



American Folklore Society News

APRIL 2003/Volume 32, Number 2

Nominating Committee Seeks Candidates

The American Folklore Society 2003 Nominating Committee invites and encourages members to submit the names of individuals to be considered as candidates for the Executive Board and the Nominating Committee in the 2003 AFS election.

Terms for the three seats on the Executive Board and one seat on the Nominating Committee that become open each year run for three years (2004-2006). The senior member of the Nominating Committee will serve as chair during the last year of her/his term.

Any member of the Society may suggest any other member for nomination. In selecting its initial slate of candidates, the Nominating Committee considers

- (1) Candidates' awareness of the issues facing the Society at the present and their expressions of willingness to work with the President, the Executive Board, the Executive Director, and the membership in formulating sound policies and programs to guide the Society in the coming years; and
- (2) A slate that is balanced with regard to the candidates' geographical distribution, present employment, ethnicity, race, and gender

This year's Nominating Committee is Lesley Williams (Chair), Tim Evans, Yolanda Hood, and Board representative John Dorst. To suggest the names of potential candidates, or for more information, contact Lesley Williams, 2211 Strebor Road, Durham, NC 27705-2757 USA; telephone 919/620-6773; e-mail williles@mindspring.com. The deadline for suggestions is *May 1, 2003*.

The Committee will announce its initial slate of nominees in the August 2003 *AFS News*, after which members will have the opportunity to add names to that slate by petition. Candidates will appear in a Candidates' Forum at the annual meeting in Albuquerque. The Forum will include brief candidates' statements and opportunities for questions from the membership. Balloting by mail will take place after the 2003 annual meeting and will be completed by the end of the calendar year.

REMEMBER...The deadline for all AFS 2003 annual meeting proposals is **April 15, 2003**. For meeting information and all registration and proposal forms, see the February *AFS News* or visit www.afsnet.org.

Report from the International Society for Oral Literature in Africa

Editor: *Timothy Lloyd*, American Folklore Society, Mershon Center, Ohio State University, 1501 Neil Avenue, Columbus, OH 43201-2602; 614/292-3375; fax 614/292-2407; e-mail lloyd.100@osu.edu

President: *Jack Santino*, Department of Popular Culture, 108 Popular Culture Building, Bowling Green State University, Bowling Green, OH 43403

President-Elect: *Michael Owen Jones*, Department of World Arts and Cultures, University of California, Los Angeles, CA 90095

Executive Board: *Betty Belanus* (2003), 3504 21st Avenue North, Arlington, VA 22207. *Judy McCulloh* (2003), 403 West Oregon Street, Urbana, IL 61801-4127. *Elliott Oring* (2003), 2999 East Ocean Boulevard, #1040, Long Beach, CA 90803. *Maida Owens* (2004), Louisiana Folklife Program, PO Box 44247, Baton Rouge, LA 70804. *Betsy Peterson* (2004), Fund for Folk Culture, P.O. Box 1566, Santa Fe, NM 87504-1566. *Peggy Yocom* (2004), MS 3E4, George Mason University, Fairfax, VA 22030. *Carole Carpenter* (2005), Division of Humanities, York University, Toronto, Ontario, Canada M3J 1P3. *John Dorst* (2005), American Studies Program, University of Wyoming, Laramie, WY 82071. *William H. Wiggins, Jr.* (2005), Department of Afro-American Studies, Indiana University, Bloomington, IN 47405.

Executive Director: *Timothy Lloyd*, see address above

Membership Committee: *Betty Belanus*, Chair; see address above

Nominating Committee: *Lesley Williams*, Chair; 2211 Strebor Road, Durham, NC 27705

Publications Committee: *Judy McCulloh*, Chair; see address above

Editor, *Journal of American Folklore*: *Elaine J. Lawless*, English Department, 107 Tate Hall, University of Missouri, Columbia, MO 65211; jaf@missouri.edu

Membership Dues, Address Changes, or Forms: *Timothy Lloyd*, see address above

AFS Services by E-mail: For all annual meeting, media, membership, subscription, or other inquiries, contact Timothy Lloyd at lloyd.100@osu.edu.

