



2005 Annual Meeting

"Folklore, Equal Access, and Social Justice"

Program and Abstracts

Renaissance Atlanta Hotel Downtown
Atlanta, Georgia
October 19-23, 2005

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**The following donors have provided generous support for the
AFS's 2005 activities:**

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AFS Editors, Committees, and Prize Recipients

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Journal of American Folklore Review Editors

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Patricia Sawin (Books)
Daniel Wojcik (Films and Videotapes)

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AFS Editors, Committees, and Prize Recipients

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Bonnie Irwin, Modern Language Association

AFS Editors, Committees, and Prize Recipients

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Rosemary Lévy Zumwalt

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Gwen Meister

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Ormond Loomis

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AFS 1989 CENTENNIAL AWARDEES FOR LIFETIME SCHOLARLY ACHIEVEMENT

Roger Abrahams

Linda Dégh

AFS 1989 CENTENNIAL AWARDEES FOR LIFETIME PUBLIC SERVICE

Archie Green

Bess Lomax Hawes

AFS LIFETIME SCHOLARLY ACHIEVEMENT AWARD RECIPIENTS

W. F. H. Nicolaisen (2002)
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AFS KENNETH GOLDSTEIN AWARD FOR LIFETIME ACADEMIC LEADERSHIP

Edward D. Ives (2003)

AFS Editors, Committees, and Prize Recipients

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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)

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Krista Thompson (1997)
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Wanda Addison (2003)
Quan Lateef (2004)

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

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

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African Folklore, David Samper
Archives and Libraries, Michael Taft
Association of African and African-American Folklorists, Marilyn White
Baltic Folklore, Guntis Smidchens
British Folk Studies, Teri Brewer and Maria Teresa Agozzino
Chicano and Chicana, Katherine Borland
Children's Folklore, Thomas Johnson
Computer Applications, Mark Glazer
Dance and Movement Analysis, Stephanie D. L. Smith
Eastern Asia Folklore, Juwen Zhang and Mark Bender
Folk Arts, Suzanne Waldenberger and Peter Harle
Folk Belief and Religious Folklife, Maggie Kruesi and Leonard Primiano
Folklore and Creative Writing, Peggy Yocom and Amy Skillman
Folklore and Education, Carol Spellman and Alysia McLain
Folklore and Literature, Rachel Gholson
Folklore Latino, Latinoamericano, y Caribeño, Solimar Otero
Folklore and Oral History, Kathryn Wilson
Folk Narrative, Jacqueline Thursby
Foodways, Lucy Long and Eve Jochnowitz
Graduate Students, Sarah B. Catlin-Dupuy
History and Folklore, Simon J. Bronner
Independent Folklorists, Andrea Graham and Jens Lund
Jewish Folklore and Ethnology, Simon J. Bronner
Journals and Serials, Erika Brady
LGBT (Lesbian, Gay, Bisexual, Transgender), Craig Miller and Polly Stewart
Medieval Folklore, Katie Lynn Peebles
Mediterranean Studies, Giovanna Del Negro
Music and Song, Stephen Winick
Newfolk@AFS, Camille Bacon-Smith
Nordic Folklore, Stephen Mitchell
Occupational Folklore, David Taylor
Politics, Folklore, and Social Justice, William Westerman
Public Programs, Peter Bartis and Sue Eleuterio
Storytelling, Lee-Ellen Marvin and Ruth Stotter
Visual Media, Sharon Sherman
Women's, Sarah B. Catlin-Dupuy

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Joseph Hickerson		

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

FELLOWS OF THE AMERICAN FOLKLORE SOCIETY

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Robert A. Georges	William McNeil*	Rosemary Lévy Zumwalt

*Deceased

GENERAL INFORMATION

Registration

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

Convention and Membership Services

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

Meeting Rooms

All AFS 2005 annual meeting sessions will take place in the Renaissance Atlanta Hotel Downtown. Most meeting rooms are on the second floor. The Norcross and Marietta Rooms are on the Plaza Level, one level below the first floor, and the Chastain Room, Boardroom, and 590 West C Room are on the 25th floor. There is a hotel meeting room map on pp. xiii of this book.

Exhibits

Publishers' book exhibits will be located in Georgia Ballroom West on the second floor of the Renaissance Atlanta Hotel Downtown. 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.

Lunches

Lunchtime at the AFS annual meeting is a busy period, with section meetings, lunchtime roundtables, and other events. For your convenience, the hotel will operate a cash-and-carry lunch concession in the 590 West C Room on the 25th floor from 12:00 until 1:30 pm on Thursday and Friday.

Georgia Folk Artist Demonstrations and Sales

The Georgia Council for the Arts Traditional Arts Program has provided support for a number of fine Georgia folk artists to show and sell their work in Georgia Ballroom West—the book exhibit room—on Thursday and Friday, October 20 and 21, during the same hours the book exhibits will be open.

General Information

Poster Sessions

All poster sessions will take place in Georgia Ballroom West (the book exhibit room).

Executive Board Question-and-Answer Session

This session will take place during the annual business meeting (see below).

Candidates' Forum

This session will take place on Saturday from 3:00 to 4:00 PM in Georgia Ballroom East.

Annual Business Meeting

This meeting will take place on Saturday from 4:00 to 5:00 PM in Georgia Ballroom East.

Saturday Night Concert and Dance Party

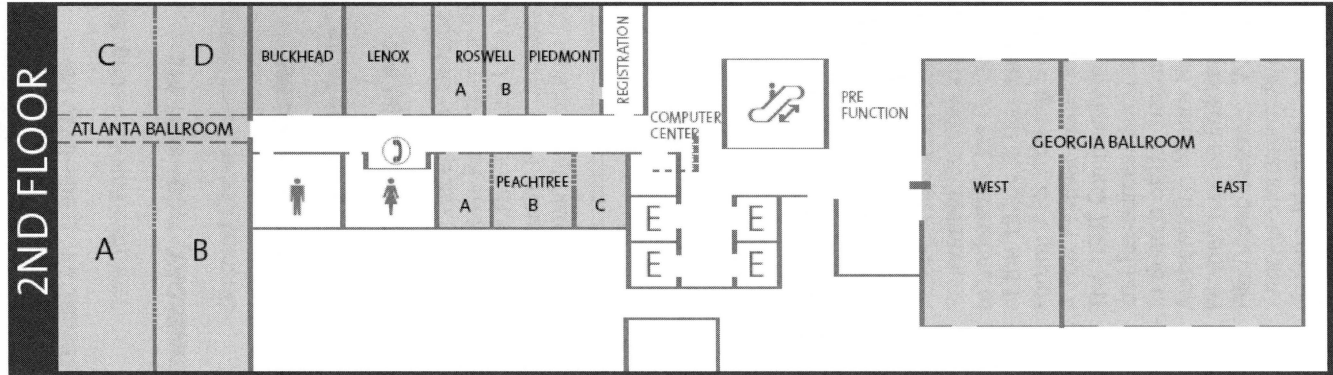
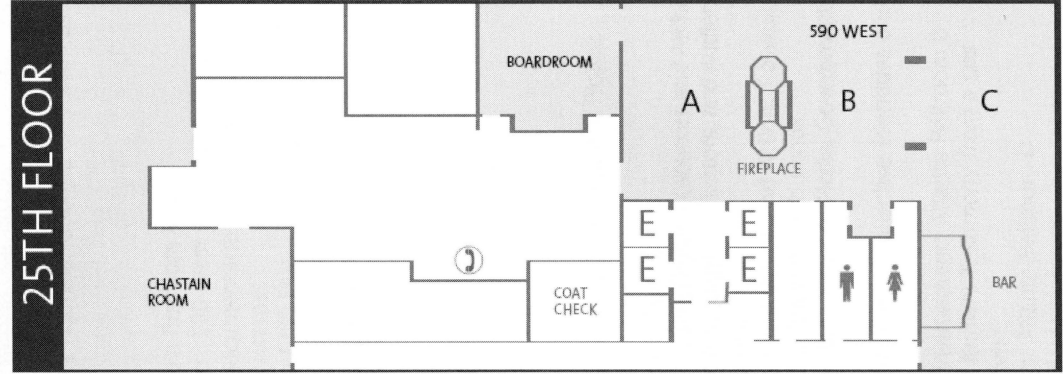
AFS and the Rialto Center for the Performing Arts in downtown Atlanta, just two MARTA (subway) stops south of the stop serving our hotel, are co-sponsoring a special concert and dance party on Saturday night.

The "Sounds of the South" concert will feature National Heritage Fellows from the South: master shape-note singer Hugh McGraw, Piedmont blues masters John Cephas and Phil Wiggins, and bluegrass legend Dr. Ralph Stanley and the Clinch Mountain Boys. Joe Wilson, our friend, colleague, and the recipient of a National Heritage Fellowship in 2001, will serve as our master of ceremonies for the evening. The fun will continue with more great live music at a dance party immediately following the concert in the lobby of the Rialto. Enjoy light snacks, adult beverages, and great music!

A combined admission to the concert, including premium seating, and dance party is \$40—a 15% discount over the ticket price if purchased separately. If you plan to skip the concert (but why would you?), join us for the dance party for only \$10. Or you can just attend the concert for only \$36. You can purchase tickets for these events at the registration desk until 12:00 noon on Saturday.

Funding for the evening's events is being provided by the Georgia Council for the Arts, the Southern Arts Federation, and the Rialto Center for the Performing Arts.

RENAISSANCE ATLANTA HOTEL DOWNTOWN



PROGRAM SUMMARY

(For details, please see the Program Schedule, pp. x-xx.)

WEDNESDAY, OCTOBER 19

WEDNESDAY, 1:00—5:00 PM

Executive Board Meeting: Boardroom (25th Floor)

WEDNESDAY, 7:00—8:00 PM

Opening Ceremonies: Georgia Ballroom East

WEDNESDAY, 8:00—9:00 PM

Program Committee Invited Plenary Address: Georgia Ballroom East

WEDNESDAY, 9:00—11:00 PM

Opening Reception: Outside Georgia Ballroom East
AFS Fellows Reception for Students: 590 West C (25th Floor)
Fund for Folk Culture Late Night Documentaries: Peachtree
Instrumental Music Jam Session: Norcross
Vocal Music Jam Session: Chastain (25th Floor)

THURSDAY, OCTOBER 20

THURSDAY, 7:00—8:00 AM

Welcome and Orientation Breakfast for First-Time Attendees,
International Guests, and Stipend Recipients: Buckhead

THURSDAY, 8:15—10:00 AM

- 01-01 Conspiracy Theory and Legend Scholarship: Transnational Flows:
Georgia Ballroom East
- 01-02 Forum: Theorizing Food and Folklore: Peachtree
- 01-03 Roundtable: Folklore in the Blender: Using Digital Resources and Archives
to Understand the Dynamics Among Informants, Collectors, and Audiences
of the 1920s to the Present: Roswell A
- 01-04 Forum: AFS Working Group on Iraq: Discussion and Action: Roswell B
- 01-05 A Folk Festival Model for a University Environment: Lenox
- 01-06 The LGBT Community in Atlanta: Creating Access to Media, Government
and Resources: Buckhead
- 01-07 In Search of Us: Narrative Reenactments of Collective Identities and
Authenticity: Atlanta Ballroom A
- 01-08 Perspectives on Folklore and the Environment: Atlanta Ballroom B
- 01-09 Film/Video Session: *"I Seen and I Know": Testimony from a Los
Angeles Storefront*: Atlanta Ballroom C
- 01-10 National Identities and Folkloristics: Atlanta Ballroom D
- 01-11 Careers and Issues in Applied Folklore: Norcross

Program Summary

THURSDAY, 8:15—10:00 AM - Continued

- 01-12 Forum: Cultural Revitalization at the Museum of the Cherokee Indian: Marietta
- 01-13 Children's Folklore, Film, and Names: Chastain (25th Floor)
- 01-14 Representations of Self and Other: Boardroom (25th Floor)
- 01-15 AFS Professional Development Session for Students and New Professionals: Presenting Yourself in the Academic and Public Job Markets: 590 West C (25th Floor)

THURSDAY, 10:15 AM—12:00 Noon

- 02-01 Plenary Session: Why Is There No "Grand Theory" in Folkloristics?: Georgia Ballroom East

THURSDAY, 12:00 Noon—1:30 PM

AFS Section Meetings

British Folk Studies: Atlanta Ballroom C
Children's Folklore: Georgia Ballroom East
Eastern Asia Folklore: Marietta
Folk Arts: Buckhead
Folklore and Creative Writing: Peachtree
Folklore Latino, Latinoamericano, y Caribeño and Chicano/a Folklore
Joint Meeting: Norcross
Folklore and Oral History: Roswell B
Foodways: Atlanta Ballroom A
Music and Song: Atlanta Ballroom B
Politics, Folklore, and Social Justice: Lenox
Visual Media: Roswell A

- 03-10 Lunchtime Roundtable: The Ethnographic Thesaurus Project: Atlanta Ballroom D
- 03-13 AFS Professional Development Lunchtime Roundtable: Getting Your Work Published: Chastain (25th Floor)
- 03-14 AFS Professional Development Lunchtime Roundtable: Presenting Papers at Scholarly Meetings: Boardroom (25th Floor)

THURSDAY, 1:30—3:15 PM

- 04-00 Poster Session: Folklore and the Global Village: Georgia Ballroom West (Book Exhibit Room)
- 04-01 Issues in Cultural Stewardship: Georgia Ballroom East
- 04-02 Memorializing Grief and Loss: Peachtree
- 04-03 Interpretation and Identity: Roswell A
- 04-04 Film and Cultural Representations: Roswell B
- 04-05 Staging Culture: Contested Meanings: Lenox

Program Summary

- 04-06 Music: Theory, Meaning, and Redefining Community: Buckhead
- 04-07 Occupational Folklore: Atlanta Ballroom A
- 04-08 Genre I: Genres in the Field: Atlanta Ballroom B
- 04-09 Constructing Identity Through Narrative and Ritual: Atlanta Ballroom C
- 04-10 I Heard the [Not-So-Old] Folklorist Say: Papers in Honor of Pat Mullen's Retirement, Part 1: Atlanta Ballroom D
- 04-11 Forum: Indie: Work and Life As An Independent Folklorist: Norcross
- 04-12 Confluences of Folklore in Literature: Marietta
- 04-13 Professional Development Workshop: Digital Storytelling, Part 1: Chastain (25th Floor)
- 04-14 Folklore and the Environment: Experiences From the Field: Boardroom (25th Floor)

THURSDAY, 3:30—5:15 PM

- 05-00 Poster Session: Applied Folklore in Health and Reconciliation: Georgia Ballroom West (Book Exhibit Room)
- 05-01 Sacred Spaces: Georgia Ballroom East
- 05-02 Perspectives in Florida Folklife: Peachtree
- 05-03 Voices from the Outskirts of America: Roswell A
- 05-04 Forum: The Veterans History Project: A Report and Perspectives: Roswell B
- 05-05 Folklore In Literature: From the Greeks to Shakespeare: Lenox
- 05-06 Folksongs: Revival and Protest: Buckhead
- 05-07 Film/Video Session: *For the Love of the Tune: Irish Women and Traditional Music*: Atlanta Ballroom A
- 05-08 Genre 2: Mediated Genres: Atlanta Ballroom B
- 05-09 Movement and the Cultural Body: Atlanta Ballroom C
- 05-10 I Heard the [Not-So-Old] Folklorist Say: Papers in Honor of Pat Mullen's Retirement, Part 2: Atlanta Ballroom D
- 05-11 Forum: Across the Latino Spectrum: Differences and Dialogue: Norcross
- 05-12 Reading, Screening, and Performing Asian Diaspora Identity: Marietta
- 05-13 Professional Development Workshop: Digital Storytelling, Part 2 Chastain (25th Floor)
- 05-14 Civil Rights and Social Protest: Boardroom (25th Floor)

THURSDAY, 7:30—9:00 PM

Public Programs Section Meeting: Atlanta Ballroom C

- 07-02 The 2005 Don Yoder Lecture in Religious Folklife: Peachtree
- 07-06 African American Folklore in Fiction: A Talk by Tina McElroy Ansa: Buckhead

THURSDAY, 8:00—10:00 PM

Indiana University Alumni Reception: Lenox

Program Summary

THURSDAY, 9:00—11:00 PM

Public Programs Section Auction: Atlanta Ballroom C

Instrumental Music Jam Session: Norcross

Vocal Music Jam Session: Chastain (25th Floor)

FRIDAY, OCTOBER 21

FRIDAY, 7:00—8:00 AM

AFS Executive Director's Breakfast With Section Conveners: Buckhead

FRIDAY, 8:15—10:00 AM

- 09-01 Performing Identity, Place, and Social Action: Georgia Ballroom East
- 09-02 Folksong and Music: Dynamics and Communities: Peachtree
- 09-03 Performance: Theater, Comedy, and Music: Roswell A
- 09-04 Forum: What I Learned From My Students: Roswell B
- 09-05 Film/Video Session: *Festival and the Politics of Culture*: Lenox
- 09-06 The Chaos to Come: Carnival, the Carnavalesque, and Liminal Space in Walker Percy's *The Moviegoer*: Buckhead
- 09-07 Culinary Tourism and the Construction of Iconic Foods and Cultural Identity: Atlanta Ballroom A
- 09-08 Landscapes of Memory 1: Atlanta Ballroom B
- 09-09 Roundtable: Current Issues in Latino Folklore Scholarship: Atlanta Ballroom C
- 09-10 Folklore and Film: Atlanta Ballroom D
- 09-11 Folklore, Service Learning, and Active Participant Research: Norcross
- 09-12 Forum: Field, Library, and Reader: Returning the Gift of Folklore: Marietta
- 09-13 AFS Professional Development Session for Students and New Professionals: Finding Funding For Your Work: Chastain (25th Floor)
- 09-14 Roundtable: Mixing It Up: Learning Theory Through Medieval Folklore Boardroom (25th Floor)

FRIDAY, 10:15 AM—12:00 Noon

- 10-01 AFS Fellows Invited Plenary Session: Archie Green, Thirty Years of the American folklife Preservation Act, and the Field of Folklore: Georgia Ballroom East

FRIDAY, 12:00 Noon—1:30 PM

- 11-08 AFS Cultural Diversity Task Force Open Meeting: Atlanta Ballroom B
- AFS Fellows Luncheon: Buckhead

Program Summary

AFS Section Meetings

Archives and Libraries: Peachtree
Dance and Movement Analysis: Lenox
Folk Belief and Religious Folklife: Norcross
Folk Narrative: Boardroom (25th Floor)
Folklore and Education: Atlanta Ballroom A
Folklore and Historic Preservation/Cultural Resource Management
(organizing meeting): Georgia Ballroom East
Folklore and Literature/AFS@MLA: Marietta
Graduate Students: Atlanta Ballroom D
Independent Folklorists: Roswell A
Medieval Folklore: Atlanta Ballroom C
Mediterranean Studies: Chastain (25th Floor)
Middle Atlantic Folklife Association Brown Bag: Roswell B

FRIDAY, 1:30—3:15 PM

- 12-00 Poster Session: Negotiating Community: Georgia Ballroom West
(Book Exhibit Room)
- 12-01 Governmentality and Its Discontents: Folklore, Neo-Liberal
Rationalities, and Self-Regulation 1: Georgia Ballroom East
- 12-02 Folklife Studies of American Religious Movements: Peachtree
- 12-03 Strategic Appropriations: Exploring Disjunctures in Fieldwork, Theory,
and Public Policy: Roswell A
- 12-04 Festival 1: Negotiating Holiday Rituals: Roswell B
- 12-05 Forum: The Role of Theory in Folklife in Education: Lenox
- 12-07 Faith and Folk Religion in Hispanic Communities: Atlanta Ballroom A
- 12-08 Landscapes of Memory 2: Atlanta Ballroom B
- 12-09 Ballad Rejuvenations: Atlanta Ballroom C
- 12-10 Forum: *Talk That Talk*: Contemporary African-American Storytelling
and the Quest for Cultural Healing: Atlanta Ballroom D
- 12-11 Forum: Community Scholars Programs: A Forum on Training and
Coordinating Local Fieldworkers and Presenters: Norcross
- 12-12 Situating Native American Identity: Marietta
- 12-13 Professional Development Workshop: Thematic Interpretation in
Public Folklore, Part 1: Chastain (25th Floor)
- 12-14 Folklore and the Internet: Boardroom (25th Floor)

FRIDAY, 3:30—5:15 PM

- 13-00 Poster Session: Maryland Traditions Discovered: Georgia Ballroom
West (Book Exhibit Room)
- 13-01 Governmentality and Its Discontents: Folklore, Neo-Liberal
Rationalities, and Self-Regulation 2: Georgia Ballroom East
- 13-02 Mountain Music and Borders: Peachtree
- 13-03 Folk Culture and Chinese Architecture: Roswell A
- 13-04 Folklore and the Role-Playing Game: Roswell B
- 13-05 Festival 2: Performing the Seasons: Lenox

Program Summary

FRIDAY, 3:30—5:15 PM - Continued

- 13-06 Perspectives on Southern Traditional Cultures: Buckhead
- 13-07 Latin American Women: Cultural Roles and Politics: Atlanta Ballroom A
- 13-08 Trauma and Death in Expressive Culture: Atlanta Ballroom B
- 13-09 Folklore in Post-Socialist Eastern Europe: Atlanta Ballroom C
- 13-10 Fun with Words: Humor and Verbal Performance: Atlanta Ballroom D
- 13-11 Electronic Seminar: Teaching Tolerance via Folklore in Museums:
Norcross
- 13-12 Forum: Conversations in Courage: LGBT Studies and the American
Folklore Society: Marietta
- 13-13 Professional Development Workshop: Thematic Interpretation in
Public Folklore, Part 2: Chastain (25th Floor)
- 13-14 Joint Presentation: Music, Body Art, and Identity: Boardroom (25th Floor)

FRIDAY, 5:30—7:00 PM

A Reception in Honor of Worth Long: 590 West C (25th Floor)

Women's Section Meeting: Buckhead

FRIDAY, 7:30—9:00 PM

LGBT (Lesbian, Gay, Bisexual, Transgender) Section Meeting: Lenox

University of Pennsylvania Alumni Reception: Chastain (25th Floor)

Western Kentucky University Alumni Reception: Atlanta Ballroom D

- 15-02 The 2005 Phillips Barry Memorial Lecture: Peachtree

FRIDAY, 8:30—10:00 PM

The Ohio State University Dessert Reception: Buckhead

FRIDAY, 9:00—10:30 PM

- 16-07 The 2005 Daniel Crowley Memorial Storytelling Concert: Atlanta
Ballroom A

FRIDAY, 9:00—11:00 PM

Instrumental Music Jam Session: Norcross

Vocal Music Jam Session: Chastain (25th Floor)

SATURDAY, OCTOBER 22

SATURDAY, 8:00 am—12:30 pm

- 17/18-13 12th Annual Folklore and Education Workshop: Learning Literacy:
Homegrown Success Stories: Chastain (25th Floor)

Program Summary

SATURDAY, 8:15—10:00 am

- 17-01 Conversational Folklore: Proverbs, Folk Speech, and Gossip: Georgia Ballroom East
- 17-02 Ethnographic Complexities in the Study of African American Folklore: Peachtree
- 17-03 Creating Alternative Worlds: Fairs, Fandom, Fantasy, and Halloween: Roswell A
- 17-04 Folklore of Academe: Roswell B
- 17-05 Narrative in East Asia: Lenox
- 17-06 AFS Professional Development Session for Students and New Professionals: Presenting Yourself in the Academic and Public Job Markets: Buckhead
- 17-07 Folklore, Story, and New Media: Atlanta Ballroom A
- 17-08 Local Negotiations of Globalization: Atlanta Ballroom B
- 17-09 Film Session: *Madison County Project: Documenting the Sound*: Atlanta Ballroom C
- 17-10 The Carnalization and Carnivalization of Fairytales: Atlanta Ballroom D
- 17-11 Forum: What's Folklore Good For?: Four Attempts from Graduate Students in the UNC Curriculum in Folklore: Norcross
- 17-12 Forum: Accessing Authenticity through Dance in Diasporic Communities: Marietta

SATURDAY, 10:15 am—12:00 Noon

- 18-00 Poster Session: Image and Public Perception: Georgia Ballroom West (Book Exhibit Room)
- 18-01 Folklore Theory and Practice: Georgia Ballroom East
- 18-02 The Underground Railroad Quilt Code: Peachtree
- 18-03 Women's Bodies and Cultural Dynamics: Roswell A
- 18-04 Folklore and Literature: Creating Cultural Identity: Roswell B
- 18-05 Equal Access and Representation: Lenox
- 18-06 Foodways: Participation and Change: Buckhead
- 18-07 Folk Belief and Religion: Atlanta Ballroom A
- 18-08 Forum: Transgressive Tales: Reinterpreting the Grimms' Tales: Atlanta Ballroom B
- 18-09 Film/Video Session: *Third Ward, TX*: Atlanta Ballroom C
- 18-10 Narratives: Structure and Function: Atlanta Ballroom D
- 18-11 Popular Culture: Representation and Performance: Norcross
- 18-12 Folklore and Folklife in South Carolina: Marietta
- 18-14 AFS Professional Development Session for Students and New Professionals: Finding Funding For Your Work: Boardroom (25th Floor)

SATURDAY, 12:00 Noon—1:00 PM

- 19-06 Forum: Folklife Partnership: The American Folklife Center and StoryCorps: Buckhead

SATURDAY, 1:00—2:45 PM

- 20-02 Women's Crafts: Expressing Values and Evoking Power: Peachtree

Program Summary

SATURDAY, 1:00—2:45 PM - Continued

- 20-03 Forbidden Beauty: Women's Dances of the Peoples of Afghanistan and Iran...From Homeland to Diaspora and Back: Roswell A
- 20-04 An Afternoon With Jack Riggs, *When the Finch Rises*: Roswell B
- 20-05 Forum: Your Stuff, Their Stuff, Our Stuff: Preparing Public and Private Folklore Collections for Public Access: Lenox
- 20-06 Instrumental Strings: From Fiddle to Guitar: Buckhead
- 20-07 Heritage and Community Identity: Atlanta Ballroom A
- 20-08 Reconsidering the Representational Frame: Nexuses Between Practice and Theory: Atlanta Ballroom B
- 20-09 Folktales Reconsidered: Atlanta Ballroom C
- 20-10 Narrative Genres: Legend and Rumor: Atlanta Ballroom D
- 20-11 Forum: Text and Community: Diane E. Goldstein, *Once Upon A Virus: AIDS Legends and Vernacular Risk Perception*: Norcross
- 20-12 Contesting Culture as Property: Marietta
- 20-13 Forum: Metaphors and Mutual Engagement: Positioning Folklore as Active Learning and Social Action: Chastain (25th Floor)

SATURDAY, 3:00—5:00 PM

- 21-01 Candidates' Forum and Annual Business Meeting: Georgia Ballroom East

SATURDAY, 5:00—6:00 PM

- 22-01 AFS Presidential Address: Georgia Ballroom East

SATURDAY, 7:30—10:00 PM

"Sounds of the South" Concert: Rialto Center for the Performing Arts,
Georgia State University

SATURDAY, 9:00—11:00 PM

Instrumental Music Jam Session: Norcross

Vocal Music Jam Session: Chastain (25th Floor)

AA Meeting

SATURDAY, 10:00 PM—12:00 Midnight

Post-Concert Dance Party: Rialto Center for the Performing Arts,
Georgia State University

SUNDAY, OCTOBER 23

SUNDAY, 8:30 AM—12:30 PM

AFS Executive Board Meeting: Boardroom (25th Floor)

**AMERICAN FOLKLORE SOCIETY
2005 ANNUAL MEETING PROGRAM**

WEDNESDAY, OCTOBER 19

1:00—5:00 PM

Executive Board Meeting

Boardroom (25th Floor)

7:00—8:00 PM

Opening Ceremonies

Georgia Ballroom East

Chair: **Michael Owen Jones**, AFS President

8:00—9:00 PM

2005 Program Committee Invited Address

Georgia Ballroom East

Chair: **Charles Camp** (Maryland Institute College of Art)

Roland Freeman (Folklorist Photodocumentarian), "Do You See What I'm Saying?": A Personal Perspective on Folklore, Equal Access, and Social Action

9:00—11:00 PM

Opening Reception

Outside Georgia Ballroom East

AFS Fellows Reception for Students

590 West C (25th Floor)

Fund for Folk Culture Late Night Documentaries

Sponsored by The Fund for Folk Culture

Peachtree

Instrumental Music Jam Session

Sponsored by the Music and Song Section

Norcross

Vocal Music Jam Session

Sponsored by the Music and Song Section

Chastain (25th Floor)

Thursday, October 20, 2005

THURSDAY, OCTOBER 20

7:00—8:00 AM

**Welcome and Orientation Breakfast for First-Time Attendees,
International Guests, and Stipend Recipients**

Sponsored by the AFS Executive Board

Buckhead

8:15—10:00 AM

**01-01 Conspiracy Theory and Legend Scholarship: Transnational Flows
Sponsored by the AFS Committee on International Issues
and the Folk Narrative Section**

Georgia Ballroom East

Chair: **Dorothy Noyes** (The Ohio State University)

8:15 **Veronique Campion-Vincent** (Maison des Sciences de l'Homme),
Transnational Conspiracy Theories and Moral Panics: Examples
Concerning Children

8:35 **Bill Ellis** (Pennsylvania State University), The Protocols of the
Learned Elders of Zion: The French Contribution to Transnational
Conspiracy Theories

**01-02 Forum: Theorizing Food and Folklore
Sponsored by the Foodways Section**

Peachtree

Chair: **Lucy Long**

Yvonne R. Lockwood (Michigan State University), **Riki Saltzman**
(Iowa Arts Council), **LuAnne Roth** (University of Missouri),

Timothy Lloyd (American Folklore Society), **Barbara
Kirshenblatt-Gimblett** (New York University), **Lucy Long** (Bowling
Green State University)

**01-03 Roundtable: Folklore in the Blender: Using Digital Resources
and Archives to Understand the Dynamics Among Informants,
Collectors, and Audiences of the 1920s to the Present**

Roswell A

Chair: **Aaron A. Fox**

Andrew Jawitz (Columbia University), **Bobby McMillon**
(Independent Scholar), **Cassie Robinson** (Mars Hill College), **Aaron
A. Fox** (Columbia University)

**01-04 Forum: AFS Working Group on Iraq: Discussion and Action
Sponsored by the AFS Working Group on Iraq and the
Politics, Folklore, and Social Justice Section**

Roswell B

Chair: **Jacqueline McGrath** (College of DuPage)

Thursday, October 20, 2005

01-05 A Folk Festival Model for a University Environment

Lenox

Chair: **Angus K. Gillespie**

- 8:15 **Rob Nelson** (Rutgers University), Folk Festival Management in a University Setting
8:35 **Nicholas N. Burlakoff** (Charles Place Consulting), Writing and Editing a Manual for Festival Operations
8:55 **Erin Clarke** (New Jersey Folk Festival), Leadership Roles for Women at the New Jersey Folk Festival
9:15 **Angus K. Gillespie** (Rutgers University), Beyond the Ivory Tower: Reaching Out to the Community

**01-06 The LGBT Community in Atlanta: Creating Access to Media, Government and Resources
Sponsored by the LGBT (Lesbian, Gay, Bisexual, Transgender) Section and the Politics, Folklore, and Social Justice Section**

Buckhead

Chair: **Aimée Schmidt** (Independent Folklorist)

01-07 In Search of Us: Narrative Reenactments of Collective Identities and Authenticity

Atlanta Ballroom A

Chair: **Debra Lattanzi Shutika** (George Mason University)

- 8:15 **Erica Wilmore** (George Mason University), Taking My Leave: Narratives of Alienation and Leave-Taking
8:35 **Kristina G. Downs** (George Mason University), Mexican Folk Icons and the Global Marketplace: La Llorona Milk Advertisements
8:55 **Kelly Michels** (George Mason University), The Role of Narrative While Recovering from Trauma

01-08 Perspectives on Folklore and the Environment

Atlanta Ballroom B

Chair: **John Wolford**

- 8:15 **Tracie L. Wilson** (Indiana University), Communicating Nature: The Role of Service Learning and Ethnography in Environmental Literacy Education
8:35 **Kristin M. McAndrews** (University of Hawai'i, Manoa), Tapping the Root: Mala'ai'opio Organic Farm and The Invisible Kingdom of Humanity (IKOH) Organic Garden
8:55 **Anthony B. Buccitelli** (University of California, Berkeley), Seal-ent Green: Seals as People and Food in Greenlandic Inuit, Irish, and Scottish Folklore
9:15 **John Wolford** (Missouri Historical Society), Literature, Environmentalism, and Tradition

Thursday, October 20, 2005

01-09 Film/Video Session: "I Seen and I Know": Testimony from a Los Angeles Storefront

Atlanta Ballroom C

Scott Edmondson (University of California, Los Angeles)

01-10 National Identities and Folkloristics

Atlanta Ballroom D

Chair: **Gabriel McGuire**

8:15 **Outi Lehtipuro** (University of Joensuu, Finland), Advance in Science? Finnish Folkloristics From Within

8:35 **Katarina Juvancic** (University of Ljubljana), Towards the Modern Slovene Folklore: Issues of Resistance and Liberation

8:55 **Mintzi A. Martinez-Rivera** (Indiana University), A Crash Course in Latin American Folkloristics

9:15 **Gabriel McGuire** (Indiana University), Echoes of the Present? Dialectical Materialism and Disciplinary History in Yuri Sokolov's *Russian Folklore*

01-11 Careers and Issues in Applied Folklore

Norcross

Chair: **Kurt Dewhurst**

8:15 **Lynn Hadley** (Cajun Cultural Coalition), Lost on the Bayou: Folklore Fishing Without a Net (or Cultural Center)

8:35 **Kurt Dewhurst** (Michigan State University Museum), Folklore and Museums, From Surveys to Careers: An Assessment of the Recent Trends and Changing Climate for Folklorists in American Museums

01-12 Forum: Cultural Revitalization at the Museum of the Cherokee Indian

Marietta

Chair: **Barbara Duncan** (Museum of the Cherokee Indian)

01-13 Children's Folklore, Film, and Names

Chastain (25th Floor)

Chair: **Carole H. Carpenter**

8:15 **Alexander M. Bruce** (Florida Southern College), Who Needs a Prince?: Re-Evaluating Girls' Reactions to Disney's Fairy Tale Films

8:35 **Randy Williams** (Utah State University), Tea for Two: Valentine's Day at Adams Elementary

8:55 **Monica Foote** (University of California, Berkeley), Vanity Plate Children: The American Propensity Towards Namesaking

9:15 **Carole H. Carpenter** (York University), When Tradition Becomes Innovative: Folkloristics and Childism

Thursday, October 20, 2005

01-14 Folklore and the Environment: Experiences From the Field
Boardroom (25th Floor)

Chair: **Nancy Solomon**

- 8:15 **Michael F. Miller** (Delaware Folklife Program), Balancing Priorities:
Environmental and Cultural Conservation in Port Penn
8:35 **Wendi D. Wilkerson** (Louisiana Regional Folklife Program), Shucks:
Oystermen vs. Environmentalists in Plaquemines Parish
8:55 **Nancy Solomon** (Long Island Traditions), Bay Rats and Bungalows:
Working with Environmental Issues
9:15 **Jens Lund** (Washington State Parks and Recreation Commission),
Discussant

01-15 AFS Professional Development Session for Students and New Professionals

590 West C (25th Floor)

Presenting Yourself in the Academic and Public Job Markets
(This session will be repeated on Saturday at 8:15 AM.)

Session Leaders: **Timothy H. Evans** (Western Kentucky University),
Marcia Gaudet (University of Louisiana, Lafayette)

10:15 AM—12:00 Noon

02-01 Plenary Session: Why Is There No "Grand Theory" in Folkloristics?

Sponsored by the AFS Fellows

Georgia Ballroom East

Chair: **Lee Haring**

Richard Bauman (Indiana University), **Dan Ben-Amos** (University of Pennsylvania), **Gary Alan Fine** (Northwestern University), **Margaret A. Mills** (The Ohio State University), **Dorothy Noyes** (The Ohio State University), **Lee Haring** (Brooklyn College, *emeritus*)

12:00 Noon—1:30 PM

AFS Section Meetings

British Folk Studies: Atlanta Ballroom C

Children's Folklore: Georgia Ballroom East

Eastern Asia Folklore: Marietta

Folk Arts: Buckhead

Folklore and Creative Writing: Peachtree

Folklore Latino, Latinoamericano, y Caribeño and

Chicano/a Folklore Joint Meeting: Norcross

Thursday, October 20, 2005

12:00 Noon—1:30 PM - Continued

Folklore and Oral History: Roswell B
Foodways: Atlanta Ballroom A
Music and Song: Atlanta Ballroom B
Politics, Folklore, and Social Justice: Lenox
Visual Media: Roswell A

03-10 Lunchtime Roundtable: The Ethnographic Thesaurus Project
Atlanta Ballroom D

Roundtable Leaders: **Catherine H. Kerst** (American Folklife Center),
Camilla Mortensen (Ethnographic Thesaurus Project), **Michael Taft**
(American Folklife Center)

**03-13 AFS Professional Development Lunchtime Roundtable:
Getting Your Work Published**
Sponsored by the American Folklore Society

Chastain (25th Floor)

(Get a lunch to go down the hall in 590 West C, also on the 25th Floor.)

Roundtable Leaders: **Harris M. Berger** and **Giovanna P. Del Negro**
(Texas A&M University; incoming co-editors, *Journal of American
Folklore*; **Judy McCulloh** (University of Illinois Press)

**03-14 AFS Professional Development Lunchtime Roundtable:
Presenting Papers at Scholarly Meetings**
Sponsored by the American Folklore Society

Boardroom (25th Floor)

(Get a lunch to go next door in 590 West C, also on the 25th Floor.)

Roundtable Leader: **Elliott Oring** (California State University, Los
Angeles, *emeritus*)

1:30—3:15 PM

04-00 Poster Session: Folklore and the Global Village
Georgia Ballroom West (Book Exhibit Room)

Sagal A. Ali (The Ohio State University), The Somali Bantu in
America: Displacement, Relocation and Identity

Amber Ridington (Memorial University of Newfoundland), Agency,
Exhibition, Aboriginal Youth, and the Internet: Hadaa ka naadzet—
The Dane-zaa Moose Hunt Website

Jeff T. Titon (Brown University), The Virtual Folk Festival

Leah Lowthorp (University of Pennsylvania), The Intensification of
Magic in the Global Moment

Connie J. De Jong (The Ohio State University), Folk Art, Global
Capitalism and FairTrade

Thursday, October 20, 2005

04-01 Issues in Cultural Stewardship

Georgia Ballroom B

Chair: **Valdimar Tr. Hafstein**

- 1:30 **John Bealle** (Bealle Indexing Services), Charles Taylor's "Politics of Recognition"
- 1:50 **Thomas A. McKean** (Elphinstone Institute, University of Aberdeen), Triangulating Significance and Beauty in the James Madison Carpenter Collection
- 2:10 **Marjolein Efting Dijkstra** (Meertens Instituut), On the Absence of Dutch Folk Art Museums: The Cultural Biography of an Art Category
- 2:30 **Valdimar Tr. Hafstein** (Reykjavik University), Safeguarding Intangible Heritage: The Government of Community and Cultural Diversity

04-02 Memorializing Grief and Loss

Peachtree

Chair: **Glenn Hinson**

- 1:30 **Holly Everett** (Memorial University of Newfoundland), Roadside Crosses and Restrictive Covenants: Conflict in a Planned Community
- 1:50 **Kristen Nesbitt** (University of North Carolina, Chapel Hill), Angel Babies: Women's Webs of Loss and Transformation
- 2:10 **Glenn Hinson** (University of North Carolina, Chapel Hill), Compelled to Create: Vernacular Artists' Responses to 9/11

04-03 Interpretation and Identity

Roswell A

Chair: **Katherine Forgacs**

- 1:30 **Prakash Ch. Pattanaik** (University of Delhi), Tribal Lore: An Isotope of Community Identity
- 1:50 **Hanne Pico Larsen** (University of California, Berkeley), *Solvang*, by Thomas Kinkade: Painting, Performativity, and the Dialectics of Tourism
- 2:10 **Timothy H. Evans** (Western Kentucky University), Folklore, Tourism and Anti-Modernism in New England: The Works of Samuel Adams Drake
- 2:30 **Katherine Forgacs** (Indiana University), Everything You Need Within Two Minutes: The Creation of Community in 21st-Century Housing Developments

04-04 Film and Cultural Representations

Roswell B

Chair: **Debbie A. Hanson**

- 1:30 **David T. Lawrence** (University of St. Thomas), Untrained With a Camera: *American Pimp* and the Redefinition of Ethnographic Film
- 1:50 **Andrew Salinas** (The Ohio State University), May the Ancient Language Remain: Strategic Nationalism in Welsh-Language Cinema

Thursday, October 20, 2005

04-04 Film and Cultural Representations - Continued

- 2:10 **Scott A. Mitchell** (University of Missouri, Columbia), A Fairytale of a Spinner of Fairytales: Biography as Fairytale in the Film *Hans Christian Andersen*
- 2:30 **Debbie A. Hanson** (Augustana College), Over the River and Through the Lens: Thanksgiving Foodways and Contemporary Films

04-05 Staging Culture: Contested Meanings

Lenox

Chair: **John A. Cicala**

- 1:30 **Lisa J. Sherman** (University of Pennsylvania), Contested Representations of Mexican Identity in Cultural Tourism
- 1:50 **Kimberly DaCosta Holton** (Rutgers University, Newark), Folklore's Role in Renovating "Pariah" People and Places: Portuguese Ranchos Folclóricos in Newark, New Jersey
- 2:10 **Lisa Overholser** (Indiana University), Staging the Folk: Creating Contemporary Meanings with Folk Forms
- 2:30 **John A. Cicala** (Mount Saint Mary College), Private Versus Public Meanings in the Festival Setting: The Ethnical Dilemma of an Immigrant Italian Folk Artist

04-06 Music: Theory, Meaning, and Redefining Community

Buckhead

Chair: **Margaret Bennett**

- 1:30 **Daniel B. Lee** (Pennsylvania State University), Music as a Medium of Communication: Toward a Social Science of Acoustic Harmonics
- 1:50 **Neal Schlein** (University of Oregon), Folklore, The Elite, and Education: Classical Music as Folklore
- 2:10 **Benjamin J. Harbert** (University of California, Los Angeles), Myths, Metaphors, and Existential Crises: A Scholarly Redefinition of American Prison Music
- 2:30 **Margaret Bennett** (Royal Scottish Academy of Music and Drama), Afro-Gaelic Roots? Blackening the Line and Singing in the Spirit

04-07 Occupational Folklore

Atlanta Ballroom A

Chair: **Ann K. Ferrell**

- 1:30 **Mark Allan Jackson** (West Virginia University), A Poet of the Cotton Fields: John Handcox and the Southern Tenant Farmers Union
- 1:50 **Kristinn Schram** (University of Edinburgh), Negotiating the City: Urban Narrative and Identity Among Taxi Drivers
- 2:10 **Ann K. Ferrell** (The Ohio State University), Tobacco in Crisis: A Gendered Examination of Agricultural Diversification in Kentucky

04-08 Genre 1: Genres in the Field

Atlanta Ballroom B

Chair: **Ray Cashman**

- 1:30 **Ray Cashman** (University of Alabama, Birmingham), Genre and Ideology in Northern Ireland
- 1:50 **Tom Mould** (Elon University), Genre, Subgenre, and Intratextuality in the Personal Narratives of Pottery Collectors
- 2:10 **Lisa Gilman** (University of Oregon), Complex Genres, Intertextuality, and the Analysis of Performance
- 2:30 **John Laudun** (University of Louisiana), Talking Shit in Rayne: An African American Genre Problem

04-09 Constructing Identity Through Narrative and Ritual

Atlanta Ballroom C

Chair: **Kristi A. Young**

- 1:30 **Maria T. Walters** (Utah State University), Traditions
- 1:50 **Katie L. Ramos** (Indiana University), Following the Leprechaun: Irish-American Genealogy in Folklore Research
- 2:10 **Anna D. Hirsch** (Louisiana State University), Living Between Two Cultures: The Folk Narrative of My Mother's Journey from Norway to the United States
- 2:30 **Kristi A. Young** (Brigham Young University), Inventing Intimacy: The Role of Honeymoon Narratives

04-10 I Heard the [Not-So-Old] Folklorist Say: Papers in Honor of Pat Mullen's Retirement, Part 1

Atlanta Ballroom D

Chair: **Martha C. Sims**

- 1:30 **Elizabeth MacDaniel** (Clarion University), Dancing Folklore With a Texas Twist: Constructing a Folkloric Identity
- 1:50 **Kevin Eyster** (Madonna University), From Work-Study Archivist to NEH Distinguished Teaching Professor in the Humanities: Developing a New Course in American Folklore and Literature
- 2:10 **Martine L. Stephens** (Ohio Wesleyan University), Listening to Working Class Voices: Constructing Identity in Industrial Communities
- 2:30 **Martha C. Sims** (The Ohio State University), Storyteller in a Quilter's Body: Mary Borkowski's Silk Thread Paintings

04-11 Forum: Indie: Work and Life As An Independent Folklorist Sponsored by the Independent Folklorists' Section

Norcross

Chair: **Andrea Graham**

Jens Lund (Washington State Parks & Recreation Commission),
Elaine Thatcher (Utah State University), **Andrea Graham**
(Independent Folklorist)

Thursday, October 20, 2005

04-12 Confluences of Folklore in Literature

Marietta

Chair: **James Kirkland**

- 1:30 **Carmine D. Palumbo** (Middle Georgia College), Images of the Madonna: A Folkloristic Reading of Dan Brown's *The Da Vinci Code*
1:50 **Luc D. Guglielmi** (Kennesaw State University), The Belgian Oral Tradition in Its Literature: From De Coster to the Storytellers
2:10 **James Kirkland** (East Carolina University), Poe's Parasomniacs: The Confluence of Folklore, Medicine, and Literature

04-13 Professional Development Workshop

Sponsored by the Folklore and Education Section

Chastain (25th Floor)

Digital Storytelling, Part 1

(Participants must attend both this session and Part 2, scheduled for 3:30 Thursday afternoon; see session 05-13.)

Chair: **Jan Rosenberg** (Heritage Education Resources, Inc.)

Session Leader: **Susan Eleuterio** (GRANTS, Inc.)

