged. **01-05**

**Rikoon, Sandy** (University of Missouri) **Challenging Otters: Competing Discourses and Social Power in Constructing Southcentral Missouri Landscapes.** Following successful restoration of river otters to Missouri in the mid-1980s, conflict ensued over the place of otters in the landscape and policy options to resolve the conflict. Using social problems and actor-network theory, this paper analyzes the nature of the controversy and the master narratives and claims-making activities of three central groups—pond

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owners and anglers, otter protection activists and the state's wildlife management agency—regarding the valuation of the river otter in rural ecosystems. The paper also addresses relationships between competing discourses about otters and social power in influencing political networks controlling restoration and management policy. **18-02**

**Roberts, Katherine** (University of North Carolina, Chapel Hill) **Cleaning House for Company: Abandoned Property Ordinances and Gentrification in Rural West Virginia.** When county commissioners in Ritchie County tried to pass an abandoned property ordinance in December 2007, they were met with angry crowds strongly opposed to it. Alarmed at the power commissioners would ultimately have over private property owners, local residents shouted down the proposal, tabling it indefinitely. Ritchie County, like other rural communities throughout the nation and the world, is undergoing cultural and socio-economic changes. These changes are due, in part, to the impact of newcomers who are moving into the area, attracted by the rural quality of life and the relatively low cost of land. The tensions and resentments that surfaced at the abandoned property ordinance meeting point to class and values struggles that take shape on and through the land. This presentation examines the conflicting attitudes about land and landscapes that are at the heart of this local debate about private property and the public good. I also ask the question: What social actions contribute to the gentrification of rural land and landscapes? **18-02**

**Robinson, Jennifer M.** (Indiana University) **Transforming Common Space into Private Space: How People Break Up at the Farmers' Market.** At farmers' markets across the U.S., people seek connections to local communities, foods, and places. The intimacy implicit in food and ritual-like visits to market mean such connections resonate powerfully. What happens when personal relationships performed on the common ground of a farmers' market are dissolved? Participants at the Bloomington, Indiana, Community Farmers' Market who disconnect from significant relationships in the context of the market suggest that the structure and customs of the market contribute to how they structure their disconnections. **20-09**

**Rogers Thomas, Kara** (Frostburg State University) **Folklife As a Nexus: Fostering University Outreach Through Folklore and Folklife Programming Initiatives.** In 2004, Frostburg State University, a regional institution located in Mountain Maryland with deep roots in the local community, entered into a partnership with Maryland Traditions to create a new faculty line position for a Folklorist. This paper chronicles the trials and successes of a young program struggling to strike a balance between the realization of institutional goals and the well-being of the regional community. By focusing on three of the program's initiatives and partnerships, this paper demonstrates the community building potential of folklore and folklife programming. **01-13**

**Romero, Brenda M.** (University of Colorado, Boulder) **Intersecting Sites, Matachines Danza, Synergy, and Healing.** This presentation traverses the intersections of gender, performance and enactment, prayer, home, and place as sites of "synergistic" healing. The concept of synergy is theorized as the basis for spiritual "union" and thus healing. Fieldwork data reveals both sacred and secular versions of the Matachines Danza. The presenter delves into whether or not this is in any way critical to the degree an individual benefits from a secular Matachines event, as in Colombia, and addresses the defining role of community expressions and their healing powers overall. She emphasizes recent female danza participation in Mexico, in the absence of adult men. **13-02**

**Rosenberg, Neil V.** (Memorial University of Newfoundland) **The New Lost City Ramblers and Bluegrass.** In this paper I discuss my experience, vis-à-vis the New Lost City Ramblers, as a bluegrass musician between 1959 and 1965. Sometimes mislabeled "a bluegrass outfit," the Ramblers were also called "pre-bluegrass." Articulating an emerging folk revival emphasis on performance style, they embodied contemporary American folksong theory by recreating early (1925-35) commercial and field recordings from the southeast, precursors of the postwar (1945-55) bluegrass scene. Familiar with bluegrass repertoire

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and culture, the Ramblers became the revival's bluegrass authorities, facilitating the creation of campus and urban bluegrass bands. Bluegrass festivals obviated the need for the Ramblers to connect revivalists with bluegrass. **20-01**

**Roth, LuAnne** (University of Missouri) **Leaving "The Happy Hippie Zone": A Postcolonial Re-Visioning of Deadhead Material Culture.** By considering "the politics of location" in ethnographic research, this paper employs standpoint theory as a mode of knowledge production. Re-visiting my earlier work on Deadhead folklore, I find myself in a complicated relationship with the narrative produced. Responding to Adrienne Rich's call to "re-vision," I interrogate my earlier fieldwork, looking at the customs of Deadheads through the lens of postcolonial theory. This re-visioning raises questions about the nature of participant-observation and the fieldworker's relationship with the material while exposing a brand of "feel-good multiculturalism" that ultimately manifests as Edward Said's orientalism. **20-08**

**Rouhier-Willoughby, Jeanmarie** (University of Kentucky) **The Devil and the Deep Blue Sea: Siberian Legends on Noah and the Flood.** This paper analyzes three Siberian stories about Noah as examples of the legend genre. Tellers add details that explain the nature of reality and belief in the Siberian context. Of interest are the relationships between spouses and between Noah's wife and the devil. The importance of the devil to the story is reminiscent of Siberian earth diver legends, in which God asks Satan to bring him dirt to create the earth. These legend cycles demonstrate the integral nature of God and Satan to the belief system. This parallel is also reflected in the spousal relationships depicted as well. **09-12**

**Roy, Carrie** (University of Wisconsin, Madison) **Tracking the History of Activating Animals in Scandinavian-American Folk Art.** Scandinavian immigrants have long embraced the idea of Viking ancestry, but this paper will turn to the physical record and examine common aspects in the material culture from the Viking period into Scandinavian folk art. In *Norwegian Folk Art: The Migration of a Tradition*, Marion Nelson suggests the Viking period gripping beast motif on a late 12th century pad terret from Gudbrandsdal (p. 39) provides evidence for the continuation of the pre-Christian motifs in folk art. However, other scholars have dismissed such representations as romanticized revivals. Recent survey work on Scandinavian and Scandinavian-American artifacts as well as Viking and early medieval artifacts indicate notable stylistic changes, yet a common purpose may have persisted in the application of zoomorphic forms on functional items to serve an active and apotropaic function. **01-03**

**Rudy, Jill Terry** (Brigham Young University) **From Assiduous to Common Readers: The Reception of Stith Thompson's *Tales of the North American Indians* Over Eighty Years.** Harvard University Press published *Tales of the North American Indians (TNAI)* in 1929. The book received reviews in academic journals and a "Saturday Review of Literature" piece by Mary Austin, published two months after the stock market crash. Stith Thompson, the collection's editor, showed keen audience awareness by addressing "readers" nine times in the preface and introduction. Republished several times, *TNAI* is now available online and in a Dover paperback edition. The book has a fascinating reception history that depends on Native tellers as it attracts common readers. Eighty years later is a fine time to reexamine and reclaim Thompson's collection. **18-11**

**Rue, Anna** (University of Wisconsin) **From Likvake to Funeral: Transformation of Burial Customs in Norway and Norwegian America.** Funeral and wake traditions among today's Norwegian-Americans are generally experienced as somber and sober affairs. The traditional Norwegian wake, however, was a lively and oftentimes raucous affair with roots that are believed to extend back to the Viking Age. The transition of these celebrations from lively and animated events to mournful and solemn observances began in Norway prior to immigration to America with the Norwegian clergy and state government working together to systematically suppress wake traditions in the 19th century. Few