AFS Website: www.afsnet.org

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The International Society for Oral Literature in Africa (ISOLA) held its fourth international conference in July 2002 at the Université de Savoie in Chambéry, France, on the theme of "African Orality and Creativity." Hosted by a team headed by the noted Africanist and oral literary scholar Dr. Jean Derive, the meeting was a tremendous success in bringing together scholars from several nations and disciplinary backgrounds.

Participants included Graham Furniss and Jeff Opland (United Kingdom), Lee Haring, John W. Johnson, Donald Cosentino, and Isidore Okpewho (United States), Paul Egushi (Japan), Bashirou Dieng (Senegal), Itala Vivan (Italy), Thomas Geider (Germany), Fatimata Mounkaila (Niger), Nduka Otiono (Nigeria), Emmenual Matateyou (Cameroun), Emevwo Baikolo (Botswana), Mokgale Makgopa and Dan Wylie (South Africa), Njigu Waita (Kenya), and Kennedy Chinyowa (Zimbabwe).

In addition to the papers presented from a variety of perspectives—performance, rhetoric, orality and literacy, traditional healing, music, development, and the media—the program featured live performances of African traditional music and an excursion to a folk community in the Alpine region of Haute-Maurienne.

At a general meeting of ISOLA held during the conference, Isidore Okpewho of the State University of New York at Binghamton was elected President. He succeeds Graham Furniss and will prepare the Society for its next international conference, scheduled for 2004 in Japan, with Senegal or Kenya as backup sites.

The Society, which is devoted to a serious exploration of issues in African oral literature, welcomes new members from as many disciplines as possible. Information on ISOLA is available on its web site, www.oneworld.org/iai/. Anyone wishing to join the Society should send her/his name, title, institutional affiliation, contact and e-mail addresses and areas of interest (20 words maximum) to Isidore Okpewho at iokpewho@binghamton.edu or by mail to him at the Department of Africana Studies, Binghamton University SUNY, Binghamton, NY 13902-6000 USA.

News from the Journal of American Folklore

Special Issue: Folklore of the African Diaspora—Revised Deadlines

For a planned upcoming special Issue of JAF, we are soliciting paper proposals for a special issue of *Journal of American Folklore* on folklore of the African Diaspora. We are especially interested in essays that, while grounded in folkloristic scholarship, historicity, and the examination of living traditions, can bring the area of Africana folklore more fully into dialogue with contemporary theory. In particular, we seek papers and proposals that engage issues of race and gender, postcoloniality, and/or transnationalism. Proposals that expand conventional notions of genre as well as those guided by stricter definitions are welcomed. Proposals and completed papers should be sent to Professor Anand Prahlad, Department of English, 107 Tate Hall, University of Missouri, Columbia, MO 65211 USA. For more information or to send proposals and/or papers, write to Prahlad@missouri.edu. The due date for proposals is now *June 15, 2003* and the due date for completed manuscripts is *September 15, 2003*.

Special Issue: Experimental Ethnography—Revised Deadlines

For this special issue of JAF, we seek examples of what has been described variously as "experimental ethnography," "fictionalized ethnography," or "literary ethnography." We are distinguishing this type of writing from other kinds of "creative nonfiction" on the basis that the work is intended to be ethnographic and analytical. Folklorists, anthropologists, sociolinguists, and those in performance studies are exploring myriad ways to expand how we write ethnographies. This special issue of JAF intends to publish some of these experiments in writing. Proposals (500 words) for this special issue should be sent to Elaine J. Lawless, General Editor, at either jaf@missouri.edu or lawlesse@missouri.edu by *May 30, 2003*. Final papers are due to JAF by *September 15, 2003*.

Intersections of Public Sector and Academic Folklore—Revised Call

The "Call for Papers" JAF recently issued for a special issue on the topic of "Public Sector and Academic Intersections" has been modified as follows. The *Journal of American Folklore* seeks articles at any time that deal with the significant intersections, differences, and commonalities of work done by folklorists in the public, applied, and academic arenas where folklorists work, including but not restricted to issues of public policy; global economies and the marketplace; cultural heritage documentation, presentation and preservation; applied and advocacy work; apprenticeship programs; folklore and education; issues of borderland work; ethnic diversity; intellectual property rights, etc. We will develop a special issue of JAF only if we receive several papers on these topics in the coming months. However, papers and/or proposals on these topics are always welcome to Elaine J. Lawless, General Editor, at either jaf@missouri.edu or lawlesse@missouri.edu.