3:30—5:15 PM

05-00 Poster Session: Applied Folklore in Health and Reconciliation

Georgia Ballroom West (Book Exhibit Room)

Carlos A. Fernandez (Institute for Community Partnerships) and **Ilana Harlow** (American Folklife Center), Can Oral History Help Save Lives?: Family History Awareness and Health Care Decision Making
Jason A. Bush (The Ohio State University), Yuyachkani's Antígona: Trauma and Truth and Reconciliation after Peru's Dirty War
Marit Dewhurst (Harvard University), Culturally Relevant HIV/AIDS Education: Exploring the Role of Traditional Art
Eric A. Eliason (Brigham Young University), Afghan Folkways and the Work of US Army Special Forces: A View from the Front of "Jingle Trucks," Cross-Traditional Metafolklore, and Collaborative Vernacular Reconstruction

05-01 Sacred Spaces

Georgia Ballroom East

Chair: **Maida Owens**

- 3:30 **Sarina Chen** (Hebrew University), To Ascend to the Temple Mount and Feel at Home: Contemporary Jewish Pilgrimage to Temple Mount ("Har Habayit")
3:50 **Peter Jan Margry** (Meertens Instituut), The Pilgrimage to Jim Morrison's Grave at Père Lachaise Cemetery in Paris
04:10 **Anjum Azaz** (University of Delhi), Sacred Grove: The Eternal Temple of Nature

Thursday, October 20, 2005

- 4:30 **Maida Owens** (Louisiana Folklife Program), The Healing Power of the Labyrinth: An Emerging Folk Belief

5-02 Perspectives in Florida Folklife

Peachtree

Chair: **Tina Bucuvalas**

- 3:30 **Leonardo Falcón** (Florida Folklife Program), Transculturation, Change, and Continuity in the Cuban Community in Miami
3:50 **Laurie Kay Sommers** (South Georgia Folklife Project), Voices of Turpentiners: From the Florida WPA to the Present
4:10 **Robert L. Stone** (Florida Folklife Program), A Good Dog is Worth Three Men: Home on the Swamp with the Florida Cow Dog
4:30 **Tina Bucuvalas** (Florida Folklife Program), Tarpon Springs Revisited: A Century of Negotiation Between Heritage, Identity, and Tourism

05-03 Voices from the Outskirts of America

Roswell A

Chair: **Rhonda R. Dass**

- 3:30 **Jenn Horn** (Indiana University), Silencing the Oreos
3:50 **Terri M. Jordan** (Indiana University), Filling in the Blanks: Exchanging Voices Between Museum and Community
4:10 **Hilary-Joy Virtanen** (Indiana University), For Business or Pleasure: The Politics of Berry Picking in Michigan's Keweenaw Peninsula
4:30 **Rhonda R. Dass** (Indiana University), Giving a Feminine Ring to the Tattoo Machine

05-04 Forum: The Veterans History Project: A Report and Perspectives

Roswell B

Chair: **Peter Bartis**

Peggy Bulger (American Folklife Center), **Timothy Lloyd** (American Folklore Society), **Rachel Mears** (Veterans History Project), **Peter Bartis** (Veterans History Project)

05-05 Folklore In Literature: From the Greeks to Shakespeare

Lenox

Chair: **Phyllis Gorfain**

- 3:30 **Richard Raspa** (Wayne State University), Singularity and Equality in Shakespeare's *Twelfth Night*: Derrida's Concept of Hospitality and the Enactment of Romantic Comedy
3:50 **Norita Dobyns** (The Ohio State University), Political Authority, Belief, and the Construction of the Divine in Delphic Oracles
4:10 **Phyllis Gorfain** (Oberlin College), Performativity, Ritual Restitution, and Performance in *Much Ado About Nothing*

Thursday, October 20, 2005

05-06 Folksongs: Revival and Protest

Buckhead

Chair: **Ray Allen**

- 3:30 **Mary A. Twining** (Emeritus, Clark Atlanta University), *A Weapon of My Song: A Story of the Late Bud Foote*
3:50 **James J. Miksche** (University of Wisconsin, Madison), *By Breath: The Voice and Songs of Sara Thomsen*
4:10 **James Ruchala** (Brown University), *Incongruous Traditions: Music In and Out of Context in the Folk Revival*
4:30 **Ray Allen** (Brooklyn College, CUNY), *The Seeger Family Legacy: Preserving and Promoting the Folk*

05-07 Film/Video Session: *For the Love of the Tune: Irish Women and Traditional Music*

Atlanta Ballroom A

Carol Spellman (Oregon Historical Society Folklife Program)

05-08 Genre 2: Mediated Genres

Atlanta Ballroom B

Chair: **Tom Mould**

- 3:30 **Jennifer Schacker** (University of Guelph), *Narrative Style, Cultural Capital, and the (Re-) Negotiation of the Fairy Tale as English Popular Genre*
3:50 **Greg Kelley** (Indiana State University), *Navigating the Legends of Treasure Island: Narrative, Maps, and Material Reality*
4:10 **Michael R. Evans** (Indiana University), *Or Is It Memorex? Cultural Reenactment Videos and the Negotiation of Truth*
4:30 **Richard Bauman** (Indiana University), *Discussant*

05-09 Movement and the Cultural Body

Atlanta Ballroom C

Chair: **Lisa Schiller**

- 3:30 **Efia N. Dalili** (McDonogh School), *Nation Dancing Resistance*
3:50 **Irene Chagall** (Independent), *Let's Get the Rhythm...*
4:10 **Fernando Orejuela** (Indiana University), *The Body That John Henry Begat Upon the Steam Drill: Performing the Body on the Bodybuilding Stage*
4:30 **Lisa Schiller** (University of Colorado) and **Neal Schlein** (University of Oregon), *Divergent Memories: American Israeli Folk Dance and the Holocaust*

Thursday, October 20, 2005

05-10 I Heard the [Not-So-Old] Folklorist Say: Papers in Honor of Pat Mullen's Retirement, Part 2

Atlanta Ballroom D

Chair: **Rosemary V. Hathaway**

3:30 **W. Lawrence Doyle** (The Ohio State University), Folklore's Tipping Point: How Little Things Become Folklore

3:50 **Christopher Antonsen** (Western Kentucky University), The Unbearable Openness of Mind: Teaching About Cultural Diversity in a College Folklore Program

4:10 **Ruth S. Bolzenius** (The Ohio State University), From Ivory Tower to Bling: Scholarship in the Vernacular

4:30 **Rosemary V. Hathaway** (University of Northern Colorado), Take Care of the Books: Material Culture in Ralph Ellison's *Invisible Man* and the Place of Folklore in the Study of Literature

05-11 Forum: Across the Latino Spectrum: Differences and Dialogue

Norcross

Chair: **Norma Cantú**

Olivia Cadaval (Smithsonian Institution), **Guillermo de los Reyes** (University of Houston), **Debra Lattanzi Shutika** (George Mason University), **Brenda M. Romero** (University of Colorado, Boulder), **Norma Cantú** (University of Texas, San Antonio)

05-12 Reading, Screening, and Performing Asian Diaspora Identity Sponsored by the Eastern Asia Folklore Section

Marietta

Chair: **Juwen Zhang**

3:30 **Fariha I. Khan** (University of Pennsylvania), The Discourse of the Dars: South Asian Women Study the *Quran*

3:50 **Hideyo Konagaya** (University of Pennsylvania), Performing Taiko: The Construction of Japanese Identity, Body, and Power

4:10 **Juwen Zhang** (Willamette University), Filmic Folklore in Constructing Chinese Diaspora Identity

05-13 Professional Development Workshop Sponsored by the Folklore and Education Section

Chastain (25th Floor)

Digital Storytelling, Part 2

(Participants in this session must have also attended Part 1, scheduled for 1:30 Thursday afternoon; see session 04-13.)

Chair: **Jan Rosenberg** (Heritage Education Resources, Inc.)

Session Leader: **Susan Eleuterio** (GRANTS, Inc.)

Thursday, October 20, 2005

05-14 Civil Rights and Social Protest

Boardroom (25th Floor)

Chair: **Aaron N. Oforlea**

- 3:30 **Barine Saana Ngaage** (Niger Delta University), Ogoni Protest Songs in Nigerian Struggles Over Mineral Resources
- 3:50 **Michael Wainaina** (Kenyatta University, Nairobi), Folklore as Social Action Against Metanarratives of Africa's Otherness
- 4:10 **Richard Burns** (Arkansas State University), Prison Folklore and Justice
- 4:30 **Aaron N. Oforlea** (The Ohio State University), So It Is Written, So Let It Be Done: The Contributions of Civil Rights Era Preachers

7:30—9:00 PM

Public Programs Section Meeting

Atlanta Ballroom C

**07-02 The 2005 Don Yoder Lecture in Religious Folklife
Sponsored by the Folk Belief and Religious Folklife Section
Peachtree**

Co-Chairs: **Leonard Norman Primiano** (Cabrini College) and
Margaret Kruesi (American Folklife Center)

Gary Laderman (Emory University), The Cult of Doctors: Harvey Cushing and the Religious Culture of Biomedicine

David J. Hufford (Pennsylvania State University College of Medicine), Discussant

**07-06 African American Folklore in Fiction: A Talk by Tina McElroy Ansa
Sponsored by the Folklore and Literature Section and
the Women's Section**

Buckhead

Chair: **Sarah B. Catlin-Dupuy** (University of Missouri)

Tina McElroy Ansa, Invited Speaker

8:00—10:00 PM

Indiana University Alumni Reception

Lenox

Sponsored by the Music and Song Section

Chastain (25th Floor)

Thursday, October 20- Friday, October 21, 2005

9:00—11:00 PM

Public Programs Section Auction

Atlanta Ballroom C

Instrumental Music Jam Session

Sponsored by the Music and Song Section

Norcross

Vocal Music Jam Session

Sponsored by the Music and Song Section

Chastain (25th Floor)

FRIDAY, OCTOBER 21

7:00—8:00 AM

AFS Executive Director's Breakfast With Section Conveners

Buckhead

8:15—10:00 AM

09-01 Performing Identity, Place, and Social Action

Georgia Ballroom East

Chair: **Daniel Wojcik**

- 8:15 **Eric Bebernitz** (University of Oregon), Freight Trains and Neo-Hobos: Reading the Process of Subcultural Identity Formation and Modification
- 8:35 **Matthew Branch** (University of Oregon), Navigating the Issues of Buying Milk: Everyday Performance Among Environmental Activists
- 8:55 **Jack Santino** (Bowling Green State University), Folklore, Ritual, and Place
- 9:15 **Daniel Wojcik** (University of Oregon), Vernacular Art Environments as Sites of Community and Contestation

09-02 Folksong and Music: Dynamics and Communities

Peachtree

Chair: **Craig Mishler**

- 8:15 **Barry Jean Ancelet** (University of Louisiana, Lafayette), Denotation Drift: The Problem of Recovering Lost Lyrics in Ritual Songs
- 8:35 **Erika Brady** (Western Kentucky University), I'll See You in My Dreams: Funerary Practices and Deathlore in the Western Kentucky Thumbpicking Community
- 8:55 **Sharon Graf** (University of Illinois), Fiddle Week in Weiser, Idaho: Issues of Power and Authenticity at the National Oldtime Fiddlers' Contest
- 9:15 **Craig Mishler** (Vadzaih Unlimited), The Dead Sweethearts Ball: Country Music in the Rearview Mirror

Friday, October 21, 2005

09-03 Performance: Theater, Comedy, and Music

Roswell A

Chair: **Giovanna P. Del Negro**

- 8:15 **C. Raveendran** (University of Delhi), Patukalam: A Journey through Ritual to Theatre
- 8:35 **Ian Brodie** (Memorial University of Newfoundland), Stand-up Comedy and the Negotiation of Cultural Risk
- 8:55 **Giovanna P. Del Negro** (Texas A&M University), Torch Singer, Dominatrix Goddess: Music and Hybrid Identity in the Performance of Judy Tenuta

09-04 Forum: What I Learned From My Students Sponsored by the Folklore and Education Section

Roswell B

Chair: **Betty J. Belanus**

Miriam Camitta (University of Pennsylvania), **Sue Eleuterio** (GRANTS, Inc.), **Jacqueline Thursby** (Brigham Young University), **Betty J. Belanus** (Smithsonian Institution)

09-05 Film/Video Session: *Festival and the Politics of Culture*

Lenox

Olivia Cadaval (Smithsonian Institution)

09-06 The Chaos to Come: Carnival, the Carnavalesque, and Liminal Space in Walker Percy's *The Moviegoer*

Buckhead

Chair: **Marcia Gaudet**

- 8:15 **Kevin J. Murphy** (University of Louisiana, Lafayette), Carnival Eyes: The Carnavalesque in the Everyday Life of *The Moviegoer's* Binx Bolling
- 8:35 **Tyrie J. Smith** (University of Louisiana, Lafayette), Part of the Search, Part of the Repetition: Liminal Space and Ritual Transition in Walker Percy's *The Moviegoer*
- 8:55 **Marcia Gaudet** (University of Louisiana, Lafayette), Carnival in Gentilly: Mardi Gras As Actual Event in *The Moviegoer*

09-07 Culinary Tourism and the Construction of Iconic Foods and Cultural Identity Sponsored by the Foodways Section

Atlanta Ballroom A

Chair: **Lucy Long** (Bowling Green State University)

- 8:15 **Mario Montaña** (Colorado College), Consuming the Inside: Internal Culinary Tourism in Northern Mexico

Friday, October 21, 2005

- 8:35 **Pauline Adema** (University of Texas, Austin), *The Spinach Spat: Food-Centered Identity, Heritage and Tourism*
- 8:55 **Ronda Brulotte** (University of Texas, Austin), *Consuming the Land of Seven Moles: Discursive Authority and Authenticity in Oaxacan Cookbook Writing*
- 9:15 **Craig Pascoe** (Georgia College and State University), *Barbecueculture: Experiencing the South Through BBQ*

09-08 Landscapes of Memory 1

Atlanta Ballroom B

Chair: **Rosina Miller** (University of Pennsylvania)

- 8:15 **Suzanne P. MacAulay** (University of Colorado), "Memorias y Milagros": Legacy, Place and Politics
- 8:35 **Joan Saverino** (Historical Society of Pennsylvania), *Mapping Memories in Stone: Italians and the Transformation of a Philadelphia Landscape*
- 8:55 **Joseph Sciorra** (Calandra Institute, Queens College), *Locating Memory: Longing, Place, and Autobiography in Vincenzo Ancona's Sicilian Poetry*
- 9:15 **John Michael Vlach** (The George Washington University), *Under Liberty's Gaze: Slave Housing in Washington, DC*
- 9:35 **Mary T. Hufford** (University of Pennsylvania), *Discussant*

**09-09 Roundtable: Current Issues in Latino Folklore Scholarship
Sponsored by the Chicano/a Section and the Folklore
Latino, Latinoamericano, y Caribeño Section**

Atlanta Ballroom C

Chair: **Solimar Otero**

Eoghan C. Ballard (University of Pennsylvania), **Katherine Borland** (The Ohio State University), **Guillermo de los Reyes** (University of Houston), **Rosan A. Jordan** (Louisiana State University, *emerita*), **James Rojas** (Latino Urban Forum), **Solimar Otero** (Louisiana State University)

**09-10 Folklore and Film
Sponsored by the Visual Media Section**

Atlanta Ballroom D

Chair: **Sharon Sherman** (University of Oregon)

- 8:15 **Mikel J. Koven** (University of Wales, Aberystwyth), *Vernacular Film Festivals as Community Events*
- 8:35 **Heather Joseph-Witham** (Otis College of Art and Design), *UFOs in Derbyshire*
- 8:55 **Mickey Stellavato** (University of Oregon), *Like Our Ancestors: The Choice of Homebirth in a Modern World*
- 9:15 **Moriah Hart** (University of Oregon), *Community, Creativity, and Process: Wood-Firing in the Pacific Northwest*

Friday, October 21, 2005

**09-11 Folklore, Service Learning, and Active Participant Research
Sponsored by the Folklore and Literature Section**

Norcross

Chair: **Rachel Gholson**

- 8:15 **Elinor Levy** (Northwest Jersey Folklife Project), Retooling Relationships:
The Challenge of Folklore, Collaborative Work and Academic Research
8:35 **Rachel Gholson** (Missouri State University), Folklore, Service
Learning, and the Documentary Process
8:55 **Stephen E. Criswell** (University of South Carolina), Discussant

09-12 Forum: Field, Library, and Reader: Returning the Gift of Folklore
Marietta

Chair: **Janferie Stone**

Maria Teresa Agozzino (University of California, Berkeley), **Dylan Eret** (University of California, Berkeley), **Johanna Micaela Jacobsen** (University of Pennsylvania), **Merrill Kaplan** (University of California, Berkeley), **Rachel Lewis** (Indiana University), **Janferie Stone** (University of California, Davis)

**09-13 AFS Professional Development Session for Students and
New Professionals
Sponsored by the American Folklore Society**

Chastain (25th Floor)

Finding Funding For Your Work

(This session will be repeated on Saturday at 10:15 AM.)

Session Leaders: **Robert Baron** (New York State Council on the Arts),
Barry Bergey (National Endowment for the Arts), **Elizabeth Peterson** (The Fund for Folk Culture)

**09-14 Roundtable: Mixing It Up: Learning Theory Through Medieval
Folklore
Sponsored by the Medieval Folklore Section**

Boardroom (25th Floor)

Chair: **Katie Lyn Peebles**

Judith Lanzendorfer (The University of Findlay), **Katie Lyn Peebles** (Indiana University)

10:15 AM—12:00 Noon

**10-01 AFS Fellows Invited Plenary Session: Archie Green, Thirty Years
Years of the American Folklife Preservation Act, and the Field
of Folklore**

Georgia Ballroom East

Chair: **Alan Jabbour** (Independent Folklorist), President, AFS
Fellows

Friday, October 21, 2005

12:00 Noon-1:30 PM

AFS Fellows Luncheon

Buckhead

AFS Section Meetings

Archives and Libraries: Peachtree

Dance and Movement Analysis: Lenox

Folk Belief and Religious Folklife: Norcross

Folk Narrative: Boardroom (25th Floor)

Folklore and Education: Atlanta Ballroom A

Folklore and Historic Preservation/Cultural Resource Management (organizing meeting): Georgia Ballroom East

Folklore and Literature/AFS@MLA: Marietta

Graduate Students: Atlanta Ballroom D

Independent Folklorists: Roswell A

Medieval Folklore: Atlanta Ballroom C

Mediterranean Studies: Chastain (25th Floor)

Middle Atlantic Folklife Association Brown Bag:

Roswell B

11-08 AFS Cultural Diversity Task Force Open Meeting

Atlanta Ballroom B

Chair: **Jerrilyn McGregory** (Florida State University)

1:30—3:15 PM

12-00 Poster Session: Negotiating Community

Georgia Ballroom West (Book Exhibit Room)

Carol D. Branch (Otis College of Art and Design), Creating a There There: The Functions of Culture and Art in Elkhorn City, Kentucky

Marilyn M. White (Kean University), Vauxhall Then and Now: A Community Celebrates and Remembers

Varick Chittenden (Traditional Arts in Upstate New York), Community Participation in Cultural Landmarking

Donna M. Onebane (University of Louisiana, Lafayette), Crawfishing on the Cajun Prairie: The Nexus of Landscape and Culture

Armando L. Trujillo (University of Texas, San Antonio), ¡Adelante con Popeye! Spinach Festival as Symbol of Chicano Sociocultural Integration and Accommodation

Lee Winniford (University of Houston), The Core Significance of Lore in the Social and Cultural Stability Provided by Graveyard Workings at Long Cemetery, Hopkins County, Texas

Friday, October 21, 2005

12-01 Governmentality and Its Discontents: Folklore, Neo-Liberal Rationalities, and Self-Regulation 1

Georgia Ballroom East

Chair: **Charles Briggs** (University of California, Berkeley)

- 1:30 **Richard R. Flores** (University of Texas, Austin), Technologies of Resistance and Folklore: Is Nothing Left But the Residual?
- 1:50 **Beverly J. Stoeltje** (Indiana University), Pluralism and the Problematics of Power in Ghana
- 2:10 **Philip W. Scher** (University of Oregon), Playing in the Brand: Caribbean Culture and Subjectivity after Neoliberalism
- 2:30 **Roma Chatterji** (Delhi University), Folklore, National Culture, and Locality
- 2:50 **Dorothy Noyes** (The Ohio State University), Discussant

12-02 Folklife Studies of American Religious Movements Sponsored by the Folk Belief and Religious Folklife Section

Peachtree

Chair: **Erika Brady** (Western Kentucky University)

- 1:30 **Mary Ann Bucklin** (University of Pennsylvania), Mother Ann's "Precious Crumbs of Heavenly Food"
- 1:50 **David J. Hufford** (Pennsylvania State University College of Medicine), Enchantment: The Defining Characteristic of American Folk Religion
- 2:10 **Leonard Norman Primiano** (Cabrini College), "The Consciousness of God's Presence Will Keep You Well, Healthy, Happy, and Singing": The Tradition of Innovation in the Music of Father Divine's Peace Mission Movement
- 2:30 **Margaret Kruesi** (American Folklife Center), Discussant

12-03 Strategic Appropriations: Exploring Disjunctures in Fieldwork, Theory, and Public Policy

Roswell A

Chair: **Sheila M. Bock**

- 1:30 **Tracy Carpenter** (The Ohio State University), Toward a Model of Collaborative Theorization
- 1:50 **Sandra L. Garner** (The Ohio State University), Strategies of Theory: Eyaya Hoyo, I'm Sending a Voice: Considering American Indian Reflexivity and Epistemology
- 2:10 **Richelle Schrock** (The Ohio State University), Feminism and Folklore: Working Together (?) to Address Public Policy
- 2:30 **Sheila M. Bock** (The Ohio State University), Strategies of Style: Finding the Political at the Disjunctures of Dance

12-04 Festival 1: Negotiating Holiday Rituals

Roswell B

Chair: **LuAnne K. Roth**

Friday, October 21, 2005

- 1:30 **Gregory Jenkins** (Somerville Arts Council), *Illuminations: The Civic, Sacred and Secular Holiday Tradition*
- 1:50 **Cassandra R. Chambliss** (Indiana University), *Split Apart by God, Bound Together with the Hide of a Camel: Christian and Muslim Saint Traditions in Contemporary Upper Egypt*
- 2:10 **Augusto Ferraiuolo** (Boston University), *Tammorra: The Drum, The Dance, The Prayer*
- 2:30 **LuAnne K. Roth** (University of Missouri), *Subverting Thanksgiving: Examining Disruptions of the Master Narrative Through Meals*

12-05 Forum: The Role of Theory in Folklife in Education
Sponsored by the Folklore and Education Section
Lenox

Chair: **Jan Rosenberg**

Sean Galvin (LaGuardia Community College), **Gregory Hansen** (Arkansas State University), **Bonnie Sunstein** (University of Iowa), **Jan Rosenberg** (Heritage Education Resources, Inc.)

12-07 Faith and Folk Religion in Hispanic Communities
Sponsored by the Folklore Latino, Latinoamericano, y Caribeño Section
Atlanta Ballroom A

Chair: **Mark Glazer**

- 1:30 **Eoghan C. Ballard** (University of Pennsylvania), *Signs, Symbols and Blood: Literatures of Brazilian Umbanda and Cuban Palo*
- 1:50 **Rachel V. Gonzalez** (Indiana University), *Prostitutes, Drunks and Saints: The Legends of Maximón*
- 2:10 **Solimar Otero** (Louisiana State University), *No Soy La Escritora de Esta Novela/I Am Not the Author of This Novel: Listening to Ritual in Cuban Fiction*
- 2:30 **Mark Glazer** (University of Texas, Pan American), *La Santísima Muerte as a Folk Saint*
- 2:50 **Guillermo de los Reyes** (University of Houston) and **Michael D. Murphy** (University of Pennsylvania), *Discussants*

12-08 Landscapes of Memory 2
Atlanta Ballroom B

Chair: **Joseph Sciorra** (Calandra Institute, Queens College)

- 1:30 **Rosina S. Miller** (University of Pennsylvania), *"Our Beloved Big Man, You Will Never Be Forgotten": Memory, Landscape, and Social Change Performatives in North Philadelphia*
- 1:50 **Michael L. Murray** (University of Pennsylvania), *Something Native to Our Hearts and Feelings: Landscape, Folklife, and Social Memory in Paul Green's *The Lost Colony**
- 2:10 **Tad Tuleja** (University of Oklahoma), *"On American Soil": Preferred and Residual Narratives in Oklahoma City*

Friday, October 21, 2005

12-08 Landscapes of Memory 2 - Continued

- 2:30 **Steve Zeitlin** (City Lore), Why Place Matters: The Role of Memory in Preservation
2:50 **Robert St. George** (University of Pennsylvania), Discussant

12-09 Ballad Rejuvenations
Sponsored by the Music and Song Section
Atlanta Ballroom A

Chair: **Stephanie W. Crouch**

- 1:30 **Martin Lovelace** (Memorial University of Newfoundland), Interpreting Social Meaning in Newfoundland Ballads: Problems and Possibilities
1:50 **James Moreira** (University of Maine), Blackletter in Tradition: Early Broadside Influences in a 19th Century Ballad Collection
2:10 **Ian Russell** (Elphinstone Institute, University of Aberdeen), Competing With Ballads: The Construction, Celebration, and Commercialization of North-East Scottish Identity
2:30 **Stephanie W. Crouch** (University of Texas, Austin), "Brother, I Have Dreamt a Dream": The Role of Dreams in Upholding Family Honor

12-10 Forum: *Talk That Talk*: Contemporary African-American Storytelling and the Quest for Cultural Healing
Sponsored by the Storytelling Section
Atlanta Ballroom D

Chair: **Joseph Sobol**

Chetter Galloway (East Tennessee State University), **Linda Goss** (National Association of Black Storytellers), **Joanna Maddox** (East Tennessee State University), **Lee-Ellen Marvin** (Independent Scholar), **Brenda White-Wright** (East Tennessee State University), **Joseph Sobol** (East Tennessee State University)

12-11 Forum: Community Scholars Programs: A Forum on Training and Coordinating Local Fieldworkers and Presenters
Norcross

Chair: **Bob Gates**

Joyce Cauthen (Alabama Folklife Association), **Gabrielle Beasley** (Community Scholar, Kentucky), **Janet Gates** (Community Scholar, Kentucky), **Lesley Williams** (Independent Folklorist), **Bob Gates** (Kentucky Folklife Program)

Friday, October 21, 2005

12-12 Situating Native American Identity

Marietta

Chair: **William M. Clements**

- 1:30 **Terence G. Schoone-Jongen** (The Ohio State University), Dueling Folklores: Longfellow, Pageants, Pow-Wows, and the Struggle for Fair Representation in Pipestone, Minnesota
- 1:50 **Kenneth R. DeShane** (Middle Tennessee State University), Killing the Panther: Animal Folklore in Linda Hogan's Fiction
- 2:10 **William M. Clements** (Arkansas State University), The Face of Geronimo

**12-13 Professional Development Workshop
Sponsored by the Independent Folklorists' Section**
Chastain (25th Floor)

Thematic Interpretation in Public Folklore, Part 1

(Participants must attend both this session and Part 2, scheduled for 3:30 Friday afternoon; see session 13-13.)

Workshop Leaders: **Teri F. Brewer** (University of Glamorgan and Brewer, Wells, and Associates Cultural Resource Services) and **Patricia Wells** (Brewer, Wells, and Associates Cultural Resource Services)

Doris Dyen (Rivers of Steel National Heritage Area),
Discussant

12-14 Folklore and the Internet

Boardroom (25th Floor)

Chair: **Montana Miller**

- 1:30 **Andrea Kitta** (Memorial University of Newfoundland), A Shot in the Dark: Vaccine Contemporary Legends and Conspiracies
- 1:50 **Elo-Hanna Seljamaa** (University of Tartu), Changing the World Via E-Mail: Some Folkloristic Aspects of E-Mail Petitions
- 2:10 **Robert G. Howard** (University of Wisconsin, Madison), Dialectic of the Vernacular: The John Kerry "Blog"
- 2:30 **Montana Miller** (University of California, Los Angeles), Candid, Confidential, Contagious?: Teenagers and Eating Disorders on the Internet

3:30—5:15 PM

13-00 Poster Session: Maryland Traditions Discovered

Georgia Ballroom West (Book Exhibit Room)

Chair: **Rory Turner**

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13-00 Poster Session: Maryland Traditions Discovered - Continued

Catherine H. Kerst ((American Folklife Center), Mid-Maryland Cultural Traditions: Exploring Folklife Research at the Crossroads

Kara Rogers Thomas (Frostburg State University), Mining the Folklore of Maryland's Mountains

Lora Bottinelli (Ward Museum of Waterfowl Art, Salisbury University), Lower Shore Traditions at the Ward Museum of Wildfowl Art

Rory Turner (Maryland State Arts Council), Maryland Traditions: Infrastructure, Apprenticeships, and Communications

13-01 Governmentality and Its Discontents: Folklore, Neo-Liberal Rationalities, and Self-Regulation 2

Georgia Ballroom East

Chair: **Charles L. Briggs**

3:30 **Ana Maria Ochoa** (Columbia University), Aesthetics, Violence and Governmentality in Rio de Janeiro's Popular Music

3:50 **Amy Shuman** (The Ohio State University), Interrogation and Narrative: Regulatory Practices in Two Genres of the Political Asylum Process

4:10 **Corinne Kratz** (Emory University) and **Ivan A. Karp** (Emory University), Museum Frictions

4:30 **Charles L. Briggs** (University of California, Berkeley), Governmentality, Communicability, Folklorization

4:50 **Barbara Kirshenblatt-Gimblett** (New York University), Discussant

13-02 Mountain Music and Borders

Peachtree

Chair: **Cecelia Conway**

3:30 **Josh K. Beckworth** (Appalachian State University), Early Bluegrass in Ashe County, North Carolina

3:50 **Mark C. Freed** (Appalachian State University), From the Virtual World to Boone: The Black Banjo Gathering

4:10 **Alice Brooke Wilson** (Appalachian State University), Corridos As a Reflection of Mexican Identity in Changing Appalachia: A Slippery Dialectic

4:30 **Cecelia Conway** (Appalachian State University), Black Banjo Songsters of the Blue Ridge

**13-03 Folk Culture and Chinese Architecture
Sponsored by the Eastern Asia Folklore Section**

Roswell A

Chair: **Jiang Lu** (Eastern Michigan University)

3:30 **Gui Xiang Wang** (Tsinghua University, Beijing), "A House with the Size of Five Mu" and "A Block of Ten Families": A Research on the Principles of Ancient Chinese House Compounds and City Blocks

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- 3:50 **Xiao Jie Gan** (Tsinghua University, Beijing) and **Dai Heng Guo** (Tsinghua University, Beijing), Folk Custom in Chinese Imperial Architecture
- 4:10 **Chang Ru Wang** (Dao Li College of Continuing Education, Harbin), Temple of Extreme Happiness: A Religious Pearl Nurtured in Folk Culture
- 4:30 **Song Fu Liu** (Harbin Industrial University, Harbin), A Study of the Folk Culture as Creative Force in the Contemporary Architecture of Harbin

13-04 Folklore and the Role-Playing Game

Roswell B

Chair: **Benjamin G. Aldred**

- 3:30 **Michael R. Underwood** (Indiana University), Can I Get Change For That Plot Twist?: Dramatic Currency for Communal Narrative Shaping in Role-Playing Games
- 3:50 **Bryn Neuenschwander** (Indiana University), Cosmic Rules: Systematized Worldview in Role-Playing Games
- 4:10 **Benjamin G. Aldred** (Indiana University), Narration: A Morphological Examination of the Role-Playing Game

13-05 Festival 2: Performing the Seasons

Lenox

Chair: **Jerrilyn McGregory**

- 3:30 **Joyce Marie Jackson** (Louisiana State University), Resistance and Transformative Street Theater: The New Orleans Mardi Gras Indians
- 3:50 **Sabina Magliocco** (California State University, Northridge) and **John Bishop** (University of California, Los Angeles), 'Oss, 'Oss, Wee 'Oss Redux: Padstow Revisited, Fifty Years Later
- 4:10 **Jonathan Roper** (University of Sheffield), Charivary in a Changing World
- 4:30 **Jerrilyn McGregory** (Florida State University), The African American Shooting Match in North Florida and the Dialectic of Homogenization-Heterogenization

13-06 Perspectives on Southern Traditional Cultures

Buckhead

Chair: **John Burrison**

- 3:30 **Timothy C. Prizer** (University of North Carolina, Chapel Hill), Branches of Interpretation on Turpentine Trees of Memory: Race, Landscape, and Memory in South Georgia's Turpentine Industry
- 3:50 **Ted Olson** (East Tennessee State University), Re-Interpreting One State's Folklore: Re-Tracing Cultural Boundaries
- 4:10 **James Deutsch** (Smithsonian Institution), Deliverance from Suburbia: Tradition and Contestation in Georgia
- 4:30 **John Burrison** (Georgia State University), Roots of a Region: Diverse Sources of Southern Folk Culture

Friday, October 21, 2005

13-07 Latin American Women: Cultural Roles and Politics

Atlanta Ballroom A

Chair: **Carolyn Ware** (Louisiana State University)

- 3:30 **Theresa M. Preston** (Northwestern University), *In the Kitchen: A Mother and Daughter Negotiate Changing Gender and Generational Roles in Costa Rica*
- 3:50 **Susan C. Pesznecker** (Portland State University), *La Llorona, Once and Again: Multiple Expressions of Thematic Motifs*
- 4:10 **Linda Pershing** (California State University, San Marcos) and **Nancy Martinez-Molano** (California State University, San Marcos), *Breaking the Silence: The "Disappeared" Women of Juarez, Mexico*

13-08 Trauma and Death in Expressive Culture

Atlanta Ballroom B

Chair: **John F. Moe**

- 3:30 **J. Joseph Edgette** (Widener University), *Clip-Clop, Clip-Clop. Clip-Clop: The Riderless Horse and Its Role in Preserving a Legacy of Funerary Ritual*
- 3:50 **Anne Lafferty** (Memorial University of Newfoundland), *Parties and Pallbearers: Changes in Responsibility for Tasks Related to Death*
- 4:10 **Eric D. Mortensen** (Guiford College), *The Rooster-Headed Demon on the Nazi Path of the Dead*
- 4:30 **John F. Moe** (The Ohio State University), *Of Trauma and Folk Identity: Maintaining Self and Ethnicity Through Expressive Culture*

13-09 Folklore in Post-Socialist Eastern Europe

Atlanta Ballroom C

Chair: **Robert Rothstein** (University of Massachusetts, Amherst)

- 3:30 **Kathleen G. Dixon** (University of North Dakota), *History and Hyperreality on "Slavi's Show" of Bulgaria*
- 3:50 **Natalie Kononenko** (University of Alberta), *Weddings in Post-Soviet Ukraine*
- 4:10 **Svitlana P. Kukhareno** (University of Alberta), *Animal Magic in Peasants of Contemporary Ukraine*
- 4:30 **Jeanmarie Rouhier-Willoughby** (University of Kentucky), *Discussant*

13-10 Fun With Words: Humor and Verbal Performance

Atlanta Ballroom D

Chair: **Michael J. Preston**

- 3:30 **Chantal Clarke** (Indiana University), *The Art of Punning: An Examination of British Conversational Punning as Performance of Identity*

Friday, October 21, 2005

- 3:50 **Timothy R. Tangherlini** (University of California, Los Angeles),
Tuborg på dåse: Zlatko Buric, Bertel Haarder and the Representation
of Ethnic "Other" in Denmark
- 4:10 **Michael J. Preston** (University of Colorado, Boulder), Leaving No
Tern Unstoned: A Reconsideration of Shaggy Dog Jokes

**13-11 Electronic Seminar: Teaching Tolerance Via Folklore in
Museums**

Norcross

Chair: **Pamela Sezgin**

- 3:30 **Annette Fromm** (Deering Estate at Cutler), Using Museums in the
Balkans to Teach Multicultural History and Traditions
- 3:50 **Pamela Sezgin** (Gainesville College), A Museum's Ethnobotany
Garden: Planting the Seeds of Tolerance
- 4:10 **Susan L.F. Isaacs** (Union College), Discussant

**13-12 Forum: Conversations in Courage: LGBT Studies and the
American Folklore Society
Sponsored by the LGBT (Lesbian, Gay, Bisexual,
Transgender) Section and the History and Folklore Section**
Marietta

Chair: **Craig Miller**

Joseph P. Goodwin (Ball State University), **Polly Stewart**
(Salisbury University, *emerita*), **Craig Miller** (Utah Arts Council)

**13-13 Professional Development Workshop
Sponsored by the Independent Folklorists' Section**
Chastain (25th Floor)

Thematic Interpretation in Public Folklore, Part 2
(Participants in this session must have also attended Part 1,
scheduled for 1:30 Friday afternoon; see session 12-13.)

Workshop Leaders: **Teri F. Brewer** (University of Glamorgan and
Brewer, Wells, and Associates Cultural Resource Services) and **Patricia
Wells** (Brewer, Wells, and Associates Cultural Resource Services)

Doris Dyen (Rivers of Steel National Heritage Area), Discussant

13-14 Joint Presentation: Music, Body Art, and Identity
Boardroom (25th Floor)

Chair: **Brenda M. Romero**

Bethra M. Szumski (Professional Piercers Association), Body Art as
Individual and Collective Identity
Brenda M. Romero (University of Colorado, Boulder), Music as
Individual and Collective Identity

Friday, October 21, 2005

5:30—7:00 PM

Women's Section Meeting

Buckhead

A Reception in Honor of Worth Long

**Sponsored by the Center for Folklife And Cultural Heritage,
Smithsonian Institution**

590 West C (25th Floor)

7:30—9:00 PM

LGBT (Lesbian, Gay, Bisexual, Transgender) Section Meeting

Lenox

University of Pennsylvania Alumni Reception

Chastain (25th Floor)

Western Kentucky University Alumni Reception

Atlanta Ballroom D

**15-02 The 2005 Phillips Barry Memorial Lecture:
Sponsored by the Music and Song Section**

Peachtree

Chair: **Stephen Winick** (American Folklife Center)

Mary Ellen Brown (Indiana University), *Revisiting Child and the
Ballads*

8:30—10:00 PM

The Ohio State University Dessert Reception

Buckhead

9:00—10:30 PM

**16-07 The 2005 Daniel Crowley Memorial Storytelling Concert:
"Great Big Something For You and Me": Southern Food
Stories, Songs, and Samples
Co-sponsored by the Storytelling Section and the Foodways
Section**

Atlanta Ballroom A

9:00—11:00 PM

Instrumental Music Jam Session

Sponsored by the Music and Song Section

Norcross

Vocal Music Jam Session

Sponsored by the Music and Song Section

Chastain (25th Floor)

Saturday, October 22, 2005

SATURDAY, OCTOBER 22

8:00 am—12:30 pm

17/18-13 12th Annual Folklore and Education Workshop: Learning Literacy: Homegrown Success Stories
Co-sponsored by the Folklore and Education Section and the National Network for Folk Arts in Education
Chastain (25th Floor)

Co-Chairs: **Alysia McLain** (Juneau-Douglas City Museum) and **Paddy Bowman** (National Network for Folk Arts in Education)

8:15—10:00 am

17-01 Conversational Folklore: Proverbs, Folk Speech, and Gossip
Georgia Ballroom East

Chair: **Wolfgang Mieder**

- 8:15 **Tok F. Thompson** (Trinity College, Dublin), Something Fishy Going On: An Analysis of the Role of Fish in American Discourse
8:35 **Mojca Ramčak** (Ljubljana Graduate School of Humanities), Defense of Honor and Good Name in an Isolated Rural Setting in Slovenia
8:55 **Wolfgang Mieder** (University of Vermont), We Are All in the Same Boat Now: Proverbial Thetoric in the Churchill-Roosevelt Correspondence

17-02 Ethnographic Complexities in the Study of African American Folklore
Peachtree

Chair: **Patricia A. Turner**

- 8:15 **Deborah Smith Pollard** (University of Michigan, Dearborn), Praise Is What We Do: Praise and Worship Music in Detroit's Black Church Community
8:35 **Carol L. Hall** (Alabama A&M University), African American Quilts and African American Communities: A Case Study of Gee's Bend
8:55 **Susan Roach** (Louisiana Tech University), Re-Presenting the Quilts of African Americans in Louisiana and Beyond
9:15 **Patricia A. Turner** (University of California, Davis), Southern Comfort: Black Quilts and Black Colleges
9:35 **Diana Baird A. N'Diaye** (Smithsonian Institution), Discussant

Saturday, October 22, 2005

17-03 Creating Alternative Worlds: Fairs, Fandom, Fantasy, & Halloween

Roswell A

Chair: **Elisabeth Nixon**

- 8:15 **Sara Thompson** (York University), Renaissance Faires: Creating Tradition, Performing America
- 8:35 **Peter Narváez** (Memorial University of Newfoundland), Fandom as Magical Practice: A Canadian Illustration
- 8:55 **Yvonne J. Milspaw** (Harrisburg Area Community College), Variations on Vampires: Live Action Role Playing, Fantasy, and the Revival of Traditional Beliefs
- 9:15 **Elisabeth Nixon** (The Ohio State University), Playing Devil's Advocate on the Path to Heaven: Evangelical Hell House Dramas and the Politics of American Values

17-04 Folklore of Academe

Roswell B

Chair: **Elizabeth Tucker**

- 8:15 **Michael Taft** (American Folklife Center), The Absentminded Professor: A Case Study of an Academic Legend Cycle
- 8:35 **Elizabeth Tucker** (Binghamton University), Marbles on the Ceiling: Emerging Campus Legends
- 8:55 **Morgiana P. Halley** (Independent Scholar), The Haunted House Experience Within the Academic Community
- 9:15 **Carol Burke** (University of California, Irvine), Brotherly Love: Fraternity Initiations
- 9:35 **Lydia Fish** (Buffalo State College), Discussant

17-05 Narrative in East Asia

Sponsored by the Eastern Asia Folklore Section

Lenox

Chair: **Mark Bender**

- 8:15 **Eric T. Shepherd** (The Ohio State University), From "Telling Wu Song" to "Performing Kuaishu": Continuity and Change in Shandong Rhythmic Storytelling
- 8:35 **Kyoim Yun** (Indiana University), Manipulating the Gods with *Injeong* Monetary Offerings
- 8:55 **Noriko Reider** (Miami University, Ohio), *InuYasha*, Dog-Demon: Japanese Myth and Folklore in Anime
- 9:15 **Mark Bender** (The Ohio State University), Cannibal Grandmother: Nuosu Contexts of Bbudde Recital

17-06 AFS Professional Development Session for Students And New Professionals

Buckhead

Saturday, October 22, 2005

Presenting Yourself in the Academic and Public Job Markets

(This is a repeat of Thursday's 8:15 AM session.)

Session Leaders: **Timothy H. Evans** (Western Kentucky University),
Marcia Gaudet (University of Louisiana, Lafayette)

17-07 Folklore, Story, and New Media

Atlanta Ballroom A

Chair: **Natalie Underberg**

- 8:15 **Michelle P. B. Ferrier** (University of Central Florida), From Fabric to Pixels: The Hyper rhetorics of the Digital Story Quilt
- 8:35 **Rudy McDaniel** (University of Central Florida), Exploratory Architectures for Digitized Stories
- 8:55 **Kristin G. Congdon** (University of Central Florida), I Saw It on the Folkvine.org: Reflections on the Visual, Out-Of-Context
- 9:15 **Natalie M. Underberg** (University of Central Florida), I "Heard" It on the Folkvine.org: Reflections on the Story, Out-Of-Context

17-08 Local Negotiations of Globalization

Atlanta Ballroom B

Chair: **Patricia Sawin**

- 8:15 **Katherine Borland** (The Ohio State University), Indigeneity and Fair Trade
- 8:35 **Phillip H. McArthur** (Brigham Young University, Hawaii), Ambivalent Fantasies: Local Prehistories and Global Dramas in the Marshall Islands
- 8:55 **Patricia Sawin** (University of North Carolina, Chapel Hill), Mother and Baby in Search of a Story: Negotiating Multiple Discourses of Transnational Adoption

17-09 Film Session: Madison County Project: Documenting the Sound

Atlanta Ballroom C

Martha King (University of North Carolina, Chapel Hill)

17-10 The Carnalization and Carnivalization of Fairytales

Atlanta Ballroom D

Chair: **Sarah Lash**

- 8:15 **Jeana S. Jorgensen** (Indiana University), Innocent Initiations: Female Agency in Eroticized Fairytales
- 8:35 **Linda J. Lee** (University of Pennsylvania), Guilty Pleasures: Reading Romance Novels as Reworked Fairytales
- 8:55 **Adam D. Zolkover** (Indiana University), The Incorporation and Corporealization of Fairytales in Popular Literature: Bodies, Structure, and the Carnavalesque in the Comic Book Fables
- 9:15 **Sarah Lash** (Indiana University), Intellectualizing Smut: The Role of Tradition in Ann Rice's *Sleeping Beauty*

Saturday, October 22, 2005

17-11 Forum: What's Folklore Good For?: Four Attempts from Graduate Students in the UNC Curriculum in Folklore
Norcross

Chair: **Aaron N. Smithers**

Jaman Matthews (University of North Carolina, Chapel Hill), **Matt Meacham** (University of North Carolina, Chapel Hill), **Blaine Q. Waide** (University of North Carolina, Chapel Hill), **Aaron N. Smithers** (University of North Carolina, Chapel Hill)

17-12 Forum: Accessing Authenticity through Dance in Diasporic Communities
Sponsored by the Dance and Movement Analysis Section
Marietta

Chair: **Catherine A. Shoupe**

Helene E. Eriksen (Independent Scholar/Artist), **Dorcinda C. Knauth** (University of Pittsburgh), **Miriam R. Robinson Gould** (University of Texas, Austin), **Stephanie D. L. Smith** (Smithsonian Institution), **Ted Solis** (Arizona State University), **Catherine A. Shoupe** (Saint Mary's College)

10:15 am—12:00 Noon

18-00 Poster Session: Image and Public Perception
Georgia Ballroom West (Book Exhibit Room)

Adele Anderson (Empire State College), Farmer's Image: Sales Pitch or Synechdoche for a Way of Life

Philip E. Coyle (Western Carolina University), The Aesthetics of North Shore Cemetery Decorations and its Relevance to the Section 106 Process

Mick R. Weems (The Ohio State University), Qualia: The Invention of a New LGBT Tradition in Folklore

18-01 Folklore Theory and Practice
Georgia Ballroom East

Chair: **Rosemary Lévy Zumwalt** (Agnes Scott College)

10:15 **Elliott Oring** (California State University, Los Angeles, *emeritus*), Folk or Lore?