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places in Norway managed to maintain these traditions as the 20th century drew near, but in the early years after Norwegian immigration to America, we find numerous references to lively wakes that stand in stark contrast to the typical Norwegian-American funeral as it exists today. This presentation examines ways in which Norwegian-Americans have celebrated and marked death after immigration and identifies the social and cultural forces that have influenced these celebrations. **18-04**

**Safron, Helena** (University of North Carolina, Chapel Hill) **Memorializing the Backhouse: Sanitation and Satire in the American Outhouse.** From the 1870s to the 1930s, public health campaigns in the American South focused on redesigning the outhouse into a vehicle that effected healthful, civic, and moral change. Partially in response, writers in the 1920s and 1930s employed outhouses as satirical devices to question societal changes and the government's role in them. Today the outhouse is an often-ignored yet significant part of history of everyday life. From immorally diseased to ironically modern, many forces mobilized the outhouse as both a sanitizing and satirizing edifice, which drastic altered the architectural articulations, vernacular use, and general perceptions of this domestic structure. **09-06B**

**Sahney, Puja** (Indiana University) **Dress, Ornamentation, and Meaning: A Study of the Indian Diaspora in the United States.** In contemporary India, there are two types of dresses popular with women—salwaar suit and sari. Commonly young unmarried girls wear salwaar suits, while married women wear saris. However, these social factors in dress and adornment disappear in a foreign country. When Indians attend Indian functions in the United States, it is considered more important that they dress traditionally in an "Indian" dress irrespective of their age or marital status. In my paper, I argue that "Indian" dresses become modified and ethnically re-defined in their western American context. While in India dresses symbolize age and marital status, in United States dresses become symbolic of one's Indian identity and immigrant status. **01-12**

**Saldívar, Ramón** (Stanford University) **Paredes and Alternative Modernities: Asia and the Borderlands.** What does Asia have to do with the U.S.-Mexico borderlands? In November 1945, a few weeks into the beginning of the postwar occupation of Japan, Américo Paredes landed in Nagoya, Japan. Paredes began writing in English for the U.S. Army newspaper *Pacific Stars and Stripes* and in Spanish for the Mexico City daily *El Universal* reporting on the course of the new cultural, economic, and political forms being imposed on the ruins of the old in Japan. In these articles emerge a new vision of borderland theory, which was to reach full fruition years later in Paredes's scholarship from the Border. **18-01**

**Sánchez-Carretero, Cristina** (Spanish National Research Council) **Madrid Between Emotions and Actions: Building Citizenship at the March 11th 2004 Train Attacks Memorials in Madrid.** This paper explores the ways actions, emotions, mourning, and memorializing performances are shaped by conflict situations; and how the combination of action-emotion is used as a community-building strategy. By exploring the discourses embroidered at the offerings deposited at the spontaneous shrines located at various train stations in Madrid after the March 11, 2004, bombings, this paper addresses the ways concrete urban spaces contribute to develop new concepts of citizenship among migrants. **09-01**

**Santino, Jack** (Bowling Green State University) **The Ritualesque and the Carnivalesque.** Those aspects of public performative events that are intended by participants to effect a change in the attitudes of the spectators, or in society generally, can be termed "ritualesque" Ritual events, such as rites of passage, are meant to be transformative; likewise, ritualesque events are intended to cause some kind of social change. Public performative and symbolic events can be viewed as existing on a continuum from the carnivalesque to the ritualesque. Both aspects may well be present to greater or

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lesser extents. A complete analysis of public events requires a consideration of the ritualesque as well. **12-05**

**Saverino**, Joan (The Historical Society of Pennsylvania) **Il Fuoco di Minonga: The 1907 Mine Disaster, the Landscape of Coal, and the Making of Transnational Italian Identity in West Virginia.** Commemoration of the 100th anniversary of the worst mine disaster in United States history was spearheaded by local Italian Americans. Their efforts have rekindled a public relationship between Italy and West Virginia. Using the lens of place and a reflexive approach, this talk asks how the lived connections, disconnections, reconnections, locations and dislocations of the immigrants who came and those they left behind are embodied in the adopted landscape and that of the home paese. What meanings do these memorializations have for Italian Americans in West Virginia and are there implications for Italian American identity in the 21st century? **04-04**

**Say**, Yasar O. (Indiana University) **Panayia in Imroz: Performance Of Belonging and Different Meanings in a Religious Festival.** As a result of certain policies of the Turkish state, today only a handful of Greek Orthodox (called Rums in the vernacular) live on the island of Imroz at the edge of Gallipoli. Since the state has lessened restrictions on the island in the past 15 years, the traditional religious festival of Panayia (the Dormition of Virgin Mary) has started to bring together Rum migrants, Turkish tourists, and the Turkish and Rum residents of Imroz. This paper will explore the revival of Panayia and how the Rums construct a sense of belonging through this festival. It will also consider the relationships between Rums and Turks as the varying interpretations and forms of presence of these groups lead to unique performances of identity that cross the defined boundaries. **01-04**

**Saylor**, Nicole (University of Iowa) and **Gilmore**, Janet C. (University of Wisconsin, Madison) **Public Folklore Collections in the Upper Midwest.** Public folklorists have generated a wealth of ethnographic documentation since the 1970s through thousands of folk arts and folklife projects. Funded from the commons, they have depended on the "common wealth" of traditional artists and communities, and emphasized, for the common good, subsequent public productions. Digital age techniques have afforded folklorists in the Upper Midwest ways to enhance the public investment in this work and renew common access to these documentary resources, aiding in identifying and locating public folklore collections, and in communicating with colleagues, archivists, and artists to record project histories, catalogue materials, and enliven preservation issues. **05-06B**

**Schmidt**, Claire (University of Missouri) **Just How Practical are Practical Jokes? Joking Behavior in the Social Work Commons.** There is an absence of scholarship on practical jokes. Verbal jokes have been studied by scholars like Elliott Oring and Alan Dundes, yet despite its ubiquity, practical joking in the workplace has been ignored. My paper analyzes practical joking behavior among social workers in order to investigate previous hypotheses about humor, and to initiate debate about practical jokes as folk humor. Practical joking among social workers functions as a way to initiate new employees into the group, to express veiled hostility toward the populations under their control, and to cope with the stress and frustration in the flawed institutional commons. **20-03**

**Schmitt**, Casey (University of Oregon) **The McCandless Phenomenon: In Pursuit of the Magic Bus.** This presentation, illustrated with visual examples, explores the legends and pilgrimage traditions inspired by the story of Christopher McCandless, popularized by the John Krakauer book, *Into the Wild*, and the 2007 motion picture of the same name. Exploring the notion of wilderness as a "liminal" space in the model set by Victor Turner and others, it will examine secular nature quests, or pilgrimage "into the wild" as an alternative rite of passage for American outdoor enthusiasts, while considering ways in which folklorists might incorporate discussion of film, newsprint, and novelization into their analysis of oral and informal traditions. **01-11**

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**Schneider, Sara K.** (National-Louis University). **The Guru's "Professional Body" in the South Asian Martial Art, Kalarippayattu.** Practiced under the direction of a guru, kalarippayattu offers learning that is simultaneously physical, social, and spiritual. This paper addresses such questions as: How are bodies organized for learning in kalarippayattu? What are the functions of the bodily presence of the teacher, the blessing that he confers physically, his modeling of movement and behavior, and his instruction, via guiding hand and sometimes punishing stick? Comparisons with the role of the teacher's body in Western yoga will be drawn. **05-12**