Interrogating the Discipline: A Special Request for New "Dialogue" Pieces for JAF

JAF seeks dialogic, even contested articles that explore, examine, and interrogate the discipline of folkloristics from a variety of different theoretical, practical, ethical, experimental, and methodological approaches. Our premise for these articles is that the discipline can best sustain its

strength and significance in local, national, and global communities through reflection and interrogation of our work. We invite both historical and contemporary examinations of how we define folklore and folkloristics, teach our discipline, formulate folklore meetings, intersect with other disciplines, and disseminate our work through journals and publications, museum, and public sector work. Proposals (500 words) or papers should be sent at any time to Elaine J. Lawless, General Editor, at either jaf@missouri.edu or lawlesse@missouri.edu.

General Notes to Authors:

Before submitting manuscripts, authors should refer to "Information to Contributors" on the inside back cover of the most recent issue of *JAF*. The contents of the journal reflect a wide range of professional concerns and theoretical orientations. Articles present significant research findings and theoretical analyses from folkloristics and related fields. Essays are interpretive, speculative, or polemic, and, hopefully theorized and analytical in ways that go beyond description. Notes are narrower in scope and focus on a single, often provocative, issue of definition, interpretation, or amplification. Commentaries, which appear in the "Dialogues" section, usually address topics raised in earlier articles, AFS meetings, current contested issues in the field, interdisciplinary connections, and/or other concerns for the membership at large.

All work submitted to *JAF* should conform to the 14th edition of *The Chicago Manual of Style*. Submissions for "Dialogues" and notes are generally shorter than articles. Ideas and/or proposals regarding possible topics are always welcome to Elaine J. Lawless, General Editor, at lawlesse@missouri.edu or jaf@missouri.edu.

Library of Congress Announces First Recordings for National Registry

Librarian of Congress James H. Billington has announced the first annual selection of 50 recordings, including a number of recordings of traditional or folk-influenced music, to the National Recording Registry. Under the terms of the National Recording Preservation Act of 2000, the Librarian is responsible for selecting recordings annually that are "culturally, historically, or aesthetically significant." Registry recordings must be at least 10 years old. Nominations for the registry were garnered from members of the public and from the National Recording Preservation Board, which is composed of leaders in the fields of music, recorded sound, and preservation. The Board, on which AFS is represented by delegate Burt Feintuch and alternate Timothy Lloyd, also helped with the review of nominations.

In making the announcement of the registry, the Librarian stated, "The challenge of reviewing more than 100 years of the history of recorded sound in America and selecting only 50 significant recordings for the inaugural recording registry was formidable. The registry was not intended by Congress to be another Grammy Awards or 'best of' list. Rather, Congress created the registry to celebrate the richness and variety of our audio legacy and to underscore our responsibility to assure the long-term preservation of that legacy so that it may be appreciated and studied by generations to come. The creation of the registry is one part of the legislation that charges the Library of Congress with developing a comprehensive national recording preservation program, the very first of its kind. Acknowledging the inception of this significant responsibility, many of my first

selections for the recording registry recognize important firsts in the history of recording in America: technical, musical, and cultural achievements."

Billington also announced that folklorist and former National Endowment for the Arts chairman William Ivey, now Branscomb Scholar at Vanderbilt University, would serve as chairman of the board of directors of the National Recording Preservation Foundation, which will accept gifts and administer a grants program to support sound preservation in archives throughout the United States.

The list of the first selected recordings follows. For more information, consult the National Recording Preservation Board Web site: www.loc.gov/rr/record/nrpb.

Edison *Exhibition Recordings* (Group of three cylinders): "Around the World on the Phonograph;" "The Pattison Waltz;" "Fifth Regiment March" (1888-1889) A trio of cylinders selected by Edison contemporaries to represent the birth of commercial sound recording—as an industry, as a practical technology, and as a means to preserve music and the spoken word.