10:35 **Jay Mechling** (University of California, Davis), Solo Folklore

10:55 **Elaine J. Lawless** (University of Missouri), Re-Presentation Politics: What Performance Brings to the Ethnographic Project

11:15 **Amy E. Skillman** (Institute for Cultural Partnerships), Curtain Call: Real Life, Theater, and Folklore as Social Activism

Saturday, October 22, 2005

18-02 The Underground Railroad Quilt Code

Peachtree

Chair: **Laurel Horton**

- 10:15 **Courtney Brooks** (East Tennessee State University), *Contravenes, Quilts, and Codes*
- 10:35 **Laurel Horton** (Kalmia Research), *The Underground Railroad Quilt Code: Traditional Narrative Strategies in Promoting a "Good Story"*
- 10:55 **Marsha MacDowell** (Michigan State University Museum), *The "Secret Code" in Quilts: Creating Authenticity*
- 11:15 **Deborah R. Grayson** (Georgia Institute of Technology), *Who Can Speak For Others?: Race and Place in Debates About *Hidden in Plain View**

18-03 Women's Bodies and Cultural Dynamics

Roswell A

Chair: **Christine L. Garlough**

- 10:15 **Sandra Grady** (University of Pennsylvania), *Of Visions & Curses: Competing Imaginaries of the Social Body in Post-Colonial Kenya*
- 10:35 **Katherine H. Lee** (Indiana State University), *Bodies on Display: The Hottentot Venus and the Politics of Representation*
- 10:55 **Christine L. Garlough** (University of Wisconsin), *Performing Revolution: Women's Folk Traditions and Feminist Street Theatre in South Asia*

18-04 Folklore and Literature: Creating Cultural Identity

Roswell B

Chair: **Reinhold R. Hill**

- 10:15 **Rod Streng** (Middle Tennessee State University), *The Organic Marriage of Folklore and Literature in Washington Irving's *Rip Van Winkle**
- 10:35 **Jacqueline M. Fulmer** (University of California, Berkeley), *Beloved and the Reclamation of Identity Through Folk Culture*
- 10:55 **Gloria J. Morrissey** (Middle Tennessee State University), *Folk Medicine: Defining Cuban Identity*
- 11:15 **Hugo Freund** (Union College), *Combating Stereotypes in Appalachia: Ballads and Traditional Narratives in the Southeastern Novels of Silas House*
- 11:35 **Reinhold R. Hill** (Ferris State University), *"They Still Live So Close to the Land, All of Them": Class Conflict and Loss of Cultural Identity in Lee Smith's Ethnographic Fiction*

18-05 Equal Access and Representation

Lenox

Chair: **Doug Boyd**

- 10:15 **Martha Osorio-Cediel** (Edward Waters College), *Equal Access and the Situation of Culture at Edward Waters College*
- 10:35 **Bill Mansfield** (Independent Folklorist), *The Tuskegee Airmen: Fact, Film and Identity*

Saturday, October 22, 2005

18-05 Equal Access and Representation - Continued

- 10:55 **Claire Dixon** (Louisiana State University), *The Land Where The Blues Began To Be Romanticized: Alan Lomax and the Politics of White Representation of Black Subjects*
- 11:15 **Doug Boyd** (Kentucky Oral History Commission), *The Civil Rights in Kentucky Oral History Project Online Digital Media Database: Reflections on Development and Implementation*

18-06 Foodways: Participation and Change

Buckhead

Chair: **Diane Tye**

- 10:15 **Eve Jochowitz** (New York University), *Not From Cutlets: The Food Voice of Natasha Isakova*
- 10:35 **Jennifer L. Sweeney** (Emory University), *Corned Beef to Rotisserie Chicken: Globalization and Changing Foodways in the Barbadian Rum Shop*
- 10:55 **Theresa A. Vaughan** (University of Central Oklahoma), *Folk or Foodie?: Traditional Food in Cyberspace and "The Food Network"*
- 11:15 **Diane Tye** (Memorial University of Newfoundland), *Did Mom Bake?: Participating in Family Tradition*

18-07 Folk Belief and Religion

Atlanta Ballroom A

Chair: **Jacob A. Wegelin**

- 10:15 **Eddie L. Huffman** (University of North Carolina, Chapel Hill), *"She Drew Up Her Knee and Kneed Him Right in the Crotch!," Or "It Was Just a Matter of Getting Your Foot in the Door and Pushing": The Active Roles of Women in Two Primitive Baptist Churches*
- 10:35 **Jacqueline L. McGrath** (College of DuPage), *Gender, Sexuality, and Belief in *The Catholic Worker**
- 10:55 **Jodi McDavid** (Memorial University of Newfoundland), *Cast the First Stone: Preliminary Findings on Newfoundland Anticlericalism*
- 11:15 **Jacob A. Wegelin** (University of California, Davis), *Splitting Trials and Trippers: An Emic View of an American 1970s Fundamentalist Commune*

18-08 Forum: Transgressive Tales: Reinterpreting the Grimms' Tales Sponsored by the LGBT (Lesbian, Gay, Bisexual, Transgender) Section and the Women's Section

Atlanta Ballroom B

Chair: **Kay Turner**

Joseph P. Goodwin (Ball State University), **Pauline Greenhill** (University of Winnipeg), **Regine Joseph** (New York University), **Kathleen E. B. Manley** (University of Northern Colorado), **Camilla Mortensen** (Ethnographic Thesaurus Project), **Margaret R. Yocom** (George Mason University), **Kay Turner** (Brooklyn Arts Council)

Saturday, October 22, 2005

18-09 Film/Video Session: *Third Ward, TX*
Atlanta Ballroom C

Nancy Bless (Texas Folklife Resources)

18-10 Narratives: Structure and Function
Atlanta Ballroom D

Chair: **Rebecca D. Morse**

10:15 **William B. McCarthy** (Pennsylvania State University), *My Uncle Harry's Story: Single Tales in American Folk Tradition*

10:35 **C.W. Sullivan III** (East Carolina University), *Cultural Worldview in the Reflexive Narrative Structure of the Four Branches of the *Mabinogi**

10:55 **Joseph D. Sobol** (East Tennessee State University), *Whistlin' Towards the Devil's House: Poetic Transformations and Natural Metaphysics in an Appalachian Folktale Performance*

11:15 **Rebecca D. Morse** (Adult Learning Programs of Alaska), *Putting Words to the Story: Fashioning the Narrative Traditions of Elizabeth Bernhardt Pinson*

18-11 Popular Culture: Representation and Performance
Norcross

Chair: **Lynne S. McNeill**

10:15 **Eran Livni** (Indiana University), *Azis, The "Gypsy Anti-Hero": The Social Life of a Pop-Folk Fantasy*

10:35 **Dusty D. Wiser** (Utah State University), *Are They Lovin' It?: Chinese Folk Attitudes Toward US Popular Culture*

10:55 **Kelly Revak** (University of California, Berkeley), *Your Problem is Obvious: A Heads Up on Commodified Transmission of Folklore*

11:15 **Lynne S. McNeill** (Memorial University of Newfoundland), *Roaming Gnomes, GeoCaching, and BookCrossing: Globalized Communities and Sequential Collaborative Creation*

18-12 Folklore and Folklife in South Carolina
Marietta

Chair: **Stephen E. Criswell**

10:15 **Samantha McCluney Criswell** (Independent Scholar), *Carolina Hags: A Cross-Cultural Examination of Supernatural Assault Narratives in South Carolina*

10:35 **Rhonda C. Grego** (Benedict College), *Congaree Tricksters: Differing Views of "Place"*

10:55 **Gale McKinley** (Pickens County Museum), *McKinley Family Traditions: The Folkways of a South Carolina Family*

11:15 **Stephen E. Criswell** (University of South Carolina, Lancaster), *"They Need to Know their Roots; They Need to Know Their History": Negotiating and Performing Family History in South Carolina Family Reunions*

11:35 **John M. Coggeshall** (Clemson University), *Discussant*

Saturday, October 22, 2005

18-14 AFS Professional Development Session for Students and New Professionals

Sponsored by the American Folklore Society

Boardroom (25th Floor)

Finding Funding For Your Work

(This is a repeat of Friday's 8:15 AM session.)

Session Leaders: **Robert Baron** (New York State Council on the Arts),
Barry Bergey (National Endowment for the Arts)

12:00 Noon—1:00 PM

19-06 Forum: Folklife Partnership: The American Folklife Center and StoryCorps

Sponsored by the American Folklife Center

Buckhead

Chair: **Peggy Bulger**

Dave Isay (StoryCorps), **Marsha MacDowell** (Michigan State University Museum), **Joanne Rasi** (StoryCorps), **Peggy Bulger** (American Folklife Center)

1:00—2:45 PM

20-02 Women's Crafts: Expressing Values and Evoking Power

Peachtree

Chair: **Susan S. Hanson**

- 1:00 **Danille Christensen Lindquist** (Indiana University), Past, Present, Future: Temporal Orientations in Contemporary Scrapbook Practice
- 1:20 **Cynthia A. Murtagh** (University of Pennsylvania), Knitting a Barrier: A Private Sanctuary in a Public Space
- 1:40 **Jill Peters** (State University of New York, Buffalo), Roycroft Women: Parallel Stories of "Silent, But Loud" Feminists
- 2:00 **Susan S. Hanson** (The Ohio State University), Quilting Space for Social Change: Pluralism in an Old Suburb

20-03 Forbidden Beauty: Women's Dances of the Peoples of Afghanistan and Iran...From Homeland to Diaspora and Back
Sponsored by the Dance and Movement Analysis Section

Roswell A

Chair: **Stephanie D. L. Smith** (Smithsonian Institution)

Invited Speaker: **Helene E. Eriksen** (Independent Scholar/Artist)

20-04 An Afternoon With Jack Riggs, When the Finch Rises
Sponsored by the Folklore and Literature Section

Roswell B

Chair: **Sarah B. Catlin-Dupuy** (University of Missouri)

Invited Speaker: **Jack Riggs** (Georgia Perimeter College)

Saturday, October 22, 2005

20-05 Forum: Your Stuff, Their Stuff, Our Stuff: Preparing Public and Private Folklore Collections for Public Access
Sponsored by the Archives and Libraries Section

Lenox

Chair: **Janet C. Gilmore**

Steve Green (Western Folklife Center), **Andy Kolovos** (Vermont Folklife Center), **Marcia Segal** (American Folklife Center), **Janet C. Gilmore** (University of Wisconsin, Madison)

20-06 Instrumental Strings: From Fiddle to Guitar

Buckhead

Chair: **Ken Perlman**

1:00 **Gary Stanton** (University of Mary Washington), From Modal to Rag: Changing Tune Settings in Western North Carolina Fiddling of the Early 20th Century

1:20 **Brandon Barker** (Middle Tennessee State University), Playing with the Best: the Material Culture of Franklin Steel Guitars

1:40 **Rebecca Stevenson** (University of California, Berkeley), Mana, The Spirit of Hawaiian Slack Key Guitar, Ki Ho'alu: Transmission, Transformation and Belief

2:00 **Ken Perlman** (Independent Scholar), The Devil's Instrument Revisited: Prince Edward Island as a Case Study

20-07 Heritage and Community Identity

Atlanta Ballroom A

Chair: **Tiff Graham**

1:00 **Lars B. Jenner** (Augustana College), Bishop Hill Heritage and Ethnic Utopia Today

1:20 **Jason Morris** (University of Maryland), Jazz and the Aesthetics and Labor of Lived Heritage in Washington, DC

1:40 **Tiff Graham** (University of California, Los Angeles), Transformation and Confirmation of Community Identity, Traditions, and Social Relations as Experienced in Two Rural Mid-South U.S. Festivals: The Dogwood Azalea Festival and The Sweet Corn/Fourth of July Festival

20-08 Reconsidering the Representational Frame: Nexuses Between Practice and Theory

Atlanta Ballroom B

Chair: **Lisa Rathje**

1:00 **Robert Baron** (New York State Council on the Arts), Agency, Mediation and Community Cultural Self-Determination in Public Folk Arts and Cultural Tourism Programming

1:20 **Willow G. Mullins** (University of Missouri), Issues of Ethical Representation in the Field of Museum Conservation: Creating an Interdisciplinary Dialogue

Saturday, October 22, 2005

20-08 Reconsidering the Representational Frame: Nexuses Between Practice and Theory - Continued

- 1:40 **Diana Baird A. N'Diaye** (Smithsonian Institution), The Folklife Festival as Transferable Technology for Cultural Heritage Tourism: Does The Model Translate?
- 2:00 **Lisa Rathje** (University of Missouri), "I Just Want To See Them Do Their Indian Thing": Understanding the Role of Perception in Festival Reception
- 2:20 **Riki Saltzman** (Iowa Arts Council), Discussant

20-09 Folktales Reconsidered

Atlanta Ballroom C

Chair: **Jennifer Gipson**

- 1:00 **Lena L. Reynoso** (University of California, Berkeley), The "Secret" (Censored) Animal Tales of Russia and the Malay World: How Two Cognates Function in Two Very Different Lands
- 1:20 **Renee Perelmutter** (University of California, Berkeley), Supernatural/Animal Marriage: Reversals and Transformations
- 1:40 **Sabir Badalkhan** (University of Naples), On the Tale About the Virtuous Woman Who Punished Her Influential Suitors
- 2:00 **Puja Sahney** (Utah State University), The Festival of Karva Chauth and the Folktale of Princess Veeravati
- 2:20 **Jennifer Gipson** (University of California, Berkeley), From Louisiana Creole Fakelore to a French Tar-Baby: Reconsidering the *Le Meschacébé* Tales of 1876 and 1878

20-10 Narrative Genres: Legend and Rumor

Atlanta Ballroom D

Chair: **Steve Siporin**

- 1:00 **Stephen D. Winick** (American Folklife Center), The Stuck Couple Gets Around: Legend, Rumor, Ostention, and the Absent Crowd
- 1:20 **Christopher Kellogg** (University of California, Berkeley), The Gelded Angels' Revenge: A Study and Interpretation of Various Heavenly Agents' Sexual Relations with the Races of Earth
- 1:40 **Marilyn Motz** (Bowling Green State University), Civilian Narratives of Occupation, Resistance and Guerrilla Tactics in the American Civil War
- 2:00 **Steve Siporin** (Utah State University), The Chocolate Egg and the Diamond Ring: A Modern Urban Legend From Italy

20-11 Forum: Text and Community: Diane E. Goldstein, *Once Upon A Virus: AIDS Legends and Vernacular Risk Perception*
Sponsored by the LGBT (Lesbian, Gay, Bisexual, Transgender) Section

Norcross

Co-Chairs: **Polly Stewart, Margaret R. Yocom**

Charles L. Briggs (University of California, Berkeley), **Diane E. Goldstein** (Memorial University of Newfoundland), **Elaine J.**

Saturday, October 22, 2005

Lawless (University of Missouri), **Debra Lattanzi Shutika** (George Mason University), **Polly Stewart** (Salisbury University, *emerita*), **Cory W. Thorne** (Memorial University of Newfoundland), **Margaret R. Yocom** (George Mason University)

20-12 Contesting Culture as Property

Marietta

Chair: **Jason Baird Jackson**

- 1:00 **Jason Baird Jackson** (Indiana University), Introduction
1:10 **Wei-Ping Lee** (Indiana University), Hakka Puppetry: The Borrowing and the Constructing
1:20 **Jiang Lu** (Eastern Michigan University), The Awakening of the Sense of Property and Profitability in Chinese Folk Art
1:30 **Zilia C. Estrada** (Indiana University), The Southeastern Indian Stickball Game Goes to College: Appropriation or Diffusion?
1:40 **Tiana Tew** (Indiana University), Legal Exercise: Re-Positioning Yoga in the Global Commons
1:50 **Carrie Hertz** (Indiana University), Pop Kabbalah: The (Re-)Creation of Tradition in the Kabbalah Centre
2:00 **Teri Klassen** (Indiana University), Contested Representations of African-American Quiltmaking
2:10 **Flory Mansor Gingging** (Indiana University), I Lost My Head in Borneo: Tourism and the Refashioning of the Headhunting Narrative in Sabah, Malaysia

20-13 Forum: Metaphors and Mutual Engagement: Positioning Folklore as Active Learning and Social Action

Chastain (25th Floor)

Chair: **Nancy L. Watterson**

Deborah D. Foster (Harvard University), **Charlie T. McCormick** (Cabrini College), **Lisa A. Ratmanský** (Princeton University), **Nancy L. Watterson** (Princeton University)

3:00—5:00 PM

21-01 Candidates' Forum and Annual Business Meeting

Georgia Ballroom East

5:00—6:00 PM

22-01 AFS Presidential Address

Georgia Ballroom East

Chair: **Bill Ivey** (Vanderbilt University), AFS President-Elect

Michael Owen Jones, (University of California, Los Angeles), AFS President, Food Choice, Symbolism, and Identity: Bread-and-Butter Issues for Folkloristics and Nutrition Studies

Saturday, October 22 - Sunday, October 23, 2005

7:30—10:00 PM

"Sounds of the South" Concert

Sponsored by the AFS and the Rialto Center for the Performing Arts

Rialto Center for the Performing Arts, Georgia State University

Master of Ceremonies: **Joe Wilson** (National Council for the Traditional Arts)

Performers: **John Cephas and Phil Wiggins, Hugh McGraw, Dr. Ralph Stanley and the Clinch Mountain Boys**

9:00—11:00 PM

Instrumental Music Jam Session

Sponsored by the Music and Song Section

Norcross

Vocal Music Jam Session

Sponsored by the Music and Song Section

Chastain (25th Floor)

AA Meeting

10:00 PM—12:00 Midnight

Post-Concert Dance Party

Sponsored by the AFS and the Rialto Center for the Performing Arts

Rialto Center for the Performing Arts, Georgia State University

SUNDAY, OCTOBER 23

8:30 AM—12:30 PM

AFS Executive Board Meeting

Boardroom (25th Floor)

ABSTRACTS OF PLENARY SESSIONS

(All plenary sessions will take place in Georgia Ballroom East)

WEDNESDAY, October 19

8:00 PM

2005 PROGRAM COMMITTEE INVITED ADDRESS

Charles Camp (Maryland Institute College of Art), Chair

Roland L. Freeman (Folklorist Photodocumentarian)

"Do You See What I'm Saying?": A Personal Perspective on Folklore, Equal Access, and Social Action

Roland L. Freeman is a folklorist photodocumentarian whose career is rooted in the values and experience of the Civil Rights Movement and other struggles for social justice. During this address, Freeman will provide an overview of the methodology that has guided his work for almost five decades. In particular, he will talk about the importance of understanding and partnering with the individuals and communities he documents. Sharing selected photographic and video documentation of some of his major projects, Freeman will discuss the evolution of his approach to field work, emphasizing the need to reciprocate the gift of the access provided him, with opportunity and empowerment for the folk artists and craftspeople with whom he engages.

THURSDAY, October 20

10:15 AM—12:00 Noon

PLENARY SESSION: WHY IS THERE NO "GRAND THEORY" IN FOLKLORISTICS? (02-01)

Lee Haring, Chair

Richard Bauman (Indiana University), **Dan Ben-Amos** (University of Pennsylvania), **Gary Alan Fine** (Northwestern University), **Margaret A. Mills** (The Ohio State University), **Dorothy Noyes** (The Ohio State University), **Lee Haring** (Brooklyn College, *emeritus*)

Does American folkloristics have or need "grand theory"? Can a discipline be taken seriously if it studies culture with no reference to a broader social theory? If past folklore theories have been successively discredited, is there no space for a new one? Where shall folklorists look for a theoretical base? The forum will open such questions; speakers will briefly present their views; much interaction and debate is hoped for.

Abstracts of Plenary Addresses

FRIDAY, October 21

10:15 AM—12:00 Noon

AFS FELLOWS INVITED PLENARY SESSION (10-01)

Archie Green, Thirty Years of the American Folklife Preservation Act, and American Folklife

Alan Jabbour (Independent Folklorist), President, AFS Fellows, Chair

SATURDAY, October 22

3:00—4:00 PM

CANDIDATES' FORUM (21-01)

This session, an annual tradition at our meeting, will bring together candidates for AFS Executive Board and Nominating Committee seats in the forthcoming 2005 election, who will respond to questions from the Nominating Committee about their goals and priorities for the Society.

4:00—5:00 PM

ANNUAL BUSINESS MEETING (21-01)

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

5:00—6:00 PM

AFS PRESIDENTIAL ADDRESS (22-01)

Bill Ivey (Vanderbilt University), AFS President-Elect, Chair

Michael Owen Jones (University of California, Los Angeles)

Food Choice, Symbolism, and Identity: Bread-and-Butter Issues for Folkloristics and Nutrition Studies

Research on food abounds, from the history of different fare to the relationship between provisioning and culture, gender roles, and eating disorders. In disciplines concerned with health and nutrition, few studies focus on the metaphorical aspects of alimentation; while many ethnographic works do deal with the symbolic nature of gastronomy they tend to emphasize eating as commensality and food as an expression of identity in ethnic, regional, and religious groups. Symbolic discourse involving cuisine is pervasive and complex, however, manifesting itself in a wide variety of contexts and exhibiting multiple meanings that may be ambiguous, conflicting, or pernicious. Understanding how messages are conveyed through culinary behavior requires an examination not only of victuals but also the preparation, service, and consumption of food—for all are grist to the mill of symbolization. In this paper I bring together a number of ideas about the iconic nature of cooking and eating: what is fodder for symbol creation, how and why meanings are generated, and what some of the effects of food-related representations are. I also problematize identity as it relates to food. My goal is to suggest directions for future research on foodways as well as applications in fields concerned with nutrition education, counseling, and dietary change.

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 20

7:30—9:00 PM

The 2005 Don Yoder Lecture in Religious Folklife (07-02)

Sponsored by the Folk Belief and Religious Folklife Section
Peachtree

Leonard Norman Primiano (Cabrini College) and
Margaret Kruesi (American Folklife Center), Co-Chairs

Gary Laderman (Emory University)
The Cult of Doctors: Harvey Cushing and the
Religious Culture of Biomedicine

David J. Hufford (Pennsylvania State University College of Medicine),
Discussant

In this presentation I explore a distinctive element of the religious culture of healing that developed alongside, or better, inside the biomedical world that enveloped and transformed society in the early decades of the 20th century: the Cult of Doctors. How does this religious culture come to life in early 20th-century America? What were the peculiar ingredients that shaped a unique vision of healers and healing within this religious culture? Why does religion adhere to the doctor, even as medical science appears to grow more and more reductionistic, empirical, and experimental? As a way to begin to reflect on these questions, and especially as a way to relate them to some of the earliest expressions of this popular, vernacular religious culture, I turn to the life of Harvey Cushing, the pioneering innovator of neurological surgery.

THURSDAY, October 20

7:30—9:00 PM

African American Folklore in Fiction: A Talk by Tina McElroy Ansa (07-06)

Co-sponsored by the Folklore and Literature Section and the Women's Section
Buckhead

Sarah B. Catlin Dupuy (University of Missouri), Chair

Tina McElroy Ansa (Author), Invited Speaker

Join Georgia author Tina McElroy Ansa of *St. Simon's Island* for a talk about her use of African American women's stories, midwifery, and folk belief in her award-winning novel *Baby of the Family*. A book signing will follow.

Abstracts of AFS Section-Sponsored Presentations

FRIDAY, October 21

7:30—9:00 PM

The 2005 Phillips Barry Memorial Lecture (15-02)

Sponsored by the Music and Song Section
Peachtree

Stephen Winick (American Folklife Center), Chair

Mary Ellen Brown (Indiana University), Revisiting Child and the Ballads

Francis James Child's *The English and Scottish Popular Ballads* (1882-1889) is one of the few "classic" texts of folklore scholarship to remain in print. The recent re-appearance of the Dover paperback edition, the publication of the first volumes in a re-figured edition by Loomis House, and the digital Child from Heritage Muse™ all suggest a continued, certainly resurgent interest in the ballad. And to call something a Child ballad still has considerable cachet. How was Child able to put together a work of scholarship that remains not only useful but also timely, despite more than a hundred years of critique and disciplinary shift? What were his goals? What was the intellectual climate in which he worked? How did he go about making his collection?

This lecture will suggest that Child's work was in large measure dependent on an incredible, loose-knit epistolary network—a ballad field in Bourdieuan terms—that he put together to accomplish his multiple, but overlapping tasks: to gather all the texts deemed worthy of inclusion, to arrange them appropriately, and to provide elaborate historical and comparative headnotes. At every step he was helped by willing colleagues and correspondents: some provided intellectual and conceptual aid; others provided concrete textual material; others helped with elucidating data; and still others were involved in copying, collating, proofing and so on. Some of his correspondents were academics; but there were gentlemen scholars, local experts, and a variety of antiquarian and other interested persons who shared their knowledge with him as well. Looking first at the Harvard colleagues—Charles Eliot Norton, James Russell Lowell, and George Lyman Kittredge—to suggest the ways in which the Harvard/Cambridge nexus provided help and even intellectual nourishment for his work, I intend to focus on the contributions of three Scots—the Aberdonian Norval Clyne, Campbell of Islay, and an Edinburgh legal clerk William Macmath—to suggest the richness of the epistolary process of the making of *The English and Scottish Popular Ballads*.

FRIDAY, October 21

9:00—10:30 PM

The 2005 Daniel Crowley Memorial Storytelling Concert (16-07)

Co-sponsored by the Storytelling Section and the Foodways Section
Atlanta Ballroom A

Lee-Ellen Marvin (Independent Researcher) and
Lucy Long (Bowling Green State University), Co-Chairs

Abstracts of AFS Section-Sponsored Presentations

SATURDAY, October 22

1:00—2:45 PM

Forbidden Beauty: Women's Dances of the Peoples of Afghanistan and Iran...From Homeland to Diaspora and Back (20-03)

Sponsored by the Dance and Movement Analysis Section
Roswell A

Stephanie D. L. Smith (Smithsonian Institution), Chair

Helene E. Eriksen (Independent Scholar/Artist), Invited Speaker

After the Islamic Revolution of 1979, music and dance were forbidden in Iran, resulting in a stream not only of political dissidents but also of musicians and dancers to exile. This resulted in new centers of Iranian culture, particularly in "Tehrangles," as the Iranian community has named Los Angeles, but also elsewhere in the U.S. and Western Europe.

During the Taliban regime in Afghanistan, dance was also totally forbidden, with draconian punishments for those who disobeyed the authorities. However the dance life in the Afghani diaspora is radically different from that of the Iranian diaspora scene. Why is this and what light does it shed on these two groups and their multitude of sub-groups? What does it tell us about dance in the culture itself...beyond recent Islamic prohibitions?

In this session I will lecture on this topic and on my 25-year involvement with the diaspora communities in North America and Europe. I will illustrate the dance styles on hand from my own performances supported by slides and videos. A concluding workshop will enable participants to have an embodied experience of the material presented. The presentation is intended to highlight and deepen some of the issues raised in the forum Accessing Authenticity through Dance in Diasporic Communities (session 17-12).

SATURDAY, October 22

1:00—2:45 PM

An Afternoon With Jack Riggs, *When the Finch Rises* (20-04)

Sponsored by the Folklore and Literature Section
Roswell B

Sarah B. Catlin-Dupuy (University of Missouri), Chair

Jack Riggs (Georgia Perimeter College), Invited Speaker

Join the Folklore and Literature section in discussing Jack Riggs's novel *When the Finch Rises*. Riggs teaches at Georgia Perimeter College in Atlanta, and his first novel has won both statewide and national recognition. Set in a small North Carolina mill town in the 1960s, *When the Finch Rises* is a wonderful novel to teach as part of a folklore class. Riggs will talk briefly about writing the novel, then a discussion of classroom uses for the text will follow.

Abstracts of AFS Section-Sponsored Presentations

SATURDAY, October 22

1:00—2:45 PM

Forum: Text and Community: Diane E. Goldstein,
Once Upon A Virus: AIDS Legends and Vernacular Risk Perception
(20-11)

Sponsored by the LGBT (Lesbian, Gay, Bisexual, Transgender) Section
Norcross

Co-Chairs: **Polly Stewart, Margaret R. Yocom**

Charles L. Briggs (University of California, Berkeley), **Diane E. Goldstein** (Memorial University of Newfoundland),
Elaine J. Lawless (University of Missouri), **Debra Lattanzi Shutika** (George Mason University), **Polly Stewart** (Salisbury University, *emerita*), **Cory W. Thorne** (Memorial University of Newfoundland),
Margaret R. Yocom (George Mason University)

In this session we are continuing the annual "Text and Community" forum that has occurred at the last seven American Folklore Society annual meetings. We will offer attendees the opportunity to gather with folklore colleagues and discuss one main text, under the guidance of the author of the text, four discussants, and two co-moderators. Some of us in the Society, years away from graduate school, would like the chance again to sit with colleagues who share our vocational calling. Others of us who work as the only folklorist at an institution hunger for scholarly discussions of texts with folklore colleagues. And folklore graduate students would like the chance to discuss a text with folklorists from many different institutions. We want to restage this space where all these activities happen, a place where we have the chance to speak in detail about ideas that engage us.

Our primary aim is to encourage an intellectual discussion among a wide range of Society members (professionals at art commissions and museums, independent folklorists, university professors, etc.), and we have set up guidelines for choosing the text accordingly. Above all, we want a text with broad appeal. The main text could be from an area outside of folklore; if so, it will offer folklorists new perspectives on our scholarly endeavors. Or, the text could be a folklore text, either a new publication or an older text that we could talk about in new ways. Our text could be a book, an exhibit catalogue, a film, a CD, or a work in another medium that the organizers choose. We will supplement the main text with a companion text and/or a contrastive reading. Whenever possible, the author(s) of the book will be our discussion leader(s).

This year, because of the "Folklore, Equal Access, and Social Action" theme of this AFS annual meeting, we have chosen a new folklore study that merges folklore and applied medicine: Diane Goldstein's *Once Upon a Virus: AIDS Legends and Vernacular Risk Perception*, and we are co-sponsoring this forum with the LGBT (Lesbian, Gay, Bisexual, Transgender) Section of the AFS.

ABSTRACTS OF PROFESSIONAL DEVELOPMENT SESSIONS

THURSDAY, October 20

8:15—10:00 AM

**01-15 Presenting Yourself in the Academic and Public Job Markets
Sponsored by the American Folklore Society**

590 West C (25th Floor)

(This session will be repeated on Saturday at 8:15 AM.)

Session Leaders: **Timothy H. Evans** (Western Kentucky University), **Marcia Gaudet** (University of Louisiana, Lafayette)

How do you present your professional goals, accomplishments, and potential contributions to employers inside and outside the field? How can you effectively plan for the job search process? How can you become successful at the many parts of this process, including preparing a cv, performing in interviews, giving job talks, schmoozing, gaining appropriate knowledge and skills in the first place? What are the similarities and differences among the search processes for academic, public, and independent contractor positions? In this session, Tim Evans of Western Kentucky University and Marcia Gaudet of the University of Louisiana, Lafayette will lead a discussion of these and related topics.

12:00 Noon—1:30 PM

**03-13 Getting Your Work Published (Lunchtime Roundtable)
Sponsored by the American Folklore Society**

Chastain (25th Floor)

(Get a lunch-to-go down the hall in 590 West C, also on the 25th floor.)

Roundtable Leaders: **Harris M. Berger** and **Giovanna P. Del Negro** (Texas A&M University; incoming co-editors, *Journal of American Folklore*); **Judy McCulloh** (University of Illinois Press)

How do you make your work publishable as an article or book? How do you become an effective writer in a variety of settings, able to communicate well to different audiences? How do you find the publication venues most suited to your work? How do you approach and build strong relationships with journal editors and university press acquisitions editors? What are the mechanics of journal and book publishing? In this session, incoming *Journal of American Folklore* co-editors Harry Berger and Giovanna Del Negro of Texas A&M University, and long-time University of Illinois Press editor Judy McCulloh, all of whom are widely published authors themselves, will lead a discussion of these and related topics.

Abstracts of Professional Development Sessions

THURSDAY, October 20

12:00 Noon—1:30 PM

03-14 Presenting Papers at Scholarly Meetings (Lunchtime Roundtable)

Sponsored by the American Folklore Society

Boardroom (25th Floor)

(Get a lunch-to-go next door in 590 West C, also on the 25th floor.)

Roundtable Leader: **Elliott Oring** (California State University, Los Angeles, *emeritus*)

The presentation of a paper, whether at the AFS annual meeting or the meeting of another body, is a brief, often high-tension, sometimes high-stakes performance. How do you conceive of, prepare, review, edit, practice, and ultimately deliver an effective presentation of your work in this setting? In this session, senior folklorist Elliott Oring (California State University, Los Angeles, *emeritus*) will lead a discussion of these and related topics.

1:30—3:15 PM

04-13 Digital Storytelling, Part 1

Sponsored by the Folklore and Education Section

Chastain (25th Floor)

(Participants must attend both this session and Part 2, scheduled for 3:30 Thursday afternoon; see session 05-13 in the program schedule.)

Chair: **Jan Rosenberg** (Heritage Education Resources, Inc.)

Session Leader: **Susan Eleuterio** (GRANTS, Inc.)

This workshop provides participants with an introduction to digital storytelling concepts and resources. The focus will be on creating a personal template for a digital story so that teachers can use their own templates as models for their students. Computers and the Internet make it possible for students to share their work globally. Digital stories use student interest in computers, video, audio, and technology to help them focus on reading and writing skills to create a good story using all the elements of narrative. Workshop participants will not learn the technical aspects of digital production, but will be guided to other resources for help with this part of the process.

3:30—5:15 PM

05-13 Digital Storytelling, Part 2

Sponsored by the Folklore and Education Section

Chastain (25th Floor)

(Participants in this session must also have attended Part 1, scheduled for 1:30 Thursday afternoon.)

See session 04-13 above for information.

Abstracts of Professional Development Sessions

FRIDAY, October 21

8:15—10:00 AM

09-13 Finding Funding For Your Work

Sponsored by the American Folklore Society

Chastain (25th Floor)

(This session will be repeated on Saturday at 10:15 AM.)

Session Leaders: **Robert Baron** (New York State Council on the Arts), **Barry Bergey** (National Endowment for the Arts), **Elizabeth Peterson** (The Fund for Folk Culture)

How do you identify and successfully seek the funding you need for your work—academic and public—in our field? How do you frame inquiries to funding agencies, establish contact and rapport with program officers, find out what's expected in a proposal, draft and revise proposals, and successfully manage a grant once you get it? What are the similarities and differences among applying for support of individual work (e.g., for a scholarly fellowship), for a group project (e.g., for a summer seminar or workshop), and for a project grant to an organization (e.g., for an exhibition)? In this session, Robert Baron of the New York State Council on the Arts, Barry Bergey of the National Endowment for the Arts Folk and Traditional Arts Program, and Betsy Peterson, executive director of The Fund for Folk Culture, will lead a discussion of these and related topics.

1:30—3:15 PM

12-13 Thematic Interpretation in Public Folklore, Part 1

Sponsored by the Independent Folklorists' Section

Chastain (25th Floor)

(Participants must attend both this session and Part 2, scheduled for 3:30 Friday afternoon; see session 13-13 in the program schedule.)

Workshop Leaders: **Teri F. Brewer** (University of Glamorgan and Brewer, Wells, and Associates Cultural Resource Services) and **Patricia Wells** (Brewer, Wells, and Associates Cultural Resource Services)

Doris Dyen (Rivers of Steel Heritage Area), Discussant

Informal in-service programs in environmental and cultural interpretation offered by public agencies and other heritage sites have now developed into a professional specialization potentially very useful to public folklorists, few of whom have had much direct contact with interpretive theory or training programs. Folklorists have a potentially important contribution to make to the interpretive conversation. Most current teaching about interpretation involves a focus on object-, site-, or landscape-based programs. Folklorists' experience as developers of people-centered events offers the possibility of adding important supplementary models to the interpretive repertoire. The workshop leaders, who are both folklorists and certified interpretive guides and trainers, will lead workshop participants through a series of exercises designed to introduce theories and practices of professional interpretation and its application to thematic cultural interpretation.

Abstracts of Professional Development Sessions

FRIDAY, October 21

3:30—5:15 PM

**13-13 Thematic Interpretation in Public Folklore, Part 2
Sponsored by the Independent Folklorists' Section**

Chastain (25th Floor)

(Participants in this session must have also attended Part 1, scheduled for 1:30 Friday afternoon.)

See session 12-13 above for information.

SATURDAY, October 22

8:00 AM—12:30 PM

**17/18-13 12th Annual Folklore and Education Workshop: Learning
Literacy: Homegrown Success Stories
Sponsored by the Folklore and Education Section and the
National Network for Folk Arts in Education**

Chastain (25th Floor)

Co-Chairs: **Alysia McLain** (Juneau-Douglas City Museum) and **Paddy Bowman** (National Network for Folk Arts in Education)

Join folklorists, educators, and students who are deeply engaged in researching, documenting, and writing about community and folk culture. This year, the workshop emphasizes the teaching of literacy. Presenters will include teacher trainers and students of the Kennesaw Mountain Writing Project, **Laurie Sommers** of the South Georgia Folklife Project, and Robinson-Roeder-Ward Fellow **Renee Morris** of Gainesville, Georgia.

8:15 AM—10:00 AM

**17-06 Presenting Yourself in the Academic and Public Job Markets
Sponsored by the American Folklore Society**

Buckhead

(This is a repeat of Thursday's 8:15 AM session.)

See session 01-15 above for information.

10:15 AM—12:00 Noon

**18-14 Finding Funding For
Your Work
Sponsored by the American Folklore Society**

Boardroom (25th Floor)

(This is a repeat of Friday's 8:15 AM session.)

See session 09-13 above for information.

ABSTRACTS OF ORGANIZED SESSIONS

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

01-01 CONSPIRACY THEORY AND LEGEND SCHOLARSHIP: TRANS-NATIONAL FLOWS. This special-format session brings French and US legend scholarship into dialogue through two of its most important proponents, Veronique Campion-Vincent and Bill Ellis. Campion-Vincent compares French and American moral panics over pedophilia, examining the different theories of pedophile conspiracy that have emerged in the two countries. Ellis undertakes a reflection integrating theoretical insights of both scholars into a case study of the Protocols of the Elders of Zion, a fraudulent document that gave rise to one of the most durable transnational conspiracy theories in history. The two scholars will respond to one another.

01-02 THEORIZING FOOD AND FOLKLORE. Food has long been a subject for folklorists, usually included in ethnographies as part of both everyday and celebratory life. Much of this work has been descriptive, demonstrating the usefulness of folklore in shedding light on the meanings behind foodways traditions. This forum explores how we can then use food to look more closely at concepts of folklore. Participants will give brief (5-8 minute) summaries of ways in which their food research have expanded, clarified, or challenged their understandings of folklore theory and methodology, as well as how their folklore background has contributed to their study of food.

01-03 FOLKLORE IN THE BLENDER: USING DIGITAL RESOURCES AND ARCHIVES TO UNDERSTAND THE DYNAMICS BETWEEN INFORMANTS, COLLECTORS, AND AUDIENCES OF THE 1920s TO THE PRESENT. We present a roundtable discussion of an emerging collaboration between Columbia University and Mars Hill College to create a digital archive of materials related to Bascom Lamar Lunsford, an Appalachian folksong collector and scholar, and assess the challenges and potential applications of this project as well as new insights into the value of Lunsford's legacy.

01-04 AFS TASKFORCE ON IRAQ—DISCUSSION AND ACTION. This forum will offer preliminary information gathered by AFS Task Force on Iraq participants and provide a venue for further discussion of ideas, lines of investigation, and courses of action. Topics may include issues like the impact of the ongoing Iraq war on material culture, traditional customs, urban legends and other folklore forms in circulation about U.S. activities and local events, as well as explorations of ongoing press coverage, government investigations and reports, refugee/humanitarian organizations, and contacting/cooperating with Iraqi scholars and artists.

01-05 A FOLK FESTIVAL MODEL FOR A UNIVERSITY ENVIRONMENT. This panel takes the New Jersey Folk Festival based at Douglass College of Rutgers University as a potential model for academic folklorists who may want to create and promote festival of their own. The first paper considers the unique problems and opportunities of working within a university; the second focuses on using a festival to teach undergraduates; the third shows how a festival can develop leadership opportunities for women; the fourth focuses on the need to reach out to the local community.

01-06 LGBT (LESBIAN, GAY, BISEXUAL, TRANSGENDER) COMMUNITY IN ATLANTA: CREATING ACCESS TO MEDIA, GOVERNMENT AND RESOURCES. This forum will examine the LGBT community within the larger Southern community. Participants will discuss LGBT identity in reference to Southern culture, particularly Atlanta, the cradle of the Civil Rights movement. Is there something unique about LGBT community and LGBT rights movement in Atlanta and in the broader South? How does one negotiate this cultural landscape to achieve success in equal access politics, media, and community resources?

Abstracts of Organized Sessions

01-07 IN SEARCH OF US: NARRATIVE REENACTMENTS OF COLLECTIVE IDENTITY AND AUTHENTICITY. The papers in this forum examine the relationships between collective identity and narrative traditions. How do diverse populations negotiate common identity as a means to creating a group identity? How are standards of identity and authenticity established? These papers examine the role of varied narrative strategies to create the sense of unity between group members and to negotiate local identity vis-à-vis larger collectives. Further, these presentations consider the use of narrative to authenticate a real and distinctive past that has been selectively constructed for exhibition and consumption in the marketplace.

01-12 FOLKLORE AND CHEROKEE CULTURAL REVITALIZATION. The Museum of the Cherokee Indian works to perpetuate as well as preserve Cherokee culture. This forum looks at programs that carry on and revitalize Cherokee folk traditions in dance, language, pottery, and the landscape.

04-08 GENRE 1: GENRES IN THE FIELD. In an effort to invigorate discourse about a topic so central to our disciplinary identity, this double panel will examine the notion of genre in the context of current theoretical and methodological developments in the field. Questions of particular importance deal with the power of genre as a tool to transform discourse and experience, to facilitate the articulation of transitory processes, to order human experience, and to interpret literary forms. Issues of intertextuality and dialogism will necessarily be addressed, particularly in terms of transforming meaning and deconstructing generic boundaries in specific performance contexts.

04-10 "I HEARD THE [NOT-SO-OLD] FOLKLORIST SAY": PAPERS IN HONOR OF PAT MULLEN'S RETIREMENT, PART 1. Pat Mullen has inspired and mentored several generations of folklorists, who now bring their training to bear in a variety of settings, academic and otherwise. In this, the first of two sessions, former students explore ways Pat's teaching and scholarly interests have influenced their work: presentations focus on folklore pedagogy, folklore and literature, occupational and material culture. Within each of the presentations can be seen the significance of narrative, as it reflects beliefs about work, relationships, and worldviews.

04-11 INDIE: WORK AND LIFE AS AN INDEPENDENT FOLKLORIST. Folklorists have always worked as consultants, freelancers, and independent researchers, often as a sideline to another job. But the phenomenon of long-term, full-time independent public folklore work has become more visible and more acceptable in the last ten years. This panel will present a roundtable discussion of some of the major issues involved in considering and undertaking such work, from practical matters like setting up and running a business, to ethical considerations in accepting work, and the high and lows of indie-hood.

04-14 FOLKLORE AND THE ENVIRONMENT: EXPERIENCES FROM THE FIELD. In this session three public sector folklorists will examine the interrelationship among economic, environmental and cultural issues in coastal areas. Traditions often vanish as communities make choices that endanger them including economic development and environmental protection. This session will explore how folklorists negotiate these pressures.

05-02 PERSPECTIVES IN FLORIDA FOLKLIFE. One of the largest and most complex states in the nation, Florida possesses physical and cultural characteristics that have combined to create distinctive patterns of traditional life. The papers in the panel will examine a variety of topics in relation to such issues as the negotiation of heritage and identity in response to change, transculturation, and the significance of public programs in shaping methodology.

Abstracts of Organized Sessions

05-03 VOICES FROM THE OUTSKIRTS OF AMERICA. Rising up like the differing sections of a chorus, four distinct communities will be represented in this panel to discuss the intereactional issues that arise between the majority and minority communities of America. This panel will raise the voices from women dealing with the eating disorder of anorexia nervosa, members of the Otoe-Missouia tribe, residents of Keweenaw County, Michigan, and female tattoo artists. While each paper brings a distinct tone for discussion, they each rise to be heard in the struggle for survival and representation over the hum of the American mainstream.

05-04 THE VETERANS HISTORY PROJECT: A REPORT AND PERSPECTIVES. The Veterans History Project (VHP) is a major undertaking of the American Folklife Center (AFC) at the Library of Congress. Created by the U.S. Congress in 2000, the VHP encourages the recording of first-hand accounts of U.S. war veterans and of civilians who were actively involved in supporting war efforts, and manages a national archives of those recordings and supporting materials. The AFS has been working with the VHP for three years, offering training workshops led by folklorists throughout the U.S. to teach local groups how to conduct ethnographic and personal experience interviews with veterans. In this session, VHP, AFC, and AFS staff will discuss the project's past and present activities and future directions.

05-08 GENRE 2: MEDIATED GENRES. See 04-08.

05-10 "I HEARD THE [NOT-SO-OLD] FOLKLORIST SAY": PAPERS IN HONOR OF PAT MULLEN'S RETIREMENT, PART 2. Pat Mullen has inspired and mentored several generations of folklorists, who now bring their training to bear in a variety of settings, academic and otherwise. In this, the second of two sessions, former students explore how concepts of the "vernacular" come into play in our respective work in papers about folklore's "tipping point"; the challenges that U. S. ethnocentrism poses to a relativistic discipline; the ways in which folklore's deployment in literature is often ignored; and folklore's uses in bridging students' academic and home lives.

05-12 READING, SCREENING, AND PERFORMING ASIAN DIASPORA IDENTITY. Focusing on the negotiating ethnic and cultural identities in a United States context, the four papers in this panel examine respectively the study of Quran by a small group of South Asian women in their seeking self awareness; the emerging filmic folklore in the films by the Chinese and overseas Chinese filmmakers; the Japanese taiko drumming performance in global context; and the performative negotiation between Western and Korean musical traditions in the recent Alaskan performance of "Klanott and the Land Otter People" by a p'ansori singer. The common theme in these papers is the establishing of personal and group identity in an emerging culture, and the demonstrating of such identity in public and private space.

09-01 PERFORMING IDENTITY, PLACE, AND SOCIAL ACTION. This session explores the performance of identity in various contexts, and the ways that specific places are ritualized or transformed into spaces of opposition, protest, or social action. Four case studies are presented: 1) an analysis of "outsider art" environments and how they may engage local communities, express social commentary, and critique dominant ideologies; 2) a presentation of freight train riding, and the formation of a neo-hobo identity and subculture, as related to Foucault's concepts of heterotopia and Turner's ideas of the liminal and liminoid; 3) the complicated negotiation of identity among environmentalists in everyday actions, and the importance of Bourdieu's ideas about cultural capital in understanding identity formation; and 4) the ways that people ritualize space, often in innovative ways, to express a sense of place, to protest, and to engage in social action.

Abstracts of Organized Sessions

09-04 WHAT I LEARNED FROM MY STUDENTS: AN INTERACTIVE FORUM. During this interactive forum, the participants—who have all been teachers in various capacities—will share stories about moments when we became learners instead of teachers, as our students opened our eyes to a new insight or make an observation that caused us to rethink and reassess our discipline, our teaching style, or our whole world view. Audience members will then be invited to tell their own similar stories, and comparisons and conclusions will be made.

09-06 "THE CHAOS TO COME": CARNIVAL, THE CARNIVALESQUE, AND LIMINAL SPACE IN WALKER PERCY'S *THE MOVIEGOER*. In *Re-Situating Folklore*, Frank de Caro and Rosan Jordan point out the symbolic importance of Mardi Gras in Walker Percy's novel *The Moviegoer*. The papers in this session will argue further that Mardi Gras as actual event, the interior carnivalesque, and liminal space are central to the novel's thematic structure and meaning.

09-07 CULINARY TOURISM AND THE CONSTRUCTION OF ICONIC FOODS AND CULTURAL IDENTITY. This panel explores the role of culinary tourism in the construction of iconic foods which then in turn construct (or challenge, affirm, or negotiate) cultural identity. Tourism is usually produced for economic or ideological reasons (fundraisers, marketing, education, celebration), but the ramifications of tourism can go far beyond the immediate purpose. This panel looks at several instances of culinary tourism, recognizing the multiple layers of meaning a food may carry for both the producers and consumers.

09-08 LANDSCAPES OF MEMORY 1. These two panels seek to explore the ways a folkloristic perspective contributes to our understanding of the relationship between memory and cultural landscapes. Over the past decade, concepts such as Pierre Nora's *les lieux de memoire* and Edward Casey's "place memory" have called attention to the particular ways memory attaches itself to sites. Through an examination of verbal, dramatic, and pictorial narratives, as well as vernacular and organizational practices, the papers in these panels explore the convergence of memory and landscape, considering such issues as cultural politics, law, longing, erasure, commemoration, heritage, and social change.

09-09 CURRENT ISSUES IN LATINO FOLKLORE SCHOLARSHIP. This roundtable presents the ongoing research and cultural projects being conducted by members of the Folklore Latino, Latinoamericano, Caribeo and Chicana/o Sections. Building on previous meetings, the topic of this roundtable includes the challenges and promises of conducting folklore research in the wide variety of "Latino" cultures present in the world today.

09-11 FOLKLORE, SERVICE LEARNING AND ACTIVE PARTICIPANT RESEARCH. Service learning and active participant research are not new areas of scholarly methodology or education, however in the last three years of AFS meetings not a single presentation has addressed these methodologies. This panel will consist of two papers and a film viewing. Negotiating Process and Product, will discuss the creation of the documentary "Home, Community, Tradition: The Women of Temple Israel" as a service learning project and be followed by a viewing of the documentary (approximately 23 minutes). Elinore Levy will discuss active participant research. Presentations will be followed by discussant Stephen Criswell and a discussion period.

09-12 FIELD, LIBRARY AND READER: RETURNING THE GIFT IN FOLKLORE. Alan Dundes issued several challenges to the folklore community in his plenary address at the 2004 AFS meeting. In this forum, we shall respond to his concerns about folklore collection and analysis, while addressing the benefits of an interplay between field and library scholarship. We acknowledge the essential nature of each to a Folklore discipline that honors both informants and our intellectual convictions. We focus on issues that arise as we construct imagined readers, including the historically, spatially-removed reader to whom we are ultimately accountable.

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09-14 MIXING IT UP: LEARNING THEORY THROUGH MEDIEVAL FOLKLORE.

The roundtable will discuss the relevance of medieval studies to debates about theory: what contributions can the consideration of medieval subjects make to theorizing inclusivity, gender, nationalism, and heritage? How can such dynamic combinations take shape in our teaching practices? Our discussion will focus on Celtic and Arthurian themes, as ideas that have permeated the modern interpretation of the Middle Ages. Since Celtic and Arthurian tales were widely popular throughout the medieval world, we will also consider how different groups adapted them and how we frame them in our own work.

