



1993 Annual Meeting  
Program and Abstracts

Eugene, Oregon

October 28-31, 1993

**1993 ANNUAL MEETING  
AMERICAN FOLKLORE SOCIETY**

*AFS Program Committee:*

Margaret Mills and  
John Roberts, *Co-Chairs*  
Miriam Camitta  
Kenneth Goldstein

**OFFICERS OF THE  
AMERICAN FOLKLORE SOCIETY**

President  
President-Elect  
Executive Secretary-Treasurer

Sylvia Grider  
Jane Beck  
Shalom Staub

Executive Board

James Griffith (1993)  
Kathryn Morgan (1993)  
David Whisnant (1993)  
Gladys-Marie Fry (1994)  
Elaine Lawless (1994)  
Barre Toelken (1994)  
Barbro Klein (1995)  
Debora Kodish (1995)  
James Leary (1995)

**AMERICAN FOLKLORE SOCIETY EDITORS**

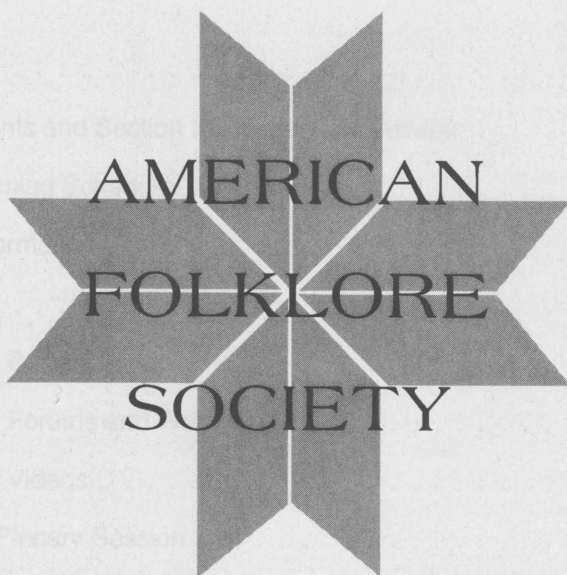
Burt Feintuch, *Journal of American Folklore*

Journal Review Editors:

Amy Shuman (Books)  
Suzi Jones (Exhibitions and Events)  
Daniel and Beverly Patterson (Films  
and Videotapes)  
Neil V. Rosenberg (Sound Recordings)

Shalom Staub, *American Folklore Society Newsletter*

Elaine J. Lawless, *Publications of the American Folklore Society*



1993 Annual Meeting  
Program and Abstracts

Eugene, Oregon

October 28-31, 1993

Copyright © 1993 by the American Folklore Society. All rights reserved. No part of this publication may be reprinted in any form or by any means without prior permission from the publisher.

Published by the

**AMERICAN FOLKLORE SOCIETY**

4350 North Fairfax Drive, Suite 640

Arlington, VA 22203

## CONTENTS

Welcome . . . . .	iv
Special Events and Section Meetings: An Overview . . . . .	xiii
Video Screening Schedule . . . . .	xx
General Information . . . . .	1
Program . . . . .	2
Abstracts of Panels . . . . .	26
Abstracts of Forums and Workshops . . . . .	30
Abstracts of Videos . . . . .	32
Abstract of Plenary Session . . . . .	35
Abstracts of Individual Papers . . . . .	36
Index of Presenters . . . . .	78
Index by Subject . . . . .	82

## WELCOME

Welcome to Eugene and to the 1993 meeting of AFS. 121 panels, paper sessions, plenary addresses, and media and special sessions fill a Thursday-to-Saturday program which is even tighter than usual due to the Executive Board's decision to leave Sunday free for travel for those who need it. Every available meeting room in the hotel was filled at every available meeting hour, by the time the program was completed. Perhaps rather more than the usual number of paper sessions have five presenters, due to this space/time crunch. If Sunday sessions are permanently eliminated, the Society may have come to the point of having to consider limiting the number of accepted papers, based on meeting room availability, or to seek larger facilities. Meanwhile, this year's Program Committee commiserates with those who will find their discussion time constrained, or who may be frustrated by the amount of overlap in sessions they wish to attend.

The Local Arrangements Committee (Sharon Sherman, Chair, and Edwin Coleman, Dianne Dugaw, Susan Fagan, Bill Goldsmith, Nancy Nusz, Carol Silverman, George Wasson, Daniel Wojcik) has organized a variety of pre- and post-meeting activities, on Wednesday and Sunday, in addition to those scheduled during the meeting itself, to give us ample opportunities to explore the cultural and geographical delights of Eugene and the beautiful state of Oregon.

The fulsome and varied response to this year's special topic, "Folklore, Civil Rights and Social Justice," probably ensures that everyone will be stymied repeatedly by decisions over which panels to attend. Far from having to struggle for coherence in the program, we found that we had "runs" of topics which virtually formed themselves into "mini-meetings" running throughout the three days, such as gay and lesbian and other gender-related studies, public folklore and folklife topics, and Native American representations. Other shorter "runs" include such topics as folklore and religion, folklore and politics. The Subject Index to this Program should aid those seeking to avoid sensory overload by selecting a topical focus for their listening.

Herewith the formulaic warning about sticking to the 20-minute time slots within the panels: We have scheduled individual papers at 20-minute intervals, regardless of whether there were three, four or five presenters in a session, in order to facilitate listeners' moving between sessions. This leaves very little time for changing of speakers, and no time for discussion at the end of five-person sessions. We have, therefore, alerted those who are five in a panel, to limit their actual presentations to 15 minutes, to allow for people to get up and down from the podium, and more important, to allow for comments and questions addressed to individual papers. We have also tried to make sure that all those assigned to paper sessions assembled by the Program Committee know the paper titles and addresses of all others on their session, to help them communicate before the meeting, if so inclined. One prime value of the Annual Meeting is in the opportunity it provides for collegial discussion. Especially in paper sessions put together by the Pro-

gram Committee, the chance for audience members to comment and ask questions must be protected by strict and thoughtful adherence to time limits.

By way of recruiting Program Committees for future years, let it be said that the mere putting together of a program of this richness is very intellectually stimulating. Having read all the abstracts and pondered over who should be talking with whom, we would like to hear *all of the conversations which we hope will now ensue (not least the conversations over what the Program Committee could possibly have had in mind when it arranged things as it did). As in previous years, Special Indexes are provided to help you find your way through the assembled goodies: (1) the Overview of Special Events and Section Meetings; (2) the Index of Presenters; and (3) the Subject Index.*

The Program Committee thanks Lucille Horn, Elizabeth Price and the AAA Meetings staff for timely and gracious support, and Shalom Staub, last year's Program Committee (Greg Schrempp and Sue Tuohy), Diane Goldstein, and Sharon Sherman for sharing the accumulated wisdom of the past. Leela Prasad, Lars Jenner and Marco Manzo worked long and hard to make everything come together in time for deadlines. Sharon Sherman, the Local Arrangements Committee, and the Folklore and Ethnic Studies Program secretary, Letty Fotta, have seen to it that our stay in Eugene will not be all windowless rooms and monologues. Many thanks to all.

*The Program Committee*

John Roberts and Margaret Mills, Co-Chairs  
Miriam Camitta and Kenny Goldstein  
Folklore and Folklife Department  
University of Pennsylvania

## AMERICAN FOLKLORE SOCIETY STANDING COMMITTEES

### *Long-Range Planning Committee*

Jane Beck, Chair  
Sylvia Grider (President)  
Shalom Staub (Executive Secretary-Treasurer)  
Kenneth Goldstein (1993)  
Kathryn Morgan (1993)  
Charles Briggs (1994)  
Barre Toelken (1994)  
Suzi Jones (1995)  
Debora Kodish (1995)  
Charles Camp (1996)

### *Nominating Committee*

Pat Jasper, Chair (1993)  
Olivia Cadaval (1994)  
Hal Cannon (1995)

### *Annual Meetings Committee*

Paul Smith, Chair (1993)  
Inta Carpenter (1994)  
Diana N'Diaye (1994)  
Gregory Schrempp (1994)  
Sue Tuohy (1994)

### *State of the Profession Committee*

John Roberts, Chair  
Robert Baron  
Jane Beck  
Gerald Davis  
Cheryl Keyes  
Mario Montaña  
Kirin Narayan  
Beverly Robinson

### *Publications Committee*

Burt Feintuch, Chair  
Laurie Kalb  
Patrick Mullen  
Shalom Staub  
Jeff Todd Titon

## AMERICAN FOLKLORE SOCIETY AD HOC COMMITTEES

### *AFS Public Sector Internship Committee*

Jim Leary, Chair  
Heather Bohannon  
Peggy Bulger  
Alexandra Griswald  
Pam Nelson  
Jim McNutt

### *Indiana University Public Folklorist-in Residence Committee*

Inta Carpenter, Co-Chair  
Jane Beck, Co-Chair  
John McDowell  
Amy Skillman  
Nick Spitzer

## AMERICAN FOLKLORE SOCIETY ARCHIVIST

Barbara Walker

## ACLS DELEGATE

Timothy C. Lloyd

## AMERICAN FOLKLORE SOCIETY LIAISONS

Jo Radner: American Folklife Center  
Margaret Yocum: Smithsonian Institution  
Susan Levitas: National Endowment for the Arts

## FELLOWS OF THE AMERICAN FOLKLORE SOCIETY

Roger D. Abrahams	Frances Gillmor	Judith McCulloh
Samuel G. Armistead	Henry Glassie	Wolfgang Mieder
Shirley Arora	Kenneth S. Goldstein	Lynwood Montell
William Bascom	Archie Green	Venetia Newall
Ilhan Basgöz	John Greenway	William F. H. Nicolaison
Ernest W. Baughman	A. Irving Hallowell	Felix J. Oinas
Richard Bauman	Herbert Halpert	Elliot Oring
Samuel P. Bayard	Wayland D. Hand	Morris E. Opler
Horace P. Beck	Bess Lomax Hawes	Americo Paredes
Dan Ben-Amos	Melville Herskovits	Newbell Niles Puckett
Mody C. Boatright	George Harzog	Vance Randolph
Ralph Steele Boggs	Arthur Palmer Hudson	W. Edson Richmond
Benjamin A. Botkin	Edward D. Ives	Ralph C. Rinzler
Charles L. Briggs	Alan Jabbour	Stanley Robe
Bertrand H. Bronson	Melville Jacobs	Warren E. Roberts
Jan Harold Brunvand	Thelma G. James	Thomas E. Sebeok
David Buchan	William H. Jansen	Charles Seeger
Tristram P. Coffin	Louis C. Jones	Archer Taylor
Helen Creighton	Michael Owen Jones	Sol Tax
Daniel J. Crowley	Barbara Kirshenblatt-	Harold Thompson
Linda Dégh	Gimblett	Stith Thompson
Richard M. Dorson	Elli K. Köngäs-Miranda	J. Barre Toelken
Alan Dundes	George Korson	Francis Lee Utley
Wolfram Eberhard	Luc Lacourcière	Donald J. Ward
William Fenton	MacEdward Leach	Marta Weigle
Austin Fife	William A. Lessa	Erminie Wheeler-Voegelin
John Miles Foley	Alan Lomax	D. K. Wilgus
Edith Fowke	C. Grant Loomis	William A. Wilson
Albert Friedman	Albert B. Lord	Don Yoder
Robert A. Georges	Katharine Luomala	

## PUBLICATIONS OF THE AMERICAN FOLKLORE SOCIETY, NEW SERIES

### *New Series Editors*

Marta Weigle (1979-1983)  
Frank de Caro (1983-1984)  
Larry Danielson (1984-1987)  
Patrick B. Mullen (1987-1993)  
Elaine J. Lawless (1993- )

1980

- Brandes, Stanley. *Metaphors of Masculinity: Sex and Status in Andalusian Folklore*. Philadelphia: University of Pennsylvania Press.
- Renwick, Roger DeV. *English Folk Poetry: Structure and Meaning*. Philadelphia: University of Pennsylvania Press.
- Sutton-Smith, Brian. *The Folkstories of Children*. Philadelphia: University of Pennsylvania Press.

1982

- Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press (revised 1990).
- Glassie, Henry. *Passing the Time in Ballymenone: Culture and History of an Ulster Community*. Philadelphia: University of Pennsylvania Press.
- Hufford, David J. *The Terror That Comes in the Night: An Experience-Centered Study of Supernatural Assault Traditions*. Philadelphia: University of Pennsylvania Press.
- Slobin, Mark, ed. and tr. *Old Jewish Folk Music: The Collections and Writing of Moshe Beregovski*. Philadelphia: University of Pennsylvania Press.

1984

- Jackson, Bruce, ed. *Teaching Folklore*. Buffalo: Documentary Research, Inc. (revised 1989).

1985

- Jordan, Rosan A., and Susan J. Kalcik, eds. *Women's Folklore, Women's Culture*. Philadelphia: University of Pennsylvania Press.

1986

- Bronner, Simon J. *American Folklore Studies: An Intellectual History*. Lawrence: University Press of Kansas.\*
- Kodish, Debora. *Good Friends and Bad Enemies: Robert Winslow Gordon and the Study of American Folksong*. Urbana: University of Illinois Press.\*

1987

- Bronner, Simon J. *Folklife Studies from the Gilded Age: Object, Rite, and Custom in Victorian America*. Ann Arbor: UMI Research Press.\*
- Feintuch, Burt, ed. *The Conservation of Culture: Folklorists and the Public Sector*. Lexington: University Press of Kentucky.\*

1988

- Clements, William M, ed. *100 Years of American Folklore Studies: A Conceptual History*. Washington: American Folklore Society.\*
- Ives, Edward D. *George Magoon and the Down East Game War: History, Folklore, and the Law*. Urbana: University of Illinois Press.
- Jackson, Bruce, Michael Taft, and Harvey Axlerod, eds. *The Centennial Index: 100 Years of the Journal of American Folklore*. Washington: American Folklore Society.\*
- Lawless, Elaine. *Handmaidens of the Lord: Women Pentecostal Preachers and Traditional Religion*. Philadelphia: University of Pennsylvania Press.
- Vlach, John Michael. *Plain Painters: Making Sense of American Folk Art*. Washington: Smithsonian Institution Press.
- Weigle, Marta, and Peter White, eds. *The Lore of New Mexico*. Albuquerque: University of New Mexico Press.
- Young, M. Jane. *Signs from the Ancestors: Zuni Cultural Symbolism and Perceptions of Rock Art*. Albuquerque: University of New Mexico Press.
- Zumwalt, Rosemary Lévy. *American Folklore Scholarship: A Dialogue of Dissent*. Bloomington: Indiana University Press.\*

1989

- Camp, Charles, ed. *Time and Temperature*. Washington: American Folklore Society.\*
- Narayan, Kirin. *Storytellers, Saints, and Scoundrels: Folk Narrative in Hindu Religious Teaching*. Philadelphia: University of Pennsylvania Press.
- Santino, Jack. *Miles of Smiles, Years of Struggle: Stories of Black Pullman Porters*. Urbana: University of Illinois Press.
- Weigle, Marta. *Creation and Procreation: Feminist Reflections of Mythologies of Cosmogony and Parturition*. Philadelphia: University of Pennsylvania Press.

1990

- Allen, Barbara and Thomas J. Schlereth, eds. *Sense of Place: American Regional Cultures*. Lexington: University Press of Kentucky.
- Briggs, Charles L. and Julian Josue Vigil, eds. *The Lost Gold Mine of Juan Montdragon: A Legend from New Mexico Performed by Melaquias Romero*. Tucson: University of Arizona Press.
- Jones, Michael Owen. *Craftsman of the Cumberlands: Tradition and Creativity*. Lexington: University Press of Kentucky.
- Pearson, Barry Lee. *Virginia Piedmont Blues: The Lives and Art of Two Virginia Bluesmen*. Philadelphia: University of Pennsylvania Press.

1991

- Allen, Ray. *Singing in the Spirit: African-American Sacred Quartets in New York City*. Philadelphia: University of Pennsylvania Press.
- Appadurai, Arjun, Frank Korom, and Margaret Mills, eds. *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press.
- Bacon-Smith, Camille. *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press.
- Butler, Gary. *Saying Isn't Believing: Conversation, Narrative, and the Discourse of Belief in a French Newfoundland Community*. St. John's: Institute of Social and Economic Research.
- Haring, Lee. *Dialogues in Madagascar*. Philadelphia: University of Pennsylvania Press.
- Mills, Margaret A. *Rhetorics and Politics in Afghan Traditional Storytelling*. Philadelphia: University of Pennsylvania Press.
- Webber, Sabra J. *Romancing the Real: Folklore and Ethnographic Representation in North Africa*. Philadelphia: University of Pennsylvania Press.

1992

- Bronner, Simon, ed. *Tradition and Creativity: Essays in Honor of Wilhelm Nicolaisen*. Logan: Utah State University Press.
- Fine, Gary Alan. *Manufacturing Tales: Sex and Money in Contemporary Legends*. Knoxville: University of Tennessee Press.
- Holtzberg-Call, Maggie. *The Lost World of the Craft Printer*. Urbana: University of Illinois Press.
- Hufford, Mary. *Chaseworld: Foxhunting and Storytelling in New Jersey's Pine Barrens*. Philadelphia: University of Pennsylvania Press.

- Neustadt, Kathy. *Clambake: A History and Celebration of an American Tradition*. Amherst: University of Massachusetts Press.
- Sered, Susan Starr. *Women As Ritual Experts*. New York: Oxford University Press.
- Spitzer, Nick, and Robert Baron. *Public Folklore*. Washington: Smithsonian Institution Press.
- Zumwalt, Rosemary Lévy. *Wealth and Rebellion: Elsie Clews Parsons, Anthropologist and Folklorist*. Urbana: University of Illinois Press.

#### 1993

- Green, Archie. *Wobblies, Pile Butts, and Other Heroes: Labor Explorations*. Urbana: University of Illinois Press.
- Lawless, Elaine. *Holy Women, Wholly Women: Sharing Ministries Through Life Stories and Reciprocal Ethnography*. Philadelphia: University of Pennsylvania Press.
- Radner, Joan N. *Feminist Messages: Coding in Women's Folk Culture*. Urbana: University of Illinois Press.
- Rosenberg, Neil V., ed. *Transforming Tradition: Folk Music Revivals Examined*. Urbana: University of Illinois Press.

#### Forthcoming

- Barden, Thomas. *Virginia Folk Legends*. Charlottesville: University Press of Virginia.
- Del Giudice, Luisa. *Studies in Italian American Folklore*. Logan: Utah State University.
- Halpert, Herbert and J. D. A. Widdowson. *Folktales of Newfoundland*. Urbana: University of Illinois Press.
- Jones, Michael Owen. *Putting Folklore to Use: Essays on Applied Folkloristics*. Lexington: University of Kentucky Press.
- Kapchan, Deborah. *Gender on the Market: The Hybridization of Cultural Forms in Morocco*. Philadelphia: University of Pennsylvania Press.
- McCarthy, William B. *Jack in Two Worlds: Contemporary North American Tale-tellers*. Philadelphia: University of Pennsylvania Press.
- Seriff, Suzanne Katherine. *Snakes, Sirens, Virgins, and Whores: The Politics of Representation of a Mexican-American Folk Artist*. Philadelphia: University of Pennsylvania Press.
- Toelken, Barre. *Morning Dew and Roses: Nuance, Metaphor, and Meaning in Folk-songs*. Urbana: University of Illinois Press.
- Young, Katharine, ed. *Bodylore*. Knoxville: University of Tennessee Press.

\* also an AFS Centennial Publication

## **SPECIAL EVENTS AND SECTION MEETINGS: AN OVERVIEW**

### **Wednesday, October 27, 1993**

**9:00 am-8:00 pm**

**"OVER THE MOUNTAINS AND THROUGH THE WOODS" TOUR**

Tour Guide: Sharon Sherman

**4:00-8:00 pm**

**REGISTRATION**

Conference Center Lobby

### **Thursday, October 28, 1993**

**8:00 am-4:00 pm**

**REGISTRATION**

Conference Center Lobby

**12:00 noon-1:00 pm**

**FOLKLORE AND EDUCATION SECTION**

Edna Ferber Room

Conveners: Jan Rosenberg and Gail Matthews-DeNatale

**FOLKLORE AND LITERATURE SECTION**

Thornton Wilder I Room

Conveners: Carl Lindahl and Danielle M. Roemer

**DANCE AND MOVEMENT ANALYSIS SECTION**

Scott Joplin I Room

Convener: LeeEllen Friedland

**AFRICAN FOLKLORE SECTION**

Studio A

Convener: Lee Haring

**5:15-6:30 pm**

**(PL1) Plenary Session I**

Organized by the AFS Fellows

Lillian Hellman Room

Convener: Charles Briggs

Speaker: Elliot Oring, The Arts, Artifacts, and Artifices of Identity  
Discussants: Henry Glassie and Barbara Kirshenblatt-Gimblett

**6:30-7:30 pm**

**POLITICS, FOLKLORE AND SOCIAL JUSTICE SECTION**

Thornton Wilder I Room

Convener: William Westerman

**POPULAR MUSIC SECTION**

Edna Ferber Room

Conveners: Peter Narváez and Lori E. Taylor

**COMPUTER APPLICATIONS SECTION**

Studio A

Convener: Mark Glazer

**7:00-9:00 pm**

**SPECIAL EVENT: THE OREGON TRAIL ON TRIAL, LEADING TO:  
TREATIES THEY COULDN'T REFUSE**

John Philip Sousa Room

George Wasson (Chair), Antone Minthorn, Alphonse Halfmoon,  
Lawrence Johnson, Theodore Stern

**ARCHIVES TOUR AND MUSEUM RECEPTION**

University of Oregon

Organizers: Sharon Sherman and Daniel Wojcik

Vans will start transporting people at 6:45 pm from the 7th Street  
entrance.

**7:30-8:30 pm**

**BRITISH FOLK STUDIES SECTION**

Lorraine Hansberry Room

Convener: John Ashton

**WOMEN'S SECTION MEETING**

Ernest Bloch Room

Conveners: Moira Smith and Nancy Michael

**7:30-9:30 pm**

**POPULAR MUSIC ROCK AND ROLL RECEPTION**

Edna Ferber Room

Conveners: Peter Narváez and Lori E. Taylor

**8:30-9:30 pm**

**BORDERLANDS: FACETS OF A PROJECT** (Smithsonian/Folklore  
Latino, Latinoamericano Y Caribeño Section) Studio A

Conveners: Emily Socolov, Olivia Cadaval, Pat Jasper and Cynthia  
Vidaaurri

**9:00-11:00 pm**

**INDIANA UNIVERSITY ALUMNI RECEPTION**

Lillian Hellman Room

Convener: John H. McDowell

**9:00 pm-midnight**

**INFORMAL MUSIC SESSIONS** (Cash Bars)

Ruth Crawford Seeger Room and Scott Joplin I Room

**10:00 pm-midnight**

**GAMES GALORE: WOMEN'S SECTION PARTICIPATORY  
CHILDREN'S GAMES PARTY AND TALENT SEARCH**

Tennessee Williams Room

Co-conspirators: Moira Smith, Nancy Michael

**Friday, October 29, 1993**

**7:00-8:00 am**

**FOLKLORISTS OF THE MIDDLE ATLANTIC REGION  
(Breakfast Meeting)**

Studio A

Convener: Robert Baron

**CHILDREN'S FOLKLORE SECTION MEETING AND BREAKFAST**

Ruth Crawford Seeger Room

Convener: Joseph Edgette

**FENNO-SCANDINAVIAN FOLKLORE AND FOLKLIFE**

Scott Joplin I Room

Convener: John Moe

**8:00 am-4:00 pm**

**REGISTRATION**

Conference Center Lobby

**11:00 am-1:00 pm**

**AFS FELLOWS' LUNCHEON**

Studio B

Convener: Charles L. Briggs

**12:00 noon-1:00 pm**

**FOLKLORE AND HISTORY SECTION**

Thornton Wilder I Room

Convener: Simon Bronner

**FOLK ARTS SECTION**

Lorraine Hansberry Room

Convener: Andrew Connors

**FOODWAYS SECTION**

Edna Ferber Room

Convener: Lucy Long

**JEWISH FOLKLORE SECTION**

Scott Joplin I Room

Convener: Maurie Sacks

**ARCHIVING SECTION**

Studio A

Convener: Stephanie Hall

**5:15-6:30 pm**

**(PL2) PLENARY ADDRESS**

Lillian Hellman Room

Speaker: José Limón

Folklore, Gender and the Intertextual Struggle for Civil Rights and Social Justice in Texas: J. Frank Dobie, Jovita Gonzalez and Américo Paredes

Respondent: Beverly Stoeltje

**6:30 -7:30 pm**

**MUSIC AND SONG SECTION**

Thornton Wilder I Room

Convener: Neil V. Rosenberg

**ITALIAN SECTION**

Studio A

Convener: Luisa Del Giudice

**FOLK BELIEF AND RELIGIOUS FOLKLIFE SECTION**

Ruth Crawford Seeger Room

Conveners: Robin Evanchuk and Ysamur Flores

**PUBLIC PROGRAMS SECTION**

John Philip Sousa Room

Convener: Elaine Thatcher

**7:30-8:30 pm**

**JOURNALS AND SERIALS SECTION**

Lorraine Hansberry Room

Convener: Thomas McGowan

**GAY AND LESBIAN SECTION**

Scott Joplin I Room

Conveners: Polly Stewart and Joseph P. Goodwin

**VISUAL MEDIA SECTION**

Edna Ferber Room

Conveners: Kenneth A. Thigpen and Sharon R. Sherman

**8:30-10:30 pm**

**AFS BOARD QUESTION AND ANSWER SESSION**

Lillian Hellman Room

**10:00 pm-midnight**

**INFORMAL MUSIC SESSIONS (Cash Bars)**

Thornton Wilder I Room and Scott Joplin I Room

**UNIVERSITY OF PENNSYLVANIA/MEMORIAL UNIVERSITY**

**JOINT RECEPTION**

Ernest Bloch Room

Organizers: Dan Ben-Amos and Diane E. Goldstein

**ARE YOU THE MAN OR THE WOMAN? NON-GENDER-SPECIFIC  
DANCE PARTY**

Tennessee Williams Room

Organizer: Dorothy A. Jackson

**Saturday, October 30, 1993**

**8:00 am-12:00 noon**

**REGISTRATION**

Conference Center Lobby

**10:00 am-5:00 pm**

**SATURDAY MARKET**

One block from the Hilton, in the Park blocks between 8th and Broadway

**12:00 noon-1:00 pm**

**AFS @ MLA**

Thornton Wilder I Room

Convener: Eric Montenyohl

**OCCUPATIONAL FOLKLIFE SECTION**

Ruth Crawford Seeger Room

Conveners: James Abrams and Robert McCarl

**FOLKLORE LATINO, LATINOAMERICANO Y CARIBENO**

Studio A

Convener: Emily Socolov

**CHILDREN'S FOLKLORE SESSION/AESOP PRIZE AWARDS**

Scott Joplin I Room

Conveners: Gary Alan Fine and Linda Morley

**3:30-4:30 pm**

**AFS ANNUAL BUSINESS MEETING**

Lillian Hellman Room

**4:30-5:45 pm**

**(PL3) PLENARY SESSION: AFS PRESIDENT'S INVITATIONAL  
LECTURE**

Lillian Hellman Room

Speaker: William H. Wiggins, Jr.

**7:00-11:00 pm**

**DINNER-DANCE PARTY**

Unitarian Church at 40th and Donald

**Sunday, October 31, 1993**

**9:00 am-6:00 pm**

**OREGON COAST TOUR**

**Tour Guide: Nancy Nusz**

## VIDEO SCREENING SCHEDULE

Thursday, October 28, 1993  
8:15-10:00 am

(V1) Video I

- Studio C  
8:15 "Running Mate: Gender and Politics in the Editorial Cartoons"  
9:15 "Over the Hedge"  
9:30 "The Grand Generation"

10:15 am-12:00 Noon

(V2) Video II

- Studio C  
10:15 "Old Time Music: Melvin Wine"  
10:50 "From Angkor to America: The Cambodian Dance and Music Project of Van Nuys, California 1984-1990"  
11:30 "Two Homes One Heart: Sacramento Sikh Women and Their Songs and Dances"

12:00 Noon-1:00 pm

(V3) Video III

- Studio C  
12:00 "Flight of the Dove"  
12:30 "A Working Life"

1:15-3:00 pm

(V4) Video IV

- Studio C  
1:15 "The Keystoneers"  
1:50 "Traditions in Clay"  
2:00 "The Korean *Onggi* Potter"  
2:30 "Fishing in the City"

3:15-5:00 pm

(V5) Video V

- Studio C  
3:15 "Fast Food Women"  
3:45 "Times Ain't Like They Used to Be: Early Rural & Popular American Music from Rare Original Film Masters (1928-1935)"

7:00-9:45 pm

(V6) Video VI

- Studio C  
7:00 "My Town—Mio Paese"  
7:45 "Four Films on Finnish Mumming"  
9:15 "Black on White/White and Black: The Piano Blues of Alex Moore"

Friday, October 29, 1993  
8:15-10:00 am

(V7) Video VII

- Studio C  
8:15 "Spirits in the Wood: The Chainsaw Art of Skip Armstrong"  
9:00 "People of the Sun: The Tiguas of Ysleta"

**10:15 am-12:00 Noon**

**(V8) Video VIII**

Studio C

- 10:15 "Dance for a Chicken: The Cajun Mardi Gras"
- 11:30 "Processione"

**12:00 Noon-1:00 pm**

**(V9) Video IX**

Studio C

- 12:00 "The Mummers from Katternö" from "Four Films on Finnish Mumming"
- 12:30 "Fast Food Women"

**1:15-3:00 pm**

**(V10) Video X**

Studio C

- 1:15 "Moving Mountains: The Story of the Yiu Mien"
- 2:30 "Flight of the Dove"

**3:15-5:00 pm**

**(V11) Video XI**

Studio C

- 3:15 "Two Homes One Heart: Sacramento Sikh Women and Their Songs and Dances"
- 4:15 "Tommie Bass: A Life in the Ridge and Valley Country"

**7:00-10:00 pm**

**(V12) Video XII**

Studio C

- 7:00 "Multicultural Views: Traditional Gardens, Palm Weaving, Khmer Arts, and Mummery"
- 8:00 "Fishing in the City"
- 8:30 "Doc's Guitar: Fingerpicking and Flatpicking Taught by Doc Watson, with Special Guests"

**Saturday, October 30, 1993**

**8:15-10:00 am**

**(V13) Video XIII**

Studio C

- 8:15 "My Town—Mio Paese"
- 9:00 "Moving Mountains: The Story of the Yiu Mien"

**10:15 am-12:00 Noon**

**(V14) Video XIV**

Studio C

- 10:15 "Home Across the Water"
- 11:00 "Tommie Bass: A Life in the Ridge and Valley Country"

**12:00 Noon-1:00 pm**

**(V15) Video XV**

Studio C

- 12:00 "Gathering Up Again: Fiesta in Santa Fe"
- 12:50 "Traditions in Clay"

**1:15-3:00 pm**

**(V16) Video XVI**

Studio C

- 1:15 "People of the Sun: The Tiguas of Ysleta"

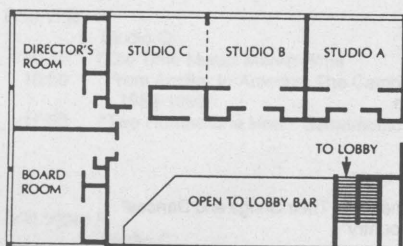
2:30 "Black on White/White and Black": The Piano Blues of Alex Moore"

7:00-10:00 pm

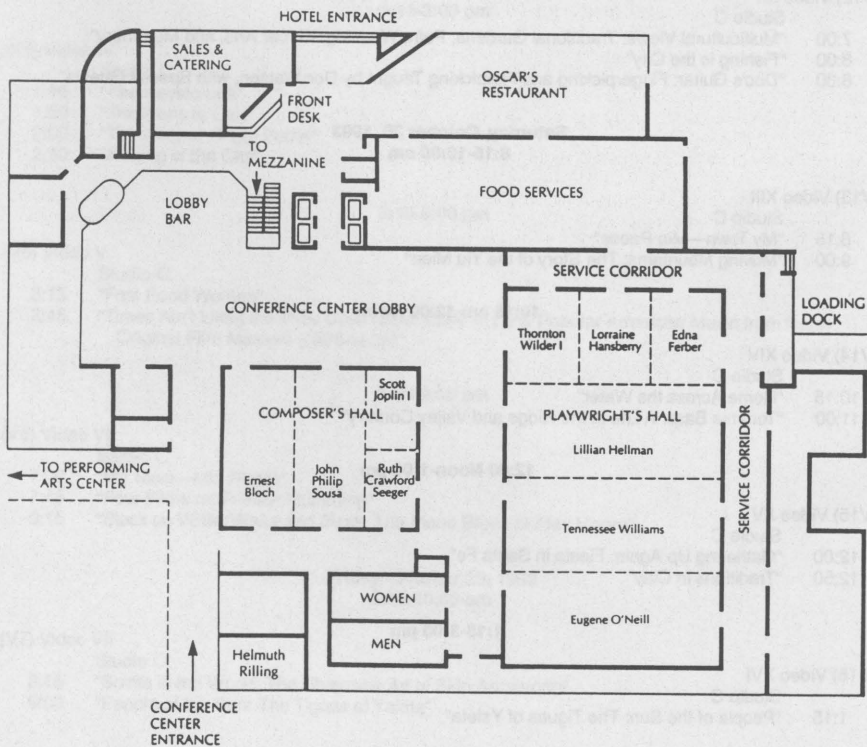
(V17) Video XVII

- Studio C
- 7:00 "Anything I Catch . . .": The Handfishing Story"
- 7:30 "Processione"
- 8:00 "Home Across the Water"
- 8:30 "The Korean *Onggi* Potter"
- 9:00 "The Keystoners"
- 9:30 "A Working Life"

HOTEL MEZZANINE



CONFERENCE CENTER



## GENERAL INFORMATION

This program is the final schedule of meeting activities. Please check for changes in the schedule that may have been made since the publication of the preliminary program.

**Registration.** Registration, which includes the a copy of the *Program and Abstracts*, is required or attendance at all sessions and meetings. Registration desks will be open in the Conference Center Lobby in the hotel's Conference Center from 4:00 pm to 8:00 pm on Wednesday, 8:00 am to 4:00 pm on Thursday and Friday, and from 8:00 am to Noon on Saturday. Members who preregistered by October 1 should claim their programs and badges at the advance registration desks.

**Convention Services.** Any problems or special requests during the meeting should be reported to the AFS staff at the registration desk.

**Membership Services.** Information about AFS membership and publications will be available at the membership desk in the registration area.

**Business Meeting.** The annual business meeting of the Society will begin at 3:30 on Saturday in the Lillian Hellman room.

**The Annual Dinner-Dance Party** will be held in the Unitarian Church (on 40th and Donald) at 7:00 pm. For ticket information see the AFS staff at the registration desk. Transportation will be provided starting at 6:45 pm at the 7th Street entrance.

**Exhibits.** Publishers' book exhibits will be displayed in the Eugene O'Neill room from 9:00 am to 1:00 pm and 2:00 pm to 6:00 pm on Thursday and Friday and 9:00 am to 1:00 pm on Saturday.

**Special Exhibit.** There will be a Special AFS Exhibit of Gay, Lesbian and Bisexual Issues displayed at tables #116, 118 and 120 in the exhibit area in the Eugene O'Neill Room.

**Videos.** Video screenings will be held in Studio C (the schedule of screenings is included in this program).

**Music.** The Ruth Crawford Seeger Room and Ernest Bloch Room on Thursday and Thornton Wilder I Room and Scott Joplin I Room on Friday are reserved for Informal Music Sessions.

**President's Invitational Lecture** will begin at 4:30 pm on Saturday in the Lillian Hellman room.

**Abstracts on Individual Presentations.** Abstracts of sessions and individual presentations are published in the *Program and Abstracts*, extra copies of which are available for \$10 at the registration desks or may be ordered, prepaid from the Society, 4350 North Fairfax Drive, Suite 640, Arlington, VA 22203.

## PROGRAM

Wednesday, October 27, 1993

9:00 am-8:00 pm

"OVER THE MOUNTAINS AND THROUGH THE WOODS" TOUR

Tour Guide: Sharon Sherman

4:00-8:00 pm

REGISTRATION

Conference Center Lobby

Thursday, October 28, 1993

8:00 am-4:00 pm

REGISTRATION

Conference Center Lobby

8:15-10:00 am

(1) Folklore and Computer Technology

Paper Session: ETHNOGRAPHY, NARRATIVE AND COMPUTERS

Thornton Wilder I Room

Chair: Eleanor Wachs

- 8:15 Eleanor Wachs, Foobars, Tweaks and the Any Key: The Folklore of Computers and Computer Folklore
- 8:35 Thomas Porcello, Virtual Ethnography?: Computer Billboards As Research Context

(2) Folklore and Literature I

Panel: FOLKLORE/THEORY/LITERATURE

Lorraine Hansberry Room

Chair: Mark E. Workman

- 8:15 Susan E. Hawkins, Cassandra at the Gates, or, The Still Unheard in Postmodern Discourse
- 8:35 James Ransom, "The Beginning of Literature, And Also its End": Tales, Legends, Myths, and the Fiction of Self in N. Scott Momaday's *The Ancient Child*
- 8:55 Danielle M. Roemer, Temporal Impingement As A Theme in Literary Legend
- 9:15 Mark E. Workman, Boxing

(3) Folklore and Medicine I

Panel: FOLK HEALING IN SOUTH TEXAS

Edna Ferber Room

Chair: Joe S. Graham

- 8:15 Joe S. Graham, Testing the Efficacy of Mexican-American Herbal Remedies in South Texas
- 8:35 Cynthia L. Vidaurri, Folk Veterinary Traditions of Tejano *Vaqueros*
- 8:55 Adalberto Naranjo, Status of Don Pedrito Jaramillo in the 90's
- 9:15 Maria Elena Rodríguez, Folk Medical Beliefs and Practices of A South Texas Community
- 9:35 Deedy Ramos, Doña Juanita Truan, *Curandera*

(4) Public Folklore and Folklife I

Panel: PLACE AND (DIS)PLACEMENT IN THE INDUSTRIAL HERITAGE MOVEMENT

Sponsored by the Occupational Folklife Section

Lillian Hellman Room

Chair: James Abrams

- 8:15 Laurie Beth Kalb, Diversity on Display: Museums, Folklore, and immigrant Culture in Lowell, Massachusetts
- 8:35 Susan Kalcik, "A Rock, A River, A Tree": Place, Industrial Heritage and Folklore in Southwestern Pennsylvania
- 8:55 Kathryn M. Kimieck, Practicing Pedagogies in Heritage Education
- 9:15 James Abrams, Core and Shadow Concepts in the Practice of Cultural Conservation
- 9:35 Discussant: Robert McCarl

## (5) Gender I

## Paper Session: GETTING A LIFE

Tennessee Williams Room

Chair: Cathy L. Preston

8:15 Barry Lee Pearson, The role of Gender in Narratives of Family Opposition

8:35 Rosemary Zumwalt, Las Buenas Mujeres: Sephardic Women Curers

8:55 Cathy L. Preston, Truth or Dare: Negotiating Gender and Sexuality

## (6) Proverbial Lore

## Paper Session: PROVERBS

Ernest Bloch Room

Chair: Wolfgang Mieder

8:15 Wolfgang Mieder, "In Plain German": Proverbial Rhetoric in Hitler's *Mein Kampf*

8:35 Gerhardus M. M. Grobler, The Right To Be Understood: Interpreting the Proverb in an African Society

8:55 Shirley L. Arora, Proverbs and Prejudice: *El Indio in Hispanic Proverbial Speech*9:15 Stephen Winick, Proverbial Strategy and Proverbial Wisdom in *The Canterbury Tales*

9:35 Sandra K. Dolby, Proverbs, Slogans, and Worldview in Popular Non-Fiction

## (7) Public Folklore and Folklife II

## Paper Session: OBJECTS OF GAZE: MUSEOLOGY, PUBLIC DISPLAY, TOURISM AND POLITICS

John Philip Sousa Room

Chair: Alexandra F. Griswold

8:15 Christina Kreps, Museum Development and the Politics of Diversity in Indonesia

8:35 Alexandra F. Griswold, Public Memory and Ethnic History

8:55 Eike Dettmer, Tourism and Community

## (8) Animal Lore

## Paper Session: BIRDLORE

Scott Joplin I Room

Chair: Karen Baldwin

8:15 Doreen H. Klassen, Zimbabwean Birdwatching: The Cultural Performance of The Land Apportionment Act

8:35 Erica B. Lipkind, Birding, Birdlore, and the "Capturing" of Indianness: Frank G. Speck As Scientist and Poet

8:55 Karen Baldwin, "A Bird in the Bush Is Worth Two in the Hand": A Field Guide to Birder Folklife

9:15 Brennan Washburn, Ethnography of the Crow in British Folk Custom: A Sketch

## (9) Folklore and Identity I

## Panel: STORY, HISTORY, AND IDENTITY IN THE INTERMOUNTAIN WEST

Ruth Crawford Seeger Room

Chair: Richard Meyer

8:15 William A. Wilson, A Sense of Self or A Sense of Place: Personal Narratives and the Construction of Individual and Regional Identity

8:35 Jan Roush, Family Stories: A Barometer of Community Sensibility

8:55 Barbara Allen, "We're Trying to Tell A Story Here": The Shape of the Past in the Local History Museum

9:15 Discussant: Richard Meyer

## (10) Narrative Forms I

## Panel: TELLING TALES: TOPICS FROM AN NEH INSTITUTE

Studio A

Chair: Michael Buonanno

8:15 Gina Grumke, Anti-Anti Feminism: Tales From Mary Kay Cosmetics

8:35 Christopher Dallus Campbell, About Face: The Evolution of Cadence Counts at the United States Air Force Academy in the 17 Years Since the Admission of Women to the Cadet Wing

8:55 Michael Buonanno, The Naked Bear: Enmity and Affiliation in Seneca Nation Epic

9:15 Rick Evans, "Barbaric Birds of the Wind's Fire": Pheasant Hunting and Understanding Maleness Among Plains Hunters

## (V1) Video I

Studio C

8:15 "Running Mate: Gender and Politics in the Editorial Cartoons"

9:15 "Over the Hedge"

9:30 "The Grand Generation"

## 10:15 am-12:00 Noon

## (11) Folklore and Cultural Studies

## Panel: FOLKLORE AND CULTURAL STUDIES: CONVERGENCES, CONTRASTS, CONFRONTATIONS

Thornton Wilder I Room

Chair: Sharon R. Sherman

10:15 Jeannie B. Thomas, *The Forgotten Folk of Cultural Studies*10:35 Daniel Wojcik, *Subcultural Studies and the Folklore of Contestation*10:55 Linda Kintz, *Performing Culture: Postmodern Performance and Disciplinary Unease*11:15 Bill Goldsmith, *Saturday Market: An American Festival*

11:35 Discussant: Carol Silverman

## (12) Folklore and Literature II

## Panel: CONNECTING FOLKLORE, LITERATURE, AND THEORY

Lorraine Hansberry Room

Chair: James Kirkland

10:15 James Kirkland, *Tough Tales Told as Truth: Tall Tale Performance in Melville's *Mardi**10:35 Patrick Bizzaro, *Poems, Prayers, and Songs: Poulin's Poetic Recreation of the Catawba Community*10:55 Melinda Parsons, *Folklore and "Primitive Purity" in the Writings and Paintings of Pamela Coleman Smith*11:15 C. W. Sullivan III, *Folklore in Heinlein's SF*

## (13) Folklore and Religion I

## Panel: TIME, SPACE AND THE SACRED

## Sponsored by Religious Folklife Section

Edna Ferber Room

Chair: Patrick Polk

10:15 Patrick Polk, *Faith and Display: Botanicals in Los Angeles*10:35 Amy Hale, *The Sharing of Chants in the Neo-Pagan Community*10:55 Michelle Goldwasser, *Ritual: Encountering the Myth*11:15 Heather Joseph, *Magic in the Family: The Role of Folk Beliefs and Practices in A Community of Indian Jews in Los Angeles*

11:35 Discussant: Joseph Murphy

## (14) Workshop: FRIENDS, INFORMANTS, NARRATORS: ALLIANCES, ADVOCACY, AND THE POLITICS OF FIELDWORK

## Sponsored by Politics, Folklore and Social Justice Section

Lillian Hellman Room

Chair: Bonnie O'Connor

William Westerman

Ruth Olson

Elizabeth Mackenzie

## (15) Gender II

## Paper Session: GENDER ISSUES IN PERSONAL EXPERIENCE NARRATIVES

Tennessee Williams Room

Chair: Linda Jencson

10:15 Heather Bohannon, *Aborting Personal Experience: Women's Testimonials*

10:35 Beth Koruna, . . . And Then Ann and Her Gynecologist Accepted the Lord: Toward an Understanding of Christian Women's Narrative

10:55 Ruth Staveley & Gretel Young, *Surveying Our Mother's Hearts: Wedding Stories of the Fifties and Sixties*11:15 Mary L. Russell, *A Performance For An Envisioned Audience*11:35 Linda Jencson, *Hidden Treasures: A System For Coding Women's Personal Experience Narratives*

## (16) Folklore and Identity II

## Paper Session: ETHNICITY: EXPRESSIVE VARIETIES IN THE UNITED STATES

Ernest Bloch Room

Chair: Jennifer E. Attebery

10:15 Byrd Gibbens, *"Imagined Communities": Uses of Ethnic Stereotyping in Sample Nineteenth-Century Newspapers*10:35 Judith S. Neulander, *Pride and Prejudice in Response to Jewish Music*10:55 Richard Blaustein, *Conflicting Scottish Traditions in America: Survivals and Revivals*11:15 Jennifer E. Attebery, *Swedish-American Uses of Ethnicity*

## (17) Folklore and Politics I

Paper Session: FOLKLORE AND POLITICS IN EUROPE, THEN AND NOW

John Philip Sousa Room

Chair: Venetia Newall

- 10:15 James R. Dow, Hans Neumann: From "Gesunkenes Kulturgut" To Book Burnings And Denazification
- 10:35 Jean R. Freedman, Careless Talk Costs Lives: Fighting Words in Wartime London
- 10:55 Christopher Antonsen, European Community and the Sovereignty of British Foodways
- 11:15 Venetia Newall, The Bood Libel in Modern Times: The Case of Andreas of Rinn
- 11:35 Nicolae Constantinescu, Getting Of Age In Romania

## (18) Material Culture I

Paper Session: FOLKLORE AND POPULAR MATERIAL CULTURE

Scott Joplin I Room

Chair: Teri Brewer

- 10:15 Rainer Wehse, Naughty British Picture Postcards and Folk Narratives
- 10:35 Carsten Bregenhøj, The Postcard as Visual Folklore
- 10:55 Teri Brewer, Visions on a "Plain Deal Dresser": Assemblage and Stories in Women's Lives
- 11:15 Esther S. de A. Karwinsky, Ex-Votos: An Ancient Form of Folk Mass Media
- 11:35 Jeffrey L. Kallen, Speech Acts and the English Traditional Ballad

## (19) Narrative Forms II

Paper Session: NARRATIVE TEXTUALITIES

Ruth Crawford Seeger Room

Chair: Dan Ben-Amos

- 10:15 William McCarthy, Incantation and Oratory: Two Modes of Narration in American Storytelling
- 10:35 Christine Goldberg, Walter Anderson's "Die Drei Orangen": Urform or Composite
- 10:55 John Gutowski, Personal Narrative, Community Metaphor, and the Socialization of the Stranger

## (20) Forum: RESEARCH OPPORTUNITIES IN BRITISH FOLKLORE

Studio A

Chair: John Ashton

Paul Smith

Jeffrey Mazo

Michael J. Preston

## (V2) Video II

Studio C

- 10:15 "Old Time Music: Melvin Wine:
- 10:50 "From Angkor to America: The Cambodian Dance and Music Project of Van Nuys, California 1984-1990"
- 11:30 "Two Homes One Heart: Sacramento Sikh Women and Their Songs and Dances

## 12:00 Noon-1:00 pm

## FOLKLORE AND EDUCATION SECTION

Edna Ferber Room

Conveners: Jan Rosenberg and Gail Matthews-DeNatale

## FOLKLORE AND LITERATURE SECTION

Thornton Wilder I Room

Conveners: Carl Lindahl and Danielle M. Roemer

## DANCE AND MOVEMENT ANALYSIS SECTION

Scott Joplin I Room

Convener: LeeEllen Friedland

## AFRICAN FOLKLORE SECTION

Studio A

Convener: Lee Haring

## (V3) Video III

Studio C

- 12:00 "Flight of the Dove"
- 12:30 "A Working Life"

1:15-3:00 pm

(21) Folklore and the Postmodern I

Paper Session: FOLKLORE AND THE POSTMODERN

Thornton Wilder I Room

Chair: Cynthia Cox

1:15 Sandra Cate, Postmodern Traditions at Wat Buddhapadipa

1:35 Keila Diehl, Whose Classics?: The Incorporation of Western Classical Music in Trinidadian Steel Band Repertoires

1:55 Aviva Weintraub, "It's A Small World After All": Dolls and Collecting the Global Village

2:15 Cynthia Cox, "Postmodern Fairy Tales" in Contemporary Children's Literature

(22) Folk Drama I

Panel: THE PUBLIC AND THE PRIVATE IN FOLK DRAMA 1: FACADE PERFORMANCES

Lorraine Hansberry Room

Chair: Rachel Saltzman

1:15 Mark Morris, Shivaree!