The Jesse Walter Fewkes field recordings of the Passamaquoddy Indians (1890) Fewkes's cylinder recordings, made in Calais, Maine, are considered to be the first ethnographic recordings made "in the field," as well as the first recordings of Native American music.

"Stars and Stripes Forever" Military Band. Berliner Gramophone disc recording (1897) The first recording of America's favorite march. "The Stars and Stripes Forever!," John Philip Sousa's most famous march, was recorded by the company of the inventor of the 78-rpm gramophone disc, Emile Berliner.

Lionel Mapleson cylinder recordings of the Metropolitan Opera (1900-1903) In the early 1900s, Lionel Mapleson set up a phonograph in the New York City Metropolitan Opera House to record excerpts of 'live' performances there. These cylinders preserve a special window on the spontaneous artistry of this era and are the only known extant recordings of some performers, including Jean de Reszke.

Scott Joplin ragtime compositions on piano rolls. Scott Joplin, piano (1900s) Scott Joplin is regarded as the pre-eminent composer of ragtime compositions. Joplin himself performed some of these rags for piano roll sales. These rolls represent the way rags were originally listened to and enjoyed on home player pianos. They are outstanding examples of a less-familiar, nearly-obsolete, sound recording format.

Booker T. Washington's 1895 Atlanta Exposition Speech (1906 recreation) In 1906, Booker T. Washington recreated his controversial 1895 Atlanta Exposition speech in which he promotes inter-racial cooperation, as well as African-American self-reliance. This address drew criticism from other black leaders who interpreted it as giving in to segregation.

"Vesti la giubba" from *Pagliacci*. Enrico Caruso (1907) Tenor Enrico Caruso was probably the most popular recording artist of his time. His recording of this signature aria by Leoncavallo was a best-selling recording.

“Swing Low, Sweet Chariot.” Fisk Jubilee Singers (1909) The Fisk Jubilee Singers established the black spiritual in the history of American music. They were also the first to introduce these songs to white audiences through concert tours and recordings. "Swing Low" is their first commercial recording.

Lovey’s Trinidad String Band recordings for Columbia Records (1912) These Trinidadian instrumental musicians were recorded in New York City during a tour in 1912. Lovey’s String Band exemplifies a pre-jazz “hot” style common in the Caribbean at that time.

“Casey at the Bat.” DeWolf Hopper, reciting (1915) This extraordinarily popular comic baseball recitation (poem) is read by the vaudevillian, DeWolf Hopper. Hopper reportedly recited this poem over 10,000 times in performance.

“Tiger Rag.” Original Dixieland Jazz Band (1918) The Original Dixieland Jazz Band was the first jazz band to make a commercial recording. This all-white New Orleans-style group from Chicago featured cornetist Nick LaRocca. While not the best ensemble of its day, the first recordings of the Original Dixieland Jazz Band initiated a craze for the new art form, jazz.

“Arkansas Traveler” and “Sallie Gooden.” Eck Robertson, fiddle (1922) Eck Robertson, master old-time fiddler, is recognized as the first performer to make country music recordings. This Victor disc features Robertson as a soloist on "Sallie Gooden," and in a duet with fiddler Henry Gilliland performing "Arkansas Traveler" on the flip side.

“Down-Hearted Blues.” Bessie Smith (1923) Down-Hearted Blues is the best-selling and enduring first release by the "Empress of the Blues." Bessie Smith first recorded in 1923, launching a blues career that would have no parallel during the classic blues era. She recorded more than 150 songs over her 14-year recording career.

***Rhapsody in Blue.* George Gershwin, piano; Paul Whiteman Orchestra (1924)** The first recording made of this classic American composition featured the composer at the piano and Paul Whiteman conducting. The recording was made several months after the 1924 Aeolian Hall premiere of the work.

Louis Armstrong’s Hot Five and Hot Seven recordings (1925-1928) Louis Armstrong was jazz’s first great soloist, and among American music’s most important and influential figures. These sessions, and his solos in particular, set a standard musicians still strive to equal in their beauty and innovation.