12-01 GOVERNMENTALITY AND ITS DISCONTENTS: FOLKLORE, NEO-LIBERAL RATIONALITIES, AND SELF-REGULATION 1.

This panel examines the relationship between folklore and "governmentality," the rational, calculated ways that conduct is regulated through people's active self-regulation. What roles have constructions of folklore, tradition, and authenticity played in developing schemes of governmentality, defining rationalities in relation to folkloric forms, and/or providing grounds for challenging them? Folklore scholarship offers the possibility to take a wide range of stances in relationship to governmentality, such as incorporating folklore as a central part of schemes of governmentality to that of a crucial perspective from which to raise questions of the limitations of the concept as an epistemological and political framework.

12-03 STRATEGIC APPROPRIATIONS: EXPLORING DISJUNCTURES IN FIELDWORK, THEORY, AND PUBLIC POLICY.

This panel addresses the ever-present disjunctures encountered by folklorists engaging in interdisciplinary work in both academia and the public sector. We, like other anti-oppressive researchers, are faced with dilemmas in conducting research and analyses that privilege the perspectives of our informants, while also meeting the demands of the academy. Our approaches demand that we perpetually occupy the gaps between theory and practice as we attempt to negotiate often contradictory epistemologies in our own research. Ultimately, we propose a model of strategic cultural appropriation, which privileges the perspectives and epistemologies of research informants to generate richer and more complex theoretical formulations based in personal experience.

12-05 THE ROLE OF THEORY IN FOLKLIFE IN EDUCATION: A FORUM.

Folklorists have been working professionally in folklife in education since the creation of the folk artists in the schools/folk arts in education programs at the NEA. While these programs have been successful and varied, none have stated a theory for folklife in education. In this forum three folklorists and a writing scholar will explore the role of theory in folklife in education from four standpoints: social base theory, writing theory, English as a Second Language, and pragmatic progressivism.

12-07 FAITH AND FOLK RELIGION IN HISPANIC COMMUNITIES.

Folk religion is a pervasive and multi dimensional aspect of Hispanic folk life. Faith and belief is very intense and real in Latino communities. The belief that miracles can and do occur in people's lives is very much a part of this belief system. The goal of this panel is to present studies on different aspects of folk religion in Hispanic communities. These studies include papers on Saints, festivals, folk Saints, the devil, the Angel of Death and other aspects of this deeply felt phenomenon in these communities.

12-08 LANDSCAPES OF MEMORY 2. See **09-08.**

12-09 BALLAD REJUVENATIONS. This panel is united by an interest in ballad and song, an international subject reflected in the diversity of the participants. Scholars from Scotland, Canada, Maine, and Texas come together to testify to the continued vitality of ballad study throughout the world. The shared concern is with ballad rejuvenations found in a range of traditions, from modern-day singing in Northeast Scotland of older agrarian bothy songs, to the influence of early black-letter Broadside in 19th-century English ballad collections.

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12-10 "TALK THAT TALK": CONTEMPORARY AFRICAN-AMERICAN STORYTELLING AND THE QUEST FOR CULTURAL HEALING.

Contemporary African-American storytelling is a blend of venerable oral traditions, contemporary storytelling revivalism, and influences from the Black Arts, Civil Rights, and a colorful quilt of cultural and spiritual revitalization movements. Storyteller, author, and co-founder of the National Association of Black Storytellers, Linda Goss will discuss the distinctive history and significance of this art as a force for community affirmation. Participants from the Storytelling Program at East Tennessee State University will present and discuss examples from the contemporary black storytelling repertoire.

12-11 COMMUNITY SCHOLARS PROGRAMS: A FORUM ON TRAINING AND COORDINATING LOCAL FIELDWORKERS AND PRESENTERS.

The Kentucky Folklife Program proposes a forum on benefits, issues, successes, and setbacks of Community Scholars programs. Representatives from Kentucky, Alabama, and South Carolina will describe their ongoing Community Scholars programs. Discussions will include topics from field schools to smaller local programs, and issues such as tuition costs, curriculum, accountability, authorization/certification, exploring alternate training techniques and delivery, and maintaining research and presentation after initial training.

13-00 MARYLAND TRADITIONS DISCOVERED. This poster session shares the programs, partnerships, and projects of Maryland Traditions, a cooperative program for folk arts and folklife infrastructure. Maryland Traditions grows from the alliance of folklorists Elaine Eff at the Maryland Historical Trust and Rory Turner at the Maryland State Arts Council. With support from the NEA's Folk Arts Infrastructure Initiative, Maryland Traditions has catalyzed research and programming throughout the state. Our partners and we will showcase this activity, and we will reflect on key questions regarding folk arts infrastructure and the roles and contributions of public folklorists to their institutions, their regions, and the people they work with.

13-01 GOVERNMENTALITY AND ITS DISCONTENTS: FOLKLORE, NEO-LIBERAL RATIONALITIES, AND SELF-REGULATION 2. See 12-01.

13-02 MOUNTAIN MUSIC AND BORDERS. Music reveals striking comparisons and innovation when it crosses geographical, ethnic or electronic borders. The banjo changed from gourd to wooden rimmed. Mountain musicians transformed the new radio sounds of brother bands and Don Reno Buckdancers and musicians in the Piedmont influenced local whites and mountain musicians. Black Banjo players moved from online discussion to face-to-face jamming with each other and with actual elder tradition and African bearers. Ballad singers from Appalachia and Mexico began to express resistance to colonialism in similar songs in different languages.

13-03 FOLK CULTURE AND CHINESE ARCHITECTURE. This panel of a group of prominent Chinese architectural historians will explore the interrelationship between the Chinese folk culture and the Chinese architecture. With diverse focuses on different times and different places, the panelists will demonstrate that the fundamental principles of Chinese architectural tradition are deeply rooted in the Chinese folk tradition, and the Chinese architecture of different social status has been always informed by the Chinese folk culture and in turn enhancing the performance of the Chinese folklore.

13-04 FOLKLORE AND THE ROLE PLAYING GAME. In the last 35 years, a new form of oral narrative has become popular in the United States and Europe: the Role-Playing Game. This panel examines the things that folkloric examination of this form can bring to the understanding of narrative structure, performer roles, folklore and worldview and cultural currency.

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13-09 FOLKLORE IN POST-SOCIALIST EASTERN EUROPE. This panel examines examples of "new" folklore in three post-Socialist eastern European countries. Post-socialist countries have experienced massive upheavals in the last 15 years. One result of these socio-political changes has been an upsurge in new types of folklore designed to cope with social stress in the face of this radical shift in daily life. Some of this material represents traditional genres, such as jokes or legends, that are tailored to contemporary issues. Other material, such as e-mail or television, is non-traditional, but still exhibits characteristics of traditional lore.

13-11 TEACHING TOLERANCE VIA FOLKLORE IN MUSEUMS. This session addresses the role that traditional forms of culture and folkways play in transcending the social boundaries that separate human societies. Folklore acts as a bridge across religious, regional and ethnic divides. People share musics, customs, foodways, ethnobotany practices, and often syncretize aspects of their layered neighboring traditions. This panel explores several museum-based projects in the Balkans, Morocco, and Georgia (US) that use folklore to bring communities together and help people resolve their historical and political differences.

13-12 CONVERSATIONS IN COURAGE: LGBT STUDIES AND THE AMERICAN FOLKLORE SOCIETY. In reconstructing the history of the American Folklore Society's LGBT Section, panelists will initiate discussions by giving brief introductions of the genesis of the Section, LGBT scholarship within the Society, and the evolution of cultural trends affecting LGBT people in academic and workplace settings. This session will terminate with a discussion concerning the place of the LGBT Section in the American Folklore Society and how its goals and vision should adapt to serve the future needs of the discipline and the Society's LGBT members.

13-14 BODY ART, MUSIC, AND IDENTITY. An ethnomusicologist conducts a formal conversation with her daughter (current President of the Professional Piercers Association, professional tattooer and entrepreneur) on the parallels between individualistic and collective manifestations of music and body art among first world and third world peoples, especially indigenous peoples, respectively. That is, while originality and uniqueness are central features of these arts among first world peoples, those same features are subsumed in ideals of collective identity through art among indigenous peoples.

17-02 ETHNOGRAPHIC COMPLEXITIES IN THE STUDY OF AFRICAN AMERICAN FOLKLORE. The papers in this panel all grapple with the collection and analysis of African-American expressive culture. Starting with documents from the late 19th century and utilizing contemporary fieldwork, "Southern Comfort," analyzes the role historical black colleges and universities (HCBUs) have played in black quilt making traditions. "African-American Quilts and African-American Communities: A Case Study of Gee's Bend" probes the popularity of a traveling exhibit of ostensibly authentic black quilts and contextualizes the attitudes of the Alabama quilters regarding these productions. "Praise Is What We Do," uses urban sacred settings, Detroit churches, to examine the current popularity of a previously undocumented mode of musical worship service.

17-04 FOLKLORE OF ACADEME. Jan H. Brunvand, Richard M. Dorson, Barre Toelken, Simon J. Bronner, and others have developed approaches to the folklore of academe that have inspired fieldworkers to collect reams of legend texts and descriptions of rituals. This panel will examine relatively recent material that suggests new directions in study of the folklore of academe.

17-05 NARRATIVE IN EAST ASIA. This panel will explore a range of contemporary oral and oral-connected narrative traditions in China, Korea, and Japan. Subjects include fairy tales, shaman narratives, anime, and professional storytelling. A common emphasis is on the context and performance of the narratives.

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17-07 FOLKLORE, STORY AND NEW MEDIA. This panel examines projects focusing on the intersection of expressive culture and new technology at the University of Central Florida. Michelle Ferrier will discuss the digital story quilt as a visual, narrative mapping device for creating, storing and sharing personal stories. Kristin Congdon and Natalie Underberg will explore the visual and narrative dimensions of the Folkvine.org project, an interactive Web site on seven Florida folk artists and their traditional communities. Rudy McDaniel will present his research on the use of computer technology to support the storytelling enterprise in the digital age.

17-08 LOCAL NEGOTIATIONS OF GLOBALIZATION. This panel represents a first attempt to articulate a folkloristics of globalization. Papers on the fair trade marketing of indigenous crafts, international adoption, and Marshallese conceptualization of the United States in terms of their own mythology suggest dimensions to which a global folkloristics must attend. We must situate ourselves in relation to the subjects of our study within global networks. We must challenge the romanticization of categories like "folk" or "indigenous," while recognizing their discursive value in struggles for justice. We can be liberated intellectually by recognizing how local knowledge systems encompass us, challenging the universalizing claims of Western categories.

17-10 THE CARNALIZATION AND CARNIVALIZATION OF FAIRY TALES. Modern retellings and re-interpretations of fairy tales have made explicit what has been implicit in the genre all along. In older collections and some retellings, the carnal and the carnivalesque, the lewd and the ludic, have been muted and relegated to the realm of innuendo. Yet many modern reinterpretations bring them into the open, especially in the marginalized genres of comic books, romance novels, and erotic fiction. Although these genres are popular culture, each draws on traditional folkloristic models. As they extend into the mainstream of Western culture, the need for a closer look becomes increasingly acute.

17-11 WHAT IS FOLKLORE GOOD FOR?: FOUR ATTEMPTS FROM GRADUATE STUDENTS IN THE UNC CURRICULUM IN FOLKLORE. Our forum discusses how the folkloristic work done by graduate students in the "academy," in North Carolina and elsewhere, belies the discipline's public/academic division. We recognize that Folklore—as a field of study—is in a crisis. Why does the institutionalization of our interdisciplinary work create disciplinary constraints and maintain popular misconceptions of our enterprise? Recognizing that folklore is public and political, we must aggressively communicate to administrators and the public our unique insights regarding how communities make meaning. Success would mean a revitalized commitment to folkloristic research and a recognition of folklore's ability to affect social change in the modern world.

17-12 ACCESSING AUTHENTICITY THROUGH DANCE IN DIASPORIC COMMUNITIES. Participants in this forum bring their wide-ranging experience in dance research to bear on the concept of authenticity as it is constructed through ethnic identity in diasporic communities. Dance and music serve as an embodiment of authentic identity, and participation in these performance traditions give individuals access to that identity, access that is mediated by race, class, and gender. Borrowing from Anderson's imagined communities, we will debate the idea of imagined ethnicity. By doing so, we aim to extend the definition of diaspora to include not only migrant populations such as Puerto Ricans in Hawai'i, Lebanese-Americans, and Iranian exiles, but also people who invent a diasporic community by choosing to participate in dance traditions such as Argentinian tango or English and Scottish country dance in America.

18-02 THE UNDERGROUND RAILROAD QUILT CODE. In 1999, a new book, *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*, claimed to offer

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proof that African American quilts conveyed messages as "essential tools for escape along the Underground Railroad." Prepublication publicity generated much interest and excitement, as well as skepticism and doubt. Six years later the premise of the book continues to fuel emotional debate between those who question the book's factual basis and those who accept the story on faith. This panel offers multiple perspectives toward an understanding of the continuing controversy over the "secret quilt code."

18-08 TRANSGRESSIVE TALES: INTERPRETING THE GRIMMS' HOUSEHOLD TALES FROM QUEER, GAY AND FEMINIST PERSPECTIVES. Combined LGBT, feminist and queer investigations into some of the lesser-known Grimms' Household Tales opens possibilities for rethinking the folk narrative expression of sexual and social power dynamics between and among the sexes. Transgressive Tales both critiques and extends current folklore scholarship on fairy tales. By reading certain of the Household Tales from a different slant, we hope to provoke lively discussions with our audience concerning the merits of turning a "queer eye on the straight Grimm guys."

18-12 FOLKLORE AND FOLKLIFE IN SOUTH CAROLINA. This session, sponsored by the South Carolina Traditional Arts Network, highlights a variety of folk traditions in the Palmetto State. Special emphasis is placed on cross-cultural and inter- and intra-ethnic traditions.

20-05 YOUR STUFF, THEIR STUFF, OUR STUFF: PREPARING PUBLIC AND PRIVATE FOLKLORE COLLECTIONS FOR PUBLIC ACCESS. Social action through publicly funded folklore projects has resulted in significant documentation that may remain obscure, inaccessible, or become reorganized from frequent use. This forum aims to build and improve communication between folklorists and archivists in order to help folklorists organize their multiformat collections, and find greater public access through appropriate storage and preservation techniques, adequate description of intellectual content, and potential transfer to a repository. Several case studies will be reviewed to aid in assessing and processing collections, preparation for archival storage and public access, digitizing materials, and creating databases and online finding aids.

20-08 RECONSIDERING THE REPRESENTATIONAL FRAME: NEXUSES BETWEEN PRACTICE AND THEORY. Representation produces meaning for different groups in different ways; on the one hand it can be seen as an economic development tool, a means of conservation and preservation, as well as an opportunity for advocacy and empowerment. Yet some public acts of representation, including the festival and museum exhibit, have also been critiqued in terms of their colonizing and patronizing agendas that are cloaked under the mask of "celebration." The papers of this panel consider the complexity of representation from a number of perspectives that are informed not only by theory, but panel members' experiences in the field.

20-12 CONTESTING CULTURE AS PROPERTY. In this session, students participating in the 2004 seminar "Contesting Culture as Property" will present succinct summaries of their ongoing research projects. A new course offered by the Indiana University Department of Folklore and Ethnomusicology, Contesting Culture as Property surveyed the changes, within and beyond folkloristics, that are arising from global shifts in intellectual property (IP) law and heritage policy. Panel presenters will explore the resonance of these debates in a series of ethnographic case studies. Following the presentation, discussion will focus on both the research case studies and evaluating the course and its relevance to graduate training in folkloristics.

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20-13 METAPHORS AND MUTUAL ENGAGEMENT: POSITIONING FOLKLORE AS ACTIVE LEARNING AND SOCIAL ACTION. To initiate dialogue about engaged pedagogy, active learning, and social action, this forum opens with brief accounts of the operating metaphors with which we work. As folklorists (and concerned educators) we look at the underlying premises and modus operandi we use in the classroom and in wider communities. Our examples encompass undergraduate students; non-profit organizations; institutions concerned to make change; art communities eager for mediated connections and possibly technological assistance; or regional coalitions requiring access to research materials or presentational expertise and collaboration in social action work.

ABSTRACTS OF INDIVIDUAL PRESENTATIONS

ADEMA, Pauline (The University of Texas, Austin) **THE SPINACH SPAT: FOOD-CENTERED IDENTITY, HERITAGE and TOURISM.** Who would have thought that three cities in the United States each claims to be the Spinach Capital of the World? Alma, Arkansas, Lenexa, Kansas, and Crystal City, Texas, have created mediated, food-themed communal identities by iconizing spinach. Through annual spinach festivals they commemorate their agricultural heritages and affirm their claims of capitaldom. Inherent in such titular celebrations of place is the contradiction that the same rhetoric invoked to extol the uniqueness of one place also is used to differentiate and promote other places. This paper considers the seemingly ubiquitous place-making strategy of localities claiming to be food-themed capitals and the inevitable consequence that, in attempts to mark distinction, what is generated instead is similitude. **09-07**

ALDRED, Benjamin (Indiana University) **DIALOGIC NARRATION: A MORPHOLOGICAL EXAMINATION OF THE ROLE-PLAYING GAME.** Morphology has been used to understand characteristic structures of individual narrative genres, starting with Vladimir Propp's Russian Folktales. This paper uses the ideas of Propp and Alan Dundes to construct a morphological system for the Role-Playing game for use in the examination of multi-participant narration. **13-04**

ALI, Sagal (The Ohio State University) **JILBAAB AND GINTINO: THE DRESS OF SOMALI REFUGEE AND IMMIGRANT WOMEN IN THE UNITED STATES.** The transformations of Somali refugee women's dress have been heavily influenced by recent political, social and religious developments in Somalia as well as the diminishing role of women and the restriction of women's rights in Somali society. Somali refugee women have developed unique adaptations in clothing styles after settling in the United States. In refugee communities, Somali women have divided clothing and fashion into a private and a public domain. The private domain clothing are the fashions of the pre-civil war era whereas the public domain clothing is the conservative clothing fashions of the post-civil war era. **04-00**

ALLEN, Ray (Brooklyn College, CUNY) **THE SEEGER FAMILY LEGACY: PRESERVING AND PROMOTING THE FOLK.** This paper will explore the common threads of thought and practice that bind folk music performer/promoter Mike Seeger to the work of his parents, folk song transcriber/compiler Ruth Crawford Seeger and musicologist/government folk culture advocate Charles Seeger. Mike's willingness to embrace the electronic media as a means of cultural preservation and dissemination, and his success as a performer/promoter who brought urban audiences in direct contact with rural folk artists allowed him to extend the folk music revival in directions his parents anticipated in theory but never realized in practice. **05-06**

ANCELET, Barry Jean (University of Louisiana at Lafayette) **DENOTATION DRIFT: THE PROBLEM OF RECOVERING LOST LYRICS IN RITUAL SONGS.** Linguistic archaeology attempts to recover meaning from sounds separated by generations of performance without understanding face serious difficulties. In the case of songs that are a basic part of a ritual such as Mardi Gras, or the closely related Guillonée, performance can long outlast understanding. Based on field recordings of the traditional Mardi Gras song as transmitted across decreasingly Francophone generations in the Louisiana context, this paper examines the denotational drift and even erosion that can occur, and explores the problems involved in reestablishing or rediscovering meaning for ritual songs that have undergone this process longer ago. **09-02**

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ANDERSON, Adele (Empire State College) **FARMER'S IMAGE: SALES PITCH OR SYNECHDOCHE FOR A WAY OF LIFE.** In festival marketplaces, urban public markets, and even craft and collectibles markets, images of farmers marketing their products often signify a receding heritage and economic transformation. In this poster session, we will explore ways of seeing farmer-sellers using a visual studies approach with formal, social semiotics, and discursive perspectives. Using ethnographic and photographic examples, we suggest that production, form, performance, and "audiencing" result in a co-constructed authenticity out of an increasingly heterogeneous set of identities and practices. **18-00**

ANTONSEN, Christopher (Western Kentucky University) **THE UNBEARABLE OPENNESS OF MIND: TEACHING ABOUT CULTURAL DIVERSITY IN A COLLEGE FOLKLORE PROGRAM.** I will describe difficult, frustrating, and paradoxical challenges involved in teaching a folkloristic course on cultural diversity. Specifically, I will examine the subcurrent of sentiment shared by students and others that teaching humanities principles of openmindedness amounts to discrimination against students who do not accept those principles. This anti-relativistic, ethnocentric mood has caused me to alter the way I teach about culture and difference and rethink my goals for the students. Ultimately, I hope to engage with other folklorists concerned about troubling patterns of anti-intellectualism in mass media and politics and their effect on teaching about folklore and culture. **05-10**

AZAZ, Anjum (University of Delhi) **SACRED GROVE: THE ETERNAL TEMPLE OF NATURE.** In the tradition of Nature worship the importance of sacred grove is evident. Forests, spirituality, and deep psychological intervention are intrinsically connected with the practice of tree worship and sacred groves. The taboos, rituals and beliefs associated with the grove are normally supported with the folklore of the society and work as the prime motivating factors for preserving them. The present paper aims to explore the role of the sacred grove as nature's temple using data collected from Eastern India. **05-01**

BADALKHAN, Sabir (University of Naples) **ON THE TALE ABOUT THE VIRTUOUS WOMAN WHO PUNISHED HER INFLUENTIAL SUITORS.** Both the written and oral literature from the Muslim world has a rich stock of tales dealing with the tricks of women. Women are often depicted as cunning, intriguing, using their arm of sexuality to extract favors and so on. Men are often advised to be always watchful to the tricks of women and not become victims of them. The famous tale of the Arabian Nights about "The Woman and her Five Lovers," and variants of it in other sources, are well-known examples of this Tale Type. In this paper we shall discuss two variants of the tale recorded from Balochistan (western Pakistan) and one in southern Iran, all from male amateur storytellers. We shall also discuss other variants of the tale recorded from other parts of the Islamic world. In our discussion of this tale we shall also emphasize on how common people manage to criticize the top echelon including the king, the grand vizier, qazi (Islamic judge), the Mullah (religious guide), etc, through the means of folktales. **20-09**

BALLARD, Eoghan (University of Pennsylvania) **SIGNS, SYMBOLS, AND BLOOD: LITERATURES OF BRAZILIAN UMBANDA AND CUBAN PALO.** Signs, symbols or ritual pictures are hallmarks of afro-diasporic religions of Central African origin almost without exception. They're likened to spiritual maps of Congo cosmology or written altars. They are, along with spirit possession, demonstrable unifiers of Bantu religions in Brazil and Cuba. Transcending language and geography, they imagine a mutual African homeland. More conventional writing also has shaped the experience of modern traditions of Congo origin in both Cuba and Brazil, the printed page. Paleros' handwritten libretas and a decades old publishing tradition associated with Brazilian Umbanda enshrine and influence continuities, parallels and divergences between these sister faiths. **12-07**

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BARKER, Brandon (Middle Tennessee State University) **"PLAYING WITH THE BEST": THE MATERIAL CULTURE OF FRANKLIN STEEL GUITARS.** This work concerns the understudied history of the steel guitar and its material culture. Ultimately, the study will focus on Paul Franklin, a steel maker in Nashville since the mid-seventies and his son Paul Franklin Jr. who plays steel and is a recent inductee into the steel guitar hall of fame. The study is divided into two parts; the first being the history of the steel guitar and discussion mechanics of the steel guitar and the methods of construction provided by Paul Franklin. **20-06**

BARON, Robert (New York State Council on the Arts) **AGENCY, MEDIATION AND COMMUNITY CULTURAL SELF-DETERMINATION IN PUBLIC FOLK ARTS AND CULTURAL TOURISM PROGRAMMING.** Much of the discourse about public folklore during the past two decades has centered upon issues of intervention, mediation and the shaping of representational frames for presentation. Critics of public folklore contend that it is inherently objectifying in its representational practices, with representational power in the hands of the folklorist, who limits or denies the agency of artists and community members. In practice, public folklorists are, increasingly, dialogically engaged with community members to mutually shape frames of representation, through processes of negotiation and progressive disempowerment which diminishes or eliminates the voice of the folklorist while facilitating community cultural self-determination. Approaches and strategies for framing and reframing developed in dialogue with community members are explored, with reference to several genres of representation used for performances, interpretive folk arts demonstrations and cultural tourism initiatives. **20-08**

BEALLE, John (Bealle Indexing Services) **CHARLES TAYLOR'S "POLITICS OF RECOGNITION."** This paper examines the work of Canadian philosopher Charles Taylor, who has drawn from folkloristic premises to advance a controversial theory of multiculturalism. With familiar concepts such as the dialogic self, antimodernism, and the right of cultural sovereignty, Taylor has won proponents in psychology, education, and religion, and has a diverse following in the political sphere. I will examine the folkloristic roots of Taylor's philosophy and his reception among various constituencies. **04-01**

BEBERNITZ, Eric (University of Oregon) **FREIGHT TRAINS AND NEO-HOBOS: READING THE PROCESS OF SUBCULTURAL IDENTITY FORMATION AND MODIFICATION.** This paper discusses how the freight train can be viewed as a heterotopic site or a layered space that displays a group's particular vision of utopia but exists in reality. Heterotopic space, as Michel Foucault defines it, embodies elements of the liminal, liminoid, and the festival, which can then be used as a method for discerning identity formation in the 21st century. It is a space that displays the threshold between competing concepts of power and social positions. By identifying a space as heterotopic we can better delineate the processes of identity creation and reinforcement. In this case my presentation proposes that youth use the sites of the freight train and the railroad yard as a means of capturing and buttressing a unique identity, which was believed to have vanished nearly seventy years ago with the close of "hobohemia." **09-01**

BECKWORTH, Josh (Appalachian State University) **EARLY BLUEGRASS IN ASHE COUNTY, NORTH CAROLINA.** Through interviews and recordings of performances with two of Ashe County's earliest bluegrass musicians, I have tried to uncover the reasons that led to the bluegrass revolution in an area that had been dominated by traditional stringband music. I have determined that the influence of both radio and television had a profound impact in shaping the musical style and repertoire of the area. Most of the songs currently found in the repertoire of Ashe County musicians were introduced by outside media sources and were not connected to the pre-existing folk traditions. **13-02**

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BENDER, Mark (The Ohio State University) **"CANNIBAL GRANDMOTHER": NUOSU CONTEXTS OF BBUDDE RECITAL.** Among the verbal art forms of the Nuosu (sub-group of the Yi nationality) of southwest China is a narrative form locally termed *bbudde*. Many such narratives are told about an ogress named Cannibal Grandmother (Coqot Amat). Social and individual tensions over betrayal, loss, aggression, etc., seem to make up the emotional center of many of these stories. This paper will draw on aspects of performance folkloristics (Bauman 1986), Honko's ideas on narrative process (1998), and Bamo Qubumo's work on Yi oral art (2001) to examine situated meaning in varying contexts of *bbudde* recital. **17-05**

BENNETT, Margaret (Royal Scottish Academy of Music and Drama, Glasgow) **AFRO-GAELIC ROOTS? BLACKENING THE LINE AND SINGING IN THE SPIRIT.** Worldwide acceptance that America's Black gospel music is rooted in Africa has been challenged by Yale Professor Willie Ruff, a 72-year old Alabama jazzman. Having searched Africa in vain for his cultural identity, Ruff claims to have finally found his musical roots in the Gaelic psalm singing of the Scottish Hebrides. Fiercely controversial to Afro-Americans, Ruff's views equally challenge Scottish Gaels to re-examine their role in the slave trade and subsequent American social history. **04-06**

BISHOP, John (University of California, Los Angeles) and **MAGLIOCCO, Sabina** (California State University) **'OSS 'OSS, WEE 'OSS REDUX: PADSTOW REVISITED, FIFTY YEARS LATER.** This presentation and short film clip are part of a larger work in progress examining the effects of Alan Lomax, Peter Kennedy, and Jean Ritchie's 1953 film *'Oss 'Oss, Wee 'Oss* on the Cornish community where it was filmed, as well as on other communities who were inspired by the film to re-enact the custom. In this section, we focus on: the celebration of May Day in the Cornish town of Padstow in 2004, its now better-understood historical roots, the original film's influence on Padstownians' interpretations of their own custom, and the development of heritage tourism in this fishing town of 3000. Our larger scope is to investigate the effects of ethnographic documentation on the communities being documented, as well as on the broader public discourse on folklore and its meanings. **13-05**

BLESS, Nancy (Texas Folklife Resources) **THIRD WARD, TX.** In the early 1990s, a step ahead of city demolition crews, a group of African American artists took over a block of abandoned condemned shotgun houses in Houston's Third Ward. They wanted to bring attention to this long-neglected neighborhood and crime-infested site. Naming their venture, "Project Row Houses," they began with a temporary, "drive-by" exhibition. But what they actually set in motion is an unprecedented model for community renewal, and a visionary experiment in living. *Third Ward, TX* looks at how Project Row Houses is re-shaping its community, paying tribute to its past and racing to protect its future. **18-09**

BOCK, Sheila (The Ohio State University) **STRATEGIES OF STYLE: FINDING THE POLITICAL AT THE DISJUNCTURES OF DANCE.** Drawing on my fieldwork with female belly dancers in Columbus, Ohio, I explore what happens at the disjuncture between the personal experiences of dancers and the public representations of belly dance in the United States today. Because of its flexibility, the dance has become a site at which larger societal issues can be articulated and grappled with through manipulations of style. The self-conscious strategies employed by dancers at this disjuncture point to how this dance, though not overtly controversial in the public eye, is always- already political, a place where larger controversial issues come into play at a very tangible level. **12-03**

BOLZENIUS, Ruth S. (The Ohio State University) **FROM IVORY TOWER TO BLING: SCHOLARSHIP IN THE VERNACULAR.** I am a folklorist who neither teaches in the academy nor works in the public sector, yet studying folklore has touched my career and life profoundly. My worldview is framed by my studies under Patrick Mullen, who, in his simple, brilliant way, helped me to see the complexity of a community's expressive behavior. For my current job in academic support, this ability to read culture assists me in interactions with students from different cultures who are struggling to successfully enter the community of the university. **05-10**

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BORLAND, Katherine (The Ohio State University) **INDIGENEITY AND FAIR TRADE.** Theoretically, fair trade offers a place of resistance to the exploitative practices of global capitalism. At the same time the movement engages in a rhetoric of indigeneity: preserving indigenous crafts traditions, indigenous workers, farmers and ways of life. How have indigenous identity and fair trade become intertwined in Central America? In what ways can fair trade be characterized as resistance to global capitalism? What part does indigeneity play in that resistance? **17-08**

BOTTINELLI, Lora (Ward Museum, Salisbury University) **LOWER SHORE TRADITIONS AT THE WARD MUSEUM OF WILDFOWL ART.** The Ward Museum of Wildfowl Art, Salisbury University is the leading non-profit organization for the preservation, promotion, exhibition, and development of programming related to the decoy carving and waterfowling traditions of this country. Located on the Eastern Shore of Maryland, the Ward Museum is also the regional interpretive center for the Surrounding maritime and agricultural cultural communities. Beginning in 2003, the Ward Museum entered a partnership with Maryland Traditions to facilitate research related to the heritage and folklife of the Lower Eastern Shore of Maryland, building a bridge between its hunting and trapping interpretive programs and the other elements of the region's living traditions. This poster session will highlight the work of Lower Shore Traditions, and its efforts helping communities to discover, share, preserve, and sustain their traditional arts and culture. **13-00**

BOYD, Doug (Kentucky Oral History Commission) **THE CIVIL RIGHTS MOVEMENT IN KENTUCKY DIGITAL MEDIA DATABASE: DEVELOPMENT AND IMPLEMENTATION.** The Civil Rights in Kentucky Oral History Project has collected more than 200 oral history interviews with participants in the struggle to end legal segregation in Kentucky. I have prepared, designed and implemented a full-text searchable online database that delivers the audio and video content in addition to the 10,000 pages of transcription representing the project. This paper focuses on the design and implementation process of constructing this online database. **18-05**

BRADY, Erika (Western Kentucky University) **"I'LL SEE YOU IN MY DREAMS": FUNERARY PRACTICES AND DEATHLORE IN THE WESTERN KENTUCKY THUMB-PICKING COMMUNITY.** The distinctive musical style called "Travis-style" thumb-picking emerged from Muhlenberg County and surrounding areas of Kentucky in the early twentieth century, and continues as a vibrant expressive form today. The community of performing musicians is bound by interpersonal connections defined by musical lineage, as well as the historical and socioeconomic circumstances of the coalmining region. This presentation explores the power of these connections as expressed in the rich narrative and customary traditions surrounding deaths within the musical community. **09-02**

BRANCH, Carol D. (Otis College of Art and Design) **CREATING A THERE THERE: THE FUNCTIONS OF CULTURE AND ART IN ELKHORN CITY, KENTUCKY.** A joint effort between grassroots organizations and artists, the Elkhorn City Riverwalk Project serves to not only connect the community and surrounding environments, but also as a springboard for future community based activities that will enrich the town and attract desired tourism. Using visuals and narrative, this poster session will explore issues of community, cultural capital, and tourism through the frames of folklore, public art, and public service. **12-00**

BRANCH, Matthew (University of Oregon) **NAVIGATING THE ISSUES OF BUYING MILK: EVERYDAY PERFORMANCE AMONG ENVIRONMENTAL ACTIVISTS.** While the identity of "environmentalist" is nebulous and problematic, environmental activists usually conglomerate into semi-closed folk groups. This paper begins to deconstruct the "environmentalist" identity by looking at how this construction of the self is formed and performed among activists. I argue that everyday actions—from buying milk to telling stories at activist meetings—are ways that identity is not only constructed and maintained, but also taught. This paper develops Pierre Bourdieu's theory of cultural capital, which I argue is a useful tool for understanding how people adopt new identities. **09-01**

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BRIGGS, Charles (University of California, Berkeley) **GOVERNMENTALITY, COMMUNICABILITY, FOLKLORIZATION**. This paper draws on a new approach to communication, termed communicability, in rethinking the relationship between governmentality and folklore. The model analyzes the power of ideologies of communication in producing subjectivities, organizing them hierarchically, and recruiting people to occupy them. Folklore is by definition not produced through individual acts in laboratories or advertising agencies. The paper uses numerous examples in exploring how particular locations of folklore in relationship to the production and dissemination of dominant forms of knowledge shapes regimes of communicability and governmentality and the complex ways that people attempt to position themselves in relation to them. **13-01**

BRODIE, Ian (Memorial University of Newfoundland) **STAND-UP COMEDY AND THE NEGOTIATION OF CULTURAL RISK**. Stand-up comedy is a transposition of vernacular forms of talk into a more formal, mediated context. Both are vernacular art forms, requiring fluency with locally situated knowledges that are particular to the culture in which they operate. However, the commodification and professionalization of stand-up comedy makes it different from traditional narrative performances: these differences include the breakdown of the intimacy of face-to-face communication that comes from larger venues and media dissemination; and ownership of material and the emphasis on novelty contrast against perceived notions of a shared or traditional repertoire. **09-03**

BROOKS, Courtney (East Tennessee State University) **CONTRAVENES, QUILTS, AND CODES**. A close examination of slave culture during the Antebellum South reveals the roles of Black slave women as significant contributors to the effort of the Underground Railroad. While slaves demonstrated courageous attempts to deviate and rebel from their masters to protect themselves, their families, and the close-knit kinship established on plantations between slaves, slave women diverged by using skills learned through slavery to subvert the very institution that oppressed them. Slave-made quilts became a means of communicating messages to escaping slaves, through the use of different patterns and techniques both influenced by skills developed in slavery and tradition originated through African roots, creating a distinctive material culture worthy of closer examination. **18-02**

BRUCE, Alexander (Florida Southern College) **WHO NEEDS A PRINCE?: RE-EVALUATING GIRLS' REACTIONS TO DISNEY'S FAIRY TALE FILMS**. This study of the responses of seven- to nine-year-old girls to "Disneyfied" fairy tales suggests that a re-evaluation of the effects of those versions is in order. The girls, though familiar with the animated films and their "princess" heroines, were not necessarily blinded by the tales. This paper will discuss the range of attitudes the girls had, from those who indeed hoped to live the life of a princess to those who recognized the absolute fantasy within the stories. **01-13**

BRULOTTE, Ronda (University of Texas, Austin) **CONSUMING THE LAND OF SEVEN MOLES: DISCURSIVE AUTHORITY AND AUTHENTICITY IN OAXACAN COOKBOOK WRITING**. This paper offers a close reading of two well-known Oaxacan cookbooks that reveals the narrative conventions through which the authors, neither of whom are from Oaxaca, establish themselves as authorities on this highly specialized topic. I argue that such writing serves to exoticize Oaxacan food even as it strives to make it familiar, at the same time re-inscribing categories of "authentic" and "inauthentic" Mexican cuisine more generally. While each author positions herself differently vis-à-vis the subject, the ethnographic nature of their writings speaks to similar roles as cultural brokers, possessing the ability to package and market an "authentic" version of gastronomic culture to an outside public. **09-07**

BUCCITELLI, Anthony (University of California, Berkeley) **SEAL-ENT GREEN: SEALS AS PEOPLE AND FOOD IN GREENLANDIC INUIT, IRISH AND SCOTTISH FOLKLORE**. In this paper I examine the position of the seal in Greenlandic Inuit and Irish/Scottish society through a survey and critical analysis of their respective folklores. In the process, I

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endeavor to untangle some of the seemingly contradictory points of these bodies of material in order to construct a more cohesive picture of the world view of each society with regard to hunting, nature, and human transgression of taboo. Finally, I make some tentative suggestions to account for their differing belief structures based on the general economic concerns of each community. **01-08**

BUCKLIN, Mary Ann (Media, Pennsylvania) **MOTHER ANN'S "PRECIOUS CRUMBS OF HEAVENLY FOOD."** From the days of Mother Ann to the present the Shaker's have viewed the world as saturated with spiritual activity, e.g., Shaker Mary Hazard received "precious crumbs of heavenly food" from the deceased Mother Ann. Although such ideas have been consistently cast as folk, spiritual reality found in personal experience has actually been prevalent since early colonial America. This gives force to the contemporary Shaker understanding of Shakerism as a spiritual movement and a contribution to the world that transcends and will outlive the denomination. **12-02**

BUCUVALAS, Tina (Florida Folklife Program) **TARPON SPRINGS REVISITED: A CENTURY OF NEGOTIATION BETWEEN HERITAGE, IDENTITY, AND TOURISM.** A century ago, sponge divers from the Dodecanese Islands were recruited to continue their traditional occupation in Florida. Today Tarpon Springs preserves a strong ethnic and maritime heritage. Despite research by cultural specialists since the 1930s, little is known about the way residents negotiate their cultural identity as Dodecanese or more generally Greek, given the increasing presence of residents from other Greek regions. Similarly, there is little analysis of the way tourism has bolstered, reinforced, or changed cultural identity and expressions. This paper will review previous studies and explore issues of heritage and identity, especially in relationship to tourism. **05-02**

BURKE, Carol (University of California, Irvine) **BROTHERLY LOVE: FRATERNITY INITIATIONS.** Ceremonies that mix the homoerotic and the humiliating enjoy a long history in male groups, and, despite official interdictions issued from the offices of deans of students, they thrive on college and university campuses. Like the initiation rites of pubescent boys described by Turner, Van Gennep, Bettelheim, and Herdt, today's fraternity initiations state a journey that subjects neophytes to acts of debasement in order to render them born-again members of the group. Typical initiations incorporate rites of ingestion, vomiting, and contact with pollution (often bodily discharge). Pledges are deprived of sleep, subjected to physical pain and humiliation by harsh and exacting upperclassmen. Supplementing their birth from the bodies of women, these initiations enact a second birth, which takes place in exclusive make quarters under the total control of men who have passed this way before. **17-04**

BURLAKOFF, Nicholas (Charles Place Consulting) **WRITING AND EDITING A MANUAL FOR FESTIVAL OPERATIONS.** This paper considers the New Jersey Folk Festival's operations manual. A prime example of the genre, it is a minutely detailed document that enables virtually anyone to produce the Festival, it is also the practical expression of the theoretical issues that are considered in the Festival Management Course that is part of the NJFF's cycle. We will explore how this synergy came about, how it affects the Festival, how it benefits students, and how it impacts on the students' understanding of folklore. **01-05**

BURNS, Richard (Arkansas State University) **PRISON FOLKLORE AND JUSTICE.** Prisoners assigned as building tenders (convicts who helped guards maintain order) were the result of overcrowded prisons and too few guards to watch the entire inmate population. In 1980, federal Judge William Wayne Justice declared the building tender system in Texas prisons unconstitutional, and he designated special monitors to insure his orders to dismantle the system were upheld. Co-opting prisoners as guards, the Texas Department of Corrections maintained a fundamentally corrupt arrangement that initially resisted Justice's orders and spawned a system of brutality evident in building tender stories still circulating. **05-14**

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BURRISON, John (Georgia State University) **ROOTS OF A REGION: DIVERSE SOURCES OF SOUTHERN FOLK CULTURE.** The formation of regional culture can be likened to the development of a human personality, with traditions of both Native Americans and four Old World foundation groups contributing the "heredity" in the South's "personality" equation. Settlement history and the comparative approach will be the basis for tracing specific folk cultural traits in the region to their likely sources, revealing the diversity of influences and the process of creolization. **13-06**

BUSH, Jason (The Ohio State University) **YUYACHKANI'S ANTIGONA: TRAUMA AND TRUTH AND RECONCILIATION IN PERU'S "DIRTY WAR."** In this paper I will detail and analyze the creation, transformation, and reception of Peruvian theater company Grupo Cultural Yuyachkani's one-woman adaptation of Sophocles' *Antigone*, *Antigona* as a response to the traumatic after-effects of Peru's recent "Dirty War." Drawing upon recent theoretical work in performance studies and trauma studies, I intend to describe the possibilities and ambiguities in the role of (inter)cultural performance in alleviating the traumatic after-effects of extreme political violence and creating dialogue across diverse interests and unequal power relations. **05-00**

CADAVAL, Olivia (Smithsonian Institution) **FESTIVAL AND THE POLITICS OF CULTURE.** *Festival and the Politics of Culture* is an historic videotape, which documents a conference held in Milwaukee, Wisconsin, in 1979. The conference featured multiple perspectives on the role of festival in society from scholars—including David Whisnant, Susan Kalcik, Jack Santino, Elena Bradunas, and Sue Eleuterio—performance artists, urban developers, ethnic community organizers, city, government and corporate bureaucrats, festival organizers, and more. After more than 25 years, many of the issues on cultural representation, authenticity, ethics, community, ethnicity, commercialization, fine-vs-community arts, etc., are still argued today. Can we pick up this conversation after 25 years and bring new insights to these issues? **09-05**

CAMPION-VINCENT, Veronique (Maison des Sciences de l'Homme) **TRANSNATIONAL CONSPIRACY THEORIES AND MORAL PANICS: EXAMPLES CONCERNING CHILDREN.** Collective anxieties present themselves as social problems. Anxieties about children led in the US to the now almost-forgotten Satanic panic, which survives only in sub-groups without access to the public sphere. The paper's main focus will be the description of recent European episodes, strongly influenced by the major criminal Dutroux case (1996-2004). The discourse is centered on the denunciation of "the pedophile conspiracy," which presents pedophiles as influential characters and denounces their conspiracy against the "people." This "pedophile conspiracy" theme is evolving today with three episodes, the Fourniret case, and the outreau and Angers trials, that diminish the credibility of the "pedophile conspiracy" fantasy. The reasons that make this populace fantasy so perennial and appealing and the contemporary fascination with pedophilia will be discussed to conclude. **01-01**

CARPENTER, Carole H. (York University) **WHEN TRADITION BECOMES INNOVATIVE: FOLKLORISTICS AND CHILDISM.** A discussion of recent approaches to the study of child and childhood resulting in Children's Studies programs and how the evolution of childism as ideology and practice can and should be informed by basic aspects of folkloristics, primarily fieldwork methodology, and the principle of privileging the voice of each informant as authoritative. The extensive folkloristic research on child, childlore and children's culture should be recognized for its contribution to knowledge of children as fully human beings. **01-13**

CARPENTER, Tracy (The Ohio State University) **TOWARD A MODEL OF COLLABORATIVE THEORIZATION.** This presentation will address dilemmas in collaborative research by proposing a model of collaborative theorization. While many anti-oppression academics seek to directly address power relations between researchers and researched using collaborative or reflexive ethnographical models, I propose that theoretical perspectives could also be examined. Through an interrogation of my fieldwork with African American

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women recovering from drug addiction, I subvert mainstream academic theory. Additionally, in accordance with feminist ethnographical approaches, I scrutinize my sociocultural position, while seeking to balance differing and often contradictory interpretations that have complicated my project. **12-03**

CASHMAN, Ray (University of Alabama, Birmingham) **GENRE AND IDEOLOGY IN NORTHERN IRELAND**. In coming to appreciate genre as an orienting framework for the production and reception of discourse, folklorists have recognized that people accomplish different types of social work through different genres. One recent development of this proposition is that through genre the formal and the ideological are inextricably linked. This paper explores a number of genres popular in Northern Ireland (ballads, parades, murals, local character anecdotes) in order to illustrate ethnographically how different genres implicate, encode, and express different orientations toward the conception of community, belonging, and identity. **04-08**

CHAGALL, Irene (Independent Scholar) **LET'S GET THE RHYTHM....** Handclaps—a folklore genre popular the world over, mainly among girls 6- to 11-years old—are overlooked and under-recorded. These games fascinate children on every continent and many islands between. "Hand Jive!"—an 8-minute video—poses questions concerning the widespread appeal. Cinema directors incorporate handclaps to portray contented play (Spielberg, Moore, and Hackford). Topnotch folklorists have collected moving images of the tradition (Hurston in 1920s, Florida; Lomax in 1938, South Carolina; Rinzler in 1976, Washington, D.C.). The rhythmic bond between players is visually palpable on film, offering new insights about the diffusion and history of the genre. **05-09**

CHAMBLISS, Cassandra (Indiana University) **SPLIT APART BY GOD, BOUND TOGETHER WITH THE HIDE OF A CAMEL: CONTEMPORARY CHRISTIAN AND MUSLIM SAINT TRADITIONS IN UPPER EGYPT**. The site of the Abul Haggag mosque/an early Coptic church/the ancient 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. These saint traditions both articulate difference and enable participants to move potentially dangerous differences into dialogue. **12-04**

CHATTERJI, Roma (Delhi University) **FOLKLORE, NATIONAL CULTURE, AND LOCALITY**. In this paper I intend to examine the role played by the state in the production of local culture with special reference to the district of Purulia in West Bengal. Folk culture is taken as a sign of India's cultural diversity in the nationalist discourse. Local traits that are region-specific are fitted into the framework of a "pan-Indian" civilization. Purulia as a border region with a mix of tribal and "Hindu" cultural traits has a somewhat ambivalent place in this discourse. **12-01**

CHEN, Sarina (Hebrew University) **TO ASCEND TO THE TEMPLE MOUNT AND FEEL AT HOME: CONTEMPORARY JEWISH PILGRIMAGE TO TEMPLE MOUNT ("HAR HABAYIT")**. I intend to talk about the concept of Temple Mount as a holy place, according to the pilgrimage praxis of national religious Jewish groups. **05-01**

CHITTENDEN, Varick (Traditional Arts in Upstate New York) **COMMUNITY PARTICIPATION IN CULTURAL LANDMARKING**. This poster presentation describes a project undertaken in northern New York state to identify and document cultural landmarks in diverse communities. It includes the development of concepts and strategies, documentary techniques, and public presentations to explain and promote the project to local people. Key to its success is community participation in each stage. A major goal is to inform local residents of the need to create and preserve a record of the architectural, social and cultural history of sites and to take advantage of opportunities that collaborations between lay persons and professional cultural specialists can provide for historic preservation and cultural conservation efforts. **12-00**

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CICALA, John (Mount Saint Mary College) **PRIVATE VERSUS PUBLIC MEANINGS IN THE FESTIVAL SETTING: THE ETHICAL DILEMMA OF AN IMMIGRANT ITALIAN FOLK ARTIST.** At a Midwest Folklife Festival, Silvio Barile, an immigrant Neapolitan baker, exhibited photographs of the cement sculptures he created around his house and inside his business establishment. Reading the artifact as a text to comprehend cultural meanings, this paper will analyze stories Silvio told concerning four of his most provocative works to spectators and will describe the implications of their negative reactions. The discussion reveals that resolution of the problem resulted in forcing the artist to present himself in a way that was acceptable to the public thus posing the dilemma concerning private versus public meanings that involved the festival staff. **04-05**

CLARKE, Chantal (Indiana University) **THE ART OF PUNNING: AN EXAMINATION OF BRITISH CONVERSATIONAL PUNNING AS PERFORMANCE OF IDENTITY.** Everyone knows someone who loves to make puns in the context of everyday conversation, despite the fact that puns often go unappreciated by their intended audience. Punning has often been considered a particularly British form of humor. In this paper I will consider why British punners persist in punning, despite their lukewarm reception. I will also look at how punning relates to the punner's sense of identity, how he or she relates puns to other forms of humor, and how punning relates to his or her social position and sense of British-ness. **13-10**

CLARKE, Erin (Rutgers University) **LEADERSHIP ROLES FOR WOMEN AT THE NEW JERSEY FOLK FESTIVAL.** This topic relates to how the New Jersey Folk Festival based at Douglass College of Rutgers University gives women undergraduate students the essential tools to becoming a leader. Each student participant is given first hand experience with situations that they will encounter when entering the business world and allows them to learn how to properly deal with and solve the problem in an educational environment. Each woman leaves the festival with confidence to take on responsibility knowing that they have already succeeded as a leader. **01-05**

CLEMENTS, William M. (Arkansas State University) **THE FACE OF GERONIMO.** The image of Geronimo—particularly his face—has figured prominently in American expressive culture since the 1880s. Its significance has been twofold: as paradigm of the savagism with which Euroamericans were contending; as the visage of an individual who clung to savagism long after other American Indians had been "civilized." Using sources contemporary with Geronimo as well as recent examples—especially Leslie Marmon Silko's *A Geronimo Story*, this presentation will examine the iconography of Geronimo's face, even in cases—such as the Silko short story—where it does not actually appear. **12-12**

CONGDON, Kristin G. (University of Central Florida) **I SAW IT ON THE FOLK VINE.ORG: REFLECTIONS ON THE VISUAL, OUT-OF-CONTEXT.** Folkvine.org is an interactive web site on seven Florida artists and their traditional communities. Created collaboratively, and now in its second year of funding from the Florida Humanities Council, the Folkvine Team is beginning to ask questions about what has actually been created. Focusing on the visual, this presentation will explore issues of framing, interpretation, and identity. **17-07**

CONWAY, Cece (Appalachian State University) **BLACK BANJO SONGSTERS OF THE BLUE RIDGE.** This CD forthcoming on Smithsonian Folkways presents some of the great traditional black banjo players of the Blue Ridge and nearby areas (e.g., Rufus Kasey, Josh Thomas, Dink Roberts and more). This paper—with music—traces how the banjo changed from gourd to wooden rim as it crossed new regions and cultural borders. The songs also offer hints about the values and fears of the players with titles that range from "Roustabout" and "Coo Coo" to "Punkin' Pie," "Careless Love," and "Motherless Child." **13-02**

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COYLE, Philip (Western Carolina University) THE AESTHETICS OF NORTH SHORE CEMETERY DECORATIONS AND ITS RELEVANCE TO THE SECTION 106 PROCESS.