1:35 Monica Lawton, La Serenada

1:55 Dorothy Noyes, Respectability Undermined: Women on Balconies and Dissenting Facades in Catalonia

2:15 Discussants: Martin Lovelace and Roger Renwick

(23) Narrative Forms III

Panel: NARRATIVES OF PREJUDICE AND DISCRIMINATION

Sponsored by Folk Narrative Section and Politics, Folklore and Social Justice Section

Edna Ferber Room

Chair: Bill Ellis

1:15 Jeffrey Mazo, Narratives of Discrimination and the Emergence of Ethnicity in Emigrant Cultures

1:35 Jeffrey S. Victor, The Origins and Social Functions of the Blood Libel

1:55 Bill Ellis, "This Time It's A Cow; Next Time It Will Be *You, Nigger!*"

2:15 Veronique Campion-Vincent, Narratives Against Prejudice? Some Exemplary Anecdotes

2:35 Discussant: Janet Langlois

(24) Public Folklore and Folklife XI

Forum: YOU CAN'T PLAY THAT STUFF ON PUBLIC RADIO: A REPORT FROM RADIO-PRODUCER FOLKLORISTS

Lillian Hellman Room

Chair: Richard March

Anne Kimzey

Gwen Maister

James P. Leary

Nick Spitzer

(25) Gender III

Paper Session: GENDER ISSUES IN MATERIAL CULTURE STUDIES: DRESS AND TEXTILES

Tennessee Williams Room

Chair: Kathryn Wilson

1:15 Rebecca Cordaro, Lesbian Aesthetics: There's More To It than Sensible Shoes

1:35 Kathryn Wilson, Crimes of Fashion: Gender, Class and Clothing Theft in Antebellum Philadelphia

1:55 Elizabeth MacDaniel, Quilting Divorce Stories: Oral Narrative and Material Culture in Performance

2:15 Amy E. Skillman, Secular Symbols, Sacred Meanings: Belief and Lao Women's Textile Traditions

(26) Native American Representations I

Panel: NORTHWEST COAST INDIAN TRADITIONAL STORIES IN ENGLISH: A CONSIDERATION OF THEIR INTEGRITY

Ernest Bloch Room

Chair: Toby C. S. Langen

1:15 William R. Seaburg, Whose Style Is It: The "Problem" of Style in an Upper Coquille Athabaskan Folktales Collection

1:35 Laurel Sercombe, Songs in Northwest Coast Indian Folktales Collections

1:55 Toby C. S. Langen, Is a "Famous Legendary Romance" Still a Traditional Snohomish Story?

2:15 Discussant: Kathleen E. B. Manley

## (27) Folklore and Religion II

Panel: AMERICAN CATHOLICS AT THE CENTER AND THE MARGINS Sponsored by Folk Belief and Religious Folklife and Politics, Folklore and Social Justice Sections

John Philip Sousa Room

Chair: Erika Brady

- 1:15 Maria Hetherington, American Catholic Nuns and Women-Church in Sao Paulo, Brazil
- 1:35 Margaret Kruesi, Vox Populi: Narrative and Authority in Reference to Spiritual Healing at a Catholic Shrine
- 1:55 Deborah Ann Bailey, Eucharist as a Sacrament of Conflict
- 2:15 Jennifer Livesay, "Without This Group I'd Be A Total Bitch": Discrimination, Narrative, and Catholic Identity in a Women's Home Liturgy Group
- 2:35 Leonard Norman Primiano, What Is Vernacular Catholicism?: The "Dignity" Example

## (28) Visual Representations of Folklife I

Video Session: VISUAL REPRESENTATIONS OF FOLKLIFE

Sponsored by the Visual Media Section

Scott Joplin I Room

- 1:15 "Spirits in the Wood: The Chainsaw Art of Skip Armstrong" Producer: Sharon R. Sherman
- 2:00 "Rattlesnakes: A Festival at Cross Fork, PA" Producer: Kenneth A. Thigpen

## (29) Narrative Forms IV

Paper Session: PERSONAL EXPERIENCE NARRATIVES (A): IDENTITY AND EXPERIENCE

Ruth Crawford Seeger Room

Chair: David Shuldiner

- 1:15 David Shuldiner, The Personal and Political in the Personal Experience Narratives of Older Activists
- 1:35 Ingrid Bou-Saada, "They Disgust Me-Bastards!": A Lebanese Immigrant's Personal Experience Narrative
- 1:55 Kanako Shiokawa, Water-Child Strikes: The Curse of Aborted Fetuses in Japan
- 2:15 Don H. Krug, Makers of Art in Wisconsin

## (30) Nordic Studies I

Paper Session: FIELDWORK METHODOLOGY

Studio A

Chair: Thomas Porcello

- 1:15 Karin Becker and Barbro Klein, Photographs from the Field: A Critical Reassessment
- 1:35 Outi Lehtipuro, Fieldwork and the Strategy of Finnish Folkloristics
- 1:55 Felicia Faye McMahon, Ghosts or Goats? Confessions of a Fieldworker's Bias
- 2:15 J. Michael Stitt, Folklore and Human Subjects Research

## (31) Visual Representation of Folklife II

Video Session: OVER THE HEDGE

Studio B

Producer: Karen Davis

## (V4) Video IV

Studio C

- 1:15 "The Keystoneers"
- 1:50 "Traditions in Clay"
- 2:00 "The Korean *Onggi Potter*"
- 2:30 "Fishing in the City"

3:15-5:00 pm

## (32) Folklore and the Postmodern II

Paper Session: POST-TRADITION

Thornton Wilder I Room

Chair: Elizabeth Mackenzie

- 3:15 Elizabeth Mackenzie, Down on the Farm: Folklife and Sustainable Culture
- 3:35 Carol Lichtenstein, The Goddess Religion
- 3:55 Nikki Bado, Rituals in the New Age: From Static Form to Sacred Play
- 4:15 Thomas R. Passananti, Yoga Beyond the Mat: Tradition, Practice, and Personal Transformation

## (33) Folk Drama II

Panel: THE PUBLIC AND THE PRIVATE IN FOLK DRAMA II: ROVING MASQUERADERS

Lorraine Hansberry Room

- Chair: Dorothy Noyes
- 3:15 Michael J. Chiarappa, The Greenwich Tea Burning: Masked Strategies and Meaningful Movements on the Eighteenth Century Landscape/Waterscape
- 3:35 Roger D. Abrahams, St. Tammany in the Invention of America
- 3:55 Carolyn Ware, Women and the Rural Cajun Mardi Gras
- 4:15 Leela Prasad, Vokkaliga House Visiting: Worlds of Identity
- 4:35 Discussant: Joan Gross
- (34) Folklore and Religion III
- Panel: FROM THE CRADLE TO THE GRAVE: EXPLORING LIFE'S MILESTONES IN ORISHA WORSHIP
- Sponsored by the Folk Belief and Religious Folklife Section
- Edna Ferber Room
- Chair: Robin Evanchuk
- 3:15 Dorothy Flores, Spouses, Mothers, and Colleagues: Women in Orisha Worship
- 3:35 Emily Socolov, Santa Barbara/Shango: Ranges of Religious Representation
- 3:55 Ysamur Flores, No One Knows What Lies Beneath Yemaya's Skirts: Concepts of Homosexuality in Orisha Worship
- 4:15 Stephen C. Weymeyer, Orunmila and Osanyin: The Unspeakable in Orisa Studies
- 4:35 Robin Evanchuk, Life Under the Sink: Concepts of Egun in Orisha Worship
- (35) Public Folklore And Folklife IV
- FORUM: WHO OWNS PUBLIC SECTOR COLLECTIONS? ISSUES OF OWNERSHIP, COPY-RIGHT, AND ACCESS
- Sponsored by the Public Programs and Archiving Sections
- Lillian Hellman Room
- Chair: Douglas DeNatale
- Stephanie Hall
- Thomas Rankin
- Joan Rabinowitz
- (36) Gay and Lesbian Lore I
- Panel: LESBIAN, GAY, AND BISEXUAL IMAGES IN POPULAR ENTERTAINMENT
- Sponsored by the Gay and Lesbian Folklore Section
- Tennessee Williams Room
- Chair: Joseph P. Goodwin
- 3:15 Joseph P. Goodwin, Here's What We Think of What You Think Us
- 3:35 Jan Laude, Lesbian Comedy: Entertainment for Today's Dyke
- 3:55 Craig R. Miller, Gay Rodeo: A Celebration of Western Rural Heritage and Urban Gay Culture
- 4:15 Linda Pershing, To Boldly Go Where No One Has Gone Before: Lesbians, Gays, Bisexuals, and Star Trek
- 4:35 Discussant: Polly Stewart
- (37) Native American Representations II
- Paper Session: NATIVE AMERICAN REPRESENTATIONS: PUBLIC DISCOURSES
- Ernest Bloch Room
- Chair: M. Jane Young
- 3:15 Willie Smyth, Cultural Dialogues in the Pacific Northwest: Conversing, Conserving, and Sometimes Converging
- 3:35 Ruth Olson, The Idealized Environmentalist: The Presentation of Treaty Rights in the Speeches of Ojibwa Activists
- 3:55 Laura R. Marcus, "But I Refuse to Wear Feathers": Identity and Presentation of Self Among Navajo Artists
- 4:15 M. Jane Young, "A Seat on the Council Is Not Enough": Puebloan Women's Struggle For Civil Rights Within the Tribe
- (38) Narrative Forms V
- Paper Session: JOKES: POLITICS AND ETHICS
- John Philip Sousa Room
- Chair: Russell Frank
- 3:15 Julio Alves, Political Socialization Through Humor
- 3:35 Pack Carnes, Ethnicity and Ethics: The Reception of Ethnic Jokes
- 3:55 Russell Frank, Potted Owls and Other Hoots From the Western Logging Wars
- 4:15 Rachel Lewis, Economic Metaphors of Sexuality in Jokes
- (39) Material Culture II
- Paper Session: DEFINING FOLK ART: CONTEXTS AND CONSTITUENCIES
- Scott Joplin I Room

Chair: Linda Morley

- 3:15 Elizabeth Buck, Folk Arts and Oregon's Regional Arts Councils Project: An Assessment  
 3:35 Kristin G. Congdon, Multicultural Perspectives of Folklore and Art Education: Problems and Resolutions  
 3:55 John M. Vlach, African American Craft Traditions During the Era of Revivals, 1920-1945  
 4:15 Helen Bradley Griebel, Folklore in Palmer Hayden's *The Subway: African American Perspectives on Earthly and Celestial Chariots*  
 4:35 Linda Morley, Chained to Tradition

## (40) Narrative Forms VI

Paper Session: PERSONAL EXPERIENCE NARRATIVE: TYPOLOGIES AND STYLES

Ruth Crawford Seeger Room

Chair: Hanna Graff

- 3:15 Peggy S. Lott, The Emergence of A Deaf Cultural Voice in the Poetics of Signed Narrative  
 3:35 Janelle Walker, The Semi-Personal Narrative: A Look At Dyadic Storytelling  
 3:55 Annikki Kaivola-Bregenhøj, Dreams as Narrating  
 4:15 Hanna Griff, Life History as Truth, Narrative and Performance

## (41) Nordic Studies II

Paper Session: FINNISH MATTERS

Studio A

Chair: Laura M. Stark

- 3:15 David E. Gay, Folk Text to Ur-Form: Elias Lönnrot and the Editing of the *Kalevala*  
 3:35 Peg Maslanka, Kalevala's Heroes: Are They Really Shamans?  
 3:55 Laura M. Stark, Gender and Genre in 19th Century Agrarian Finland  
 4:15 Urve Lippus, Baltic-Finnish Tradition of Runic Song: Rhythmic Patterns in Singing—A Link Between Verbal and Musical Structures of Song  
 4:35 Thomas DuBois, Formal Aspects of Ingrain Folksong: A Conversational Esthetic  
 4:55 Discussant: Juha Pentikainen

## (42) Folklore and Film

Panel: FOLKLORE AND FILM

Sponsored by the Visual Media Section

Studio B

Chair: Maida Owens

- 3:15 Pat Mire, "Dance for A Chicken: The Cajun Mardi Gras" (A film)  
 3:35 Maida Owens, Collaborations Between Folklorists and Filmmakers: Roles and Responsibilities  
 3:55 Carl Lindahl, The Presence of the Past in Cajun Mardi Gras  
 4:15 Barry Ancelet, On the Edge of Chaos: The Relationship Between the Mardi Gras and Its Observers

## (V5) Video V

Studio C

- 3:15 "Fast Food Women"  
 3:45 "Times Ain't Like Like They Used to Be: Early Rural & Popular American Music from Rare Original Film Masters (1928-1935)"

5:15-6:30 pm

## (PL1) Plenary Session I

Organized by the AFS Fellows

Lillian Hellman Room

Convener: Charles L. Briggs

Speaker: Elliot Oring, The Arts, Artifacts, and Artifices of Identity

Discussants: Henry Glassie and Barbara Kirshenblatt-Gimblett

6:30-7:30 pm

## POLITICS, FOLKLORE AND SOCIAL JUSTICE SECTION

Thornton Wilder I Room

Convener: William Westerman

## POPULAR MUSIC SECTION

Edna Ferber Room

Conveners: Peter Narváez and Lori E. Taylor

COMPUTER APPLICATIONS SECTION

Studio A

Convener: Mark Glazer

7:00-9:00 pm

SPECIAL EVENT: THE OREGON TRAIL ON TRIAL, LEADING TO: TREATIES THEY COULDN'T REFUSE

John Philip Sousa Room

George Wasson (Chair), Antone Minthorn, Alphonse Halfmoon,

Lawrence Johnson, Theodore Stern

ARCHIVES TOUR AND MUSEUM RECEPTION

University of Oregon

Organizers: Sharon Sherman and Daniel Wojcik

Vans will start transporting people at 6:45 pm from the 7th Street entrance

7:00-9:00 pm

(V6) Video VI

Studio C

7:00 "My Town—Mio Paese"

7:45 "Four Films on Finnish Mumming"

9:15 "Black on White/White and Black: The Piano Blues of Alex Moore"

7:30-8:30 pm

BRITISH FOLK STUDIES SECTION

Lorraine Hansberry Room

Convener: John Ashton

WOMEN'S SECTION MEETING

Ernest Bloch Room

Conveners: Moira Smith and Nancy Michael

7:30-9:30 pm

POPULAR MUSIC ROCK AND ROLL RECEPTION

Edna Ferber Room

Conveners: Peter Narváez and Lori E. Taylor

8:30-9:30 pm

BORDERLANDS: FACETS OF A PROJECT (Smithsonian/ Folklore Latino, Latinoamericano Y Caribeño Section)

Studio A

Conveners: Emily Socolov, Olivia Cadaval, Pat Jasper and Cynthia

Vidauri

9:00-11:00 pm

INDIANA UNIVERSITY ALUMNI RECEPTION

Lillian Hellman Room

Convener: John H. McDowell

9:00 pm-MIDNIGHT

INFORMAL MUSIC SESSIONS (Cash Bars)

Ruth Crawford Seeger Room and Scott Joplin I Room

10:00 pm-MIDNIGHT

GAMES GALORE: WOMEN'S SECTION PARTICIPATORY CHILDREN'S GAMES PARTY AND TALENT SEARCH

Tennessee Williams Room  
Co-conspirators: Moira Smith, Nancy Michael

**Friday, October 29, 1993**  
**7:00-8:00 am**

**FOLKLORISTS OF THE MIDDLE ATLANTIC REGION BREAKFAST**

Studio A  
Convener: Robert Baron

**CHILDREN'S FOLKLORE SECTION MEETING AND BREAKFAST**

Ruth Crawford Seeger Room  
Convener: Joseph Edgette

**FENNO-SCANDINAVIAN FOLKLORE AND FOLKLIFE**

Scott Joplin I Room  
Convener: John Moe

**8:00 am-4:00 pm**

REGISTRATION  
Conference Center Lobby

**8:15 -10:00 am**

(43) Music and Dance I

Panel: FOLK MUSIC, MEDIA AND EMERGENT TRADITIONS

Sponsored by the Music and Song Section

Thornton Wilder I Room

Chair: John Minton

- 8:15 I. Sheldon Posen, Kidding the Media: The Making of the Canadian Children's Folk Music Industry
- 8:35 Neil V. Rosenberg, Repetition, Innovation, and Representation in Don Messer's Media Repertoire
- 8:55 Paul F. Wells & Anne Dhu McLucas, Musical Theater of the 18th and 19th Centuries As a Bridge between Folk and Popular Traditions
- 9:15 John Minton, Creole Community and "Mass" Communication: Houston Zydeco As a Mediated Tradition
- 9:35 Discussant: James Porter

(44) Folklore and Literature III

Paper Session: FOLKLORE AND LITERATURE: REVISIONS AND INVERSIONS

Lorraine Hansberry Room

Chair: Luisa Del Giudice

- 8:15 Richard Raspa, The Artist As Folklorist: Constructions of Kaos Through the Writer's and the Cinematographers' Lens
- 8:35 Luisa Del Giudice, Tomie De Paola and Cultural Transmission Through Children's Literature
- 8:55 Jennifer L. Welch, The Interplay Between Folklore and Literature: Cinderella Transfigured
- 9:15 Phyllis Cole, "That Wasn't Funny": Poe's *Cask of Amontillado* As the Performance of a Practical Joke

(45) Folklore and Religion IV

Paper Session: FOLK RELIGION: THE MATERIAL AND THE EXPERIENTIAL

Edna Ferber Room

Chair: Suzanne MacAulay

- 8:15 James Griffith, The Smashed Cristo: Protestant/Catholic Dialogue in Borderlands Shrines
- 8:35 Suzanne MacAulay, *Los Penitentes and Contemporary Catholicism in Costilla County*
- 8:55 Jack Santino, Spontaneous Shrines and Rites of Death and Politics in Northern Ireland
- 9:15 Valerie Porcello, "She Wept At Eleven": Tales of Marian Apparitions in Small-Town America
- 9:35 Zhang Xu, Ginseng Searcher's Custom and Moral Standard

(46) Public Folklore and Folklife V

PUBLIC SECTOR ROUNDTABLE I:

Sponsored by the Public Program Section

Lillian Hellman Room

(A) ENVIRONMENTAL ISSUES AND TRADITIONAL ARTISTS

Willie Smyth

(B) STATE FOLK ARTS COORDINATORS

Kathy Mundell

(47) Gender IV

Panel: HEROINES, VILLAINS, OUTCASTS, AND LADIES: ISSUES IN THE SOCIAL CONSTRUCTION OF THE NORTH AMERICAN HERO/INE

Tennessee Williams Room

Co-chairs: Peggy Yocom and Gladys-Marie Fry

8:15 Ellen Donovan, Calamity Jane: The Role of Women in Frontier Culture

8:35 Rachelle H. Saltzman, Calico Indians and Pistol Pills: The Persistence of Historical Metaphors in Public Display Events

8:55 Margaret R. Yocum, "He was a man": Gender Ambiguity and Homosocial Violence in the Maine Logging Legends of Henry Mayeux

9:15 Gladys-Marie Fry, Black Faust in the Blue Ridge Mountains

9:35 Patricia Sawin, Picturing Hillary: Developing a Visual Vocabulary for a Transgressive First Lady

(48) Native American Representations III

Paper Session: NATIVE AMERICAN REPRESENTATIONS: NARRATIVES

Ernest Bloch Room

Chair: Carol Mitchell

8:15 Carol Mitchell, Reinventing The Native American As Trickster

8:35 Kenneth R. De Shane, "Night Has Come to Our People": Legend and Identity in Lynn Riggs' *The Cherokee Night*

8:55 Debbie A. Hanson, Dances With Moose: Native American Folklore and CBS's *Northern Exposure*

9:15 Donald M. Hines, Of "Big Foot," The Oedipal Tale Told Along the Columbia River

(49) Narrative Forms VII

Paper Session: NARRATIVE AND SOCIAL CHANGE

John Philip Sousa Room

Chair: Keith Cunningham

8:15 Keith Cunningham, The Hero With Two Faces: The Zuni Myth of A Great Flood

8:35 Phillip H. McArthur, Narrative and Genealogy: Dialogue Between Prescribed and Achieved Status in the Marshall Islands

8:55 Ilana Harlow, On Eagles' Wings: The Exodus Myth

9:15 Itzik Gottesman, "Grandma and the Grandchildren": The Most Popular Yiddish Folktale?

9:35 Stephen Chapman, From the Streets of Laredo to the Streets of Chicago: How An "Unfortunate Rake" Made It Big

(50) Occupational Folklife I

Paper Session: OCCUPATIONAL FOLKLORE

Scott Joplin I Room

Chair: Clover Williams

8:15 Thomas H. Foote, "Ah's Good As Life Insurance": Survival and the Craft of Command in U-Boat Service

8:35 Clover Williams, Truck Time: Phenomenology on the Road

8:55 Barbara Hummel, Existential Identity: Play, Pimping, and Narrative As Agency Within the Closed Community of Paramedics

9:15 Karen Krieger, Time on A Chain: Railroad Pocket Watches and Work Identity in Northern Utah

(51) Narrative Forms VIII

Paper Session: NARRATED SELVES

Ruth Crawford Seeger Room

Chair: Mary Beth Stein

8:15 Susan Gordon, Playing With Reality: Telling Traditional Tales in Therapy

8:35 Richard Burns, Grammar and Style As An Index of World View in Prison Folklore

8:55 Paul Jordan-Smith, Navigating the Symplegades: Personal Experience Data in Performance Analysis

9:15 Mary Beth Stein, Partial Truths and Concealed Facts: The Power of Speech in Interviews and Interrogations.

(52) British Folkways I

Panel: BRITISH FOLKLORE STUDIES

Sponsored by the British Folk Studies Section

Studio A

- Chair: John Ashton  
 8:15 Paul Smith, "So Where Are We Going To-Night?" Folklore and Decision Making  
 8:35 Catherine A. Shoupe, Transformations in Scottish Vernacular Architecture, 1830-1980  
 8:55 Martin Lovelace, George Sturt and English Folklore Studies  
 9:15 David Buchan, Song Context in 17th Century Aberdeenshire

## (53) Public Folklore and Folklife VI

## Forum: MARKETING "FOLK" AND THE POLITICS OF DEFINITION

Sponsored by the Public Programs Section

Studio B

Chair: Maggie Holtzberg-Call

Discussants:

Sally Peterson

Glenn Hinson

Barry Bergey

Laurie Beth Kalb

Hank Willett

## (V7) Video VII

Studio C

- 8:15 "Spirits in the Wood: The Chainsaw Art of Skip Armstrong"

- 9:00 "People of the Sun: The Tiguas of Ysleta"

## 10:15 am-12:00 Noon

## (54) Music and Dance II

## Forum: BREAKING DOWN THE BREAKDOWN: THE ROLE OF VIDEO IN DANCE ETHNOGRAPHY

Sponsored by the Dance and Movement Analysis Section

Thornton Wilder I Room

Chair: LeeEllen Friedland

Gail Matthews-DeNatale

Craig Mishler

Paul Tyler

## (55) African and African-American Folklore

## Paper Session: AFRICAN COLONIALISM AND DIASPORA

Lorraine Hansberry Room

Chair: John F. Moe

- 10:15 Barry J. Ward, Colonial and Traditional Law in Achebe's *Things Fall Apart*

- 10:35 Carol S. Taylor, "I'm A Pure Rice-Eatin' Geechee"

- 10:55 Isidore Okpewho, Saramak Tale Nuggets

- 11:15 John F. Moe, "Troubling the Waters": An Evaluation of Race and Meaning in the Fieldwork Dialogue

## (56) Folklore and Religion V

## Paper Session: FOLK RELIGION: BOUNDARIES AND DEFINITIONS

Edna Ferber Room

Chair: Patricia Radecki

- 10:15 John B. Wolford, Sacred and Secular Space in Shaker Worldview: The Flatboat Trader's Dilemma

- 10:35 Jonathan C. David, Towards New Definitions of Folk Religion, Part II

- 10:55 Patricia Radecki, Folk Narrative As Persuasion: A Rhetorical Analysis of Old Regular Baptist Sermons and Hymn Texts

- 11:15 Silvester John Brito, The Dilemma of Cults in Western Society

## (57) Workshop: JOB-SEARCH SKILLS AND ALTERNATIVE CAREERS FOR FOLKLORISTS

Lillian Hellman Room

Convener: Joseph P. Goodwin

## (58) Gay and Lesbian Lore II

## Panel: LESBIAN IDENTITIES IN COMMUNITY(S) I

Sponsored by the Gay and Lesbian Section

Tennessee Williams Room

Chair: Elaine J. Lawless

- 10:15 Virginia Muller, "You Had To Be Confident With A Haircut Like That": Lesbian-Feminist Rhetorical Criticism As A Method of Folklore Analysis

- 10:35 Lisa Higgins, Wimmin-Only Festivals: Coding in A Lesbian Macrocosm

- 10:55 Jane A. Lavender, Lesbian Use of Memorare
- 11:15 Angie Waszkiewicz, Re-emerging Sexuality in Lesbian Personal Narrative
- 11:35 Elaine J. Lawless, "Genderfuck": The Conscious Construction of Lesbian Identities

(59) Native American Representations IV

Panel: RENEGOTIATING POWER: NEW FORMS OF COLLABORATION BETWEEN NATIVE AMERICAN AND NON-NATIVE SCHOLARS Ernest Bloch Room

Chair: Virginia Hymes

- 10:15 Grace Boyne and Barre Toelken, Maí Jódldlo'shi Bááhane: Nakidee Nitsáha'kees, Dineh'ehji dóó Beligának'ehji (How Two Came To their Task): A Report on Full Collaboration in the Translation of a Navajo Coyote Story
- 10:55 Robert Dover and Francisco Tandioy, Representing Ingano Folklore
- 11:35 Discussants: Jane Hill, Rayna Green, Jarold Ramsey

(60) Maritime Folklife

Forum: AGAINST THE TIDE: CONFLICT AND CHANGE IN NORTH AMERICAN MARITIME COMMUNITIES

John Philip Sousa Room

Co-Chairs: Paula J. Johnson and David A. Taylor

Discussants:

Timothy Lloyd

Janet C. Gilmore

Elaine Eff

(61) Material Culture III

Paper Session: FOLK ARCHITECTURE

Scott Joplin I Room

Chair: Robert St. George

- 10:15 Timothy H. Evans, Recycling As a Traditional Architectural Practice Among High Plains Ranchers
- 10:35 Blanton Owen, The Form and Social Role of the Ranch Cookhouse
- 10:55 Frederick A. Cooper and Helen Bradley Griebel, "Stones Are All We Have": A Vernacular Architectural Survey in Greece
- 11:15 Hande Birkaln, Safranbolu: Gender Roles and Architecture in Northern Turkey

(62) Narrative Forms IX

Paper Session: UNTELLABLES AND UNPERFORMABLES

Ruth Crawford Seeger Room

Chair: Steve Siporin

- 10:15 Kenneth D. Pimple, Lives Without Character, Stories Without Plot
- 10:35 Charlie McCormick, Dum Tacet Clamat: A Study of the Stories We Don't Speak
- 10:55 Thomas Walker, Cloak and Dagger Communism: Secrecy, Deception, and Intrigue
- 11:15 Steve Siporin, Modern Urban Legends?

(63) Nordic Studies III

Panel: SAAMI CULTURE: AN INDIGENOUS PEOPLE IN A CHANGING WORLD

Studio A

Chair: Richard Jones-Bamman

- 10:15 Roger Kvist, The Racist Legacy in Modern Swedish Saami Policy
- 10:35 Krister Stoor, Saami Today—History Tomorrow
- 10:55 Harald Gaski, Joik, Love and Literature
- 11:15 Richard Jones-Bamman, Accepting "The Gift": The Recovery of Karl Tiren's Field Collections of Saami Joik
- 11:35 Discussant: Dell Hymes

(V8) Video VIII

Studio C

- 10:15 "Dance for a Chicken: The Cajun Mardi Gras"
- 11:30 "Processione"

11:00 am-1:00 pm

AFS FELLOWS' LUNCHEON

Studio B

Convener: Charles L. Briggs

## 12:00 Noon-1:00 pm

## FOLKLORE AND HISTORY SECTION

Thornton Wilder I Room  
 Convener: Simon Bronner

## FOLK ARTS SECTION

Lorraine Hansberry Room  
 Convener: Andrew Connors

## FOODWAYS SECTION

Edna Ferber Room  
 Convener: Lucy Long

## JEWISH FOLKLORE SECTION

Scott Joplin I Room  
 Convener: Maurie Sacks

## ARCHIVING SECTION

Studio A  
 Convener: Stephanie Hall

## (V9) Video IX

Studio C

- 12:00 "The Mummers from Katternö" from "Four Films on Finnish Mumming"  
 12:30 "Fast Food Women"

## 1:15-3:00 pm

## (64) Music and Dance III

Paper Session: DANCE: IDEOLOGIES AND COMMUNITIES

Thornton Wilder I Room

Chair: Colin Quigley

- 1:15 Colin Quigley, Ideology, Cultural Politics and American Figure Dancing  
 1:35 Ann M. Ryneerson, Living Within the Looking Glass: The Refugee Artist as Culture Broker  
 1:55 Leslie Jones, Strictly Folklore: The View From the Popular Front  
 2:15 Creighton Lindsay, "Just Fiddling Around": The Contradance as a Celebrated Tradition  
 2:35 Dorothy Jackson, "A New Grace" on the Dance Floor: English and Scottish Country Dance Etiquette among 20th Century American Lesbian, Gay, Bisexual and Straight Dancers, and Where It Fits into the Country Dance Tradition

## (65) African and African-American Folklore II

Panel: GOD-TALK, HURT-TALK, OLD-TALK, BIG-TALK.

(Sponsored by the Association of African and African American Folklorists)

Lorraine Hansberry Room

Chair: Lynda Hill

- 1:15 Deborah Smith-Barney, The Gospel Announcer and the Black Gospel Music Tradition  
 1:35 Marilyn M. White, Names Will Hurt: African Americans, Japanese Buraku, and Social Justice  
 1:55 Lynda Hill, Told and Untold Meanings of WPA Narratives  
 2:15 Gillian Johns, "Badman" Bigger Thomas

## (66) Public Folklore and Folklife VII

Panel: EVERYDAY PEOPLE (DOING EVERYDAY THINGS)

Edna Ferber Room

Chair: Charles Camp

- 1:15 Timothy Lloyd, "What's That Smell in the Kitchen?" Housework, Domestic Ritual, and Folklore  
 1:35 Kathy Neustadt, Shut Up and Eat: Why Food is not Important  
 1:55 Charles Camp, From Genre to Generic  
 2:15 Discussant: Richard Bauman

## (67) Public Folklore and Folklife VIII

PUBLIC SECTOR ROUNDTABLE 11

Sponsored by Public Programs Section

Lillian Hellman Room

(A) APPRENTICESHIP PROGRAMS

Craig R. Miller

(B) FOLK ARTS TOURING

Betsy Peterson

(C) FREELANCING AND CONSULTING

Janet C. Gilmore

(68) Gay and Lesbian Lore III

Panel: LESBIAN IDENTITIES IN COMMUNITY(S) II

Sponsored by Gay and Lesbian Section

Tennessee Williams Room

Chair: Elaine J. Lawless

- 1:15 Laura Murphy, "It Means A Little More To Me": Cultural Appropriation and the Transmission of Values in a Lesbian Community
- 1:35 Cassandra Rogers, Queer Visibility as a Weapon: A Folkloric Analysis of Identity Politics
- 1:55 Dana K. Kinnison, Lesbian Folkloristics and the Question of Diverse Communities
- 2:15 Jill A. Mackey, Anger at the Breakfast Table: Personal Experience Narratives Told by Lesbian Feminists

(69) Native American Representations V

Forum: SOME DAY THE LAND WILL BE OUR EYES AND SKIN AGAIN: NEW NATIVE NARRATIVE AND THE ART OF RESISTANCE, POWER AND NEGOTIATION (1)

Ernest Bloch Room

Chair: John H. McDowell

Francisco Tandioy

Nora Dauenhauer

Richard Dauenhauer

Librado Moraleda

(70) Folklore and Politics II

Paper Session: FOLKLORE AND POPULAR PROTEST

John Philip Sousa Room

Chair: Guntis Smidchens

- 1:15 Chris F. Swanepoel, *Difela Singers, Human Rights and Civil Justice*
- 1:35 Guntis Smidchens, "Lament About the Tyrants of the Serfs" and Estonian Songs of Political Protest
- 1:55 Cathy J. McAleer, Mao Buttons and Man-Eating Robots: Folk Movements and Cultural Commentary in the People's Republic of China
- 2:15 Michael M. Caspi, The Grief of Expulsion: A Karaites Laments

(71) Material Culture IV

Paper Session: FINAL ADDRESSES

Scott Joplin I Room

Chair: Caroline Roston

- 1:15 Suzanne Waldenberger, Gone Home: Family Plots in an Indiana Graveyard
- 1:35 Peter G. Harle, The Quick and the Dead: Graveyards as Reflections of Social Attitudes Towards Death
- 1:55 Marcia Gaudet, "The Little Graveyard Where My People Are": Family Cemeteries in Southwest Louisiana
- 2:15 Joey Brackner, Decoration Day: Alabama's Day of the Dead

(72) Narrative Forms X

Paper Session: LEGEND

Ruth Crawford Seeger Room

Chair: Eric L. Montenyohl

- 1:15 Eric L. Montenyohl, The Automobile in Urban Legend
- 1:35 David Stanley, Local Characters, Anecdotes, and Storytelling
- 1:55 Gary Alan Fine, The Creation of Credibility in Rumor and Legend
- 2:15 Rosemary V. Hathaway, "I Heard All These Nightmare Stories about Gertude and How Mean She Was": Unsignified Narratives About a Campus Tyrant
- 2:35 Ronald L. Baker, Indian Place-Name Legends

(73) Children's Folklore

Panel: THE FOLKLORIST'S RESPONSIBILITY TO THE CHILD

Sponsored by Children's Folklore Section

Studio A

Chair: Margaret Read MacDonald

- 1:15 Priscilla A. Ord, Alvin Schwartz (1927-1992): A Retrospective of a Present Day Pied Piper
- 1:35 Kay Stone, Child as Storymaker
- 1:55 Carole H. Carpenter, Developing an Appreciation for the Cultural Significance of Childlore

- 2:15 Margaret Read MacDonald, A Folktale Goes to the Inauguration  
 2:35 Discussant: Ruth Stotter

## (V10) Video X

- Studio C  
 1:15 "Moving Mountains: The Story of the Yiu Mien"  
 2:30 "Flight of the Dove"

3:15-5:00 pm

## (75) Music and Dance IV

Paper Session: MUSIC: ESTHETICS, TRANSMISSION, PERFORMANCE

- Thornton Wilder I Room  
 Chair: Francesca McLean  
 3:15 Janet Herman, Music in A Dance Context: The Case of Contra in Los Angeles  
 3:35 Dorothea E. Hast, Processes of Transmission in New England Contra Dance Music  
 3:55 Linda Danielson, Oregon Fiddling: "Where'd You Come From, Where'd You Go?"  
 4:15 Francesca McLean, Repertoire and the Aesthetic Process of an Appalachian Mandolin Player

## (76) African and African American Folklore III

Panel: BELIEF AND IDENTITY FORMATION IN AFRICAN AMERICAN WOMEN AND CHILDREN

(Sponsored by the Association of African and African American Folklorists)

- Lorraine Hansberry Room  
 Chair: Catherine Morgan  
 3:15 Sharon Clarke, Conceptions of Childhood in Slavery  
 3:35 Nomalanga Dalili, An Ethnography of Belief in A West African Traditional Dance Class in Philadelphia  
 3:55 M. Jean Harris, Identity and Aesthetics in African American Women's Hairstyles  
 4:15 Cassandra A. Stancil, The Belief Complex in Nancy Riddick's Quilts

## (77) Folklore and History I

Paper Session: HISTORY OF IDEAS IN FOLKLORE

- Edna Ferber Room  
 Chair: Gregory Schrempf  
 3:15 Gregory Schrempf, Philosophies of Familiar Form: Juxtapositions of Folklore and Philosophy  
 3:35 Rachel Romberg, "Authenticity" in Folklore and the Avant Garde: A Dialogical Account  
 3:55 Lisa J Sherman, Positivistic Thought and the Concept of Genre  
 4:15 Peter Tokofsky, Romantic Regionalism: Reevaluating the German Folkloristic Heritage  
 4:35 Emily Lyle, Odd Man Out: Deletion From Original Plenitude in Tales, Customs, and Cosmology

## (78) Public Folklore and Folklife IX

Forum: ALLIANCES FOR ADVOCACY: PROFESSIONALIZING PUBLIC FOLKLORE

Sponsored by the Public Programs Section

- Lillian Hellman Room  
 Chair: Peggy A Bulger  
 Betsy Peterson  
 Chris Strachwitz  
 Phyllis Barney  
 Olivia Cadaval  
 Michael Miles  
 Barry Bergey  
 Nick Spitzer

## (79) Gender V

Paper Session: FLUIDITIES

- Tennessee Williams Room  
 Chair: Ruth Tsoffar  
 3:15 Ruth Tsoffar, The Inedible Maternal Bond and the Dietary Laws  
 3:35 Elizabeth A. Kissling, Learning to Bleed: Attitudes Toward Menstruation and the Mother-Daughter Talk  
 3:55 Martha C. Sims, The Second First: Recreation and Rediscovery  
 4:15 Torborg Lundell, Semen—What Is It Good For  
 4:35 Diane E. Goldstein, "What Exactly Did They Do With That Monkey, Anyway?": Story Making, Scientific Speculation, and the Politics of Blame in the Search for AIDS Origins

(80) Native American Representations VI

Forum: SOME DAY THE LAND WILL BE OUR EYES AND SKIN AGAIN: NEW NATIVE NARRATIVE AND THE ART OF RESISTANCE, POWER AND NEGOTIATION (2)

Ernest Bloch Room  
Chair: Charles L. Briggs  
Donald Whereat  
Lynn Schonchin  
Elizabeth Woody  
Gloria Bird  
George Wasson

(81) Palestinian Folklore

Paper Session: PALESTINIAN FOLKLORE AND CULTURAL SURVIVAL

John Philip Sousa Room  
Chair: Sharif Kanaana

- 3:15 Ahmad Baker, Palestinian Identity Within Proverbs  
3:35 Abdullatif Barghouthi, Folksongs of the Oppressed: Palestinian Folksongs for Freedom  
3:55 Sharif Kanaana, The Preservation of Palestinian National Identity Through Folklore

(82) Material Culture V

Paper Session: CONTESTED LANDSCAPES

Scott Joplin I Room  
Chair: Frank De Caro

- 3:15 Robert E. Walls, Parades, Protest, and the Performance of Production  
3:35 William Westerman, Folk Housing of the Homeless  
3:55 Andrew Davis, Carnival and Critique in the L.A. Roits  
4:15 Cheryl A. Johnson, The Legend of Hal's Kingdom: A Metaphor for Black Land Retention Rights in A Small Alabama Community  
4:35 Frank De Caro, Personal Identity and Sense of Place: Lyle Saxon's Search Into Folklore

(83) Narrative Forms XI

Forum: VARIATIONS IN LEGEND THEORY: OSTENSION, BELIEF, AND VIOLENCE

Sponsored by the Folk Narrative Section

Ruth Crawford Seeger Room  
Chair: Mark Glazer  
Janet Langlois  
Gary Alan Fine  
Danielle M. Roemer  
Linda Degh

(84) Folklore and Education I

FORUM: FOLKLORE, MULTICULTURALISM, AND EDUCATION: APPROPRIATION OR ACCOMMODATION?