**Schottmiller, Carl D.** (University of California, Berkeley) **If These Stalls Could Talk: Gendered Spaces and Identity Construction in Latrinalia.** From Alfred Kinsey to Alan Dundes, previous latrinalia scholars often analyzed restroom writing as revealing the inner processes of subjects that corresponded to presupposed inherent gender differences. By diverging from studying latrinalia to inform folklorists of unknowable, essentialized subjects, Folklorists may re-theorize latrinalia scholarship to inform theories of gender performativity and public/counterpublic discourses. Drawing from the theories of Judith Butler, Monique Wittig, Michael Warner, and others, this paper looks at latrinalia as potentially deconstructing national gendered identities and reformulating context-specific conceptions of a gendered subject. Furthermore, the supposed public context of the restroom stall allows for formulations of discourses and counterdiscourses that may subvert what otherwise would be deemed allowable conversations. **12-12**

**Schramm, Kate** (Indiana University) **Wearing Your Fandom: Cosplay and Community.** Cosplay is a phenomenon that occupies a fascinating nexus between play and serious craftsmanship, youth culture and adult culture, fandom and fun. In the process of creating their costumes, cosplayers not only articulate their own vision of what it is to be an anime fan, but simultaneously interconnect with a whole virtual community of cosplayers online. In the display of their costumes at conventions, cosplayers realize their virtual community in a real-world one. **20-08**

**Schrempf, Gregory A.** (Indiana University) **Taking the Dawkins Challenge: Memes and Myths in the Commonwealth of Science.** Of *The Selfish Gene*, Richard Dawkins later wrote: "I realize that I am vulnerable to the criticism that a gene is not the sort of entity to which a word like 'selfish' should be applied. But I vigorously challenge anyone to maintain the criticism after reading *The Selfish Gene* itself, as opposed to just the title." I have met the Dawkins challenge, for having read this book, I still maintain the criticism. With reference to Dawkins' criteria of good poetic science, folkloristic debates about memes, and broader attempts by science popularizers to emulate the folk voice, I will explain why. **17-02**

**Schwab, Jennifer** (The University of Findlay) **Christian Influence and Context in Early Anglo-Saxon Writings: From "I" To "Us" in *Caedmon's Hymn* and Community and Synchronicity in *Dream of the Rood*.** This year's theme for AFS, in relationship to changing geopolitical and commonwealth concerns for Kentucky, is "generating and maintaining a common interest in the common good" and "defending community and tradition among the marginal and the powerless." In that respect, there is a topic that strongly correlates between current day and the Anglo-Saxon era: religion. I seek to look at early Anglo-Saxon religious texts and to analyze the spread of Christianity, its historical context, and how those come together to create the transformation of the "I" to "us" in *Caedmon's Hymn* and community and synchronicity within *Dream of the Rood*. **09-11**

**Sciorra, Joseph** (Calandra Institute, Queens College) **Built With Faith: Place Making and the Religious Imagination in Italian New York City.** This paper examines how Italian Americans create and use vernacular architecture, material culture, and ceremonial display to inscribe meanings on New York City's religious and cultural landscapes. Yard shrines, sidewalk altars, Nativity crèches, Christmas house decorations, and other creative productions transform everyday urban space into unique, communal sites of religiosity.

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How do people remember, imagine, and interpret the city and one's relationship to the divine at these sites during times of changing, global forces such as de/post-industrialization, suburbanization, im/migration, and gentrification? How do race, gender, class, age, and taste inform the creation and understanding of these vernacular religious landscapes? **05-02**

**Sebald**, Brigita (University of California, Los Angeles) **Music Therapy and Foster Care in the Republic of Georgia.** Human rights are a crucial issue in the Republic of Georgia, particularly in regards to orphans, where current institutions are inadequate. Mamatsi Guli [Heart of the Brave] seeks to establish one of the country's first foster programs. Georgians have no cultural framework for taking in children, so the organizers use traditional beliefs to make the process seem more customary. The children are conceptualized as guests in line with the Georgian value of good hospitality, and orphans and foster families alike are emotionally supported through a *darbazi*, a central building in traditional communities where people congregate to sing and perform rituals. **17-11**

**Seljamaa**, Elo-Hanna (The Ohio State University) **He Put Pennies in Her Palm: Socioeconomic Changes in an Estonian Infanticide Ballad.** In "Errant Maiden," a man of higher social status impregnates an unmarried peasant woman in the forest and gives her money. She conceals her pregnancy, abandons the newborn in the forest. It is found and truth miraculously revealed once God makes the child talk. Most variants were collected in the 19th-early 20th century, when Estonia was undergoing social stratification and new ways of using money emerged. The miracle and poetics serve as means for talking about the otherwise unspeakable: illegitimate intersections of money, gender, class, ethnicity. **18-10**

**Seriff**, Suzanne (University of Texas at Austin) **Making it to the Promised Land: Narratives from the Galveston Movement.** From Benjamin Franklin's tirades against German immigrants in the mid-18th century, to the Chinese Exclusion Act in the 19th, our nation has demonstrated a consistent history of tension over who we collectively regard as "real Americans" and who we allow into this country. At the dawn of the 20th century, Eastern European Jews were the target of xenophobic and anti-immigrant sentiment. This paper draws on oral historical fieldwork with immigrant descendants in ten states throughout the Midwest to explore a particular kind of folk narrative through which they depict their family members' ordeals coming to this country not through the "golden door" of Ellis Island, but through the back gate of Galveston, Texas, where they were brought as part of an organized plan to settle Jews in America's heartland. **12-02**

**Sezgin**, Pamela (Gainesville State College) **Art, Artifact, and Identity: Alsatian Jewish Folk Art in the Deep South.** Objects can also serve as a reservoir of issues about cultural intimacy that remain unspoken, such as interethnic tensions and matters of group identity. This paper explores the material culture of Alsatian Jewish immigrants to the Southern United States beginning in the early nineteenth century until the present and how it has persisted as a hidden and tiny minority within both the Jewish and Southern contexts within which they live. They literally would be invisible to most of us were it not for the objects cherished by individual families that encapsulate their connection to the past and to this unique identity. **18-03**

**Sherman**, Sharon (University of Oregon) **Analyzing Issues of Intangible Cultural Heritage in China.** This paper discusses arguments over the rights of ownership on intangible cultural heritage, and the issues in the process of seeking and granting, or copyrighting, intangible cultural heritage in China. Does freezing and recognizing one group's folklore over another cause conflict and stifle creativity? I also look at the use of film in recording and protecting intangible cultural heritage. Finally, I suggest that extensive discussion of ethics as well as proper training in film recording and ethnographic writing are essential for folklorists who wish to contribute to the goal of conserving and continuing intangible cultural heritage. How to employ protectionism is at the core of the argument. **01-02**

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**Shorter**, David Delgado (University of California, Los Angeles) **Digitizing Grandma: Finding Oneself in the Life History of a Family Member.** To better understand the life of his great grandmother, the woman who raised him, this presenter began collecting the life history of Mary Lueras Maes. Maes, a Hispanic woman born in 1906, lived her life mostly in southern New Mexico. Contesting commonplace notions of a borderland "frontier" traversed only by lawless Indians, white ranchers and Mexican laborers, Maes' life evidences a gendered perspective on growing up the daughter of a Catholic curandera and a Spanish landholder in the early decades of the 20th century. Struggling to find coherence, the researcher instead finds himself amidst contested family histories. **04-01**

**Shoupe**, Catherine A. (Saint Mary's College) **The Kingdom of Fife: A Fringe of Gold.** The peninsula of Fife measures just 40-by-20 miles. This diminutive region possesses vernacular architectural features, linguistic dialectical traits, and folk musical traditions that distinguish it from the rest of Scotland. Nevertheless, Fife also exhibits subcultural diversity, with the region's fishing, agricultural, and industrial communities each laying claim to different local identities. This paper explores the tensions between wholes and parts, shared and unique traditions, history and present in Fife identity, looking at the contexts in which the regional is promoted over the local and vice versa. **17-10**