Folklore studies have long recognized that folk art may not be considered "art" by outside critics. Folklorists aim to understand the aesthetic values of participants themselves in order to contextualize the meanings of cultural expressions "from the native's point of view." Such is the case with cemetery decorations practiced in the North Shore area of the Great Smoky Mountains National Park. Recent research conducted with cemetery decoration practitioners there provides a perspective for understanding this traditional practice as a distinctive kind of folk art. This understanding has implications for listing traditional cultural properties like cemetery decorations on the National Register. **18-00**

CRISWELL, Stephen (Benedict College) "THEY NEED TO KNOW THEIR ROOTS; THEY NEED TO KNOW THEIR HISTORY": NEGOTIATING AND PERFORMING FAMILY HISTORY IN SOUTH CAROLINA FAMILY REUNIONS.

This essay will examine family reunions in South Carolina as sites for negotiating family and regional history. The family stories told or performed through food rituals, worship ceremonies, and other activities at family reunions recount the family's collective version of its history and the history of the world around it. **18-12**

CROUCH, Stephanie (The University of Texas) BROTHER, I HAVE DREAMT A DREAM: THE ROLE OF DREAMS IN UPHOLDING FAMILY HONOR.

Dreamers and dream interpreters are often prescient figures, but just as often they are ordinary people trying to understand events in their lives, as well as defend family and personal honor. By comparing several Child Ballads with elements in *The Poetic Edda* and other Norse literature, I will show how dreamers and dream interpreters play a major role in upholding honor within the culture of these traditions. **12-09**

DA COSTA HOLTON, Kimberly (Rutgers University, Newark) FOLKLORE'S ROLE IN RENOVATING "PARIAH" PEOPLE AND PLACES.

This paper examines the role of expressive culture in the renovation of pariah people and places. Based on ethnographic fieldwork and oral histories, this study examines Portuguese revivalist folklore performance against Newark New Jersey's dramatic narrative of multicultural conciliation and post-riot transformation. Imbricated in processes of urban restoration, social healing, and immigrant adaptation, Portuguese ranchos folclóricos perform double duty to both sending and receiving contexts. These folklore troupes demonstrate to audiences on both sides of the Atlantic that Portuguese immigrants, sometimes maligned for "ditching their country," have harnessed the nineteenth century traditions of peasants to contemporary agendas of incorporation, community building and identity formation. **04-05**

DALILI, Efia (McDonogh School) NATION DANCING RESISTANCE.

Traditional West African dance in Philadelphia simultaneously marks the persistence of a deep structure expressed in nation dances and resistance against modes of experiencing reality that invalidate their own cultural experiences. Traditional West African dance practiced in Philadelphia is social action grounded in motor memory. Its continued practice comments on its ability to repudiate the negation of an African identity, while speaking to the importance of social interaction and music-making for dancers and drummers in Philadelphia. **05-09**

DASS, Rhonda (Indiana University) GIVING A FEMININE RING TO THE TATTOO MACHINE.

In the male dominated field of tattooing, women account for less than a fourth of professional artists. Traditional apprenticeships and the closely guarded secrets of the tattoo application process have made it possible for those within the community to regulate entrance into this tight-knit society. With the tattoo renaissance starting in the latter half of the 20th century, women have carved out a place for themselves among this commercially lucrative and fiercely competitive field. This paper examines the displays that female tattoo artists create to fit in the testosterone-laden world of the tattooing. **05-03**

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DE JONG, Connie (The Ohio State University) **FOLK ART, GLOBAL CAPITALISM AND FAIR TRADE.** The global marketplace embraces all consumers, including academics and academic programming abroad and in communities considered to be outside of mainstream markets. Folk art, including handicrafts of many cultures, has become the object of academic study, but little has been done that self-consciously analyzes the power of purchasing by individual consumers, small groups, activists, microenterprises and non-profit organizations. This graphic presentation will explore one organization's impact on this discussion, in pragmatic, economic and intellectual forums. **04-00**

DEL NEGRO, Giovanna P. (Texas A&M University) **TORCH SINGER, DOMINATRIX GODDESS: MUSIC AND HYBRID IDENTITY IN THE PERFORMANCE OF JUDY TENUTA.** In Western culture, popular music is primarily seen as a means for evoking emotion, while stand-up comedy is designated as a performance form which elicits laughter, a physical response which has an affective component but which is not strictly an emotion. What popular music and stand-up comedy share in common, however, is an underlying participation in the aesthetics of identity. This paper will explore the work of Judy Tenuta, a comedienne who combines 1940s-style torch singing with a range of other signifiers (the icon of the accordion, Italian-American speech, burlesque humor and S&M discourse) to construct a complex performance style. **09-03**

DE SHANE, Kenneth R. (Middle Tennessee State University) **KILLING THE PANTHER: ANIMAL FOLKLORE IN LINDA HOGAN'S FICTION.** Scholars in Native Studies and anthropology have long recognized the importance of animals to and examined their roles in the cultures of Native Americans, and Randy Malamud has taken these theories and analyses about the relationships between Natives and animals and applied them to the fiction of authors such as Gary Snyder and Jose Pacheco. In this essay, I examine the works of Linda Hogan and argue that she advocates that Native Americans and animals have a symbiotic relationship one in which both sides need and cannot survive without the other. **12-12**

DEUTSCH, James (Smithsonian Institution) **DELIVERANCE FROM SUBURBIA: TRADITION AND CONTESTATION IN GEORGIA.** The film *Deliverance* (1972) portrays a powerful clash of cultures: suburban Atlantans (looking for weekend recreation and thrills) versus the local mountain residents of northeastern Georgia. This paper will take two approaches to examining this conflict: 1) comparing and contrasting the source novel (written by James Dickey) with the Hollywood version; and 2) reading the film as representing the contestation for space and culture in this particular region. **13-06**

DEWHURST, Kurt (Michigan State University Museum) **FOLKLORE AND MUSEUMS, FROM SURVEYS TO CAREERS: AN ASSESSMENT OF THE RECENT TRENDS AND CHANGING CLIMATE FOR FOLKLORISTS IN AMERICAN MUSEUMS.** Over the last three decades, some folklorists who conducted short-term folklife and folk arts survey projects for exhibitions have been able to develop and sustain long-term museum-based folklife research, collection development, exhibition, and education programs. During this same period, new types of organizations devoted to the presentation of traditional culture emerged. This presentation will assess what factors have contributed to sustaining such museum-based presence and to developing alternative organizations. The paper will also explore what are some of the emerging trends and issues for the present and future presence of folklore in museums. **01-11**

DEWHURST, Marit (Harvard Graduate School of Education) **CULTURALLY RELEVANT HIV/AIDS EDUCATION: EXPLORING THE ROLE OF TRADITIONAL ART.** As communities around the world continue to battle the HIV/AIDS epidemic, many community-based arts collaboratives have turned to traditional art as a tool for public education. Often used to combat the stigma of the virus, culturally relevant art offers a vehicle through which messages about the realities and prevention of HIV/AIDS can be conveyed in a manner that simultaneously capitalizes upon and respects local artistic traditions. This

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poster will look at the intersection of activist education and folk culture by highlighting examples of traditional art from Sub-Saharan Africa that addresses HIV/AIDS as a tool for education. **05-00**

DIXON, Claire (Louisiana State University) **THE LAND WHERE THE BLUES BEGAN TO BE ROMANTICIZED: ALAN LOMAX AND THE POLITICS OF WHITE REPRESENTATION OF BLACK SUBJECTS.** In his 1993 memoir "The Land Where the Blues Began," ethnomusicologist Alan Lomax describes meeting Robert Johnson's mother in Mississippi in the early 1940s. He tells of a dramatic encounter: Johnson's mother recounts her son's death, then falls into a state of religious rapture. Lomax leaves her alone in what he perceives as a deep state of happiness. In this paper I examine the implications of this portrayal, in the context of Lomax's goals and beliefs as a folklorist, and in the context of folkloric ethics. **18-05**

DIXON, Kathleen G. (University of North Dakota) **HISTORY AND HYPERREALITY ON "SLAVI'S SHOW" OF BULGARIA.** We argue that myth-making continues in present-day Bulgaria in the characters of "Slavi" and "Temenushka" on *Slavi's Show,* a late-night television political satire and talk show. The postmodern trickster "Slavi" represents the desire both to escape and to remake a difficult Bulgarian past and present, while his "wife" "Temenushka" ("little violet") stands for the persistence of village drudgery, but also the vital embodiment lacking in a world of virtuality and global capitalism. **13-09**

DOBYNS, Norita (The Ohio State University) **POLITICAL AUTHORITY, BELIEF AND THE CONSTRUCTION OF THE DIVINE IN DELPHIC ORACLES.** This paper argues that the performance of oracles dramatically served to displace human control by demonstrating the authorial presence of the god Apollo and marginalizing the communicative control of consultants. This authorial displacement enabled belief in divine inspiration and legitimated oracular messages as politically unassailable. Despite the myriad controls which consultants utilized to shape the content, meaning, transmission and enactment of oracular messages, the oracular performance ensured that the god Apollo was consistently credited as the authoritative source of Delphic oracular knowledge. **05-05**

DOWNS, Kristina (George Mason University) **MEXICAN FOLK ICONS AND THE GLOBAL MARKETPLACE: LA LLORONA MILK ADVERTISEMENTS.** This paper will examine the La Llorona "Got Milk?" commercial and the appropriation of folk symbols for marketing purposes. The 30-second spot targeted a highly acculturated, bilingual audience of Latino young people and sterilized the Mexican legend, using her as a comic rather than malevolent figure. While distorting the legend the commercial simultaneously draws on the cultural resonance of the folk narrative. This paper will analyze the choice of La Llorona and the cultural implications behind the use of this symbol. **01-07**

DOYLE, W. Lawrence (The Ohio State University) **FOLKLORE'S TIPPING POINT: HOW LITTLE THINGS BECOME FOLKLORE.** Part of Pat Mullen's legacy is to ask the questions that don't get asked. For example, how do we understand why some things become folklore while others don't? Using concepts from marketing, epidemiology, and legend studies, three criteria must be met before something becomes contagious and folkloric: it must have "stickiness," have the right context in which to spread, and have infected the right people. Looking at these factors sheds light on the formation of emergent folklore. **05-10**

EDGETTE, J. Joseph (Widener University) **CLIP-CLOP, CLIP-CLOP, CLIP-CLOP: THE RIDERLESS HORSE AND ITS ROLE IN PRESERVING A LEGACY OF FUNERARY RITUAL.** Having its roots in ancient times and having been passed from generation to generation through imitation and practice, the use of the Riderless Horse, as part of the funeral ritual, has traversed time and culture. This slide-supported paper will present the evolution, historic significance, related oral narratives, and the diversity of customs, traditions, rites, and rituals that constitute and influence the use of this equestrian element in the funeral ritual. **13-08**

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EFTING DIJKSTRA, Marjolein (Meertens Instituut, Netherlands) **ON THE ABSENCE OF DUTCH FOLK ART MUSEUMS: THE CULTURAL BIOGRAPHY OF AN ART CATEGORY.**

Unlike the United States, where "folk art" is a common category of art both within academic folklore studies and in museums, in the Netherlands use of "folk art" has been on the decline over the last twenty five years. Against the backdrop of Dutch UNESCO related debates on intangible cultural heritage, in which "traditional craftsmanship" seems to be restated as "heritage arts," I will address the question of how the difference between the two countries could possibly be explained and why the category of "folk art" has fallen from academic and museological favor in the Netherlands. **04-01**

ELIASON, Eric A. (Brigham Young University/1st Battalion 19th Special Forces) **AFGHAN FOLKWAYS AND THE WORK OF U S ARMY SPECIAL FORCES: A VIEW FROM THE FRONT OF "JINGLE TRUCKS," CROSS-TRADITIONAL METAFOLKLORE, AND COLLABORATIVE VERNACULAR RECONSTRUCTION.**

US Army Special Forces live, work, and fight side-by-side with the Pashtuns of the Hindu Kush. These groups have cross-fertilized each other's folkways as they cooperate in reconstructing war-damaged mosques and providing security for the region. The presenter is a Special Forces chaplain and academic folklorist who developed a pilot program using local leadership, craftsmen, and vernacular architecture techniques to pioneer mosque reconstruction efforts. **05-00**

ELLIS, Bill (Pennsylvania State University) **THE PROTOCOLS OF THE LEARNED ELDERS OF ZION: THE FRENCH CONTRIBUTION TO TRANSNATIONAL CONSPIRACY THEORY.**

The 1903 publication of the alleged world domination agenda of Jewish Masons in a Russian newspaper began the career of one of the most durable conspiracy theories in recent history. The concept of "evil elites," subversive agents placed in otherwise respected governmental and educational institutions, has become a standard motif in contemporary rumors and legends. Building on the work of Campion-Vincent in conspiracy theory, this paper will ask why the Protocols were able to leap national boundaries and become increasingly popular among groups that are not marginalized but part of the political/cultural majority. **01-01**

ESTRADA, Zilia C. (Indiana University) **THE SOUTHEASTERN INDIANA STICKBALL GAME GOES TO COLLEGE: APPROPRIATION OR DIFFUSION?**

When a non-Native college club begins playing a Native American stickball game, whose game is it anyway? A game embedded in cultural practices and norms is preserved in essential form, but its historical and ritual significance is overwritten; changes are made in who gets to play, and by whose authority, and the new players demonstrate the game to new audiences. New stories are told within the new playing community, and exchanges between traditional communities and players and new communities and players ensue. Issues of adaptation, adoption, and appropriation take on heightened meaning in contemporary settings playing out old scenarios. **20-12**

EVANS, Michael Robert (Indiana University) **OR IS IT MEMOREX? CULTURAL REENACTMENT VIDEOS AND THE NEGOTIATION OF TRUTH.**

Genre classifications that carry true/false or real/imaginary connotations can invite value judgments: true as "better" than false, creative as "better" than straight fact. When these values clash in a subgenre, the value system of the larger duality has to be subordinated to the emic valuations of the subgenre. I examine re-enacted routine cultural activity videos to explore the intent, function, and negotiated reality of these depictions. These videos function outside breakdowns of fiction and nonfiction, offering an approach to culture that generates its own reality and truth. **05-08**

EVANS, Timothy H. (Western Kentucky University) **TOURISM AND ANTI-MODERNISM IN NEW ENGLAND: THE WORKS OF SAMUEL ADAMS DRAKE.**

Samuel Adams Drake (1833-1905), a leading New England writer of travel, folklore, architecture and popular history books, set a precedent for the use of regional folklore as a source for tourists

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trying to find imagined colonial roots. As a historic preservationist and travel writer, Drake linked the study of folklore to a vision of New England transformed into a neo-colonial landscape. My paper will focus on how Drake, an important influence on the Colonial Revival movement and on popular conceptions of New England folklore (his 1893 *Book of New England Legends and Folk-Lore* has been reprinted many times and remains one of the most popular books on its topic), used folklore and, more broadly, the concept of tradition, not only to provide "local color" for his travel books but to participate in the writing of a pastoral, tourist-directed reading of twentieth century New England. **04-03**

EVERETT, Holly (Memorial University of Newfoundland) **ROADSIDE CROSSES AND RESTRICTIVE COVENANTS: CONFLICT IN A PLANNED COMMUNITY.** This presentation will chronicle the memorial marker controversy that occurred in a planned community in Texas and concluded with the adoption of a new memorial policy and the removal of longstanding area memorials. Addressing themes which arose repeatedly in both media coverage of the issue and my own fieldwork, I will discuss the contestation of vernacular expression in a highly structured environment, particularly with regard to the cultural construction of death. It will be shown that official attempts to discipline traditional expressions of bereavement belie complex power struggles and competing conceptions, in this case, of both community and nature. **04-02**

EYSTER, Kevin (Madonna University) **FROM WORK-STUDY ARCHIVIST TO NEH DISTINGUISHED TEACHING PROFESSOR IN THE HUMANITIES: DEVELOPING A NEW COURSE IN AMERICAN FOLKLORE AND LITERATURE.** Beginning with my initial exposure to folklore as a work-study student at Ohio State University in 1977, archiving undergraduate collection projects for Pat Mullen and the Department of English, and culminating in a two-year stint (2001-03) at Madonna as the University's NEH Distinguished Teaching Professor in the Humanities, I consider in this paper both the background for and the development of a new course offering in American folklore and literature at Madonna. **04-10**

FALCÓN, Leonardo (Florida Folklife Program) **TRANSCULTURATION, CHANGE AND CONTINUITY IN THE CUBAN COMMUNITY IN MIAMI.** Transculturation is a term coined by Cuban anthropologist Fernando Ortiz in the 1940s. He used the term to describe the complex processes that intervened in the evolution of Cuban culture and identity. Ortiz focused his analysis on the merging and converging of several ethnic groups and their respective idiosyncrasies on the Caribbean island. Over half a century later the transculturation phenomenon continues affecting and molding the Cuban community. This paper focuses on the transforming effect that over forty years of exile in the US has had on the Cuban community and culture in Miami. I argue that Cuban and Cuban-Americans have reached a historical/generational cultural schism. I will discuss their similarities and differences, and will analyze the consequences of this cultural discordance. **05-02**

FERNANDEZ, Carlos (Institute for Cultural Partnerships) and **HARLOW, Ilana** (American Folklife Center) **HEALTHY CHOICES THROUGH FAMILY HISTORY AWARENESS.** Healthy Choices through Family History Awareness seeks to increase genetic literacy among African American and Latino individuals and families residing in the area. Using an approach that taps into a family's own oral history and cultural traditions including stories, anecdotes, occupations, folk remedies, culinary practices, games and recreational activities the project will develop a consumer-based family history toolkit that assists individuals and families to research, organize, and preserve their family history, understood as the life knowledge accumulated by family members over the course time and in relation to their changing circumstances. **05-00**

FERRAIUOLO, Augusto (Boston University) **TAMMORRA: THE DRUM, THE DANCE, THE PRAYER.** Tammorra is a CD-ROM concerning some dances, or if we want to be exact, some rhythms, songs and movements still performed in Campania (Italy), that is called "tammurriate." **12-04**

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FERRELL, Ann (The Ohio State University) **TOBACCO IN CRISIS: A GENDERED EXAMINATION OF AGRICULTURAL DIVERSIFICATION IN KENTUCKY.** Tobacco farming is an old and much-studied way of life for many Kentucky families, but a way of life that is disappearing due to changes in federal policy, declining markets, and other factors. This paper will consider the leading role that women are taking, as tobacco farming wanes, to maintain traditions of family farming through efforts to find and implement sustainable and diverse alternatives to tobacco. As tobacco traditions change, the roles that women are playing are becoming not necessarily more critical to family farm life, but certainly more public. **04-07**

FERRIER, Michelle P.B. (University of Central Florida) **FROM FABRIC TO PIXELS: THE HYPERRHETORIC OF THE DIGITAL STORY QUILT.** Embedded in the quilt, the intimate patches are pathways to stories. Each patch threads connections between cultural memory and issues of identity, representation, and knowledge. Through quilt texts and quilting tactics, women expanded their domestic discourse into a public realm. This traditional women's practice suggests methods for creating a collaborative and polyvocal technology for reflection, dialogue, knowledge creation and advocacy. Using the patchwork metaphor, the digital story quilt creates a visual, narrative mapping technology for creating, storing, and sharing personal stories that prepares users for personal or community action. This disruptive technology uses the tactics of quilters to challenge traditional notions of author and history. **17-07**

FLORES, Richard (University of Texas-Austin) **TECHNOLOGIES OF RESISTANCE: IS NOTHING LEFT BUT THE RESIDUAL?** This paper examines understandings of neo-liberal rationalities and their relationship to and effects on folklore, cultural forms, and other community practices. One of the tenets that inform this paper is an understanding of governmentality as a continuum from political government to forms of self-regulation or "technologies of the self." What happens, under such a condition, to notions of hegemony? What effects would such a situation have on folklore and community cultural practices? Can we still speak of folklore or cultural practices as forms of resistance? **12-01**

FOOTE, Monica (University of California, Berkeley) **VANITY PLATE CHILDREN: THE AMERICAN PROPENSITY TOWARDS NAMESAKING.** This paper explores the motivations behind the practice of giving a child a name that resembles, but is not identical to that of its parent, from possible roots in the naming systems of many of the cultures from which large waves of immigrants have come to the United States, to the psychological desire for the perpetuation of the self beyond one's own temporal limits. I hope to articulate some of the ways in which people make the decision of what to name their children and to put that into the larger socio-cultural context in which the decision is made in order to better understand why we find the sorts of naming patterns that we do in the data from American sources. **01-13**

FORGACS, Katherine (Indiana University) **"EVERYTHING YOU NEED WITHIN TWO MINUTES": THE CREATION OF COMMUNITY IN 21ST CENTURY HOUSING DEVELOPMENTS.** This paper addresses the notion of community as defined in late 20th and early 21st century housing developments in the United States. Focusing on central Indiana, but drawing on observations in the Midwest and Mid-Atlantic, I investigate the deliberate construction of a self-contained social and vital network. These planned communities offer "maintenance-free living" and supply facilities for a range of perceived basic needs, including medical, recreational, educational and child care services. Emphasizing uniformity, the developments regulate residents' behavior and enforced community aesthetics. The restriction of freedoms, in this case, is the thread binding the fabric of the community. **04-03**

FREED, Mark (Appalachian State University) **FROM THE VIRTUAL WORLD TO BOONE: THE BLACK BANJO GATHERING.** This April, members of an online listserv, interested in African and African American banjo players, playing, and history, gathered in Boone, North Carolina, among elders who have grown up in the African American string band tradition and West African musicians playing likely descendants of the American banjo. Internet discussion groups and grassroots organization make it possible for widely dispersed musicians of a moribund tradition to meet face-to-face with, and learn from, tradition bearers. **13-02**

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FREUND, Hugo (Union College) **COMBATING STEREOTYPES IN APPALACHIA: BALLADS AND TRADITIONAL NARRATIVES IN THE SOUTHEASTERN KENTUCKY NOVELS OF SILAS HOUSE.** Silas House, an author from southeastern Kentucky, has chosen to embrace his local cultural heritage—the Cumberland Mountains. House includes such traditional ballads as “Coal Tattoo” and “Two Sisters” in his fiction. The ballad “Coal Tattoo” illustrates House’s concern for the difficulties miners face as they try to make a living in a collapsing industry that is also tearing apart the physical landscape that they call home. House includes “The Two Sisters” to propel the story forward as a parallel to the conflicts the characters confront as they struggle with tragedies, death, jealousy, and deflected emotions. **18-04**

FROMM, Annette (Deering Estate at Cutler) **USING MUSEUMS IN THE BALKANS TO TEACH MULTICULTURAL HISTORY AND TRADITIONS.** In the Balkans, cultural pluralism has been a fact of life for centuries. Orthodox Christian Greeks, Bulgarians and Serbs, Muslim Turks and Albanians, Catholic Croats and Slovenians, and Sephardic and Greek-speaking Jews have occupied specialized economic and social niches in a sort of balance, periodically disrupted by nationalist struggles. This presentation explores the ways in which local museums can serve effectively as educational resources by actively teaching about regional diversity. Museums provide a venue where teachers and curriculum developers can enhance the understanding of the religious communities in Southeastern Europe. Museum education can actively serve to alleviate prejudices and misperceptions. **13-11**

FULMER, Jacqueline (University of California, Berkeley) **BELOVED AND THE RECLAMATION OF IDENTITY THROUGH FOLK CULTURE.** In Toni Morrison’s *Beloved*, people who have been treated as objects assert their humanity in how they treat material objects. The characters’ interactions with food ways, folk objects, and material culture mark the emergence of “rememory” and identity. Characters express struggle via artifacts: Sethe with food and apparel; Baby Suggs with quilts; Denver with food; Paul D. with his “tin” heart; and *Beloved* connects them all. To trace memories, as represented by folk objects, is to trace the possible object of those memories: reclaiming identity. **18-04**

GAN, Xiao Jie (Tsinghua University, Beijing) and **GUO, Dai Heng** (Tsinghua University, Beijing) **FOLK CUSTOM IN CHINESE IMPERIAL ARCHITECTURE.** The appeals of folk custom and culture to Chinese Emperor and Empress have been reflected on many decorative details in traditional Chinese Imperial Architecture segments, such as: heavily sculpted windows, doors, bedspreads, and wing walls. Many plants and animal patterns have been employed for this reason. For example, pomegranates and grapes are used to symbolize family prosperity and happiness, pine trees and Manchurian cranes symbolize long life and peonies for wealth. **13-03**

GARLOUGH, Christine (University of Wisconsin, Madison) **PERFORMING REVOLUTION: WOMEN’S FOLK TRADITIONS AND FEMINIST STREET THEATRE IN SOUTH ASIA.** This paper explores how grassroots South Asian feminist groups use traditional women’s folklore in street performances to carve out a public space for women, enabling them to make their presence and desires known. These performances are part of a broader political movement that engages with disenfranchised community members and serves the goals of socio-cultural transformation. Indeed, the plays provide a mobile and interactive platform, creating spaces for deliberation in the everyday world. They are a means by which to raise consciousness and constitute identities through play—play with a rich heritage of folk theater forms, figures, and practices. **18-03**

GARNER, Sandra (The Ohio State University) **STRATEGIES OF THEORY: EYAYA HOYE, I’M SENDING A VOICE: CONSIDERING AMERICAN INDIAN REFLEXIVITY AND EPISTEMOLOGY.** Contemporary scholarship has depended, almost exclusively, upon Western models for theorization about and interpretations of cultural practices. This frame has been contested, particularly by the informants themselves, whom academics proclaim to understand and analyze. In this paper I will draw upon my fieldwork with American Indians engaged in the cultural practice of pow-wow to explore the ways that they think about and theorize their practices. Do indigenous models of epistemology

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emerge from such a perspective? If so, how can this enrich and inform our understanding of American Indian cultural practices and by extension notions of cultural change, synthesis and representations? **12-03**

GAUDET, Marcia (University of Louisiana at Lafayette) **"CARNIVAL IN GENTILLY": MARDI GRAS AS ACTUAL EVENT IN *THE MOVIEGOER***. Mardi Gras as an actual event is central to the theme and meaning of Walker Percy's novel *The Moviegoer*, originally titled "Carnival in Gentilly." Binx Bolling appears to his family and friends to have no interest in Mardi Gras, while as narrator he is able to construct a narrative of Mardi Gras highlights and meanings, including the traditions of "call outs" at balls, flambeaux carriers, and homemade ladder-top boxes for children to view parades. While moviegoing overtly establishes Binx's role as observer of life, Binx's narration about particular aspects of Mardi Gras makes an equally strong statement about his observer role. **09-06**

GHOLSON, Rachel (Missouri State University) **FOLKLORE, SERVICE LEARNING AND THE DOCUMENTARY PROCESS**. This presentation will consist of a paper "Negotiating Process and Product," discussing the creation of the documentary "Home, Community, Tradition: The Women of Temple Israel," and be followed by a viewing of the documentary (approximately 23 minutes). Creation of the documentary involved service learning classes (SL) and a grant from the Missouri Folk Arts Program. Several issues were the result of this unique collaboration. Students entering into service with the Telling Traditions project were entering with not only diverse educational backgrounds and interests, but also diverse responsibilities to their individual courses. How these backgrounds, diverse academic expectations and the project's needs were addressed during the creation of the documentary is the focus of this paper. **09-11**

GILLESPIE, Angus Kress (Rutgers University) **BEYOND THE IVORY TOWER: REACHING OUT TO THE COMMUNITY**. The purpose of this paper will be to report on how the New Jersey Folk Festival over the past thirty years has sought support from the surrounding community to prevent over-reliance on either university or state government financing. Paradoxically, we have strengthened the festival's position by making admission to the public free of charge. The resulting large audience provides a customer base to patronize our craft vendors and food vendors, both of whom pay substantial ground rent fees that subsidize honoraria for our tradition-bearers. **01-05**

GILMAN, Lisa (University of Oregon) **COMPLEX GENRES, INTERTEXTUALITY, AND THE ANALYSIS OF PERFORMANCE**. Most human interaction occurs through multiple communicative channels simultaneously, complicating the project of organizing creative expressions into a collection of identifiable genres. The shift to performance is further confounding because once one's attention moves beyond a verbal text, other communicative channels, some of which are also classifiable as genres, become imminently important for analysis. Following Richard Bauman's lead, this paper draws from Bakhtin's ideas of dialogism in complex genres to offer an approach for analyzing performances using the specific example of political dance in Malawi. **04-08**

GINGGING, Flory (Indiana University) **"I LOST MY HEAD IN BORNEO": TOURISM AND THE REFASHIONING OF THE HEADHUNTING NARRATIVE IN SABAH, MALAYSIA**. Although headhunting is generally believed to no longer be practiced in Sabah, Malaysia, it is a phenomenon of the past that still exists in the collective consciousness of its indigenous groups, living through the telling and retelling of stories, not just by individuals, but also by the tourism industry. This paper looks at what tourism's refashioning of the headhunting narrative might suggest about how Sabah's indigenous groups respond to their former colonization by the West, and how they imagine and negotiate their identities within the constraints of membership in the nation-state of Malaysia. **20-12**

GIPSON, Jennifer (University of California, Berkeley) **FROM LOUISIANA CREOLE FAKELORE TO A FRENCH TAR-BABY: RECONSIDERING THE *LE MESCHACÉBÉ* TALES OF 1876 AND 1878**. The seven 1870s tales from a Louisiana newspaper *Le Meschacébé*,

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previously studied and catalogued as African-American and Louisiana Creole material, are, in fact, fakelore. Once properly identified, they show the importance of fakelore for the study of folklore. For example, the *Meschacébé* tar-baby tale, actually adapted from an American magazine and translated into Creole, was reprinted in France as Louisiana material and then "borrowed" by an author whose collection Joel Chandler Harris later translated and unknowingly hailed as French. Another *Meschacébé* tale illustrates how even racist fakelore can elucidate the social reality and genuine folklore of the group it mocks. **20-09**

GLAZER, Mark (The University of Texas, Pan American) **LA SANTISIMA MUERTE AS A FOLK SAINT.** Catholic folk religion remains one of the major manifestations of Mexican American culture and folklore in the Lower Rio Grande Valley of Texas. Here "La Santisima Muerte," the Angel of Death, is prayed to as a saint. As such she answers petitions and performs miracles. Although she is also found as a character in folktales, today her major importance seems to be that of a saint. The paper will examine "La Santisima Muerte" and her place as a folk saint who is exclusively prayed to by many in South Texas. **12-07**

GONZALEZ, Rachel Valentina (Indiana University) **PROSTITUTES, DRUNKS AND SAINTS: THE LEGENDS OF MAXIMON.** Since the conquest of the Americas, a collision of cultural norms has come to be viewable in a variety of cultural fields, including religion. Latino culture was borne out of a mix of Christian and indigenous belief systems, which although seemingly contradictory have come to fuse in a richness integral to the maintenance of a unique religious and cultural identity. This work explores a unique bridge between the traditional ideals of the Christian church and an indigenous manifestation of sainthood in Santiago Atitlan, Guatemala. The folk-saint most prominently known as Maximon has been a little studied religious icon in Guatemala. The intent of this paper will be to bring to the surface the symbology apparent in his mysterious origins and problematic localized identity, which subsequently make him both friend and foe to the Catholic Church, as well as the heralded Patron Saint of Prostitutes and Drunks. **12-07**

GORFAIN, Phyllis (Oberlin College) **PERFORMATIVITY, RITUAL RESTITUTION, AND PERFORMANCE IN MUCH ADO ABOUT NOTHING.** Perplexing speech prefixes in the earliest scripts for *Much Ado About Nothing* have resulted in editorial corrections for three hundred years to make the script conform to romantic notions about individual grief and love. However, recent theories of performativity, hate speech, and ritual developed by Judith Butler (from J. L. Austin's linguistic theories), can make sense of these moments on stage. Performative theory alters understanding of character and the interpretation of the ending of *Much Ado*. In this view, the play ends less as a celebration of romantic personal love and more as a celebration of a socially reconstituted patriarchy. **05-05**

GRADY, Sandra (University of Pennsylvania) **OF VISIONS & CURSES: COMPETING IMAGINARIES OF THE SOCIAL BODY IN THE POST-COLONIAL KENYA.** In the era following Kenya's independence, its government leaders imagined the nation as a model of development, and its capital as a vision of modernity. To a limited extent, this vision has been realized. However, Kenya's traditional folkways have also played an enormous role in shaping the post-colonial nation. This paper explores these competing visions, and ends with an examination of the 1992 confrontation between the arms of the Moi government and the weapons of Wangare Maathai's Kikuyu women elder. **18-03**

GRAF, Sharon (University of Illinois) **"FIDDLE WEEK" IN WEISER, IDAHO: ISSUES OF POWER AND POLITICS AT THE NATIONAL OLDTIME FIDDLERS CONTEST.** In this paper I look at the National Oldtime Fiddlers' Contest (NOTFC) as a week-long festival where fiddlers shift frames from their everyday life to an empowered position. Subsets of fiddlers undergo a second frame shift from this informal atmosphere to the highly formal staged contest arena. This analysis sheds light on subtle redefinition processes at work at the NOTFC and contributes to what we know about the larger issues of cultural politics and tourism, concepts of "authenticity," and changing notions of heritage. **09-02**

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GRAHAM, Tiff (University of California, Los Angeles) **TRANSFORMATION AND CONFIRMATION OF COMMUNITY IDENTITY, TRADITIONS, AND SOCIAL RELATIONS AS EXPERIENCED IN TWO RURAL MID-SOUTH U.S. FESTIVALS: THE DOGWOOD AZALEA FESTIVAL AND THE SWEET CORN/FOURTH OF JULY FESTIVAL.**

The Dogwood Azalea Festival and the Sweet Corn/Fourth of July Festival transform their communities to present a confident, economically thriving, hospitable image that reveals little of the underlying reality of high unemployment, poverty, and lack of future prospects for the younger generations. I will explore how and why these rural mid-south U.S. festivals are celebrated and what impact the festivals have on improving and/or re-enforcing local identity, values, self esteem, social relations, economics, and outside public relations. **20-07**

GRAYSON, Deborah R. (Georgia Institute of Technology) **WHO CAN SPEAK FOR OTHERS?: RACE AND PLACE IN DEBATES ABOUT HIDDEN IN PLAIN VIEW.** In 1999 Doubleday published the book *Hidden in Plain View* by Jacqueline Tobin and Raymond Dobard. The book describes Mrs. Ozella McDaniel Williams's story of southern slaves using secret codes sewn into quilts to navigate the Underground Railroad routes out of slavery and into the northern United States and Canada. This essay offers an interdisciplinary response and analysis of *Hidden in Plain View* in order to delve more deeply into the emotional debates surrounding the book. In asking the question "who can speak for others?" the essay addresses such issues as: ownership and rights to profit from craftswomanship; the right to construct and control narratives about the quilts and related to that, who is allowed to determine what is authentic and true about the work. **18-02**

GREGO, Rhonda (Benedict College) **CONGAREE TRICKSTERS: DIFFERING VIEWS OF "PLACE."** While mainstream, white political interests have defined the Congaree National Park in terms of its natural geography, it is clear that the African-Americans who authored and/or figured in the narratives and folktales from the area, the current African-American community, and African-American students in an undergraduate research class see CNP lands in terms of a cultural and social geography: in terms of social relationships and the the power balances (or imbalances) therein. Using the work of feminist cultural geographer Doreen Massey as a framework, I will examine these "other" views of CNP lands. **18-12**

GUGLIELMI, Luc (Kennesaw State University) **THE BELGIAN ORAL TRADITION IN ITS LITERATURE: FROM DE COSTER TO THE STORYTELLERS.** This presentation will examine how the literature—in this case 19th century Belgian literature—in a given context can influence its oral tradition and how the storyteller can adapt a text from the 19th century to fit the standards of an oral text. The research and conclusion are based on 67 storytellers interviewed during the summers of 2002 and 2003, and it makes use of Zumthor's theories concerning oral tradition as well as theories from Belgians who have worked on the subject including Top, Pinon, Doppagne, Gorceix and Kiesel, and American oral tradition scholars including Stahl and Foley. **04-12**

GUO, Dai Heng (TsingHua University, Beijing) and **GAN, Xiao Jie** (TsingHua University, Beijing, China) **FOLK CUSTOM IN CHINESE IMPERIAL ARCHITECTURE.** The appeals of folk custom and culture to Chinese Emperor and Empress have been reflected on many decorative details in traditional Chinese Imperial Architecture segments, such as: heavily sculpted windows, doors, bedspreads, and wing walls. Many plants and animal patterns have been employed for this reason. For example, pomegranates and grapes are used to symbolize family prosperity and happiness, pine trees and Manchurian cranes symbolize long life and peonies for wealth. **13-03**

HADLEY, R. Lynn (Cajun Cultural Coalition) **LOST ON THE BAYOU: FOLKLORE FISHING WITHOUT A NET (OR CULTURAL CENTER).** What happens when a community calls on you to document folklife, develop programming, create a cultural center, and find the funding, when your biggest task is defining a folklorist? Public folklore always poses challenges, but when the community who invites you has no idea what you are, no support

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system, colleagues, or resources exist, and neither a center nor the equipment you need accompany the job, your queries go beyond the usual interviews. Here is a look at the trials and tribulations of a public folklorist who mucks around in the marsh searching for folklife and answers to other Cajun curiosities. **01-11**

HAFSTEIN, Valdimar (Reykjavik Academy) **SAFEGUARDING INTANGIBLE HERITAGE: THE GOVERNMENT OF COMMUNITY AND CULTURAL DIVERSITY.** In 2003, UNESCO adopted the "Convention for the Safeguarding of Intangible Cultural Heritage." In addition to safeguarding traditional expressions and practices, its objectives comprise the structuring of communities and the orchestration of differences within and across states. I contend that intangible heritage permits a re-location of culture in communities and of communities in a multicultural matrix of organized diversity. Thus the convention contributes to the organization of communities as self-governing and semi-autonomous social units with a strong but not exclusive claim to allegiance from community members, giving each community a voice within the orchestrated polyphony of a pluralistic society. **04-01**

HALL, Carol (Alabama Agricultural & Mechanical College) **AFRICAN AMERICAN QUILTS AND AFRICAN AMERICAN COMMUNITIES: A CASE STUDY OF GEE'S BEND.** Two hundred eighty-six miles lay between Atlanta and Gee's Bend located near Montgomery in Wilcox County, Alabama. A great deal of attention was focused on Gee's Bend in the 1960s. Francis X. Walter, a Caucasian, Episcopalian priest and civil rights project director, encouraged some of the Black quilters in Gee's Bend to sell their quilts as a means of supporting and participating in the Civil Rights Movement. As a result of the notoriety generated by the quilts, the quilters themselves became the recipients of national attention. As history has a way of repeating itself, the quilts and quilters of Gee's Bend were rediscovered once again in the late 1990s by a new generation of quilt enthusiasts, art patrons, and consumers of African American folk arts and cultural products. The focus of this paper will reveal the significance of Alabama quilts within African American communities. **17-02**

HALLEY, Morgiana P. (Independent Scholar) **THE HAUNTED HOUSE EXPERIENCE WITHIN THE ACADEMIC COMMUNITY.** Most people consider members of the academic community in the late 20th and early 21st centuries far too rational and earthbound to believe in "foolish" things like ghosts. This appraisal, however, is far from accurate. A series of interviews conducted in the 1980s prove otherwise. Supernormal "haunting" experiences are described, and the beliefs held by the small sample, all currently holders of advanced degrees, are far from confirmed skepticism. My aim is to add another thin, but specialized, layer of data on ghosts and belief patterns to the "onion" whose core consists of works like those of David Hufford and Gillian Bennett. **17-04**

HANSON, Debbie A. (Augustana College) **OVER THE RIVER AND THROUGH THE LENS: THANKSGIVING FOODWAYS AND CONTEMPORARY FILM.** Thanksgiving, the prototypical American food event, frequently mixes happy homecomings with uncomfortable confrontations, creating an intriguing blend of tradition, tension, and growth. In their films *Pieces of April* and *What's Cooking?*, directors Peter Hedges and Gurinder Chadha explore this holiday dichotomy through their characters' foodways, arriving at the conclusion that the terms "family" and "American," like Thanksgiving traditions themselves, are more fluid than fixed. **04-04**

HANSON, Susan (The Ohio State University) **QUILTING SPACE FOR SOCIAL CHANGE: PLURALISM IN AN OLD SUBURB.** In this presentation I describe and interpret a community quilt that was produced in 2003 to commemorate Worthington, Ohio's Bicentennial. The organizing committee envisioned what they described as an "AIDS kind of quilt," but the quilters who were recruited to orchestrate the process were reluctant to work with unreliable materials and a haphazard design. The dissension prompted the committee to disband, at which point the quilters decided to collaborate with one another. This presentation focuses on their quilt as a lyrical hypertext of everyday life in an old suburb. **20-02**

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HARBERT, Benjamin J. (University of California, Los Angeles) **MYTHS, METAPHORS, AND EXISTENTIAL CRISES: A SCHOLARLY REDEFINITION OF AMERICAN PRISON MUSIC.** Prison music literature has been dominated by the metaphorical tension between limitation and freedom. Adding the difficulties facing research access to prisons and the romantic conservatism that defined a certain lost style of prison worksong (the archetypal chain-gang song), prison music literature maintains an anachronistic vision of prison music. This paper challenges the dominant guiding metaphor of prison music to present an updated account of today's prison music as found in California's state prison system. **04-06**

HARLOW, Ilana (American Folklife Center) and **FERNANDEZ**, Carlos (Institute for Cultural Partnerships) **HEALTHY CHOICES THROUGH FAMILY HISTORY AWARENESS.** Healthy Choices through Family History Awareness seeks to increase genetic literacy among African American and Latino individuals and families residing in the area. Using an approach that taps into a family's own oral history and cultural traditions including stories, anecdotes, occupations, folk remedies, culinary practices, games and recreational activities the project will develop a consumer-based family history toolkit that assists individuals and families to research, organize, and preserve their family history, understood as the life knowledge accumulated by family members over the course time and in relation to their changing circumstances. **05-00**

HART, Moriah (University of Oregon) **COMMUNITY, CREATIVITY AND PROCESS: WOOD-FIRING IN THE PACIFIC NORTHWEST.** Historically, ceramic objects were fired with locally found materials. With the advent of gas and electric kilns, wood-firing, a labor and fuel intensive method, became cost prohibitive in the West. This film explores the personal and aesthetic reasons that motivate a subset of Western ceramicists to wood-fire by choice rather than necessity. Based on fieldwork and interviews, I discuss the aesthetic appeal of wood-firing, the sense of community that is formed, and the association of the process with something authentic and basic in human nature. **09-10**

HATHAWAY, Rosemary V. (University of Northern Colorado) **"TAKE CARE OF THE BOOKS": MATERIAL CULTURE IN RALPH ELLISON'S INVISIBLE MAN AND THE PLACE OF FOLKLORE IN THE STUDY OF LITERATURE.** Much has been written about Ralph Ellison's use of folklore in his 1952 novel *Invisible Man*, focusing largely on narrative folklore. However, the novel also features a great deal of material culture. These objects, rendered "invisible" by critical oversight, signify in profound ways in the novel. Pat Mullen's seamless connection between folklore and literature lets us "see" the often ignored folkloric aspects of texts, particularly those of African American literature. **05-10**

HERTZ, Carrie (Indiana University) **POP KABBALAH: THE (RE-)CREATION OF TRADITION IN THE KABBALAH CENTRE.** In 2003, the Kabbalah Centre, a multi-national non-profit organization, petitioned to trademark the phrase "Kabbalah red string" in reference to the Centre's popular bracelets worn by celebrities and other clients. The continued work of the Centre to partition and appropriate particular Jewish customs or symbols for commercial profit and control reveals this Kabbalah controversy not only as a contest over notions of identity, cultural heritage, and traditional integrity, but also one raising larger dilemmas and repercussions of globalization and late capitalism, including the multifaceted (and contested) manner in which culture is increasingly transvalued as both property and heritage. **20-12**

HILL, Reinhold R. (Ferris State University) **"THEY STILL LIVE SO CLOSE TO THE LAND, ALL OF THEM": CLASS CONFLICT AND LOSS OF CULTURAL IDENTITY IN LEE SMITH'S ETHNOGRAPHIC FICTION.** In her early novel about Appalachian culture, *Oral History*, Lee Smith implies that academic ethnography tells only a partial story. Her novel, a frame tale involving an undergraduate folklore student, Jennifer, reveals the naiveté of her background and of her ethnographic approach throughout the frame. While Jennifer is biologically related to those she seeks to study, her parents have taken on middle-class values and devalue their Appalachian kin. Jennifer demonstrates her romantic, class-centric focus through her analysis of the Appalachian family. Smith not only explores 20th-century perceptions of Appalachia in *Oral History*, but also the struggles her characters endure as they become upwardly mobile and/or educated, a focus Smith continues throughout her novels set in Appalachia. **18-04**