Sponsored by the Folklore and Education Section

Studio A  
Chair: Christopher Antonsen  
Lawrence Doyle  
Phyllis Cole  
Ellen Damsky  
Cheri Goldner

VIDEO SESSION: THE GRAND GENERATION

Studio B  
Margery Hunt

(V11) Video XI

Studio C

- 3:15 "Two Homes One Heart: Sacramento Sikh Women and Their Songs and Dances"  
4:15 "Tommie Bass: A Life in the Ridge and Valley Country"

5:15-6:30 pm

(PL2) PLENARY ADDRESS

Lillian Hellman Room  
Speaker: José Limón

"Folklore, Gender and the Intertextual Struggle for Civil Rights and Social Justice in Texas: J. Frank Dobie, Jovita Gonzalez, and Américo Paredes"

Respondent: Beverly Stoeltje

**6:30-7:30 pm**

**MUSIC AND SONG SECTION**  
 Thornton Wilder I Room  
 Convener: Neil V. Rosenberg

**ITALIAN SECTION**  
 Studio A  
 Convener: Luisa Del Giudice

**FOLK BELIEF AND RELIGIOUS FOLKLIFE SECTION**  
 Ruth Crawford Seeger Room  
 Conveners: Robin Evanchuk and Ysamur Flores

**PUBLIC PROGRAMS SECTION**  
 John Philip Sousa Room  
 Convener: Elaine Thatcher

**7:00-10:00 pm**

**(V12) Video XII**

- Studio C  
 7:00 Multicultural Views: Traditional Gardens, Palm Weaving, Khmer Arts, and Mummery"  
 8:00 "Fishing in the City"  
 8:30 "Doc's Guitar: Fingerpicking and Flatpicking Taught by Doc Watson, with Special Guests"

**7:30-8:30 pm**

**JOURNALS AND SERIALS SECTION**  
 Lorraine Hansberry Room  
 Convener: Thomas McGowan

**GAY AND LESBIAN SECTION**  
 Scott Joplin I Room  
 Conveners: Polly Stewart and Joseph P. Goodwin

**VISUAL MEDIA SECTION**  
 Edna Ferber Room  
 Conveners: Kenneth A. Thigpen and Sharon R. Sherman

**8:30-10:30 pm**

**AFS BOARD QUESTION AND ANSWER SESSION**  
 Lillian Hellman Room

**10:00 pm-MIDNIGHT**

**INFORMAL MUSIC SESSIONS (Cash Bars)**  
 Thornton Wilder I Room and Scott Joplin I Room

**UNIVERSITY OF PENNSYLVANIA / MEMORIAL UNIVERSITY JOINT RECEPTION**  
 Ernest Bloch Room  
 Organizers: Dan Ben-Amos and Diane E. Goldstein  
**ARE YOU THE MAN OR THE WOMAN? NON-GENDER-SPECIFIC DANCE PARTY**  
 Tennessee Williams Room  
 Organizer: Dorothy A. Jackson

**SATURDAY, OCTOBER 30, 1993**  
**8:00 am-12:00 Noon**

**REGISTRATION**  
 Conference Center Lobby

8:15-10:00 am

- (85) Music and Dance V  
 Panel: POPULAR MUSIC I: SONG AND SOCIAL IDENTITY  
 Sponsored by the Popular Music Section  
 Thornton Wilder I Room  
 Chair: Peter Narváez  
 8:15 Prahlad Folly, The Proverb and Personas in Roots Reggae  
 8:35 Bruce Conforth, Who Owns Rock and Roll?  
 8:55 Peter Narváez, Highway 61 in American Song and Canadian Film: Inverted Visions of Emancipation  
 9:15 Lucy Powell, Empty Nets: The Songs of Jim Payne As Reflections of Politics in Newfoundland
- (86) Festival  
 Paper Session: PROBLEMATICS OF THE FESTIVAL (1)  
 Lorraine Hansberry Room  
 Chair: Judith E. Haut  
 8:15 Leah Carson Powell, Dammit Janet, It's A Festival: Screenings of the Rocky Horror Picture Show as Festival  
 8:35 Judith E. Haut, Aesthetics, Economics and Personal Status: Conversations With One Artist At the Sixth Festival of Pacific Arts  
 8:55 Jeanette DeBouzek, Conflict and Controversy In A Quincentenary Project
- (87) Public Folklore and Folklife X  
 Paper Session: BOUNDARIES OF/IN FOLKLORE  
 Edna Ferber Room  
 Chair: Mark Livengood  
 8:15 Mark Livengood, Produc(ing) Aesthetics: Farmers' Markets in Los Angeles  
 8:35 Andrea Graham, Beyond the Neon: Public Folklore in Las Vegas  
 8:55 Alf Arvidsson, The Workers Who Played Vivaldi  
 9:15 Knut Djupedal, World View, Culture and Folklore  
 9:35 Anna Papamichael, Aspects of Hellenic Folk Public Law
- (88) Public Folklore and Folklife III  
 Forum: CONTESTED HERITAGE: THE POLITICS OF CULTURE IN NEW YORK STATE-PAST AND PROSPECT  
 Lillian Hellman Room  
 Chair: John Suter  
 Robert Baron  
 Daniel F. Ward  
 Barbara Kirshenblatt-Gimblett
- (89) Gender V  
 Paper Session: NARRATED GENDER: LITERATURE AND THE MEDIA  
 Tennessee Williams Room  
 Chair: Bonnie D Irwin  
 8:15 Louise Ackley, Gender Imbalance  
 8:35 Sylvia McLaurin, Medb of Connaught: Woman and Queen  
 8:55 Cecelia Conway, Colonializing Appalachia (Or Slashing The Homemade Quilt) In Denise Giardina's *Storming Heaven*  
 9:15 Bonnie D. Irwin, Gender and Culture Stereotyping in Disney's "Aladdin"
- (90) Folklore and Politics III  
 Forum: TRADITIONAL CULTURE AND HUMAN RIGHTS  
 Sponsored by the Politics, Folklore and Social Justice Section  
 Ernest Bloch Room  
 Chair: Carol Silverman  
 Jigme Topgyal  
 Mark Thomas
- (91) Folklore and Politics IV  
 Panel: CULTURAL DISPLACEMENT AND RECONFIGURATIONS  
 John Philip Sousa Room  
 Co-Chairs: Miriam Pitchon Camitta and Michael Ann Tennessee Williams Room  
 8:15 Miriam Pitchon Camitta, "Our Churches Are Here, Our Schools Are Here, Our Families Are Here:" Images of the City and the Debate About Urban Renewal in Philadelphia  
 8:35 Michael Ann Williams, Road to Nowhere: Lessons of Cultural Dislocations in the Great Smoky Mountains

- 8:55 Rita Moonsammy, "Everything You See Here, We Did Ourselves": Ownership and Community in Pennsylvania Coal Company Towns  
 9:15 Johnston A. K. Njoku, Placement or Displacement by Design or Choice: Folklore and Urban Planning and Development in Nigeria

## (92) Material Culture VI

## Paper Session: FOODWAYS

Scott Joplin I Room

Chair: Mario Montañó

- 8:15 Sean Galvin, Bread, Tradition, and the Fountain of Youth  
 8:35 Erica I. Rubine, La Comida Y Las Memorias  
 8:55 Mario Montañó, Counter-Hegemonic Folk Foods of South Texas  
 9:15 David Zuckerman, The Cheesesteak: Commodification of Philadelphia Folklife  
 9:35 Moira Smith, Where Men Chunder: The Contested Meanings of Ritualized Drinking Displays

## (93) Folklore and the Postmodern III

## Panel: HYBRID GENRES IN CULTURAL CONTEXTS (1)

Ruth Crawford Seeger Room

Chair: Deborah A. Kapchan

- 8:15 Deborah A. Kapchan, Marketplace Oratory in Morocco: Hybrid Genres and Social Transformation  
 8:35 David Samuels, Hybrid Rock Music and the Imagination of Subjectivity in San Carlos  
 8:55 Ann Richman Beresin, "Sui" Generis: Mock Violence in An Urban School Yard  
 9:15 Lee Haring, Hybrid Narratives From the Western Indian Ocean

## (94) Folklore and Education II

## Forum: FOLKLORE AND EDUCATION: ISSUES AND ANSWERS?

Sponsored by the Folklore and Education Section

Studio A

Chair: Betty J. Belanus

Jan Rosenberg

Phil Nusbaum

Diane Sidener-Young

Cathy Kerst

## (95) Public Folklore and Folklife XII

## Forum: MOBILIZING THE FIELD: STRATEGIES FOR NATIONAL ADVOCACY AND LOBBYING

Sponsored by the Public Programs Section

Studio B

Chair: Betsy Peterson Steve Zeittin

Jane Beck

Hank Willett

Nick Spitzer

## (V13) Video XIII

Studio C

- 8:15 "My Town—Mio Paese"  
 9:00 "Moving Mountains: The Story of the Yiu Mien"

10:00 am-5:00 pm

## SATURDAY MARKET

One block from the Hilton, in the Park blocks between 8th and Broadway

10:15 am-12:00 Noon

## (96) Music and Dance VI

## Panel: POPULAR MUSIC II: MUSIC AND COMMUNITY

Sponsored by the Popular Music Section

Thornton Wilder I Room

Chair: Lori Elaine Taylor

- 10:15 Arthur Durkee, Music Stabbing The Body: Folkloric Aspects of the "Hardcore" and "Industrial" Punk Rock Subcultures in A Midwestern City  
 10:35 Nancy J. Levine, Passing On the Tradition: The Country Blueswomen of North Carolina  
 10:55 Jon Nichols, Unchained Melodies: Karaoke Night and Post-Colonial Community  
 11:15 Lori Elaine Taylor, Riot Grrrls Respond to Fame

(97) Festival II

Paper Session: PROBLEMATICS OF THE FESTIVAL (2)

Lorraine Hansberry Room

Chair: Scott Collison

10:15 Scott Collison, Shifts Happen: Towards A New Theory of Carnival

10:35 Scott Wilhite, Putting Children on Pedestals: Ladder Seats in the New Orleans Mardi Gras

10:55 Robert Dover, The Rhetoric of Autonomy and Dependence in Southern Colombian Festival

11:15 Katharine Seibold, St James and the Earth Mother: The Patron Saint Festival in Choquecancha, Peru

11:35 Daniel Reed, Tradition in Transformation: An Analysis of Bloomington's Celebration of Martin Luther King Day

(98) Folklore and Memory

Paper Session: ASPECTS OF MEMORY

Edna Ferber Room

Chair: Robert A. Georges

10:15 Robert A. Georges, Complementarity and Conflict in Folklorists' and Nonfolklorists' Conceptions of Memory

10:35 William Fox, Thanks for the Meme-ories: Folkloric Transmission As Self-Replication

10:55 Lynne Hamer, Making History Local: A Home As Construction of Community and Nation

11:15 Ulf Palmenfelt, Recreating Past Performances: Finding the Inner Context in An Archive Material

(99) Public Folklore and Folklife XIII

Roundtable: PUBLIC SECTOR ROUNDTABLE III

Sponsored by the Public Programs Section)

Lillian Hellman Room

(A) COMMUNITY SCHOLARS; TRAINING AND INVOLVEMENT

Betty J. Belanus

(B) PRIVATE NON-PROFITS

Pat Jasper

(100) Gay and Lesbian V

Panel: LESBIAN AND GAY CODING

Sponsored by the Gay and Lesbian Section

Tennessee Williams Room

Chair: Jo Radner

10:15 Ellen J. Stekert, Folklore On Line—Lesbian Codes on E-Mail

10:35 Elizabeth Adams, Coding and Audience in Lesbian Coming-Out Stories

10:55 Pauline Greenhill, De-Coding the Queery: Reading the Festival Du Voyeur

11:15 Jo Radner and Susan Lanser, Gay Talk in Straight Company: Strategies of Complicit Coding by Lesbians and Gay Men

(101) Latin American Folklore

Panel: LATIN AMERICAN FOLK POETRY IN PERFORMANCE

Ernest Bloch Room

Chair: Richard Bauman

10:15 Joan Gross, Defendiendo La Culture: Nostalgia, Formalism, and Community Building in the Puerto Rican Decima

10:35 John H McDowell, Coaxing the Corrido

10:55 Richard Bauman, Ideologies of Intertextuality in Mexican Festival Drama

11:15 Discussants: Emily Socolov, Charles L Briggs

(102) Folklore and Politics V

Paper Session: DIASPORAS AND COLONIALISMS

John Philip Sousa Room

Chair: Mick Maloney

10:15 Thomas Burton, The Gypsy and Travellers Evangelical Movement

10:35 Mick Maloney, The Georgia Irish Travellers: Strategies of Cultural Maintenance

10:55 Donald Braid, "Freedom and Hunger For Me": Entextualized Meaning in the Construction of Traveller Identity

11:15 Pauline Adema, "You Can't Shake Your Past": An Exploration Into Cultural Adaptation and Change

11:35 Daniel Hildenbrandt, Chamorros and Cajuns: Similar Paths to Cultural Preservation

(103) Material Culture VII

Panel: SHIFTING TRADITION: LITHUANIAN MATERIAL CULTURE AT HOME AND ABROAD

Scott Joplin I Room

- Chair: Karen Taussig-Lux  
 10:15 Karen Taussig-Lux, Reinterpreting Tradition: A Study of A Lithuanian-American Artist  
 10:35 Gerald Pocius, Lithuanian Landscapes in an American City: Arranging Yards in the Scranton Urban Lot  
 10:55 Milda B. Richardson, Evolution of Figures in Lithuanian Wayside Shrines  
 11:15 Egle Zygas, Memory Culture Reassessed
- (104) Folklore and the Postmodern IV  
 Forum: HYBRID GENRES IN SOCIAL CONTEXTS (2)  
 Ruth Crawford Seeger Room  
 Chair: Deborah A. Kapchan  
 Ann Richman Beresin  
 Lee Haring  
 David Samuels  
 John Dorst  
 Barbara Kirshenblatt-Gimblett  
 Roger D. Abrahams
- (105) Folklore and Education III  
 Paper Session: FOLKLORE AND PEDAGOGY  
 Studio A  
 Chair: J. Joseph Edgette  
 10:15 Jay Ann Cox, Folklore Field Research in the First Year Composition Classroom  
 10:35 Carla Wilks, The Role of Personal Narrative in Basic Writing Tutorials  
 10:55 David L. Lybarger, Writing Pedagogies and Institutionalized Education: Aspects of the Dominating Culture's Folklore  
 11:15 Andrea Hummel, Multicultural Education for A Changing World  
 11:35 J. Joseph Edgette, The Dehaunting of Heilbrun House: A Case Study for Classroom Folklore Research
- (106) Video Session: RUNNING MATE: GENDER AND POLITICS IN THE EDITORIAL CARTOONS  
 Studio B  
 Elaine K. Miller
- (V14) Video XIV  
 Studio C  
 10:15 "Home Across the Water"  
 11:00 "Tommie Bass: A Life in the Ridge and Valley Country"

## 12:00 Noon-1:00 pm

AFS @ MLA  
 Thornton Wilder I Room  
 Convener: Eric Monteneyohl

OCCUPATIONAL FOLKLIFE SECTION  
 Ruth Crawford Seeger Room  
 Conveners: James Abrams and Robert McCarl

FOLKLORE LATINO, LATINOAMERICANO Y CARIBENO  
 Studio A  
 Convener: Emily Socolov

CHILDREN'S FOLKLORE SESSION / AESOP PRIZE AWARDS  
 Scott Joplin I Room  
 Conveners: Gary Alan Fine and Linda Morley

- (V15) Video XV  
 Studio C  
 12:00 "Gathering Up Again: Fiesta in Santa Fe"  
 12:50 "Traditions in Clay"

## 1:15-3:00 pm

- (107) Workshop: "TEXT COLLECTOR"  
 Sponsored by the Computer Applications Section  
 Thornton Wilder I Room

Chair: Shelley Posen

(108) Folklore and Public Culture

Paper Session: AUTHENTICITIES: REENACTMENTS AND REVIVALS

Lorraine Hansberry Room

Chair: Lars B. Jenner

- 1:15 Peggy Gerds, Authenticity in the Eye of the Beholder: Negotiating Historical Authenticity, Tradition, and Change In A Civil War Re-Enactment Unit
- 1:35 Roslyn Blyn, The Revival of Traditional Games in Gaelic-Speaking Ireland
- 1:55 Lars B. Jenner, Swedish-American Cultural Displays
- 2:15 Gry Lokholm, The Use and Function of the Norwegian Folk Costume Among Norwegian Americans

(109) Folklore and History

Panel: INTERPRETING FOLKLORE: THE LEGACY OF BENGT HOLBEK

Edna Ferber Room

Chair: Deborah R. Davis

- 1:15 Michael Chesnutt, The Types of the Folktale in Denmark
- 1:35 John Lindow, King Lindorm in International Context
- 1:55 Timothy R. Tangherlini, Narrator, Genre and Meaning: Legend and Fairy Tale in Kjeld Rasmussen's Repertoire
- 2:15 Niels Ingwersen, Genre Dialectics: Magic Tale and Prose Fabliau
- 2:35 Deborah R. Davis, Holism and Holbek
- 2:55 Discussant: Bente Alver

(110) Slide Session: EXHIBITS AND PROGRAMS

Lillian Hellman Room

Chair: Andrew Connors

(111) Gay and Lesbian Lore IV

Paper Session: LESBIAN AND GAY LORE

Tennessee Williams Room

Chair: David Azzolina

- 1:15 Justine McGovern, Play, Politics and Promiscuity
- 1:35 Jerry McIlvain, Queer Folklore: The Bridge and the Chasm Between Lesbian Communities and Gay Communities
- 1:55 Donald L. Yarman, Folk Outing: Rumor, Queer Community, and Cyberspace
- 2:15 Michael Ritchie, "Are Bert and Ernie Gay?": Subversive Interpretation of Popular Culture

(112) Native American Representations VII

Forum: COYOTE AND ROSE'S NEW BINGO SONG: A NATIVE PERFORMANCE EVENT

Ernest Bloch Room

Chair: Rayna Green George Wasson

Ofelia Zepeda

Elizabeth Woody

Nora Dauenhauer

Gloria Bird

S. John Brito

(113) FORUM: FOLKLORE, NATIONALISM AND IDENTITY IN CONTEMPORARY LATIN AMERICA

John Philip Sousa Room

Chair: Charles L. Briggs

Yolanda Salas de Lacuna

Olivia Cadaval

Mario Montafio

Beverly Stoeltje

John H. McDowell

(114) Folklore and the Body

Paper Session: BODYLORE

Scott Joplin I Room

Chair: Katharine Young

- 1:15 Shelley R. Adler, Healing Stories: Folklore and the New Mind/Body Medicine
- 1:35 Frances Cattermole-Tally, The Intrusion of Animals Into the Human Body: Fantasy and Reality
- 1:55 Katharine Young, Bodylore: Narrative and the Body
- 2:15 Christine N. Brady, Marked Men: Prison Tattoos As Art and Expression
- 2:35 Jane Mount, The Tattooed Body In Contemporary America

(115) Narrative Forms XII

Paper Session: MANAGING DISORDER: LEGEND IN COMPLEX SOCIETIES

Ruth Crawford Seeger Room

Chair: Michael J. Preston

- 1:15 Enrique R. Lamadrid, *Treasures of The Mama Huaca: Oral Tradition and Ecological Consciousness in Chinchaysuyu*
- 1:35 Michael J. Preston, Transgressive Legends About Academe: Fodder For the Popular Media and Conservative Politicians
- 1:55 Patricia A. Turner, Liz Claiborne: Satanist or Racist?—A Topsy-Eva Contemporary Legend
- 2:15 S. Elizabeth Bird, CJ's Revenge: Legend, Media, and the Story of Aids

(116) Folklore and Writing

Paper Session: FOLKLORE AND WRITING PRACTICES

Studio A

Chair: Susan Roach

- 1:15 Susan Roach, Reading the Writing and the Walls: An Intertextual Study of A "Defaced" Log Dog Trot
- 1:35 John Bealle, Sacred Harp Minutes as Native Ethnographies
- 1:55 Fred C. Thomsen, Welcome to the Next World, Or Paying "Lip Service" to Electronic Mail
- 2:15 Sojin Kim, Writ-En Large: Ethnic Identification, Intentionality, and Interpretation in the Use of Old English Letterforms in Contemporary Los Angeles

(117) Video Session: THE GRAMMAR OF MIND AND BODY: ASPECTS OF MOTION IN SHAMANIC TRADITION

Studio B

Producer: Juha Pentikainen

(V16) Video XVI

Studio C

- 1:15 "People of the Sun: The Tiguas of Ysleta"
- 2:30 "Black on White/White and Black": The Piano Blues of Alex Moore"

**3:30-4:30 pm**

AFS ANNUAL BUSINESS MEETING

Ernest Bloch and John Philip Sousa Rooms

**4:30-5:45 pm**

(PL3) PLENARY SESSION: AFS PRESIDENT'S INVITATIONAL LECTURE

Ernest Bloch and John Philip Sousa Rooms

William H. Wiggins, Jr.

**7:00-10:00 pm**

(V17) Video XVII

Studio C

- 7:00 "Anything I Catch. . .": The Handfishing Story"
- 7:30 "Processione"
- 8:00 "Home Across the Water"
- 8:30 "The Korean *Onggi Potter*"
- 9:00 "The Keystoneers"
- 9:30 "A Working Life"

**7:00-11:00 pm**

DINNER-DANCE PARTY

Unitarian Church at 40th and Donald

**SUNDAY, OCTOBER 31, 1993**

**9:00 am-6:00 pm**

OREGON COAST TOUR

Tour Guide: Nancy Nusz

## ABSTRACTS OF PANELS

*Numbers following each abstract indicate the session as listed in the program.*

**FOLKLORE THEORY LITERATURE.** The presentations which constitute this panel are unified by several factors: (1) intertextual focus, especially between the folkloric and the literary; (2) theoretical foundation, both folkloristic and literary; and (3) an eye toward remodeling our understanding of text, time, and identity. (2)

**FOLK HEALING IN SOUTH TEXAS.** Folk healing continues to be a important in the lives of Mexican Americans in South Texas in the 1990s. This panel will examine various types of folk healing and folk healers, including herbal remedies used by housewives and others, folk veterinary practices used by vaqueros in the area, and three curanderos(as) who have practiced or are currently practicing in the region. Much of the research for the presentations in this panel was funded by the National Institutes of Health. (3)

**PLACE AND (DIS)PLACEMENT IN THE INDUSTRIAL HERITAGE MOVEMENT.** With shifts in the global economy the experiential, cognitive, and political positioning of "place" has taken on unprecedented salience: how places are imagined, inscribed, consumed, lived-in, defended. Heritage landscapes under development in burned-out industrial sectors of the "First World" constitute crucial sites for understanding place-consciousness, within everyday cognition and bureaucratic rationality. Members of the panel reflexively examine their relationship to the topic imaginary constructed by the state and to the deterritorialization of populations displaced by industrial "restructuring." (4)

**STORY, HISTORY, AND IDENTITY IN THE INTERMOUNTAIN WEST.** This panel is concerned in general with the issue of how stories about the past are used in structuring a sense of identity for individuals, for families, and for communities. The panelists address this issue by presenting case studies from the intermountain West of personal narratives of place, family stories told within the context of community history, and the narrative structures underpinning collections and exhibits at local historical museums. (9)

**TELLING TALES: TOPICS FROM AN NEH INSTITUTE.** This panel is a result of the National Endowment for the Humanities Summer Institute entitled "Telling Tales: Humanities Approach to the Study of Folk Narrative," and attempts to re-evolve the particular analytic processes which that Institute engendered. The overarching theme of the three analyses here presented—the personal narratives of Mary Kay Cosmetics, cadence counts of Air Force cadets, and the narrative of Seneca Nation chieftainship—involves the relationship of narrative to social organization under conditions of social change. (10)

**FOLKLORE AND CULTURAL STUDIES: CONVERGENCES, CONTRASTS, CONFRONTATIONS.** Folklore and cultural studies share various theoretical and methodological approaches, as well as a commitment to the analysis of the aesthetics and communicative practices of everyday life. This panel examines areas of convergence between these disciplines, explores the promise that the fields have for each other, and challenges the boundaries that hinder interdisciplinary dialogue. (11)

**CONNECTING FOLKLORE, LITERATURE, AND THEORY.** Drawing upon recent scholarship in both folklore theory and literary criticism, this panel offers four different perspectives on the ways in which folklore and literature interact. These include studies of tall tale performance in Melville's *Mardi*, the influence of ethnic and gender-based stereotypes on the Anglo-West Indian writer and painter Pamela Coleman Smith, the ways in which contemporary poet Al Poulin makes the traditions of one culture group (the Catawba Indians) understandable to readers belonging to other culture groups, and the referentiality of traditional and invented folk materials in Heinlein's science fiction. (12)

**TIME, SPACE, AND THE SACRED.** The members of this panel explore various ways in which conceptions of the sacred are expressed through belief and practice. Emphasis is placed on the importance of personal creativity, aesthetic innovation, and cultural adaptation within the context of "traditional" practices. Particular attention is given to the analysis of spatial and temporal interpretations of the sacred which illustrate both traditional and emergent aspects of belief and practice. (13)

**THE PUBLIC AND THE PRIVATE IN FOLK DRAMA: FAÇADE PERFORMANCES.** This panel explores the house façade as a site of interaction between public roles and private feeling. Masked performances before the façade may validate or challenge its display of respectability, and the larger audience of the community is called upon to judge. These reciprocal performances bring into question the enclosure in private space of wealth, female sexuality, or an autonomous self. The closely related vocabularies of charivari, serenade, and

luck-visit render any single performance ambiguous and labile, slipping easily between respect and aggression. (22)

**NARRATIVES OF PREJUDICE AND DISCRIMINATION.** Folk identity is maintained partly through narratives defining one group's uneasy relationship with its neighbors. Traditionally this has been done through *blasons populaires* and scapegoating legends. Ignoring or suppressing such narratives as politically incorrect ignores their complex and often unsettling messages, which have become even more subtle in our age of social justice. This panel will look at narratives from a broad historical and geographical spectrum, hoping to find fair and accurate methods to analyze material that is often unfair and wildly inaccurate. (23)

**NORTHWEST COAST INDIAN TRADITIONAL STORIES IN ENGLISH: A CONSIDERATION OF THEIR INTEGRITY.** We consider the integrity of two adaptive forms: oral narratives including their songs collected in English from Native storytellers and a short story written by a tribal member for her community. Seaburg discusses the possibilities and problems of analyzing expressive style in a collection of Indian narratives recorded in English. Sercombe considers how collecting practices may affect the integrity of oral narratives by displacing songs from their story contexts. And Langen asks whether oral traditionality is reflected in the short story sufficiently to allow envisioning its traditional precursor. (26)

**AMERICAN CATHOLICS AT THE CENTER AND THE MARGINS.** In a year when the American Folklore Society will emphasize issues of social justice at its annual meeting, these papers, all the result of field research among communities of American Catholics, will discuss issues of religious marginality and centeredness for Catholics struggling with the institutional Church. The panel will offer a view of "vernacular Catholicism" which questions the validity of conceptualizing religion as a dichotomy of "official" and "folk." (27)

**THE PUBLIC AND THE PRIVATE FOLK DRAMA II: ROVING MASQUERADERS.** This panel reconsiders the band of bachelors familiar from the scholarship on European and North American facade performances. We examine the band as voluntary organization; the appropriation of voice in masking and its possible misinterpretations; the range of public and private intentions encompassable in the act of speaking "for the community"; and the limits of generalizability at the gender, geographic, and temporal boundaries of the practice. (33)

**FROM THE CRADLE TO THE GRAVE: EXPLORING LIFE'S MILESTONES IN ORISHA WORSHIP.** This panel explores transitions and variations of the life-cycle rituals and practices of Orisha worship, commonly known as "Santería." The first paper deals with birth and women's issues related to the Orisha called Yemaya, the second covers changes in the representation of the male Orisha called Shango, the third explores homosexuals and their relationship to multiple Orishas, the fourth, problems of communication, concentrating on the Orisha Osanyin, and the last, concepts of veneration of ancestors, known as Egun by believers. (34)

**LESBIAN, GAY, AND BISEXUAL IMAGES IN POPULAR ENTERTAINMENT.** In recent years, gay, lesbian, and bisexual images have become increasingly common in popular entertainment. This panel explores such images. The first presenter discusses the esoteric use of exoteric stereotypes by a lesbian and gay male comedy troupe. The second examines the messages embedded in a lesbian comic strip. The third speaker discusses gay and lesbian images in the gay rodeo, and the fourth turns to the future—the three popular "Star Trek" television series, which convey tolerance and appreciation of sexual and racial (or species) diversity. (36)

**FOLKLORE AND FILM.** The producer and three folklorists involved with the filming of the one-hour film, "Dance for a Chicken: The Cajun Mardi Gras" will explore the collaborative process and the limitations of the film medium to present folkloric issues to the public. The film will be shown in its entirety and used to illustrate problems and issues. (42)

**HEROINES, VILLAINS, OUTCASTS, AND LADIES: ISSUES IN THE SOCIAL CONSTRUCTION OF THE NORTH AMERICAN HERO INE.** Texts about women and men of action—whether they portray their protagonists as heroines, villains, outcasts, ladies or some combination thereof—offer sites for the production of cultural meaning. Discussing Calamity Jane, New York anti-rent protesters, a French Canadian Maine logger, African American musicians of the Blue Ridge Mountains, and Hillary Rodham Clinton, panelists explore the fluctuating representations of such characters, their transgressive elements, their ambiguities especially of gender and sexual orientation, and their powers both natural and supernatural. (47)

**BRITISH FOLKLORE.** In its second year of existence the British Folk Studies Section of AFS wishes to again sponsor a panel on "British Folklore." The papers presented will exemplify the variety and scope of research in British Folklore currently being undertaken by members of the American Folklore Society. (52)

**LESBIAN IDENTITY IN COMMUNITY(S) I.** This panel and its sister panel Lesbian Identity in Community(s) II seek to address the dearth of scholarly attention to lesbian lifestyles and folklore. In Lesbian Identity in Community(s) I, the panelists are presenting papers which deal with specific aspects of lesbian folklore, including the ideology of the extremely short haircut, the communities which develop in "wimmin-only" space at women's festivals, how personal experience stories reflect and help to formulate lesbian conceptions of sexuality, and how lesbians consciously work to construct an identity they can identify and claim as their own. The

papers explore a variety of approaches, all ethnographic, to examine the import of each of these events as celebratory as lesbian women come to identify themselves as free-agents in an often hostile or ignorant environment. (58)

**RENEGOTIATING POWER: NEW FORMS OF COLLABORATION BETWEEN NATIVE AMERICAN AND NON-NATIVE SCHOLARS.** Recent changes in the cultural politics of folkloristics have helped shift the relationships between Native Americans and non-native researchers. While whites have ordinarily assumed the role of scholars, Native Americans have generally been cast as "informants." As Native Americans claim the status of researchers and presenters of their own cultural traditions, new issues emerge regarding what should be collected, how materials should be interpreted and presented, and which audiences should benefit. The panelists and discussants report on a range of different attempts to forge more fruitful and egalitarian forms of collaboration. (59)

**SAAMI CULTURE: AN INDIGENOUS PEOPLE IN A CHANGING WORLD.** This panel examines the role of folklore and folkloristics in the Saami struggle for cultural survival. On the basis of ethnographic observations and theories of the 19th century, the Saami were subjected to policies that simultaneously exoticized and devastated their culture and economies. Recent social policy continues this legacy. On the other hand, strong signs of cultural revitalization and enfranchisement are evident in the revival of the joik as an expressive form and the development of Saami literature based on traditional worldview and narrative. (63)

**GOD-TALK, HURT-TALK, OLD-TALK, BIG-TALK.** The panel explores verbal forms in African-American and cross-cultural contexts. Topics include: Gospel announcers' influence on historically based notions of spiritual enlightenment; African-American and Japanese Buraku resistance to derogatory terms; the effects of caste politics on WPA narratives; Bigger Thomas in the folk heroic tradition of the Bad Man. Emphasizes critical perspectives and social issues affecting the form and content of verbal arts. (65)

**LESBIAN IDENTITIES IN COMMUNITY(S) II.** This panel is the sister panel to Lesbian Identities in Community(s) I. While Panel I focuses more on identifiable genres of folklore, this panel begins with the examination of lesbian communities as holistic entities and working back toward how group and personal identity politics can operate in women-only spaces. Queer visibility and in-visibility are examined both in terms of the smaller lesbian community and in terms of the intersections with the larger dominant community. In all of these papers, the authors seek to illuminate the social and cultural processes which women employ to develop and maintain community, cohesion and identity. (68)

**THE FOLKLORIST'S RESPONSIBILITY TO THE CHILD.** As a profession it is our responsibility to collect the folklore of children, to do this in a nonintrusive way, and to assure that the playback of folklore to children is done sensitively and accurately. This panel explores collection from one's own child, examination of the folklore of a nation's children, production of folklore collections by a juvenile author, and retelling of folktales to children by a professional storyteller. (73)

**BELIEF AND IDENTITY FORMATION IN AFRICAN AMERICAN WOMEN AND CHILDREN.** This panel will explore women's and children's expression in African American folk culture. The papers will, in turn, consider ways in which enslaved children conceived of themselves as workers before Emancipation; construct the belief system of a group of participants in a traditional African dance class; consider the identity formation in women's hair style choices; and, read the repertoire of one quilter for ways that it encodes a dynamic belief inheritance. (76)

**POPULAR MUSIC I: SONG AND SOCIAL IDENTITY.** Vernacular song forms express social identity through temporal and spatial signs. American rock and roll unified youth into a new type of folk group through signs which rejected the "modern" past. In African-American blues tradition, Highway 61, a road linking two nations, has served as an indexical sign of northward escape. From a Canadian perspective, this highway-songline has been identified with revitalization through southern pilgrimage. Popular Newfoundland singer Jim Payne fervently expresses signs of place and heritage in a repertoire of original political songs that promote regional pride and social justice. (85)

**CULTURAL DISPLACEMENT AND RECONFIGURATIONS.** This panel will be concerned with the effects on community life of institutional actions and policies that entail large-scale displacements or removals. Papers will discuss the ways threatened or actual removals have attempted to reconfigure or control community life. Descriptions of actual cases of removals in the United States and Africa will focus on the ideologies and politics of the institutions that propose removals and the communities that respond to them. The point will be made that while cultural reconfiguration is sometimes the intended outcome of removals, that it does not necessarily occur according to official design. (91)

**HYBRID GENRES IN CULTURAL CONTEXTS.** For a number of years the term "hybrid" has been used to describe verbal and expressive forms that somehow exceed their culturally prescribed limits, while "hybridization" has been applied to the process whereby such blendings and transformations occur. The papers in this panel articulate the notion of hybridization by close examination of a hybrid genre within its socio-cultural

or historical context. These genres challenge conceptual, physical and or symbolic borders and all bear upon questions of tradition, heterogeneity, aesthetics, social transformation and dialogicity. (93)

**POPULAR MUSIC II: MUSIC AND COMMUNITY.** Communities formed around interest in music often develop complex localizations of broadly disseminated forms. In systems of changing meanings, many of these groups require scholars to reconceptualize the dynamics of "community." Blueswomen of North Carolina have survived in a male-dominated tradition. Karaoke singers come together to sing and present themselves over a prepackaged form. Young punk girls use a personalized print medium to share intimate experiences and make lasting bonds. (96)

**LESBIAN AND GAY CODING.** Because lesbians and gay men in the United States today live in an atmosphere of prejudice and threat, they have developed codes that conceal from heterosexual audiences not only the meaning of their esoteric communication, but also their gay or lesbian identity. The panel discusses coding on a women's e-mail bulletin board, in lesbian coming-out stories told to various audiences, and in a public festival sponsored by Queer Culture Canada; it concludes with an examination of coding theory in relation to lesbian and gay cultures. (100)

**LATIN AMERICAN FOLK POETRY IN PERFORMANCE.** This panel reports on some of the results of a collaborative and comparative research project undertaken to fill the need for ethnographic studies of Latin American folk poetry in contemporary communities. Specifically, we will report on the *décima* in Puerto Rico, the *corrido* in Guerrero, Mexico, and the *pastorela* in Guanajuato, Mexico, with special reference to local definitions of genre and the balance between traditionality and emergence in performance. Our papers are intended to contribute toward performance-based analytical descriptions of these forms of folk poetry. (101)

**SHIFTING TRADITION: LITHUANIAN MATERIAL CULTURE AT HOME AND ABROAD.** This panel explores the transformation of Lithuanian culture over time and distance from the homeland. Culturally displaced Lithuanians frequently maintained familiar traditional forms and activities despite pressures to assimilate. Often such practices registered statements of identity, nationalism, and political commitment. Memory worked changes on traditional forms, as did altered needs and circumstances. The panel focuses on shifts and continuities of form and meaning in the material expression of Lithuanian culture in Lithuania and America. (103)

**INTERPRETING FOLKLORE: THE LEGACY OF BENGT HOLBEK.** Even a cursory search of folkloristic literature would be sufficient indication of Bengt Holbek's preeminence in the discipline. His contributions were characterised by a vision as variegated as the tapestry of folklore itself. Bengt Holbek imparted to his design for fairy tale interpretation a rare clarity of thought, affording coherent perspective to the often labyrinthine search for meaning in folklore. This panel recognises the intricacy and strength of his accomplishments and their importance in folklore scholarship and in the larger realm of ideas. (109)

## ABSTRACTS OF FORUMS AND WORKSHOPS

*Numbers following each abstract indicate the session as listed in the program.*

**WORKSHOP: FRIENDS, INFORMANTS, NARRATORS: ALLIANCES, ADVOCACY, AND THE POLITICS OF FIELDWORK.** An open workshop on some of the political and personal issues folklorists have faced while working in different communities. Participants will share some of their experiences in the different roles we often find ourselves playing: advocates, friends, allies, collaborators. Does advocacy taint scholarship, as some have charged, or does scholarship neutralize advocacy? How can two ideals—truth and justice—be synthesized in our work? And how does this affect our relationships in the field? (14)

**FORUM: RESEARCH OPPORTUNITIES IN BRITISH FOLKLORE.** Objective—to provide an exchange of views and information concerning the nature, variety and availability of resources to support and sustain research in British Folklore. (20)

**FORUM: YOU CAN'T PLAY THAT STUFF ON PUBLIC RADIO! A REPORT FROM RADIO-PRODUCER FOLKLORIST.** In the past decade an increasing number of folklorists have begun to use public radio broadcasts to enhance recognition of traditional arts in the general public as well as among members of the tradition's culture group. Ironically, public radio has tended to be a bastion of elitist cultural values, despite the term "public" in its name. Radio-producer folklorists will discuss strategies for and obstacles to obtaining access to air time on public radio. (24)

**FORUM: WHO OWNS PUBLIC SECTOR COLLECTIONS? ISSUES OF OWNERSHIP, COPYRIGHT AND ACCESS.** With the growth of public folklore programs, collections of contemporary documentary materials are being created that are increasingly valuable to scholars and the general public. Public programs have an obligation to make these materials available, together with a professional responsibility to protect the rights of individuals who are documented. This forum will provide an overview of the issues of access, copyright, and professional ethics that pertain to publicly held documentary materials. (35)

**FORUM: MARKETING "FOLK" AND THE POLITICS OF DEFINITION.** Who controls the definition of "folk"? Public folklorists have long struggled with popular understandings of this term, battling a definitional ethnocentrism that situates "folkness" in the "quaint" and "exotic." With the burgeoning growth of the "folk art" market, this battle has grown even more pitched, as definitions—and claims to definitional authority—abound. This forum will explore this definitional debate, treating "folkness" as a symbolic boundary-marker and discussing artists who proclaim themselves "folk," dealers who define "folk" for commercial gain, communities who trade in vernacular assumptions of their "folkness," and folklorists who use "folk" to confer respect and obtain funding. (39)

**FORUM: BREAKING DOWN THE BREAKDOWN: THE ROLE OF VIDEO IN DANCE ETHNOGRAPHY.** This forum will explore the benefits and limitations of using video as a field-work tool to document dance and movement performance. Discussion will feature Craig Mishler's fieldwork with the Gwich'in, an Athapaskan tribal group in northeast Alaska and northwest Canada who have been performing jigs, contras and square dances for over 140 years. Clips from a field tape documenting a Gwich'in square dance called "The Breakdown" will illustrate discussion of the interrelationship between visual media, choreographic analysis, verbal description and graphic notation. (54)

**WORKSHOP: JOB-SEARCH SKILLS AND ALTERNATIVE CAREERS FOR FOLKLORISTS.** Folklorists have many skills that can be used in other careers. How does one determine what those skills are and how they can be applied to other types of work? This workshop will cover such topics as skills and values identification, matching jobs with skills, networking, and conducting a professional job search. In addition, since roughly 80% of jobs are never advertised, discussion will also include tapping the hidden job market. (57)

**FORUM: AGAINST THE TIDE: CONFLICT AND CHANGE IN NORTH AMERICAN MARITIME COMMUNITIES.** North American maritime communities, particularly those dependent on commercial fishing, are undergoing rapid social and economic change. Among the factors responsible are coastal development, laws restricting access to marine resources, corporations entering the fisheries, and declining resources. This forum will address the documentation, presentation, and conservation of maritime culture in light of these realities, with particular attention to the response of community members to these impacts as expressed through traditional genres; grassroots efforts to initiate partnerships with folklorists and others to document and present their local traditions; and ethical considerations related to ethnography in communities awash in social change. (60)

**FORUM: SOME DAY THE LAND WILL BE OUR EYES AND SKIN AGAIN: NEW NATIVE NARRATIVE AND THE ART OF RESISTANCE, POWER, AND NEGOTIATION.** In keeping with the U.N.'s declaration of 1993 as the "Year of Indigenous People" this forum will honor the work of Native Americans who are conducting research on traditional materials and thinking critically about its uses in a wide range of contexts. The focus is on efforts by Native Americans to use the study of folklore in cultural preservation and revitalization, empowerment, and resistance. One part of the forum will highlight Northwest Coast groups; another will present Native American perspectives from North and South America. (69, 80)

**FORUM: "VARIATIONS IN LEGEND THEORY: OSTENSION, BELIEF, AND VIOLENCE".** This forum will explore the relationship between culture and legend. Langlois will examine reflective models in ascribing meaning to narratives. Fine will review how social grounding effects personal imperatives to give way to the legend content. Roemer will review how legends argue for the recyclability of the past and the vulnerability of its listeners. Degh will examine how legends are constructs manipulated by conceptualizations of the world. Glazer will examine the legend as a genre which is laden with both physical and psychological violence. (83)

**FORUM: FOLKLORE, MULTICULTURALISM, AND EDUCATION: APPROPRIATION OR ACCOMMODATION?** In response to multiculturalism, schools are beginning to set aside "cultural awareness days" which aim to celebrate the diversity of "other" world cultures. These events are obviously well-suited for folklorists. Based on the presenter's experiences with one school's cultural awareness day, this forum will discuss the promises and perils of exploring folklore in the multicultural classroom, establishing rapport with non-folklore teachers, and developing in-class projects. Also considered will be methods and issues of educating students about their own lore and the traditions of others. (84)

**FORUM: CONTESTED HERITAGE: THE POLITICS OF CULTURE IN NEW YORK STATE—PAST AND PROSPECT.** The New York Folklore Society will mark its 50th anniversary with a two-year project that will critically examine the evolving role of folklore studies and programming in the cultural politics of Post-War New York State. It will model an approach intended to bridge boundaries between folklore and related disciplines and to illuminate the national dialogue about culture with the insights of folklore theory and practice. The forum will address the project itself and the theoretical and historical issues it raises. (88)

**FORUM: TRADITIONAL CULTURE AND HUMAN RIGHTS.** Article 27 of the United Nations Universal Declaration of Human Rights states, "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts..." This forum will consist of a discussion of the idea of maintaining and expressing traditional cultural arts, values, and practices as a basic human right. Speakers include representatives of the Native American communities in Oregon, a Tibetan political prisoner, one or more Latin American political prisoners and writers, and representatives of Amnesty International. (90)

**FORUM: FOLKLORE AND EDUCATION FORUM: ISSUES AND ANSWERS?** Folklore and education is nothing new. So, why are there more questions about what it *is* and "how to do it" than ever? In this forum sponsored by the Folklore and Education Section, five folklorists will briefly report on their latest projects. These reports will act as catalysts for a discussion on some of the most important issues in folklore and education today. (94)

**FORUM: MOBILIZING THE FIELD: STRATEGIES FOR NATIONAL ADVOCACY AND LOBBYING.** This forum gathers folklorists working in public programming and presentation who are involved in advocacy efforts which affect the field of folklore. Discussion will focus upon the need for an organized advocacy strategy which engages the field directly in issues of public cultural policy and economic expansion and opportunity. These issues are central to the continued vitality of public folklore programs and to the field as a whole. (95)

**COYOTE AND ROSE'S NEW BINGO SONG: A NATIVE PERFORMANCE EVENT.** In this performance event, which will feature song, story, poetry, and theatre, Native writers and artists from the Northwest and elsewhere will offer their contemporary translations, versions and extrapolations of traditional narrative and history. Elizabeth Woody (Wasco Navajo), Gloria Bird (Spokane), George Wasson (Coquille), Nora Dauenhauer (Tlingit) and Rayna Green (Cherokee) will read and or perform published and new work that speaks to the uses of imagination in the reconstruction of historical memory. (112)

**FORUM: NATIONALISM AND HISTORY.** The relationship between historical hero, ethnic identity and nationalism, as expressed in the orality of people interviewed will be analysed. Two epic heroes: Bolivar and Piar are confronted. To accomplish the analysis of the discourses created around them, it has also been necessary to read written documents. Oral testimonies of witness quoted by historical documents, gossip and accusations preserved by writing are present in the arguments used to censure or defend each of these two heroes. Social and cultural notions related to identities and nationalisms are derived from these arguments. (113)

## ABSTRACTS OF VIDEOS

*Numbers following each abstract indicate the session as listed in the program.*

"ANYTHING I CATCH": THE HANDFISHING STORY (1990, 28 min.). Produced by Pat Mire and Charles Bush (Attakapas Productions, PO Box 821, Eunice, LA 70535). Shows the Cajun practice of catching fish by hand; also feasting and music making, with interviews and scholarly commentary on the origins, decline, and implications of handfishing. (V17)

"BLACK ON WHITE WHITE AND BLACK": THE PIANO BLUES OF ALEX MOORE (1990, 28 min.). Produced by Alan Govenar (Documentary Arts, Inc., PO Box 140244, Dallas, TX 75214). On the life and music of African American blues pianist Alex Moore of Dallas, Texas. (V6, V16)

DANCE FOR A CHICKEN: THE CAJUN MARDI GRAS (1993, 57 min.). Produced by Pat Mire (Attakapas Productions, PO Box 821, Eunice, LA 70535). On the religious and social significance of the pageantry of the rural Cajun Mardi, with footage of differing runs held in several communities and interviews with participants and scholars. (V8)

DOC'S GUITAR: FINGERPICKING AND FLATPICKING TAUGHT BY DOC WATSON, WITH SPECIAL GUESTS (1993, 90 min.). Produced by Smithsonian Folkways and Homespun Video (Homespun Tapes, PO Box 694, Woodstock, NY 12498-0694). Doc Watson's explanations and demonstrations of his playing style, with additional conversations and performances with Pete Seeger, Mike Seeger, Kirk Sutphin, and Jack Lawrence. (V12)

FAST FOOD WOMEN (1991, 28 min.). Produced by Anne Johnson (Appalshop Film and Video, 306 Madison Street, Whitesburg, KY 41858). On the experience of women working at fast food restaurants in eastern Kentucky, with interviews and commentary by "human resource managers" of a food chain and by scholar Barbara Garson. (V5, V9)

FISHING IN THE CITY (1991, 28 min.). Produced by Karen Brodtkin Sacks (University of California Extension Media Center, 2176 Shattuck Street, Berkeley, CA 94704). On the role of fishing in the social and cultural life of several ethnic groups living in Washington, DC. (V4, V12)

FLIGHT OF THE DOVE (1990, 29 min.). Produced by Nancy da Silveira (University of California Extension Media Center, 2176 Shattuck Street, Berkeley, CA 94704). Portrait of a family in a Portuguese-American community in southern California through its annual celebration of The Feast of the Holy Spirit, with comparisons to the festival as performed in the Azores. (V3, V10)

FOUR FILMS ON FINNISH MUMMING: 1. "The Mummers from Kattern , Boxing Day, 1992," 2. "The Big Round: Mardi Gras Mumming on a Finnish Island, Bj rk , 1991," 3. "Shrove Tuesday Bells and Masks, Bj rk , 1992," 4. "Rural; May Day in Retrospect, Munsmo, 1992" (1991-1992, 73 min.). Produced by Carsten Bregen  j ( sterbottens traditionsarkiv, Handelsplanaden 23 A, SF-65100 Vasa, Finland). On rural masquerading from three different locations in western Finland. (V6, V9)

FROM ANGKOR TO AMERICA: THE CAMBODIAN DANCE AND MUSIC PROJECT OF VAN NUYS, CALIFORNIA 1984-1990 (1991, 37 min.). Produced by Amy Catlin (Apsara Media for Intercultural Education, 13659 Victory Boulevard, Suite 577, Van Nuys, CA 91401). The history of a community-based arts project, narrated by a Cambodian American girl, with information about the historical antecedents and religious basis for classical Cambodian dance and with rehearsal and performance footage showing twelve dances. (V2)

GATHERING UP AGAIN: FIESTA IN SANTA FE (1992, 47 min.). Produced by Jeanette DeBouzek (Quotidian Independent Documentary Research, PO Box 2623, Santa Fe, NM 87504). Detailed and extended presentation of a tricultural city's planning and production of an historical and religious festival celebrating the "bloodless reconquest" of the Pueblo Indians, with disruptive stereotyping and conflicts inherent in the history re-enacted. (V15)

THE GRAND GENERATION (1993, 28 min.). Produced by Marjorie Hunt, Paul Wagner, and Steve Zeitlin (City Lore: The New York Center for Urban Folk Culture, 72 East First Street, New York, NY 10003). A tribute to the wisdom and character of the elders, presented through interviews with Cleofes Vigil, Rosina Tucker, Alex Kellam, Moishe Sacks, Ethel Mohamed, and Nimrod Workman. (V1)

HOME ACROSS THE WATER (1993, 27 min.). Produced by Benjamin Shapiro (Benjamin Shapiro, 13 West Ninth Street, New York, NY 10011). An exploration of the history and current struggles of the Gullah people of the South Carolina and Georgia sea islands to chart their own economic and cultural futures. (V14, V17)

THE KEYSTONERS (1990, 28 min.). Produced by Daniel Leavitt (First Run Icarus Films, 153 Waverly Place, New York, NY 10014). Traces the career of an African American male rhythm and blues vocal group from its beginning as a street-corner quartet in Philadelphia in the 1940s, to its achievement of minor recording-artist status, to its present obscurity: the collision of dreams with commercial realities. (V4, V17)

THE KOREAN ONGGI/POTTER (1992, 24 min.). Produced by the Office of Folklife Programs, Smithsonian Institution (distributed by Pennsylvania State Audio-Visual Services, Special Services Building, University Park, PA 16802). On the history, technology, cultural significance of potters who make storage jars important in Korean foodways. (V4, V17)

MOVING MOUNTAINS: THE STORY OF THE YIU MIEN (1989, 58 min.). Produced by Elaine Valazquez (Filmmakers Library, 124 East 40th Street, New York, NY 10016). On a group of Laotian immigrants, their history, and their struggle to survive in America. (V10, V13)

MULTICULTURAL VIEWS: TRADITIONAL GARDENS, PALM-WEAVING, KHMER ARTS, AND MUMMERY: 1. "Blanche Epps: In the Garden of Gethsemane" (1991, 9 min.), 2. "The Palm Weavers" (1990, 10 min.), 3. "Welcome to America: Arts of Being Khmer in Philadelphia" (1991, 9 min.), 4. "Everything Has to Sparkle: The Art of Fancy Costume Making" (1990, 14 min.) Produced by Jan Greenberg (The Philadelphia Folklore Project, 719 Catharine Street, Philadelphia, PA 19147). Videocassettes of slide-tape programs of four Philadelphia traditions. (V12)

MY TOWN—MIO PAESE (1988, 26 min.) Produced by Katherine Gulla (University of California Extension Media Center, 2176 Shattuck Street, Berkeley, CA 94704). On ties felt by Italian Americans in eastern Massachusetts to their ancestral town, Palermi in southern Italy, with particular attention to the legend and procession of the patron saint. (V6, V13)

OLD TIME MUSIC MAKING: MELVIN WINE (1993, 27 min.). Produced by Robert Boles (Communicraft Productions, Inc., PO Box 352, Glen Arbor, MI 49636). Tribute to fiddler Melvin Wine, with attention to his interaction with young revival musicians. (V2)

OVER THE HEDGE (1992, 10 min.) Produced by K. D. Davis (Qui Dit Productions, 2329 Carleton Street, Berkeley, CA 94704). A glimpse of Californians who shape their front-yard bushes into decorative designs. (V1)

PEOPLE OF THE SUN: THE TIGUAS OF YSLETA (1993, 58 min.) Produced by Leslie Burns and Daniel J. Gelo (Institute of Texan Cultures, University of Texas at San Antonio, San Antonio, TX 78285-0652). On the history and contemporary struggles of the Tiguas, Native Americans resettled south of El Paso by the Spaniards after the Pueblo Revolt of 1680. (V7, V16)

PROCESSIONE: A SICILIAN EASTER (1989, 28 min.) Produced by Susan C. Lloyd (University of California Extension Media Center, 2176 Shattuck Avenue, Berkeley, CA 94704). On the annual Good Friday "Procession of the Mysteries" in Trapani, Sicily, with interviews and interpretive commentary. (V8, V17)

RUNNING MATE: GENDER AND POLITICS IN THE EDITORIAL CARTOONS (1992, 46 min.). Produced by Elaine K. Miller (Professor Elaine K. Miller, Department of Foreign Languages, State University College, Brockport, NY 14420). On the response of political cartoonists to the vice-presidential candidacy of Geraldine Ferraro in 1984, with extended on-camera commentary by Elaine Miller. (V1)

SPIRITS IN THE WOOD: THE CHAINSAW ART OF SKIP ARMSTRONG (1992, 28 min.). Produced by Sharon R. Sherman (Folklore and Ethnic Studies, University of Oregon, Eugene, OR 97403). On the unique aesthetic sensibilities and artistry of Skip Armstrong of central Oregon and his relationship to regional vernacular chainsaw art. (V7)

TIMES AIN'T LIKE THEY USED TO BE: EARLY RURAL & POPULAR AMERICAN MUSIC FROM RARE ORIGINAL FILM MASTERS (1928–1935) (1992, 70 min., black and white). Produced by Sherwin Dunner and Richard Nevins (Shanachie Entertainment, PO Box 208, Newton, NJ 07860). Early footage of twenty-two musical performances by a variety of black and white amateur, semi-professional, and professional musicians, presented without narration or discernible organization and with identification of the performers only in jacket notes. (V5)

TOMMIE BASS: A LIFE IN THE RIDGE AND VALLEY COUNTRY (1992, 50 min.). Produced by Allen E. Tullos and Thomas S. Rankin (Center for the Study of Southern Culture, University of Mississippi, University, MS 38677). An exploration of the professional practice and the personality of Tommie Bass, a traditional herbalist from north Alabama. (V11, V14)

**TRADITIONS IN CLAY: C. J. AND CLEATER MEADERS** (1993, 10 min.). Produced by Bob Wheeler (Wheeler Film Tape, 117 Forrest Avenue, Cartersville, GA 95901) Short made-for-TV film on the history and craft techniques of the Meaders potters of Cleveland, GA. (V4, V15)

**TWO HOMES ONE HEART: SACRAMENTO SIKH WOMEN AND THEIR SONGS AND DANCES** (1992, 26 min.). Produced by Joyce M. Middlebrook (Yuba Sutter Regional Arts Council, PO Box 468, Marysville, CA 95901). On Sikh women, adolescents, and children who perform Punjabi social songs and dances at festival occasions in Sacramento, CA. (V2, V11)

**A WORKING LIFE** (1991, 28 min.). Produced by Ben Levin (Audio-Visual Services, Special Services Building, The Pennsylvania State University, 1127 Fox Hill Road, University Park, PA 16803-1824). Portrait of Bob Rock, elderly blacksmith and banjo maker in southwest Pennsylvania. (V3, V6)

## ABSTRACT OF PLENARY SESSION

(PL1) PLENARY SESSION: THE ARTS, ARTIFACTS, AND ARTIFICES OF IDENTITY. In the past decade, the term "identity" has become increasingly prominent in the discourse of folklorists. At the 1992 American Folklore Society meeting, seven sessions included the term in their titles, whereas no sessions employed the term at the 1979 meeting. Despite the apparent trendiness of the term, folklore studies have always been efforts to analyze and understand the arts, artifacts, and artifices of identity. Identity, in fact, may serve to re-define folklore studies and to reconceptualize their place in the human sciences.