Victor Talking Machine Company sessions in Bristol, Tennessee. Carter Family, Jimmie Rodgers, Ernest Stoneman, and others (1927) Victor Records, searching for performers of “hillbilly” music, recorded performances by 19 local musicians in Bristol, Tennessee, in 1927. The amazing display of talent yielded such future country music recording stars as the Carter Family, Jimmie Rodgers, and Ernest Stoneman. The sessions are considered a watershed moment in the history of country music.

Harvard Vociarium record series. T.S. Eliot, W.H. Auden, others, reciting (1930-1940s) Harvard Vociarium was a record label produced by the Harvard University Poetry Room in the

1930s and 1940s, which featured authors reading their own works. Among the writers recorded were T.S. Eliot, W.H. Auden, and Tennessee Williams.

Highlander Center Field Recording Collection. Rosa Parks, Esau Jenkins, others (1930s-1980s) The Highlander Center has played important roles in many political movements. These discs document Zilphia Horton, who introduced “We Will Overcome” to the Southern Labor Movement, and later, to Pete Seeger. The collection also includes recordings of activists Myles Horton, Rosa Parks, Esau Jenkins, and Septima Clark.

Bell Laboratories experimental stereo recordings. Philadelphia Orchestra, Leopold Stokowski, conductor (1931-1932) Experimental recordings made by the Bell Laboratories in early 1930s resulted in the first high-fidelity, stereo recordings. Among them were recordings which feature this great American orchestra under its renowned, and controversial, conductor, Leopold Stokowski.

President Franklin D. Roosevelt’s radio “Fireside Chats” (1933-1944) The Fireside Chats were an influential series of radio broadcasts in which Roosevelt utilized the media to present his programs directly to the public and thereby redefined the relationship between the president and the American people.

New Music Recordings series. Henry Cowell, producer (1934-1949) This series of 30 discs was published by Henry Cowell as part of his ground-breaking efforts to promote avant-garde music in the United States. The discs were issued in conjunction with his scholarly journal, *New Music*, and include works by Walter Piston, Otto Luening, Edgar Varese, Henry Cowell, and Charles Ives.

Description of the crash of the Hindenburg. Herbert Morrison, reporting (1937)

An emotional, never-to-be-forgotten, moment of news broadcasting in which a tragedy is witnessed and spontaneously reported. This actuality recording was the first exception to network radio’s ban on the airing of recordings.

“Who’s on First.” Abbott and Costello’s first radio broadcast version (1938) The first recorded radio performance of this famous Abbott and Costello routine comes from radio’s *Kate Smith Hour*.

“War of the Worlds.” Orson Welles and the Mercury Theater (1938) The Mercury Theater’s finely-crafted radio drama about Martian invaders is one of the best-written and produced works in its genre. Its realistic format caused considerable alarm to many listeners across the U.S.

“God Bless America.” Kate Smith. Radio broadcast premiere (1938) This is the original version of Irving Berlin’s classic performed by Kate Smith on her radio program. Her rendition still retains a potent sense of patriotism, as was witnessed in the aftermath of the September 11, 2001 tragedies.

***The Cradle Will Rock.* Marc Blitzstein and the original Broadway cast (1938)** The recording of this controversial musical about labor unions was the first complete recording of a Broadway show. The work was originally intended for production by the Federal Theater Project.

The John and Ruby Lomax Southern States Recording Trip (1939) John Lomax, honorary consultant and curator for the fledgling Archive of American Folk Song at the Library of Congress, recorded hundreds of performances of ballads, blues, cowboy songs, field hollers, spirituals, and work songs in nine southern states. Many ethnomusicologists consider the recordings made on this field trip to be among the most important in this genre.

***Grand Ole Opry*. First network radio broadcast. Uncle Dave Macon, Roy Acuff, and others (1939)** The first radio network broadcast of the *Grand Ole Opry*, the long-running and influential country music variety program is captured on this recording.

“Strange Fruit.” Billie Holiday (1939) The searing song, "Strange Fruit," is arguably Billie Holiday's most influential recording, bringing the topic of lynching to the commercial record-buying public.

Duke Ellington Orchestra "Blanton-Webster Era" recordings (1940-1942) Duke Ellington is considered one of the greatest composers and band leaders of the 20th century. His band's recordings for RCA Victor while bassist Jimmy Blanton and tenor sax player Ben Webster were among its personnel are thought by many to represent a period of unparalleled creativity. Billy Strayhorn, arranger and composer, and Duke's son, Mercer, contributed much to these recordings.