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HINSON, Glenn (University of North Carolina) **COMPELLED TO CREATE: VERNACULAR ARTISTS RESPONSES TO 9/11.** In the months following 9/11, vernacular artists across North Carolina crafted works that they say they were "compelled" to create in response to the tragedies. Far more nuanced than the mass-marketed patriotism so prevalent in that period, these creations offer complex commentaries on sorrow, vengeance, compassion, and quite often "why-are-we-surprised?" inevitability. The quilts, pots, poems, embroideries, paintings, tattoos, and songs suggest an active public conversation whose currents run far deeper than those packaged for mass consumption. This paper explores the hidden textures of this conversation, and probes the roles that vernacular artists assume as both instigators and conveyers of community opinion. **04-02**

HIRSCH, Anna (Louisiana State University) **LIVING BETWEEN TWO CULTURES.** In interpreting the symbols of ethnic groups, folklorists benefit from considering the process of transmission inter-generationally. It seems almost too obvious to posit a reminder: begin with the family. As a beginning folklorist interested in her own ethnic background, I still conflate the object, the material we call folklore, with the dynamic process. In this paper, I will explore how my mother, a Norwegian Lutheran who contracted polio at age three, came to live in the US, married a Jewish man, and reinvented her crippling as disability pride. **04-09**

HORN, Jenn (Indiana University) **SILENCING THE OREOS.** This paper is a "creative narrative," based on library research, about the struggles our "narrator" faces with her body image. This narrative incorporates information from several published personal narratives about anorexia nervosa, web sites about anorexia nervosa—both "in favor" of the disorder and against it, as well as personal experience with anorexics. This paper creatively explores the mostly white, middle-class American woman's desperate struggles with body image as she turns to the potentially deadly disorder of anorexia nervosa. This narrative attempts to give a voice to someone struggling to stay on the outskirts of anorexia nervosa. **05-03**

HORTON, Laurel (Kalmia Research) **THE UNDERGROUND RAILROAD QUILT CODE: TRADITIONAL NARRATIVE STRATEGIES IN PROMOTING A "GOOD STORY."** In 1999, a new book, *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*, claimed to offer proof that African American quilts conveyed messages as "essential tools for escape along the Underground Railroad." The book's publication was preceded by a media blitz, during which the authors made public appearances on national television talk shows and received prominent coverage in major newspapers. This paper offers a folkloristic analysis of the original narrative and an examination of the authors' use of rhetorical structures and narrative strategies in influencing public acceptance of their theories. **18-02**

HOWARD, Robert Glenn (University of Wisconsin) **DIALECTIC OF THE VERNACULAR: THE JOHN KERRY BLOG.** The Internet is more than just another medium for folklore. Instead, the vernacular Worldwide Web has forged new expressive forms. Central among these are "blogs" and blogging. It becomes clear that blogs exhibit recognizable vernacular characteristics when an institutional political organization deploys blogging to create an ethos of grassroots pluralism. In so doing, the vernacular Web emerges in distinction from the institutional but not separable from it. Instead, the vernacular and the institutional evoke each other's meaning in a dialectic as old as institutions themselves. **12-14**

HUFFMAN, Eddie (University of North Carolina at Chapel Hill) **"SHE DREW UP HER KNEE AND KNEED HIM RIGHT IN THE CROTCH!" OR "IT WAS JUST A MATTER OF GETTING YOUR FOOT IN THE DOOR AND PUSHING": THE ACTIVE ROLES OF WOMEN IN TWO PRIMITIVE BAPTIST CHURCHES.** This paper examines how women assert themselves in two Primitive Baptist churches in western North Carolina—through the traditional means of influence on their husbands, pastors, and other male members, as well as stepping outside those prescribed conduits. I build this discussion around the stories female members tell, with an emphasis on the strength and self-determination exhibited, and how they construct their identities as actors and worshipers through their narratives. These narratives seem to present a conflict between the spiritual and the temporal experience, which opens the discussion to broader theological questions. **18-07**

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HUFFORD, David (Pennsylvania State University) **ENCHANTMENT: THE DEFINING CHARACTERISTIC OF AMERICAN FOLK RELIGION.** In *Science as a Vocation* (1918-19), Weber said, "Our age is characterized by rationalization and intellectualization, and above all, by the disenchantment of the world." It is this aspect of modernity that casts belief in such things as ghosts, as folk belief and answers to prayers as folk religion. But such beliefs have now been established as widespread in American society among well-educated, middle class moderns—the view that today elicits the self-identification of "I am spiritual, but not religious" (about 20% of Americans). I propose that this "seeker spirituality" is a response to the apparent modern "disenchantment" noted by Weber. This is the conceptual core that "folk belief" or "folk religion" has in common with the spiritual views of most Americans. The sources and implications of this "secret" enchanted view of the world will be documented and discussed in this paper. **12-02**

JACKSON, Jason Baird (Indiana University) **CONTESTING CULTURE AS PROPERTY: AN INTRODUCTION.** In brief opening remarks, I will introduce the session and describe the context out of which it arose—a 2004 seminar of the same name taught as part of a larger effort by the Indiana University Department of Folklore and Ethnomusicology to explore concerns, within and beyond folkloristics, that are arising from global shifts in intellectual property (IP) law and heritage policy. My remarks will contextualize the framework and motivations underpinning the course and set the stage for the research reports to be offered by the panelists. **20-12**

JACKSON, Joyce Marie (Louisiana State University) **RESISTANCE & TRANSFORMATIVE STREET THEATER: THE NEW ORLEANS MARDI GRAS INDIANS.** The New Orleans Mardi Gras Indian tradition emerged as a celebration exclusively practiced by African Americans who drew on Amerindian, African and Caribbean expressive motifs to create a unique folk ritual and street theater. The participants' need and desire is about resisting the system while simultaneously celebrating life. Through an examination of historical and recent incidents, Black Indian songs and participant memories, structures and patterns emerged. The data demonstrates how the Black Indian tradition persisted through cultural resistance and transformation, despite the unremitting struggle staged by the white power structure. **13-05**

JACKSON, Mark Allen (West Virginia University) **A POET OF THE COTTON FIELDS: JOHN HANDCOX AND THE SOUTHERN TENANT FARMERS UNION.** Drawing upon his own life as a sharecropper and the injustices he saw around him in Depression-era Arkansas, activist and writer John Handcox created several songs and poems detailing the harsh reality experiences by poor cotton farmers during the 1930s. In particular, he crafted this writing to inspire a sense of unity in those farmers to whom his grassroots organization, the Southern Tenant Farmers Union, reached out. An exploration of his writing offers up a documentary history of the major issues that drove the unionization of tenant farmers in the South and Southeast during this time period. **04-07**

JENKINS, Gregory (Somerville Arts Council) **ILLUMINATIONS: THE CIVIC, SACRED AND SECULAR HOLIDAY TRADITION.** Somerville, Massachusetts, a street-car suburb to Boston, is historically a working class ethnic city. Each year during the Christmas holidays, Portuguese, Italian, and French Canadian families decorate their homes. While the exterior assemblages are adorned with secular and sacred tableaux associated with America, the interiors reflect specific physical narratives providing continuity from immigrants' homelands to current day life in Somerville. **12-04**

JENNER, Lars (Augustana College) **BISHOP HILL HERITAGE AND ETHNIC UTOPIA TODAY.** Bishop Hill, Illinois, former utopian colony (1846-1861) of the Janssonists, ranks among the most important heritage sites of the great migration from Sweden to the American Midwest. The life experience of the colonists is completely alien to the life of an average heritage association member; thus, the heritage enthusiast needs to negotiate for him- or herself ways to mediate between the admittedly strange and difficult lives of

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the colonists and the expression of ethnicity today vis-à-vis the Colony heritage site. This study looks at how heritage workers maintain, create, and display views of ethnicity, using material culture and master narratives. **20-07**

JOCHNOWITZ, Eve (New York University) **NOT FROM CUTLETS: THE FOOD VOICE OF NATASHA ISAKOVA**. "It is not from cutlets, but from years that one becomes stout," explains Natasha Isakova, a writer with a distinguished literary lineage. She is the author of a handmade Russian language cookbook and a gifted raconteuse of food-related aphorisms and narratives in Russian and Yiddish. For Isakova, food, poetry, and the written word all coalesce to form what folklorist Annie Hauck-Lawson calls "a food voice." My paper will examine Isakova's relationship to food, language and cooking, and explore her food narratives as a minor literature. **18-06**

JORDAN, Terri (Indiana University) **FILLING IN THE BLANKS: EXCHANGING VOICES BETWEEN MUSEUM AND COMMUNITY**. The Mathers Museum of World Cultures at Indiana University possesses a photograph collection of Native American World War I veterans, accompanied by detailed documentation. Communications between the museum and a member of the Otoe-Missouria tribe regarding these pictures have led to trades of knowledge: the museum's data on relatives of the tribe, and tribal members' personal stories about these servicemen. Exploring issues inherent in this information exchange, this paper will consider the personal and professional ethics involved in negotiating voice between museum and community within the sphere of public sector folklore. **05-03**

JORGENSEN, Jeana (Indiana University) **INNOCENT INITIATIONS: FEMALE AGENCY IN EROTICIZED FAIRY TALES**. In this paper, I shall focus on the evocation and commodification of sexual desire in eroticized fairy tales. Many of these tales in anthologies are marketed as by women, for women. Drawing on traditional fairy-tale plots, these authors often make explicit the implicit sexual elements in fairy tales. The issue of agency is especially pertinent in a sub-type of these erotic tales that deals with sexual initiations, and drawing on stories based on traditional tale types such as AT 480, "The Kind and the Unkind Girls," I shall discuss the problems of agency and desire. **17-10**

JOSEPH-WITHAM, Heather (Otis College of Art and Design) **UFOS IN DERBYSHIRE**. The Derbyshire countryside in England has stunning pastoral views, farmland, standing stones and a multitude of small villages. There is much attention to traditional customs in many villages. Such customs include Wake's week, Christmas mummer's plays, Morris dancing and well-dressings among others. Recently, Derbyshire has become a UFO hot spot. Moors that were previously known to have will o' the wisps now have alien spacecrafts. This video examines UFO narratives in Derbyshire and makes the connection between stories of fairies and otherworldly phenomena and the current wave of UFO sightings. **09-10**

JUVANCIC, Katarina (University of Ljubljana) **TOWARDS THE MODERN SLOVENE FOLKLORE: ISSUES OF RESISTANCE AND LIBERATION**. The aim of this presentation is to tackle the predominant issues Slovene folkloristics has been dealing with ever since its methodological and theoretical establishment more than hundred years ago and which have become inadequate for the explanation of folk culture phenomena in the 21st century. Through the case study of lullabies this presentation will demonstrate the ways in which Slovene folklore can address the issues of social action and equal access and act as a mediator among public sector, scholars and their informants. **01-10**

KARP, Ivan (Emory University) and **KRATZ**, Corinne (Emory University) **MUSEUM FRICTIONS**. Through a complex history, museums became institutions and practices associated with modernity, nationality, and a means for disparate groups to present and claim their histories and values in the public sphere and simultaneously an arena and means for constituting community identities. Bennett's work on the exhibitionary complex sees museums from another perspective as well as a means of governmentality through which values and notions of citizenship and publics are inoculated and portrayed. As

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museums proliferated in the late 20th century and the heritage industry burgeoned, museums and heritage organizations have increasingly become sites and means for political contestation as well—forms through which to make statements about history, identity, value and place and to claim recognition. We consider how tradition, folk and authenticity figure in these processes, considering frictions and conflicts as museums seek both to root themselves locally and extend globally. **13-01**

KELLEY, Greg (Indiana State University) **NAVIGATING THE LEGENDS OF TREASURE ISLAND: NARRATIVE, MAPS, AND MATERIAL REALITY.** With its claims to truth, temporal and spatial specifics, and communal narration, *Treasure Island* can be read broadly as a sort of extended legend narration. Moreover, the novel fixates on material reality that situates the narrated events in time and place like the legend and evidentiary appeals that employ physical objects. There is a layering of legend elements, and I will explore the manner in which the novel's larger plot is driven by another internal legend, the story of Captain Flint and the legacy of his treasure, reiterated by different characters at pivotal moments. **05-08**

KELLOGG, Christopher (University of California, Berkeley) **THE GELDED ANGELS' REVENGE: A STUDY AND INTERPRETATION OF VARIOUS HEAVENLY AGENTS' SEXUAL RELATIONS WITH THE RACES OF EARTH.** In early Jewish legend angels are typically heterosexual males who sometimes procreate with human women. In most Christian legends "good" angels are without gender, while fallen angels often maintain their sexual prowess. In the last century, messages from the Heavens are often imported by extraterrestrials, most of whom seem terribly fond of anal probing. This paper analyzes what these various forms of sex from Heaven's agents mean to the folk who created (or experienced) them. **20-10**

KERST, Catherine Hiebert (American Folklife Center) **MID-MARYLAND CULTURAL TRADITIONS: EXPLORING FOLKLIFE RESEARCH AT THE CROSSROADS.** Folklife research has been sponsored during the past four years in Frederick, Carroll, and Washington Counties by the Catoctin Center for Regional Studies in Frederick, Maryland, with the support of Maryland Traditions. This poster presentation will focus on examples taken from Carroll County that exemplify folklife research conducted in the Catoctin region, an area rich in history and tradition, and one that has long been a crossroads of people, culture, and ideas, and recently, a considerable amount of change. **13-00**

KHAN, Fariha I. (University of Pennsylvania) **THE DISCOURSE OF THE DARS: SOUTH ASIAN WOMEN STUDY THE QURAN.** The weekly dars, or lesson, centers on the Quran but for a small group of South Asian women the gatherings also delineate a space in which conversations can occur about community and family life in the United States. This study argues that the dual nature of discussing challenging issues in both a public and private format reveals the struggles of creating and maintaining an ethnic identity for first generation immigrants as they establish a life and raise their children in an American society. **05-12**

KING, Martha (University of North Carolina) and **ROBERTS**, Rob (University of North Carolina) **MADISON COUNTY PROJECT: DOCUMENTING THE SOUND.** As a reaction and follow-up to John Cohen's work in Madison County, NC, this film looks at the dynamic between the area's continuation of music into the next generation and the nature of documentary work on ballad singing. In an attempt at reciprocal ethnography, the film is being created alongside a multimedia website offering further information on the topic, but also allowing for open communication and transparent collaboration between the filmmakers and the involved community. One goal of the film is to examine the relationships and influences developed between a group of tradition bearers and those who have recorded them. **17-09**

KIRKLAND, James (East Carolina University) **POE'S PARASOMNIACS: THE CONFLUENCE OF FOLKLORE, MEDICINE, AND LITERATURE.** More than a century before sleep researchers began studying what William Dement, the foremost authority in

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the field, describes metaphorically as the "dangerous borderlands" between sleep and waking, Edgar Allan Poe explored the same uncharted territory, not in the clinic or laboratory but in the imagined worlds of his poems and stories. Drawing on both published research and personal interviews, this presentation examines how these borderland experiences, known today as the "parasomnias," find expression in Poe's work and why they warrant the attention of folklorists, sleep clinicians, medical historians, and other scholars. **04-12**

KITTA, Andrea (Memorial University of Newfoundland) **A SHOT IN THE DARK: VACCINE CONTEMPORARY LEGENDS AND CONSPIRACIES.** This paper explores the types of contemporary legends and conspiracy theories concerning immunizations and vaccinations. Although many believe that medical problems are caused by vaccines which were not properly tested or researched, there are those who believe that immunizations and vaccinations are a part of a conspiracy to decrease population, test new drugs on children or soldiers, or infect enemies with the AIDS virus. In this paper, I will explore these conspiracy theories via the Internet and attempt to illustrate the role of risk perception. **12-14**

KLASSEN, Teri (Indiana University) **CONTESTED REPRESENTATIONS OF AFRICAN AMERICAN QUILTMaking.** Conflicting representations of African-American quilting have accompanied its recent rise through the zones of what James Clifford identifies as the art-culture system, from utilitarian craft to respectable folk art to art masterpiece. These representations came from groups separated variously by socioeconomic class, ethnicity, gender, and education level. Among them are Africanist scholars, quilt historians, middle-class African-American quiltmakers and working-class African-American quiltmakers. This case study demonstrates the inevitable political fallout in situations where scholars serve, in Barbara Kirshenblatt-Gimblett's words, as "instruments of heritage production." **20-12**

KONAGAYA, Hideyo (University of Pennsylvania) **PERFORMING TAIKO: THE CONSTRUCTION OF JAPANESE IDENTITY, BODY, AND POWER.** This paper examines the Japanese performance of taiko, the art of drumming, as a medium of creating public space, in which performers construct identity, body, and power in the globalization of culture, politics, and economy. Discussing taiko as a transcultural phenomenon, which has involved interactions and contestations among Japanese, Japanese Americans, and Japanese diasporas, the paper focuses on the way in which Japanese male and female drummers perform their bodies to Western audiences, and argues that their performances could potentially emerge as an enactment of subversive identity that challenges the conventional assumption of ethnic, racial, and gender binaries between West and East, Americans and Asians, and men and women. **05-12**

KONONENKO, Natalie (University of Alberta) **WEDDINGS IN POST-SOVIET UKRAINE.** Soviet control of ritual took many forms. One of the most interesting was the elimination of folklore processes, the insistence that rituals such as weddings follow a prescribed scenario taken from a book. In post-Soviet Ukraine, folklore is making a comeback. Not only are indigenous practices being revived, but variation is being introduced into the scenarios produced by Soviet authorities. Interviews with ritual workers will be used to examine attempts to adapt wedding scenarios and to make them meaningful in the post-Soviet setting. **13-09**

KOVEN, Mikel J. (University of Wales, Aberystwyth) **VERNACULAR FILM FESTIVALS AS COMMUNITY EVENTS.** This paper concerns itself with understanding how the "Dead by Dawn" horror movie film festival is an annual public display event rooted within the annual calendar of the lives of those members of the genre fan community who participate. What happens if, contra Stoeltje and others, we approach a film festival as a traditional celebration? Rather than asking how is this event traditional, this paper asks instead "for what community is this event traditional," and thereby explores how a specific group uses such events to publicly display its own culture. **09-10**

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KRATZ, Corinne (Emory University) and **KARP**, Ivan (Emory University) **MUSEUM FRICTIONS.** Through a complex history, museums became institutions and practices associated with modernity, nationality, and a means for disparate groups to present and claim their histories and values in the public sphere and simultaneously an arena and means for constituting community identities. Bennett's work on the exhibitionary complex sees museums from another perspective as well as a means of governmentality through which values and notions of citizenship and publics are inoculated and portrayed. As museums proliferated in the late 20th century and the heritage industry burgeoned, museums and heritage organizations have increasingly become sites and means for political contestation as well—forms through which to make statements about history, identity, value and place and to claim recognition. We consider how tradition, folk and authenticity figure in these processes, considering frictions and conflicts as museums seek both to root themselves locally and extend globally. **13-01**

KUKHARENKO, Svitlana (University of Alberta) **ANIMAL MAGIC IN PEASANTS OF CONTEMPORARY UKRAINE.** The paper presents a description of magical ritualistic behavior used in everyday life for the sake of animals in Ukraine. Personal interviews with the peasants from different regions of Ukraine reveal the traditional widespread belief complex that survived through the decades of Soviet era along the three major lines: the prophylactic, reproductive, and commercial magic used for domestic animals. The paper also explores the differences in attitudes towards animals owned privately and those belonging to large collective farms. **13-09**

LAFFERTY, Anne (Memorial University of Newfoundland) **PARTIES AND PALLBEARERS: CHANGES IN RESPONSIBILITY FOR TASKS RELATED TO DEATH.** In Newfoundland, much community responsibility for tasks related to death has been transferred to the funeral home over the past fifty years, but the responsibility for some tasks, such as acting as pallbearer, has passed partially to the family. This paper will discuss this shift and varying attitudes towards it, particularly in relation to an especially surprising change, the partial transference to the family of the task of having a party shortly after the death. **13-08**

LARSEN, Hanne Pico (University of California, Berkeley) **"SOLVANG" BY THOMAS KINKADE. PAINTING, PERFORMATIVITY AND THE DIALECTICS OF TOURISM.** First you take Thomas Kinkade, "The Painter of Light," known for his otherworldly universe often consisting of impressionistic paintings of English cottages scenes, serenely pastoral motifs and the like. Then you take Solvang, a quaint little tourist town in California, which marked it self as "The Danish Capital of America." You ask the American painter to paint the quaint little town. The product, a painting of a reproduction of an idea of a nation: "Solvang." In this paper I examine how this particular painting came into being, and I look at how it was presented by the painter. I investigate how the image makes sense in the tourist promotion of the town. This study fits into a larger work on reproductions of Solvang in art. **04-03**

LASH, Sarah (Indiana University) **INTELLECTUALIZING SMUT: THE ROLE OF TRADITION IN ANN RICE'S *SLEEPING BEAUTY*.** *Sleeping Beauty* has long fascinated audiences of fairy tales and literature alike. It has been analyzed and rewritten for various aims, often elucidating its sexual undertones. Ann Rice's 1983-5 *Sleeping Beauty* trilogy takes this further, using the tale as a vehicle for erotica. This paper examines the novels in light of the traditional tale, scholarly literature on Aarne-Thompson 410, and the eroticization of the fairy tale. It looks at how Rice uses tradition, and posits that she does so consciously. The themes she explores are more than pornographic, and comment on the storytelling tradition in a complex and fascinating manner. **17-10**

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LAUDUN, John (University of Louisiana) **TALKING SHIT IN RAYNE: AN AFIRCAN AMERICAN GENRE PROBLEM.** Folklorists have tended to approach "talking shit," a venerable tradition in many African American speech communities, as an umbrella term covering only a particular portfolio of genres. Most of our conclusions have depended upon fieldwork in urban and prison settings. Study in a small south Louisiana town shows, however, that the genres are more flexible, and so are their uses. A closer examination of the forms involved reveals that not only are texts generated, variously, in dialogue but that they are constructed in dialogue as well, creating a continuum across semantic and pragmatic domains which speakers use to great effect. **04-08**

LAWLESS, Elaine (University of Missouri) **RE-PRESENTATION POLITICS: WHAT PERFORMANCE BRINGS TO THE ETHNOGRAPHIC PROJECT.** Folklorists have been using the term "performance" for decades. The influence of Bauman's *Verbal Art as Performance* has become our "performance theory of folkloristics." This paper will introduce a new approach to "performance theory" for the ethnographic project by arguing that re-performing texts gathered in the field offer nuances for our perceptions of representation, self and other, as well as for the ethics of the ethnographic project itself. **18-01**

LAWRENCE, David Todd (University of St. Thomas) **UNTRAINED WITH A CAMERA: AMERICAN PIMP AND THE REDEFINITION OF ETHNOGRAPHIC FILM.** In this paper, I will explore and respond to recent efforts to reclaim ethnographic filmmaking from non-academic documentary filmmakers who, according to renowned anthropologist Jay Ruby, do not make ethnographic films, but instead make "documentaries about 'anthropological' subjects" (2000:1). Through an analysis of the 1999 feature film *American Pimp*, directed by Allen and Albert Hughes, and its recent DVD companion piece, *American Pimp: Raw Outtakes and the Hard Truth*, I will seek to engage to Ruby's contention that ethnographic film should be defined more strictly and that the term "ethnographic" should only be applied to "those works in which the maker had formal training in ethnography, intended to produce an ethnography, employed ethnographic field practices, and sought validation among those competent to judge the work as an ethnography" (2000:6). **04-04**

LEE, Daniel (Pennsylvania State University) **MUSIC AS A MEDIUM OF COMMUNICATION: TOWARD A SOCIAL SCIENCE OF ACOUSTIC HARMONICS.** Based on ethnographic observations of barbershop quartets, this paper suggests a socio-cybernetic approach to theorizing the problem of socially organizing and musically cultivating sound; an approach that begins with variety and the absence of order. I outline a social science of acoustic harmony that focuses directly on the problem of socially organizing sound into music. **04-06**

LEE, Katherine H. (Indiana State University) **BODIES ON DISPLAY: THE HOTTENTOT VENUS AND THE POLITICS OF REPRESENTATION.** This presentation will examine the scholarly and literary reclamation of Saartje Baarman and assess the extent to which recent discussions and depictions (including this one) risk what Sadiah Qureshi describes as "re-establishing her as a curiosity merely renamed as cultural icon," reinstating Baartman's status as an atypical spectacle, and ultimately engaging in a well-intentioned though equally reductive kind of (in the words of Bernth Lindfors) "ethnological show business." **18-03**

LEE, Linda J. (University of Pennsylvania) **GUILTY PLEASURES: READING ROMANCE NOVELS AS REWORKED FAIRY TALES.** This paper explores how the fairy tale form is reworked and eroticized within the popular culture form of the romance novel. While these narrative genres have much in common, folklorists have largely ignored the romance novel, preferring elite versions of fairy tale transformations. This paper offers a serious consideration of the romance genre in terms of its relationship to the fairy tale form, with a specific focus on the way that modern romantic novels invert, rework, and eroticize traditional fairy tales. **17-10**

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LEE, Wei-Ping (Indiana University) **HAKKA PUPPETRY: THE BORROWING AND THE CONSTRUCTING.** Hakka puppetry is a newly developed performance genre in Taiwan. The troupe, Shan Wan Jan, have borrowed a hand puppetry tradition from the Holo culture—the culture of the majority—to perform and preserve the Hakka culture. Encouraged and supported both by its master troupe and by the government, the issue of “copyright” or of cultural “property” more generally have not emerged, as they have elsewhere. Despite the growing prominence of cultural property contests, Hakka puppetry is a reminder of other more collaborative modes of cultural circulation and the promotion of heritage. **20-12**

LEHTIPURO, Outi (University of Joensuu) **ADVANCE IN SCIENCE? FINNISH FOLKLORISTICS FROM WITHIN.** Progress of science means inventions and discoveries that eventually change our world(view). Such advances have occurred in Finnish folkloristics over the past few decades. Along with *The Turn* our understanding of folklore has profoundly and irretrievably changed. My aim is general but I restrict my discussion to Finnish research and to the period of time which I know as a participant, wanting to trace down the path of folkloristic imagination, theory and practice. I feel that the journey has been worthwhile, in an effort to understand the soul of folkloristics. **01-10**

LEVY, Elinor (Northwest Jersey Folklife Project) **RETOOLING RELATIONSHIPS: THE CHALLENGE OF FOLKLORE, COLLABORATIVE WORK AND ACADEMIC RESEARCH.** Collaborative research requires a flexibility of the researcher and the process that deviates radically from more traditional research methods and activities. My dissertation research with Habitat for Humanity revealed the realities of research in general and the viability of collaborative work in academic research. Success was ultimately defined in a variety of ways in terms of the research itself, the outcome for Habitat for Humanity and my dedication to collaborative research. **09-11**

LINDQUIST, Danille Christensen (Indiana University) **PAST, PRESENT, FUTURE: TEMPORAL ORIENTATIONS IN CONTEMPORARY SCRAPBOOK PRACTICE.** The creation of “memory books” is easily dismissed as a sentimental and backward-looking practice, but my fieldwork reveals a range of temporal orientations among scrapbook makers. While some practitioners do attempt to recover the past for contemplation in the present, they may also entextualize the present-for-the-present or document it with an eye toward the future. This paper examines the features, practices, and values that attend these orientations toward past, present, or future. Further, I argue that in its temporal and ideological foci, scrapbook practice converges with conventional folkloristic endeavors, be they geared toward salvage, contemporary performance, or cultural intervention. **20-02**

LIU, Song Fu, (Harbin Industrial University, Harbin) **A STUDY OF THE FOLK CULTURE AS CREATIVE FORCE IN THE CONTEMPORARY ARCHITECTURE OF HARBIN.** The study of the folk culture as creative force in the contemporary architecture of Harbin thoroughly discusses the important historical value, the cultural value and the esthetic value of folk culture in the Harbin modern times. This paper examines the cultural fusion of the Western influence and Chinese folk tradition to explore the cultural value of contemporary architecture in Harbin. **13-03**

LIVNI, Eran (Indiana University) **AZIS, THE “GYPSY ANTI-HERO”: THE SOCIAL LIFE OF A POP-FOLK FANTASY.** My paper is a performance-centered study that employs Han Robert Jauss’ concept of identification between hero and audience for ethnographic research on the controversial Rom pop-folk music star, Azis, in post-socialist Bulgaria. I discuss one short scene from Azis’ concert in which his mother surprisingly went on stage and greeted the fans of her son. Textual analysis of the scene discloses a “liar’s paradox”

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in which Azis' mother appears both as a "real life" disclaimer of Azis' performance and as a stage character steeped in the fiction of "her son." I argue that determining the plausibility of either perception requires employing reception through identification as a methodological frame of emotive and ideological reference which positions the expressive lie of Azis' fantasy in its actual social settings. **18-11**

LOVELACE, Martin (Memorial University) **INTERPRETING SOCIAL MEANING IN NEWFOUNDLAND BALLADS: PROBLEMS AND POSSIBILITIES.** The quest for an objective and verifiable method of determining social meaning in ballads has been advanced by many authors since John Szwed's 1970 comment that one area of folksong scholarship was still blank: "it remains for us to discover what the songs mean to their singers and their listeners." This presentation will discuss the problem of establishing an appropriate corpus for study and will consider the applicability, or otherwise, of Bengt Holbek's concept of "thematic oppositions" in the analysis of social meanings within Newfoundland ballads. **12-09**

LOWTHORP, Leah (University of Pennsylvania) **THE INTENSIFICATION OF MAGIC IN THE GLOBAL MOMENT.** The period of late capitalism has been one of increasing globalization and incredible social, political, and economic upheaval. It is this moment of unprecedented global ambiguity and uncertainty which has sparked the equally unprecedented intensification of globally emergent phenomena involving magical means to regain some semblance of stabilization in an increasingly destabilized world. This paper will examine the phenomenon of gambling as a magical practice in its explosive proliferation in the global moment, from the metaphor of the "global casino," to the stock market as an instrument of the Divine, to playing the lottery in a magical quest for security. **04-00**

LU, Jiang (Eastern Michigan University) **THE AWAKENING OF THE SENSE OF PROPERTY AND PROFITABILITY IN CHINESE FOLK ART.** In the recent rapid economic development accompanying globalization, people have learned new concepts of intellectual property very quickly and begun using them extensively, including in the area of traditional folk arts. This has created an ideological context in which some folk artists have tried to individualize their works and themselves by means of copyright. In interactions between the folk artists and the market, business people have played an important role translating e-market demands into new artistic themes and contents. **20-12**

MacAULAY, Suzanne (University of Colorado) **"MEMORIAS Y MILAGROS": LEGACY, PLACE AND POLITICS.** Memories linked to miracles connote wondrous and significant events, which can be used to legitimate and affirm the collective lived experience of the landscape. This presentation examines two pictorial narratives created by San Luis Valley artist, Josephine Lobato. These embroideries depict how social memory and landscape implicate kin relations in light of a religious miracle, and how memories of ancestral heritage, which are inscribed in the land, become the basis for upholding traditional, customary Spanish land rights in the face of outsiders' power and wealth. This presentation examines the imagery of two pictorial narratives as representing native perceptions of the legacy and the right to not only be rooted in a certain place but to be inseparable from that place. **09-08**

MacDANIEL, Elizabeth (Clarion University) **DANCING FOLKLORE WITH A TEXAS TWIST: CONSTRUCTING A FOLKLORIC IDENTITY.** In this paper, I examine some of the work of Pat Mullen, particularly that which is centered on the study of belief and personal experience narrative. In addition, I discuss how his fieldwork, writing, teaching style, and his passion for the study of everyday life have shaped my ways of seeing the world. These, in turn, have shaped my own teaching and work as a folklorist at a small western Pennsylvania university. **04-10**

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MacDOWELL, Marsha (Michigan State University Museum) **THE "SECRET CODE" IN QUILTS: CREATING AUTHENTICITY.** In 1999 Doubleday published a new book by Jacqueline Tobin and Raymond Dobard entitled *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*. The authors put forward a hypothesis, based primarily on one story told to Tobin by one woman, that enslaved African Americans made and used quilts containing a "secret code" to journey on the Underground Railroad to freedom in the north. This presentation will examine how individuals, organizations, and institutions, as voices of authority, have contributed to a perception of the code as true and authentic. **18-02**

MAGLIOCCO, Sabina (California State University) and **BISHOP**, John (University of California, Los Angeles) **'OSS 'OSS, WEE 'OSS REDUX: PADSTOW REVISITED, FIFTY YEARS LATER.** This presentation and short film clip are part of a larger work in progress examining the effects of Alan Lomax, Peter Kennedy, and Jean Ritchie's 1953 film *'Oss 'Oss, Wee 'Oss* on the Cornish community where it was filmed, as well as on other communities who were inspired by the film to re-enact the custom. In this section, we focus on: the celebration of May Day in the Cornish town of Padstow in 2004, its now better-understood historical roots, the original film's influence on Padstownians' interpretations of their own custom, and the development of heritage tourism in this fishing town of 3000. Our larger scope is to investigate the effects of ethnographic documentation on the communities being documented, as well as on the broader public discourse on folklore and its meanings. **13-05**

MANSFIELD, Bill (Independent Folklorist) **THE TUSKEGEE AIRMEN: FACT, FILM AND IDENTITY.** Between 2000 and 2005 the National Park Service conducted interviews with over 800 Tuskegee Airmen, African American veterans of the Second World War's segregated Army Air Corps. The common experience these men shared gives many of their narratives a similar content. In some cases it is clear that the narrators have borrowed from the 1995 HBO film, "Tuskegee Airmen." This paper will explore how the film shaped their stories and how turning the vicarious experiences presented in the film into a personal experience is a statement of group identity. **18-05**

MARGRY, Peter Jan (Meertens Institute, Amsterdam) **THE YOUTH PILGRIMAGE TO JIM MORRISON'S GRAVE AT PÈRE LACHAISE CEMETERY IN PARIS.** This paper analyses the power of attraction of Jim Morrison's grave at Père Lachaise Cemetery on people from all over the world. Are the visitors mere musical fans of the Doors and Morrison or are there also other motivations playing a role? To what extent does Morrison function as an independent cultus object, and can his grave thus be labelled a pilgrimage site not only in a metaphorical or secular sense but also in a religious way? **05-01**

MARTINEZ-MOLANO, Nancy (California State University, San Marcos) and **PERSHING**, Linda (California State University, San Marcos) **BREAKING THE SILENCE: THE "DISAPPEARED" WOMEN OF JUAREZ, MÉXICO.** In the last decade, over 400 young women have "disappeared" or been found murdered near Ciudad Juarez, México. Most were young, dark-skinned women who worked at local sweatshops, later found strangled, raped, or mutilated. Especially remarkable are the silences in public discourse—what doesn't get said, even as the number of atrocities continues to rise. This presentation explores how women on both sides of the border are breaking the silence by using expressive practices to call for action and social justice. **13-07**

MARTINEZ-RIVERA, Mintzi (Indiana University) **A CRASH-COURSE IN LATIN AMERICAN FOLKLORISTICS.** In this paper, I will discuss what Latin American scholars regard as the discipline of folklore, and what the function of such discipline is. For Latin American scholars, the discipline is intrinsically tied to the material and to the folk. Furthermore, those connections are also tied to that of the relationship of Folklore to the Government and other national institutions. As a result of this union, some scholars

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regard folklorists as "sell-outs" or as "hegemonic minions." In response to this claim, folklorists, or scholars that do folkloric related research, have postulated alternative names for the field. **01-10**

McANDREWS, Kristin M. (University of Hawai'i at Manoa). **TAPPING THE ROOT: MALA'AI'OPIO ORGANIC FARM AND THE INVISIBLE KINGDOM OF HUMANITY (IKOH) ORGANIC GARDEN.** This presentation focuses on two organic farms on the island of Oahu: Ma'o Organic Farm and IKOH Organic Garden. Both businesses utilize images of the taro (or kalo) plant as a folkloric symbol of land and community. My concern is with how these enterprises embrace notions of popular culture in relationship to organic farming and Hawaiian cultural values and yet diverge substantially geographically and philosophically. **01-08**

McARTHUR, Phillip (Brigham Young University, Hawaii) **AMBIVALENT FANTASIES: LOCAL PREHISTORIES AND GLOBAL DRAMAS IN THE MARSHALL ISLANDS.** Notwithstanding extraordinary abuses by the United States including atomic bomb testing, the Marshallese playfully dramatize their ambivalent history with America through a trickster narrative. With their destructive-creative capacities the Americans become, by analogy, tricksters themselves, who draw upon the cosmological power of the Marshallese trickster to become the most powerful and dangerous world chiefs. This narrative provides a "prehistory of globalization" as the trickster continues to inform current world events while he dismantles and blurs the boundary between the local and the global. **17-08**

McCARTHY, William Bernard (Pennsylvania State University) **MY UNCLE HARRY'S STORY: SINGLE TALES IN AMERICAN FOLK TRADITION.** It is not uncommon for a family to have one member who is known for a single tale, "their story." Usually this story remains in the family "shy tradition" as defined by Lindahl, but occasionally a storyteller can draw on "their story" to perform self in the public sphere as well. This phenomenon of the single tale can open a new window on the hidden but multiform role of märchen in American culture. **18-10**

McCLUNEY CRISWELL, Samantha (Independent Scholar) **CAROLINA HAGS: A CROSS-CULTURAL EXAMINATION OF SUPERNATURAL ASSAULT TRADITIONS IN SOUTH CAROLINA.** This essay will attempt a cross-cultural examination of supernatural assault traditions among a variety of ethnic groups in South Carolina. Drawing on narratives from informants representing the largest ethnic groups in state, I will examine accounts related to nocturnal supernatural assaults and other nightmare experiences, identify the traditions within each of these cultures and examine how modern retellings differ significantly from older accounts, and if similarities in accounts from different cultures have influenced the descriptions of these phenomena given by contemporary South Carolinians. **18-12**

McDANIEL, Rudy (University of Central Florida) **EXPLORATORY ARCHITECTURES FOR DIGITIZED STORIES.** Stories provide us with an intuitive means for packaging and communicating complex representations of our world knowledge. When these stories are collected in a digital format, they become even more valuable as a form of intellectual currency with the potential for instant access and retrieval. This presentation will explore some potential theoretical and practical frameworks for collecting, administering, and searching online stories in new media environments. One such software-based knowledge management framework will be explored in detail. **17-07**

McDAVID, Jodi (Memorial University of Newfoundland) **CAST THE FIRST STONE: PRELIMINARY FINDINGS ON NEWFOUNDLAND ANTICLERICALISM.** Focusing on material gathered during recent fieldwork for my PhD dissertation, this paper discusses initial research on anticlericalism in the context of Newfoundland, Canada. Special attention is given to the predominance of anticlerical sentiments in vernacular non-ethnographic texts, as well as to the problematics of comparison of local to global anticlericalism, and to the use of anticlericalism as a theory by historians and anthropologists as well as folklorists. **18-07**

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McGRATH, Jacqueline L. (College of DuPage) **GENDER, SEXUALITY, AND BELIEF IN THE CATHOLIC WORKER.** In this discussion, I argue that the convergence of gender, sexuality, and religious belief in the figure of Dorothy Day and within the Catholic Worker movement is still playing out in the beliefs and traditions of contemporary Catholic Worker communities, especially on topics like Day's prospects for sainthood, the relationship between secular groups and the mainstream church, and the role of women in the Catholic church. I will also trace some of these issues from Day to the contemporary Catholic Worker communities I have observed during my fieldwork. **18-07**

McGREGORY, Jerrilyn (Florida State University) **THE AFRICAN AMERICAN SHOOTING MATCH IN FLORIDA AND THE DIALECTIC OF HOMOGENIZATION-HETEROGENIZATION.** In Tallahassee, Florida, there is an African American community that annually celebrates the day after Christmas with a shooting match. The tradition dates back nearly one hundred years. In keeping with a trope of "one grand noise," a snare and bass drum, played by an ever-shifting array of competitive musicians, supply the only music. I write to inform these celebrations transmodrify toward a position in which cultural homogenization and heterogenization both gain sway. **13-05**

McGUIRE, Gabriel (Indiana University) **ECHOES OF THE PRESENT? DIALECTICAL MATERIALISM AND SICIPINARY HISTORY IN YURI SOKOLOV'S RUSSIAN FOLKLORE.** During the Cold War, Western academics often dismissed scholarly work done in the U.S.S.R as ideologically suspect. Yuri Sokolov's Russian Folklore escaped this trap and was accepted by scholars in the United States as a reliable guide to Russian folklore. Yet what was the effect of Sokolov's political context on his text? A close reading of Sokolov reveals he had a strong commitment to materialist explanations of folklore, one which may be taken seriously by scholars today. **01-10**

McKEAN, Thomas A. (Elphinstone Institute, University of Aberdeen) **TRIANGULATING SIGNIFICANCE AND BEAUTY IN THE JAMES MADISON CARPENTER COLLECTION.** Just as folklore itself is multiform, so too are the products of fieldwork. This paper addresses issues arising out of the critical edition of the multimedia James Madison Carpenter Collection of songs, tunes and mummers' plays (England and Scotland, 1929-1935). Cylinder recordings and dictated texts reflect different performances of each item and these separate manifestations allow us to triangulate something of an item's essential nature, while allowing folklorists ample opportunity for controversial decision making. This presentation is illustrated with material from the Collection. **04-01**

McKINLEY, Gale (Pickens County Museum) **McKINLEY FAMILY TRADITIONS: THE FOLKWAYS OF A SOUTH CAROLINA FAMILY.** This presentation will describe the various folk traditions practiced by the McKinley family of Upcountry South Carolina. As a folk artist and member of the McKinley family, I will discuss the family's foodways, fishing, agricultural, and split-oak basket making traditions in the context of Southern Appalachian culture. With particular emphasis on the family's basket-making traditions, this presentation interweaves the history of regional basket making with the McKinley family's history. The presentation speculate on the origins of the family's traditions and describes how they have been passed down and passed on among members of recent generations of McKinleys. I will also discuss the roles of state and academic institutions and their programs, such as the South Carolina Institute of Community Scholars, in the identification and appreciation of these family's traditions and the marketing and promotion of my own artistic creations. **18-12**

McNEILL, Lynne S. (Memorial University of Newfoundland) **ROAMING GNOMES, GEOCACHING, AND BOOKCROSSING: GLOBALIZED COMMUNITIES AND SEQUENTIAL COLLABORATIVE CREATION.** This paper will present preliminary research into the phenomenon of sequential collaborative creation and the resulting objects and communities of creators. Objects such as roaming gnomes and BookCrossing books (objects that travel from person-to-person and place-to-place) and GeoCaches (collections of objects stashed in a particular place and contributed to by passersby) share a process

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of sequential contribution that creates and shapes the object's cultural meaning. The geographical displacement of the participants who create or contribute to these objects contrasts with their physical connection through joint (albeit temporary) ownership of the object, creating a unique global community. **18-11**

MECHLING, Jay (University of California, Davis) **SOLO FOLKLORE**. Dundes defines the "folkgroup" as two or more people and Mechling pushed this boundary by arguing for the human/pet folk dyad. This paper makes a more radical argument, seeing the individual mind as the site for a great deal of folklore. We talk to ourselves, play with ourselves, dream, and daydream in ways that are highly cultural, often drawing on folklore from other realms of reality. **18-01**

MICHELs, Kelly (George Mason University) **THE ROLE OF NARRATIVE WHILE RECOVERING FROM TRAUMA**. This paper explores the role of narrative in groups of survivors recovering from traumatic experiences. I argue that narrative serves to empower survivors by authenticating memories of a traumatic event. Narrative is a tool used to navigate through displacement that is often induced by trauma, and I will illustrate how narrative is instrumental in restoring a sense of place and stability in the cultural setting. From ethnic cleansing in Bosnia to domestic violence in the United States, trauma is unfortunately a pervasive reality. The healing power of narrative is now gaining much more attention in the psychological profession, and the folk customs surrounding story telling and narrative are attracting attention in research conducted to treat survivors of trauma. This paper will examine some of these implications and the role of narrative in psychological treatment. **01-07**

MIEDER, Wolfgang (University of Vermont) **"WE ARE ALL IN THE SAME BOAT NOW": PROVERBIAL RHETORIC IN THE CHURCHILL-ROOSEVELT CORRESPONDENCE**. Winston S. Churchill and Franklin D. Roosevelt were masters of the English language, rallying their people to fight against the dictatorial powers of World War II. While their public speeches are replete with proverbial language, their private letters, messages, memoranda, and telegrams are also filled with folk speech. This proverbial rhetoric, especially texts referring to the body, animals, and the military, gives their communications a lively and humane flavor and illustrates their friendship, trust, and support of each other. Frequently used as metaphorical arguments, these proverbial interjections into a factual epistolary exchange bear witness to the determination of these two world leaders to win the struggle for a free world. **17-01**

MIKSCHe, James J. (University of Wisconsin) **"BY BREATH": THE VOICE AND SONGS OF SARA THOMSEN**. In her two-room cabin, just outside of Duluth, Sara Thomsen can gaze out at mature conifers and billowy Minnesota clouds while she composes songs with titles like "God Bless the Grass," and "What Shall I Give." A full time singer/song composer and guitarist, she has created a niche for her music performing around the Upper Midwest, and by selling her CDs at shows and online, usually for politically or environmentally motivated audiences. With her captivating voice and strong ideals, Sara has earned the respect of her like-minded community and fans. Supported by her recorded music, video, and slides, my presentation will show how her songs function in America's vibrant tradition of social protest and awareness, and what she believes her obligations are as a socially active, authentic folksinger in comparison to academic definitions. **05-06**

MILLER, Michael (Delaware Division of Parks and Recreation) **BALANCING PRIORITIES: ENVIRONMENTAL AND CULTURAL CONSERVATION IN PORT PENN.** This presentation outlines recent public and private conservation efforts in and around Port Penn, Delaware. Port Penn is an unincorporated village of about 750 people with a cultural history tied to the Delaware River and marshes. Most conservation efforts are reactions to external economic development and do not prevent the changes brought by that development. This relationship defines a dynamic of cultural change and the forces that contribute to

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regional identity. This presentation will detail how three related areas of conservation, e.g., environmental, historic, and cultural, attempt to address changes brought by economic growth and the results of those efforts. **01-14**

MILLER, Montana (University of California, Los Angeles) **CANDID, CONFIDENTIAL, CONTAGIOUS? TEENAGERS AND EATING DISORDERS ON THE INTERNET.** Alarmed media reports have brought to the public attention the existence of Internet chat rooms where teenagers with eating disorders share experiences and advice. Experts warn about sites where girls find tips on losing weight and hiding behaviors from family and friends. But a wide range of forums exist in which sufferers find rare opportunities for honest, anonymous expression. They recount details of hidden addictions, efforts to recover, and the ambivalence in their struggle. My research brings outsiders a deeper understanding of these sites, raising awareness of issues (including informed consent, confidentiality, and representation) an ethnographer confronts when studying these communities. **12-14**

MILLER, Rosina (University of Pennsylvania) **"OUR BELOVED 'BIG MAN' YOU WILL NEVER BE FORGOTTEN": MEMORY, LANDSCAPE, AND SOCIAL CHANGE PERFORMATIVES IN NORTH PHILADELPHIA.** When beloved community member "Big Man" died, vernacular memorial practices quickly resulted in the production of vivid material culture. But these practices also became enfolded in the memorial project already in place at the Village of Arts and Humanities, the arts-based community organization where Big Man worked. Critically attuned to the production of place, the Village's Memorial Park inscribes on this urban landscape the memories of local residents. This paper explores how practices surrounding Big Man's death rehearse the larger work of the Village and reveal the performative dimension of memory sites operating within a commitment to social change. **12-08**

MILSPA W, Yvonne (Harrisburg Area Community College) **VARIATIONS ON VAMPIRES: LIVE ACTION ROLE PLAYING, FANTASY AND THE REVIVAL OF TRADITIONAL BELIEFS.** I will examine the ways in which traditional folk beliefs about vampires and werewolves have been claimed, reinterpreted and mythologized in role-playing games. I will examine the uses of tradition within a specialized sub group of gamers called Live Action Role Playing where plots built on traditional tales are collectively re-created by players in the characters of vampires, werewolves or ghouls in improvisational, costumed storytelling theatre. **17-03**

MISHLER, Craig (Vadzaih Unlimited) **THE DEAD SWEETHEARTS BALL: COUNTRY MUSIC IN THE REARVIEW MIRROR.** For the last seven years in Austin, Texas, a group of local country musicians have staged "The Dead Sweethearts Ball." Held each February in north Austin bars, this event presents a deliriously comic look at popular and country songs featuring the death and murder of spouses and girl friends. The repertoire includes British and American ballads and popular songs which hit the charts twenty or more years ago. With live audience participation and dancing, the DSB helps preserve old traditions and promotes its own look at the world, one that is at once dark, sadistic, and funny. Notes on the performance context and comments by one of the Ball's organizers help interpret the wacky side of modern day honky tonks. **09-02**

MITCHELL, Scott (University of Missouri) **A FAIRY TALE OF A SPINNER OF FAIRY TALES: BIOGRAPHY AS FAIR TALE IN THE FILM HANS CHRISTIAN ANDERSEN.** Charles Vidor's *Hans Christian Andersen* (1952) sets itself up as "a fairytale about a spinner of fairytales." This paper with explore the choices Vidor made in adopting some of Andersen's fairytales and biography that contributed to the film being a fairytale about Andersen. I am especially interested in how these choices reveal the ideas and misconceptions Americans of the 1950s had about fairytales and how the film explores the tension between writing and orality in the fairytale. **04-04**

Abstracts of Individual Presentations

MOE, John F. (The Ohio State University) OF TRAUMA AND FOLK IDENTITY: MAINTAINING SELF AND ETHNICITY THROUGH EXPRESSIVE CULTURE.