## ABSTRACTS OF INDIVIDUAL PAPERS

*Numbers following each abstract indicate the session, as listed in the program, in which the presentations will be made.*

ABRAHAMS, Roger D. (University of Pennsylvania) ST. TAMMANY IN THE INVENTION OF AMERICA. Dressing up as Indians was a common device for whites in colonial America. This paper presents materials concerning one group of White Indians, the Sons of St. Tammany, as they were organized as a holiday masquerade band. Under the particular historical circumstance of pre-Revolutionary America, this group came to play a role in establishing the very notion of the public sphere in Philadelphia and throughout those colonies in which St. Tammany came to be regarded as a patron saint. (33)

ABRAMS, James (Folklife Division, America's Industrial Heritage Project) CORE AND SHADOW CONCEPTS IN THE PRACTICE OF CULTURAL CONSERVATION. Recent governmental initiative to revitalize rustbelt economies by stimulating heritage tourism has thrown folklorists to the center of debates regarding the politics of representation and the social formation of cultural policy. This paper reflexively theorizes the discursive deployment of concepts related to "cultural conservation" within a complex organization that devotes itself to inscribing workers' culture as heritage. (4)

ABRAMOVITCH, Ilana (New York University) BOON OR BANALITY? MULTIETHNIC REPRESENTATION IN FESTIVAL LIFE. Using a 1921 multiethnic festival as a case study, I will examine discourses of diversity, cultural pluralism, multiculturalism in historical context: to what extent do programs which highlight multiplicity end up masking differences and hierarchies? To what extent do they create a fill-in-the-blank or "banality of difference" approach? This paper will examine the issues which emerged in the participation of four "lineages," African American, Scottish, Swedish, and Jewish, at the America's Making Exposition and Festival. (86)

ACKLEY, Louise (Boise State University) GENDER IMBALANCE. This paper presentation examines the role and the characterization of women in the fairy tale, the romance novel, and the novel of manners, developing the point that women in literature—both as authors and as subjects—have determined and maintained many of the most important social conventions of Western civilization. Those who are rewarded in these three literary worlds are those who learn to live within the tradition—however painful that may initially be—in order to achieve the greatest good for the individual by working for the greater good of society as a whole. (89)

ADAMS, Elizabeth (UCLA) CODING AND AUDIENCE IN LESBIAN COMING-OUT STORIES. Joan Radner and Susan Lanser argue in "Strategies of Coding in Women's Culture" that members of oppressed groups have a need, when communicating in mixed audiences, to encode messages that other group members are able to "decode... but other[s] [the non-oppressed] are not" (3). I will demonstrate the ways and manner in which lesbians use coding in coming-out stories dependent on the make-up of their audience. The degree to which the performance is altered and the tellers' awareness and understanding of this change will be examined. (100)

ADEMA, Pauline "YOU CAN'T SHAKE YOUR PAST": AN EXPLORATION INTO CULTURAL ADAPTATION AND CHANGE. This paper considers manifestations of ethnic identity in the multi-national United States Virgin Islands. The physical and social isolation accompanying island living often accelerate determination of what customs to practice, to adapt or to disregard. Observations of St. Thomas' poly-ethnic community illustrate three options for immigrant populations: collective support of ethnicity, individual cultural preservation, and assimilation into the surrounding ethnic majority. I explore how different groups define and maintain their identity through cultural survival techniques, and the consequent adaptation and invention of traditions. (102)

ADLER, Shelley R. (UC San Francisco) HEALING STORIES: FOLKLORE AND THE NEW MIND BODY MEDICINE. It is a commonplace in many folk traditions that "non-biological" factors influence healing. The emerging field of mind body medicine supports this notion by recognizing that the healing process involves a subtle interweaving of cultural, social, and psychological factors, as well as physiological ones. This paper cites specific examples of mind body interaction in healing and analyzes their folklore content. Folkloristics can make a profound contribution to the scientific understanding of healing and the mind by elucidating psychosocial factors and their implications for health. (114)

ALLEN, Barbara (Wyoming State Museum) "WE'RE TRYING TO TELL A STORY HERE": THE SHAPE OF THE PAST IN THE LOCAL HISTORY MUSEUM. The self-proclaimed purpose of most local historical museums is to "tell the community's story." What that story is seldom apparent from the arrangement of the artifacts, but must be read from the implied relationship of the past to the present. This paper explores the kinds of sto-

ries that local museums in the inter-mountain West try to tell, how they tell them, and how the stories shape and or shaped by a sense of community history and community identity. (9)

ALVES, Julio (Smith College) **POLITICAL SOCIALIZATION THROUGH HUMOR.** Many scholars have argued that jokes are an important cultural means of expression for children and adults. My research on the discourse of 9-year-old, Portuguese boys in the community of Ajuda in Lisbon, Portugal, supports this assertion. What is often not detailed in the literature on children's humor, however, is the specific socialization functions of jokes. In this paper, I argue that jokes play an important role in the political socialization of children. Jokes are Ajuda boys' earliest explicitly political practices. (38)

ANCELET, Barry Jean (University of Southwestern Louisiana) **ON THE EDGE OF CHAOS: THE RELATIONSHIP BETWEEN THE MARDI GRAS AND ITS OBSERVERS.** Using Pat Mire's film "Dance for a Chicken" as a point of departure and drawing upon observations made during fieldwork, this paper will briefly explore the relationship between people who cover the Mardi Gras and members of the communities participating in the celebration. The discussion will focus on three areas: folklorists and the media, folklorists and the Mardi Gras, and the effect of folklorists' work on the Mardi Gras. (42)

ANTONSEN, Christopher (Ohio State University) **EUROPEAN COMMUNITY AND THE SOVEREIGNTY OF BRITISH FOODWAYS.** With proposed dates for establishing the European Community coming and going, expectations of this major political and economic shift have had profound cultural implications in the United Kingdom that are tied to ideas of ethnic or national heritage and identity. South Yorkshire food industry workers and British tabloid media express a deep resentment and suspicion of the continental EC government and its food policies. Portrayals of the EC as an unsympathetic foreign bureaucracy are symptoms of deep-rooted animosities between the British and certain continental peoples, and foodways are a strategic and distinctly British territory over which to express resistance. (17)

ARORA, Shirley L. (UCLA) **PROVERBS AND PREJUDICE: *EL INDIO* IN HISPANIC PROVERBIAL SPEECH.** Early chroniclers of the encounter between Spaniards and Native Americans variously characterized the peoples of the New World as innocent, peaceful, and totally free of hatred, rancor, greed, or personal ambition; or as lazy, melancholic, cowardly, sinful, deceitful, unintelligent, and less than human. I will explore here the presence of these and other stereotypes in the proverbial speech of various regions of Spanish-speaking America, and the extent to which they may be seen to reflect regional differences in the assimilation (or non-assimilation) of native populations into colonial and modern societies. (6)

ARVIDSSON, Alf (Umeå University, Sweden) **THE WORKERS WHO PLAYED VIVALDI.** In this paper, workers' music is seen as a process rather than a distinct corpus of songs and tunes. Focus is on a factory worker and amateur violinist who in the 50's managed to get the town council to start a music school, in order to give all children access to classical music education. This is analyzed as a part of the national modernization project promoted by Swedish social democracy—a political force whose national strength lay in functioning as a frame for local projects. (87)

ATTEBERY, Jennifer Eastman (Idaho State University) **SWEDISH-AMERICAN USES OF ETHNICITY.** Ethnic groups express their relationships to other groups in statements that are ethnographically self-aware. In this paper I will explore vernacular expressions of ethnicity in several Swedish-American settlements in Idaho. The value that this group placed on ethnicity changed radically through several eras in response to exoteric attitudes. (16)

BADO, Nikki (Ohio State University) **RITUALS IN THE NEW AGE: FROM STATIC FORM TO SACRED PLAY.** Rituals emerging from both Neo-Paganism and the Women's Spirituality Movement reflect a major shift in emphasis from text and prescribed forms to performance and creative participation. An awareness of the constructed nature of their intrinsically multicultural religious forms allows participants to view ritual as a conscious form of self-creation and a community-building form of sacred play. In the "new age," ritual becomes a dynamic force, capable of providing an empowering and self-defining reflexive dimension to the realm of human experience. (32)

BAILEY, Deborah Ann (University of Pennsylvania) **EUCCHARIST AS A SACRAMENT OF CONFLICT** This paper, based on fieldwork with a community of Roman Catholic women religious, analyzes how they have reshaped and reinterpreted the traditional celebration of Eucharist since Vatican II (1962–65). While women religious are an integral part of the institutional Roman Catholic Church, they also must contend with a highly structured religious culture where the rules of ritual interaction have been constructed by male clerics. This paper highlights the paradoxical nature of their relationship to this central sacrament, observing Eucharist as both a symbol of their own community unity and their conflict with the male dominated institutional Church. (27)

BAKER, Ahmad (Birzeit University) **PALESTINIAN IDENTITY WITHIN PROVERBS.** The concept of identity and its development is a result of a complex interaction between the personality of an individual and his/her psychosocial-cultural environment. Empirical evidence gathered on Palestinian children shows that political, religious, and family identification play prominent roles in the development of their identity. The proposed pa-

per investigates the relationship between these empirical findings and their correlates in Palestinian proverbs. More specifically, a review of 3000 collected proverbs will be made in order to analyze and delineate the variables that determine and or influence the acquisition of identity among Palestinian children. (81)

BAKER, Ronald L. (Indiana State University) **INDIANA PLACE-NAME LEGENDS.** Most Indiana place names have been borrowed from names of other places or from names of people. There are many Hoosier legends, though, suggesting other origins of most of these unimaginative names and offering explanations of most of the more imaginative names. Although place-name legends are more fanciful than factual, they reveal what place names mean to the people who use them. Since the folk's own history is inseparable from the names and stories they associate with places, place-name legends offer a rich field of study for the folklorist and historian. (72)

BALDWIN, Karen (East Carolina University) **"A BIRD IN THE BUSH IS WORTH TWO IN THE HAND": A FIELD GUIDE TO BIRDER FOLKLORE.** Expressive forms among birders have meanings which re-enact and parody scientific bird study. Accurate species identification is the birder aim, among persons who self-identify hierarchically, sorting levels of expertise by length and range of a birder's life list—a distinguishing feature of sporting or scientific birders. Social, competitive birding events include bird walks, Christmas Counts, and the World Series of Birding, wherein identification starts with "getting the jizz" of a bird; birders, too, have "jizz" and identify each other in the field, exchange formulaic greetings, spotting information and experience narratives. (8)

BARGHOUTH, Abdullatif (Birzeit University), **FOLKSONGS OF THE OPPRESSED: PALESTINIAN FOLKSONGS FOR FREEDOM.** Most of the Palestinian history is a history of oppression from the beginning of the Turkish era (1517) up till now. As a result, oppression came to be an outstanding theme in Palestinian folklore especially Palestinian folksongs. This paper attempts to investigate that theme as it is depicted in Palestinian folksongs, old and new. Attention will be paid to the historical background and special emphasis will be laid on two basic dimensions: folksongs as an expression of the Palestinian stance against oppression, and folksongs as a motivator of Palestinian resistance to oppression. (81, 99).

BARNEY, Deborah Smith (Michigan State University) **THE GOSPEL ANNOUNCER AND THE BLACK GOSPEL MUSIC TRADITION.** The gospel music tradition synthesizes black modes of music, dance and speech within a religious context. Mellonee Burnim has identified the principles that govern the performance of gospel music: the culturally-based concepts of tone quality, delivery style, and technique. Because speech is vital to the genre, it was virtually inevitable that gospel announcers would emerge and become a critical aspect of the tradition through their radio broadcasts and contributions in the live concert setting. An investigation of their performances reveals that they are guided by the principles that permeate gospel's musical presentations. (65)

BAUMAN, Richard (Indiana University) **IDEOLOGIES OF INTERTEXTUALITY IN MEXICAN FESTIVAL DRAMA.** The climactic events of festivals in the municipality of Allende, Gto., are performances of nativity plays (*coloquios*). The production of these dramas reveals contrasting orientations to the authority of the play-scripts. The dominant ideology calls for fidelity to the script through exact recitation of the scripted lines. The contrasting ideology yields an anti-authoritative counterstatement, manifested as improvised parody. This paper presents an analysis of *coloquio* production and performance in terms of the interplay between these ideologies of intertextuality. (101)

BEALLE, John (Indiana University) **SACRED HARP MINUTES AS NATIVE ETHNOGRAPHIES.** Since at least the mid-nineteenth century, participants at traditional Sacred Harp singings in the Southeastern U.S. have recorded singing events in officially sanctioned written documents called "minutes." This process is part of localized parliamentary procedures that form a backdrop to events that ordinarily operate informally. Indeed, ethnographers (and sometimes singers) commonly neglect the bureaucratic underpinning of Sacred Harp singing, describing the social order as essentially communal and spiritual. This paper examines the function of written representation in the Sacred Harp tradition, its relation to other writing genres, the source and disposition of its authority, and its relation to ethnography. (116)

BECKER, Karin and Barbro KLEIN (Stockholm University) **PHOTOGRAPHS FROM THE FIELD: A CRITICAL REASSESSMENT.** Photography's place in fieldwork and as a representational form are re-examined, based on research among a group of garden plots near Stockholm where gardeners come from many national and ethnic groups. Photography has been central to investigating how ethnic diversity is organized and expressed, and has supported a reflexive attitude throughout the fieldwork. At the same time, culturally- and historically-grounded attitudes toward photography's power and potential impact both privately and in the public arena have raised political and ethical dimensions with consequences for the study's results. (30)

BERESIN, Ann Richman (University of Pennsylvania) **"SUI" GENERIS: MOCK VIOLENCE IN AN URBAN SCHOOL YARD.** "Slap Boxing", "Punch Boxing", and the handball game of "Suicide" are all mock violent games played among friends in an urban public elementary school in Pennsylvania. This paper examines game variations as described by its participants and viewed on videotape, with specific focus on the emergent

paradoxes of these hybrid forms. Although it can be said that play is a part of a process of hybridization, only some games are visibly hybrid in form and act as markers of cultural tension. (93)

BIRD, S. Elizabeth (University of Minnesota-Duluth) **CJ'S REVENGE: LEGEND, MEDIA, AND THE STORY OF AIDS.** In 1991, many media covered the story of "CJ," a woman said to be deliberately infecting men with AIDS. The scare had its origins in a widespread legend on the subject. The paper explores the convergence of anonymous rumors and legends, fed by oral tradition and media alike, and constructing a terrifyingly real cultural narrative. Video: ABC *Prime Time Live*, Oct. 10, 1991, approx. 3 minutes. (115)

BIRKALN, Hande (Indiana University) **SAFRANBOLU: GENDER ROLES AND ARCHITECTURE IN NORTHERN TURKEY.** The interaction between gender roles and architectural form is revealed in analysis of the traditional houses of Safranbolu. The town's wealth influenced the nature of the woman's role: her concealment from the public led to an emphasis on artistic creativity and so to an active role in the economy. In contrast with assumptions that hold that women have subordinate or marginal role positions in Islam, the data from Safranbolu revealed a traditional route to power in economic life. (61)

BIZZARO, Patrick (East Carolina University) **POEMS, PRAYERS, AND SONGS: POULIN'S POETIC RECREATION OF THE CATAWBA COMMUNITY.** The value of cultural criticism is not only in what it tells us about the past, but also in what it tells us about ourselves. This paper will explore contemporary poet Al Poulin's *Catawba: Omens, Prayers & Songs*, focusing on both the process of creating poems from existing records of the Catawba Nation of American Indians in North and South Carolina and the records themselves which tell us about a culture long extinct. (12)

BLAUSTEIN, Richard (East Tennessee State U.) **CONFLICTING SCOTTISH TRADITIONS IN AMERICA: SURVIVALS AND REVIVALS.** Competing countertraditions characterize complex societies. The diverse, conflicting traditions brought to America from Scotland by successive waves of militant Calvinist zealots, progressive rationalists, eclectic assimilationists, and romantic revivalists have profoundly affected American life. Lowland and Ulster influences are particularly evident in the folk traditions of Appalachia and the American South overall. Nostalgic Scottish American immigrants have idealized the Highland Gaelic heritage for over 200 years. Studying survivals and revivals of competing Scottish traditions in America can shed light on the complexities of ethnicity and identity in all modern multicultural societies. (16)

BLYN, Roslyn (University of Pennsylvania) **THE REVIVAL OF TRADITIONAL GAMES IN GAELIC-SPEAKING IRELAND.** This paper focuses on a prize-winning collection of Gaelic-language games published with the hopes that "they would be played again throughout the land." Specific issues to be examined are: (1) the extent to which these games are representative of play in the Gaeltacht as reported in other sources, especially autobiographies; (2) authenticity in folklore revival; (3) the success of this revival effort; and (4) the role of children's linguistic material in language revival. (108)

BOHANNAN, Heather (University of Houston) **ABORTING PERSONAL EXPERIENCE: WOMEN'S TESTIMONIALS.** Women's testimonials have become a popular tool of human interest organizations which use them to instigate social and political change. The testimonial would seem the ideal adaptation of a folkloric form to the needs of a group dedicated to making the personal political; however, an analysis of the genre in light of recent studies on personal narratives highlights its shortcomings as a representation of personal experience. (15)

BOU-SAAD, Ingrid (Texas A&M University) **"THEY DISGUST ME—BASTARDS!": A LEBANESE IMMIGRANT'S PERSONAL EXPERIENCE NARRATIVE.** Personal experience narratives are constructed by the performer just as the narratives, in turn, serve to reconstruct and reaffirm the performer's identity. This paper grew out of a documentation of a Lebanese immigrant's folk medicinal knowledge and his perceptions of American cosmopolitan medicine. Beyond the simple cataloging of these cultural items, a contextualized interpretation of one particular narrative which recounts a past experience with American medicine provides insight into his identity, especially his ethnic identity, values and belief system. (29)

BOYNE, Grace (University of Arizona) **MA'II JOOLDLO SHI BAAHANE: NAKIDEE NITSAAH'KEES, DINEH'EHI DOO BELIGANAK EHJI (HOW TWO CAME TO THEIR TASK: A REPORT ON FULL COLLABORATION IN THE TRANSLATION OF A NAVAJO COYOTE STORY).** This report discusses collaboration between native and non-native authors scholars, treating issues like disagreements in interpretation, dilemmas in translation, cultural vs. textual aspects of meaning, ritual properties and obligations, differences in responsibility, all in connection with the translation and discussion of a single Navajo story (the story will be identified, but not retold). This section of the report will focus on the Navajo (Dine) perspective. (59)

BRACKNER, Joey (Alabama State Council on the Arts) **DECORATION DAY: ALABAMA'S DAY OF THE DEAD.** "Decoration Day" at community graveyards is a holiday which allows for the ritual maintenance of the sacred landscape and provides a context for socializing. During the past three decades, the migration of rural white families and the abandonment of the numerous coal mining camps has decreased the number who participate. In most graveyards, committees have formed to handle maintenance once accomplished by numer-

ous families. Because fewer people, now using power tools, are responsible for maintenance, the display of certain traditional aesthetics has been compromised or outlawed. (71)

BRADY, Christine N. (Idaho State Historical Society) **MARKED MEN: PRISON TATTOOS AS ART AND EXPRESSION.** Jailhouse tattoos provide a means of communication to incarcerated individuals denied most other forms of personal expression. Messages of identification, spirituality, aggression, commemoration, and love are found in traditional and contemporary designs. In the early 1970s the method evolved from handheld sewing needles to "tack guns" improvised from electric razors or tape player motors. The distinctive style created by these simple machines—termed "fineline" for the detail allowed by the single needle—was adopted and popularized by "outside" tattoo parlors in the late 1970s. (114)

BRAID, Donald (Indiana University) **"FREEDOM AND HUNGER FOR ME": ENTEXTUALIZED MEANING IN THE CONSTRUCTION OF TRAVELLER IDENTITY.** Centuries of governmental and social discrimination have made issues of identity crucial to the Travelling People of Scotland. One resource for Traveller construction and communication of identity is their virtuosity in narrative performance. The efficacy of narrative derives from what I term "entextualized meaning"—pointing to poetic and logical qualities of a narrative that remain stable over multiple performances. In following a story as it unfolds the listener can experience the entextualized meaning in a manner that is very persuasive in communicating identity. (102)

BREGENHØJ, Carsten (Ostrobothnian Archives of Traditional Culture) **THE POSTCARD AS VISUAL FOLKLORE.** The artistic inspiration for drawn postcards will often come originally from folklore or folklife. Certain symbols spread and become the stereotyped vocabulary of specific festivals through numerous recreations. Stereotyped symbols live a traditional life of their own sometimes creating a substratum of visual lore that is totally different from the original folklore. The paper will go through a number of folkloric motifs on Christmas cards. (18)

BREWER, Teri (University of Glamorgan) **VISIONS ON A "PLAIN DEAL DRESSER": ASSEMBLAGE AND STORIES IN WOMEN'S LIVES.** Contemporary Welsh Women use a traditional item of furniture; the Welsh Dresser, as a locus for creation of significant personal assemblages. The Dresser provides a frame for negotiation of identities and the display of objects and mementos which can be read on several levels. Based on a survey of dresser assemblages in an urban neighborhood in Cardiff, Wales, this paper focuses on dresser linked personal narratives. (18)

BRITO, S.J. (University of Wyoming) **THE DILEMMA OF CULTS IN WESTERN SOCIETY.** The purpose of this paper is to compare the mass medias views and understanding of cults with those of people who have either been members of such groups or have had direct or indirect experiences working with one or more of them. Moreover, it is this writer's contention that not only has the general public stereotyped various sub-religious groups as cults because they do not conform to their percepts of religion but field workers and scholars have also contributed to such misunderstanding by labeling them not as folk religions but as cults. (56)

BUCHAN, David (Memorial University of Newfoundland) **SONG CONTEXT IN 17TH CENTURY ABERDEENSHIRE.** Despite the folkloristic importance of context, research into the contexts of song in past centuries has not been prolific. One apparently unlikely source, the Records of the Presbytery of Ellon, provides some unusual insights into ballads and the song tradition in seventeenth century Aberdeenshire. The investigations of ecclesiastical records by, e.g., Ladurie and Ginzburg, can be usefully replicated by folksong scholars. (52)

BUCK, Elizabeth (Oregon Folk Arts Program) **FOLK ARTS AND OREGON'S REGIONAL ARTS COUNCILS PROJECT: AN ASSESSMENT.** From January to October 1993, the author worked on an NEA and Oregon Arts Commission grant funded project to assist six of the state's nine regional arts councils in developing folk arts programming. This close evaluation of one public sector project raises questions relevant to folklorists such as "can we continue to define folk art by oral transmission exclusively?" and "what do we do with emerging traditions?" A short slide show featuring folk artists interviewed during this project will accompany the presentation. (39)

Buonanno, Michael (Manatee) **THE NAKED BEAR: ENMITY AND AFFILIATION IN SENECANATION EPIC.** An exploration of the relationship of Seneca Nation myth and folktale to epic suggests that epic is for the Seneca people that genre in which enmity is defined and annulled, affiliation justified and negotiated. It is also an etiological genre, defining Seneca participation in the Iroquois Confederacy as an augmentation of the older national, or war, order of chieftainship with the newer confederate, or peace order of chieftainship. In fact, the protagonist of epic becomes the model for the Sachem, or peace chief. (10)

BURNS, Richard (Arkansas State University) **GRAMMAR AND STYLE AS AN INDEX OF WORLD VIEW IN PRISON FOLKLORE.** This paper examines ethnographies and stories that Texas prisoners compiled while taking cultural anthropology courses I taught at their units. A striking feature of their writing was the recurrence of certain rhetorical conventions—for example, consistent use of the passive voice. By focusing on "how I got busted" stories and descriptions of orientation to prison life from student ethnographies, I will demonstrate

how, through their use of distinct style, grammar, and motifs, convicts express a world view in which they possess little power to determine their own fates. (51)

BURTON, Thomas (East Tennessee State University) THE GYPSY AND TRAVELLERS EVANGELICAL MOVEMENT. The Gypsy and Travellers Evangelical Movement (GATEM) is a Pentecostal organization which is in fellowship with the Assemblies of God (Home Missions Dept.). The GATEM annual convention is the largest gathering of Gypsies and Travellers in the UK. This Pentecostal movement seems to have considerable effect on the traditional beliefs and practices of the Gypsies and Travellers, involving (among others) the old stories and songs, telling fortunes, "second sight," belief in fairies, omens, taboos, and the Bible. (103)

CAMITTA, Pitchon Miriam "OUR CHURCHES ARE HERE, OUR SCHOOLS ARE HERE, OUR FAMILIES ARE HERE:" IMAGES OF THE CITY AND THE DEBATE ABOUT URBAN RENEWAL IN PHILADELPHIA. In this paper, I will discuss the ideological basis of urban renewal planning for the South Central Urban Renewal Area (SCURA) of downtown Philadelphia between 1947 and 1970. I will describe how the proposed plan for renewal in the SCURA was intended to reconfigure its culture by displacing existing Eastern European immigrant and African-American communities. I will argue that at the heart of the debate that attended these plans was a contest about who controls culture. (91)

CAMP, Charles (Maryland State Arts Council) FROM GENRE TO GENERIC. Folklorists frequently summon the ordinary as a certification of authenticity for and ideological statement about the people and things they study. In this connection, the folk are typically ordinary people whose ordinary expressions accrue extraordinary values when placed in comparison with that which is equally ordinary, but differently so—what I would call *generic* culture. The generic is therefore the benign common culture that makes the colorful folk and their colorful expressions so readily identifiable, powerful, and valuable. The paper argues against elitism of the ordinary and its theoretical and methodological consequences. (66)

CAMPBELL, Christopher Dallas (United States Air Force Academy) ABOUT FACE: THE EVOLUTION OF CADENCE COUNTS AT THE UNITED STATES AIR FORCE ACADEMY IN THE 17 YEARS SINCE THE ADMISSION OF WOMEN TO THE CADET WING. For a time after the arrival of the first female cadets at the USAF Academy in 1976, cadence songs with blatantly sexual and sometimes demeaning lyrics survived. The gradual replacement of these songs has changed the dynamic of this long-standing military tradition in ways that demonstrate both the successes and shortcomings of attempts to increase sensitivity to gender issues within the Cadet Wing. (10)

CAMPION-VINCENT, Véronique (CNRS) NARRATIVES AGAINST PREJUDICE? SOME EXEMPLARY ANECDOTES. This paper will analyze narratives that show their main characters put into embarrassing or ridiculous positions because of prejudices they have displayed. These exemplary anecdotes seem at first glance to preach for tolerance and understanding, and they have inspired popular culture. However their message is ambiguous. Three of the exemplary anecdotes will be traced and analyzed in the different European countries in which they have appeared: "The Lunch Date," "The Eaten Ticket," and "The Elevator Incident." A comparison with the *exempla* of the Middle Ages, leading to an analysis of the exemplary function in contemporary legends, will conclude this paper. (23)

CARNES, Pack (Lake Forest College) ETHNICS AND ETHICS: THE RECEPTION OF ETHNIC JOKES. This paper is study of the ethnic joke in context, with analysis of reactions of listeners and narrators to this texts. The narrators were interviewed for intent and purpose in telling the particular jokes heard. The reasons given for telling jokes ranged widely, but centered upon a simple strategy of telling a funny story. Examples are given of texts and responses, and the implications of this research for content studies and various theories of humor are discussed, especially those involving hostility and aggression. (38)

CARPENTER, Carole H. (York University) DEVELOPING AN APPRECIATION FOR THE CULTURAL SIGNIFICANCE OF CHILDLORE. It is the responsibility of contemporary childlore scholars to promote a genuine appreciation for children's own traditions and their impact on the development and expression of individual, group and national identity. The paper involves consideration of the role of childlore amongst five groups of Canadians marginalized by various circumstances that have made identity an issue for them. The results demonstrate the necessity to appreciate children as fully human beings with culture significant to them, as well as to the larger communities and nations in which they live. (73)

CASPI, Mishaël (University of California, Santa Cruz) THE GRIEF OF EXPULSION: A KARAITES LAMENTS. The two laments of the expulsion of the Jews from Spain (1492) and from Lithuania (1495), remarkably preserved formulaic aspects of oral laments. The keener begins his lament with verses taken from Holy Books and ends it with the same convention or with a philosophical contemplation about life and death. Afendopolo, in his two laments recited in 1497 are just an excellent example of laments recited by a keener, preserving its oral forms. (70)

CATE, Sandra (UC Berkeley) POSTMODERN TRADITIONS AT WAT BUDDHAPADIPA. Many observers consider the Wat Buddhapadipa murals to be the most important of this century, but "too radical" for Thailand.

Situated in a London suburb, these Thai Buddhist murals depict familiar tales of the lives of Buddha, juxtaposing heavenly beings and other-worldly landscapes with sly references to global politics and culture—the Gulf War, a BBC film crew, Ninja Turtles. This paper examines the Wat Buddhapadipa murals as postmodern “public culture,” images which challenge Thai and Western discourses on “tradition” while remaining profoundly Buddhist in spirit and execution. (21)

CATTERMOLE-TALLY (UCLA) THE INTRUSION OF ANIMALS INTO THE HUMAN BODY: FANTASY AND REALITY. In his 1975 article, “Animal Intrusion into the Human Body: a Primitive Aetiology of Disease,” Wyland Hand wrote that “much work still remains to be done.” He suggested using data from sources of witchcraft and conjury such as Hyatt’s *Hoodoo Conjururation Witchcraft Rootwork* as well as from the folk medical field to throw more light on the subject. This investigation analyzes the disease, which occurs in reality as well as in fantasy, using material from the fields of medicine, literature and superstition. (114)

CHAPMAN, Stephen (University of Oregon) FROM THE STREETS OF LAREDO TO THE STREETS OF CHICAGO: HOW AN “UNFORTUNATE RAKE” MADE IT BIG. “The Unfortunate Rake” was a ballad popular in Ireland around the 1790’s. I discovered that the core of this old ballad appears in many different forms across America. Various ethnic and occupational groups embraced the lamenting tone of the song. The “emotional core” remains, but the characters, setting, and even the morality change. Active and non-active modes of oral transmission aid the ballad’s consistent renewal. This ballad serves as an excellent and fascinating example of oicotypification. (49)

CHESNUTT, Michael (University of Copenhagen) THE TYPES OF THE FOLKTALE IN DENMARK. Work on a type catalog of the folktale in the Danish language has been at a standstill since the 1960s. The reasons for this are mainly ideological, Danish folkloristics having been swept away on a tidal wave of paradigmatic revisionism that has threatened the integrity of the discipline. This presentation reviews objections to the Aarne-Thompson typology, describes the source materials of the Danish folktale, and asks whether a national type catalog can and should be produced nearly a century after intensive collecting came to an end. (109)

CHIARAPPA, Michael J. (University of Pennsylvania) THE GREENWICH TEA BURNING: MASKED STRATEGIES AND MEANINGFUL MOVEMENTS ON THE EIGHTEENTH CENTURY LANDSCAPE WATERSCAPE. In the late hours of December 22, 1774, or early hours of December 23, 1774, a tea burning took place in Greenwich, New Jersey—its participants dressed as Native Americans. This paper examines the masking of multiple intentions, and will explore this dramatic enactment as it was employed by Greenwich’s New England affiliated Presbyterians to contest a landscape heavily influenced by Quakers. Having unfolded in, and through, a series of orchestrated landscape waterscape movements and settings, the Greenwich tea burning derived meaning from vernacular. (33)

CLARKE, Sharon C. (University of Pennsylvania). The existing body of literature by folklorists about childhood experiences during slavery has concentrated on games and play without attending to the context in which these were performed. The interviews of ex-slaves from Virginia rarely mention either games or play. Instead, the interviews describe a very different childhood experience which included the ever-present threat of physical violence, war, hunger, and work, as well as play. Rather than treat their child status as a liability, this study will approach this set of interviews for what they clearly represent: description of childhood under slavery. (76)

COLE, Phyllis (Ohio State University) “THAT WASN’T FUNNY”: POE’S “CASK OF AMONTILLADO” AS THE PERFORMANCE OF A PRACTICAL JOKE. In this story Poe can be seen as playing with a traditional verbal genre, the practical joke narrative, whose structure Richard Bauman outlined in *Story, Performance and Event*. The narrator Montresor follows that structure precisely, except that he never “discredits the fabrication.” Instead, he reveals that, ultimately, his joke on Fortunato was no joke. This violation of his audience’s formal expectations helps to create a “supernal horror.” The real victim here, finally, is not the dupe Fortunato, but Montresor’s (Poe’s) audience. (44)

COLLISON, Scott (University of California, Berkeley) SHIFTS HAPPEN: TOWARDS A NEW THEORY OF CARNIVAL. Current studies on carnival fall short of capturing the complexities of the celebration. I summarize and critique the main areas of carnival scholarship and three theorists who have—or should have—a major influence on carnival theory: Bakhtin, Turner, and DaMatta. I then offer an inclusive theory of carnival which is both structural and corporeal. My theory of displacements in carnival shows how carnival participants, objects, traditions, etc. are displaced from their normative physical, spatial, linguistic, and social realms into the realm of the carnival celebration. (97)

CONFORTH, Bruce (Rock and Roll Hall of Fame and Museum) WHO OWNS ROCK AND ROLL? Postmodern America simultaneously drew upon and rejected its traditional roots. In this new era rock and roll was born to a new type of folk group, spawned by unique technologies, social conditions, and economics. This paper will argue that rock and roll, as opposed to other folk forms whose roots are easily traceable, is a folk cultural gestalt whose sum is greater than either its parts of heritage and is, therefore, not a product of its past, a single group, or tradition, but is, rather, a new type of folk art that created its own roots anew. (85)

CONGDON, Kristin G. (University of Central Florida) **MULTICULTURAL PERSPECTIVES OF FOLKLORE AND ART EDUCATION: PROBLEMS AND RESOLUTIONS.** While folklorists have planned and implemented many successful educational programs on the traditional arts, they have been largely ignored by art educators who develop multicultural art education theory and those who plan curricula sensitive to the diverse citizenry of our country. The reverse is also true. Folklorists pay little attention to art educators. This presentation will explore why this situation exists and what steps might be taken to encourage better interdisciplinary working relations between the two fields of study. (39)

CONSTANTINESCU, Nicolae (University of Bucharest, Romania University of Turku, Finland) **GETTING OF AGE IN ROMANIA.** The traditional studies on children's lore focused mainly upon the literary and or musical items which usually accompany the children's plays and games. As a part of folk-lore, the children's lore is a "communicative event" which aims, by different means and "languages", to delimit the youngest members of a community of the adult ones, and, on the other hand, to integrate them into the social structures and institutions of that community. The rapid industrialisation and urbanisation of the Communist years radically changed the social environment and imposed changes and adaptations of the children's lore as well. In the present days a new phenomenon spread around—the homeless, abandoned, sick "street-children" (the image Romania is most often associated today with), whose lore (repertoires, origins, diffusion, functions) makes the object of the last part of this paper. (17)

CONWAY, Cecelia (Appalachian State University) **COLONIALIZING APPALACHIA (OR SLASHING THE HOMEMADE QUILT) IN DENISE GIARDINA'S *STORMING HEAVEN*.** Many adhere to Spencer's "survival of the fittest" strategy, but women develop the theme of mutual aid in contemporary literature. In *Storming Heaven*, Giardina creates a cooperative Appalachian community that is blown away by the competitive and colonializing forces of the mine owners. Nonetheless, cooperative social systems and strategies for resistance continue to emerge. Based upon the actual history of Matewan and the 1920 labor strike, the novel poignantly portrays a struggle for justice and revision that is not imaginary but real. (89)

COOPER, Frederick (University of Minnesota) & Helen Griebel (University of Pennsylvania) **"STONES ARE ALL WE HAVE": A VERNACULAR ARCHITECTURAL SURVEY IN GREECE.** Folklore serves as the methodological underpinning for a regional survey of pre-1950s vernacular architecture in western Greece. Signature traits, in the form of technical details of decoration, design and construction, establish that a limited number of itinerant masons came from select and often distant centers to erect buildings in this region of Greece. Third- to fifth-generation Descendents of the original owners contribute accounts that not only confirm where the craftsmen came from and the dates of buildings but also furnish glimpses of rural life for a period extending from the Frankish occupation (twelfth century) to the present. (61)

CORDARO, Rebecca (State University of New York at Albany) **LESBIAN AESTHETICS: THERE'S MORE TO IT THAN SENSIBLE SHOES.** The lesbian community has over time established its own norms and standards of appearance. Because these norms are in opposition to conventional standards of beauty, stereotypes about lesbians being "ugly" or "looking like men" have proliferated. I will show that lesbians have constructed a unique set of criteria concerning personal appearance, which emphasize the projection of strength and individuality, simplicity and durability of design. (25)

COX, Cynthia (Belmont University) **"POSTMODERN FAIRY TALES" IN CONTEMPORARY CHILDREN'S LITERATURE.** Publishers of children's literature have recently shown a renewed interest in fairy tales, and especially noteworthy are recent releases which wreak conspicuous—and comic—variations on familiar characters and themes. In their experiments with the traditional form and content of *Märchen*, the authors of these works pose compelling challenges to our notions of text. This presentation examines "postmodernist" picture books that reference, re-work, or re-envision fairy-tale literature, in order to determine their implications for both juvenile and adult readers. Slides will be shown. (21)

COX, Jay Ann (University of Arizona) **FOLKLORE FIELD RESEARCH IN THE FIRST YEAR COMPOSITION CLASSROOM.** Incorporating both folklore and fieldwork methodology into a composition syllabus elicits a different response to writing than does the usual reading and writing about texts. By doing a field project, first-year students explore vital ethical and social issues as well as gain practical experience with field methods. I will present how to integrate this project with composition, and how this combination enhances both folklore and non-folklore courses. Discussion of scholarship will be supplemented by case studies as well as general observations based on directing almost 400 field projects in composition and folklore classes over the last two years. (105)

CUNNINGHAM, Keith (Northern Arizona University) **THE HERO WITH TWO FACES: THE ZUNI MYTH OF A GREAT FLOOD.** Zuni myth is a cycle of episodes bound together by performance. A Zuni myth telling of a boy and a girl sacrificing themselves to save the people from a flood has been reported by Cushing, Stevenson, Parsons, and Benedict. This paper presents a contemporary field collected English language Zuni performance of the myth episode, compares it to earlier texts, and describes the ways in which the narrative is deeply rooted in and reflective of Zuni culture. (49)

DALILI, Nomalanga (University of Pennsylvania) AN ETHNOGRAPHY OF BELIEF IN A WEST AFRICAN TRADITIONAL DANCE CLASS IN PHILADELPHIA. Belief analyses are easily paired with ritual dance performance of obvious religious groups such as practitioners of Santeria, Yoruba, Vodun or Holiness faiths. Recreational and secular African and African diaspora dance however, exhibits belief components which can be read in movement, interpersonal interaction and participation. This paper, based on field work in a Philadelphia West African dance class will critique gender issues, examine ideas related to wellness and illness, as well as construct that belief system as practiced by participants. (76)

DANIELSON, Linda (Lane Community College) OREGON FIDDLING: "WHERE'D YOU COME FROM, WHERE'D YOU GO?" Major waves of settlement have brought fiddlers with developed styles into Oregon from various regions. This once-diverse community of oldtime musicians appears in the process of homogenization as they encounter each other in the state oldtime fiddlers' association. The operation of common denominators in core repertoire, style characteristics, and memorat themes may eventually lead to the development of a recognizable regional style. (75)