Bela Bartok, piano, and Joseph Szigeti, violin, in concert at the Library of Congress. (1940) Hailed by critics as a "landmark performance," this recorded performance at the Library of Congress Coolidge Auditorium captures the electric, live-performance chemistry between composer/pianist Bela Bartok and his champion and fellow countryman, violinist Joseph Szigeti. They perform works by Bartok, Beethoven, and Debussy.

***Rite of Spring*. Igor Stravinsky conducting the New York Philharmonic (1940)** The first U.S. recording of this 20th century masterwork as conducted by the composer is considered by many to be the best recording of Stravinsky conducting the work.

“White Christmas.” Bing Crosby (1942) The first commercial recording of this Irving Berlin classic as made famous by Bing Crosby. Until very recently, this was the best-selling recording of all time. It is assured to retake that crown soon.

“This Land is Your Land.” Woody Guthrie (1944) Woody Guthrie, a legendary folk poet, had a strong influence on the folksong revival of the 1950s. He wrote or adapted over 1,000 songs, including the classic, "This Land." Guthrie intended the song to be a grassroots response to "God Bless America."

General Dwight D. Eisenhower's D-Day radio address to the Allied Nations (1944) General Eisenhower's radio address to European citizens on the day of the Allied Normandy Invasion, announces the invasion, requests their support, and promises liberation.

“Koko.” Charlie Parker, Miles Davis, Dizzy Gillespie, and others (1945) Charlie Parker (alto sax) was another of jazz's premier improvising soloists. "Koko" signaled the birth of a new era in jazz—bebop. This session for Savoy Records featured Charlie Parker with Miles Davis and Dizzy Gillespie.

“Blue Moon of Kentucky.” Bill Monroe and the Blue Grass Boys (1947) This recording of the bluegrass standard by the composer and “Father of Bluegrass,” mandolinist Bill Monroe, is the earliest recording of that standard. "Blue Moon of Kentucky" was recorded by many other

musicians, including Elvis Presley on the Sun Sessions. Presley's version was such a hit that Monroe later revised his performances to reflect Presley's influence.

"How High the Moon." Les Paul and Mary Ford (1951) This exciting performance introduced over-dubbing recording techniques to the public and paved the way for studio production techniques still in use today.

Elvis Presley's Sun Records sessions (1954-1955) The group of recordings made at Sun Studios launched the career of Elvis Presley helped to create the rock 'n' roll era. They were the singer's first recordings and remain his most widely respected. The recordings include Elvis's rendition of Bill Monroe's "Blue Moon of Kentucky."

***Songs for Young Lovers.* Frank Sinatra (1955)** Frank Sinatra's Capital Records "concept" album is filled with American song standards and rich arrangements by Nelson Riddle. This album demonstrated a mature and confident Sinatra who transcended his earlier popularity as a favorite of bobbysoxers.

Dance Mania. Tito Puente (1958) Bandleader/instrumentalist Tito Puente is considered to be a Renaissance man of Latin music. The best of New York City's 1950s Latin jazz scene is heard on this landmark album of 1958.

***Kind of Blue.* Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, and others (1959)** Many consider this recording to be one of the most important jazz recordings of any era. Miles Davis, trumpeter and composer, and a superb ensemble of musicians, including John Coltrane, Cannonball Adderley, and Bill Evans, created a highly-influential modal jazz masterpiece which was a best-selling album.

"What'd I Say," parts 1 and 2. Ray Charles (1959) This rhythm and blues hit combined the call-and-response structure of the church with the sexually charged message of the blues. A highly acclaimed singer, pianist, arranger, and songwriter, Charles's synthesis of soul, R&B, country, and pop makes him one of the most influential musical figures of the 20th century.

"I Have a Dream." Speech by Dr. Martin Luther King, Jr. (1963) Dr. King's address is considered a landmark event in the African-American struggle against discrimination and racism.