Multicultural societies, and particularly the United States, are replete with stories and events of restrictive social access in which people overcome traumatic events through expressive culture. This paper explores the ways in which the expressive culture of individuals and entire ethnic communities can be guided by and governed by the effect of single and/or continuous traumatic events. This investigation will draw from fieldwork involving primarily three Midwestern sources: an African American individual whose life spanned the changes of the 20th century, American Indians who experienced the trauma of the government schools for Indians, and contemporary Somali immigrants to the Midwest. **13-08**

MONTAÑO, Mario (Colorado College) CONSUMING THE INSIDE: INTERNAL CULINARY TOURISM IN NORTHERN MEXICO.

This paper addresses the concept of cultural tourism and expands on it by dealing with the issue of internal culinary tourism in the Northern region of Mexico, especially the states that border Texas: Coahuila, Nuevo Leon, and Tamaulipas. It will discuss what, how, and where Mexicans in the Northern Region of Mexico eat when they engage in "adventurous eating with consideration of contextual significance and with consideration of the perspective and motivation of the eater" (Long 1998: 181). **09-07**

MOREIRA, James (Maine Folklife Center, University of Maine) BLACKLETTER IN TRADITION: EARLY BROADSIDE INFLUENCES IN A 19TH CENTURY BALLAD COLLECTION.

Although blackletter broadside ballads often appear in collections from the Romantic era, the texts utilized tend to be drawn directly from print sources. Consequently, the impact of early print ballads on oral tradition is not widely studied or well understood. The Glenbuchat Mss., compiled about 1818 by Robert Scott, minister of the western Aberdeenshire parish, contain several examples of ballads derived from or influenced by blackletter sources. The present paper examines the variations that the print text had undergone in oral tradition. **12-09**

MORRIS, Jason (University of Maryland) JAZZ AND THE AESTHETICS AND LABOR OF "LIVED" HERITAGE IN WASHINGTON, DC.

This paper will use information collected from on going fieldwork at a local Jazz concert series in Washington, DC, to explore the notion of "lived" heritage as a processual, reflexive activity that is performed in everyday life, enacted and experienced in spaces that are more private and less consciously constructed than the spaces inhabited by more institutionalized representations of public heritage, and realized under the direction of particular guiding aesthetics. The presenter will argue that a performative framework, as an analytical tool applied to particular, everyday engagements with heritage, can yield not only insights related to the dynamics of such engagements but inform the labor of cultural workers within such engagements as well. **20-07**

MORRISSEY, Gloria J. (Middle Tennessee State University) FOLK MEDICINE: DEFINING CUBAN IDENTITY.

The presence of folkloric elements in contemporary Cuban literature reflects the struggle to retrieve and maintain group identity in the wake of colonial experience and the socialist revolution. In the novels of Christina Garcia, folk medicine provides continuity to the Cuban experience despite ethnic conflict and familial separation. In her novels, folk medicine is the slender thread that binds her characters to the past and guides them into the future. **18-04**

MORSE, Rebecca (Adult Learning Programs of Alaska) PUTTING WORDS TO THE STORY: FASHIONING THE NARRATIVE TRADITIONS OF ELIZABETH BERNHARDT PINSON.

At 92, Elizabeth Bernhardt Pinson still desires to tell a story. Her Eskimo and German heritage, the loss of both legs at the age of six, and the incredible collision of cultures and dynamic change in the far north are catalysts for her narrative development. This paper explores the symbiotic relationship between the textuality of the narrative in her book, *Alaska's Daughter*, and the orality collected through tape recorded and videotaped interviews with Pinson. **18-10**

Abstracts of Individual Presentations

MORTENSEN, Eric D. (Guilford College) **THE ROOSTER-HEADED DEMON ON THE NAXI PATH OF THE DEAD.** This paper compares the Naxi Path of the Dead with the Tibetan bardo, with an eye to the demonic figures encountered therein. Oral and textual sources are compared in order to identify Naxi demons with their possible Tibetan counterparts. The paper includes my translation of a short Naxi pictographic manuscript about the propitiation of the Rooster-Headed Demon and why the demon might be encountered on the Path of the Dead. The paper also addresses the folkloric and oral performative nature of Naxi pictographic texts. **13-08**

MOTZ, Marilyn (Bowling Green State University) **CIVILIAN NARRATIVES OF OCCUPATION, RESISTANCE AND GUERRILLA TACTICS IN THE AMERICAN CIVIL WAR.** I will examine the oral narrative strategies one husband and wife used to negotiate changing subjectivities, relationships and ideologies in the face of the dissolution of their border state community during the American Civil War. In accounts that were both personalized and distanced, they could make horrific events imaginable by telling them in traditional narrative formulas that called on alternative moral possibilities. This paper provides a historical case study of how oral narrative is used to negotiate changing subjectivities, relationships and ideologies when a community and nation fracture into conflicting factions. **20-10**

MOULD, Tom (Elon University) **GENRE, SUBGENRE, AND INTRATEXTUALITY IN THE PERSONAL NARRATIVES OF POTTERY COLLECTORS.** The personal experience narrative is one of the most powerful genres of verbal art for its pervasiveness and ability to reflect both individual artistry, identity, and social maneuvering and shared systems of experience and ideology. In a specific subgenre of personal narratives shared among North Carolina pottery collectors, it is the special formula used as codas for narrative performances that allow speakers to negotiate the tensions evinced within the group, serving to challenge the claims made at the level of the etic genre. Rather than generic dialogism or intertextuality, we see a process of intratextuality where the negotiation of meaning occurs self-referentially within a single performance. **04-08**

MULLINS, Willow G. (University of Missouri) **ISSUES OF ETHICAL REPRESENTATION IN THE FIELD OF MUSEUM CONSERVATION - CREATING AN INTERDISCIPLINARY DIALOGUE.** Representation and cultural conservation is a shared issues. While folklorists have long discussed the complexity of representation, little has been written on how such issues intersect with art conservation. Conservators are finding themselves negotiating between the needs of objects, makers, and museums; and conservation ethics have changed in ways that both accommodate and problematize representation and intent. By focusing on the challenges faced by ethnographic conservators as collaboration between conservators and cultural representatives have become more common, I hope to show how the work and theory of public folklorists and conservation may benefit from closer interaction. **20-08**

MURPHY, Kevin (University of Louisiana) **CARNIVAL EYES: THE CARNIVALESQUE IN THE EVERYDAY LIFE OF THE MOVIEGOER'S BINX BOLLING.** Mardi Gras in Walker Percy's novel *The Moviegoer* serves far more than a simple function of setting. Its presence in the novel illuminates the carnivalesque aspects of Binx Bolling's, the protagonist of Percy's novel, everyday life. For Binx carnival is not only composed of the parades of krewes making their way through New Orleans. It exists in his everyday suburban life. His is a world of reversals, of masking, of playing the other. His every day is "life upside down." His time is "time out of time." His vision is a carnival vision. Everywhere he sees elements of the carnivalesque. Bolling's life is as one of Percy's early proposals for the novel's title suggests: Carnival in Gentilly. **09-06**

MURRAY, Michael L (University of Pennsylvania) **SOMETHING NATIVE TO OUR HEARTS AND FEELINGS: LANDSCAPE, FOLKLIFE, AND SOCIAL MEMORY IN PAUL GREEN'S THE LOST COLONY.** In 1937, playwright Paul Green staged an outdoor drama on the site

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of Sir Walter Raleigh's ill-fated Roanoke settlement. Placing his imagination of historic events within the historical landscape Green's symphonic drama, *The Lost Colony*, became an articulation of community memory, geography, and meaning through both place and performance. This presentation discusses the complex relationship between physical experience of space and historical memory by considering the playwright's intention to transform a sacred site into a living memorial. **12-08**

MURTAGH, Cynthia A. (University of Pennsylvania) **KNITTING A BARRIER: A PRIVATE SANCTUARY IN A PUBLIC SPACE.** Radner and Lanser hold that there exist women's cultures, and that women have the ability to communicate with one another in code. Female knitters in my study group admitted using their knitting to repel unwanted seatmates on commuter trains. My research suggests that the act of knitting brands a woman as domestic, as belonging to a family already, and therefore off-limits. Knitting in public creates a private space within a larger public space, allowing women some control over certain interactions within that space. **20-02**

NARVÁEZ, Peter (Memorial University of Newfoundland) **FANDOM AS MAGICAL PRACTICE: A CANADIAN ILLUSTRATION.** Fans have been depicted as: passive victims, producers of culture, poachers of texts, and persons developing identities. Folklorists' ethnographic portrayals of fan activities have provided a critical dimension for understanding such behaviors. These insights, however, have not revealed the aims and patterns of thought that shape fan activities. Using James Frazer's theory of magic, and a Canadian illustration involving the Newfoundland folk group Great Big Sea, this paper will maintain that the thinking and tactics, which fans use to lessen social distance between themselves and performers, are essentially magical. **17-03**

N'DIAYE, Diana Baird A. (Smithsonian Institution) **THE FOLKLIFE FESTIVAL AS TRANSFERABLE TECHNOLOGY FOR CULTURAL HERITAGE TOURISM: DOES THE MODEL TRANSLATE?** Cities, states, and nations interested in economic development through cultural tourism are drawn to Smithsonian's Folklife Festival as a way to introduce potential tourists to the features that make them unique as a cultural destination. At the level of local governments, participation in the Festival and adoption of Folklife Festival paradigms sometimes impact cultural policy and tourism practice. Such participation often involves the negotiation of turf and subsequent collaboration among ministries of culture, tourism, craft and cultural industries. Involvement with the Folklife Festival also stimulates conversations about changing and conflicting notions of heritage, authenticity and cultural citizenship. This paper examines attempts to utilize the Festival model as technology of development in cultural heritage tourism. **20-08**

NELSON, Rob (Rutgers University) **FOLK FESTIVAL MANAGEMENT IN A UNIVERSITY SETTING.** This talk will focus on strategies for getting and keeping institutional support for a folk festival. Using the New Jersey Folk Festival at Rutgers University as a model, the presenter will discuss a variety of funding sources including grants, student fee allocations, and collaborative purchases. Also, he will suggest ways a festival can be incorporated into a humanities or social science curriculum. The talk will combine a theoretical discussion of how to "sell" a folk festival with concrete examples. **01-05**

NESBITT, Kristen (University of North Carolina) **ANGEL BABIES: WOMEN'S WEBS OF LOSS AND TRANSFORMATION.** This presentation shares recent work exploring the creation of memorial websites honoring infants who died before, during, or shortly after birth. The women who create the sites employ a new technology to mourn and remember. Pregnancy loss websites emerge from negotiations and contradictions in millennial American culture. The women's self-expression online facilitates transformation and healing. Women connect with others who share their pain, and form close-knit, if electronically connected, networks of support, emergent and counter to societal norms. The presentation highlights the challenges of working with online communities and sensitive subject matter and the websites as emergent performance rather than texts. **04-02**

Abstracts of Individual Presentations

NEUENSCHWANDER, Bryn (Indiana University) **COSMIC RULES: SYSTEMATIZED WORLDVIEW IN ROLE-PLAYING GAMES.** The performance of role-playing games depends on the creation of a consensual narrative reality in the minds of the participants, which includes both immediate events and the cosmos in which those events take place. The rules systems of the games aid in this task by making explicit the nature and functioning of that cosmos and elements within it (such as the human mind). Through these rules, the games' writers create alternate cosmologies for narrative exploration, and also reveal aspects of their own worldviews. **13-04**

NGAAGE, Barine Saana (Niger Delta University) **OGONI PROTEST SONGS IN NIGERIAN STRUGGLES OVER MINERAL RESOURCES.** The Ogoni live in a society where the law is made to obey the commands of the majority, but they have reacted legally by documenting their demands in the Ogoni Bill of Rights. They have negotiated with oil companies and government and have expressed their demands in songs. The songs analysed in this paper are about political and economic deprivations experienced by Ogoni people. They are evaluated against the background of Marxian dialectics, revealing their synchronic and diachronic relevance to the Ogoni and mankind. **05-14**

NIXON, Elisabeth A. (The Ohio State University) **PLAYING DEVIL'S ADVOCATE ON THE PATH TO HEAVEN: EVANGELICAL HELL HOUSE DRAMAS AND THE POLITICS OF AMERICAN VALUES.** Evangelism's re-emergence as a cultural force has, to an unprecedented degree, placed the battles between right and wrong, good and evil, "red state" and "blue state" on the public agenda. In recent years, there has been a proliferation of Hell House dramas (also known as Judgment Houses), which play on—and generate—deeply held fears based upon racial and gendered beliefs. In 2004, The Center for Inquiry in California produced a secular drama for liberal audiences titled *Hollywood Hell House*, based on the evangelical Hell House scripts. This paper explores the epistemology of ignorance perpetuated on both sides of the political spectrum. Both Christian right and Liberal left have appropriated pieces of each other's cultures in an effort to infiltrate and subjugate, and in the process have blurred the very lines they sought to preserve. **17-03**

OCHOA, Ana Maria (Columbia University) **AESTHETICS, VIOLENCE AND GOVERNMENTALITY IN RIO DE JANEIRO'S POPULAR MUSIC.** This paper explores the uses of music as a response to violence in several *favelas* of Rio de Janeiro. It is a critical exploration of the relationship between popular music, violence and governmentality. **13-01**

OFORLEA, Aaron N. (The Ohio State University) **SO IT IS WRITTEN, SO LET IT BE DONE: THE CONTRIBUTIONS OF CIVIL RIGHTS ERA PREACHERS.** When one recalls influential preachers of the Civil Rights Movement, one usually remember the names of Dr. Martin Luther King Jr., Reverend Jesse Jackson, and Reverend Ralph Abernathy. However, there were many preachers across the nation that were involved with this grass roots movement whose experiences present a rich oral history. I will present the results of my research based on interviews and archival research that describe the continuing relationship between the black church and social action. In transposing the local and the global, the moderate and the radical, my primary focus is on central questions about the role of the church, the relationship of rhetoric and African American experiences, the relationship of community and public spaces, and the crucial relationship between rhetoric and actions. **05-14**

OLSON, Ted (East Tennessee State University) **RE-INTERPRETING ONE STATE'S FOLKLORE: RE-TRACING CULTURAL BOUNDARIES.** At the American Folklore Society annual conference, I propose to discuss the process involved in representing the range of one state's cultural traditions. I am presently co-editing a book to be entitled *A Tennessee Folklore Sampler: Selected Readings from the Tennessee Folklore Society Bulletin* (1934-2004). This will be an anthology of representative articles from the *Tennessee Folklore Society Bulletin*, a journal currently in its 70th year of publication. **13-06**

Abstracts of Individual Presentations

ONEBANE, Donna M. (University of Louisiana) **CRAWFISHING ON THE CAJUN PRAIRIE: THE NEXUS OF LANDSCAPE AND CULTURE.** Cajun rice and soybean farmers discovered how to transform their extensive, yet unprofitable, rice fields in the winter months into fertile and highly productive crawfish ponds by designing their own boats, nets, peelers, and other tools based on an intimate knowledge of their land. This relatively young fishing industry in the middle of the prairie illustrates and serves as a model of what Kent Ryden calls "a perfect adaptation of people to place" and "a successful encounter of imagination with environment." **12-00**

OREJUELA, Fernando (Indiana University) **THE BODY THAT JOHN HENRY BEGAT UPON THE STEAM DRILL: PERFORMING THE BODY ON THE BODYBUILDING STAGE.** The play in this paper's title addresses the gender-hegemonic focus of scholarly analysis of male bodybuilding and my own techno-centric approach. The previous studies on bodybuilding claim that male hegemonic forces are attempting to regain its power. In this paper, I present case studies that add to this argument a greater love for the technological age of betterment, going beyond gender hegemony. The nature-culture binary used metaphorically to build the body is reinterpreted to music and movement on a stage for an audience. The performances negotiate a post-industrial cultural history onto the flesh and the technologies that improve human existence. **05-09**

ORING, Elliott (California State University, Los Angeles) **FOLK OR LORE?** If a major fault line in the social organization of folklorists has been discussed ad nauseam, it is one that has been drawn between "academic" and "public sector" folklorists. In this paper I suggest that the significant line dividing folklorists is not so much distinguished by their fields of operation and their modes of livelihood as by research programs engendered by questions concerning the nature of tradition, on the one hand, and by a progressive politics and ethics on the other. **18-01**

OSORIO-CEDIEL, Martha (Edward Waters College) **EQUAL ACCESS AND THE SITUATION OF CULTURE AT EDWARD WATERS COLLEGE.** Access to cultures different from one's own can prove a laborious task, particularly for individuals who come from isolated cultural foundations. During the fall semester of 2004 in Edward Waters College as part of students' cultural awareness and learning experience of a second language, first-year students of Spanish and their teacher planned, organized and displayed a Day of the Dead celebration. It is this multi-layered intersection of culture that will be examined in this presentation. Reenactments of folklore tradition outside of one's own help participants to gain insight and better self-awareness for functioning in a multicultural environment. **18-05**

OTERO, Solimar (Louisiana State University) **NO SOY LA ESCRITORA DE ESTA NOVELA/ I AM NOT THE AUTHOR OF THIS NOVEL: LISTENING TO RITUAL IN CUBAN FICTION.** So begins Zoè Valdès in her acclaimed *Te Di La Vida Entera* (*I Gave You All I Had*). Valdès claims to readers that the actual "author" of the novel is a disembodied ancestor, a "muerto." This paper explores how ritual and folk religion are inscribed into the Cuban fiction. The text follows the sensibilities of disembodied speakers as narrators of their texts in ways that mirror santería and espiritismo, traditions of spirit possession and communication with believers. The "muerto" or ancestor as narrator of the tale helps create a textual bridge between the multiple Cuban communities, past and present, dispersed and separated from each other due to politics, geography, and time. **12-07**

OVERHOLSER, Lisa (Indiana University) **STAGING THE FOLK: CREATING CONTEMPORARY MEANING WITH FOLK FORMS.** Staged folk dance is a unique performance genre, displaying and, in many cases, transforming folk elements as a basis for representation and commentary. The inherent tension between creativity and tradition in these genres, often magnified through the theoretical concept of authenticity, provides the greatest challenge for producers of these genres, but is also precisely what can make these works so laden with meaning. This paper will discuss how folk elements are used to provide a basis for the creative activity of the Hungarian State Folk Ensemble, particularly how the Ensemble's choreographic work situates Hungary in an increasingly globalized world. **04-05**

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OWENS, Maida (Louisiana Folklife Program) **THE HEALING POWER OF THE LABYRINTH: AN EMERGING FOLK BELIEF.** Walking a labyrinth as a healing, meditative practice is emerging as a folk belief in the United States. Labyrinth workers are called to bring this tool to others. I investigate how labyrinth workers draw upon diverse spiritual backgrounds to create personal experience narratives that bond, focus, and motivate them. Usually involving a serendipitous experience, the stories often center on healing relationships. Relating transcendent experiences that they have facilitated for others reinforces and reinvestigates labyrinth workers to continue their ministry. **05-01**

PALUMBO, Carmine D. (Middle Georgia College) **IMAGES OF THE MADONNA: A FOLKLORISTIC READING OF DAN BROWN'S THE DA VINCI CODE.** Rarely does a work of fiction inspire as much interest as Dan Brown's *The Da Vinci Code* has. In the central moment of the novel, Brown's protagonist explains that the Holy Grail is an ancient symbol for womanhood, representing the "sacred feminine" which has been lost and "virtually eliminated by the Church." My paper examines this notion in terms of what we know about the dissemination of folk images, especially those of the Madonna, which are at the heart of Brown's theme. **04-12**

PASCOE, Craig S. (Georgia College & State University) **BARBECUETURE: EXPERIENCING THE SOUTH THROUGH BBQ.** Examining a region's foodways—what is eaten, when certain foods are eaten, how they are revered, their connection to specific social events, and how they are cooked—tells much about the people and their culture. It also provides a guide to identifying who is a part of that regional community. This is useful not only for those observers standing on the outside looking inward but the region's people themselves who also need "identifiers" to determine their attachment to the community. This paper examines how BBQ, and in particular the BBQ festival or competition, has become an indicator of southernness. **09-07**

PATTANAİK, Prakash C. (University of Delhi) **TRIBAL LORE: AN ISOTOPE OF COMMUNITY IDENTITY.** Tribal lore, like folklore of any society, reflects the ways of life of some identified group(s) conceived primarily as oppressed, exploited, marginalized and disposed, thus provides enough scope for anthropological, social, cultural, linguistic and folkloristic analysis. Though both the "folk" and the "tribe" refer to group(s) and "lore" as the knowledge generated by the group, yet both the folk tradition and tribal tradition differs from each other. However, in Indian situation, it is possible to speak of a folk-tribal continuum. Since, in India, the rural population is dominated by the non-tribals, their value systems, traditional mores, attitude towards life, social hierarchy and patterns of authority differ significantly. This paper explores two dimensions: at one level, the identification of common folkloristic material available with different tribal communities, which proposes for a possible common "lore area"; and at the second level, it explores the scope of tribal lore, which provides space for "indigenous knowledge" and also in position to provide a different marker of identity to a particular community. The above observation will be supported with samples from different tribes of Orissa (India), belonging to three different language families and inhabiting in a vast geographic setup. **04-03**

PERELMUTTER, Renee (University of California, Berkeley) **SUPERNATURAL/ANIMAL MARRIAGE: REVERSALS AND TRANSFORMATIONS.** Tales of supernatural/animal marriage ("mixed marriages") enjoy amazing popularity. Despite the abundance of material, relatively few theoretical approaches deal with the functional significance of these tales. These include cultural accommodation of exogamous marriage; addressing specific fears and complexes connected with male and especially female sexuality; functioning as a cautionary tale to couples about to be married, and to document marital breakdowns; and to serve as a metaphor for marriage with the "ethnic other" and the conflicts that this may engender. In my paper, I utilize various approaches to examine mixed-marriage tales in a variety of traditions (Slavic, Scandinavian, Siberian, Native American, and Indian). I examine the ways in which two recurring structural themes (role of gender, and shapechange) interact with the social and ethnic contexts of marriage and childbirth. **20-09**

Abstracts of Individual Presentations

PERLMAN, Ken (Independent Scholar) **THE DEVIL'S INSTRUMENT REVISITED: PRINCE EDWARD ISLAND FIDDLE AS A CASE STUDY.** On Prince Edward Island, fiddlers suffered from a lop-sided social role. They were continually on call to play for dances, but neighbors were not expected to offer reciprocal payments in cash or kind. The resultant energy drain often generated economic failure, leading to the widespread stereotype that fiddlers were lazy, n'er do wells. Some aspects of this role are a legacy from 19th century Christian revivalism and its depiction of the fiddle as Devil's instrument. **20-06**

PERSHING, Linda (California State University, San Marcos) and Nancy **MARTINEZ-MOLANO, Nancy** (California State University, San Marcos) **BREAKING THE SILENCE: THE "DISAPPEARED" WOMEN OF JUAREZ, MÉXICO.** In the last decade, over 400 young women have "disappeared" or been found murdered near Ciudad Juárez, México. Most were young, dark-skinned women who worked at local sweatshops, later found strangled, raped, or mutilated. Especially remarkable are the silences in public discourse—what doesn't get said, even as the number of atrocities continues to rise. This presentation explores how women on both sides of the border are breaking the silence by using expressive practices to call for action and social justice. **13-07**

PESZNECKER, Susan (Portland State University) **LA LLORONA, ONCE AND AGAIN: MULTIPLE EXPRESSIONS OF THEMATIC MOTIFS.** La Llorona is a restless female spirit who wanders at night and weeps for her missing children. While the legend appears simple, examination of multiple versions reveals striking complexity, a large number of varying themes and motifs, and great societal variation, providing a range of functions from an admonishing children's tale to an expression of colonialism and cultural change. In these ways, the legend of La Llorona shows itself to be a dynamic expression of an established legend and also an evolving emblem of gender, sexuality, and power. **13-07**

PETERS, Jill (State University of New York) **ROYCROFT WOMEN: PARALLEL STORIES OF SILENT, BUT LOUD FEMINISTS.** In 1895, just twenty miles South of Buffalo one of the U.S.'s most successful and influential Arts & Crafts Community's was developed—The Roycroft of East Aurora. The Roycrofters spread ideas about social reform, workers rights, Native American rights, environmentalism, and women's rights. Employed in traditional and nontraditional jobs, Roycroft women were early feminists & suffragists calling for equality. Fostering their radical ideas in the Roycroft community, they designed & produced "yellow rose" china with hidden feminist messages and printed books by noteworthy feminists. Like their foremothers, modern Roycroft women, who often remain behind the scenes, are integral to the success of the Roycroft Revival. Modern Roycroft women play crucial roles in the rebirth and continuance of Roycroft art & philosophy. **20-02**

PRESTON, Michael J. (University of Colorado) **LEAVING NO TERN UNSTONED: A RECONSIDERATION OF SHAGGY DOG JOKES.** Shaggy dog jokes differ from the (presumably) earlier shaggy dog stories in that they culminate in polysyllabic puns on well-known proverbs, songs, advertising slogans, names, etc. Both play off of conventional rhetorical strategies, with the shaggy dog jokes being summed up in the extended puns from which they may be thought to have been constructed. As nonsense narratives, their primary signification resides in the surface-details of the "determinedly innocent" stories with which their narrators must concern themselves. **13-10**

PRESTON, Theresa (Northwestern University) **IN THE KITCHEN: A MOTHER AND DAUGHTER NEGOTIATE CHANGING GENDER AND GENERATIONAL ROLES IN COSTA RICA.** In Costa Rica the kitchen is a key space where mothers and daughters negotiate changing generational roles. Prepared meals index individuals' creative attempts at establishing authority regarding acceptable and desirable foodways. I will examine local understandings of traditional and modern foodways, and unpack who can and cannot invoke tradition or modernity as a component of cooking and why. **13-07**

Abstracts of Individual Presentations

PRIMIANO, Leonard Norman (Cabrini College) **"THE CONSCIOUSNESS OF GOD'S PRESENCE WILL KEEP YOU WELL, HEALTHY, HAPPY, AND SINGING": THE TRADITION OF INNOVATION IN THE MUSIC OF FATHER DIVINE'S PEACE MISSION MOVEMENT.** This paper will discuss the tradition of religious songs composed and performed by the followers of the American intentional community founded by "Father Divine." Many early songs of the Peace Mission Movement were freely borrowed by followers from the popular music of the first half of the 20th century, be it Broadway show tunes, big-band rhythms, or African-American Gospel. Other musical "inspirations" were original compositions, often adaptations of Father Divine's sermons to music. Their tradition of performance will be addressed, as well as the continuing composition of new religious songs to match the changing realities of the aging, celibate religious Movement. **12-02**

PRIZER, Tim (University of North Carolina) **BRANCHES OF INTERPRETATION ON TURPENTINE TREES OF MEMORY: RACE, LANDSCAPE, AND MEMORY IN SOUTH GEORGIA'S TURPENTINE INDUSTRY.** The last barrel of turpentine gum was dipped in Soperton, Georgia, in 2001, and the industry had been in rapid decline since the 1970s. Though labor is gone from South Georgia's piney woods, the people and the effects of their work on the landscape remain. This paper explores the ways in which one former turpentine, Gillis Carter, carves his sense of loss for the industry into the landscape in the form of "cat faced" trees. He physically alters the landscape to persuade passersby to gain a sense of a communal past. Given the racial history of the turpentine industry, however, his trees also highlight differential relationships to the landscape and unearth conflicting interpretations of the industry's past. For Carter, the trees represent a dying agrarian lifestyle and an industry to be memorialized collectively, but others may deem them unwanted reminders of labor in an oppressive Jim Crow occupation. **13-06**

RAMOS, Katie L. (Indiana University) **FOLLOWING THE LEPRECHAUN: IRISH-AMERICAN GENEALOGY IN FOLKLORE RESEARCH.** Looking at an Irish-American variant of the "multiple-marker" leprechaun legend, this paper traces the spread of a single item of folklore through genealogy. I am able to track the tale from Kilbeggan, Rahugh Parish, County Westmeath, Ireland to Michigan and across the United States several times. Then I analyze the legend in concert with available genealogical evidence, looking at cultural indicators such as the family's religion, class, and customs. Ultimately the paper demonstrates the profound value of genealogy to the study of folklore. **04-09**

RAMČAK, Mojca (Ljubljana Graduate School of Humanities) **DEFENSE OF HONOR AND GOOD NAME IN AN ISOLATED RURAL SETTING IN SLOVENIA.** The category "offense against honor and good name" among others contains gossip and libel. Descriptions of civil and criminal law suits and verdicts in a smaller, socially isolated village in Slovenia between 1970 and 1986 and then again in 2004 show the dynamics and mechanisms of protecting morality, performed through mutual social control. The main medias for harmonizing were daily quarrels, gossip, libel and physical violence, which derived from the verbal offenses. With these offenses, villagers checked the stability of their values, especially honor and good name. Their ways of control and understanding of punishment show deeper fears, which were even more explicit, when the outside world started to break into their lives. **17-01**

RASPA, Richard (Wayne State University) **SINGULARITY AND EQUALITY IN SHAKESPEARE'S *TWELFTH NIGHT*: DERRIDA'S CONCEPT OF HOSPITALITY AND THE ENACTMENT OF ROMANTIC COMEDY.** Derrida's notion of hospitality can illuminate layers of meaning in Shakespeare's romantic comedy *Twelfth Night*. Hospitality, for Derrida, is a way of thinking about human relationships. It focuses on welcoming the other—the foreigner—who appears at the borders of our lives. The traditions of extending or withholding hospitality—who is welcomed into the social world, who is excluded, and for what reasons—is a central folkloric concern. *Twelfth Night*, then, can be seen as an enactment of how identity and community are constructed and the role of hospitality in those constructions. **05-05**

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RATHJE, Lisa (University of Missouri) "I JUST WANT TO SEE THEM DO THEIR INDIAN THING": UNDERSTANDING THE ROLE OF PERCEPTION IN FESTIVAL RECEPTION.

My paper aims to interrogate the role of audience in considering representational models used in festival and exhibit planning. Much of the work in this topic area theorizes the semiotic relationship of the performer/traditional artist to the act of re/presentation, only briefly noting audience reception at best, and more often completely ignoring it. Taking from Robert Cantwell's assertion in *Ethnomimesis* that we need to begin to understand the visitor as curator in the sense that it is the visitor who creates meaning from the experience, not vice versa, a more clear understanding of the nexus formed between institution, folklorists, participant, and audience can begin to emerge. **20-08**

RAVEENDRAN, C. (University of Delhi) PATUKALAM: A JOURNEY THROUGH RITUAL TO THEATRE.

Therukkuttu is a vibrant folk theatre of Tamilnadu, which exists only as a theatre associated with religion and ritual. During the festival of Draupadi Amman Temple, the text of Mahabharata is freely crystallized into the form of performing text of ten days performances generally known as Bharatakuttu otherwise known as Therukkuttu, roughly translated as "Street Theatre". The entire village becomes a theatrical space at the time of performance and the performance of Therekkuttu is just like a carnival of the village. Patukalam, the battlefield is the last day of the performance of Bharatakuttu in which the entire population of the village community takes not only the role of audience but also the participant of the performance. **09-03**

REIDER, Noriko (Miami University, Ohio) INUYASHA, DOG-DEMON: JAPANESE MYTH AND FOLKLORE IN ANIME.

InuYasha (Dog-demon) is the name of a successful Japanese manga (graphic novel) spun into an equally successful anime series and three feature length films. The series' protagonist, InuYasha, is a character born of a human mother, sired by a yokai (demon/monster/hobgoblin). InuYasha is a transworld action packed love romance. At the backdrop of *InuYasha* lies not only the yokai tradition but also various folk beliefs and symbols. Japan has been experiencing a "yokai boom." Perhaps, *InuYasha* has been able to capitalize on some of this popularity, and at the same time, it has contributed to the charisma of yokai. To this point, I will examine *InuYasha* from two aspects: first *InuYasha* within the tradition of yokai and second, the characters of InuYasha as folk symbols. **17-05**

REVAK, Kelly (University of California, Berkeley) "YOUR PROBLEM IS OBVIOUS": A HEADS UP ON COMMODIFIED TRANSMISSION OF FOLKLORE.

This study identifies a media crossing visual genre of folklore, with implications for redrawing the already tenuous lines between folklore and popular culture. For these items the specific media is inconsequential, be it a t-shirt, bumper sticker, button, etc, as long as the image or text is traditional. Folklorists have generally discounted such material as a "popular culture borrowing of folklore" or commercialization. I will show that these items satisfy all of the established requirements of the definition of folklore and that the consumerist nature of these items does not negate their folkloristic nature. **18-11**

REYNOSO, Lena (University of California, Berkeley) THE "SECRET" (CENSORED) ANIMAL TALES OF RUSSIA AND THE MALAY WORLD: HOW TWO COGNATES FUNCTION IN TWO VERY DIFFERENT LANDS.

By examining 19th century "secret" (censored) animal tales collected in both Russia and the Malay world, we can see how cognates function in two very different lands. These animal tales may be didactic and used to express proper social behavior, to cope with authority, as a way to deal with social classes, or mock the clergy; however, their functions are not always analogous in both Russia and the Malay world. The animals that take on the role of the protagonist have unique personas and behaviors particular to their respective societies. **20-09**

RIDINGTON, Amber (Memorial University of Newfoundland) AGENCY, EXHIBITION, ABORIGINAL YOUTH, AND THE INTERNET: HADAA KA NAADZET—THE DANE-ZAA MOOSE HUNT WEBSITE.

This website represents a collaborative effort between the Dane-zaa, an Aboriginal group from northern British Columbia, Canada, ethnographers

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and multimedia professionals. Dane-zaa youth were taught web-design and ethnographic skills which they used to present their cultural traditions to the world. The project represents an example of the way folklorists can facilitate self representation and share authority with those they study. Both old and new issues about the politics of cultural representation will be examined and discussed through access to the web exhibit (www.moosehunt.doigriverfn.com). **04-00**

ROACH, Susan (Louisiana Tech University) **RE-PRESENTING AFRICAN AMERICAN QUILTS IN LOUISIANA AND BEYOND.** Representations of quilts made by African Americans raise issues of authenticity, access, commodification, and the power of the media and academic and art worlds in dictating the definitions and value of art. Over the past thirty years a stereotype of "African American quilts" has persisted in spite of objections by African American quilters and researchers and some folklorists. Attention given *Hidden in Plain View* and "The Quilts of Gee's Bend" exhibition adds to this milieu and has inspired responses even in Louisiana. Examining these representations through the lens provided by Jameson and others' analysis of postmodernism provides insight. **17-02**

ROGERS THOMAS, Kara (Frostburg State University) **MINING THE FOLKLORE OF MARYLAND'S MOUNTAINS.** Western Maryland occupies a special position in Appalachia. It is "betwixt and between," mixing liberally elements of the North and South. Though a handful of folklorists have done fieldwork in the region, when compared with other sections of Appalachia, the region has been neglected. My poster presentation features fieldwork conducted recently in the region with the support of Maryland Traditions and Frostburg State University. The work reveals a region in transition grappling to retain its sense of place while endeavoring to stimulate economic recovery and growth. **13-00**

ROMERO, Brenda (University of Colorado) **MUSIC AS INDIVIDUAL AND COLLECTIVE IDENTITY.** Collaborative attempts at understanding culture and folklore are rarely attempted in the United States, and collaboration as a methodology of research in the humanities is only attempted in a few places. This presentation seeks to find correlations between body art and music that illuminate the differences between cultures that focus largely on the individual and those that focus on a collective identity as more crucial to a community. These distinctions can be shown to fall into divisions between first world and third world countries, and especially among indigenous peoples everywhere. **13-14**

ROPER, Jonathan (University of Sheffield) **CHARIVARY IN A CHANGING WORLD.** In the towns and villages of East Sussex, effigies of unpopular characters are burnt each Bonfire Night: in November 2001, an effigy of Osama Bin Laden was burnt; in November 2002, it was an effigy of George W. Bush that was torched. In 2003, the bonfire in one village became the focus of national media coverage when an effigy of a traveller's caravan was burnt. In this paper, I wish to examine the subsequent representation of the villagers in the media, paying particular attention to oppositions such as middle class/working class, urban/rural, liberal/traditional present in the coverage. **13-05**

ROTH, LuAnne K. (University of Missouri) **SUBVERTING THANKSGIVING: EXAMINING DISRUPTIONS OF THE MASTER NARRATIVE THROUGH MEALS.** Inherent in the Thanksgiving meal is an etiological master narrative about the Pilgrims and Indians peacefully coexisting, the repetition of which in popular culture reinforces its truth value, "belying the nationalistic and colonial assumptions that enable it to thrive." This paper examines several exceptions of disruptive and alternative Thanksgiving meals that attempt to decenter this master narrative. That these subversions remain inscribed within the dominant ideological discourse, however, raises questions as to their effectiveness, pointing to the possibility that they ultimately work to reinforce the master narrative itself. **12-04**

RUCHALA, James (Brown University) **INCONGRUOUS TRADITIONS: MUSIC IN AND OUT OF CONTEXT IN THE FOLK REVIVAL.** The field of musical revival scholarship has been an intensely reflexive one, mostly pursued by participants in such revivals. By

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examining the rhetorical strategies of several such writers on the American folksong revival and putting them in dialogue with a key document of that revival, the films of John Cohen, I will interrogate the categories and preoccupations that shaped their arguments. **05-06**

RUSSELL, Ian (Elphinstone Institute, University of Aberdeen) **COMPETING WITH BALLADS: THE CONSTRUCTION, CELEBRATION, AND COMMERCIALISATION OF NORTH-EAST SCOTTISH IDENTITY.** This paper looks at the ways in which songs and local identity are firmly wedded in the bothy ballad tradition of North-East Scotland. Although composed mainly between 1830 and 1940, the songs have continued to be sung long after the system of agriculture in which they were created ceased to exist. As a part of this transposition into a modern environment, competitions have become an important forum for their performance. I will examine the interrelationship between the contemporary performance of such songs and the competition context, with particular reference to relevance, significance, and regional identity. **12-09**

SAHNEY, Puja (Utah State University) **THE FESTIVAL OF KARVA CHAUTH AND THE FOLKTALE OF PRINCESS VEERAVATI.** When Veeravati was deceived and she broke her fast her husband was killed. But through prayer and devotion, she revived him from death. Till this day, women in India have kept this folktale alive by celebrating the festival of *karva chauth*. Following the example of Veeravati they fast for the whole day to pray for the long life and prosperity of their husbands. In the afternoon they pray together in a circle and tell the story of Veeravati to each other. **20-09**

SALINAS, Andrew (The Ohio State University) **"MAY THE ANCIENT LANGUAGE REMAIN": STRATEGIC NATIONALISM IN WELSH-LANGUAGE CINEMA.** In the British Isles, a minority language is a logical and relatively safe medium for voicing dissent and critiquing a dominant and imperialistic entity, since the English government and citizens have a long and unrelenting history of disregarding the Welsh language. This remains a persistent theme of Welsh cinema. Welsh identity is most often predicated on the ability to speak a language unique from the dominant nation that surrounds it. I will analyze the Welsh-language film industry's reinvention of symbolic historic tensions between England and Wales as a form of subversive nationalism, focusing on WWI, the Rebecca Riots, and the Penberth affair. **04-04**

SANTINO, Jack (Bowling Green State University) **FOLKLORE, RITUAL, AND PLACE.** Folk environments frequently range from permanent, such as Chicano park in San Diego, to entirely ephemeral, such as the environments created by sound during a rough music event. In this presentation I will examine the establishment of spaces temporarily valorized by ritualesque events such as political demonstration and rough music house assaults in order to see the workings of ritual in the transformation of space. **09-01**

SAVERINO, Joan (Historical Society of Pennsylvania) **MAPPING MEMORIES IN STONE: ITALIANS AND THE TRANSFORMATION OF A PHILADELPHIA LANDSCAPE.** Italian immigrants, many of them artisans, were attracted to Chestnut Hill, a wealthy neighborhood in Philadelphia, for the building trades employment it offered. Although Italians contributed significantly to the built landscape, they were a marginalized presence in the community. Their history and its importance within a larger historical context has been largely undocumented, ignored and even effaced. Approaching the material landscape as an embodiment of memory and a search for meaning, this paper explores the shifting boundaries of inter and intra ethnic social relations, artistic expression, and issues of power and class as articulated in the built environment. **09-08**

SAWIN, Patricia (University of North Carolina) **MOTHER AND BABY IN SEARCH OF A STORY: NEGOTIATING MULTIPLE DISCOURSES OF TRANSNATIONAL ADOPTION.** Drawing on my own experience, I explore the challenges transnational adoptive parents face in positioning themselves and their children amidst multiple, conflicting discourses. I resist positioning in extreme discourses, saintly self-sacrifice versus baby buying. However,

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I strive to project a future story in which I respond adequately and ethically to the recognition that I have a daughter because her birth mother was exploited by a global system of which I am structurally one of the greatest beneficiaries. **17-08**

SCHACKER, Jennifer (University of Guelph) **NARRATIVE STYLE, CULTURAL CAPITAL, AND THE (RE)NEGOTIATION OF THE FAIRY TALE AS ENGLISH POPULAR GENRE.**

This paper examines the cultural work accomplished by assertions of generic coherence and narrative transparency in one popular form: the fairy tale. I examine 18th- and 19th-century (re)negotiations of the genre's form, style, function, and significance, looking specifically at the changing shape and reception of French *conte de fées* in England. Examples are drawn from both print culture and the bawdy, rowdy Christmas pantomime—for it is here, on the English stage, that the playfully subversive potential of the fairy tale has long been celebrated. **05-08**

SCHER, Philip W. (University of Oregon) **PLAYING IN THE BRAND: CARIBBEAN CULTURE AND SUBJECTIVITY AFTER NEOLIBERALISM.**

This paper examines the growth of heritage tourism in the Caribbean paying special attention to changing notions of culture in the wake of neoliberalism and globalization. Using examples drawn from several case studies and focusing on Trinidad and Tobago Carnival, I am interested in showing how culture becomes a marketing force in the wake of increasingly difficult economic times in the Caribbean region. My thesis holds that the decrease of economic options in the region not only creates a market for culture and tourism, it spawns a form of national identity that marks its success against foreign consumption and recognition. **12-01**

SCHILLER, Lisa (University of Colorado) and **SCHLEIN, Neal** (University of Oregon) **DIVERGENT MEMORIES: AMERICAN ISRAELI FOLK DANCE AND THE HOLOCAUST.**

This paper presents preliminary findings from ongoing research among three communities of dancers whose repertoire contains Israeli folk dances. It examines how members of the different groups link the activity with the Holocaust, Jewish history, and Jewish identity. We suggest that although dominant representations of the Holocaust focus on death and victimization, participation in expressive art practices such as Israeli folk dance may reflect a different sensibility: memorialization of a living culture, not the deceased. We also suggest that the linkage between dance and memorialization of life may differ between Jewish and non-Jewish populations. **05-09**

SCHLEIN, Neal (University of Oregon) **FOLKLORE, THE ELITE, AND EDUCATION: CLASSICAL MUSIC AS FOLKLORE.**

In this paper, I call for folklorists to begin the study of what has often been considered off-limits: elite culture. While many would agree of that classical musicians share occupational folklore, I argue that classical music (among other art forms) should be viewed as folklore in its own right. I outline the reasons folklorists have perennially avoided working with this type of material, and link those reasons back to E.B. Taylor and early ideas of the relationship between folklore and education. **04-06**

SCHOONE-JONGEN, Terence (The Ohio State University) **DUELING FOLKLORES: LONGFELLOW, PAGEANTS, POW-WOWS, AND THE STRUGGLE FOR FAIR REPRESENTATION IN PIPESTONE, MINNESOTA.**

Pipestone, Minnesota's annual "Song of Hiawatha Pageant" draws tens of thousands of visitors to this small community each year with the promise of "family entertainment" based on "authentic" Native American folklore and customs. The Pageant is acted by white townspeople and often features "authentic" Native American music and dance as pre-show entertainment. Local Native Americans have objected to the Pageant over the years and employed different tactics to call attention to the distortions and misrepresentations in the Pageant, ranging from political demonstration to holding a pow-wow at the same time as the Pageant. **12-12**

SCHRAM, Kristinn (University of Edinburgh) **NEGOTIATING THE CITY: URBAN NARRATIVE AND IDENTITY AMONG TAXI DRIVERS.**

Drawing on my fieldwork among Edinburgh taxi drivers I will present the uses of everyday narrative in defining one's self and one's locality. Through their formal and informal knowledge of the city and extensive

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interaction with its locals and visitors, the cultural life of taxi drivers poses a worthy subject of research both on an individual basis and in the context of the dynamic but communal culture of folk groups. While exhibiting the benefits of reflexive approaches, I argue that narrative is an important part of the taxi drivers' canon of work technique and in the construction of personal identity. **04-07**

SCHROCK, Richelle (The Ohio State University) **FEMINISM AND FOLKLORE: WORKING TOGETHER (?) TO ADDRESS PUBLIC POLICY.** There is a tenuous relationship between folklore and feminism, but the border line between the two is by no means unyielding. In this paper, I interrogate this fault line and argue that feminism and folklore are useful to each other in multiple ways using a specific example from American public policy. The United Nation's Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) has yet to be adopted by the U.S. Senate, and I argue that a combination of folklore methods and feminist theory helps explain the failure of the U.S. to ratify this treaty. **12-03**

SCIORRA, Joseph (Calandra Institute, Queens College) **LOCATING MEMORY: LONGING, PLACE, AND AUTOBIOGRAPHY IN VINCENZO ANCONA'S SICILIAN POETRY.** Grounded in the Sicilian oral tradition of *ottava rima*, the late Brooklyn poet Vincenzo Ancona tapped autobiography and the remembered past to create verse that sought to assess and assuage the psychological and cultural discontinuities immigration engenders. He created a repertoire of topographical references and spatial memories that imbued the remembered Sicilian cultural landscape with new and shifting meanings. It was through informal and formal performed recitations that Ancona's community of working-class Sicilian *paesani* helped shape and reinforced his memory work and cultural production. **09-08**

SELJAMAA, Elo-Hanna (University of Tartu) **CHANGING THE WORLD VIA E-MAIL. SOME FOLKLORISTIC ASPECTS OF E-MAIL PETITIONS.** The World Wide Web creates a sense of proximity that structures our notions of the world we live in as well as of our possibilities to change it. In my presentation I draw attention to some folkloristic aspects of grassroots activism practised on the Web by means of e-mail petitions. While analysing rhetorical devices used in them, I will also look upon notions of the Web and social action e-mail petitions both reflect and create as well as genre related questions they pose. **12-14**

SEZGIN, Pamela (Gainesville College) **A MUSEUM'S ETHNOBOTANY GARDEN: PLANTING THE SEEDS OF TOLERANCE.** This paper explores the use of plant traditions (ethnobotany) in Georgia as a means of transcending historic ethnic barriers and racism in the American South. I will discuss my work in creating and running an ethnobotany garden at the Teaching Museum South of the Fulton County Schools in Atlanta, Georgia, which provided a venue for promoting multiculturalism and recognizing the multiple heritages that created the culture of Georgians today. The ethnobotany garden began with plants known to Native Americans in Georgia, followed by plants brought to the New World by African slaves, and then expanded to feature the plant traditions of both European, Asian, Latin American, and Middle Eastern immigrants. Ethnobotany provided shared experiences and recognizable foodways and natural medical practices for museum visitors from varied cultural backgrounds. **13-11**

SHEPHERD, Eric (The Ohio State University) **FROM "TELLING WU SONG" TO "PERFORMING KUAISHU": CONTINUITY AND CHANGE IN SHANDONG RHYTHMIC STORYTELLING.** Drawing on Bauman's notion that continuity and change are rooted in the storytelling practice of individual narrators across changing contexts (Bauman, 1986), it is argued here that the locus of most variability and innovation in Shandong *kuaishu* performances has been created and shaped by the interplay among a shifting cultural environment (context), a shared cultural memory (tradition), and individual storytellers' attempts to adapt to emergent conditions and audiences (Bauman, 1977). This project, based on extensive fieldwork with performers of the Gao School of Shandong *kuaishu* (literally "fast tale") performers, seeks to gain insights into the dialectic between tradition and innovation in one Chinese oral performance tradition. **17-05**

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SHERMAN, Lisa J. (University of Pennsylvania) **CONTESTED REPRESENTATIONS OF MEXICAN IDENTITY IN CULTURAL TOURISM.** How do contestations over the tropes of tradition and authenticity in a range of performances labeled "folk" and "touristic" reveal the mechanisms by which inequality is constructed, maintained, and challenged? This paper analyzes competing representations of Mexican indigenous identity which are generated within the Oaxacan Guelaguetza festival performed in Oaxaca, Mexico and Los Angeles, California. This paper challenges views that tourism need be an arm of globalization which inevitably dominates indigenous groups, instead presenting data suggesting the agentive nature of Oaxacan indigenous participants in this transnational marketplace of cultural tourism. Discourse theory is applied to research data. **04-05**

SHUMAN, Amy (The Ohio State University) **INTERROGATION AND NARRATIVE: REGULATORY PRACTICES IN TWO GENRES OF THE POLITICAL ASYLUM PROCESS.** The plight of political asylum seekers is a Kafka-esque parable of homeless stateless aliens turned away at every possible point of entry. The task of understanding the "flexible citizenship" of the stateless or dispossessed is especially difficult in the context of the strange juxtaposition between everyday experience and bureaucratic law. Using Rose's concept of "citizenship games," and in an analysis of two genres, interrogation and personal trauma narrative, I examine the converging mentalities embedded in the political asylum process, from the criminalization of immigrants to designations of the labor force, to conceptualizations of political and social suffering. **13-01**

SIMS, Martha (The Ohio State University) **STORYTELLER IN A QUILTER'S BODY: MARY BORKOWSKI'S SILK THREAD PAINTINGS.** Mary Borkowski made her first quilt as a teen, and after many years of quilt-making, Borkowski's work changed. She began incorporating narrative elements into quilts and soon after began to focus solely on fabric and thread narratives. These textile life stories depict incidents from her own life and the lives of those around her, showing her unique worldview. Derived from her skill as a quilter and fueled by her powerful desire to tell stories, Borkowski's work is a complex blend of narrative and material culture. **04-10**

SIPORIN, Steve (Utah State University) **THE CHOCOLATE EGG AND THE DIAMOND RING: A MODERN URBAN LEGEND FROM ITALY.** This legend is about how things go awry when a young man proposes marriage by having a diamond engagement ring placed inside the hollow chocolate egg he gives his sweetheart for Easter. The narrative takes place and circulates in Perugia, Italy. My paper is based on field-collected versions of the legend. The paper will: (1) describe the main variations of the legend, (2) try to determine the actual event that led to the legend, and (3) interpret the legend through its Perugian, Italian, and folkloric contexts. **20-10**

SKILLMAN, Amy (Institute for Cultural Partnerships) **CURTAIN CALL: REAL LIFE, THEATER AND FOLKLORE AS SOCIAL ACTIVISM.** For the past year, ten refugee and immigrant women have been working with a theater educator to develop acting skills, write a script and perform an original play based on personal oral history interviews. The play draws upon real life experiences of courage, escape and acculturation, and translates them into succinct narratives to be performed for an audience. Combining video clips from the play and ethnographic analysis, this presentation will examine the impact of this process on the women and their narratives, as well as the role of folklore and theater in social activism. **18-01**

SMITH, Tyrie (University of Louisiana) **PART OF THE SEARCH, PART OF THE REPETITION: LIMINAL SPACE AND RITUAL TRANSITION IN WALKER PERCY'S *THE MOVIEGOER*.** Utilizing Victor Turner's work with liminality in terms of ritual transition this paper examines the fictional representation of this phenomenon within Walker Percy's *The Moviegoer*. Within the novel, this time out of time defines the lives of the novel's two protagonists (Binx Bolling and Kate Cutrer) and is central to their "ritual" period of transition. Both Binx and Kate exist in a "social limbo"—living as outsiders in their community—and only re-enter "real" time once they realize the depth of their relationship and come to "understand" one another. **09-06**

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SMITH POLLARD, Deborah (University of Michigan, Dearborn) "PRAISE IS WHAT WE DO": PRAISE AND WORSHIP MUSIC IN DETROIT'S BLACK CHURCH COMMUNITY.