DAVID, Jonathan C. (University of Pennsylvania) TOWARDS NEW DEFINITIONS OF FOLK RELIGION, Part II. This paper continues the argument that folk religion consists of unalienated communication of belief that takes place in the context of autonomous groups that maintain a distinct history. In this formulation, community control of the religious process is the defining issue of "folkness." These folk discourse communities exist in dialectic tension with each other, not with a hypothetical "official" religion. This paper focuses on the manner in which these folk traditions of belief and of disbelief attempt to overcome parochiality and make transcendent statements of wholeness. (56)

DAVIS, Andrew (UCLA) CARNIVAL AND CRITIQUE IN THE L.A. RIOTS. Riots are generally looked on as violent expressions of rage by marginal groups of hooligans. But the televised coverage of the 1992 riots in Los Angeles revealed a very different dynamic, as rioters went about looting and burning with a joyful exhilaration more characteristic of festive events. This paper focuses on the carnivalesque quality of the Los Angeles riots and applies recent thinking about festivity and social inversion to the problem of the riots. This is a reworking of a paper originally given at last April's California Folklore Society meeting. (82)

DAVIS, Deborah (University of Pennsylvania) HOLISM AND HOLBEK. Although use of the term holism seems lately to pervade scholarly literature, it has incorrectly come to suggest a muddle of indistinct notions. Bengt Holbek made no show of the word in his writings, but the idea was immanent in his exemplary scholarship. His system of fairy tale interpretation evinced a valid sense of the relations of parts and wholes. In recognition of Bengt Holbek's contributions, I intend to clarify how the hierarchical perspective of holism can admit new dimensions to our interpretive efforts in folkloristics. (109)

DE CARO, Frank (Louisiana State University) PERSONAL IDENTITY AND SENSE OF PLACE: LYLE SAXON'S SEARCH INTO FOLKLORE. Lyle Saxon directed the folklore collecting done by the Louisiana Writers' Project and, as such, is a significant figure in the history of American public sector folklore. Earlier, however, he used folklore in his books to present his conception of Louisiana as a place. Folklore served to help delineate one key aspect, the African-American side, of the plantation world he saw as the heart and soul of Louisiana society. His need to define Louisiana as a place stemmed from his search for a secure sense of personal identity. (82)

DE SHANE, Kenneth R. (University of Missouri-Columbia) "NIGHT HAS COME TO OUR PEOPLE": LEGEND AND IDENTITY POLITICS IN LYNN RIGGS' *THE CHEROKEE NIGHT*. In 1936 Riggs' play *The Cherokee Night* was published. Although it was performed in various theaters across the country, it seems that Riggs' audience was not yet mature enough to comprehend the significance of the non-chronological scenes and the baseness of human nature portrayed in the play (Braunlich 1988). Each of the seven scenes is based upon local legends of mixed-blood people around Claremore, Oklahoma, Riggs' hometown (Wilson 1957). Through these legends, Riggs explores the failures of the assimilation policies outlined for Native Americans and recounts the identity politics so common to folk in Oklahoma. (48)

DEBOUZEK, Jeanette (Quotidian Independent Documentary Research) CONFLICT AND CONTROVERSY IN A QUINCENTENARY PROJECT. After screening excerpts from the video documentary "Gathering Up Again: Fiesta in Santa Fe" (J. DeBouzek & D. Reyna; 1992; 46:35), I will examine the difficulties involved in researching a controversial event (the annual celebration of the Reconquest of the Pueblo Indians by the Spaniards in 1692) and then go on to look at how both the resistance and support encountered by the producers of the documentary can be contextualized within the problematic history of scholarly research in the Southwest. (86)

DEL GIUDICE, Luisa (Los Angeles) TOMIE DE PAOLA AND CULTURAL TRANSMISSION THROUGH CHILDREN'S LITERATURE. A substantial number of books by Tomie de Paola, a leading contemporary writer of children's books, transmit Italian culture, much of it folk culture. An Italian ambience is recreated through folk figures and legends, iconographically and linguistically. This study examines the potential "uses" and meanings of these texts for a specific readership: bilingual and bicultural Italian mothers in America who are actively devising strategies of cultural transmission. (44)

DETTMER, Elke (Memorial University) **TOURISM AND COMMUNITY—An Investigation of Tourism Developments in Several Communities of Newfoundland.** Research on the impact of tourism on several small, rural communities of Newfoundland suggests that despite considerable tourism potential and government efforts to promote tourism, local residents lack understanding of that industry and, moreover, are rarely informed of plans that directly affect their cultural and natural environments. The situation is far from the ideal of community-based decision making that is essential for a long-term, sustainable development strategy. The research project is designed to pay attention to local voices, as well as to help these communities to define and promote their cultural resources. (7)

DIEHL, Keila (University of Texas) In order to analyze the conversation between European and West Indian artistic practices and to discuss cultural manifestations of "neo-colonialism," this paper focuses on the relationship between steel drumming and Western classical music. I explore how steel drumming embodies the fundamentally paradoxical nature of "Post-colonialism," a paradox illustrated by the incorporation of European forms into a Trinidadian music so meaningful to the island's population as a national or indigenous cultural practice, and, furthermore, so often interpreted precisely as a symbol of independence from Europe. Included is a range of interpretations of a performance of Western classical music on steel drum. (21)

DJUPEDAL, Knut (Norwegian Emigrant Museum) **WORLD VIEW, CULTURE AND FOLKLORE.** This paper proposes a definition of Folklore based on the concepts of World View and Culture. "World view" is defined as a theory of reality accepted as truth and used to guide thought and action in daily life. "Culture" is defined as the expression of world view in action and the results of such action. Among the actions and the products of action are the things we call "Folklore": the expression of world view, and thus of culture, couched in traditional form. (87)

DOLBY, Sandra K. (Indiana University) **PROVERBS, SLOGANS, AND WORLDVIEW IN POPULAR NON-FICTION.** This paper will examine the use of traditional proverbs, contemporary catch phrases and slogans, as well as original maxims and formal statements of advice found in popular (in-print paperback) books of psychology, business, religion, medicine, and science. This paper will represent primarily a survey of the kind and frequency of formal aphorisms found in the various fields as well as a commentary on the traditionality of specific examples. There will be some interpretive commentary as well upon the role these expressions serve in conveying the authors' presumed didactic intent. (6)

DONOVAN, Ellen (Middle Tennessee State University) **CALAMITY JANE: THE ROLE OF WOMEN IN FRONTIER CULTURE.** How do stories about Calamity Jane explain frontier culture both to those people who participated in it and to those who were separated from the experience either by time or space? I analyze fictional and non-fictional texts that were addressed to a 19th-century Eastern audience, as well as memoirs and biographies addressed to those who lived after the frontier experience was no longer available. I focus on how gender, class, and age as these apply to both author and intended audience shape the character of Calamity Jane and frontier culture. (47)

DOVER, Robert (University of Alberta) **THE RHETORIC OF AUTONOMY AND DEPENDENCE IN SOUTHERN COLOMBIAN FESTIVAL.** This paper explores ambivalent and seemingly contradictory relationships of autonomy and dependence to outside influence that find expression in several domains of Inga culture, particularly celebratory genres, possession of land, and traditional authority. This ambiguity is best represented by the different uses of comparable Spanish ("lo nuestro") and Inga ("nokanchipa") terms for "ours." The former represents a political process of repossession of an idealized concept of traditionality and symbols of pan-Inga identity and the latter a quotidian and local concept of community identity. (97)

DOW, James R. (Iowa State University) **HANS NAUMANN: FROM "GESUNKENES KULTURGUT" TO BOOK BURNINGS AND DENAZIFICATION.** Hans Naumann is best known for his "gesunkenes Kulturgut," a concept which immediately drew sharp criticism from other German and Austrian folklorists. When the National Socialists came to power, Naumann became an active Party member, participated in book burnings, and spoke in glowing terms about Adolf Hitler. He was then rejected by the Party and his teaching and research were curtailed. In postwar Germany he was further denied his teaching post until he was officially "denazified." Selected (translated) passages from his works and his speeches will be read. (17)

DUBOIS, Thomas (University of Washington, Seattle) **FORMAL ASPECTS OF INGRIAN FOLKSONG: A CONVERSATIONAL ESTHETIC.** The ethnopoetics of Kalevalaic folksong from Ingria is examined. Since Ingran lyric draws on conversational rather than narrative modes for its basis, some of its formal features (e.g. interlinear parallelism) are "naturalized" to mimic normal aspects of conversation. The resulting subtle, conversational artistry accords well with the communal performance mode of many Ingran songs and the predominance of female performers in the tradition. The scholarly legacy of unfavorable comparisons between Ingran folksong and its male epic counterpart in Karelia is discussed. (41)

DURKEE, Arthur (University of Wisconsin-Madison) **MUSIC STABBING THE BODY: FOLKLORIC ASPECTS OF THE "HARDCORE" AND "INDUSTRIAL" PUNK ROCK SUBCULTURES IN A MIDWESTERN CITY.** The ideas and cultural enactments surrounding the "hardcore" and "Industrial" punk rock music scenes deserve scrutiny by folklorists interested in popular culture and the entertainment business. These concepts

are grouped around issues of sex, death, and technology, and are articulated in musical performance, recordings, and videos as images of technology interpenetrating, coexisting with, and acting upon human flesh. What does the invasion of the body by technology imply for the development of the culture at large? (96)

EDGETTE, J. Joseph (Widener University) **THE DEHAUNTING OF HEILBRUN HOUSE: A CASE STUDY FOR CLASSROOM FOLKLORE RESEARCH.** Using an actual example of a house that has been characterized as being "haunted" by local residents, a case will be made for using research methods and skills to dehaunt and thus put to rest a popular, wide-spread oral legend having its beginning in the said 1860's. Through the examination and analysis of primary documentation, excerpts from informants' interviews, and a series of relevant and appropriate slides "dehaunting" has resulted. The methodology has strong application for classroom use. An outline suitable for teacher use will also be distributed. (105)

ELLIS, Bill (Penn State, Hazleton) **"THIS TIME IT'S A COW; NEXT TIME IT WILL BE YOU, NIGGER!"** In the 1970s, a panic spread in the American West about mysterious assailants that allegedly killed and mutilated livestock. The incidents sparked speculation, although no perpetrators were ever caught. One source of rumors was persistent lore about lynching and Ku Klux Klan conspiracies. Such oral histories probably provided the framework for mutilation rumors: night ceremonies involving robed participants, ritual mutilation, and a perceived threat to young white women. Overall, the rumors display *projective inversion*; that is, enemies of the dominant white culture are shown doing what whites themselves would like to do. (23)

EVANCHUK, Robin (UCLA) **LIFE UNDER THE SINK: CONCEPTS OF EGUN IN ORISHA WORSHIP.** Honoring and communicating with one's ancestors is an important and meaningful component in Santería. Among some scholars of this religion as well as some who follow western faiths, the idea persists that somehow the veneration of ancestors in Judeo-Christian philosophies has either diminished, or, no longer exists. This paper explores the links Santería shares with many faiths, thereby calling into question the notion that the practice has practically disappeared from other belief systems. (34)

EVANS, Rick (U. Nebraska-Lincoln) **"BARBARIC BIRDS OF THE WIND'S FIRE": PHEASANT HUNTING AND UNDERSTANDING MALENESS AMONG PLAINS HUNTERS.** Pheasant hunting stories told by hunter storytellers generally express one of four themes: respect and appreciation for nature, "tall tales" of animal-human interaction, friendship with fellow hunters, and tales of skill. The four themes reveal a kind of worldview of plains pheasant hunters, in which narrated events and present narrative event converge. Narrated events tell what is important about hunting; narrating constructs what is important about being men who live on the plains. (10)

EVANS, Timothy H. (Cheyenne, WY) **RECYCLING AS A TRADITIONAL ARCHITECTURAL PRACTICE AMONG HIGH PLAINS RANCHERS.** This paper focuses on the recycling of architectural materials and whole buildings among ranchers on the plains of eastern Wyoming. These practices include the re-use of materials, the movement of whole buildings such as houses and schools from one ranch to another, and the use of found objects for decoration. Based on interviews with ranchers and on documentation of the built environment, this paper will survey traditional recycling practices, and will look at the values and aesthetics of ranch culture represented by these traditions. (61)

FINE, Gary Alan (University of Georgia) **THE CREATION OF CREDIBILITY IN RUMOR AND LEGEND.** How do people learn what "everybody knows"? I address the processes by which informal, but tightly held information becomes created and accepted. I argue that rumor and legend are characteristic of interaction within a social structure. Rumor and legend are fundamentally relational and symbolic: linked to world views that speakers and audiences consider plausible, that are transmitted by credible sources, that interactants negotiate, and that speakers announce in appropriate circumstances. Credibility depends both on structures that constrain actors and on how actors recognize and incorporate those structures. (72)

FLORES, Dorothy (UCLA) **SPOUSES, MOTHERS, AND COLLEAGUES: WOMEN IN ORISHA WORSHIP.** The position and role of women in Orisha worship sprang from an intricate web of duties, rights and theology within this system of belief. This paper, which will be given by a priestess of the religion, will explore the questions of female participation and power in Orisha worship and will cover women's multiple roles as spouse, mother, and priestess. It will examine the implications of these roles as the women within Orisha worship attempt to define their place in both religious and secular society. The paper will be given in Spanish with a translation available on request. (34)

FLORES, Ysamur M. (UCLA) **NO ONE KNOWS WHAT LIES BENEATH YEMAYA'S SKIRTS: CONCEPTS OF HOMOSEXUALITY IN ORISHA WORSHIP.** Homosexuality has a long history of hatred and persecution. Different societies have approached the subject of homosexuality in varied and multiple ways. Throughout history the homosexual has struggled to gain dignity, acceptance, and integration. In Orisha worship, also known as Santería believers have had a long-standing dialogue with one another concerning the status of homosexuality. Homosexuals as a group are a very visible part of the Orisha community. This paper explores the dynamic and ongoing dialogue within the religion and challenges the notion that there is no place for homosexuals in the worship of the Orishas. (34)

FOLEY, John (University of Missouri-Columbia) *PRIPJEV AND PROOIMION: THE ART OF BEGINNING IN SOUTH SLAVIC EPIC AND THE HOMERIC HYMNS*. South Slavic epics often begin with highly stylized proems or prologues, which serve to signal the onset of the performance to follow. The Homeric Hymns have been thought by many to serve the initiatory function of a *prooimion*, which we might compare to the role of the South Slavic *prpjev*. This paper will consider issues such as discrimination by tradition, genre, and "document," as well as the indexical meaning of traditional structures and the role of performance. (19)

FOLLY, Prahlad (University of Missouri) *THE PROVERB AND PERSONAE IN ROOTS REGGAE*. Three distinct personas are used in the rhetorical style of roots reggae artists: the priest prophet shaman; the rude boy; and the mythological hero. Each of these informs and influences the type of speech and folklore that is found in the songs. This paper will explore the relationship between the type of personas and the frequency and style of proverbs that are employed in the lyrics. Further, it will examine the influence of these personas on the meanings, application, and choices of proverbs used in the songs. (85)

FOOTE, Thomas H. (The Evergreen State College) *"ALI'S GOOD AS LIFE INSURANCE": SURVIVAL AND THE CRAFT OF COMMAND IN U-BOAT SERVICE*. As an occupational craft, command in U-Boats required employing strategy not unlike chess where move and counter move were circumscribed in a drama of life and death played out on large grids that hung on walls in Combat Information Centers in Berlin, London and Washington, D.C. I will show in this paper that it was far more than luck that brought successful U-Boat crews home safely. Like a winning team on a roll, a successful U-Boat was more confident in the Captain's ability and consequently more relaxed in the performance of its mission. This minimized making a fatal mistake. (50)

FOX, William (Skidmore College) *THANKS FOR THE MEME-ORIES: FOLKLORIC TRANSMISSION AS SELF-REPLICATION*. Applications to folklore of evolutionist Richard Dawkins' concept of self-replicating "memes" as the basic unit of cultural transmission. Treating folklore as memes posits folk cultures as co-adapted meme complexes and folklore transmission as processes dependent on the longevity, fecundity, and copying-fidelity of folklore material itself. Folklore exists in an environment of other folklore memes—a meme pool—and folkloric memes successful in this environment tend to form evolutionarily stable sets that we view as folk cultures. This paper uses college folklore to highlight this "memetic approach." (98)

FRANK, Russell (UC Davis) *POTTED OWLS AND OTHER HOOTS FROM THE WESTERN LOGGING WARS*. When timber industry workers demand to know, "What's more important, owls or people?" environmentalists explain that the Western and California Spotted Owls are "indicator species": their demise is a sign that an entire ecosystem is out of whack. Well, to loggers, haulers and lumber mill workers, the spotted owl is an indicator species also: its protection is a sign that an entire political system is out of whack. Workers at Fibreboard Wood Products in Standard, California, see mills closing elsewhere in the region and devise fiendish recipes for the cooking of their winged nemesis. (38)

FREEDMAN, Jean R. (Indiana University) *CARELESS TALK COSTS LIVES: FIGHTING WORDS IN WAR-TIME LONDON*. London during World War II evokes an image of unity, solidarity, and fierce determination to fight. This image was built by many careful acts of verbal manipulation: rousing speeches, clever slogans, personal narratives that showed grit and humor. It was an image built by official policy and casual conversation alike, and it is still being regenerated by the memories of those who lived through that time. (17)

FRY, Gladys-Marie (University of Maryland) *BLACK FAUST IN THE BLUE RIDGE MOUNTAINS*. The badmen were a small group of local men who were believed to be able to perform magical acts after making a pact with the Devil. Essentially, they were street magicians who provided folk entertainment in sparsely populated areas. As local heroes, however, the badmen were both respected and feared by the black population as a whole, as well as by many of their white neighbors. Badmen legends, I show, served the purpose of supernaturally empowering black men, whom racial discrimination had rendered powerless. (47)

GALVIN, Sean (LaGuardia Community College) *BREAD, TRADITION, AND THE FOUNTAIN OF YOUTH*. Three years of fieldwork in the Brooklyn communities studying ethnic breadmakers has shown some surprising similarities and differences with regard to traditions associated with the consumption of bread in ritual, everyday, and celebratory settings. This portion of the research focusses on the responses of the young people of these communities, some of whom are third generation customers at the same bakery, and some who have very little regard for their family's foodways traditions. The results are fodder for the larger discussion of the meaning of tradition in an urban ethnic setting. (92)

GASKI, Harald (Tromsø University, Norway) *JOIK, LOVE AND LITERATURE*. The Saami joik has been analyzed by folklorists primarily as a musical event, often overlooking its function as a unique identifier within Saami culture. When received as a gift, a personal joik situates the individual in a community. Since joiks can convey multiple meanings simultaneously, with both text and melody, this interpretive collective is doubly important for joik to function as intended. This multi-layered approach is also apparent in contemporary Saami literature. To demonstrate, a love joik will be analyzed, with comparisons drawn to a current author's work. (63)

GAUDET, Marcia (University of Southwestern Louisiana) "THE LITTLE GRAVEYARD WHERE MY PEOPLE ARE": FAMILY CEMETERIES IN SOUTHWEST LOUISIANA. Burial customs in French Catholic south Louisiana are overwhelmingly associated with above ground tombs in sanctified church cemeteries. In parts of the Cajun area, however, there is a tradition of private family graveyards, originated when families chose to bury on their own land rather than in the Catholic cemetery in the nearest town. This practice is in direct contrast to Catholic burial customs in the area. (71)

GAY, David E. (Indiana University) FOLK TEXT TO UR-FORM: ELIAS LÖNNROT AND THE EDITING OF THE KALEVALA. In a recent essay Lauri Honko has proposed a "processual" view of the *Kalevala's* creation, an approach that examines both Lönnrot's process of creation as well as the scholarly and literary acceptance and analysis of the poem. In my paper I will be examining the process as it applies to runo 3 of the *New Kalevala*, the battle of wisdom between the Finnish wizard Väinämöinen and the Lappish wizard Joukahainen, with special reference to nineteenth century theories of textual editing. (41)

GEORGES, Robert A. (UCLA) COMPLEMENTARITY AND CONFLICT IN FOLKLORISTS' AND NONFOLKLORISTS' CONCEPTIONS OF MEMORY. Memory has always been a key construct in folkloristics. Folklore examples and folklorists' comments about them provide a wealth of information that can be used to generate and test hypotheses about memory. But nonfolklorists who investigate and write about memory seem unaware that folklorists have produced a body of literature on the subject; and folklorists rarely mention the growing corpus of memory studies by nonfolklorists. The purpose of this presentation is to compare selectively folklorists' and nonfolklorists' assumptions about and characterizations of memory. (8)

GERDS, Peggy (Ohio State University) AUTHENTICITY IN THE EYE OF THE BEHOLDER: NEGOTIATING HISTORICAL AUTHENTICITY, TRADITION, AND CHANGE IN A CIVIL WAR RE-ENACTMENT UNIT. Civil War re-enactors combine historical interpretation with cultural survivals and revivals and, sometimes, a good deal of imagination, in the development of their impressions. Considering key issues in cultural conservation and drawing on the works of Handler and Linnekin, Santino, Loomis, and others, I discuss the experience of one group of Confederate re-enactors and consider how establishing unit criteria for "authenticity" is the most difficult task of Civil War re-enacting. (108)

GIBBENS, Byrd (University of Arkansas at Little Rock) "IMAGINED COMMUNITIES": USES OF ETHNIC STEREOTYPING IN SAMPLE NINETEENTH-CENTURY NEWSPAPERS. This paper uses nineteenth-century newspapers from archives in Nova Scotia, Little Rock, Arkansas, and New Orleans, Louisiana, to examine ethnic stereotyping as one tool advantaged groups have used to reinforce their ethnocentric image of themselves and their life-styles. A significant strategy that nineteenth-century newspaper editors used to inflate positive aspects of groups they represented was the caricaturing of perceived negative features of groups that threatened or rivaled that dominant culture. I will focus on negative stereotypes as constructs by which elitest image has often been sustained. (16)

GOLDBERG, Christine (UCLA) WALTER ANDERSON'S "DIE DREI ORANGEN": URFORM OR COMPOSITE? The tale of The Three Oranges has several different opening episodes. The variants converge at the center of the tale, when the fairies come out of the fruits and the surviving one is attacked by an ugly usurper. Then there are two alternative second parts, before the happy ending. Walter Anderson traced the tale to a single, detailed hypothetical archetype, compared to which all extant variants are incomplete in one way or another. I suggest instead that most or all of the tale's episodes existed prior to the complete tale, and that AT 408 should be considered a composite form. (19)

GOLDSMITH, Bill (University of Oregon) SATURDAY MARKET: AN AMERICAN FESTIVAL. Saturday Market, a combination public marketplace, counter culture celebration and civic hallmark takes place every week in downtown Eugene, Oregon. The author, a folklorist and manager of the market, presents the event as a contemporary festival and examines its structure, history, symbols and the performances of its participants. Although located on the margins of the dominant culture, the Market and its accompanying communal commotion form a center of local hegemonic resistance and of counter-cultural definition and reaffirmation. (11)

GOLDSTEIN, Diane E. (Memorial University of Newfoundland) "WHAT EXACTLY DID THEY DO WITH THAT MONKEY, ANYWAY?": STORY MAKING, SCIENTIFIC SPECULATION, AND THE POLITICS OF BLAME IN THE SEARCH FOR AIDS ORIGINS. A great deal of speculation and scientific effort has been devoted in recent years to attempts to find the origins of the HIV virus that causes AIDS. This debate about origins has, perhaps predictably, become intertwined with questions of WHO (which race, which country, which subgroups) are to blame for the epidemic. Discussions of AIDS origins have ranged from a focus on Haitian voodoo traditions to speculation about US germ warfare. This paper will look at the manner by which scientific speculation is channeled through the news media and is selected, evaluated, manipulated, and accepted or rejected in popular tradition. In particular this paper will focus on how AIDS origin debates become intertwined with notions of primitivism, exoticism, civilization, contamination, sanitation, good and evil. (79)

GOLDWASSER, Michele (UCLA) RITUAL: ENCOUNTERING THE MYTH The sacred is encountered in religious ritual throughout the world. What manifests in a believer's imagination to facilitate and demand this construction of the sacred? Focusing on religious belief in Trinidad, the means with which people construct the

sacred are explored. Specifically, personal experience narratives which emerge from the context of religious events collected in Trinidad highlight those ingredients necessary to feed belief in ritual. Contrasted with similar narratives from non-believers, the power of narrative acts as an amulet, both attracting and repelling the everyday into the realm of the sacred. (13)

GOODWIN, Joseph P. (Ball State University) HERE'S WHAT WE THINK OF WHAT YOU THINK OF US. What happens when a stigmatized group takes stereotypes that have traditionally been used against it and uses them for the group's entertainment? I will show an excerpt of a routine by a lesbian and gay comedy troupe called Out for Laughs. I will identify various stereotypes and symbols and explore how the gay and lesbian subcultures have appropriated emblems of hatred for esoteric use. Such play reduces the strength of hurtful stereotypes, pointing out how absurd they are—like images in a fun house mirror. But the performance is also laden with anger and defiance of heterosexist oppressors. (36)

GORDON, Susan (Montgomery College) PLAYING WITH REALITY: TELLING TRADITIONAL TALES IN THERAPY There has been a recent upsurge in the use of traditional folklore in therapeutic settings. The author, who has been telling in these settings for ten years, will be examining what stories tellers and therapists have found helpful to their clients. Included in the paper is a discussion of what this developing therapeutic mode is accomplishing and has the potential to accomplish, and what these new storytellers need to learn from the discipline of folklore. (51)

GOTTESMAN, Itzik (University of Texas at Austin) "GRANDMA AND THE GRANDCHILDREN": THE MOST POPULAR YIDDISH FOLKTALE? How does one determine the dissemination of a given folktale when, as in the case of Yiddish, there were few scholarly folktale collections printed, and research in the "old country" is no longer possible? This paper will examine the methodological issues of such a task and will use the Yiddish oichotype of Grimms' "The Wolf and the Seven Little Kids" (AT 123) as an example of a folktale whose popularity needs to be explained. (49)

GRAHAM, Andrea (Nevada State Council on the Arts) BEYOND THE NEON: PUBLIC FOLKLORE IN LAS VEGAS. Las Vegas might be the last place one would expect to find a public folklore project, but the same things that make it a unique, strange and difficult place to work also make it a valuable case study of folklore in America. This paper will describe a two-year project to locate, document and present the folk arts of Las Vegas, and draw from it ways to approach and learn from the adaptations of traditional culture to contemporary urban life. (87)

GRAHAM, Joe S. (Texas A&I University) TESTING THE EFFICACY OF MEXICAN-AMERICAN HERBAL REMEDIES IN SOUTH TEXAS. Recently conducted, carefully designed scientific surveys among Mexican-Americans in South Texas reveal that about 90% of the Mexican-American population continue to rely on herbal medicines for serious as well as minor ailments. This paper proposes a method for evaluating the biomedicinal effectiveness of these herbal medicines and applies that method to two remedies used by traditional herbalists in the region, showing that these remedies are, in fact, biomedicines, not placebos. (3)

GREENHILL, Pauline (University of Winnipeg) DE-CODING THE QUEERY: READING THE FESTIVAL DU VOYEUR. "Queer Culture Canada"'s Festival was created as a focus and signifier for gay lesbian queer artistic expression as anthropological culture. Perhaps its most notorious moment was performance artist Shawna Dempsey's live enactment in a local television news program of an excerpt from her "Mary Medusa," in which she crushes a Black Forest cake between her thighs. I'll discuss several encodings and decodings, focusing upon that of the station's management, who fired the segment's producer, and on the protests against their action. (100)

GRIEBEL, Helen Bradley (University of Pennsylvania) FOLKLORE IN PALMER HAYDEN'S *THE SUBWAY*: AFRICAN AMERICAN PERSPECTIVES ON EARTHLY AND CELESTIAL CHARLOTS. An interpretation of Palmer Hayden's painting, *The Subway* (ca. 1930), demonstrates the means by which a folklorist can study the works of "mainstream" visual artists. Folklorists normally search for folklore in either the texts of published writers or in the verbal and material productions of people who have been labeled "folk artists." A combination of these two approaches allows for an analysis of the folklore contained in an important professional painter's work. *The Subway* suggests that Hayden shared with numerous other African Americans a particular perception of American social life wherein modes of transportation serve as the potent metaphor. (39)

GRIFF, Hanna (Grinnell College) LIFE HISTORY AS TRUTH, NARRATIVE AND PERFORMANCE. Drawing upon the works of such scholars as Degh, Dolby Stahl, Lawless and Titon, this paper examines the life history as both a narrative and a performance. Life history is egocentric: the teller presents it imbedded in the current of his/her own life and the facts of this life are biased by his/her views. This condition may prove useful in the search for an adequate classification system to guide us through this body of everyday narration. (40)

GRIFFITH, Jim (University of Arizona) THE SMASHED CRISTO: PROTESTANT CATHOLIC DIALOGUE IN BORDERLANDS SHRINES. The Garden of Gethsemane is a public collection of religious statues in Tucson, Arizona. The site was created by a Mexican American in payment of a religious vow. The representations of Christ in the Garden are periodically smashed by unknown persons, believed by some to be Chicano converts

to ultra-conservative Protestant groups. Comparative data from elsewhere in the region suggests that Catholic public religious sites are becoming areas dialogue between Chicano members of different religious groups. (45)

GRISWOLD, Alexandra F. (University of Pennsylvania) PUBLIC MEMORY AND ETHNIC HISTORY. Current "hot" issues of ethnicity and identity in relationship to issues of cultural conservation, representation, and interpretation demand the attention of folklore and folklife scholars in the academie and in the public sector. By examining these issues in the context of a specific museum's efforts we can ground some of the related issues in concrete examples and examine the strengths and weaknesses of select elements for potential models for future efforts. (7)

GROBLER, G.M.M. (UNISA) THE RIGHT TO BE UNDERSTOOD: INTERPRETING THE PROVERB IN AN AFRICAN SOCIETY. Communication is fundamental to human behaviour; to be understood is a basic right through which social justice may be promoted by establishment of mutual accord. In traditional African society (Northern Sotho, South Africa) the proverb plays a significant role in daily communication. Its interpretation is closely connected to the social context and the particular application (correlation). The proverb user, drawing from the collective wisdom of generations, may acclaim, reprove or even insult; he expects the addressee to be conversant with the intrinsic rules governing proverb use, in order to be able to decide how the addresser should be understood. (6)

GROSS, Joan (Oregon State University) DEFENDIENDO LA CULTURA: NOSTALGIA, FORMALISM, AND COMMUNITY BUILDING IN THE PUERTO RICAN DECIMA. The *décima*, a ten line verse used by 16th century Spanish poets was adapted as a popular form early in Puerto Rico. Using *décimas* collected in Puerto Rico during the summer of 1990, this paper explores the image of Puerto Rican culture within them. I also look at at performance since to sing *décimas* means to perpetuate Puerto Rican culture against the onslaught of North American mass culture. Heightened concern with local culture has led to formal rigidification within the genre. (101)

GRUMKE, Gina (University of Wisconsin-Madison) ANTI-ANTI FEMINISM: TALES FROM MARY KAY COSMETICS. At the core of Mary Kay Cosmetics is an ideology which emphasizes the links between the construction of selfhood and commodity culture. Using interviews and participant observation, together with theoretical work in cultural studies and feminist theory, my analysis offers a framework for understanding this ideology and the ways it serves the women in the Mary Kay sales force. This project is part of a growing body of work looking at mainstream American vernacular culture. (10)

GUTOWSKI, John A. (Saint Xavier University) PERSONAL NARRATIVE, COMMUNITY METAPHOR, AND THE SOCIALIZATION OF THE STRANGER. This paper explores the interplay of the impulses toward both individualism and commitment which characterize the tensions of American community life. It examines the personal narratives of a newcomer to a traditional Midwestern small town—a representative, yet unconventional stranger. The stranger's appropriation of community metaphor in personal narrative demonstrates the capacity of metaphor to assist the narrator in mediating existential dilemmas derived from the opposition of natural and artificial worlds, of individual and social relations, and of familiar and stranger relations. (19)

HALE, Amy (UCLA) THE SHARING OF CHANTS IN THE NEO-PAGAN COMMUNITY. Scholarly work on Neo-Pagan traditions is often limited to belief and ritual, and rarely focuses on the other traditions of this emerging folk-group. This presentation will examine the nature and transmission of chants in the Neo-Pagan community. It will cover the perceived origins of these chants, their stability through time and space, how they vary, and the importance of an oral tradition to a very literate religious community. (13)

HAMER, Lynne (Indiana University) MAKING HISTORY LOCAL: A HOME AS CONSTRUCTION OF COMMUNITY AND NATION. This is a case study of the home of Mrs. Frances Endwright, a lifetime resident and community historian of Ellettsville, Indiana. It explores her sense of history as she has recorded it and displays it in the house in which she has always lived. By looking at how she inscribes community and national history in personal and family artifacts, the paper reveals how abstractions of "nation" and "community" exist only because individuals construct them through their everyday lives in deliberate acts of history-making. (98)

HANSON, Debbie A. (Augustana College) DANCES WITH MOOSE: NATIVE AMERICAN FOLKLORE AND CBS'S NORTHERN EXPOSURE. Film and television have typically distorted the image of Native Americans. "Dances With Moose: Native American Folklore and CBS's *Northern Exposure*" explores the positive presentation of Native American characters and folklore within the CBS series and contends that Native Americans and Native American folklore strongly influence the attitudes and traditions present in the fictional community of Cicely, Alaska. (48)

HARING, Lee (Brooklyn College) HYBRID NARRATIVES FROM THE WESTERN INDIAN OCEAN. Madagascar and Mauritius offer examples of the "particular interactive focus [which] generally involves negotiated changes of genre in which features of one genre are embedded within a token of another" (Bauman and Briggs). That focus is the interview. In five examples, myth, folktale, legend, and anecdote become hybridized. Creativity, in this region where cultures converge, almost necessitates something like parody. (93)

HARLE, Peter G. (Indiana University) **THE QUICK AND THE DEAD: GRAVEYARDS AS REFLECTIONS OF SOCIAL ATTITUDES TOWARDS DEATH.** As repositories for the dead, cemeteries are emotionally charged places for many people. These emotions are mirrored by the physical makeup of graveyards. Stones and their relative positions are intended to be a permanent record of the lives and relationships of the dead. Temporary decorations and gifts reflect the ongoing emotions of the living. Vandalism of stones and littering are records of a different sort of attitude. By examining these materials, I intend to trace the impact of changing attitudes towards death on the treatment of burial sites in a southern Indiana township. (71)

HARLOW, Ilana (Folklore Institute) **ON EAGLES' WINGS: THE EXODUS MYTH.** The biblical Exodus myth functions as the charter myth of the Jewish people. This story of divine deliverance has also been used by many oppressed peoples as an inspirational model for their own ultimate liberation. The first half of this essay explores Exodus as a paradigm of "Deliverance" for Jews and non-Jews alike, with the help of Marshall Sahlins' notion of "historical metaphors and mythical realities." The second half employs Levi-Straussian structural analysis and suggests that the theme of "Self-Definition" is the generative principle of the myth as charter for the Jewish people. (49)

HARRIS, M. Jean (UNC-Chapel Hill) **IDENTITY AND AESTHETICS IN AFRICAN AMERICAN WOMEN'S HAIRSTYLES.** Can hairstyle be a format for reading the construction of African American history, culture and identity? Data regarding attitudes toward hair and the aesthetics of hairstyle were collected as part of a larger investigation of self-construction and self-perception among mature African American women in Philadelphia. Informants sorted photographs of adult African American women with various combinations of complexion, facial features, hair textures and hairstyles. Data analysis revealed similarities in classification consistent with research on West African aesthetics (Vogel; Thompson; Meme-Fote). (76)

HAST, Dorothea (Wesleyan University) **PROCESSES OF TRANSMISSION IN NEW ENGLAND CONTRA DANCE MUSIC.** Scholars have long recognized the interrelationship of orality and literacy in the transmission of folk music, and as Phil Bohlman suggests, it is virtually impossible in the twentieth century to discover folk music traditions that are purely oral or exclusively literate (Bohlman 1988:30). In this paper I will discuss the role of oral, written, and electronic transmission among contra dance musicians in New England. By focusing on composition, performance, and modes of learning, I will explore the dynamics of this mixed transmission and its effect on the tradition as a whole. (75)

HATHAWAY, Rosemary V. (Ohio State University) **"I HEARD ALL THESE NIGHTMARE STORIES ABOUT GERTRUDE AND HOW MEAN SHE WAS": UNSIGNIFIED NARRATIVES ABOUT A CAMPUS TYRANT.** My attempt to collect horror stories about Gertrude Cabot—a notoriously tyrannical campus administrator who approves theses and dissertations—was complicated when I discovered that while all my informants claimed to have "heard" the stories, no one could tell them or name their own informants. Essentially, these stories don't exist; and in analyzing the performance of "Gertrude stories," I speculate that they are unsignified because Gertrude herself does not actually exist: she becomes anxiety personified, a pacifying scapegoat, and the last capricious demigod one must defeat before assuming academic legitimacy. (72)

HAUT, Judith E. (UCLA) **AESTHETICS, ECONOMICS AND PERSONAL STATUS: CONVERSATIONS WITH ONE ARTIST AT THE SIXTH FESTIVAL OF PACIFIC ARTS.** Festivals, as large, complex public display events, may appear to offer little opportunity for small scale, folkloristic research. But to understand the series of decisions and actions an individual artist takes in becoming a festival participant demands a qualitative focus. Drawing from interviews and observations of one weaver from Papua New Guinea at the Sixth Festival of Pacific Arts held in Rarotonga, Cook Islands, I present data regarding her individual motivation, aesthetic and economic choices, and experiences. (86)

HAWKINS, Susan E. (Oakland University) **CASSANDRA AT THE GATES, OR, THE STILL UNHEARD IN POSTMODERN DISCOURSE.** I propose a reading of several contemporary women's fictions that contain Cassandra as a central character, focusing on Christine Brooke-Rose's *Amalgamemnon* as paradigmatic for the position of the innovative woman writer. My critique includes the historic dimensions of the mythic (con)texts—Aeschylus, Homer, Euripides, and so on; the contemporary, theoretical silence surrounding the fictions; and the implications for a postmodern re-configuration of mythic narrative. (2)

HERMAN, Janet (University of California, Los Angeles) **MUSIC IN A DANCE CONTEXT: THE CASE OF CONTRA IN LOS ANGELES.** Contra dance is currently enjoying a period of widespread revitalization and development throughout the country, and the growing Los Angeles contra community is a particularly vital one. This paper notes the important role live music plays in the contra phenomenon, and considers how choices made about contra music reflect the pragmatic needs of the immediate dance event as well as, on another level, the underlying aesthetic and social values which inform contra dance as a whole. (75)

HETHERTON, Maria (Indiana University) **AMERICAN CATHOLIC NUNS AND WOMEN-CHURCH IN SAO PAULO, BRAZIL.** Since 1990, a group of Maryknoll sisters and their associates have worked to facilitate feminist consciousness raising among women in the slums of Sao Paulo. The primary aim of these grassroots Women-Church gatherings is to foster self-perceptions of dignity and worth in a social climate of material poverty and oppression. This paper explores the American nuns' use of ritual, creative verbal expression, and al-

ternative conceptions of God and Judeo-Christian cosmology that directly challenges the basic theological symbols of Christianity, traditional biblical hermeneutics, and the reproductive ethics of Catholicism. (27)

HIGGINS, Lisa L. (University of Missouri-Columbia) WIMMIN-ONLY FESTIVALS: CODING IN A LESBIAN MACROCOSM. Folkloric studies of festivals and play (cf. Metraux 1976; Turner 1974; Huizinga 1939) provide analyses of inversions and subversions of the socially constructed cultural identity of the dominant culture. In the lesbian subculture, women-only music and cultural festivals provide not only entertainment and escape but contribute to the emerging identities of individuals, local and global communities, as well as the possibility of a "lesbian consensus reality" (Penelope 1992).