**Shukla**, Pravina (Indiana University) **The System of Heritage Maintenance: The Example of a Swedish Folk Costume.** Understanding the vitality of regional costume in Dalarna, Sweden, requires consideration of the institutional role of artists, such as Hazelius and Ankarcröna, of the way in which heritage is preserved through museums and domestic storage, how it is disseminated through handicraft shops and schools, and how it is performed during events like Midsummer. This paper is based on ethnographic fieldwork in Leksand, Dalarna, in 2007. The themes that emerge from this examination of regional costume mirror the self-conscious efforts at preservation and maintenance of other aspects of Swedish culture, reflecting the trajectory of the study of folklore in Sweden. **04-12**

**Shutika**, Debra Lattanzi (George Mason University) **Landscapes of Discontent: "Saving" the Commonwealth for Future Generations.** In July 2007 the Prince William County, Virginia Board of Supervisors passed a series of anti-immigrant ordinances designed to discourage immigrants from settling in the county. The legislative efforts have been supported by Help Save Manassas, a small grassroots organization that is "dedicated to helping preserve our communities and protect them from the effects related to the presence of illegal aliens in our community." This presentation will explore the recent history of anti-immigrant activism in one neighborhood in Manassas City. At the heart of this conflict are varied definitions of the "commons" and who controls them. **18-02**

**Simmonds**, Tara R. (Memorial University of Newfoundland) **An Ethnographic Exploration of Complementary and Alternative Therapies in New Brunswick and Nova Scotia.** In the 1990s, several groundbreaking studies were published concerning the use of alternative and complementary healing modalities in both Canada and the United States. These studies presented startling evidence that the use of such alternatives has been greatly underestimated in medical and social scientific literature. While such studies are central to understandings concerning the place of alternative medicine in the general population, they were designed as surveys, and therefore beg for follow-up ethnographic research. Based on loosely structured, narrative-style interviews conducted with complementary/alternative clients and practitioners, as well as allopathic doctors, this presentation will explore a number of themes in the area of vernacular health beliefs and choices. **17-11**

**Sims**, Martha (The Ohio State University) and **Stephens**, Martine L. (Ohio Wesleyan University) **Inside Outsider: The Aesthetic World of a Bricoleur.** This paper considers an Ohio artist who displays found objects in bricolage installations inside his home. His work blurs boundaries between insider/outsider and folk/fine/popular art and artists, and

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encourages viewers/guests to interact with and ask questions about the nature and significance of the art he create. Through discussion of his work, we examine generic and artistic boundaries and explore the view of "artist" as someone who consciously "lives inside" a self-defined aesthetic dimension that encompasses and invites response. **13-10**

**Singleton, Stephanie** (Indiana University) **Conspiracy and Belief: God, Country, and the Politics of Labeling.** This paper examines the characteristics of conspiracy theories and presentation of "evidence" by conspiracy theorists—particularly regarding the John F. Kennedy assassination, and then compares the characteristics and presentation of "evidence" in the weapons of mass destruction theory. It demonstrates that the weapons of mass destruction theory is indeed a conspiracy theory labeled and presented by the powerful as an issue of national security: illustrating that labels and the connotations they carry predetermine the level of scrutiny texts, methodologies, and evidence will receive. **05-04**

**Siporin, Steve** (Utah State University) **Where Does the Parokhet Belong?** In this paper, I plan to examine the fate of a parokhet—a curtain once hung before the ark of the Torah in the 16th-century synagogue in the small Italian town of Pitigliano. This prized parokhet disappeared from Pitigliano during World War II and later reappeared in the Jewish Museum of New York. Pitigliano would like to have the parokhet returned, but the Jewish Museum does not want to return it. I plan to explore the issues in this conflict within the larger context of the repatriation of indigenous cultural and artistic objects and the particular context of Italian Jewish history and culture, a context that renders even the meaning of "repatriation" subject to interpretation. **04-04**

**Skillman, Amy E.** (Institute for Cultural Partnerships) **Building Cultural Bridges.** This poster session presents the results of a national, interdisciplinary project that bridges the arts and social services to encourage cultural continuity and artistic growth among newcomers in the United States. Through community-based workshops, Building Cultural Bridges engages local social service agencies, folk and traditional artists, cultural organizations and folklorists in fostering collaborations that put culture and art at the center of the conversation about resettlement and integration. By convening a diverse group of individuals who might not otherwise meet, we build innovative strategies to establish local networks, identify leaders and chart a course for action. **05-06B**

**Smith, Betty** (Bluff Mountain Music) **Ballads in My Life.** I will discuss the role traditional ballads have played in my life, beginning with those sung by my father and my grandmother. I am particularly interested in the women in the ballads and in those who have sung them. I will sing "Lady Isabel and the Elfin Knight" and discuss the ballad and the singer from whom I learned it. Jane Gentry with her remarkable repertoire of oral materials became the subject of my book as well as my play. I will read from my play "A Mountain Riddle" and sing one of Gentry's ballads, "False Knight in the Road." **12-07**

**Smith, Moira** (Indiana University) **Media Hoaxes: Arbiters of Truth at Play.** On April Fools' Day, journalists from every media take advantage of the occasion to pass off fabricated stories as news. While entertaining, these media hoaxes flout journalistic ethics and disappoint the public's expectation that the media are a reliable arbiter of truth. I argue that this play arises from the incongruities of the journalistic obligation to entertain as well as inform. Further, hoaxes uncover the media's role in the social construction of reality. They challenge commonsense epistemology by proving that fiction can be indistinguishable from fact, even when it is news. **09-06B**

**Smith, Tyrie J.** (Abraham Baldwin Agricultural College) **An Ethnography of Freshman Comp: Bringing Folklore Into the Composition Classroom.** Many folklorists find themselves working within English departments and face of incorporating their training into non-folklore courses. In the composition classroom, folklore can play an important role in the development of student writing. Through a folklore-centered writing course, students

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learn how family lore, town festivals, and community artists contribute to the strength of community. In this presentation I illustrate the importance of using folklore in non-folklore courses and the ways in which our discipline can impact, through our students, the communities where we live and work. The relevance of folklore lies in the relationships we establish with the public sphere and many of those relationships can be forged through students doing work in the field. **20-06**

**Sommers, Laurie Kay** (Valdosta State University) **The South Georgia Folklife Collection: Web-Based Access to the Cultural Commons of Wiregrass Georgia.** The South Georgia Folklife Collection (SGFC) of the Valdosta State University Archives—co-winner of the 2007 AFS Brenda McCallum Prize—preserves the work of the South Georgia Folklife Project (1996-2006). The collaborating archivist and folklorist will illustrate archival conservation of the “cultural commons” of Wiregrass Georgia as a strategy both to preserve a collection and to create a continuing presence for a public program that lost funding. The SGFC is also a useful case study of techniques and lessons learned as a small university archives successfully transformed a working public folklore collection into a significant web-based collection access project. **09-03**

**Spanos, Joanna B.** (The Ohio State University) **“The Ballad of Susanna Cox” and the Transformation of Community.** “The Ballad of Susanna Cox,” first circulated in 1809, relays the story of a woman condemned for killing her newborn baby. The ballad addresses Susanna’s treatment by the Pennsylvania German community in which she had lived as a peripheral member rather than her actual crime. The portrayal of the community’s support for Susanna following her conviction, both in the ballad and in the historical record, will be examined. I explore both the treatment of Susanna as an Other and how the guilt generated within the community allows them to understand this Other and, eventually, accept her into their corporate self-definition. **18-10**