***Freewheelin'.* Bob Dylan (1963)** This album is considered by some to be the most important collection of original songs to be issued in the 1960s. It includes "Blowin' in the Wind," the popular and powerful protest anthem of the 1960s. Dylan's lyrics, music, and performing style make him a highly-influential figure in the urban folk-music revival of the 1960s and 1970s, whose work remains significant and influential.

"Respect!" Aretha Franklin (1967) Like Ray Charles, Aretha Franklin successfully integrated elements of her gospel background with pop tunes to create numerous gold records, including the perennial hit, "Respect," composed by Otis Redding

***Philomel: for soprano, recorded soprano, and synthesized sound.* Bethany Beardslee, soprano (1971)** Babbitt's *Philomel* was commissioned by the Ford Foundation for the noted soprano Bethany Beardslee. It is an outstanding example of an early synthesizer composition.

***Precious Lord: New Recordings of the Great Gospel Songs of Thomas A. Dorsey.* Thomas Dorsey, Marion Williams, and others (1973)** Composer of many enduring gospel classics, Thomas A. Dorsey is considered to be the father of gospel music. The recording features Dorsey's account of his life, as well as contemporary performances of his greatest works.

Crescent City Living Legends Collection (WWOZ radio, New Orleans) (1973-1990) This collection of tapes in the WWOZ archives contains an outstanding array of interviews and live concert recordings of New Orleans musicians including Clifton Chenier, Professor Longhair, Queen Ida, Huey Lewis, and others.

“The Message.” Grandmaster Flash and the Furious Five (1982) Grandmaster Flash and the Furious Five was a pivotal group in the early days of rap, developing crucial aspects of the genre. Their 1982 hit, “The Message,” is significant because of its focus on urban social issues—a course followed by many later rappers.

Meeting News

The Indiana University Department of Folklore and Ethnomusicology is sponsoring the *Words and Things and Music: Modes of Cultural Production* conference at Indiana University on June 6-8, 2003.

The year 2003 is an important benchmark for folklorists, marking the 50th anniversary of the first Folklore Ph.D. in the United States, written by Warren Roberts under the supervision of Professor Stith Thompson at Indiana University. The Indiana Department of Folklore and Ethnomusicology seeks to commemorate this event and to celebrate 50 years of scholarly accomplishment by hosting a conference to showcase progress in the three expressive domains of special interest to Dr. Roberts during his long career at Indiana: narrative, material culture, and musical performance (especially, in his case, Gilbert and Sullivan). Martha Norkunas and Bruno Nettl will give keynote addresses, and program sessions will focus on “The Creative Self” and “The Social Self.”

For further information, contact the Department of Folklore and Ethnomusicology at 812/855-1027; e-mail folkethn@indiana.edu or Web www.indiana.edu/~folklore/conference.htm.

The Kommission für Volksdichtung of the Société internationale d’ethnologie et de folklore will hold its 33rd *International Ballad Conference* at the University of Texas in Austin, Texas, from June 24-28, 2003. Students of ballad traditions are invited to attend and to present papers based on their research. While papers need not be restricted to selected topics but may address any issue of concern to ballad scholars, we encourage presentations that treat one or more of the following themes: (1) Work, (2) Ballads and the Local or Regional, (3) Hybridity, (4) Rupture, Schism, Trauma, and Disjunction, (5) New Perspectives on Ballad Collection, Classification, and Study. Send all correspondence to the program chair, Roger deV. Renwick, Department of English, University of Texas at Austin, 1 University Station B5000, Austin, TX 78712 USA; phone 512/471-8775; fax 512/471-4909; e-mail renwick@mail.utexas.edu. The program committee's assistant chair is Stephanie Crouch, Department of Astronomy, University of Texas at Austin, 1 University Station C1400, Austin, TX 78712 USA; phone 512/471-3350; e-mail scrouch@astro.as.utexas.edu.

The *Fifth International Conference on Environmental Aesthetics* will be held on August 5-8, 2003, at the Häme Polytechnic Lepaa, near the historic town of Hämeenlinna in the heart of Finland’s agricultural south. The theme of the conference is the aesthetics of cultivated agricultural environments from the perspectives of their productivity, rural lifestyle issues, and prospects for the future. For more information, contact the conference organizers at the Union for Rural Education (MSL), Eerikinkatu 28, 00180 Helsinki, Finland; phone +358 9 7512 0225; fax +358 9 7512 0211; e-

mail leena.suominen@msl.fi; www.msl.fi/conference.