In this study, an insider explores esoteric notions of identity in one lesbian group in a midwestern college town. Fieldwork and participation are the basis for a comparison of the microcosmic (in town) community with the macrocosmic (at women-only festivals) Community in contrast to the heteropatriarchally-constructed lesbian identity. (58)

HILDENBRANDT, Daniel (University of Guam) CHAMORROS AND CAJUNS: SIMILAR PATHS TO CULTURAL PRESERVATION. The Chamorros on the island of Guam and the Cajuns of Southwestern Louisiana are examples of two peoples who have encountered similar difficulties on their path to development. Both were relatively isolated cultures which were forced into radical acculturation by a dominant outside cultural force. Both groups were, and in many cases still are victims of American cultural imperialism. Both groups have also undergone a recent cultural revival which has placed a new emphasis upon their traditional values, language and folkways. (102)

HILL, Lynda (Temple University) TOLD AND UNTOLD MEANINGS OF WPA NARRATIVES. Practices used to produce written versions of oral narratives expose conflicts rooted in social dynamics surrounding the field research context. The paper examines how personal and cultural knowledge is remembered, lived, and told in the present, reproduced, even recreated, within a framework of folk customs and notions of community, on the one hand, regional and national ideologies and political agendas, on the other. (65)

HINES, Donald M. (Great Eagle Publishing, Inc.) OF "BIG FOOT," THE OEDIPAL TALE TOLD ALONG THE COLUMBIA RIVER. In *Oedipus, A Folklore Casebook*, Alan Dundes, et al., aver that the Oedipal tale "... is not found... in aboriginal North and South America," p. xiv. But a Cascade (*Wallala*) narrative plus six others, the Southern Plateau Region, relates of a doer of monumental deeds reminiscent of a classical hero. Great in height, this hero possesses prodigious powers, and very large feet. He battles and deposes his father with the aid of his mother, then assumes his father's 200 wives. This narrative is no less than a North American Native American recounting of the Oedipal tale of old. (48)

HUMMEL, Andrea C. (Hummel & Associates) MULTICULTURAL EDUCATION FOR A CHANGING WORLD. Multicultural education is becoming an increasingly important concern as the nation's student population grows more culturally diverse and restless. Various programs, including sensitivity training and on-site interventions have been successfully implemented toward that goal. One such program consists of teaching about diverse world views, understanding cultural concepts, building skills for bridging differences, and experiential exercises for self-awareness. This paper is a discussion of the program the author currently uses at public schools in south Florida. (105)

HUMMEL, Barbara (Indiana University) EXISTENTIAL IDENTITY: PLAY, PIMPING, AND NARRATIVE AS AGENCY WITHIN THE CLOSED COMMUNITY OF PARAMEDICS. Social functionalist theory proposes that identity is shaped and reified in direct relationship to how others act towards you. What then is the effect on personhood when a paramedic offers the emotional devotion usually only extended by a family member or a heroic stranger, but instead, is treated ungratefully, or even spit on by a patient. How is personal and group identity constructed in opposition to patient actions. Many paramedics reshape patient image via irreverent names, such as "frequent flyer", create their own "controlled crisis" when engaging in ambulance pranks, or narrate runs to fit their ideals. (50)

INGWERSEN, Niels (University of Wisconsin) GENRE DIALECTICS: MAGIC TALE AND PROSE FABLIAU. In *Interpretation of Fairy Tales* Bengt Holbek suggests that this genre does not have a single protagonist, but rather two, who act in conjunction to produce a successful outcome. I shall apply this perspective to a few tales, but eventually turn my attention to forms such as prose fabliau, in which the protagonist operates alone and in fact, shuns partners. Such tales emerge as criticism of the magic tale world view; the two sub-genres form a dialectic, if not contradictory relationship. (109)

IRWIN, Bonnie D. (Iowa State University) GENDER AND CULTURE STEREOTYPING IN DISNEY'S "ALADDIN". Disney's 1992 animated film "Aladdin" marked the studio's first foray outside of the European tradition and was anticipated as a contribution to the recent wave of multiculturalism. Not long after its release, however, "Aladdin" attracted criticism for its supposed negative cultural stereotyping of Arabs. This paper analyzes both gender and cultural stereotypes in the film by comparing it to earlier versions of the tale and to other traditional Arabic folktales. While much of the negative portrayal of male characters is part of the earlier tradition, the weakening of the female role is a product of Disney. (89)

JACKSON, Dorothy (University of Oregon) "A NEW GRACE" ON THE DANCE FLOOR: ENGLISH AND SCOTTISH COUNTRY DANCE ETIQUETTE AMONG 20th CENTURY AMERICAN LESBIAN, GAY, BISEXUAL AND STRAIGHT DANCERS, AND WHERE IT FITS INTO THE COUNTRY DANCE TRADITION. What do all these people *do* together in a ballroom, and why? And what does that have to do with Cecil Sharp, Jean Milligan, or the continuity of Tradition? This paper will present a recasting of Anglo-American folkdance traditions by one Oregon dance community. (64)

JENCSON, Linda (Moorhead State University) HIDDEN TREASURES: A SYSTEM FOR CODING WOMEN'S PERSONAL EXPERIENCE NARRATIVES. Folklore archives contain many generations of women's narratives. Often collected in earlier times when research focused on "quaint" customs and survivals, these narratives also include invaluable material on the psychological and social lives of their tellers. Contemporary concerns such as domestic violence, mothering, women and work, race and gender identities lie buried under index labels like "recipe," or "material culture—Quilting." This paper explains a system for coding women's narratives devised for the R. V. Mills Archives and applicable nationwide. (15)

JENNER, Lars (University of Pennsylvania) SWEDISH-AMERICAN CULTURAL DISPLAYS This study is primarily based on research with the American Swedish Historical Museum and its membership in Philadelphia. Its aim is to delineate some of the decision-making processes involved in calling oneself Swedish-American, how display events function in establishing identity in a multi-ethnic environment, and ultimately how authenticity in cultural representation is negotiable rather than fixed. The core conundrum of the project is to try to answer how this group's claim of genuine Swedish practices functions as a rhetorical trope for changing those very practices for American uses. (108)

JOHNS, Gillian (Temple University) "BADMAN" BIGGER THOMAS. Critical and popular controversy has accumulated around Wright's *Native Son* and its protagonist, the murder-actualized Bigger Thomas. Some critics, recognizing in Bigger a rather bleak model American hero, have linked his violent "protest" to the "public relations" of Stowe's figure Uncle Tom; they have described him as the degenerate descendent of the amiable Tom. This paper considers Bigger as Wright's re-positioning of the African-American folk outlaw as a modern literary hero. (65)

JOHNSON, Cheryl A. (ASCA) THE LEGEND OF HAL'S KINGDOM: A METAPHOR FOR BLACK LAND RETENTION RIGHTS IN A SMALL ALABAMA COMMUNITY. Clarke County is known to have some of the best fishing lakes and hunting grounds in the state of Alabama. Hal's Lake "named after an escaped slave who hid in the woods", cuts across the county. But ask elders in the community of Carlton, whose address used to be Hal's Lake and you will hear several different stories. All of them deal with the fight for land between whites and blacks. The process of documenting the legend of Hal's Lake relies heavily on oral history retrieved from a community trying hard to protect its land today. The legend, thus becomes a historical metaphor for discussing the battle for land retention rights in this small Alabama community. (82)

JONES, Leslie (UCLA) STRICTLY FOLKLORE: THE VIEW FROM THE POPULAR FRONT. The recent Australian film, *Strictly Ballroom* (dir. Baz Luhrman, 1992), poses some interesting questions about the relationship between folk culture and popular culture. Folk culture, identified with "ethnicity" and flamenco, is seen as the (admirable) source of creative energy, in contrast with a corrupt and sterile popular culture, exemplified by competitive ballroom dancing. However, since this is, after all, a film, we see this relationship from the point of view of popular culture. Exactly how does popular culture depict and, perhaps, co-opt folk culture through film? (64)

JONES-BAMMAN, Richard (University of Washington) ACCEPTING "THE GIFT": THE RECOVERY OF KARL TIRÉN'S FIELD COLLECTIONS OF SAAMI JOIK. Folklorist Karl Tirén collected Saami joiks (a vocal genre) throughout northern Scandinavia in the early 20th century, publishing them in 1942. Despite initial Saami interest in this project, the materials remained virtually unused, either by scholars or the informants' heirs. In 1991, however, a Saami jazz musician produced a recording utilizing melodic material derived from Tirén's collection. The results not only served to alert other Saami to this resource, but contributed to both regional and personal pride in Saami culture. (63)

JORDAN-SMITH, Paul (UCLA) NAVIGATING THE SYMPLEGADES: PERSONAL EXPERIENCE DATA IN PERFORMANCE ANALYSIS. One promising and elusive aspect of the storytelling event concerns the participants' awareness of themselves and each other and how this awareness affects attitude and guides performance behavior. Acquiring such information is difficult because of reservations we have about revealing our private thoughts and feelings: we tend to either trivialize or sentimentalize them. Is there a navigable route between the twin dangers of superficiality and intimacy, allowing researchers to elicit thoughtful and honest responses while respecting individual privacy? (51)

JOSEPH, Heather. (U.C.L.A.) MAGIC IN THE FAMILY: THE ROLE OF FOLK BELIEFS AND PRACTICES IN A COMMUNITY OF INDIAN JEWS IN LOS ANGELES. This paper examines magical spells of my family, a community of Jews from Calcutta India currently living in Los Angeles. I analyze how the spells function for the individuals involved through a schema that addresses the practical, personal, cultural, natural and supernatural levels. Also examined are the movement of the spells intergenerationally which includes increasing

ambivalence of belief with those born in the United States; and, the dyadic relationship between the Jewish religion and the superstitious practices. (13)

KAIVOLA-BREGENHØJ, Annikki (The Finnish Academy of Science) DREAMS AS NARRATING. Dreams are from the folklorist's point of view part of the cultural heritage surrounding human intercourse and are transmitted during direct interaction and through dream books. Dream narration and interpretation bear many of the characteristics of folklore. My own research material at the moment consists of written dream reports. I will take in my paper a few examples and examine them in the light of narrative schemes. The results of the analysis indicate that there are narrative differences between the various genres of dreams. (40)

KALB, LAURIE BETH (Portsmouth, New Hampshire) DIVERSITY ON DISPLAY: MUSEUMS, FOLKLORE, AND IMMIGRANT CULTURE IN LOWELL, MASSACHUSETTS. Cultural performance in Lowell is fragmented. In the National Park, immigration and industrialism are showcased to generate education and tourism. In other sections, where immigrants live, social service agencies fight cultural difference. Immigrants express themselves to each other, through markets and gangs, while social workers find them housing, and folklorists bring immigrant folklore to festivals and exhibitions. This paper examines how cultural diversity is performed in Lowell, who performs it, and how it is displayed differently inside and outside of high cultural institutions. (4)

KALICK, Susan (Folklife Division: AIHP) "A ROCK, A RIVER, A TREE:" PLACE, INDUSTRIAL HERITAGE, AND FOLKLORE IN SOUTHWESTERN PENNSYLVANIA. Stegner and Berry argue that our history created two kinds of Americans—the "placed" and "displaced" and that place and identity are linked. Current global topistic crises add new urgency to place study. Folklorists in America's Industrial Heritage project have confronted place issues including pressure of deindustrialization on placed and displaced and construction and consumption of place. This paper will examine the applicability of folklore theory and practice to the study of place. (4)

KALLEN, Jeffrey L. (Trinity College Dublin) SPEECH ACTS AND THE ENGLISH TRADITIONAL BALLAD. This paper argues that the use of reported speech in traditional ballads is not simply a narrative or dramatic device, but a system of meaning in which the "speech act" itself is presented as a significant unit. By analysing speech acts connected to marriage in the Child ballads, a system of constitutive rules is derived which both defines "Marriage" as a performative and identifies crucial violations of these rules in ballad texts. A sample text also contrasts "Marriage" with "Seduction." (18)

KANAANA, Sharif (Birzeit University), THE PRESERVATION OF PALESTINIAN NATIONAL IDENTITY THROUGH FOLKLORE. This paper proposes an experiment in applied folklore. The Palestinian people have been dispersed all over the world since 1948. Recently there prevails a feeling that the Palestinian national identity is weakening especially among the Palestinian communities in Israel proper, in the United States and in some European countries. This paper assumes that the Palestinian concern is justified and addresses what needs to be done to alleviate the problem. It does three things; it analyzes the relevance of folklore for national identity, surveys previous cases where a people resorted to folklore to consolidate their national identity, and finally proposes a specific program to followed in the case of the Palestinians. (81)

KAPCHAN, Deborah A. (U. Texas) MARKETPLACE ORATORY IN MOROCCO: HYBRID GENRES AND SOCIAL TRANSFORMATION. This paper examines the hybrid genre of women's oratory in negotiating social transformation in the Moroccan open-air marketplace. It analyzes the discourse of a *majduba*—a saint venerator—whose performance as a female orator in the public realm has gained increased prominence as the sexual division of labor in the marketplace has expanded to include women in roles previously held primarily by men. The mixing of different ideologies in this discourse is both reflective and constitutive of a larger hybridization taking place in the heterogeneous marketplace. (93)

KARWINSKY, Baroness Esther S. de Almeida (Associação de Folclore e Artesanato de Guarujá) EX-VOTOS—AN ANCIENT FORM OF FOLK MASS MEDIA. Next to their role as documents of religious faith, history, folk art or public health ex-votos can be viewed as an ancient form of mass media for people without access to, or use for, conventional media. The paper discusses the history of ex-votos, their various types and describes ex-votos most frequently found in Brazil. (18)

KIM, Sojin (UCLA) WRIT-EN LARGE: ETHNIC IDENTIFICATION, INTENTIONALITY, AND INTERPRETATION IN THE USE OF OLD ENGLISH LETTERFORMS IN CONTEMPORARY LOS ANGELES. "Old English" is the term popularly used in the U.S. to identify a letterform derived from the calligraphy of medieval manuscripts. In this paper I suggest how Old English has come to be associated with Chicanos in Los Angeles through its application in fascia, murals, graffiti, and tattoos. I discuss the use of Old English in relation to Chicano art and the recent commercial and law enforcement attention to gang culture, and take into account the implications of discussing the letterform as ethnically specific. (116)

KIMIECIK, Kathryn M. (Folklife Division, America's Industrial Heritage Project) PRACTICING PEDAGOGIES IN HERITAGE EDUCATION. Educational practice within the Folklife Division of America's Industrial Heritage Project presents an opportunity to explore a variety of pedagogical dilemmas. Three types of programs in

which I have played a role will be presented: (1) institutional practices which encourage educators to treat students and teachers as if they were adult tourists; (2) an AIHP-funded curriculum workshop incorporating oral historical materials on railroading; and (3) a folklorist-in-residency where critical and feminist pedagogies are applied to student ethnographies focusing on issues of identity. My associations with these programs present opportunities for reflection on strategies of critical pedagogy within this heritage region. (4)

KINNISON, Dana K. (University of Missouri-Columbia) **LESBIAN FOLKLORISTICS AND THE QUESTION OF DIVERSE COMMUNITIES.** Considering that lesbians and lesbian theorists deny a single formally sanctioned identity and refer to lesbian "communities" rather than the singular "community," assessments of commonalities of this folk group may prove inaccurate. I propose fieldwork and an examination of theory to investigate the various elements of this folk group, how each defines itself and the relationships among them. (68)

KINTZ, Linda (University of Oregon) **PERFORMING CULTURE: POSTMODERN PERFORMANCE AND DISCIPLINARY UNEASE.** Various disciplines claim performance as their object of knowledge, with performance functioning as a boundariless concept used to describe performances that identify themselves as such, or used as a kind of meta-category for the way people live themselves as subjects in culture in general. Both these descriptions can also be situated under the rubric of academic performance. Scholars in the social sciences and the humanities find themselves engaged in tense negotiations about what counts as legitimate disciplinary performance or a legitimate definition of culture. Looking at a poststructuralist reading of theatrical performance as metaphor, theatricality as a concept bringing together symbols and materiality, and performance as an enunciation whose context must be articulated in a variety of ways, helps clarify some of the antagonisms that currently mark the reception of cultural criticism and poststructuralist theory. (11)

KIRKLAND, James (East Carolina University) **TOUGH TALES TOLD AS TRUTH: TALL TALE PERFORMANCE IN MELVILLE'S *MARDI*.** This study focuses on tall tale performances in *Mardi*, giving particular attention to the "trep-an" or head-mending scenes in Ch. 96-98. As this analysis demonstrates, Melville was familiar not only with the form of the tall tale but also with the oral story telling tradition to which it belongs, and he relied heavily on this folkloric knowledge for his simulations of tale telling events. (12)

KISSLING, Elizabeth A. (University of Illinois) **LEARNING TO BLEED: ATTITUDES TOWARD MENSTRUATION AND THE MOTHER-DAUGHTER TALK.** Dealing with biosocial issues is a primary task of family life, and of family folk tradition. One such practice is the mother-daughter "talk" pre-pubescent girls typically receive in anticipation of, and preparation for, their first menstrual period. Both mothers and daughters perceive "the talk" as a cultural norm. Based on joint and separate interviews with mothers and adolescent daughters, this paper discusses expressive and instrumental functions of "the talk" as a family custom. Analysis emphasizes communicative contradictions, particularly the tensions between explicit attitudes toward menstruation, and and implicit messages conveyed through the social practice of "the talk" itself. (79)

KLASSEN, Doreen (Indiana University) **ZIMBABWEAN BIRDWATCHING: THE CULTURAL PERFORMANCE OF THE LAND APPORTIONMENT ACT** Anthropologist Vincent Crapanzano states that "Even in their research on domination most anthropologists never bothered to study the dominant. They only studied the dominated and from that perspective described the structure of domination." Yet, critical inquiry into leisure-time activities of Zimbabwe's white minority reveals the intricacies of power issues in independent Zimbabwe. Through an examination of the jargon, narrative, apparel and bodily comportment of white Zimbabwean birdwatchers—a political minority, but land-owning majority—I demonstrate how birdwatching serves as a discourse of domination. (8)

KORUNA, Beth (Ohio State University) **...AND THEN ANN AND HER GYNECOLOGIST ACCEPTED THE LORD: TOWARD AN UNDERSTANDING OF CHRISTIAN WOMEN'S NARRATIVE.** This paper draws upon recent studies by Deborah Kodish, Marta Weigle, and Rosemary Joyce on women's personal narrative, as well as upon eight years' participation in a women's Bible study, a group that shares a number of remarkable parallels with the rap groups Susan Kalcik studied in the 1970s. Extended analysis of a single narrative event involving the group suggests that those distinct patterns of women's speech and dialogue that Kalcik attributes to women's oppression are more likely traceable to a shared, all-encompassing worldview. (15)

KREPS, Christina (University of Oregon) **MUSEUM DEVELOPMENT AND THE POLITICS OF DIVERSITY IN INDONESIA.** This paper discusses the development of the Provincial Museum of Central Kalimantan and its role in preserving the cultural rights of the Dayak (the indigenous people of Indonesian Borneo). It examines how the museum, seen as an instrument for national integration and modernization by the central government, paradoxically represents change and homogeneity while standing for preservation and diversity. The paper explores the idea of cultural rights as human rights in a political context where "unity in diversity" takes precedent over "diversity in unity". (7)

KRIEGER, Karen (Utah State University) **TIME ON A CHAIN: RAILROAD POCKET WATCHES AND WORK IDENTITY IN NORTHERN UTAH.** A strong connection exists between the history and lore of railroads and America's sense of time and timekeeping—especially for railroad workers. This paper explores the way in which a tool, the railroad-grade pocket watch, functioned practically then and symbolically now for steam en-

gine railroaders living in Northern Utah. It discusses the levels at which the object illustrates work identity and culture, and how this reflects a broader sense of the changing role of railroaders in the twentieth-century west. (50)

KRUESI, Margaret (University of Pennsylvania) VOX POPULI: NARRATIVE AND AUTHORITY IN REFERENCE TO SPIRITUAL HEALING AT A CATHOLIC SHRINE. *Vox populi*, the voice of the people, is recognized by church authorities as an indispensable part of the process of canonization of a saint. The narrative voices of the people telling their experiences of healing, edited and modified by official narratives concerning the saint, become part of the authoritative presentation of a place of worship and healing. I will examine this process of narrative formation, which is further affected by authoritative narratives of the publicist, the historian, and the folklorist. (27)

KRUG, Don (The Ohio State University) MAKERS OF ART IN WISCONSIN. Oral life story events are a powerful way to study the visual cultural practices of people who "make things" in their actual lived experiences and immediate home environment. The last three years, I have traveled the state of Wisconsin collecting story events from "outsider artists". The paper reviews the outsider art categorical distinction being used in the different art worlds and in educational institutions. I argue that outsider is a pejorative term that creates negative cultural stereotypes and is an inappropriate designation of difference of these makers of art. (29)

KVIST, Roger (Umeå University, Sweden) THE RACIST LEGACY IN MODERN SWEDISH SAAMI POLICY. Current governmental policies toward the indigenous Saami population reflect historical racist attitudes, in spite of nearly fifty years of Social Democratic ideals which argued for the equality of all Swedish citizens. These views are surprisingly recent given the historical depth of relations between the cultures, having been introduced at the end of the last century largely as the result of the influence of social-Darwinism in Scandinavian ethnology. This paper discusses the difficulties in eradicating such attitudes, particularly when regional political power is at stake. (63)

LAMADRID, Enrique (University of New Mexico) TREASURES OF THE MAMA HUACA: ORAL TRADITION AND ECOLOGICAL CONSCIOUSNESS IN CHINCHAYSUYU. Rooted in native Andean mythology, *Mama Huaca* stories of southern Ecuador are a vehicle for social and cultural anxieties both ancient—fear of incest and conquest trauma; and current—crises and social inequities of third-world capitalism. *Mama Huaca* is the enigmatic, dangerous, and occasionally benevolent denizen of the heights who guards *huacas* (sacred places) and buried treasure. In performance these legends become a kind of popular ecological discourse through which people express concern about the alarming degradation of the highland ecosystem. (115)

LANGEN, Toby C.S. (The Tulalip Tribes of Washington) IS A "FAMOUS LEGENDARY ROMANCE" STILL A TRADITIONAL SNOHOMISH STORY? The term "traditional" can refer to a story's content or to its form. In written recompositions of traditional stories, it applies predominately to content. The discursive nature of literary narrative forms diminishes the traditionality of content by diminishing the audience's role in the story-telling event. This paper identifies and dismantles literary passages in the written recomposition of a traditional Snohomish story and then seeks to locate in what remains any new alignments of content that call for expression in traditional rhetorical patterns. (26)

LAUDE, Jan (Independent) LESBIAN COMEDY: ENTERTAINMENT FOR TODAY'S DYKE. *Dykes to Watch Out For* is one form of lesbian entertainment. The series of four books and numerous newspaper strips by Allison Bechdel depict in cartoon form a lesbian-feminist life-style as found in America today. The themes of the comic strips often focus on issues of social justice and civil rights such as lesbian marriages, people with disabilities and equal treatment in hiring. The characters' affectional preference and social commentary are intertwined with the groups mores, a group for whom folklore is a central process. (36)

LAVENDER, Jane (University of Missouri) LESBIAN USE OF MEMORATE. This paper, Based on a field research conducted in a rather small midwestern town, seeks to explore Lesbians teaching Lesbians about their culture via memorates (Von Sydow 1948) and personal narratives (Stahl 1989). folklorists have focused on women and other minority groups, however, Lesbian culture has typically been ignored. Lesbians commonly learn their actual culture not from their immediate family or the dominant culture but from other Lesbians as an adult. By investigating memorates and personal narratives within the Lesbian community a window is opened to the sharing and teaching of a unique culture. (58)

LAWLESS, Elaine J. (University of Missouri) "GENDERFUCK": THE CONSCIOUS CONSTRUCTION OF LESBIAN IDENTITIES. This study (by an outsider) begins with exoteric notions of lesbian identities but quickly turns to esoteric views as lesbians talk openly about their perceptions of others' perceptions of them and how their constructed identities can reflect, distort, subvert, and revolve around exoteric notions about them. Recognizing an element of play, lesbians refer to their mixed presentations as "GenderFuck." (58)

LAWTON, Monica (University of Pennsylvania) LA SERENADA. Throughout South Philadelphia young men and women are participating in a courtship ritual known as La Serenada, on the eve of their wedding. The tradition dictates that the future groom arranges for music to be played outside the home of the bride-to-be. Interestingly, the occupants of the home (i.e. the future bride and her family) are drawn out into the street and

a shift in players occurs. This inquiry into the tradition of La Serenada involves many compelling issues regarding ethnic representation, authenticity, continuity and discontinuity of tradition and display of private matters in the public sphere. (22)

LEHTIPURO, Outi (University of Helsinki) FIELDWORK AND THE STRATEGY OF FINNISH FOLKLORISTICS. The contextual and performance oriented view of folklore has become almost universal and undisputed in folkloristics. The only mode of the existence for folklore is performance. The meaning of folklore is understood in relation to this unique situation and its participants. The more natural the situation the better. In the research of Finnish folklore the tape-recorded interview has from the sixties been "the very situation where folklore becomes for a moment accessible to empirical observation and documentation" (Lauri Honko). Considering the crucial role of the tradition interview there has not been much systematic discussion of it as a stage of folklore performance. In my paper I discuss the nature of typical interview situations and the implications it has for the interpretation of folklore acquired in these situations. (30)

LEVINE, Nancy J. (University of North Florida) PASSING ON THE TRADITION: THE COUNTRY BLUES-WOMEN OF NORTH CAROLINA. This paper will offer research on the lives of country blueswomen of North Carolina who play in the Piedmont style of the twenties: Etta Baker, Algie Mae Hinton, and others. To survive in a male-dominated musical tradition, they had to break or find ways to navigate around powerful taboos against women playing a man's instrument in a male mode. I theorize that blueswomen required the sponsorship of a male, usually the father, and an initiation that included instruction in the rudiments and the giving of the totemic object, the first instrument. (96)

LEWIS, Rachel (IU, Bloomington) ECONOMIC METAPHORS OF SEXUALITY IN JOKES. In a capitalist society like America, where, proverbially, everyone and everything has a price, it is not surprising to find gender roles and sexual relations figured in terms of monetary exchange. Using jokes as one indicator of American sexual worldview, we can move beyond arguments of male objectification commodification of women and examine the way women themselves have internalized these cultural constructions of gender and sexuality and manipulate them as a (deeply problematic) means to empowerment. (38)

LICHTENSTEIN, Carol (University of Oregon) THE GODDESS RELIGION. Goddess worship as a folk religion in America is yet to be fully explored. Participants, most of them women, have in common a disillusionment with traditional religions of today, a reverence for nature and the planet, and a longing for a positive spiritual identity. I propose that, through this folk religion, these women seek and find self-empowerment that is derived from worshiping female deities who reflect women's own likenesses back to them, creating a powerful inner image of the divine, and a supportive community of women. (32)

LINDAHL, Carl (University of Houston) THE PRESENCE OF THE PAST IN CAJUN MARDI GRAS. Trapped between two paradigms—the first a search for ancient origins and the second a synchronic account of what happens at any given performance—past students of Cajun Mardi Gras have reenacted the battle between prehistory and a-history that has consumed American folklore scholarship, robbing the discipline of historical depth. Yet Pat Mire's film *Dance for a Chicken* and other recent research reveal how spoken and dramatized memories unite the Mardi Gras community during the celebration and provide participants with a sense of living history. (42)

LINDOW, John (University of California at Berkeley) KING LINDORM IN INTERNATIONAL CONTEXT. Based on Bengt Holbek's notes, which I am using to complete his entry on *König Lindwurm* for the *Enzyklopädie des Märchens*, I present a new classification of the many recordings of AT433 from throughout Europe, Africa, and Asia, speculate on the origin and diffusion of the type, and test Holbek's interpretation in his 1987 book, an interpretation based exclusively on the Scandinavian recordings. (109)

LINDSAY, Creighton (University of Oregon) "JUST FIDDLING AROUND": THE CONTRADANCE AS A CELEBRATED TRADITION. Personal experience narratives of committed dancers, callers, and musicians representing the Portland Country Dance Community reveal basic patterns of narrative strategies regarding how each member came to participate in these events. Using theories of liminality, I demonstrate that "tradition" as a received and encoded notion plays a relatively minor role as a motive for participation. Nevertheless, these events create a community and a tradition not merely revivalistic by nature. (64)

LIPKIND, Erica B. (University of Pennsylvania) BIRDING, BIRDLORE, AND THE "CAPTURING" OF INDIANNESS: FRANK G. SPECK AS SCIENTIST AND POET. American anthropologist folklorist birdwatcher Frank Speck could "capture" items of the "Indian past" through salvage ethnography. But his writings on birds, creatures ever-present and "uncapturable," required him to explore elusive relationships between "nature" and "culture"; to dance visibly along the imaginary boundaries that separated "scientific" scholarship from the personal, "poetical" experience of "the woods" and "the Indian." (8)

LIPPUS, Urve (Institute of Language and Literature, Estonia) BALTIC-FINNISH TRADITION OF RUNIC SONG: RHYTHMIC PATTERNS IN SINGING—A LINK BETWEEN VERBAL AND MUSICAL STRUCTURES OF SONG. This survey of runic songs (an ancient folk song tradition of the Baltic-Finnish peoples) describes the mechanism of rhythmic thinking underlying the traditional performance. Rhythmic thinking characteristic

of an early song tradition is different from more recent folk music: it is based on repeated patterns that consist of long and short elements. I will present the relationship between verbal and musical texts as a cooperation of two autonomous prosodic systems. (41)

LIVENGOD, Mark (UCLA) PRODUCE(ING) AESTHETICS: FARMERS' MARKETS IN LOS ANGELES. The farmers' market is the locus of a range of expressive behaviors, including market cries, narrative performance, and negotiation techniques. While all of these phenomena possess aesthetic potential, this paper focuses on the material aspects of the market, specifically produce presentations, and related issues of aesthetic attitude, response, and judgment among sellers and buyers within the context of markets in Los Angeles. Based on fieldwork and making use of visual documentation, this paper explores two aspects of the foodways complex often overlooked in folkloristics—aesthetics and distribution. (87)

LIVESAY, Jennifer (Indiana University) "WITHOUT THIS GROUP I'D BE A TOTAL BITCH": DISCRIMINATION, NARRATIVE, AND CATHOLIC IDENTITY IN A WOMEN'S HOME LITURGY GROUP. This paper discusses a group of Catholic women who have left the Church but continue to worship together. I examine the ways in which interaction within the group develops its members' abilities to narrate their experiences of the sacred and of discrimination. While stories about discrimination, both within the Church and in other areas of life, focus on alienation and discontinuity, stories about the divine create a sense of the continuity of spiritual experience in the women's lives. (27)

LLOYD, Timothy (American Folklife Center, Library of Congress) "WHAT'S THAT SMELL IN THE KITCHEN?": HOUSEWORK, DOMESTIC RITUAL, AND FOLKLORE. The past twenty years has seen an explosion of scholarship on housework and the everyday rituals of domestic life, which challenges the assumption of the invisibility and expressive thinness of this—predominantly women's—work and activity. In fact, as both product and process, women's domestic activity resembles folklore in its practical utility and (often subversive) communicative power. This paper will review the major perspectives of this recent scholarship and identify the points of resemblance between these two aspects of the everyday. (66)

LØKLINGHOLM, Gry I. (University of Washington) THE USE AND FUNCTION OF THE NORWEGIAN FOLK COSTUME AMONG NORWEGIAN AMERICANS. Clothing is a highly-visible means of communication. To a certain extent, we demonstrate who we are by what we wear. Many Norwegian Americans in Seattle participate in formal and festive celebrations by dressing up in a Norwegian folk costume, or bunad. Wearing a bunad functions as a symbol of Norwegian pride and cultural identity, both to other Norwegian Americans as well as to those from other ethnic groups. (108)

LOTT, Peggy S. (University of Texas) THE EMERGENCE OF A DEAF CULTURAL VOICE IN THE POETICS OF SIGNED NARRATIVE. The American Deaf culture is socially constituted in part through the discursive practices of local communities of people who communicate in Sign. Observation of the cultural poetics with which Deaf signers organize the resources of conventional discursive forms allows a tracing of how the political construction of Deaf cultural difference emerges in practice. This paper illustrates how a particular stylistic dimension of Deaf narrative shapes a "cultural voice" contextualized within the community through indexing and re-valuing Deaf personal experience. (40)

LOVELACE, Martin (Memorial University of Newfoundland) GEORGE STURT AND ENGLISH FOLKLORE STUDIES. In 1980 Richard Dorson, in a festschrift for Herbert Halpert, posed the question: "Have you read the Great Team?" referring to the Victorian ancestor-figures of British folklore studies. Dorson did not tell the entire history, however, for there were many regional writers working outside the ambit of the Folklore Society who, in hindsight, now look a lot more like "us," as late C20th folklorists, than the Victorians do. George Sturt is one of these local writers whose experiments with the journal form created a reflexive ethnography which still has much to teach us. (52)

LUNDELL, T. (University of California, Santa Barbara) SEMEN—WHAT IS IT GOOD FOR. Information about beliefs about bodily fluids such as woman's milk baby's urine and blood is readily accessible in archives and collections. Curiously, however, it is not as easy to access beliefs and customs regarding semen. One major source is Afrom-American folklore, another is liturgical use of semen by the Gnostics. Some beliefs I have collected from my students. Why is there so little on semen? Is it a matter of taboo? Is research interest so male-focused, or was it, that in pursuing the "Other" it overlooks the man and his exclusive fluids? (79)

LYBARGER, David L. (Salisbury State University) WRITING PEDAGOGIES AND INSTITUTIONALIZED EDUCATION: ASPECTS OF THE DOMINATING CULTURE'S FOLKLORE. This paper examines the physical structure of writing, writing instruction, and American institutionalized education as Western cultural artifacts. Literature, as part of Western tradition, and the displayed attitudes of some Literature instructors in the classroom will help clarify contemporary writing pedagogies's constraints. Through the lens of folkloristics this analysis reveals unexamined worldview assumptions that serve to enculturate and acculturate learners, as well as inhibit actual learning. Note that no solution to problems is suggested; rather, this analysis proposes ingredients to be considered when formulating writing pedagogies. (105)

LYLE, Emily (University of Edinburgh) *ODD MAN OUT: DELETION FROM ORIGINAL PLENITUDE IN TALES, CUSTOMS, AND COSMOLOGY*. This paper develops a point made by Gregory Schrempf in *Magical Arrows* concerning deletion from original plenitude being essential to create the space round the surviving entities that allows classification to take place, as in the Ojibwa story of the return of one of six original creator figures to the water when it is discovered that he is potentially destructive. The "odd man out" also occurs in a Polynesian birth story which I shall interpret in the light of the tale of the hostile twins. I shall also suggest connections with foundation sacrifice and dark days in the year. (77)

MAC AULAY, Suzanne. *LOS PENITENTES AND CONTEMPORARY CATHOLICISM IN COSTILLA COUNTY*. The growing liberalism of current Catholic practice in the Southwest has brought the solitary and private Society of the Brotherhood, the Penitentes, into the public arena. Meanwhile state tourist agencies are mapping out self-guided car tours which travel off-the-beaten-track to view private Penitente chapels, moradas. This slide presentation examines the permeable boundaries barely separating the course of spiritual vocation from pressures of modernity and economic survival. (45)

MACDANIEL, Elizabeth (Clarion University) *QUILTING DIVORCE STORIES: ORAL NARRATIVE AND MATERIAL CULTURE IN PERFORMANCE*. In this paper, I examine one woman's divorce stories which she incorporated into a divorce quilt. She has created blocks that transform her narratives into a material culture artifact. However, while using blocks to represent parts of her divorce experience, she also utilizes oral narrative techniques to develop the stories and to establish links between the embedded stories and her life. Using slides of the quilt to illustrate, I analyze strategies used in this performance. (25)

MACDONALD, Margaret Read (King County Library) *A FOLKTALE GOES TO THE INAUGURATION*. During the Clinton inauguration children's program an African-American storyteller performed a Lushootseed folktale from the Upper Skagit people of Puget Sound. She reset the story in Africa to fit her style. Does the story then become fakelore, or is this cross-cultural dissemination? This paper will examine three texts and contexts, the African-American telling at the Kennedy Center, an educational conference performance of the tale by Vi Hilbert, Lushootseed elder, and the 1923 text collected from Chief William Shelton. (73)

MACKENZIE, Elizabeth R. (University of Pennsylvania) *DOWN ON THE FARM: FOLKLIFE AND SUSTAINABLE CULTURE*. The Farm is one of the oldest and most influential of the counter-culture communes. Since its birth in 1971, The Farm has spawned many important pioneering efforts in sustainable culture, from soy technology to lay midwifery. Much of this work drew inspiration from a Luddite-like affection for pre-industrial life-styles. Were residents of The Farm "voluntary peasants" and "technicolor Amish" as they professed to be? What are the implications of this for defining folklife? This paper will examine how the study of folklife can help us create a sustainable culture for the 21st century. (32)

MACKEY, Jill A. (University of Missouri-Columbia) *ANGER AT THE BREAKFAST TABLE: PERSONAL EXPERIENCE NARRATIVES TOLD BY LESBIAN FEMINISTS*. Folkloric study of an informal lesbian support group and the personal experience narratives told within the group for purposes of support, validation, and the expression of anger at women's lesbians' oppression within the patriarchy, their invisibility, and their dysfunctional relationships (cf. Stahl, Kalcik). Analyzes lesbians' anger revealed in narratives at the patriarchy's rendering of lesbians invisible because of a perceived threat to its domination (cf. Hoagland); at the danger of living in an oppressive, "heterosexualist" society (Hoagland, 1988); at the dysfunction of lesbian relationships due to dysfunctional families of origin and to living in an oppressive, violent society. (68)

MARCUS, Laura R. (Indiana) *"BUT I REFUSE TO WEAR FEATHERS": IDENTITY AND PRESENTATION OF SELF AMONG NAVAJO ARTISTS*. With the expansion and diversification of the American Indian art market, Navajo artists confront choices as they work for profit and personal satisfaction. As more Navajo artists market their own work, there is increased contact with the public; aesthetics, economy, and ethnicity are factors as Navajo artists negotiate with non-Navajo customers. This provides a forum where Navajo artists must confront the expectations and perceptions of their customers and their own beliefs about their work. This interaction creates an interplay of cross-cultural notions about art, identity, and authenticity. (37)

MASLANKA, Peg (George Mason University) *KALEVALA'S HEROES: ARE THEY REALLY SHAMANS?* Kalevala has been read as a shamanistic epic and certain elements of Finnish language and history have been seen as reflecting a shamanistic past. But the absence of shaman drums in Finland and in Kalevala, and cultural differences between the Finns and their shamanistic neighbors, negate much of the linguistic and historic evidence supporting the idea of Finnish shamanism. Vainamoinen is Orphic rather than shamanistic, and Lemminkäinen is more witch than shaman. Ilmarinen belongs to a different class of smith than that of the shaman's cohort. (41)

MAZO, Jeffrey (Hisarlik Press) *NARRATIVES OF DISCRIMINATION AND THE EMERGENCE OF ETHNICITY IN IMMIGRANT CULTURES*. This paper explores the effect of emigration on ethnogenesis and folklore of ethnicity, looking in particular at medieval Iceland. Icelandic narratives incorporate general characterizations attributed to foreigners of the Icelanders as stubborn and indolent; blasons populaires; and more involved anecdotes involving Icelanders and foreigners. The narratives incorporating perceptions of foreign stereotyping express characteristics the Icelanders considered their ethnic traits, and are interpreted with ref-

erence to the concept of "fragment new societies," shedding light on the development of traditions in other "new societies" like Colonial America. (23)

MCALDER, Cathy J. (Indiana University) MAO BUTTONS AND MAN-EATING ROBOTS: FOLK MOVEMENTS AND CULTURAL COMMENTARY IN THE PEOPLE'S REPUBLIC OF CHINA. In the spring of 1992, weeks after Deng Xiaoping promoted the capitalistic model city in Southern China, a folk movement erupted throughout the country which criticized the new reforms. This paper examines the ideas expressed through these folk movements, (which utilize both verbal and visual forms of folklore), their differentially understood meanings, and the processes through which they are created and shared. (70)

MCARTHUR, Phillip H. (Indiana University) NARRATIVE AND GENEALOGY: DIALOGUE BETWEEN PRESCRIBED AND ACHIEVED STATUS IN THE MARSHALL ISLANDS. In this paper I explore how Marshall Islanders use contemporary performances and references to a mythic narrative to enter into a dialogue with American assumptions of individual power and achieved status. When viewed as an enactment of the "Hero's Journey" tale type, the western model of the "self-made" man who moves progressively up through bureaucratic hierarchies provides a vantage point for viewing how American ideologies interact with Marshallese concepts of prescribed status rooted in matrilineal genealogies. (49)

MCCARTHY, William Bernard (Pennsylvania State University) INCANTATION AND ORATORY: TWO MODES OF NARRATION IN AMERICAN STORYTELLING. Editing Jack tales from American storytellers revealed that many texts adapted well to presentation in a free verse format modeled on the work of Dennis Tedlock. But some texts resisted this format, apparently because they were narrated in true prose, with units of utterance corresponding exactly with syntactic and grammatical units. Attempting to squeeze these tales into the free verse format obscured rather than clarified the sense of the narration. (19)

MCCORMICK, Charlie (Texas A&M University) DUM TACET CLAMAT: A STUDY OF THE STORIES WE DON'T SPEAK. Silent narratives, those narratives which show signs of transmission but are nonetheless not voiced, exist as an observable phenomenon in the form of devil narratives within the folk religion of the Church of Christ. These silent narratives, while unheard, give rise to elusive legends which keeps the devil narratives themselves silent. These silent narratives, by means of a functionalist approach, further the understanding of the community's aesthetic of absence and the role which the silent narrative plays in supporting this aesthetic. Perhaps, then, what we do not say may be as important as what we do say. (62)

MCDOWELL, John H. (Indiana University) COAXING THE CORRIDO. Singers of local ballads in the Mexican state of Guerrero insert a moment of on-stage rehearsal between ballad performances that I call "coaxing the corrido." These segments are marked as other-than-performance by kinesic and other gestures. When the coaxing is jointly executed by two or more performers, it is possible to monitor the musical, poetic, and historical elements that are used to obtain a successful orientation to the ballad at hand. I argue that this process reveals an indigenous parsing of the tradition into its key constitutive elements. (101)

MCGOVERN, Justine (University of Pennsylvania) PLAY, POLITICS AND PROMISCUITY. In Central Park's Ramble, gay men "cruise" for sex with anonymous partners. In addition to being "deep", "dark" and potentially dangerous on a personal level, as a gay men's activity, this kind of play is politically sensitive as well. Cruising employs many subversive devices associated with large-scale public performance genres such as festival and spectacle. However, relying as it does on the imagination, fantasy, and pretend, cruising is also a highly personalized manifestation of solitary play. Cruising articulates the charged intersection of private and public behavior on many levels. The paper explores the role of adult play in folklore, the politics of play, and play as politics. (111)

MCILVAIN, Jerry (Indiana University) QUEER FOLKLORE: THE BRIDGE AND THE CHASM BETWEEN LESBIAN COMMUNITIES AND GAY COMMUNITIES. In recent decades, there has been a unique and sometimes tenuous bond between lesbian communities and gay male communities. For various political reasons, at times the communities are presented as one unified community and at other times as two diverse communities with very little in common. As is often the case, the reality lies somewhere in between these polarities. In this paper I'll examine political and social relationships between lesbian and gay communities and the role queer folklore plays in these relationships. (111)

McLAURIN, Sylvia (The University of Georgia) MEDB OF CONNAUGHT: WOMAN AND QUEEN. The figure of Medb, Queen of Connaught, towers above all other women in the Irish epic tradition, but whether as heroine or villainess is disputable. The composite portrait of Medb found in *The Tain Bo Cuilgne* and various heroic tales is drawn through an oral tradition that was essentially the province of men—the filid and the shenachies. Yet in both ancient and more modern incarnations hers is a complex figure, embodying multiple aspects of womanhood, that suggests sensitivity to the woman's perspective. (89)

MCLEAN, Francesca (University of Pennsylvania) REPERTOIRE AND THE AESTHETIC PROCESS OF AN APPALACHIAN MANDOLIN PLAYER. Mandolin player William Eugene "Red" Rector of Knoxville, Tennessee, was a talented traditional country musician whose sound and repertoire reflected and incorporated his culture's values and aesthetics. Yet within this cultural frame Rector incorporated his own aesthetics into his

musical choices. Using examples from Rector's core repertoire coupled with Howard Becker's idea of aesthetics as a process in which artists engage rather than a fixed reality they are subjected to, this paper uncovers the traditional foundation of Rector's music while explaining the personal and cultural aesthetic with which it was created. (75)

MCMAHON, Felicia Faye (University of Pennsylvania) GHOSTS OR GOATS? CONFESSIONS OF A FIELDWORKER'S BIAS. The purpose of fieldwork is not to compare the validity of belief systems but to gain an understanding of the process by which people come to hold beliefs. Not only is an unbiased analysis critical, but the fieldworker may be unaware of how her or his own bias affects data collection as well. In order to explore this issue, I will focus on taped supernatural experience narratives of a military couple. My "confession" demonstrates how easily it is to literally mishear our informants. (30)

MIEDER, Wolfgang (University of Vermont) "IN PLAIN GERMAN": PROVERBIAL RHETORIC IN HITLER'S MEIN KAMPF. By analyzing the use and function of contextualized examples, it will be shown that Hitler strengthened his Nazi ideology and program through the traditional and innovative use of proverbial folk language. Hitler's prophetic and propagandistic style includes dozens of German proverbs and proverbial expressions that are cited in *Mein Kampf* (1925/27) to emotionalize, excite, and manipulate the population into following this demagogue blindly into a belief of Aryan supremacy, Jewish inferiority, and the rise of the proclaimed Third Reich. Proverbs clearly became an evil linguistic and folkloric tool in the hands of this deceptive political leader. (6)

MILLER, Craig R. (Utah Arts Council) GAY RODEO: A CELEBRATION OF WESTERN RURAL HERITAGE AND URBAN GAY CULTURE. Rodeos are community celebrations which typically combine occupational ranching skills such as horsemanship and livestock management with the cultural values, aesthetics, and traditions of the community itself. This paper introduces the history and development of organized gay rodeo and explores how the cultural heritage of native rural westerners has merged with the cultural values, humor, and expressions of urban gay America. Gay rodeo dramatically reveals a previously invisible rural community. With more than seventeen chapters in twenty-three states and provinces, gay rodeo has become one of the most popular and exuberant expressions of late 20th century gay culture. (36)

MINTON, John (Indiana University-Purdue University, Fort Wayne) CREOLE COMMUNITY AND "MASS" COMMUNICATION: HOUSTON ZYDECO AS A MEDIATED TRADITION. While urban folk popular syncretisms like zydeco have commanded increasing attention from folklorists, present accounts often depict the essential role of electronic media within such genres in terms reminiscent of long-discounted characterizations of oral aural traditions, i.e., as superorganic phenomena uniformly disseminated and consumed within the communities in question. This presentation conversely analyzes the variable, particularistic involvement with various electronic media of the Creoles comprising Houston's zydeco milieu, their relative personal reactions to, interactions with, and aesthetics of extrapersonal mediation. (43)

DANCE FOR A CHICKEN: THE CAJUN MARDI GRAS (1993, 56:46, color). Produced by Pat Mire. (Attakapas Productions, PO Box 821, Eunice, LA 70535). This film documents the complex pageantry of the rural Cajun Mardi Gras. For the first time ever, this story ventures below Mardi Gras' colorful and exotic surface to accurately present this ritual's social and religious significance. The program takes the viewer on an informative and entertaining journey through the origins and deep meaning of Mardi Gras, while also exploring the various contemporary southwest Louisiana celebrations. (42)

MITCHELL, Carol (Colorado State University) REINVENTING THE NATIVE AMERICAN AS TRICKSTER. Wayne Ude's novel, *Becoming Coyote*, is one of the first American Indian novels to use the image of the trickster as a symbol of the person who is caught between cultures. Coyote is an effective archetype to draw upon, for he is always breaking or pushing the boundaries of the physical, social, and spiritual worlds. In one sense, the novel itself is also pushing the boundaries by creating a new Coyote tale which recreates that spiritual time when Coyote was still creating. And as the vision of Coyote is spiritually healing for the characters in the novel, so is it healing for the reader. (48)

MOE, John F. (The Ohio State University) "TROUBLING THE WATERS:" AN EVALUATION OF RACE AND MEANING IN THE FIELDWORK DIALOGUE. "Troubling the Waters" refers to the admonition Elijah Pierce gave to me when we discussed my fieldwork with him and our hopes for the impact of our effort to document his life. This paper re-examines perceptions and assumptions of fieldwork completed twelve years ago with Pierce, an African-American folk artist. The paper addresses the nature and process of fieldwork conducted between an African-American male and a white male folklorist and analyzes the role of race and age in a multicultural fieldwork context. (55)

MOLONEY, Mick (Villanova University) THE GEORGIA IRISH TRAVELLERS: STRATEGIES OF CULTURAL MAINTENANCE. Using an ethnographic approach, this paper explores how the Georgia Irish travellers maintain their cultural identity. These include their practice of Catholicism; early marriages arranged at birth; a nomadic life style; a variety of ritual practices (particularly funeral customs); marginal occupations transmitted through a father son informal apprenticeship system and strategic use of a secret cant as an in-group lan-

guage. Discriminatory practices and harassment from non-travellers reinforces the image that the travellers hold of themselves as an oppressed group and engenders group solidarity. (102)

MONTANO, Mario (Colorado College) COUNTER-HEGEMONIC FOLK FOODS OF SOUTH TEXAS. This paper addresses the social and cultural history of folk foodways of Mexicans in the Lower Rio Grande Border Region. In doing so, it intends to provide an understanding of how the dominant culture appropriated and re-defined the folk foodways of Mexicans in the region and imposed a selective Mexican foodways tradition in the United States. Then, the paper discusses several folk foods—"morcilla," "fritada," and "barbacoa de cabeza,"—as possessing strong symbolic, counter-hegemonic qualities. Their oppositional qualities are identified as residing in the production process and the distribution of the ingredients. (92)

MONTENYOHL, Eric L. (University of Southwestern Louisiana) THE AUTOMOBILE IN URBAN LEGEND. Studies of urban legends have most often been on individual legends. Yet there are clusters of legends which deal with issues in modern life: food contamination, health and safety, etc. The largest cluster deals with automobiles. This illustrates the significance of cars to modern culture. Consideration of the entire cluster illuminates the meanings—symbolic as well as real—of the automobile to American culture. (72)

MOONSAMMY, Rita "EVERYTHING YOU SEE HERE, WE DID OURSELVES": OWNERSHIP AND COMMUNITY IN PENNSYLVANIA COAL COMPANY TOWNS. In the late 19th and early 20th centuries, coal companies in southwestern Pennsylvania attempted to control culture and behavior through the housing and community structures they provided for their employees. One important means of control was the threat of eviction. Despite the company's ownership of the towns, however, residents have a strong sense of proprietorship of the communities. Since the companies departed, residents have asserted this by adapting company buildings to family and community uses and values. (91)

MORLEY, Linda. CHAINED TO TRADITION. In step with the theme of the '93 Annual Meeting: Folklore, Civil Rights, and Social Justice, this slide-illustrated paper discusses the aesthetics and techniques of two artists, one murdered in Auschwitz and the other a survivor of a German forced labor camp. The emphasis is on the relationship between specific works and the degree to which artworks gravitate towards the influence of folk art when the primary intention of the work is social commentary. The paper explores the phenomenon of style and aesthetic in the work of children of folk artists whose frames of reference include folk, popular, and academic arts. For these brothers, the events of the Holocaust profoundly affect pivotal works that speak eloquently their message for all time and all humanity. (39)

MORRIS, Mark (Indiana University) SHIVAREE! This address speaks of the shivaree of Monroe, Owen and Greene Counties in Southern Indiana within an arrangement focused to the tension of honor aggression in the ritual. House facades, paramusique and ordeals offer the building blocks of the arrangement. Tangled in with the wedding celebration, the shivaree's violence concentrates where it reenacts charivari. People remember, as they created these shivarees they aimed mostly to have a good time. As an entertainment intended to celebrate a wedding, the shivaree eschewed aggression, but in legend and practice it associated with rough play and violence. (22)

MOUNT, Jane (Davidson College) THE TATTOOED BODY IN CONTEMPORARY AMERICA. Tattooing has long been considered deviant behavior in the West, but in the past few years it has grown immensely more popular and acceptable in America. Michel Foucault asserts that the contemporary western "state" uses power to transform its subjects into "docile bodies" that behave just as the state wishes. Getting a tattoo reclaims the body from the state for the self, and makes a statement against normalization. However, as tattooing changes from deviance to fad, Foucault's state wins again, and the tattooed body becomes docile. (114)