**Spetter, Linda Kinsey** (Baiko Gakuin University) **Zashiki Warashi: The Friendly Japanese Ghost.** Traditionally, the Japanese child-ghost Zashiki Warashi is seen only by children and brings good luck to people of the residence it inhabits, especially at old hotels. Recently, there has been an explosion of Zashiki Warashi in mass media and popular culture in Japan (anime, manga, personal websites), as well as sightings (and seekings) by adults. My paper continues Iwasaka and Toelken’s 1994 discussion of a link between Zashiki and aborted fetuses (Ghosts and the Japanese), and points out ways that Zashiki’s function is changing in a low-birth-rate society. **17-07**

**Spillman, K. Elizabeth** (University of Pennsylvania) **Wedding the Texts: Intertextuality and Invention in Contemporary American Weddings.** Fairy tales have provided a body of imagery adapted by the wedding complex and used to elevate a single day and its rituals to iconic status, at once universalizing the bridal experience by connecting it to familiar narratives, and individualizing it with the promise of the extraordinary. As the mainstream American wedding becomes ever-more extravagant and complex, these intertexts are called upon to provide accessible imagery in the project of constructing meaning for an increasingly commercialized ritual. **12-11**

**Spitulnik, Jennifer** (George Mason University) **Waiting for Myself to Follow: Narrative Reconstructions of the Body.** A person’s sense of self and way of being is constructed through a lifetime of sensory input and corporeal encounters with the physical world. The body is so accustomed to itself that action is automatic. But what happens to a person’s sense of self when the body changes, as in the case of significant weight loss? “I keep turning around, and waiting for the rest of myself to follow,” says one woman, after having lost 180 pounds. Storytelling and personal narratives are pivotal in reconstructing body schema and relearning the self after such a significant physical change. **05-12**

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**Spitzer, Nick** (Tulane University) **Horses and Horsemen of New Orleans: Mardi Gras Cowboys and Indians.** Afro Creoles and African Americans in urban New Orleans have strong associations with horses and horse(wo)manship. Cattle were raised in the Gulf region under French, Spanish and American regimes. One result is today's diverse use of horse symbolism at Carnival. Black riding societies appear at Mardi Gras under names like Creole Cowboys, Midnight Riders and Buffalo Soldiers. Unlike black roles of service or musical entertainment in white parades, the horsemen symbolize work, freedom, military heroics, and ownership. In contrast, Mardi Gras Indian "gangs" use images of horses on their beaded "suits" to enhance expression of power, resistance, wildness, and danger. **01-04**

**Stanley, David** (Westminster College) **Tourism and Tradition in Hungarian Cowboy Country.** Like other livestock-herding areas such as the American West, the Australian Outback, and the Argentine pampas, the Great Plain of eastern Hungary is home to a variety of traditional practices: the music of violin, bagpipe, cimbalom, and flute; the crafts of whip-making, leather goods, decorated flasks, and saddles; clothing, including felt appliqued coats and sheepskin cloaks; and methods of herding, breeding, and training animals. All of these practices have been adapted to the increasing tourist trade; the interaction of tourism and tradition has produced hybridized practices and products. **13-09**

**Stanzak, Steven** (Indiana University) **Fertility and Faith in "The Prioress's Tale."** Drawing upon numerous cultural and literary references, "The Prioress's Tale" is one of Chaucer's most complex in terms of intertextual allusions. My research focuses on how Chaucer organizes narrative genres that center around issues of renewal to create a text that connects the theme of fertility to religious faith. In adapting saints' legends, Marian miracles, and fertility myths, Chaucer creates a literary work that addresses the problem of how local religious practice maneuvers within the context of a larger institutional structure. **09-11**

**Stephens, Martine L.** (Ohio Wesleyan University) and **Sims, Martha** (The Ohio State University) **Inside Outsider: The Aesthetic World of a Bricoleur.** This paper considers an Ohio artist who displays found objects in bricolage installations inside his home. His work blurs boundaries between insider/outsider and folk/fine/popular art and artists, and encourages viewers/guests to interact with and ask questions about the nature and significance of the art he create. Through discussion of his work, we examine generic and artistic boundaries and explore the view of "artist" as someone who consciously "lives inside" a self-defined aesthetic dimension that encompasses and invites response. **13-10**

**Stoeltje, Beverly** (Indiana University) **The Cowboy and the Businessman: Conflict and Performance in North American Rodeo.** The scholarly contributions of Américo Paredes include advances in methodology and theory, ones which often give a familiar ring to contemporary approaches proclaimed as new and innovative. A current example is comparison. Paredes compared the North American cowboy and the Argentine gaucho and argued that they both became national symbols in their respective nation-states. Building on that argument, this paper considers the cowboy a sign and the rodeo as the public performance of this sign. Even more important in Paredes' work was the close study of power relations. In the 1920s and 1930s businessmen and cowboys were engaged in a struggle of power over control of the rodeo that reflected the larger pattern of power relations in the United States. Using a publication of the period, the paper explores this conflict as a struggle between the businessmen and the cowboy. **17-01**

**Stoll, Jeremy** (Indiana University) **Through the Page Darkly: Japanese Comics and Folk Art.** Although people associate Japanese comic books with commercial culture, many creators, or *mangaka*, draw upon folk traditions. Through woodblock prints, folktales, and religious performances, Japanese *manga* continue storytelling traditions that work with creator-audience tensions in negotiating humanity's place in the world. The history of these image-text storytelling traditions demonstrates the continuity of visual narratives through Japanese history. By analyzing the graphic novel *Uzumaki* by Junji Itoh in terms of

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Leonard Norman Primiano's notion of the individual as folk group, contemporary comics unveil vernacular importance in negotiating worldview and reveal the natural world as no longer fully active in human, lived reality. **18-11**

**Stone**, Janferie (California State University, Sacramento) **In the Realm of the Earth Lord.** The narratives of Mayan speaking peoples, from the creation cycle of the Popul Vuh to casual asides in conversation, reference complex relations between humans and the world beneath the surface and beyond current time. In tales a man may disappear; he is said to be working in the realm of the Earth Lord, to gain knowledge or wealth. But upon his return to human society, gifts thus gained entail him to a life of service. How do such tales invert the power differential of economic systems now operating in globalized exchanges? **18-11**

**Suga**, Yutaka (University of Tokyo) **"Iriai" Case Study: Communal Management of Salmon Fishing in Japan—Negotiating an Egalitarian Ideology.** Introducing the concept of "iriai," the Japanese term for commons, this paper explores the ways in which communal resources have been managed in a particular region of Japan's Niigata prefecture where residents have fished salmon for centuries. While academic discourse has tended to focus on each community's self-sustainability, the external influence of the central government in promoting a new egalitarian ideology toward the sharing of public resources cannot be overlooked. This case study summarizes the way in which the commons has been treated in Japanese society and the way in which the idea of communal sharing was formed and has been exercised. **17-02**

**Swidler**, Stephen A. (University of Nebraska-Lincoln) **Toward a Theory of Folklore and Teacher Learning.** Many folklorists are committed to engaging public school teachers. Missing from their extensive work is a theory of teachers' learning. Most teachers have had limited knowledge of folklore and using folklife resources implies new learning. Folklorists seeking to engage teachers can gain from asking: what do teachers need to know and be able to do in order to bring folklore to life in their work with students? By examining folklore from the perspective of teachers' practice folklorists are in a position to draw upon rich notions of learning inherent in folklore studies and build theory of teachers learning. **20-06**

**Szego**, C. Kati (Memorial University of Newfoundland) **Rewriting the History of Falsetto in Hawai'i.** Purveyors of the Hawaiian Renaissance have, since the 1970s, lavished attention on falsetto singers. In many cases, falsettists have been the "stars" of a burgeoning local music industry. Indeed, falsetto has become as important a marker of "the Hawaiian sound" as steel guitar was in the 1930s and 40s and the 'ukulele was in the 1950s and 60s. Despite its importance, little work has been done on Hawaiian falsetto performance since Sonomura (1973) and Tatar (1980) laid the historical foundations of the practice. This paper questions many of their assumptions and builds an argument for a more complex genesis narrative. **13-07**