"Praise and worship" refers to a musical repertoire and mode of performance that emerged during the late 20th century within the Christian Church. Previous research (Redman, Hamilton) primarily focuses on the White Evangelical Church which gave rise to the movement. Little inquiry has been made into how Black congregations have adapted this emerging form. This paper examines the repertoire and function of praise and worship through the performances and expressed intentions of Detroit area and national ministers of music and argues that this controversial form is most successfully adapted when it incorporates rather than eliminates traditional Black sacred music. **17-02**

SOBOL, Joseph D. (East Tennessee State University) WHISTLIN' TOWARDS THE DEVIL'S HOUSE: POETIC TRANSFORMATIONS IN AN APPALACHIAN FOLKTALE PERFORMANCE.

The late Ray Hicks of Beech Mountain, North Carolina, was widely acclaimed as a master of the storytelling art. Yet little has been written that conveys the poetical dimensions of his tellings, their thematic urgencies, and their striking liberties within traditional molds. This study centers on a performance of one of Hicks's signature tales, "Wicked John and the Devil." His powerful play with markers of truth and belief are explored in order to question traditional folkloristic classifications of folktale genres. **18-10**

SOLOMON, Nancy (Long Island Traditions) BAY RATS AND BUNGALOWS: WORKING WITH ENVIRONMENTAL ISSUES.

In this presentation I will examine how environmental arguments, both helped preserve a tradition—baymen—and destroyed one—summer bungalows on a public beach. I will explore how arguments persuaded the public to adopt strong positions and influenced local legislation. In this discussion I will seek comment on effective arguments we can use to help preserve tradition. **01-14**

SOMMERS, Laurie (South Georgia Folklife Project) VOICES OF TURPENTINERS: FROM THE FLORIDA WPA TO THE PRESENT.

This presentation will provide an interpretive overview of the musical traditions of African American turpentine workers, a little researched aspect of one of the most important occupational cultures of the American South. Recent fieldwork by the South Georgia Folklife Project builds on WPA-era fieldwork by Zora Neale Hurston and Stetson Kennedy to provide new insights into the role of music in turpentiners' lives and its relationship to patterns of work, worship, and leisure. **05-02**

SPELLMAN, Carol (Oregon Historical Society Folklife Program) FOR THE LOVE OF THE TUNE: IRISH WOMEN AND TRADITIONAL MUSIC.

This presentation is a tribute to women musicians who have been under-chronicled and under-represented in the literature and documentation of the Irish traditional music genre. This 28-minute documentary chronicles my fieldwork in Ireland. Included are interviews with female *sean nos* singers and instrumental musicians ranging in ages from 10 years to 89 years. They share their thoughts about their roles in and contributions to Irish traditional music as well as experiences and examples of their music. "For The Love of the Tune" is an expression of empowerment, pursuit of equity and voices Irish women's pivotal contribution to their musical heritage. **05-07**

STANTON, Gary (University of Mary Washington) FROM MODAL TO RAG: CHANGING TUNE SETTINGS IN WESTERN NORTH CAROLINA FIDDLE OF THE EARLY 20TH CENTURY.

Among the tunes recorded from older musicians living in the mountains of western North Carolina, east Tennessee and Kentucky, north Georgia and Alabama are a small group of tunes whose settings are strongly bi-modal in character. Some are clearly regional variants of tunes played internationally, others are only found within this region. These tunes are seen as distinct from the fiddle tunes popularized by younger fiddlers, Arthur Smith and others, as rags. Many fiddle players played tunes in both settings. This paper examines what the differences between the settings and investigates the articulatory conventions fiddlers employed as well as the sonic products that make these classes of tunes seem more an issue of style than repertoire. **20-06**

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STELLAVATO, Mickey (University of Oregon) **LIKE OUR ANCESTORS: THE CHOICE OF HOMEBIRTH IN A MODERN WORLD.** This 15-minute video "discussion" looks at the rising phenomenon of homebirth where women are creating ritualized, conscious birth settings for themselves in a society they feel has become increasingly technocratic and litigious. Likewise, through the first-person narratives of this project, midwives in the Eugene, Oregon, area discuss the reasons they have left the hospital setting where they began, choosing instead to work in homes. Both midwives and mothers look at the differences between the two environments and elaborate their feelings of a self-created rite of passage. **09-10**

STEPHENS, Martine (Ohio Wesleyan University) **LISTENING TO WORKING CLASS VOICES: CONSTRUCTING IDENTITY IN INDUSTRIAL COMMUNITIES.** Traditional narratives about work link workers across multiple borders of locale, ethnicity, and family. Yet some occupational spaces were literally constructed by employers to house and homogenize the workforce. As the industries failed, the story of the former working life of the location, often reflected in its physical features, architecture and planned town layouts, remained a central component of local identity. This paper considers ways current residents of industrial built communities express occupational traditions and newer, shifting identities through narratives and the physical landscape. **04-10**

STEVENSON, Rebecca (University of California, Berkeley) **MANA, THE SPIRIT OF HAWAIIAN SLACK KEY GUITAR, KI HO' ALU: TRANSMISSION, TRANSFORMATION AND BELIEF.** As Hawaiian slack key guitar experiences increasing popularity in and outside of the Hawaiian islands, native artists show their concern about the authenticity of the practice and performance of this unique art form. In this paper I will address the legends surrounding the origin of the form, the secrecy and sanctity involved in the musical and spiritual practice of slack-key, and the Hawaiian folk beliefs that inform its traditional performance and transmission. I also will consider the implications authentic and inauthentic commercialized transmission for "ethnic" music genres. **20-06**

STOELTJE, Beverly (Indiana University) **PLURALISM AND THE PROBLEMATICS OF POWER IN GHANA.** Among the most challenging problems posed by the concept of governmentality in contemporary African societies is law. African societies, like all other societies, had legal systems before the arrival of the colonial powers. When they arrived, the foreign powers imposed their legal system on the indigenous population. In Ghana the British utilized the indigenous system, attempting to freeze it as customary law. Yet, the indigenous system has continued apart from official law, in what is called "folk law" by scholars and "custom" by Ghanaians. This paper examines folk law/custom in relationship to governmentality. **12-01**

STONE, Robert (Florida Folklife Program) **A GOOD DOG IS WORTH THREE MEN: HOME ON THE SWAMP WITH THE FLORIDA COW-DOG.** For centuries dogs have been used in Florida to keep cattle from roaming into scrub, dense hammocks, and swampy areas and to flush out those who have. This paper examines past and present occupational and cultural practices with regard to working cattle with dogs. The cow dog as a symbol of Florida "cracker" culture is discussed. The presentation includes audio recordings of Florida ranchers and cowmen and still photos of them working with dogs. **05-02**

STRENG, Rod (Middle Tennessee State University) **THE ORGANIC MARRIAGE OF FOLKLORE AND LITERATURE IN WASHINGTON IRVING'S RIP VAN WINKLE.** My study investigates the short story *Rip Van Winkle* by Washington Irving. This study refutes traditional criticism such as that of Cunliffe (1954) and Wendell (1900) that disparages Irving's story for its "careless" use of a "ready made" plot belonging to a folktale. Referencing the work of Vladimir Propp (1927) and Bruce Rosenberg (1991), my study explores the relationship between folklore and traditional written literature and determines that in spite

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of its frame structure Irving's tale achieves the classic organic unity as dictated by Aristotle and, therefore, deserves more critical study and to be held in higher esteem by scholars of both folklore and traditional literature. **18-04**

SULLIVAN, C.W., III (East Carolina University) **CULTURAL WORLDVIEW IN THE REFLEXIVE NARRATIVE STRUCTURE OF THE FOUR BRANCHES OF THE MABINOGI.** I have elsewhere discussed the matrilineal-to-patrilineal inheritance shift in the Fourth Branch of the Mabinogi, but I have since come to see that the interwoven and reflexive narrative structure of the Welsh tales reveals the Fourth Branch to be the recapitulation of a cultural worldview pattern that begins in the First Branch and is reasserted in various iterations in the Second and Third Branches. This paper will discuss the way(s) in which understanding the narrative structure of these originally oral tales illuminates the changing worldview of the people who told them. **18-10**

SWEENEY, Jennifer (Emory University) **CORNERED BEEF TO ROTISSERIE CHICKEN: GLOBALIZATION AND CHANGING FOODWAYS IN THE BARBADIAN RUM SHOP.** This paper will examine the foods traditionally served in the Barbadian rum shop, and explore the changing foodways over the past few decades. Global influences have been a crucial component in Barbadian history and these global contacts have caused cultural transformations both in the traditional foodways of the people as well as localization of the products being consumed. In Barbados, these studies of food can illuminate broader trends of westernization and globalization in a rapidly changing society. **18-06**

SZUMSKI, Bethra (Professional Piercers Association) **BODY ART AS INDIVIDUAL AND COLLECTIVE IDENTITY.** Collaborative attempts at understanding culture and folklore are rarely attempted in the United States, and collaboration as a methodology of research in the humanities is only attempted in a few places. This presentation seeks to find correlations between body art and music that illuminate the differences between cultures that focus largely on the individual and those that focus on a collective identity as more crucial to a community. These distinctions can be shown to fall into divisions between first world and third world countries, and especially among indigenous peoples everywhere. **13-14**

TAFT, Michael (Library of Congress) **THE ABSENTMINDED PROFESSOR: A CASE STUDY OF AN ACADEMIC LEGEND CYCLE.** Among the traditions of academe are stories of absentminded professors, and Professor Charles Lightbody embodied the expected characteristics of this tradition. Through stories about Lightbody, I will explore the nature and function of this legend cycle. To what extent do the absentminded professor narratives reflect popular perceptions of the intellectual? How are these stories a response to hierarchy and power? How do migratory legends intersect with personal experience narratives? And how does the legend cycle itself intersect with the wider body of legends about a particular person, not only as a local character, but as a respected member of faculty. **17-04.**

TANGHERLINI, Timothy R. (University of California, Los Angeles) **TUBORG PÅ DÅSE: ZLATKO BURIC, BERTEL HAARDER AND THE REPRESENTATION OF ETHNIC "OTHER" IN DENMARK.** In recent years, there has been an increasing focus in the Danish popular media on representations of ethnic "outsiders," predominantly people of Arabic and Southern European heritage. The representations, based on stereotypes derived from informal performance of jokes and legends, are ubiquitous in Danish media, and in turn inform the political and social behavior of many Danes, both of Danish and non-Danish heritage. This paper explores both political and commercial advertising in Denmark as a central arena for the negotiation of "otherness" in the Danish imaginary. An understanding of the jokes and legends behind these representations informs this reading. **13-10**

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TEW, Tiana (Monroe County Public Library) **LEGAL EXERCISE: RE-POSITIONING YOGA IN THE GLOBAL COMMONS.** This paper explores the implications of *Open Source Yoga v. Bikram Choudhury*, where the line between culture and property is being drawn by a California federal circuit court judge. Drawing upon wider political and moral discourse promoting new notions of "the commons," the open source yoga movement was formed to resist the growing commodification and commercialization of yoga. This case confronts issues of cultural diffusion and demonstrates the increasingly complicated impact intellectual property law will have on culture and those of us who study it. **20-12**

THOMPSON, Sara (York University) **RENAISSANCE FAIRES: CREATING TRADITION, PERFORMING AMERICA.** The contemporary North American phenomenon known as the Renaissance Faire blends historical re-enactment, interactive and improvisational theatre, folkloric performances, and modern consumerism to create a vibrant, distinctive, tourist attraction. Though festivals purport to represent a Renaissance-era British setting, the presentation owes far more to American popular culture than to actual historical realities. This paper explores the combination of traditional and popular culture represented by renaissance faires, and the variety of American identities and concerns addressed in this pseudo-historical tourist attraction. **17-03**

THOMPSON, Tok (Trinity College, Dublin) **"SOMETHING FISHY GOING ON": AN ANALYSIS OF THE ROLE OF FISH IN AMERICAN DISCOURSE.** Did anyone ever tell you about the one that got away? If so, that "one" was either the most significant love of your life, or a fish. And of course, if something is a "nice catch," the same logic applies. Fish are a staple of American discourse in folklore and folk speech. In this talk I will briefly cover some of the major roles that the concept of fish plays in American discourse, and in doing so hope to explore ways of considering inter-related conceptual categories outside the usual distinctions of genres. **17-01**

TITON, Jeff Todd (Brown University) **THE VIRTUAL FOLK FESTIVAL.** This in-progress project is a computer based, hypertextual, multimedia representation of a folk festival. It consists of various linked spaces, such as stages and backstages; it is interactive and open-authored. It is meant not only to represent folk artistry but also to raise the genuine issues, conflicts and problems that have been important to our celebrations, critiques, and understandings of Folk Festivals. **04-00**

TRUJILLO, Armando L. (University of Texas) **IADELANTE CON POPEYE! SPINACH FESTIVAL AS SYMBOL OF CHICANO SOCIOCULTURAL INTEGRATION AND ACCOMMODATION.** This research focuses on the evolution of the Spinach Festival in Crystal City, Texas, from its inception in 1937 to the present and its relationship to the Chicano-Anglo ethnic relations in the community. The aim of this study is to reconstruct the style and content of the Spinach Festival celebration during the first major celebratory phase, 1937-1942, which was under Anglo community control, and contrast that to the second phase of the festival, 1982-present, under Chicano control. **12-00**

TUCKER, Elizabeth (Binghamton University) **MARBLES ON THE CEILING: EMERGING CAMPUS LEGENDS.** As Simon J. Bronner points out in *Piled Higher and Deeper* (1995), college ghosts take many forms. This paper will examine emerging campus legends about spectral marbles falling above the ceilings of residence hall rooms at a number of different colleges. Both in oral tradition and on the Internet, these legends describe and question signs of spectrality. In some texts, marbles serve as a metaphor for madness, linked with the sudden loss of life that is such a prominent theme in campus legends. **17-04**

TULEJA, Tad (University of Oklahoma) **ON AMERICAN SOIL: PREFERRED AND RESIDUAL NARRATIVES IN OKLAHOMA CITY.** In 2005 the Oklahoma City National Memorial observes the tenth anniversary of the most lethal act of domestic terrorism in U.S. history. In this presentation, drawing on work by Stuart Hall, Chris Rojek, and Jack

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Santino, I explore both the National Park Service's "preferred" explanatory narrative of recovery and redemption and the "residual" sometimes oppositional narratives that emerge at the memorial site in the form of graffiti, spontaneous shrines, and interview conversations. Focusing especially on visual and spoken testimony from this year's National Week of Hope, I want to show how personal creativity continues to individualize a collective trauma. **12-08**

TURNER, Patricia A. (University of California, Davis) **SOUTHERN COMFORT: BLACK QUILTS AND BLACK COLLEGES.** The AFS Atlanta meetings are a particularly significant locale from which to review and analyze the connections between historical black colleges and universities (HCBU) and African American quilting traditions. Beginning in the late 19th century when faculty wives commissioned ex-slave Harriet Powers to make a quilt for a trustee to contemporary black history month displays that feature black quilts, HCBUs have been consistently engaged in the display of quilts. Less attention has been paid to the role HCBUs played in teaching students and community women how to make quilts. Southern HCBUs often sent Extension agents to rural black communities to improve the domestic practices of black female share-croppers. Using field work and archival research, this paper will probe the ways in which African American colleges and African-American quilt practices intersect and the implications of these connections for conclusions about authenticity issues in black quilt scholarship. **17-02**

TURNER, Rory (Maryland State Arts Council) **MARYLAND TRADITIONS: INFRA-STRUCTURE, APPRENTICESHIPS, AND COMMUNICATIONS.** This poster provides an introduction to the Maryland Traditions folk arts/folklife infrastructure framework for research, programming, and partnership. In addition to this overview, we will share our work with the Maryland Traditions Apprenticeship Awards program, and our use of technology to share and manage research. Through these programs, we are attempting to create an infrastructure that integrates academic and public folklore, that serves the realities of traditional art forms and artists today, and that empowers individuals and communities to engage in cultural documentation and traditional artistic creativity. **13-00**

TWINING, Mary (Clark Atlanta University, emeritus) **A WEAPON OF MY SONG.** The story of the late Bud Foote fits into the categories of folklore and activism and of grass roots struggle for self-determination. Foote composed songs about social and political issues based on well-known folksongs or familiar tunes. When the city mounted a campaign to build the Stone Mountain Freeway, he wrote highway songs to encourage the fight against the concretization of the city. He became the minstrel of the struggle using traditional protest broadside and satire. **05-06**

TYE, Diane (Memorial University of Newfoundland) **"DID MOM BAKE?": PARTICIPATING IN FAMILY TRADITION.** What does tradition look like from the perspective of those who opt out? Within my own family, my sister does not reconstruct many of the traditions we grew up with as children. Isolated by her deafness, she grew up excluded from important aspects of family culture. But, wait. Is that a hearing explanation? What does she say about the value of these traditions? How do they look from her perspective? In exploring these questions, I consider meanings my sister and I read in a collection of childhood recipes that I now replicate faithfully and she can scarcely remember. **18-06**

UNDERBERG, Natalie (University of Central Florida) **I HEARD IT ON THE FOLKVINE.ORG: REFLECTIONS ON THE STORY, OUT-OF-CONTEXT.** This paper examines the Folkvine.org project from the point of view of narrative and focuses on the potential of digital media for addressing contemporary folkloristic concerns in the area of ethnographic storytelling. Folkvine.org is a web site project that presents the art and aesthetics of Florida folk artists on the Internet. Telling ethnographic stories employs storytelling techniques common to narrators in other genres. Using these techniques in a digital environment involves making the most of the distinctive features of hypermedia, including immersion, imitation, non-linearity and interactivity. **17-07**

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UNDERWOOD, Michael (Indiana University) **CAN I GET CHANGE FOR THAT PLOT TWIST?: DRAMATIC CURRENCY FOR COMMUNAL NARRATIVE SHAPING IN ROLE-PLAYING GAMES.** In several recent role-playing games, agency in story-shaping within the created narratives has shifted towards the side of the players, through the use of game resources. Players may expend these resources to modify the world of the narrative in a way that had previously been solely the province of the primary narrator ("game master"). These resources are given as rewards to players who enhance the narrative through fine performance or when a character's background complicates the narrative. This creates a form of dramatic currency by which the players and the game master can communally shape the direction of the narrative. **13-04**

VAUGHAN, Theresa A. (University of Central Oklahoma) **FOLK OR FOODIE: TRADITIONAL FOOD IN CYBERSPACE AND THE "FOOD NETWORK."** "Foodie" is a term current in food writing, in cyberspace, and on a cable television network devoted to food-oriented programming, the "Food Network." Foodies consider themselves to be a group of dedicated amateur enthusiasts devoted to cuisine. American foodways are often denigrated by foodies, although they are portrayed in programming on the Food Network. An examination of Food Network programming, foodwriting, and foodie cybergroups afford an opportunity to understand the dichotomy between American views of non-American traditional foodways as somehow noble and authentic, while American traditional foodways are not. **18-06**

VIRTANEN, Hilary-Joy (Indiana University) **FOR BUSINESS OR PLEASURE: THE POLITICS OF BERRY PICKING IN MICHIGAN'S KEWEENAW PENINSULA.** Keweenaw County, Michigan, residents face increasing challenges in their attempts to make a livelihood. In a county boasting one of Michigan's lowest per-capita income rates, Keweenaw residents often combine multiple income-earning strategies to stay afloat. One such strategy, berry picking, is a contentious area for residents. With the continued influx of seasonal residents to the region, the debate over berry patches grows. These competitors enter the market, decreasing locals' opportunity for success and giving them more reason to distrust outsiders. **05-03**

VLACH, John Michael (The George Washington University) **UNDER LIBERTY'S GAZE: SLAVE HOUSING IN WASHINGTON, DC.** Our capital city is designed and constructed to inspire its citizens to reflect on the benefits of their personal freedoms. Standing atop the gleaming dome of the Capitol is an impressive bronze statue of a woman meant to represent our nation's commitment to liberty. But surprisingly as she looks out over the terrain of Capitol Hill, her gaze falls on the sites of five farms and plantations operated with slave labor. While those African-American captives—and thousands of others who once lived in Washington—are "erased" by the city's planning agenda, careful folklife detective work can recover their former presence. **09-08**

WAINAINA, Michael (Kenyatta University, Nairobi) **FOLKLORE AS SOCIAL ACTION AGAINST METANARRATIVES OF AFRICA'S OTHERNESS.** Emergent folklore forms in the newly liberalized electronic media seek to present unique folk perspectives on questions of identity. It is in this context that a folk-narrative program called "Mathekania na Mataaro ma Githingithia" has grown to become one of the most popular programs on vernacular FM radio in Kenya today. Roughly translated, the title would mean "The Anecdotes of Githingithia." Githingithia, is the name of the folk-hero-narrator, and the anecdotes are short didactic and intensely humorous "folk" experiences, to which he was either a participant, a witness or has information about. This paper seeks to explore how through these folk experiences, African folk seeks to respond to the meta-narratives of Africa's otherness, as presented in the West's cultural rhetoric of representation of Africa as "wild" and "untamed." **05-14**

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WALTERS, Maria (Utah State University) **TRADITIONS**. Martha Agnes Koch, my grandma, left Germany and immigrated to the United States in 1927. As I listened to her personal narrative, I wanted to use her life examples to illustrate how she was willing to put aside or neglect her culture in order to gain acceptance in her new American culture. Too much of the historical research I have read takes a few individual accounts and wants to group all the immigrants into the few similarities; a personal account will attract a new and different understanding for most audiences. **04-09**

WANG, Chang Ru (Dao Li College of Continue Education, Harbin) **THE RESEARCH OF TEMPLE OF EXTREME HAPPINESS: A RELIGIOUS PEARL NURTURED IN FOLK CULTURE**. Harbin concentrates on traditional decoration of the temple of Extreme Happiness, Ji Le Si, by analyzing its meaning and function, especially in the connections between the architectural elements and the local folk tradition. The research displays a particular context that the Temple of Extreme Happiness obtained, the unique cultural significance in the mind of the people of Harbin. **13-03**

WANG, Gui Xiang (Tsinghua University, Beijing) **"A HOUSE WITH THE SIZE OF FIVE MU" AND "A BLOCK OF TEN FAMILIES": A RESEARCH ON THE PRINCIPLES OF ANCIENT CHINESE HOUSE COMPOUNDS AND CITY BLOCKS**. One of the main characteristics of traditional Chinese vernacular architecture is courtyard space. It was based on the essential policy of agriculture that not only the farm land but also the dwelling sites were divided or arranged by an area unit. The house building and the gardens for vegetable and mulberry trees were united into a building complex. Other Chinese traditional buildings like palaces, temples and official buildings had the same regulation as vernacular architecture. **13-03**

WEEMS, Mick (The Ohio State University) **QUALIA: THE INVENTION OF A NEW LGBT FOLKLORE TRADITION**. Qualia is an organization dedicated to gay folklife. Founded in 2002, Qualia's mission is to educate people about LGBT culture through scholarship, entertainment, and celebration. Qualia is an innovative blend of festival, fundraisers, and academic conference. We hold a festival/conference on gay folklife every spring that is free of charge for presenters and attendees and that sponsors dances to raise money for BRAVO (Buckeye Region Against Violence Organization). We also promote gay performances and charitable events outside of our festival weekend. Most of our funding comes from the Columbus LGBT community and its allies. **18-00**

WEGELIN, Jacob (University of California, Davis) **SPLITTING TRIALS AND TRIPPERS: AN EMIC VIEW OF AN AMERICAN 1970S FUNDAMENTALIST COMMUNE**. New religious movements (NRMs) are popularly called "cults." This term reflects the notion that NRM dynamics differ fundamentally from those of mainstream groups and may be wrong or harmful. I provide an emic view of an NRM that has received scant attention. Shiloh Youth Revival Centers, Inc. (fl. 1970-1979) was a premillennialist commune with forty-five centers across the US. Drawing on my eight years in Shiloh, I will sketch its morally ambiguous dynamics and the "artistic communication in small groups" that makes its story worth telling. **18-07**

WHITE, Marilyn M. (Kean University) **VAUXHALL THEN AND NOW: A COMMUNITY CELEBRATES AND REMEMBERS**. Vauxhall, New Jersey, is a small, close-knit, urban community with 2900 African Americans out of a total population of 3400. A 2002 self-published pamphlet about the community by a long-time former resident led to a 2004 Black History Month program, that led to application for and receipt of a grant, that led to oral history interviews with current and former residents who were at least 100 years old, and another community program in March 2005, that drew approximately seventy people, Black and White, who shared their memories of Vauxhall. This poster explores the ways a community has celebrated and remembered its history and its people. **12-00**

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WILKERSON, Wendi (Louisiana Regional Folklife Program) **SHUCKS: OYSTERMEN VS. ENVIRONMENTALISTS IN PLAQUEMINES PARISH.** In this presentation, I will examine the socio-cultural importance of the Croatian oystering tradition in Plaquemines, and how this tradition has been negatively impacted by both the severe coastal erosion problems, and the coastal restoration efforts. I will explore how the arguments from both sides influenced public opinion and state environmental policy. In this discussion I will seek comment on effective arguments we can use to help preserve occupational traditions even as we fight to preserve what's left of the Plaquemines coastline. **01-14**

WILLIAMS, Randy (Utah State University) **"TWO FOR TWO": VALENTINE'S DAY AT ADAMS ELEMENTARY.** On Valentine's Day in Logan, Utah, students at Adams Elementary participate in a time-out-of-time celebration, exchanging their normal routine for a communal event that includes pairing students to participate in the school's manners tea. The tea is a longstanding rite of passage (almost 40 years old) that gives parents and educators an opportunity to highlight community values. This paper and slide presentation review the history and functions of this calendrical tradition. **01-13**

WILMORE, Erica (George Mason University) **TAKING MY LEAVE: NARRATIVES OF ALIENATION AND LEAVE-TAKING.** Stories of alienation are universal. They are often about defining moments in the development of a personal identity. These personal narratives are important because they demonstrate how the need for belonging can be strong enough to drive someone from a previous "home" in hopes of finding another, more suitable, "home." Although leave-taking often takes the form of physical travel (leaving hometown, region, or country), there are other examples. Groups in which people can experience alienation leading to leave-taking may include families, religious, political or other community groups, special interest or activist groups, professions, classes, ethnic or cultural groups, and workplaces. **01-07**

WILSON, Alice Brooke (Appalachian State University) **CORRIDOS AS A REFLECTION OF MEXICAN IDENTITY IN CHANGING APPALACHIA: A SLIPPERY DIALECTIC.** Over the past 10 years, Appalachian North Carolina has become a significant destination for immigrants from Mexico, linked by a complex economic web that affects aspects of peoples' lives on both sides of the border. This paper explores the role the changing musical tradition of the corrido plays in the lives of recent immigrants to a three-county area in the corner of northwest North Carolina. Traditional and popular corridos are part of retaining and building immigrant identities among the multiple contradictions of stabilization and destabilization in Mexican communities on both sides of the border. **13-02**

WILSON, Tracie (Indiana University) **COMMUNICATING NATURE: THE ROLE OF SERVICE-LEARNING AND ETHNOGRAPHY IN ENVIRONMENTAL LITERACY EDUCATION.** Incorporating service-learning and ethnographic methods can enhance environmental literacy. This combined approach is especially useful in making students aware of how culture shapes and frames our ideas about the environment and nature. In addition, these methods provide a useful means to cultivate lifelong learning and environmental concern in students and, in the process, foster civic engagement. This paper is based on my experience of a service-learning course, which included an alternative spring break trip to the Talamanca region of Costa Rica to work with Asociación ANAI, a nonprofit organization that works on conservation and sustainable development projects. **01-08**

WINICK, Stephen D. (American Folklife Center) **THE STUCK COUPLE GETS AROUND: LEGEND, RUMOR, OSTENTION AND THE ABSENT CROWD.** This paper will explore the overlap of crowd reactions to rumor and the phenomenon of ostention, as both relate to "The Stuck Couple." In this legend, two people become stuck together during sex. In most versions, a crowd of jeering onlookers humiliate them. This paper explores possible

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significances of the crowd's actions in "Stuck Couple" stories from ancient Greece, medieval France, the United States, England, Malaysia, Kenya, and Namibia. In so doing, it traces the history of an amusing and enduring story. **20-10**

WINNIFORD, Lee (University of Houston) **CORE SIGNIFICANCE OF LORE IN THE SOCIAL AND CULTURAL STABILITY PROVIDED BY GRAVEYARD WORKINGS AT LONG CEMETERY, HOPKINS COUNTY, TEXAS.** A presentation involving three free-standing display panels representing visually the three levels of interaction that I have examined: the cemetery lore, past and present; the cultural implications of the place and the ritualistic format and content of the event; and the current efforts of the present generation of "folk" to obtain an historical marker for their cemetery that helps them define the meaning of the place and the bonds it preserves through successive generations. **12-00**

WISER, Dusty (Utah State University) **CHINESE FOLK ATTITUDES TOWARD THE US AS SEEN THROUGH POPULAR CULTURE.** This paper considers folk attitudes that Chinese people have about the United States based on its popular culture. I utilize interviews with Chinese people to discuss television sitcoms, the most current movies, and fast food chains. The paper also incorporates my observations from living in China. It takes into account outside sources that comment on mass-produced culture and globalization. I analyze the Chinese people's perceptions of the U.S. and investigate how their ways of thinking about and assimilating American popular culture affect their everyday lives. **18-11**

WOJCIK, Daniel (University of Oregon) **VERNACULAR ART ENVIRONMENTS AS SITES OF COMMUNITY AND CONTESTATION.** Individuals labeled as "outsider and visionary artists" often are depicted as creating idiosyncratic work that is isolated from local communities and dominant culture. Illustrated with visual examples, this presentation demonstrates how "outsider" art environments reflect folk traditions, community interactions, and broader societal issues. I focus on selected individuals who have created environments as a way to engage their communities, confront adversity, and express social commentary or protest. Although marginalized and disempowered, these individuals, through aesthetic recycling and bricolage, articulate deeply felt concerns, attempt to transform the lives of others, and challenge dominant ideologies and oppressive societal conditions. **09-01**

WOLFORD, John (Missouri Historical Society) **LITERATURE, ENVIRONMENTALISM, AND TRADITION.** The terms "environmentalism" and "tradition" often imply opposite camps: environmentalism as liberal and tradition as conservative. Concerning tradition, folklorists know better: tradition implicates both change and continuity. However, environmentalism, even among non-specialist scholars, provokes knee-jerk images of radical movements. Excellent literary writers provide a revealing perspective on the deep traditions within the environmental movement, drawing on its own forms of folklore, memory, and tradition. Wendell Berry, for example, has become a symbol of the family farm movement through his writings. Examining literary authors, including authors within the expanding creative non-fiction movement, this paper will scrutinize literary works to gain a balanced perspective on the connection between tradition, folklore, environmentalism, community, and contemporary life. **01-08**

YOUNG, Kristi A. (Brigham Young University) **INVENTING INTIMACY: THE ROLE OF HONEYMOON NARRATIVES.** In their groundbreaking work *Romancing the Honeymoon*, Bulcroft, Smeins, and Bulcroft claim human experiences are shaped into narratives that give them coherent meaning. Using narratives collected by students in a graduate ethnography class at Brigham Young University, this paper will explore the honeymoon narratives of several young Mormon couples and what they reveal about the liminal honeymoon space and the creation of a married couple and new family. The implications of the couple's religiosity upon their experience will also be explored. **04-09**

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YUN, Kyoim (Indiana University) **MANIPULATING THE GODS WITH INJEONG (MONETARY OFFERINGS).** This paper investigates the place of monetary offerings in shamanic practice on Jeju Island, Korea. Practitioners require that clients offer shamanic deities abundant cash, called *injeong* ("bribes"), to persuade the gods to grant their desires. To bring about a desired ritual outcome, native shamans appeal to the gods' moral sentiments by pointing to clients' desperate situations and offerings in ritual speech. For instance, shamans recite a myth that depicts the interdependence of humans and gods for their mutual spiritual and material well-being. Focusing on one shaman's ritual performance, this paper shows that economic exchange between humans and gods has long been a core element of Jeju shamanism. **17-05**

ZEITLIN, Steven (City Lore) **WHY PLACE MATTERS: THE ROLE OF MEMORY IN PRESERVATION.** Human experiences are written onto the built environment. We etch our existence onto the landscape with our lives. Then we look back to read our lives between the brick and mortar. That is why a sense of place is inextricably bound up with our sense of self. The tangible properties of the physical landscape and the built environment are exactly that—tangible and physical. Their sturdiness connects past and present in time periods that transcend individual lifetimes. They are key to our effort to create structures of meaning for the past in the present, and into the future. This talk discusses City Lore's Place Matters initiative and explores five sites the project has researched, commemorated, or worked to preserve. I explore how personal and generational memory adds meaning and value to place. **12-08**

ZHANG, Juwen (Willamette University) **FILMIC FOLKLORE IN CONSTRUCTING CHINESE DIASPORA IDENTITY.** Chinese folklore is a key agent for the increasing popularity of the films by the "fifth generation" directors and the diaspora filmmakers. These films have provided symbolic narratives of the changing Chinese identities. However, the representation of folklore in these films is often far from real. Therefore, this paper suggests the concept of filmic folklore, an emerging genre in folklore and film studies in identity reconstruction. The paper focuses on those popular films in the West to interpret their meaning in building Chinese diaspora identity in a globalizing world. **05-12**

ZOLKOVER, Adam (Indiana University) **THE INCORPORATION AND CORPOREALIZATION OF FAIRY TALES IN POPULAR LITERATURE: BODIES, STRUCTURE, AND THE CARNIVALESQUE IN THE COMIC BOOK FABLES.** The comic book *Fables* presents a compelling case of the transformation of the fairy tale in contemporary popular literature. Through the corporealization and sexualization of fairy tale characters, and through the inversions inherent in its carnivalesque approach to the material, it offers a keen commentary on the genre, both as it has been constructed in the past, and as it is being conceived today. **17-10**

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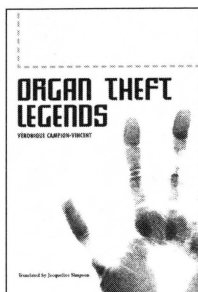
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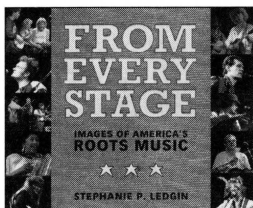
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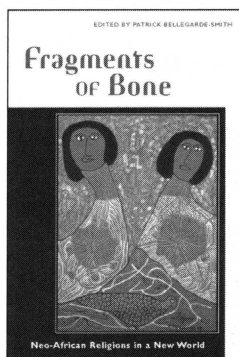
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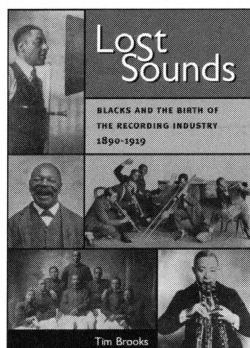
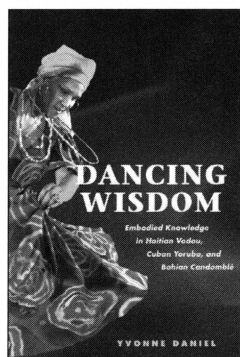
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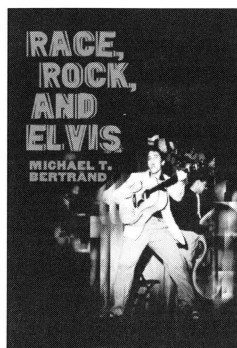
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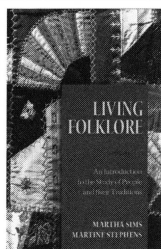
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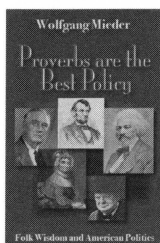
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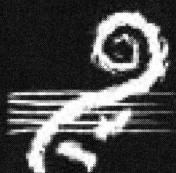
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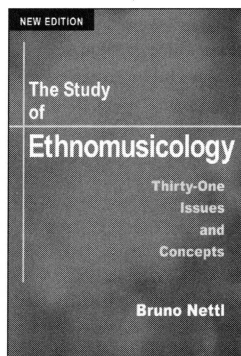
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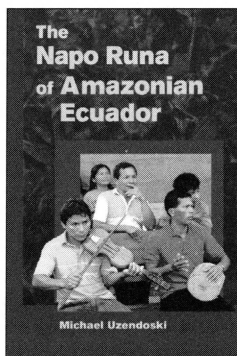
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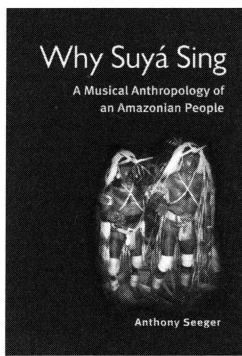


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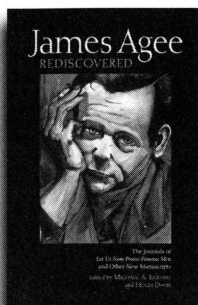
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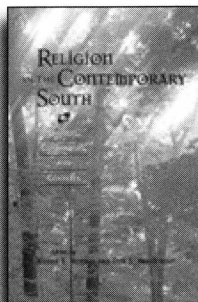


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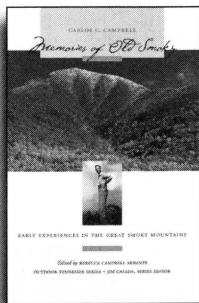
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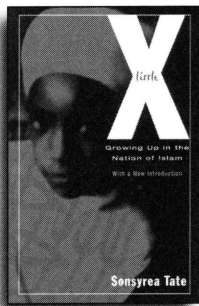
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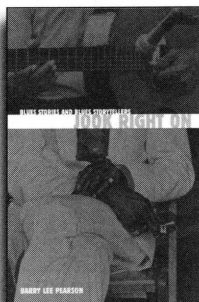
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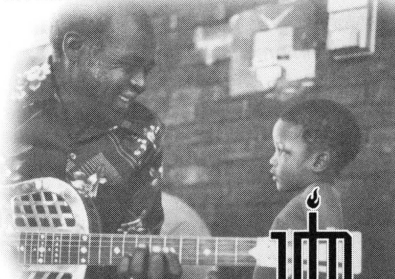


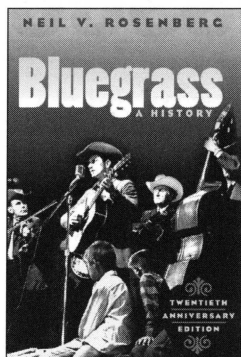
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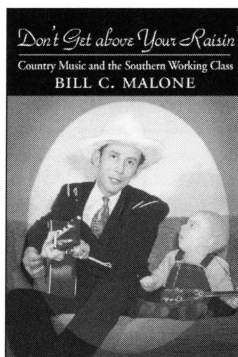
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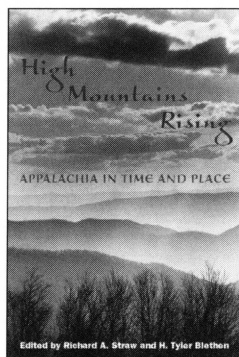
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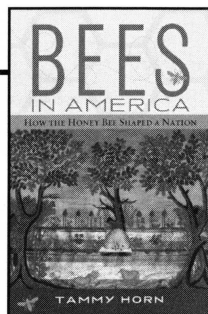
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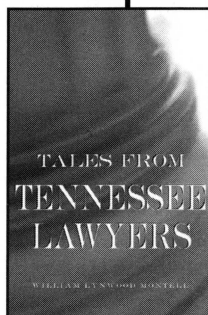
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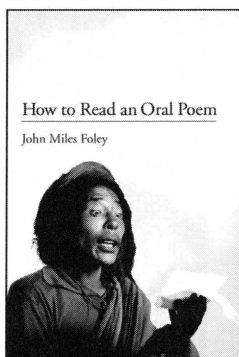


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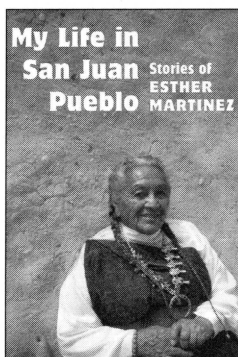


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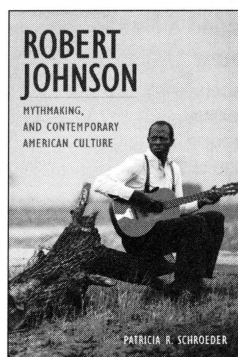


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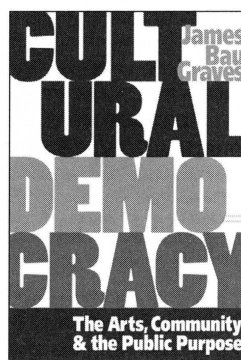
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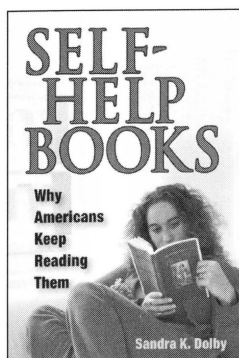
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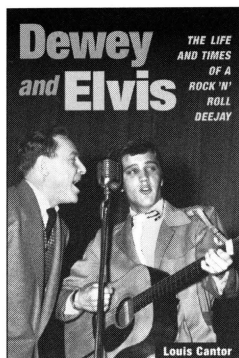


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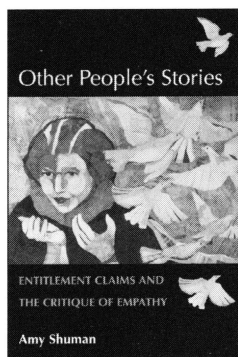
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