MULLER, Virginia (University of Missouri-Columbia) "YOU HAD TO BE CONFIDENT WITH A HAIRCUT LIKE THAT": LESBIAN-FEMINIST RHETORICAL CRITICISM AS A METHOD OF FOLKLORE ANALYSIS. Every folklore practitioner is a rhetor, including members of marginalized groups traditionally ignored in rhetorical theory and folklore studies. Context is an important element in understanding any rhetorical process. A broad definition of rhetoric allows the critic to view marginalized folk groups as empowered. The subjects of rhetoric also open up to encompass all symbolic activity, including haircuts. When all symbolic activity is included as rhetorical, power categories break down. Reality and knowledge are no longer the domain of the dominant members of society. Instead, the critic can recognize and illustrate how marginalized groups shape and foreground realities that are often ignored in academic studies. (58)

MURPHY, Laura (University of Pennsylvania) "IT MEANS A LITTLE MORE TO ME": CULTURAL APPROPRIATION AND THE TRANSMISSION OF VALUES IN A LESBIAN COMMUNITY. This paper describes how incidents of cultural appropriation at women's music festivals disrupt attempts to create inclusive communities in these settings. Based on interviews and media accounts, it explores the conflict between efforts to end the appropriation of African and Native American cultural practices at the festivals and the positive value some European American women assign to syncretism. (68)

NARANJO, Adalberto (Texas A&I University) STATUS OF DON PEDRITO JARAMILLO IN THE 90'S. Based on a series of survey questionnaires and interviews with visitors at the shrine of Don Pedrito Jaramillo, the most famous curandero (folk healer) in South Texas, this paper attempts to identify the age (or generation) and social class of those who continue to believe in this famous healer and to explain why these people continue to believe. There are many believers who don't come to the shrine, as a surveys in a number of communities in the region have shown. His photographs may be found on the home altars of many in the older generation. (3)

NARVÁEZ, Peter (Memorial University of Newfoundland) HIGHWAY 61 IN AMERICAN SONG AND CANADIAN FILM: INVERTED VISIONS OF EMANCIPATION. Bruce McDonald's film "Highway 61" is a construction that spatially inverts traditional African-American blues usage. The screenplay's protagonists believe that southward movement on Highway 61 will emancipate them from the social dilemmas of Canadian life. The pilgrimage involves various revitalizing activities, including visits to culturally significant sites. A playful treatment of serious signs, however, renders Highway 61 less a means to particular destinations than a postmodern end in itself—movement as transcendent lifestyle. (85)

NEULANDER, Judith S. (Indiana University) PRIDE AND PREJUDICE IN RESPONSE TO JEWISH MUSIC. When hearing "Jewish" music, we subscribe to an imaginary canon; one without a historical basis. On what basis then, do we hear Jewish ethnicity in music? Why do sounds agreed upon as Jewish, seem sad to Gentiles, but not to Jews? Answers lie in social and antisocial use of stereotypes, and in the spector of the stale Wandering Jew legend, reaping fresh antisemitism on American shores. (16)

NEUSTADT, Kathy (Radcliffe College) SHUT UP AND EAT: WHY FOOD IS NOT IMPORTANT. It was Nietzsche who noted that "so far, everything that has given color to existence still lacks a history." From here he goes on to query, by way of example: "Does anyone know the moral effects of food? Is there a philosophy of nourishment?" The answer, on both counts, is No. In this paper, I would like to explore some of the historical, philosophical, political and—most importantly—sexual reasons for this state of affairs and propose some of the radical implications that a food-oriented, body-centered philosophy would provide in general and for folkloristics specifically. (66)

NEWALL, Venetia J. (University of London) THE BLOOD LIBEL IN MODERN TIMES: THE CASE OF ANDREAS OF RINN. There are many examples of the terrible blood libel legend, which purport to describe the "Jewish ritual murder" of christian children. Andreas of Rinn is one of the less well-known instances of this genre. In July 1992, while attending a Conference in Austria, I visited the area near Rinn and encountered the legend at first hand. I subsequently became involved in an attempt to lay it to rest. This paper will describe these events and sketch in their historical background: perhaps it is an example of applied folklore. (17)

NICHOLS, Jon (University of North Carolina at Chapel Hill) UNCHAINED MELODIES: KARAOKE NIGHT AND POST-COLONIAL COMMUNITY. "Rather than a commodification of the vernacular, advanced consumer capitalism allows for, and perhaps even requires, a vernacularization of the commodity." John Dorst's words find resonance in the context of the karaoke phenomenon, wherein the trope of folk culture in futile (or brave) opposition to popular culture is unworkable. In a recreation that anneals elements of the pub singalong to the recording video industry, that threads live performance events into carefully packaged studio recordings, and that collapses script and transcript into supertitle, binaries such as public private and folk popular implode, leaving the notion of community up for contemporary redefinition. (96)

NJOKU, Johnston (Western Kentucky University) PLACEMENT OR DISPLACEMENT BY DESIGN OR CHOICE: FOLKLORE AND URBAN PLANNING AND DEVELOPMENT IN NIGERIA. The construction of highways, whether advocated or not, often brings about displacement and relocation of people, buildings, markets and farms. My paper will consider probable implications of this kind of placement and displacement on folklore, folklife, and community traditions in Nigeria where people have a very strong sense of place. The main aim of the paper is to suggest that if tradition is factored in the formulation of a public policy, it (the policy) has a greater than normal probability of successful implementation and of being socially acceptable. (91)

NOYES, Dorothy (U of Penn) RESPECTABILITY UNDERMINED: WOMEN ON BALCONIES AND DISSENTING FAÇADES IN CATALONIA. The façades of houses and public buildings in Catalonia proclaim the respectability of the persons and entities behind them. Their uniform conventions bespeak a shared patriarchal ideology. This paper explores two examples of the undermining of this performance from within, as women exploit the breaches of the facade, and dissenters refuse to redecorate. (22)

OKPEWHO, Isidore (SUNY Binghamton) SARAKA TALE NUGGETS. This paper examines the social and cultural implications of the involvement of a tale's audience in its performance. The focus of my attention is the tradition, recorded by Richard and Sally Price from the Sarakaka of Surinam, whereby members of an audience interject minitales (or tale nuggets) at various points within the performance of one tale. An examination of this tradition against the background of comparable (native) African phenomena—recorded by myself and other scholars—may tell us something about creativity and cultural adjustment. (55)

OLSON, Ruth (University of Pennsylvania) **THE IDEALIZED ENVIRONMENTALIST: THE PRESENTATION OF TREATY RIGHTS IN THE SPEECHES OF OJIBWA ACTIVISTS.** In northern Wisconsin, Ojibwa communities and environmentalists have joined to limit mining development and protect tribal treaty rights. During organized protests and powwows, Ojibwa speeches consistently explore the Native American position in environmental politics, and carry on a dialogue over the presentation of treaty rights to a general audience. Frequently these speeches employ metaphors and symbols from popular published Indian oratory. This paper examines how the metaphorical language used during contemporary speeches reveals the constructed nature of the Native American environmentalist, and that that construction is both intentional and useful to the speakers because it allows them to communicate separate messages to their white and Ojibwa audiences. (37)

ORD, Priscilla A. (Longwood College) **ALVIN SCHWARTZ (1927–1992): A RETROSPECTIVE OF A PRESENT DAY PIED PIPER.** Alvin Schwartz, best known for his extensive collection of folklore books of and for children, died in March 1992. Of his fifty books—novels and non-fiction books for adults, non-fiction books for children, and a recent, co-authored work on Batman—over half, including all twenty six of the children's folklore titles, published over the past two decades, soon will be or are still in print. This presentation offers an overview of this meticulous writer's life's work with particular attention to his success with topics of folklore that charm and fascinate present-day children. (73)

OWEN, Blanton **THE FORM AND SOCIAL ROLE OF THE RANCH COOKHOUSE.** Large ranches have developed a distinctive domestic architecture. Although group bunkhouses have a commons room, it is the cookhouse that is the social center of any large ranch. It is here where meals are cooked and eaten, visitors are received, and after dinner chat takes place. The functional role of the cookhouse greatly predetermines its basic form. Most cookhouses have a three-part plan; an eating space, kitchen area, and living quarters. This paper examines the traditional Great Basin ranch cookhouse, including notions of what makes a good cookhouse as articulated by the people who use them. (61)

OWENS, Maida (Louisiana Folklife Program) **COLLABORATIONS BETWEEN FOLKLORISTS AND FILM-MAKERS: ROLES AND RESPONSIBILITIES.** The roles and responsibilities of filmmakers and folklorists needed in a successful collaboration to produce an informative, yet entertaining documentary are explored. The collaboration for *Dance for a Chicken: The Cajun Mardi Gras* is discussed. During this project, the folklorist served as the behind-the-camera associate producer who provided research and the analytic tools for the filmmaker as a media artist to use during the creative processes of writing, directing, and editing. (42)

PALMENFELT, Ulf (Stockholm University) **RECREATING PAST PERFORMANCES: FINDING THE INNER CONTEXT IN AN ARCHIVE MATERIAL.** Using the concept of "inner context" makes it possible to recreate the conversations that once generated an archive collection of folklore lacking all other contextual information. I discuss three excerpts from a 19th century Gotlandic field collection to show: first how the initiative in a conversation is taken over by one of the participants, second how a talented story-teller adapts his stories to the collector's expectations, and third how the dynamic flow of a conversation can be traced in field notes. (98)

PAPAMICHAEL, Anna (Hellenic Folklore Research Center of Athens Academy) **ASPECTS OF HELLENIC FOLK PUBLIC LAW.** Social organization and the category of public law, particularly the customs related to the administration of the community and the handling of community property are examined; a theme which concerns civil rights and justice. My material contains the right of possession of community fields by the people. Its nucleus is found in how this right of possession emerged. My subject is divided into the following chapters: A. Distribution of community pasture. B. Conditions of acquisition of this right. C. Rules concerning the free grazing of livestock. (87)

PARSONS, Melinda (Memphis State University) **FOLKLORE AND "PRIMITIVE PURITY" IN THE WRITINGS AND PAINTINGS OF PAMELA COLEMAN SMITH.** This study focuses on Pamela Coleman Smith, an Anglo-West Indian writer and artist noted for her literary redactions of Jamaican folktales and for her visionary paintings influenced by William Butler Yeats's poetic simulations and transformations of Irish folklore. Particular emphasis is given to the interrelationship of folklore, literature, and the visual arts in Smith's work and to turn-of-the-century stereotypes of ethnicity, gender, and "the folk" that influenced public responses to all her artistic productions. (12)

PASSANANTI, Thomas R. (Indiana University) **YOGA BEYOND THE MAT: TRADITION, PRACTICE, AND PERSONAL TRANSFORMATION.** According to many authoritative sources, a main goal and benefit of the practice of yoga concerns actualizing the ideals of the tradition beyond the physical context of practice. In this way the practice is seen as being taken "beyond the mat" into daily life. We will examine how the yoga practice is personalized and the goals of the practice are actualized in particular individual lives. This paper will present a typology of personal transformation based on fieldwork with practitioners from several states as well as examples from the popular and formal literature. (32)

PEARSON, Barry Lee (University of Maryland) **THE ROLE OF GENDER IN NARRATIVES OF FAMILY OPPOSITION.** Looking at the interview derived life stories of a dozen African American women musicians, I will

focus on the common narratives illustrating family attitudes towards the speakers musical aspirations. Comparing these accounts of family opposition and support to similar accounts elicited from African American male musicians, I will explore the ways in which gender influences musical development and the role of gender in narrative performance. (5)

PERSHING, Linda (State University of New York, Albany) **TO BOLDLY GO WHERE NO ONE HAS GONE BEFORE: LESBIANS, GAYS, BISEXUALS AND STAR TREK**. Three Star Trek television series (original version, The Next Generation, and Deep Space Nine) have generated millions of fans or "Trekkers," who have created their own interactive networks and conferences. With its messages of respect for people from all cultures—humans and aliens alike—Star Trek has provided marginalized groups with a forum for imagining different visions of life in the future. I examine how lesbian, gay, and bisexual fans have responded to Star Trek and its depictions of sexual identity. (36)

PIMPLE, Kenneth D. (Indiana University) **LIVES WITHOUT CHARACTER, STORIES WITHOUT PLOT**. Folklorists prefer to study the "narratable lives" of subjects whose stories make a good fit with their lives and whose identities are stable and well-formed, in contrast to "unnarratable" lives, which are experienced and told as a disjointed series of events with no overarching plot and no stable self to give the events meaning (Workman 1992:97). In this paper I examine several biographies and autobiographies of confidence men, all of whom seem to have lived "unnarratable lives," and discuss the connections between personal identity, virtue, and life history. (62)

POCIUS, Gerald L. (Memorial University) **LITHUANIAN LANDSCAPES IN AN AMERICAN CITY: ARRANGING YARDS IN THE SCRANTON URBAN LOT**. Early twentieth century Lithuanian migration to North America was noteworthy for the lack of material goods that were carried from the old world home to the new. In Lithuanian neighbourhoods in Scranton, Pennsylvania, migrants built the typical houses characteristic of coal communities of the time. However, immigrants arranged their landscapes in Old World fashion, positioning American outbuildings in spaces that were reminiscent of village layouts in their homeland. What appeared to be an attempt to quickly assimilate into America's material world now seems otherwise. (103)

POLK, Patrick (UCLA) **FAITH AND DISPLAY: BOTANICAS IN LOS ANGELES (TIME, SPACE, AND THE SACRED)** Botánicas are religious stores which cater to practitioners of hispanic folk Catholicism and African-derived religious sects such as Santería. I discuss the nature of the botánicas as both a place of religious practice and commerce. I describe how owners of botánicas denote public and private space within the botánica through the detailed construction of personal altars and retail display cases. I consider the personal, aesthetic, and marketing factors which direct the organization of an expression of personal belief as well as a community resource. (13)

PORCELLO, Thomas (University of Texas, Austin) **VIRTUAL ETHNOGRAPHY?: COMPUTER BILLBOARDS AS RESEARCH CONTEXT**. Traditional ethnographic practice involves face-to-face contact between researcher and researched, but computer user networks increasingly provide anonymous yet familiar, and distanced yet intimate avenues for research. Two aspects of the relationship between computers and ethnography are discussed. First, strategies and topical areas of computer-based ethnography are explored: modes of participation, the abundance of "subcultures" available, and their folkloristic relevance. Second, the relation between traditional ethnography and the version afforded by this highly mediated, yet often immediate, world of computers is theorized. Specifically, I will argue the value of computer-based ethnography for discourse-centered folkloristic studies. (1)

PORCELLO, Valerie (University of Texas, Austin) **"SHE WEPT AT ELEVEN": TALES OF MARIAN APPARITIONS IN SMALL-TOWN AMERICA**. The Virgin Mary has been making personal appearances all across America and Europe. Tales centered upon visions of the Virgin bring to light a particular rhetoric of authenticity. Whether it is a statue or painting of the Virgin that weeps, or a face in the clouds or on a billboard, this phenomenon provokes an abundant field of oral and written interpretation. The eruption of Mariology in modern-day America is a valuable clue to the age-old enigma of Mary as metaphor of feminine empowerment. (45)

POSEN, I. Sheldon (Folklife Research & Consulting) **KIDDING THE MEDIA: THE MAKING OF THE CANADIAN CHILDREN'S FOLK MUSIC INDUSTRY**. In 1977, Toronto folksong revival singers Raffi and the trio Sharon, Lois, and Bram produced best-selling first albums, launching an industry based on musical performances for children. They went on to parlay local renown into international careers, confounding popular media wisdom about marketing children's music. They succeeded at least partly because Canadian government-owned broadcast media gave them early access to a national audience; and because their new eclectic approach to the arrangement of children's folksongs dovetailed with broadening adults'—i.e., parents'—musical tastes in a postmodern consumer market that demanded and could buy specialized children's product. (43)

CARSON POWELL, Leah (Texas A&M University) **DAMMIT JANET, IT'S A FESTIVAL: SCREENINGS OF THE ROCKY HORROR PICTURE SHOW AS FESTIVAL**. The Rocky Horror Picture Show is the longest continuous running "cult film" in history. Word of mouth promotion and audience innovations transformed the

film's status from popular to folk. Data presented in this paper were obtained through participant-observation in screenings of *Rocky Horror* (1991–1993) and from interviews with audience members. Elements of festival (e.g. inversion, ilinx, and mimicry) are an integral part of the *Rocky Horror* experience that transform a trip to the movies into a festival. (86)

POWELL, Lucy A. (Memorial University of Newfoundland) *EMPTY NETS: THE SONGS OF JIM PAYNE AS REFLECTIONS OF POLITICS IN NEWFOUNDLAND*. Jim Payne collects, writes, and performs folk music in Newfoundland. His music reflects his view that Newfoundlanders neither know their own history nor take pride in their culture. In order to promote pride, Payne writes and performs topical songs, sometimes on commission for groups such as the Coalition for Fisheries Survival. This paper will focus on Payne's view of social justice through interviews and song texts, and will be placed in a larger context of Newfoundland culture and history. (85)

PRASAD, Leela (University of Pennsylvania) *VOKKALIGA HOUSE VISITING: WORLDS OF IDENTITY*. Antige-pantige ("lighting songs") is a fund-raising festive drama performed during Dipavali by teams of vokkaliga men in Karnataka, India. I argue that these house-visiting enactments proceed from participants' knowledge and acceptance of profound social "gradations" which determine relations between performers and audiences. I demonstrate that vokkaligas assert their presence and simultaneously conform to the larger landscape of social relations. This dialectic in antige-pantige between ethnic identity and public sociability necessitates reconsideration of the applicability of Euro-American understandings about roving masquerade performances in the south Asian context. (33)

PRESTON, Cathy Lynn (University of Colorado at Boulder) *TRUTH OR DARE: NEGOTIATING GENDER AND SEXUALITY*. Truth or Dare is a growing-up game which enables children and young adults to negotiate personal identity and personal agency, no small part of which involves the construction of gender and sexuality. This paper will explore the relationship between "Truth or Dare" as a form of adolescent play and as a metaphor underlying women's expressive culture, our speaking out and acting out privately in small groups and publicly as performing artists (Madonna in her video, Truth or Dare), writers, editors, ethnographers, critics, and theorists. (5)

PRESTON, Michael J. (University of Colorado at Boulder) *TRANSGRESSIVE LEGENDS ABOUT ACADEME: FODDER FOR THE POPULAR MEDIA AND CONSERVATIVE POLITICIANS*. Academics have been remiss in not responding to popular accounts about "what goes on up there" (i.e., at a University). The model of the contemporary legend is useful in that it allows one to concatenate manifest fictions with narratives with a degree of truth, thereby enabling one to see such stories as they are: traditional, sensational, and often exaggerated or fabricated. Many stories, however, are "psychologically true." Such narratives are compared to those in supermarket tabloids. (115)

PRIMIANO, Leonard Norman (Cabrini College) *WHAT IS VERNACULAR CATHOLICISM?: THE "DIGNITY" EXAMPLE*. While there are many gay and lesbian Roman Catholics who belong solely to traditional parishes, a number of Catholic men and women have banded together to form an organization called "Dignity" which is composed of independent regional congregations throughout the United States and Canada. These communities fulfill for their members a need for worship and social activity within a context of the Catholic tradition. This paper will examine the cultures of gayness and Catholicity accommodated and represented at Dignity. It will focus on my concept of "vernacular Catholicism" as a way of understanding this influential gay Christian affinity group. (27)

QUIGLEY, Colin (University of California, Los Angeles) *IDEOLOGY, CULTURAL POLITICS AND AMERICAN FIGURE DANCING*. Traditional figure dancing in the U.S. has experienced revitalization and transformation several times during the 20th century; each time as an expression of a different social agenda. The texts of the U.S. Congressional hearings to designate the square dance the national or American folk dance bring together disparate voices in contention at this site of cultural production that reveal the lineaments of the struggle between mono- and multi-culturalism in the U.S. today. Such ideological conflict lies behind the varying interpretations of American folk dance history and meaning as well the different performance practice of various groups. (64)

RADECKI, Patricia (City College, CUNY) *FOLK NARRATIVE AS PERSUASION: A RHETORICAL ANALYSIS OF OLD REGULAR BAPTIST SERMONS AND HYMN TEXTS*. In the Old Regular Baptist worship service, church members sing hymns and chant sermons in part to affect the emotions of the non-member—to induce a melancholy which will lead the non-member to recognize God's saving grace within himself and join the elect. The Old Regulars strive to elicit such a reaction at all levels of their performance, including the verbal. This paper will explore the persuasive function of the narratives produced in hymn texts and sermons. (56)

RADNER, Jo (American Univ.) and LANSER, Susan (Univ. of Maryland) *GAY TALK IN STRAIGHT COMPANY: STRATEGIES OF COMPLICIT CODING BY LESBIANS AND GAY MEN*. Investigating the coding practices primarily of educated, predominantly white, U.S. lesbians and gay men, we explore the phenomenon of "complicit" coding, whereby members of a group hide their messages from outsiders by using either

predetermined signs or their commonly known esoteric signals. Strategies such as appropriation, juxtaposition, distraction, and indirection take distinctive forms in situations of complicit gay and lesbian coding. (100)

RAMOS, Deedy (Texas A&I University) DOÑA JUANITA TRUAN, CURANDERA. The folk healing system has long been an important resource for Mexican Americans in South Texas. The healer par excellence in this system, the curandero(a), continues to be important to some in the older generation. This paper will examine the role of a neighborhood curandera in Kingsville, Texas, a town in South Texas with a population of about 25,000. (3)

RANSOM, James (Haverford College) "THE BEGINNING OF LITERATURE, AND ALSO ITS END": TALES, LEGENDS, MYTHS, AND THE FICTION OF SELF IN N. SCOTT MOMADAY'S *THE ANCIENT CHILD*. *The Ancient Child* contains reworkings of Kiowa tales, the legend of Billy the Kid, and mythic lore of the Bear—all woven into the novelistic designs of a quest for authentic being. This paper reads Momaday's text as the site of his own performance of a self compounded of diverse cultural contexts; and this performance, mediating conflicting and even contradictory discourses, is explored with the aid of Paul Smith's theory of agency and a theory of translation derived from Walter Benjamin. (2)

RASPA, Richard (Wayne State University) THE ARTIST AS FOLKLORIST: CONSTRUCTIONS OF KAOS THROUGH THE WRITER'S AND THE CINEMATOGRAPHERS' LENS. The purpose of this paper is to explore the uses of folklore in Pirandello's short stories and in their adaptation in the 1985 film *Kaos* by Paolo and Vittorio Taviani. The art of both the writer and the cinematographers documents the expressive culture of Sicily at the end of the 19th century. The re-presentations of the world and the relationships of power and dominance evoke Sicily as a fin-de-siècle culture that sees its past as destiny. (44)

REED, Daniel (Indiana University) TRADITION IN TRANSFORMATION: AN ANALYSIS OF BLOOMINGTON'S CELEBRATION OF MARTIN LUTHER KING DAY. The celebration of Martin Luther King Day in Bloomington, Indiana exhibits signs of tradition in transformation. The holiday's events build on past traditions, while the custom that emerges is something entirely new. Conversations with Bloomington residents and an analysis of Bloomington's King holiday events show the interconnectedness of constructed forms of identity and tradition. Martin Luther King Day becomes a stage for a battle between conflicting senses of national identity. Through this analysis, we see that the fluid process we call tradition is both created and transformed by intentional human actors. (97)

RICHARDSON, Milda B. (Boston Univ.) EVOLUTION OF FIGURES IN LITHUANIAN WAYSIDE SHRINES. The Lithuanian wayside shrine is an ancient genre which developed through a highly defined tradition in terms of material, subjects and style. When the tradition migrated to America after World War II it was radicalized by emigre artists. A significant aspect of the radicalization is evident in the artistic use of figures. Originally freestanding, in exile the figures become more integrated with their architectural environment. With the resurgence of wayside shrine production in Lithuania today, the figure has become completely integrated with its setting and totemic in the process. (103)

RITCHIE, Michael (Ohio State University) "ARE BERT AND ERNIE GAY?": SUBVERSIVE INTERPRETATION OF POPULAR CULTURE. With the lack of representation of homosexuals in American popular culture, gay people have had to "read" pop culture at a slant, appropriating fictional characters, historical figures, and celebrities through subversive decoding and interpretation. This is often spread as folklore through such traditional channels as rumor and through less traditional channels, such as computer newsgroups. I will examine some instances of the "claiming" of cultural figures and how this underground folk appropriation maintains and strengthens gay group identity. (111)

ROACH, Susan (Louisiana Tech University) READING THE WRITING AND THE WALLS: AN INTERTEXTUAL STUDY OF A "DEFACED" LOG DOG TROT. Drawing on Susan Stewart's (1978, 1987) explorations of intertextuality, this study examines the relationships among multiple texts involved in the spray-painted graffiti defacement of a restored log dog trot house, built in 1849, now a museum in rural north Louisiana. The texts include folk architectural artifact, graffiti, newspaper articles, and social events including restoration, vandalism, community cleanup, and response of the law to the crime. Analysis reveals the emergent meanings of the house to the parish public as well as conflicts in the rural area. (116)

RODRÍGUEZ, María Elena (Texas A&I University) FOLK MEDICAL BELIEFS AND PRACTICES OF A SOUTH TEXAS COMMUNITY. Through survey questionnaires and interviews which are a part of a broader study of folk medical beliefs and practices among Mexican Americans in South Texas, this paper will explore the beliefs and practices of the Mexican-American population in Hebbronville (4,465 inhabitants) and correlate them to significant social factors and or variables. This paper will argue that while there is a correlation between educational level and social class and the acceptance of the curandero in this community, there appears to be no correlation between these factors and the use of remedios caseros (household remedies). (3)

ROEMER, Danielle M. (Northern Kentucky University) TEMPORAL IMPINGEMENT AS A THEME IN LITERARY LEGEND. The basic argument of contemporary folk legend is that the events it reports did happen and could happen again in the present-day world. In this paper, I take a closer look at this argument—what I call

one of temporary impingement, touching on its contours in folk legend and exploring its thematization in literary legend. I argue that these stories deal in the impingement of time frames: specifically, in the contextualization of the present future in terms of the past. Contemporary legend (and the literary legend built upon it) threatens with a past that can trail into and confine the present. (2)

ROGERS, Cassandra (University of Missouri-Columbia) QUEER VISIBILITY AS A WEAPON: A FOLKLORIC ANALYSIS OF IDENTITY POLITICS. In this paper, I will focus on lesbian and gay personal experience stories (cf. Stahl 1989; Bauman 1986) where visibility and violence intersect. Little folkloric research has been collected and recognized about gays and lesbians. Farrer states "folklorists have long paid lip service to the importance of women's expressive behavior, though usually that behavior was recognized and accorded legitimacy only when it occurred in predetermined genres that fit the prevailing image of women" (1975). Queers have not been accorded this legitimacy for the very reason that they do not fit prevailing images of women, men, or heterosexuality. Visibly "out" queers take "a stance in the world, that asks unpopular questions, that can be comfortable only when it confronts the sources of its discomfort" (Penelope 1992). (68)

ROMBERG, Rachel (University of Pennsylvania) "AUTHENTICITY" IN FOLKLORE AND THE AVANT GARDE: A DIALOGICAL ACCOUNT. Authenticity has been a central object in the discourses of both Folklore and the Avant Garde, defined by "tradition," "community," and "anonymity," and by "novelty," "individuality" and "authorship" respectively. Interestingly though, both discourses have emerged out of a critique to Modernization producing two contested views of "authenticity." A dialogical inquiry into these notions is intended in order to question the autonomy of folklore as a discipline, and suggest the possible inclusion of "others" in our avant-gardean notion of "authenticity." (77)

ROSENBERG, Neil V. (Memorial University of Newfoundland) REPETITION, INNOVATION, AND REPRESENTATION IN DON MESSER'S MEDIA REPERTOIRE. Radio set lists, a discography, and published folios document fiddler Messer's repertoire. Repertoire is difficult for folklorists to research diachronically; influential professionals like Messer create their own repertoire documents, easing this problem. But they appear to be under special constraints that non-professionals would not have. Can professionals be said to accurately represent "tradition"? Are findings about their repertoire use relevant to non-professional repertoires? This paper examines the evidence described above, with the goal of shedding new light on these and related questions pertaining to folk music repertoires in mass media. (43)

ROUSH, Jan (Utah State University) FAMILY STORIES: A BAROMETER OF COMMUNITY SENSIBILITY. Studies in family folklore often discuss how family stories define the family. Hence family stories may be our closest barometer of determining the subtleties of a community's character. This paper identifies six societal strata in Monticello Blanding, Utah, determined through family stories and discusses their significance. (9)

RUBINE, Erica I. (University of Pennsylvania) LA COMIDA Y LAS MEMORIAS. This paper asks: How does food help shape the way people see themselves in the world? Using interviews (in both Spanish and English) and meal observations with Mexican American women in Philadelphia, this study will explore notions of the immigrant experience and its relationship to food-making. Personal experiences and memories regarding meals and food items are helpful in clarifying different meanings food has for the women I have interviewed. In addition, recipes will add a dimension of self-defining boundaries and rules. (92)

RUSSELL, Mary L. (University of Oregon) A PERFORMANCE FOR AN ENVISIONED AUDIENCE. April is a survivor of domestic violence who publicly tells her story to help promote the services of a local battered women's shelter. One of April's performances was on a radio station whose audience was envisioned by April as a version of her former self. A folkloric approach to stories of domestic violence can help facilitate a better understanding of how, when, and why survivors tell their stories. (15)

RYNEARSON, Ann M. (International Institute) LIVING WITHIN THE LOOKING GLASS: THE REFUGEE ARTIST AS CULTURE BROKER. Drawing upon 10 years of fieldwork data, this paper describes two artistic "happenings" in a Southeast Asian refugee population, the Lowland Lao community in St. Louis. Living within the looking glass of a dual, evolving identity, refugee artists are cultural brokers who lead community members and outsiders in a shared effort to understand the new realities of life in America. Although refugees represent an extreme case, this analysis also illuminates the role(s) of any artist who operates at the interface between two cultures. (64)

SALTZMAN, Rachelle H. (Delaware County Historical Association) CALICO INDIANS AND PISTOL PILLS: THE PERSISTENCE OF HISTORICAL METAPHORS IN PUBLIC DISPLAY EVENTS. During the 1840s in upstate New York, tenants of agricultural lands donned calico dresses and painted sheepskin masks adorned with feathers. Tooting tin horns, these "Calico Indians" held rallies to denounce the imposition of feudal servitude. They wrote threatening letters to rent collectors and even tarred and feathered a few. Their sense of "natural" justice expressed itself in a disguise that invoked the image of farm women and the "Indians" who staged the Boston tea party. Today, upstate residents cite the anti-rent wars to justify protests against NY City's control of land water rights in the rural watershed region. (47)

SAMUELS, David (University of Texas, Austin) **HYBRID ROCK MUSIC AND THE IMAGINATION OF SUBJECTIVITY IN SAN CARLOS.** This paper focuses on the hybrid genre of rock music in the Western Apache community of San Carlos, Arizona. Such musical expressions are often valued for the way they point to underlying hegemonic struggles. The present work shifts from the Gramscian notion of hegemony to that of contradictory consciousness, to explore those creative moments in which supposedly incompatible domains—"dominant" and "resistant," "tradition" and "change," "Apache" and "white"—are made, by the imagination, to coalesce into objects of pleasure and reflexivity. These moments and objects—paradoxical, ambiguous, ironic, contradictory—form the basis of popular consciousness in San Carlos. (93)

SANTINO, Jack (Bowling Green State University) **SPONTANEOUS SHRINES AND RITES OF DEATH AND POLITICS IN NORTHERN IRELAND.** Marking the site of an untimely death with flowers, wreaths, or personal memorabilia has become an international phenomenon. While these may be found at the scene of a car or airplane crash, in Northern Ireland, premature death results all too frequently from paramilitary activities. The sites of these murders are turned into shrines by members of local communities. While this spontaneous shrine phenomenon is international, the shrines are particularly common in Northern Ireland due to the unfortunate situation that exists there. This paper will examine this phenomenon and suggest readings of the shrines as public symbols. (45)

SAWIN, Patricia (Indiana University) **PICTURING HILLARY: DEVELOPING A VISUAL VOCABULARY FOR A TRANSGRESSIVE FIRST LADY.** The American people see the First Lady as an embodiment of the political style of each administration. Hillary Clinton personifies the new ethos of her husband's government, but she is also a transgressive woman, usurping male roles and prerogatives. I explore the press's struggle to represent her, starting with their stop-gap use of visual verbal bricolage (e.g., glamour photo with news of her appointment to the Health Care Task Force) and tracing the development of their vocabulary for this "new American woman." (47)

SCHREMPP, Gregory (Indiana University) **PHILOSOPHIES OF FAMILIAR FORM: JUXTAPOSITIONS OF FOLKLORE AND PHILOSOPHY.** This paper explores the ways in which the disciplinary traditions of Folklore and Philosophy may be interrelated, even interdependent, in origin, assumptions, and rhetoric. It begins by examining the contrast drawn by Greek philosophers between unreflective dogma story and trained argument ("dialectic"). This contrast prefigures those that emerge at the time of the modern institutionalization of folkloristics, and continues to inform our paradigms. Several recent works (esp. M. Detienne, G. Lakoff) will be explored as permutations of the founding principles of Western philosophy and in terms of significance to contemporary research. (77)

SEABURG, William R. (University of Washington) **WHOSE STYLE IS IT? ANALYSIS OF STYLE IN AN UPPER COQUILLE ATHABASKAN FOLKTALE COLLECTION RECORDED IN ENGLISH.** Traditionally anthropological folklorists have considered Native stories recorded directly in English to be poor reflections of Native language versions. This paper argues that English-based Native texts should be regarded as legitimate and valuable narratives in their own right, possessing their own patterns of expressive content and style worthy of investigation. Selected findings of a stylistic analysis of Elizabeth D. Jacobs' 1935 Upper Coquille Athabaskan folktale collection are presented as supporting evidence. (26)

SEIBOLD, Katharine (Idaho State) **ST JAMES AND THE EARTH MOTHER: THE PATRON SAINT FESTIVAL IN CHOQUECANCHA, PERU.** The connection between the earth, geography (physical and sacred) time and the cultural landscape is evident in the patron saint festival in a Quechua community. The festival is a ritual flag demarcating the planting of corn, and is celebrated for the purposes of waking the Earth Mother so that she will nurture the seeds the men plant, and asking Patron Saint James to intercede for the rain which God brings. (97)

SERCOMBE, Laurel (University of Washington) **SONGS IN NORTHWEST COAST INDIAN FOLKTALE COLLECTIONS.** Many Northwest Coast folktales include songs as part of the oral narrative, but linguists, anthropologists, and other collectors over the past 100 years have generally ignored this musical material. The collecting practices of the small number of collectors who have documented song along with text form the basis for this paper. Discussion centers on (1) the circumstances of song recording, (2) the presentation of songs in collections, (3) musical analysis, and (4) the effect of song collecting practices on the overall integrity of oral narratives. (26)

SHERMAN, Lisa J. (University of Pennsylvania) **POSITIVISTIC THOUGHT AND THE CONCEPT OF GENRE.** This paper examines the presuppositions, many of them positivistic in nature, underlying the classificatory tools of genre theory which have held such a central role in the history of folklore studies. In light of critical theory and post-modern insights which stress the fluidity of cultural communication and the unattainability of a single objective truth, how may folklore utilize the rigor of a scientific approach while mitigating the rigidity of topological boundaries which were borrowed wholesale from the natural sciences nearly a century ago? (77)

SHIOKAWA, Kanako (University of Pennsylvania) **WATER-CHILD STRIKES: THE CURSE OF ABORTED FETUSES IN JAPAN.** In Japanese supernatural experience narratives, certain types of supernatural attacks

are related to abortion where not only the mother of the aborted fetus, but also other members of the family are affected. These narratives often explain personal misfortunes, which may be resolved by culturally prescribed countermeasures. This paper explores the social background and commonly-held beliefs that support the narration of such experiences, whose message content is as ambivalent and varied as the individual experiences themselves. (29)

SHOUPPE, Catherine A. (Saint Mary's College). TRANSFORMATIONS IN SCOTTISH VERNACULAR ARCHITECTURE, 1830–1980. This case study examines the domestic architecture in the town of Giffordtown, Fife, between its inception as a new village in the 1830s until 1980. Over these 150 years, the basic fabric of the dwellings under study has been transformed, reflecting the changing standards of comfort, shifting patterns of style and aesthetics, and differences in social class of the occupants. The sequence provided by this row of houses provides a record of what happened all over Lowland Scotland, encapsulated in one small community. (52)

SULDINER, David (Connecticut State Department on Aging). THE PERSONAL AND THE POLITICAL IN THE PERSONAL EXPERIENCE NARRATIVES OF OLDER ACTIVISTS. In stories of personal and political experience, former members of the Communist Party, USA, reveal the ways in which common forms of expression of identity persist among people who once shared a formal group affiliation, and now share principally an affinity. These narratives reflect a different kind of group identity and belonging, based not on specific group affiliation, but on a communality of spirit. (29)

SIMS, Martha C. (Columbus State Community College) THE SECOND FIRST: RECREATION AND REDISCOVERY. The wealth of information discovered through study of the narratives of women's first menstrual experiences is valuable to the understanding of how women perceive themselves, their sexual identities, their relationships with mothers daughters, and their most intimate identities as women. This study explores the narratives told by women recovering from eating disorders. These narratives offer insight into the recovery process of the women and into the nature of their disorders. (79)

SIPORIN, Steve (Utah State University) MODERN URBAN LEGENDS? Legend scholars and collectors write that the phenomenon of "modern urban legends" is not unique to America but exists in other so-called "modern" countries like England, Japan, and Italy. Thus I was surprised to discover the relative lack of familiarity with these narratives among two groups of Portuguese students I taught in 1992–93. Their legend repertoire was filled with religious legends instead. In this paper I will explore some possible meanings of this unexpected lack of modern urban legends, speculating on the relations between genre and society. (62)

SKILLMAN, Amy E. (Pennsylvania Heritage Affairs Commission) SECULAR SYMBOLS, SACRED MEANINGS: BELIEF AND LAO WOMEN'S TEXTILE TRADITIONS. In Laos, all girls learn to weave. It is an essential skill tied to religious and community life. These artists share a belief system that combines Buddhism and Animism and greatly influences their art. For some, weaving provides a rhythmic meditation. For others, the woven designs are reminiscent of those found on ancient temples. Women hold the daily responsibility of feeding the monks and take care to wear their finest skirts for this activity. Belief systems and daily living patterns are intricately connected, often through art. It is this connection that will be the focus of this paper. (25)

SMIDCHENS, Guntis S (Indiana University) "LAMENT ABOUT THE TYRANTS OF THE SERFS" AND OTHER ESTONIAN SONGS OF POLITICAL PROTEST. An Estonian folk song published by J.G. Herder in his *Volkslieder* (1779) reemerged two centuries later in the performances of the Estonian folklore revival group, Leegajus. The song acquired different meanings in its various contexts: Sung by the Estonian serfs, it expressed dreams of escape from the manor; published in translation by Herder, it protested the enslavement of the Estonians by Herder's German compatriots; and in 1977 and 1989, Leegajus sang serfs' songs to protest Estonia's subjugation to Soviet rule. (70)

SMITH, Moira (Indiana University) WHERE MEN CHUNDER: THE CONTESTED MEANINGS OF RITUALIZED DRINKING DISPLAYS. Alcohol is not merely a means to inebriation but a resonant cultural symbol whose import is heightened when consumed in ritualized manner during a cultural performance. New Zealand students celebrated their masculinity in ritualized spectacles of beer drinking prowess that included deliberately induced displays of vomiting and other bodily functions. In recent years, the symbolic import of these events has been challenged, particularly from a feminist standpoint, as part of an ongoing refashioning of national and gender identities. (92)

SMITH, Paul (Memorial University of Newfoundland) "SO! WHERE ARE WE GOING TO-NIGHT?"—FOLKLORE AND DECISION MAKING. In the Parish of Antrobus in North Cheshire, England, beginning on the evening of October 31st each year, and continuing for up to three weeks, a group of nine men dressed in costume set out to visit a variety of venues in the area, to perform their local version of a traditional mummies' play. This paper examines a selection of the "non-textual" aspects of this textual tradition, and focuses on how the performers—a loose associational group with no formal organizational body which dictates "rules" to them—handles the issue of when and where to perform. (52)

SMYTH, Willie (Washington State Arts Commission) **CULTURAL DIALOGUES IN THE PACIFIC NORTHWEST: CONVERSING, CONSERVING AND SOMETIMES CONVERGING.** Encouraging non-native audiences' interest in Native American cultural presentations is sometimes not very difficult in the Pacific Northwest. Some audience members' enthusiasm includes a degree of conversion to what they conceive of as Native American spirituality. Some American Indians and non-Indians further encourage this by offering to teach spiritual practices. This presentation explores a few of the issues raised by these cross-cultural encounters. (37)

SOCOLOV, Emily (University of Texas) **SANTA BARBARA SHANGO: RANGES OF RELIGIOUS REPRESENTATION.** The religious practices of African brought as slaves to the New World underwent significant changes on the level of representation. Often, Catholic saints came to represent African Orishas: correspondences which varied over time and contact areas. This paper describes one pairing from Puerto Rico, linking the Yoruban king, Shango, with the early Christian Martyr, Saint Barbara. Suggestions will be made regarding the fluidity and breadth of creolized New World religious categories encompassing African, Christian, and later, Spiritist theologies and practices. (34)

STANCIL, Cassandra A. (Univ. of Penn.) **THE BELIEF COMPLEX IN NANCY RIDDICK'S QUILTS.** The beliefs expressed in the practice of African American quilting are often reduced to a mere symbolic reading of syncretized or unadulterated African design features. But when the entire repertoire of Nancy Riddick's quilts is examined, there is evidence for a far more complex and dynamic system in which Afrocentric beliefs and syncretized symbols are but two of many inputs. This paper will explore Nancy Riddick's surviving quilts for ways they encode a complex belief legacy. (76)

STANLEY, David (Westminster College) **LOCAL CHARACTERS, ANECDOTES, AND STORYTELLING.** Local character anecdotes occupy a generic middle ground between personal experience narratives and local legends. By focusing on disruptive and eccentric individuals, the anecdotes reveal the inherent contradictions and tensions within the community. Storytelling, by juxtaposing local character and storyteller, reasserts community values while paradoxically undercutting them. (72)

STARK, Laura (University of California, Davis) **GENDER AND GENRE IN 19TH CENTURY AGRARIAN FINLAND.** This paper investigates the role of folklore genres as modes of discourse in the negotiation of gender in traditional Finnish society. Gender ideologies are shaped by human interaction and negotiation, and I propose that this negotiation operates through folklore genres functioning as separate channels of cultural communication. I examine how both women and men manipulated cultural ideas about gender within riddles, proverbs, folk beliefs, magic rituals and local narratives to (1) gain privileges and resources and (2) shape the dimensions of the gender ideology itself. (41)

STAVELEY, Ruth J. and Gretel Young (The Ohio State University) **SURVEYING OUR MOTHER'S HEARTS: WEDDING STORIES OF THE FIFTIES AND SIXTIES.** In an age when many cultural conventions are changing, wedding ceremonies are still celebrated in largely "traditional" ways. This is reflected in the accessible information on wedding planning. Emily Post, Martha Stewart, Modern Bride Magazine the television, and many wedding service providers (florists etc.) all tell the same story, a patriarchal tale of women as prizes. These dominant narratives (Bruner, 1986) are also based on Victorian ideals and invented traditions (Hobsbawm and Ranger, 1983) created by the wedding industry. What is missing from accessible sources are personal narratives which document emergent forms; to fill this gap, we studied four women's wedding stories (Lanser and Radner, 1987). (15)

STEIN, Mary Beth (Haverford College) **PARTIAL TRUTHS AND CONCEALED FACTS: THE POWER OF SPEECH IN INTERVIEWS AND INTERROGATIONS.** The narrating of a personal experience is thought to create intimacy and yet in certain communicative contexts, speech in general and personal narratives in particular often serve the purpose of conveying partial truths and concealing specific facts. This is particularly true in narratives about illegal activities, told by members of speech communities in which secrecy is the prevailing ethos. This paper analyzes the use of anecdotes and reported speech by West German escape helpers before the collapse of the Berlin Wall in two contexts: the folklore interview and the interrogation session. (51)

STEKERT, Ellen J. (University of Minnesota) **FOLKLORE ON LINE—LESBIAN CODES ON E-MAIL.** Using the suggested approach to "coding" of Radner Lanser (1993), we examine communications among subscribers to an electronic bulletin board we call "Lesbos." Membership is limited to women, but many subscribe believing it a lesbians-only BB. Bisexual and transsexual women (male → female) are active participants. We examine explicit, implicit, and complicit coding as network members discuss matters ranging from personal to sociopolitical. Coding is an important strategy employed during the ongoing stressful re-negotiation of value-parameters within this electronic community. (100)

STITT, J. Michael (University of Nevada, Las Vegas) **FOLKLORE AND HUMAN SUBJECTS RESEARCH.** In this litigious age, folklorists at universities receiving federal funding need to be aware of the federal requirements regarding human subjects research. These requirements affect our own professional fieldwork, graduate fieldwork, and even the "collection projects" that many of us use as a teaching device in our undergraduate

classes. This paper briefly surveys the guidelines, considers some of the practical and legal ramifications, and suggests one possible solution to the problem. (30)

STONE, Kay (University of Winnipeg) CHILD AS STORYMAKER. Using two stories composed by the same child at ages five and seven, I offer a model for the evolution of literary perceptions and skills. In exploring these deceptively simple narratives we see how this child begins to master basic techniques like plot development and character delineation, motivation, sense of time and place, and point of view. Anecdotal information on this storyteller, now 16, shows further development of these skills. (73)

STOOR, Krister (Umeå University, Sweden) SAAMI TODAY—HISTORY TOMORROW? In 1992 national legislation was enacted in order to arrive at a more equitable and inclusive official definition for Sweden's Saami population. Rather than focusing on reindeer herding, new criteria for ethnicity are linked to the Saami language and its use in the home, reflecting the influence of earlier proposals in the Nordic Saami Council. While preferable to former more restrictive definitions, this proposition fails to account for those who have lost their language through a century of systematic assimilation. What role can ethnology play in rectifying this situation? (63)