**Tangherlini**, Timothy R. (University of California, Los Angeles) **Random Walk Through Denmark: Computing Place in the Tang Kristensen Collection.** Accurate retrieval, pattern discovery, and visualization are vexing problems confronting folklorists in the age of rapid digitization of large corpora. Using the Tang Kristensen collection of Danish folklore as a starting point, I explore how recent technologies including GIS, supervised and unsupervised learning, and two and three dimensional visualizations can help us navigate an increasingly dense thicket of interrelated texts and their creators. Linking stories, social networks and machine-generated clusters to historically accurate maps provides an opportunity for a far richer interpretational environment—one that is aware of changes in the physical and man-made environment—than is normally available. **17-04**

**Thomas**, Jeannie Banks (Utah State University) **The Contested Consumption of History in Salem, Massachusetts.** Salem, Massachusetts, is a site for contemporary dark tourism because of its historical association with the Essex County witch trials of

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1692. The recent dedication of a statue of a television witch (Samantha from the “Bewitched” series) gave rise to commonly heard charges that the town sacrifices proper history on the altar of crass commercialism. However, Salem’s story is more complex than this narrative of consumption would suggest. What is overlooked about Salem—but worthy of attention—is the manner in which it breaks down symbolic boundaries between solemnity and the festive. **13-09**

**Thompson, Tok F.** (University of Southern California) **Getting Ahead in Ethiopia: Amharic Proverbs on Wealth and Poverty.** Proverbs play a vibrant role in all of Ethiopia’s cultures. This paper will explore the Amharic language corpus in terms of its attitudes towards wealth, property, and lack thereof. Given the prevalence of extreme poverty in Ethiopia, such traditional wisdoms allow for negotiations of difficult and pressing questions on acquiring—and keeping—wealth. Now, these same proverbs are being applied throughout the world among the global diaspora, who are, for the most part, seeking a better life. For the Amharic speakers, the repertoire of Amharic proverbs regarding these issues can now serve as a guidebook of wisdom to help interpret and negotiate their worldwide diasporic experience. **12-04**

**Thorne, Cory W.** (Memorial University of Newfoundland) **Queer Commons: A Vernacular Taxonomy of Space.** Through the need to create counter-cultural space within heteronormative society, i.e., the need to develop gay-positive common spaces, LGBTQ communities consciously engage in grassroots manipulation of both physical and virtual spaces. While drawing on a variety of theories of space and commons, as developed through a variety of perspectives in the humanities and social sciences, I will demonstrate the unique role that folklore plays in our categorizations and manipulations of queer space. This study will lay the foundation for a vernacular taxonomy of queer space. **20-09**

**Thursby, Jacqueline S.** (Brigham Young University) **The Commoner’s Corn: Transformation, Commodity, and Culinary Inculpability.** For thousands of years, corn has been a traditional food and ceremonial staple for humans as well as an economical fodder for animals. After colonization in the Western Hemisphere, its use spread to many other parts of the world; however, it may be that corn was prevalent in ancient Europe and Asia even before Columbus sailed west. In today’s world, corn has been transformed into an industrial commodity. It is used as a sweetener in foods, a source for ethyl alcohol (ethanol for fuel), and it is even in the wax that makes supermarket produce shiny. The ubiquitous use of high fructose corn syrup is thought to be a contributor to an increased incidence of diabetes and related health complications. This poster, along with a handout, is intended to inform and suggest protections in the consumption of traditional foods and in common culinary practices. **04-06B**

**Tichy, Susan** (George Mason University) **Form and Fate: Ballads and the Writing of War.** This paper explores the influence of traditional ballads on poems from my two most recent collections, *Bone Pagoda* (Ahsahta Press, 2007) and *Gallowglass* (Ahsahta Press, forthcoming 2010). The poems presented mix personal experience with publicly available narratives of war and its politics, and, like ballads, sometimes stake life and death on the swerve of a repetition or rhyme. Their sense of how collage, quotation, and linguistic play enmesh a poem in collective experience derives not from postmodern theory but from the fragmentation, variability, and intertextuality of the ballads I have lived with all my life. **12-07**

**Tucker, Elizabeth** (Binghamton University) **Levitation Revisited.** A widespread but understudied form of children’s folklore is the ritual of levitation. Like medieval mystery plays and certain early twentieth-century children’s games, levitation involves raising the body of someone who seems to be dead. Since the mid-1980s, it has become clear that levitation involves a wider range of expressive behavior than was previously documented. Girls, boys, and adults perform levitation rituals in both public and private spaces. Levitation videos on YouTube provide especially interesting evidence of contemporary variants of this ritual. **01-08**

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**Tuleja, Tad** (Princeton University) **“Una Cosa Culturale di Qui”:** **The Battle for Monteleone’s Stolen Chariot.** This paper explores the attempts of an Italian village, Monteleone di Spoleto, to repatriate an Etruscan chariot that has been on exhibit for a century in the Metropolitan Museum of Art. It focuses on the emotional investments made by competing communities in an object whose cultural pedigree is open to interpretation. I reveal those investments in the words of the villagers themselves and in those of their kinsmen in New Jersey, who prefer the “stolen chariot” to remain where it is. Putting these two groups in dialogue with each other reveals an affective complexity that transcends the David and Goliath metaphor so popular with journalists. **04-04**

**Turkoz, Meltem** (Isik University) **Knowledge and Dialogue in the Academy and Community.** Training in folklore deepened my understanding of knowledge and broadened my awareness and respect for forms of knowledge making. For a person equipped with the tools of critical ethnographic inquiry, Turkey presents a rich array of cultural materials and historical problems, trying to come to terms with the disparities between the memories of its living population and the official narratives of its own past, between envisioned communities and existing emergent communities. This paper comments on how the ethnographic process has been a useful personal roadmap to navigate the intricacies of becoming part of Turkish academic institutions and forming connections for community partnerships. **12-03**

**Turner, Jessica A.** (Indiana University) **Articulating the Local within the Zhuang Tourism Commons in Guangxi, China.** In the tourist sites of Guangxi Zhuang Autonomous Region in southern China, performative displays of place and ethnicity merge standardized performances of a shared repertoire with local constructions of place and self. Though local performers participate within a shared “tourism commons,” they maintain agency in constructing performance displays, using the dominant imagery of mass tourism in very particular ways for economic gain and local advocacy. Using ethnographic research from Pingan Village in northern Guangxi, this paper illustrates how performance practice in Pingan is a localized participation within the dominant tourism discourse. **13-09**

**Turner, Kay** (New York University) **Twin Towers in Memorial Images: Theorizing Folklore and Ephemerality.** In New York City in the aftermath of September 11, spontaneous memorials—many centered upon homemade reconstructions of the Towers—later were joined by numerous painted wall murals, car decorations, signage, graffiti and other ephemeral graphics depicting the WTC. These art forms appear and disappear, are destroyed and renewed, as post 9/11 years roll by. My paper addresses the formation of a community of memory by virtue of the way these memorials strategically perform as ghost traces of the past, keeping the destroyed Towers, and those who died in them, symbolically present in the vernacular life of the city. **04-02**