The *Mountain West Symposium on Song*, a project of Utah State University, will take place on June 3-5, 2004. The conference organizers invite paper proposals exploring the phenomenon of song (a short composition of vocal music with words or vocables, with or without instrumental accompaniment) in human communities, especially as it occurs in geographic regions and cultural groups, either alone or combined with dance, ritual, drama, etc. . The symposium is a three-day event that will include academic papers, performances, keynote speakers, master classes and workshops.

The theme of the 2004 meeting is American regional music. Papers will be welcome on any type of song (such as popular, folk, and/or art) from any cultural/occupational/regional group, including but not limited to Native American, Latino, Southern (blues, gospel, bluegrass, etc.), cowboy, labor groups, African-American, Asian-American, Polynesian-American, protest groups, religious groups, etc. We are especially interested in papers on song and region (how song is affected by region, how it expresses regionalism, how it helps define region, how regional boundaries are blurred by the diffusion of song, etc.) and song creation (whether it is created through writing, performance, improvisation, oral teaching, or other methods). Aspects of performance and meaning may be explored. Papers focusing on non-American regional music but which may aid in a general understanding of song and region will also be welcome.

Scholars from folklore, ethnomusicology, musicology, history, American Studies, anthropology, and other related disciplines are invited to submit papers. Proposals for individual papers, organized panels, and workshops are invited. Paper presentations will generally be limited to 20 minutes. A proposal should include a 1-2 page abstract with the title at the top, along with a cover sheet with the author's name(s) and affiliation(s), mailing address, e-mail address, title of presentation, and type of presentation (paper, panel, workshop, etc.). Send proposals and inquiries electronically if possible. The address is mwc@cc.usu.edu. Preferred formats are Microsoft Word, Corel Word Perfect, or text (ASCII or rtf). For non-electronic submission, please send proposals to Song Symposium Papers, Mountain West Center for Regional Studies, Utah State University, 0735 Old Main Hill, Logan UT 84322-0735 USA. For more information, please call the Mountain West Center at 435/797-0299 or 435/797-3630.

AFS Datebook

2003

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| April 4-5 | Louisiana Folklore Society 2003 annual meeting, Lafayette, Louisiana (see February 2003 <i>AFSN</i> , p. 18) |
| April 11-12 | "Folk Music in the American Century: An Alan Lomax Tribute," New York City (see December 2002 <i>AFSN</i> , p. 7) |
| April 11-12 | "The Ways We Celebrate: Holidays and Rituals as Seedbeds of Social Values," Washington, DC (see December 2002 <i>AFSN</i> , p. 7) |
| April 11-13 | California Folklore Society/California American Studies Association Meeting, Sacramento, California (see December 2002 <i>AFSN</i> , p. 7) |

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- May 29-31 Seventh Annual Conference on Holidays, Ritual, Festival, Celebration, and Public Display, Bowling Green, Ohio (see February 2003 *AFSN*, p. 18)
- May 30-31 Gypsy Lore Society Annual Meeting, Ann Arbor, Michigan (see February 2003 *AFSN*, p. 19)
- June 6-8 “Words and Things and Music” Conference, Bloomington, Indiana (see story, p. 10)
- June 16-25 Atlantic Canada Faculty Institute (see February 2003 *AFSN*, p. 19)
- June 24-28 33rd International Ballad Conference, Austin, Texas (see story, p. 10)
- June 25-28 2003 Perspectives on Contemporary Legend Conference, Corner Brook, Newfoundland (see December 2002 *AFSN*, p. 7)
- August 5-8 Fifth International Conference on Environmental Aesthetics, Hämeenlinna, Finland (see story, p. 10)
- October 8-12 AFS 2003 Annual Meeting, Hyatt Regency, Albuquerque, New Mexico (see February 2003 *AFSN*, pp. 3-16, for information and proposal forms)

2004

- June 3-5 Mountain West Symposium on Song, Logan, Utah (see story, p. 11)

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Mershon Center, Ohio State University
1501 Neil Avenue
Columbus, OH 43201-2602