**Turner, Patricia A.** (University of California, Davis) **What Do Barack Obama and Snapple Iced Tea Have in Common?** Rumors and contemporary legends became commonplace during Senator Barack Obama’s campaign for the Democratic nomination for the presidency. Texts persistently circulated alleging that he is a Muslim. His former pastor’s references to AIDS as a form of genocide and the proliferation of illegal drugs in black communities as an intentional mechanism of oppression dominated the media in March of 2008. This paper will document and analyze the cohort of texts that surfaced in the Obama campaign and connect them to other cycles of rumors and legends that reflect tenacious issues within and about the black community. **05-04**

**Vandendorpe, Florence** (Université catholique de Louvain, Belgium) **In Search for Meaning: Turning to Ancient Stories to Express Present Suffering.** Myths travel over times and places as if they belonged to everyone. They continuously evolve to adapt to new contexts. Their adaptability, which allows them to survive in the long term, is well-known. What is less usual is the sudden success of a given story in a culture that has little in common with its original one, where it is adopted with little or no change as if its message

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remained efficient whatever the context. This underlines the polysemy of symbols and the ability of people to interpret stories according to their personal needs. **09-13**

**Vaz da Silva**, Francisco (ISCTE, Lisbon). **Jesus Christ, Dragon Slayer**. This presentation proposes an experiment in deciphering a folk artwork extant on a house facade in Slovenia. This painting displays the Virgin Mary holding her child, who overpowers a dragon. This talk proposes to reconstitute the rationale of Christ acting as a dragon slayer. This involves comparing artworks depicting the Child Jesus and the resurrecting Christ, heeding scriptural cues, and asking how this Christian tradition relates to ancient Hebrew traditions regarding YHWH's fight with Leviathan. Arguably, the Slovenian folk painting offers a clue to a fundamental aspect of Judeo-Christian symbolic thought. **01-06B**

**Virtanen**, Hilary Joy (University of Wisconsin, Madison) **Curation In Motion: Participatory Display and Active Cultural Artifacts at the Finnish-American Heritage Center**. The Finnish-American Heritage Center in Hancock, Michigan offers outreach, research and publication functions to an ever-widening public. Within this space, many collaborate on given projects, together presenting an image of cultural dynamism. The Finnish-American Heritage Center has helped to bridge previously vast rifts found within the wider ethnic community and contributed to a renaissance of Finnish-American culture. With the rise of heritage tourism in western Upper Michigan, performances and displays now also address new and unfamiliar audiences. Since 1990, the center has been instrumental in promoting Finnish ethnicity while simultaneously foreshadowing a time when the culture's vibrant voices will cease. **18-12**

**Vlach**, John M. (George Washington University) **The Post-Katrina Shotgun House**. In 2005, Hurricane Katrina destroyed thousands of houses in New Orleans and displaced 200,000 people. Current efforts to rebuild the city include attempts to recreate the city's historic shotgun houses but in a revised format. Many New Orleanians regard these new houses, that in many instances depart from the historic plan and form, as strange and even alien structures. Failure to recognize how local people feel about their distinctive local buildings does not bode well for the success of the on-going recovery efforts. **05-08**

**Ware**, Carolyn E. (Louisiana State University) **Real Doctors: Occupational Folklore in Veterinary Medicine**. This paper explores folklore and identity in a particular folk group: veterinarians, students, and vet techs at Louisiana State University's School of Veterinary Medicine. Through shared jargon, jokes, rituals, material culture, and especially personal experience narratives, they reinforce group boundaries and identity, expressing common tensions, values, and aesthetics. Their lore reflects significant changes in the profession—notably gender shifts (from almost exclusively male to predominantly female), technological advances, and a trend toward increased specialization—and humorously comments on common misconceptions and stereotypes of veterinary practitioners. **01-03**

**Watterson**, Nancy L. (Cabrini College) **Empowering Arts: Capoeira, Community Engaged Scholarship, and Civic Engagement**. This paper addresses the value of engaged pedagogy across the curriculum. Using the transformative, liberating potential of Capoeira, the traditional Afro-Brazilian martial art, I incorporate Capoeira into my undergraduate Living and Learning Community, to model community engaged scholarship (CES), through interdisciplinary, integrative learning emphasizing critical thinking and writing, as well as basics of reciprocal ethnography—a concept central not only to teaching folklore, but also to building rapport and sustaining relationships with community partners. Capoeira is ideal for teaching students about themselves and others, for its give-and-take exchange of paired movements amplifies physical “dialogue” while simultaneously co-creating community. **13-13**

**Weems**, Mickey (Qualia) **“If I Don't Find the Ocean Soon, I'll Be In Big Trouble”:** **Common Dreamscapes of Myrtle Beach Lifeguard**. Lifeguard veterans from Lack's Beach Service in Myrtle Beach, SC report having dreams of working on the beach in which

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they set up their lifeguard stands, save lives, and see with fellow guards, long after they have moved on to other jobs. For many veterans, the beach and their place in it take on legendary importance unmatched in their lives. Construction of communities in these dreams generates a dreamscape commons, and contains narratives based on a sense of alienation and exile from a place, community, identity, and the longing to reconnect. **04-11**

**Wehmeyer**, Stephen (Champlain College) and **Noonan**, Kerry (Champlain College) **Mystic East and Wild West: the Esoteric Art of Edith V. Tenbrink**. In the early twentieth century, Edith V. Tenbrink and her husband came from Iowa to Los Angeles to found an esoteric organization claiming ancient Himalayan origins. This paper explores Tenbrink's articulation of this mystical "East" as a manifestation of vernacular traditions characteristic of the American "West," specifically those of Los Angeles and Hollywood. Applying Michael Owen Jones' characteristic behavioral perspective, which asserts the importance of the individual as a creative manipulator of available models, traditions, and ideas, the processes and products of Tenbrink's artistry become reflective of the inner and outer topographies in which this Angelino artist lived and worked. **01-02**

**Westerman**, William (Princeton University) **On Common Knowledge and Oppression: Rumor and Hearsay in Tibetan Asylum Cases**. Rumor and hearsay, reliable or not, form the basis for how many people make up their minds about politics. Hearsay may be inadmissible in the Western legal traditions, yet represents community knowledge about repression and how to escape it. This paper focuses on cases of Tibetan refugees applying for asylum in the U.S. and Canada who learn from fellow Tibetans about the political situation outside their villages, as well as how to seek and obtain protection elsewhere. Yet their cases may be denied by judges who dismiss folk knowledge as unverifiable. **01-09**

**White**, Marilyn M. (Kean University) **Common Ground?: Community and Identity in Little Cayman**. The smallest of the three Cayman Islands, located in the Caribbean, just south of Cuba, Little Cayman has a population of about 150. The residents are "ex-pats" from the United States, Europe, or other Caribbean Islands; are Caymanians not born in Little Cayman; or are part-time residents. While many claim a Little Cayman identity, the differences in nationality, ethnicity, occupation, etc. have led to differences in the level of community involvement, interests, and socializing. Can common ground be established when some people feel as if they and their culture have been relegated to second-class status? **17-03**

**Whitesel**, Jason (The Ohio State University) **Gay Men Boldly Performing the Fat Body Using Carnival**. This paper explores how members of fat-affirming subcultures develop embodied alternatives to the current norm in gay male body aesthetics. How do big men resist forms of desexualization and devaluation that place them at a relative disadvantage to other gay men in the sexual marketplace? We focus on performances at "Girth and Mirth" group events and examine how participants use allusion and camp to reformulate, reframe, and reclaim body images. **17-12**

**Williams**, Randy (Utah State University) **Podcasting Folklore**. When I was a kid my dad taught me to fish. I was (and still am) a pretty fine caster; I can really lob the bait, line and sinker out into a lake. Since 2004, I've been casting folklore (collection registers and digital collections) from the pond of the Fife Folklore Archives into the ocean of the Internet. In 2008 we began "pod"casting folklore and the catch is mighty fine. This presentation will explore the work of producing a podcast and highlight our casts. **09-03**

**Willsey**, Kristiana M. (Indiana University) **Unnatural Life: Fiction, Reality, and Intertextuality in the Detective Novels of Dorothy Sayers**. This paper uses the classic detective fiction of Dorothy Sayers to consider how real life defines itself in relation to fictional worlds. Sayers' popular Lord Peter Wimsey series is remarkable for its intertextual layers; the Oxford-educated detectives entertain and challenge each other to identify obscure bits of outside authorship. The "quoting game" becomes particularly explicit toward

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the end of the series, during which time Sayers was consciously working to humanize her detective. This paper examines how and why it is that, in the process of creating rounder, more realistic characters, Sayers decides to enmesh them increasingly in fictional language. To be human, it seems, is to live in written worlds. **01-06B**

**Wilmore, Erica** (George Mason University) **Silent Testimony: LGBT Narratives and the Reconstruction of Spiritual Experience.** One of the most controversial topics in today's public arena is that of the civil rights of lesbian, gay, bisexual and transgendered people in the United States. While the debate over civil rights rages in legal battles and in matters involving public policy, the heatedness of the debate has deep roots in a fundamental cultural battle. This battle is over the claims of people who wish to define community beliefs on their own terms, and are fighting to either exclude those who are different, or draw new boundaries that will be more inclusive. **13-12**

**Wilson, Anika** (University of Wisconsin, Milwaukee) **Dangerous Passengers: The Vanishing Hitchhiker in Malawi.** This paper examines Malawian tales of vanishing passengers, tales that speak to a fears about dangerous travel and the occult. During my field research in northern Malawi I heard Malawians express anxiety about traveling and noted the extensive media coverage of roadside accidents that some Malawians interpreted as caused by evil forces, that is, witches or Satanists. Unlike classic hitchhiker tales as described by Brunvand, Malawian tales tell of malevolent passengers who make traveling unsafe for everyone. **17-07**

**Winick, Stephen** (American Folklife Center) **"And That Is the Song that They Would Sing": William Doerflinger, Patrick Tayluer, and "The Leaving Of Liverpool."** Only one traditional text of the popular maritime folksong "The Leaving of Liverpool" has ever been published: Doerflinger included Richard Maitland's rendition in his book *Shantymen and Shantyboys*. Doerflinger recorded a radically different version, with commentary, from Tayluer. It remains unpublished, so scholars know only Maitland's views. We'll hear and discuss Tayluer's recording, which significantly alters our view of both text and context, suggesting that the song is a true work song, or shanty, rather than entertainment. **18-10**

**Winogron, Joseph T.** (Elphinstone Institute, University of Aberdeen) **The Rights of Common.** The tragedy of the enclosures and clearances of the common lands of Great Britain erased from memory the rights of common—estovers, turbary, piscary and the like—which for centuries entitled folk access to gather necessities at will from public and private estates. These traditional entitlements are the proper domain of folklore as a commoner's guarantee of land access and economic security—in the form of fuel, food and building materials—a folk landscape which was the shopping mall of the pre-market world. Presented nomenclature will include commons of farming, gathering, fishing, hunting and others. **20-09**

**Wojcik, Daniel** (University of Oregon) **Pre's Rock: Ritual and Runners' Traditions at the Roadside Memorial for Steve Prefontaine.** Located on a dangerous curved road in the hills of Eugene, Oregon, is the roadside memorial for Steve Prefontaine, a local folk hero and Olympic long distance runner who was tragically killed at this spot in 1975. For more than thirty years, "Pre's Rock" has been a site of mourning and memorialization, visited by people from all over the world. Drawing upon fieldwork and illustrated with visual examples, this presentation examines the memorializing traditions associated with Pre's Rock, the ways that the site is sacralized, and the personal and spiritual meanings of these practices for those who visit this memorial. **09-01**

**Wu, Yung-Hsing** (University of Louisiana, Lafayette) **Supplementing Shakespeare?** Charles and Mary Lamb's *Tales from Shakespeare* (1807) and Mary Cowden Clarke's *The Girlhood of Shakespeare's Heroines* (1852) set out ostensibly to introduce young readers to the plays with narrative prose versions. These generic transformations are for Lamb and Cowden Clarke justified because their intent is pure. And yet the tales exceed that

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intent, reversing the authorial and generic primacy ascribed to Shakespeare. Thus *Tales from Shakespeare* provides access through compressed accounts of the plays, but acquires its own authority by creating readers' eventual attention to Shakespeare. Meanwhile in *The Girlhood of Shakespeare's Heroines*, Cowden Clarke's accounts of childhood events anticipate the lives Ophelia, Rosamund, or Juliet as they appear in the plays. In this context Shakespeare occurs second, a sequel to the tales of Cowden Clarke's heroines. **01-06B**

**Yakima**, Sarah A. (Clarion University of Pennsylvania) **Live From Clarion University: Martha, the Ghost of Becht Hall.** This paper presents stories of the ghost who haunts Clarion University's Becht Hall. Martha worked in the building when she was killed in a tragic elevator accident in the dormitory long ago. To this day, some say her spirit still roams the hall, inciting mischief and playing tricks on Becht's residents. I will relate first-hand accounts of students who have seen Martha in action. I will also analyze the function of these legends about Martha as well as the students' belief in this spirit. **17-07**

**Yoshimura**, Ayako (University of Wisconsin, Madison) **John Bull Gave Us "Rice Covered with Spice-Flavored Sauce": How Curry Made it Big in Japan.** Curry—the very emblem of South Asian cuisine—was introduced into Japan only in the late nineteenth century as part of the Western cuisine conveyed via the British. Since then this savory dish has tantalized the Japanese palate, such that it has become one of the most beloved foods in the nation. From fancy restaurants to casual eateries, curry appears everywhere in Japanese food culture. This paper traces the history of curry in Japanese foodways, examining myriad ways of ingesting and projecting West and East. **20-04**

**Young Walsler**, Robert (Elphinstone Institute, University of Aberdeen) **Dismembering Shanties: An Empirical Exploration of Oral Expression.** James Madison Carpenter assembled the largest surviving cache of primary source sea shanty materials. Cataloging and editing these for publication assembles the material in formats which offer new perspectives for understanding. Computer-based investigation of Carpenter's shanty texts reveals not only the expected commonplaces and formulas used by shanty singers but also intriguing relationships among textual formulae and in relation to particular songs. A closer look at the texts and their relationships opens a window into the nature of shanty creation and transmission and opens avenues for a deeper understanding of the human processes of folk song creation and diffusion. **18-10**

**Yun**, Kyoim (University of Kansas) **A Negotiated Myth-telling Between Performer and Researcher.** This paper investigates a myth-telling event in which two amateur ethnographers repeatedly interrupted the narrative being told. This conversational myth-telling is a communicative event, and the myth an emergent product rather than a collected folkloric item. The researchers' previous knowledge of the myth is embedded in and shapes this conversation-like performance, constraining both the teller and researchers throughout the interaction process. Thus, emergent qualities intersect with shared knowledge of the tradition. Illustrating the collaborative and dialectic nature of this event, this paper discusses the role researchers play in shaping relations between the ephemeral and the residual. **09-13**

**Zolkover**, Adam (Indiana University) **Folktale Taxonomy: Structuralism and Aarne's Concept of Type.** This paper utilizes structural approaches to taxonomy and genre formation in order to examine Antti Aarne's notion of tale type, and some of its criticisms. It questions the scope of the concept—the criteria by which types are defined, and the limits of their objectivity—in order to understand tale types' specificity in the face of their universalizing scientific rhetoric. The goal is to better see the mechanisms by which types work, but also to explore the continuing potential of structuralism to make incisive critique. **12-01**

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