SULLIVAN, C.W. III (East Carolina University) FOLKLORE IN HEINLEIN'S SF. One of the terms which has been appearing with some regularity in recent discourse on folklore in and literature is "referential," and if the fiction of the present is in need of traditional materials as referents which allow the reader to connect with the text, then fiction which attempts to realistically depict the future must be in even greater need. This paper looks at literature with a futuristic setting and assesses the referentiality which the folk materials therein—both traditional and invented—provide. (12)

SWANEPOEL, C.F. (UNISA) DIFELA SINGERS, HUMAN RIGHTS AND CIVIL JUSTICE. Composing chants during their countless journeys, to and from, between home (Lesotho) and workplace (RSA), refining them in formal and informal performances at both destinations, worker-singers for more than a century continued to affirm their restricted rights and to assert their plea for justice: to be heard, appreciated, allowed a decent dispensation. However, marginalised by both societies—in foreign fields fending for family and fatherland—their humble rights are constantly under pressure, eroded by the dialectic embodied in their double role of worker-singers and infinite instability of domicile, their chants often evoking prayers for journey's end. (70)

TANGHERLINI, Timothy R. (UCLA) NARRATOR, GENRE AND MEANING: LEGEND AND FAIRY TALE IN KJELD RASMUSSEN'S REPERTOIRE. One of the five fairy tale tellers that Holbek singles out for particularly close analysis in his work on Danish fairy tales is Kjeld Rasmussen. Rasmussen was not only a remarkable fairy tale narrator, but also an exceptional legend narrator. A close reading of Kjeld Rasmussen's repertoire in the context of his life provides an understanding of why Rasmussen chose to tell what he told and why he chose to tell it the way he told it. The paper raises the question of the interaction between genres in Rasmussen's repertoire, and discusses the often blurry distinctions between legend and folktale. (109)

TAUSSIG-LUX, Karen (University of Pennsylvania) REINTERPRETING TRADITION: A STUDY OF A LITHUANIAN-AMERICAN ARTIST. Joseph Mender immigrated from a rural Lithuanian village to Brooklyn in 1913. There, he became passionately involved in the labor movement and in Lithuanian nationalism. Questioning the Catholicism of his youth, he reinterpreted it into a new faith, at once radical, nationalistic, and mystical. He expressed his faith in vivid artistic forms: carved walking sticks and over 200 small paintings. This paper studies the relationship between material culture and belief. It examines the transformation of culture through recollection, distance, and the crisis of exile. (103)

TAYLOR, Carol S. (Ohio State University-Mansfield) "I'M A PURE RICE-EATIN' GEECHE". Historically, "Gullah" is an appellation imposed on Sea Island Blacks by incogitant outsiders ridiculing their language, foodways, and way of life. Logically, the indigenous blacks rejected any association with the term. One's identity was contingent upon one's claim to a particular island as one's birthplace, one's family name, as well as the esoteric knowledge indicative of this ascription. One might claim to be a "pure rice-eatin' Geeche" as an inside joke, but reject being referred to as "Gullah". Based upon extensive ethnographic fieldwork in the South Carolina Low Country and historical documents, this study examines the complexities of a Sea Island identity in the context of social occasions and events where the negotiation of boundaries is significant. There is a pervasive ambivalence among islanders towards the term "Gullah". This paper explores how this community defines itself. (55)

TAYLOR, Lori Elaine (Smithsonian Institution) RIOT GRRRLS RESPOND TO FAME. In the past year, a growing community of young punk girls, "riot grrrls," read more and more about themselves in music, mainstream, and alternative press. Throughout a network of fanzines, riot grrrls respond to their interpreters. These dozens of fanzines connect local groups and isolated riot grrrls at a time in their lives (teens and early twenties) when they are coming to terms with gender, politics, and self-expression. Through their writings, they convey the intimacy and enthusiasm of their small group, guerilla teen vision among large numbers of girls. (96)

THOMAS, Jeannie B. (Indiana State University) THE FORGOTTEN FOLK OF CULTURAL STUDIES. The title of this paper suggests at least two meanings: (1) Cultural studies scholarship examines the lives of the

often forgotten or anonymous members of a culture. (2) Cultural studies overlooks or forgets the folk—and by extension, folklore studies—in certain ways. Both interpretations are an accurate assessment of the ambivalent relation of cultural studies to folklore. This paper discusses the promise cultural studies and folklore have for each other, while recognizing that missing from the discourse of cultural studies is significant engagement with or awareness of folkloristic study. (11)

THOMSEN, Fred C. (University of Pennsylvania) WELCOME TO THE NeXT WORLD, OR PAYING "LIP SERVICE" TO ELECTRONIC MAIL. Electronic mail has become widely available in recent years, and until now most users have been limited by their text-oriented terminals. The NeXT computer, with its unique hardware and software, provides its small community of users access to a much larger expressive palette that users take advantage of when communicating with each other. Though NeXT users communicate with outsiders using the rules of the wider computing community, they have their own rules of appropriateness and competence, in an environment where they can mix speech, writing and graphic images. (116)

TOELKEN, Barre (Utah State University) HOW TWO CAME TO THEIR TASK: A REPORT ON FULL COLLABORATION IN THE TRANSLATION OF A NAVAJO COYOTE STORY. This report discusses collaboration between Native and non-Native authors scholars, treating issues like disagreements in interpretation, dilemmas in translation, cultural vs. textual aspects of meaning, ritual proprieties and obligations, differences in responsibility, all in connection with the translation and discussion of a single Navajo story (the story will be identified, but not retold). (59)

TOKOFSKY, Peter (UCLA) ROMANTIC REGIONALISM: REEVALUATING THE GERMAN FOLKLORISTIC HERITAGE. I explore the role of regions and regionalism in the works of Johann Gottfried Herder and in the folkloristic and fictional works of several of his contemporaries and followers. Rather than reading their ideology as predominantly nationalistic and unifying, I find strong attachment to cultural and environmental particulars which do not necessarily serve only as building-blocks for unity. In this way, German romanticism can serve as a more direct precursor to American folkloristics. (77)

TSOFFAR, Ruth (U.C. Berkeley) THE INEDIBLE MATERNAL BOND AND THE DIETARY LAWS. What kind of ethnography does the study with a community that believes in the ultimate authority of the Bible generate? What kind of understanding of the biblical text can this ethnography spark? This paper explores the Karaite's reading of the biblical dietary law: "Thou Shalt not Seethe a Kid in His Mother's Milk" (Exodus 23:19) in an informed context of female body praxis, motherhood and breast-feeding. (Karaites are a Jewish group which departed from the main stream Judaism in the 8th century for rejecting post-biblical rabbinical authority). (79)

TURNER, Patricia A. (UC Davis) LIZ CLAIBORNE: SATANIST OR RACIST?—A TOPSY-EVA CONTEMPORARY LEGEND. Since at least early 1990, two parallel contemporary legends have circulated about fashion designer Liz Claiborne. According to many black informants, the designer funnels her profits from her ready-to-wear line into the coffers of white-hate groups. According to many white informants, devil-worshipping cults benefit from her profits. This paper will propose a model named after the Topsy-Eva folk dolls to increase our understanding of contemporary legend cycles that assume different motifs in among different ethnic groups. (115)

VICTOR, Jeffrey S. (Jamestown Community College) THE ORIGINS AND SOCIAL FUNCTIONS OF THE BLOOD LIBEL: A MODEL FOR UNDERSTANDING SCAPEGOATING LEGENDS. This paper offers a sociological analysis of the historical origins and social functions of the "blood libel" ritual murder legend targeted at Jews. The basis premise is that this legend is only one specific derivative of the Western demonology of evil in society, which arises at times of severe social stress and cultural identity crisis. This ubiquitous demonology has created many different scapegoat targets, including Satanists, witches, the Knights Templars, Freemasons, Catholics, and Communists. (23)

VIDAURRI, Cynthia L. (Texas A&I University) FOLK VETERINARY TRADITIONS OF TEJANO VAQUEROS. This paper examines the various folk remedies used by South Texas vaqueros (Mexican or Mexican-American cowboys). Early vaqueros worked on large, isolated ranches where access to a veterinarian was limited. Consequently, they relied on a number of folk remedies where they utilized those resources available to them. Plants and items found in chuck wagons and in cow camps became the major components of these folk remedies. Today, most vaqueros are familiar with at least some forms of folk veterinary practices in spite of increased use of licensed veterinarians and drugs. (3)

VLACH, John Michael (George Washington University) AFRICAN-AMERICAN CRAFT TRADITIONS DURING THE ERA OF REVIVALS, 1920-1945. The period between 1920 and 1945 witnessed a high level of interest in craft traditions by large segments of the American public. This enthusiasm, initiated by the sponsors of the Arts and Crafts at the turn of the century, gave rise to a range of distinct programs on behalf of different regional and ethnic populations. However, African-American artisans did not benefit from this upsurge in excitement over handmade things. The reasons for the lack of advocacy for black craft traditions will be examined. (39)

WACHS, Eleanor (Commonwealth Folklife Associates) **FOOBARS, TWEAKS AND THE ANY KEY: THE FOLKLORE OF COMPUTERS AND COMPUTER FOLKLORE.** The folklore about computers deals directly with the hardware and software of computers and networks and the developers and technicians who spend hours figuring out why "red panics" and crashes happen. The folklore of this esoteric group of hackers, techies and software pundits is filled with folk speech, pranks and jokes and personal misfortune stories. Computerlore also deals with the technophobes, and the new user fearful of computers and the personal stories they relate about misusing powerful software. Both forms of urban lore, clearly show how technology, folk culture, and, modern life interface. (1)

WALDENBERGER, Suzanne (Indiana University) **GONE HOME: FAMILY PLOTS IN AN INDIANA GRAVEYARD.** A community graveyard is the final expression of community life, in which the physical relationships between markers reflect the social relationships between individuals. Thus some families may try to maintain the bonds of blood beyond death with a variety of techniques which physically or conceptually separate the graves of relatives from those of mere acquaintances or neighbors. Overwhelmingly, these techniques evoke connotations of home and family life. In this way family members are symbolically gathered under one roof, even those who will never come home again. (71)

WALKER, Janelle (Indiana University) **THE SEMI-PERSONAL NARRATIVE: A LOOK AT DYADIC STORYTELLING.** This paper examines how two persons develop a shared experience into a narrative and then tell it in tandem: the semi-personal narrative. The goal is to reveal aspects of storytelling which are peculiar to dyads, as opposed to individual narrators. Why particular narratives are chosen for dyadic presentation, how they are performed, and how a story's content and performance may function in a couple's relationship are of particular interest. Through choice of narrative content and interactive style during performance, each member of the dyad is able to present his or her personal image, while also helping deliver a controlled presentation of the couple's relationship or "mutual self." (40)

WALKER, Thomas (Indiana University) **CLOAK AND DAGGER COMMUNISM: SECRECY, DECEPTION, AND INTRIGUE.** "Cloak and dagger" characterizes some of the "techniques" of American communism mid-century, referring to the role of secrecy and intrigue and evoking a caricature of the hard boiled and humorless ideologue or agent provocateur. These facets of communist culture are captured in forms of narrative in which form and narrative management illuminate techniques of secrecy and intrigue. I examine soapbox tales, printed anecdotes, and oral materials to demonstrate how secrecy bred suspicion and infiltrated the form and structure of narrative to make compelling story and oral history. (62)

WALLS, Robert E. (Indiana University) **PARADES, PROTEST, AND THE PERFORMANCE OF PRODUCTION.** Elaborate processions of logging trucks on American highways have been a stirring but largely misunderstood image in portraits of the logger's dilemma. Drawing upon fieldwork, archival research, and notions of cultural performance, this paper will adumbrate the historical continuity of such processions; the actors and social forces which have shaped them as communicative events; and their constitutive role in shaping the social order and ideologies of the logging subculture. In today's media marketplace, where contestation for visibility and control of imagery translates into power, logger processions struggle as dramatic cultural critiques of government, science, and popular social movements. (82)

WARD, Barry (West Virginia U.) **COLONIAL & TRADITIONAL LAW IN ACHEBE'S *THINGS FALL APART*.** Nigerian novelist Chinua Achebe's *Things Fall Apart* centers on a series of legal cases, traditional and colonial, which provide the novel's structure and internal logic. The paper examines how the novel's traditional Ibo society handled disputes and how the law functioned before colonization. Then the effect of imposed colonial law is presented. This strategy of exploring how cultural conflicts are played out in legal scenarios is predicated upon the idea that trials themselves are rhetorical, "literary" events. A picture of a society seen from within focusing on its cultural assumptions and the legal consequences of those assumptions emerges. (55)

WARE, Carolyn (University of Pennsylvania) **WOMEN AND THE RURAL CAJUN MARDI GRAS.** In recent years, women in some rural Cajun communities have challenged the all-male nature of the Louisiana French "coursir de Mardi Gras." In the guise of strangers, the women Mardi Gras approach the homes of neighbors and relatives to beg for contributions and to "cut up." As they transgress both the spatial and behavioral boundaries associated with the household, they perform a symbolic threat both to the houses they visit and to women's traditional identification with the everyday norms of home, order and respectability. (33)

WASHBURN, Brennan (University of Oregon) **ETHNOGRAPHY OF THE CROW IN BRITISH FOLK CUSTOMS: A SKETCH.** Why has the crow been associated with the supernatural and the workings of fate in the folklore of the British Isles? More specifically, how can Margaret Baker's account of a farmer attributing his good fortune (in 1942) to the presence of crows on his property be explained? By borrowing Steven Feld's approach to ethnography in *Sound and Sentiment* as a conceptual model, and loosely applying it to the mystery of the crow, an ethnographic picture of the farmer's environment can be constructed and mapped to his specific belief in crows portending good fortune. (8)

WASZKIEWICZ, Angie (U of Missouri) **RE-EMERGING SEXUALITY IN LESBIAN PERSONAL NARRATIVE.** This paper, based on fieldwork gathered in a small, midwestern college town, will reveal that the lesbian per-

sonal narrative, which describes how women discover their sexual identity, has a distinct form. This form mirrors the process of self-discovery. The telling of these stories works to stabilize the lesbian community by normalizing a process which otherwise has no external cultural legitimization. (58)

WEHMEYER, Stephen C. (UCLA) ORUNMILA AND OSANYIN: THE UNSPEAKABLE IN ORISA STUDIES. This essay examines the way in which practitioners of Santeria and other Yoruba influenced religions in the New World express and explore the dialog between the communicable and incommunicable through the metaphor of the Orisa. The relationship between two particular deities; Orunmila and Osanyin will be presented as an example of the continual discourse between the expressible and inexpressible which runs through the mythology, iconography, and ritual practice of Orisa worship. (34)

WEHSE, Rainer (Deutsches Märchen Museum) NAUGHTY BRITISH PICTURE POSTCARDS AND FOLK NARRATIVES. Characterized by crude drawings, unbearable colors, and low humor, naughty picture postcards have for decades been produced in large numbers. According to their vulgarity as well as literary and iconographic rather than oral transmission they seem to have escaped scholarly notice. They are, however, relevant to folklorists in two respects. On the one hand they are part of an autochthonous "vacation tradition," a world turned upside down, of which the sending of silly postcards is only one custom among others. On the other hand the types and motifs of those postcards overlap to a great extent with oral transmission. (18)

WEINTRAUB, Aviva (The Jewish Museum) "IT'S A SMALL WORLD AFTER ALL": DOLLS AND COLLECTING THE GLOBAL VILLAGE. In 1990, designer and doll collector BillyBoy\* introduced the politically correct collector's doll, Mdvanii. Using Susan Stewart's writings on the miniature and the collection as a jumping-off point, and the Mdvanii doll and her multiethnic friends as a case study, this paper will examine the marketing strategies of a doll company by reading the promotional materials as ethnographic texts which describe and inscribe this mini global village. (21)

WELCH, Jennifer L. (University of Southwestern Louisiana) THE INTERPLAY BETWEEN FOLKLORE AND LITERATURE: CINDERELLA TRANSFIGURED. In "When the Clock Strikes," Tanith Lee blurs the boundaries between folklore and literature by creating a tale structurally identical to Perrault's "Cinderella" but with an underlying defiance of the values represented by the *märchen*. Scholars have noted the imbalances in values underlying traditional tales and have recognized their power as forces of socialization. Lee utilizes the familiar narrative and associations of the *märchen*, yet reorients her audience by weaving elements of folklore and literature into an eclectic tale challenging patriarchal values and offering an alternative perspective. (44)

WELLS, Paul F. (Middle Tennessee State Univ.); McLUCAS, Anne Dhu (University of Oregon) MUSICAL THEATER OF THE 18th AND 19th CENTURIES AS A BRIDGE BETWEEN FOLK AND POPULAR TRADITIONS. Scholars studying twentieth-century folk and popular musics are well aware of the intersections between them, and of the difficulty of drawing clear boundaries in their definitions. It is less usual to think of folk and popular musics of previous centuries as similarly intermixed; yet from at least the eighteenth century on, such interaction—especially between musical theater and oral tradition—was an important factor in shaping the folk repertoire. In this paper, the authors demonstrate influence flowing in both directions and postulate a stylistic difference in tunes that have such a dual history. (43)

WESTERMAN, William (University of Pennsylvania Philadelphia Folklore Project) FOLK HOUSING OF THE HOMELESS. An introductory investigation, illustrated with slides, of ephemeral and transient housing in a variety of contexts. Primary focus is on shelters constructed and decorated by urban homeless in Philadelphia and New York, with reference to squatter housing and shantytowns in Latin America, housing takeovers by U.S. activists, temporary shelter of Guatemalan refugees in the U.S., caves and bomb shelters during wartime (as in El Salvador), and housing in refugee camps, including makeshift housing of undocumented refugees within otherwise sanctioned camps (as along the Thai-Cambodian border). (82)

WHITE, Marilyn M. (Kean College of New Jersey) NAMES WILL HURT: AFRICAN AMERICANS, JAPANESE BURAKU, AND SOCIAL JUSTICE. When a variety of derogatory names is directed toward members of a group, the name-callers often have a long history of sanctions toward that group to support them and may feel protected and justified in using the names. African Americans and Japanese Buraku have been enslaved, referred to as animals, and continue to face discrimination. Not much acknowledged in Japan, Buraku are ethnically Japanese but have been discriminated against for 2000 years because of past jobs, including slaughtering and leather-work. This paper examines some of the names used against both groups, their effect, and how both have fought back. (65)

WILHITE, Scott A. (University of Southwestern Louisiana) PUTTING CHILDREN ON PEDESTALS: LADDER SEATS IN THE NEW ORLEANS MARDI GRAS. While a great deal of attention is given to the Mardi Gras celebrations of New Orleans by both the media and academia, little has been said of the proliferation of the so-called Mardi Gras ladder seats. The seats first emerged in the 1950's and have appeared more and more frequently each year. My research has focused on the historical, functional, and psychological. Variations in decoration, and the increased availability of manufactured seats will also be discussed. (97)

WILKS, Carla (Ohio State University) *THE ROLE OF PERSONAL NARRATIVE IN BASIC WRITING TUTORIALS*. As a tutor in English 110W, a developmental version of our first-year writing course, I work in small groups of 3-4 students who have been identified as "at-risk". Like these students, I myself am part of a minority student population: although identified as a "peer consultant" I am a 37-year old, black female, employed by the university and taking classes part-time. Drawing on transcripts from tutorial sessions I demonstrate how personal narrative serves to establish community and places the student at the center of the composition classroom. (105)

WILLIAMS, Clover Nolan (Indiana University) *TRUCK TIME: PHENOMENOLOGY ON THE ROAD*. "Truck time" is used by truckers to refer to complex restructuring and enactment of temporal perception. The irregularity that characterizes the rhythm of living and working on the road lends truck time a simultaneous sense of immediacy and of displacement, both physical and temporal. These and other occupational circumstances merge truckers' temporal and spatial awarenesses, tacitly reflexive narratives, idioms and even speech patterns reflect truckers' concerns about mastering the shift. (50)

WILLIAMS, Michael Ann (Western Kentucky University) *ROAD TO NOWHERE: LESSONS OF CULTURAL DISLOCATION IN THE GREAT SMOKY MOUNTAINS*. More than half a century after the creation of the Great Smoky Mountains National Park, the effects of relocation are still felt. The efforts of the National Park Service to preserve and present traditional culture contrast sharply to the grassroots efforts of former residents and land owners to maintain a sense of community through homecomings, anti-environmental politics and the use of preservation law. In this paper I will examine ongoing conflicts over land use in the region as they relate to cultural dislocation. (91)

WILSON, Kathryn (University of Pennsylvania) *CRIMES OF FASHION: GENDER, CLASS AND CLOTHING THEFT IN ANTEBELLUM PHILADELPHIA*. Folklorists who study dress need to turn their attention to the dynamic ways in which clothing circulates as a good through different relationships of exchange. This paper will explore incidents of stolen clothing in nineteenth century Philadelphia, arguing that women's clothing theft constituted a strategy of everyday resistance to distinctions of social inequality. These crimes, often attributed to an inordinate "love of finery," diverted and recirculated fashionable goods and destabilizing the social dress code that fashionable clothing was designed to render concrete and fixed. (25)

WILSON, William A. (Brigham Young University) *A SENSE OF SELF OR A SENSE OF PLACE: PERSONAL NARRATIVES AND THE CONSTRUCTION OF INDIVIDUAL AND REGIONAL IDENTITY*. Studies of personal narratives tend to focus either on revelation of the narrator's personality and self-concept or on his or her folk-cultural background. Following either of these approaches at the expense of the other does injustice to both. A safer course is to view senses of place and self revealed in the stories as inextricably linked constructions that shape the individual and regional identities of both narrator and audience. (9)

WINICK, Stephen (University of Pennsylvania) *PROVERBIAL STRATEGY AND PROVERBIAL WISDOM IN THE CANTERBURY TALES*. Chaucer, the medieval English poet who made the most extensive use of proverbs, was concerned with the accurate representation of folklore in context. Thus, an examination of Chaucer's characters' strategic use of proverbs can shed light on the ways in which Chaucer thought proverbs could be used. Furthermore, Chaucer's attitude toward proverbial wisdom, when examined, sheds light on the way he thought they should be used. The lessons of Chaucer afford us valuable glimpses of the proverb as used and abused in the fourteenth century. (6)

WOJCIK, Daniel (University of Oregon) *SUBCULTURAL STUDIES AND THE FOLKLORE OF CONTESTATION*. Analyses of "subcultures" are central to cultural studies, exemplifying a number of the theoretical and methodological approaches of this movement. This presentation surveys the assumptions underlying selected subcultural studies, considers the use of ethnography in these works, and examines the assertion that subcultural expressive behavior "contests" and symbolically subverts dominant codes and systems of meaning. Assessing the advantages and limitations of these works, I discuss the relevance of folklore studies to cultural studies, and suggest areas of disciplinary convergence. (11)

WOLFORD, John B. (Missouri Historical Society University of Missouri—St. Louis) *SACRED AND SECULAR SPACE IN SHAKER WORLDVIEW: THE FLATBOAT TRADER'S DILEMMA*. While many authors have written about the Shakers' sacred and secular spheres, very little scholarship has examined the significant problems inherent in these distinct and conflicting spheres of operation. Especially important is the schizophrenic effect of these contesting perceptions in the lives of individual Shakers, especially the traders, whose jobs required traveling between the sacred and the profane worlds on a consistent basis. This paper will use primarily Turnerian theoretical models to explore this problem. (56)

WORKMAN, Mark E. (Oakland University) *BOXING*. Boxing makes graphically apparent the dual dimensions of all events, the temporal and the spatial. After demonstrating this conjunctive feature of boxing, I will extend this convenient figure to other events, real and fictive, to investigate the experience of time and space in traditional and postmodern cultures. (20)

YARMAN, Donald L. (Ohio State University) FOLK OUTING: RUMOR, QUEER COMMUNITY, AND CYBERSPACE. Rumors among lesbians and gay men about the sexual orientation of public figures subvert the erasure of homosexual history and culture. But when these rumors appear in the context of mainstream media, issues surrounding the ethics of "outing" are raised. Without mass distribution, folk knowledge of gay celebrities offers only limited empowerment. The Usenet newsgroup soc.motss provides an empowering bridge between folk and mainstream channels by offering broadly distributed, public communication under folk control. (111)

YOCOM, Margaret R. (George Mason University) "HE WAS A MAN": GENDER AMBIGUITY AND HOMOSOCIAL VIOLENCE IN THE MAINE LOGGING LEGENDS OF HENRY MAYEUX. Henry Mayeux, an exceptionally strong French Canadian logger, was murdered by the very men he sometimes helped. Through the Mayeux legends as told by William Richard, this paper explores the homosocial world of Maine loggers, with its danger, violence, vulnerabilities, and ambiguities and presents reasons for the murder of this deliverer-hero. (47)

YOUNG, Katharine (Session Organizer) BODYLORE: NARRATIVE AND THE BODY. (Organized Panel) Narrative is an artifact of the body, an elaboration of the body into the world. The body is also an artifact of narrative, a site of inscribing and incorporating practices. This panel investigates the roots of narrative in the body, narrative thinking, embodied narratives, gesture in narrative, narrative constructions of the body, corporeal experience narratives and emotion, narrative presentation and representation, and narrative embodiments. (114)

YOUNG, M. Jane (University of New Mexico) "A SEAT ON THE COUNCIL IS NOT ENOUGH": PUEBLOAN WOMEN'S STRUGGLE FOR CIVIL RIGHTS WITHIN THE TRIBE. Euro-American values have had a powerful impact on Puebloan gender roles, both ideologically and in actual practice. Although Puebloan women can and do draw on their traditional position of authority within the tribe, they have turned to more active forms of resistance as well. They have organized demonstrations and other activities of protest, but find it difficult to reconcile their traditional lifeways and gender roles with their increasing need for a stronger voice in tribal matters. (37)

ZUCKERMAN, David (University of Pennsylvania) THE CHEESESTEAK: COMMODIFICATION OF PHILADELPHIA FOLKLIFE. The cheesesteak has been a unique part of Philadelphia culture for many generations. During this period, it has evolved from a poverty food to its present position as luxury food. In the process, this piece of Philadelphia folklife has been imbued with definite cultural significance. This paper will examine the origins of the Philadelphia cheesesteak and demonstrate how this traditional food has become almost synonymous with the city itself. In this analysis, issues of authenticity, tourism and the commodification of tradition will be explored. (92)

ZUMWALT, Rosemary (Davidson College) LAS BUENAS MUJERES: SEPHARDIC WOMEN CURERS. Sephardic women curers were, in Karen Sack's term, "centerwomen." Not only were they in possession of the knowledge of the cures, but they were also closely linked to those they were treating. They had intimate knowledge about people's problems, about their worries and their plans, and they were trusted by the people. Thus, knowledge of the cures, of the events in the community, and of the problems of individuals, and their kind actions, earned these women a position of respect and of power. (5)

YGAS, Egle Victoria (Cooper-Hewitt) MEMORY CULTURE REASSESSED. For many post-World War II East European immigrants memory culture played a vital role. Many lived in the expectation that they or their children would eventually return to live in the home country. The dissolution of the Soviet Union has made resettlement possible and changed the premise uniting these "colonies in exile." Lithuanian-American examples will suggest issues pertinent to other East European ethnic communities. (103)

## INDEX OF PRESENTERS

*Numbers indicate the session(s) in which participants are scheduled to participate, not page numbers.*

- Abrahams, Roger D. (33, 104)  
Abrams, James (4)  
Ackley, Louise (89)  
Adalberto, Naranjo (3)  
Adams, Elizabeth (100)  
Adema, Pauline (102)  
Adler, Shelley R. (114)  
Allen, Barbara (9)  
Alver, Bente (109)  
Alves, Julio (38)  
Ancelet, Barry (42)  
Antonsen, Christopher (17, 84)  
Arora, Shirley L. (6)  
Ardvidsson, Alf (87)  
Ashton, John (20, 52)  
Attebery, Jennifer E. (16)  
Azzolina, David (111)

- Bado, Nikki (32)  
Bailey, Deborah Ann (27)  
Baker, Ahmad (81)  
Baker, Ronald L. (72)  
Baldwin, Karen (8)  
Barghouthi, Abdullatif (81)  
Barney, Deborah Smith (65)  
Barney, Phyllis (78)  
Baron, Robert (88)  
Bauman, Richard (66, 101)  
Bealle, John (116)  
Beck, Jane (95)  
Becker, Karin (30)  
Belanus, Betty J. (94, 99)  
Ben-Amos, Dan (19)  
Beresin, Ann Richman (93, 104)  
Bergey, Barry (53, 78)  
Bird, Gloria (80, 112)  
Bird, S. Elizabeth (115)  
Birkaln, Hande (61)  
Bizzaro, Patrick (12)  
Blaustein, Richard (16)  
Blyn, Roslyn (108)  
Bohannan, Heather (15)  
Bou-Saada, Ingrid (29)  
Boyne, Grace (59)  
Brackner, Joey (71)  
Brady, Christine N. (114)  
Brady, Erika (27)  
Braid, Donald (102)  
Bregenhj, Carsten (18)  
Brewer, Teri (18)  
Briggs, Charles L. (PL1, 80, 101, 113)  
Brito, S. John (56, 112)  
Bronner, Simon  
Buchan, David (52)  
Buck, Elizabeth (39)  
Bulger, Peggy A (78)

- Buonanno, Michael (10)  
Burns, Richard (51)  
Burton, Thomas (103)
- Cadaval, Olivia (78, 113)  
Camitta, Miriam Pitchon (91)  
Camp, Charles (66)  
Campbell, Christopher Dallus (10)  
Campion-Vincent, Véronique (23)  
Carnes, Pack (38)  
Carpenter, Carole H. (73)  
Caspi, Michael M. (70)  
Cate, Sandra (21)  
Cattermole-Tally, Frances (114)  
Chapman, Stephen (49)  
Chesnutt, Michael (109)  
Chiarappa, Michael J. (33)  
Clarke, Sharon (76)  
Cole, Phyllis (44, 84)  
Collison, Scott (97)  
Conforth, Bruce (85)  
Congdon, Kristin G. (39)  
Connors, Andrew (110)  
Constantinescu, Nicolae (17)  
Conway, Cecelia (89)  
Cooper, Frederick A. (61)  
Cordaro, Rebecca (25)  
Cox, Cynthia (21)  
Cox, Jay Ann (105)  
Cunningham, Keith (49)

- Dalili, Nomalanga (76)  
Damsky, Ellen (84)  
Danielson, Linda (75)  
Dauenhauer, Nora (69, 112)  
Dauenhauer, Richard (69)  
David, Jonathan C. (56)  
Davis, Andrew (82)  
Davis, Deborah R. (109)  
Davis, Karen (31)  
De Caro, Frank (82)  
De Shane, Kenneth R. (48)  
DeBouzek, Jeanette (86)  
Degh, Linda (83)  
Del Giudice, Luisa (44)  
DeNatale, Douglas (35)  
Dettmer, Elke (7)  
Diehl, Keila (21)  
Djupedal, Knut (87)  
Dolby, Sandra K. (6)  
Donovan, Ellen (47)  
Dorst, John (104)  
Dover, Robert (59, 97)  
Dow, James R. (17)  
Doyle, Lawrence (84)  
DuBois, Thomas (41)

- Durkee, Arthur (96)  
 Edgette, Joseph (105)  
 Eff, Elaine (60)  
 Ellis, Bill (23)  
 Evanchuk, Robin (34)  
 Evans, Richard (10)  
 Evans, Timothy H. (61)  
 Fine, Gary Alan (72, 83)  
 Flores, Dorothy (34)  
 Flores, Ysamur (34)  
 Folly, Prahlad (85)  
 Foote, Thomas H. (50)  
 Fox, William (98)  
 Frank, Russell (38)  
 Freedman, Jean R. (17)  
 Friedland, LeeEllen (54)  
 Fry, Gladys-Marie (47)  
 Galvin, Sean (92)  
 Gaski, Harald (63)  
 Gaudet, Marcia (71)  
 Gay, David E. (41)  
 Georges, Robert A. (8)  
 Gerds, Peggy (108)  
 Gibbens, Byrd (16)  
 Gilmore, Janet C. (60, 67)  
 Glazer, Mark (83)  
 Goldberg, Christine (19)  
 Goldner, Cheri (84)  
 Goldsmith, Bill (11)  
 Goldstein, Diane E. (79)  
 Goldwasser, Michelle (13)  
 Goodwin, Joseph P. (36, 57)  
 Gordon, Susan (51)  
 Gottesman, Itzik (49)  
 Graham, Andrea (87)  
 Graham, Joe S. (3)  
 Green, Rayna (59, 112)  
 Greenhill, Pauline (100)  
 Griebel, Helen Bradley (39, 61)  
 Griff, Hanna (40)  
 Griffith, James (45)  
 Griswold, Alexandra F. (7)  
 Grobler, Gerhardus M. M. (6)  
 Gross, Joan (33, 101)  
 Grumke, Gina (10)  
 Gutowski, John (19)  
 Hale, Amy (13)  
 Hall, Stephanie (35)  
 Hamer, Lynne (98)  
 Hanson, Debbie A. (48)  
 Haring, Lee (93, 104)  
 Harle, Peter G. (71)  
 Harlow, Ilana (49)  
 Harris, M. Jean (76)  
 Hast, Dorothea E. (75)  
 Hathaway, Rosemary V. (72)  
 Haut, Judith E. (86)  
 Hawkins, Susan E. (2)  
 Herman, Janet (75)  
 Hetherton, Maria (27)  
 Higgins, Lisa (58)  
 Hildenbrandt, Daniel (102)  
 Hill, Jane (59)  
 Hill, Lynda (65)  
 Hines, Donald M. (48)  
 Hinson, Glenn (53)  
 Holtzberg-Call, Maggie (53)  
 Hummel, Andrea (105)  
 Hummel, Barbara (50)  
 Hymes, Dell (63)  
 Hymes, Virginia (59)  
 Ingwersen, Niels I (109)  
 Irwin, Bonnie D (89)  
 Jackson, Dorothy A. (64)  
 Jasper, Pat (99)  
 Jencson, Linda (15)  
 Jenner, Lars B. (108)  
 Johns, Gillian (65)  
 Johnson, Cheryl A. (82)  
 Johnson, Paula J. (60)  
 Jones, Leslie (64)  
 Jones-Bamman, Richard (63)  
 Jordan-Smith, Paul (51)  
 Joseph, Heather (13)  
 Kaivola-Bregenhj, Annikki (40)  
 Kalb, Laurie Beth (4, 53)  
 Kalcik, Susan (4)  
 Kallen, Jeffrey L. (18)  
 Kanaana, Sharif (81)  
 Kapchan, Deborah A. (93)  
 Karwinsky, Esther S. de A. (18)  
 Kerst, Cathy (94)  
 Kim, Sojin (116)  
 Kimieck, Kathryn M. (4)  
 Kimzey, Anne (24)  
 Kinnison, Dana K. (68)  
 Kintz, Linda (11)  
 Kirkland, James (12)  
 Kirshenblatt-Gimblett, Barbara (PL1, 88, 104)  
 Kissling, Elizabeth A. (79)  
 Klassen, Doreen H. (8)  
 Klein, Barbro (30)  
 Koruna, Beth (15)  
 Kreps, Christina (7)  
 Krieger, Karen (50)  
 Kruesi, Margaret (27)  
 Krug, Don H. (29)  
 Kvist, Roger (63)  
 Lamadrid, Enrique R. (115)  
 Langen, Toby C. S. (26)  
 Langlois, Janet (23, 83)  
 Lanser, Susan (100)  
 Laude, Jan (36)  
 Lavender, Jane A. (58)  
 Lawless, Elaine K. (58, 68)  
 Lawton, Monica (22)  
 Leary, James P. (24)  
 Lehtipuro, Outi (30)  
 Levine, Nancy J. (96)  
 Lewis, Rachel (38)  
 Lichtenstein, Carol (32)  
 Limon, José (PL2)  
 Lindahl, Carl (42)  
 Lindow, John (109)  
 Lindsay, Creighton (64)  
 Lipkind, Erica B. (8)  
 Lippus, Urve (41)  
 Livengood, Mark (87)

- Livesay, Jennifer (27)  
 Lloyd, Timothy (60, 66)  
 Loklingholm, Gry (108)  
 Lott, Peggy S. (40)  
 Lovelace, Martin (22, 52)  
 Lundell, Torborg (79)  
 Lybarger, David L. (105)  
 Lyle, Emily (77)
- MacAulay, Suzanne (45)  
 MacDaniel, Elizabeth (25)  
 MacDonald, Margaret Read (73)  
 Mackey, Jill A. (68)  
 Mackenzie, Elizabeth (14, 32)  
 Manley, Kathleen E. B. (26)  
 March, Richard (24)  
 Marcus, Laura R. (37)  
 Maslanka, Peg (41)  
 Matthews-DeNatale, Gail (54)  
 Mazo, Jeffrey (20, 23)  
 McAleer, Cathy Kerst (70)  
 McArthur, Phillip H. (49)  
 McCarl, Robert (4)  
 McCarthy, William (19)  
 McCormick, Charlie (62)  
 McDowell, John H. (69, 101, 113)  
 McGovern, Justine (111)  
 McIlvain, Jerry (111)  
 McLaurin, Sylvia (89)  
 McLean, Francesca (75)  
 McLucas, Anne Dhu (43)  
 McMahon, Felicia Faye (30)  
 Meister, Gwen (24)  
 Meyer, Richard (9)  
 Mieder, Wolfgang (6)  
 Miles, Michael (78)  
 Miller, Craig R. (36, 67)  
 Miller, Elaine K. (106)  
 Minton, John (43)  
 Mire, Pat (42)  
 Mishler, Craig (54)  
 Mitchell, Carol (48)  
 Moe, John F. (55)  
 Moloney, Mick (102)  
 Montaño, Mario (92, 113)  
 Montenyohl, Eric L. (72)  
 Moonsammy, Rita (91)  
 Morgan, Catherine (76)  
 Morley, Linda (39)  
 Morris, Mark (22)  
 Mount, Jane (114)  
 Muller, Virginia (58)  
 Mundell, Kathy (46)  
 Murphy, Joseph (13)  
 Murphy, Laura (68)
- Naranjo, Adalberto (3)  
 Narváez, Peter (85)  
 Neulander, Judith S. (16)  
 Neustadt, Kathy (66)  
 Newall, Venetia (17)  
 Nichols, Jon (96)  
 Njoku, Johnston A. K. (91)  
 Noyes, Dorothy (22, 33)  
 Nusbaum, Phil (94)
- O'Connor, Bonnie (14)  
 Okpewho, Isidore (55)
- Olson, Ruth (14, 37)  
 Ord, Priscilla A. (73)  
 Oring, Elliot (PL1)  
 Owen, Blanton (61)  
 Owens, Maida (42)
- Palmenfelt, Ulf (98)  
 Papamichael, Anna (87)  
 Parsons, Melinda (12)  
 Passananti, Thomas R. (32)  
 Pearson, Barry Lee (5)  
 Pentikäinen, Juha (117)  
 Pershing, Linda (36)  
 Peterson, Betsy (67, 78, 95)  
 Peterson, Sally (53)  
 Pimple, Kenneth D. (62)  
 Pocius, Gerald (103)  
 Polk, Patrick (13)  
 Porcello, Thomas (1, 30)  
 Porcello, Valerie (45)  
 Porter, James (43)  
 Posen, I. Sheldon (43, 107)  
 Powell, Leah Carson (86)  
 Powell, Lucy (85)  
 Prasad, Leela (33)  
 Preston, Cathy L. (5)  
 Preston, Michael J. (20, 115)  
 Primiano, Leonard Norman (27)
- Quigley, Colin (64)
- Rabinowitz, Joan (35)  
 Radecki, Patricia (56)  
 Radner, Jo (100)  
 Ramos, Deedy (3)  
 Ramsey, Jarold (59)  
 Rankin, Thomas (35)  
 Ransom, James (2)  
 Raspa, Richard (44)  
 Reed, Daniel (97)  
 Renwick, Roger (22)  
 Richardson, Milda B. (103)  
 Ritchie, Michael (111)  
 Roach, Susan (116)  
 Rodríguez, María Elena (3)  
 Roemer, Danielle M. (2, 83)  
 Rogers, Cassandra (68)  
 Romberg, Rachel (77)  
 Rosenberg, Jan (94)  
 Rosenberg, Neil V. (43)  
 Roston, Caroline (71)  
 Roush, Jan (9)  
 Rubine, Erica I. (92)  
 Russell, Mary L. (15)  
 Rynearson, Ann M. (64)
- Salas de Lacuna, Yolanda (113)  
 Saltzman, Rachelle H. (22, 47,)  
 Samuels, David (93, 104)  
 Santino, Jack (45)  
 Sawin, Patricia (47)  
 Schonchin, Lynn (80)  
 Schrempf, Gregory (77)  
 Seaburg, William R. (26)  
 Seibold, Katharine (97)  
 Sercombe, Laurel (26)  
 Sherman, Lisa J (77)  
 Sherman, Sharon R. (11, 28)

- Shiokawa, Kanako (29)  
 Shoupe, Catherine A. (52)  
 Shuldiner, David (29)  
 Sidener-Young, Diane (94)  
 Silverman, Carol (11, 90)  
 Sims, Martha C. (79)  
 Siporin, Steve (62)  
 Skillman, Amy E. (25)  
 Smidchens, Guntis S. (70)  
 Smith, Moira (92)  
 Smith, Paul (20, 52)  
 Smyth, Willie (37, 46)  
 Socolov, Emily (34, 101)  
 Spitzer, Nick (24, 78, 95)  
 St. George, Robert (61)  
 Stancil, Cassandra A. (76)  
 Stanley, David (72)  
 Stark, Laura M. (41)  
 Staveley, Ruth (15)  
 Stein, Mary Beth (51)  
 Stekert, Ellen J. (100)  
 Stewart, Polly (36)  
 Stitt, J. Michael (30)  
 Stoeltje, Beverly (113)  
 Stone, Kay (73)  
 Stoor, Krister (63)  
 Stotter, Ruth (73)  
 Strachwitz, Chris (78)  
 Sullivan, C. W. III (12)  
 Suter, John (88)  
 Swanepoel, Chris F. (70)
- Tandioy, Francisco (59, 69)  
 Tangherlini, Timothy R. (109)  
 Taussig-Lux, Karen (103)  
 Taylor, Carol S. (55)  
 Taylor, David A. (60)  
 Taylor, Lori E. (96)  
 Thigpen, Kenneth A. (28)  
 Thomas, Jeannie B. (11)  
 Thomas, Mark (90)  
 Thomsen, Fred C. (116)  
 Tokofsky, Peter (77)  
 Toelken, Barre (59)  
 Topgyal, Jigme (90)  
 Tsoffar, Ruth (79)  
 Turner, Patricia A. (115)  
 Tyler, Paul (54)
- Victor, Jeffrey S. (23)
- Vidauri, Cynthia L. (3)  
 Vlach, John M. (39)
- Wachs, Eleanor (1)  
 Waldenberger, Suzanne (71)  
 Walker, Janelle (40)  
 Walker, Thomas (62)  
 Walls, Robert E. (82)  
 Ward, Barry J. (55)  
 Ward, Daniel F. (88)  
 Ware, Carolyn (33)  
 Washburn, Brennan (8)  
 Wasson, George (80, 112)  
 Waszkiewicz, Angie (58)  
 Wehse, Rainer (18)  
 Weintraub, Aviva (21)  
 Welch, Jennifer L. (44)  
 Wells, Paul F. (43)  
 Westerman, William (14, 82)  
 Weymeyer, Stephen C. (34)  
 Whereat, Donald (80)  
 White, Marilyn M. (65)  
 Wiggins, William H. Jr. (PL3)  
 Wilhite, Scott (97)  
 Wilks, Carla (105)  
 Willett, Hank (53, 95)  
 Williams, Clover (50)  
 Williams, Michael Ann (91)  
 Wilson, Kathryn (25)  
 Wilson, William A. (9)  
 Winick, Stephen (6)  
 Wojcik, Daniel (11)  
 Wolford, John B. (56)  
 Woody, Elizabeth (80, 112)  
 Workman, Mark E. (2)
- Xu, Zhang (45)
- Yarman, Donald L. (111)  
 Yocom, Peggy (47)  
 Yocum, Margaret R. (47)  
 Young, Gretel (15)  
 Young, Katharine (114)  
 Young, M. Jane (37)
- Zeitlin, Steve (95)  
 Zepeda, Ofelia (112)  
 Zuckerman, David (92)  
 Zumwalt, Rosemary (5)  
 Zygas, Egle (103)

## INDEX BY SUBJECT

*The Subject Index includes titles of panels, paper sessions, forums, and focus sessions. The number in parentheses corresponds to the session number, not page number. Each session listed under a particular subject may include one paper or as many as five papers dealing with that subject. Because the index is based on paper titles and not on abstracts, some omissions are evident. Please refer to the Program to find individual paper titles.*

### African and African-American Folklore

- (55) AFRICAN COLONIALISM AND DIASPORA
- (65) GOD-TALK, HURT-TALK, OLD-TALK, BIG-TALK.
- (76) BELIEF AND IDENTITY FORMATION IN AFRICAN AMERICAN WOMEN AND CHILDREN

### Animal Lore

- (8) BIRDLORE

### British Folkways

- (52) BRITISH FOLKLORE STUDIES
- (20) RESEARCH OPPORTUNITIES IN BRITISH FOLKLORE

### Children's Folklore

- (73) THE FOLKLORIST'S RESPONSIBILITY TO THE CHILD

### Festival

- (86) PROBLEMATICS OF THE FESTIVAL (1)
- (97) PROBLEMATICS OF THE FESTIVAL (2)

### Folk Drama

- (22) THE PUBLIC AND THE PRIVATE IN FOLK DRAMA I: FAÇADE@subject = PERFORMANCES
- (33) THE PUBLIC AND THE PRIVATE IN FOLK DRAMA II: ROVING MASQUERADERS

### Folklore and Computer Technology

- (1) ETHNOGRAPHY, NARRATIVE AND COMPUTERS
- (107) "TEXT COLLECTOR"

### Folklore and Cultural Studies

- (11) FOLKLORE AND CULTURAL STUDIES: CONVERGENCES, CONTRASTS, CONFRONTATIONS

### Folklore and Education

- (84) FOLKLORE, MULTICULTURALISM, AND EDUCATION: APPROPRIATION OR ACCOMMODATION?
- (94) FOLKLORE AND EDUCATION: ISSUES AND ANSWERS?
- (105) FOLKLORE AND PEDAGOGY
- (116) FOLKLORE AND WRITING PRACTICES

### Folklore and Film

- (42) FOLKLORE AND FILM

### Folklore and History

- (77) HISTORY OF IDEAS IN FOLKLORE
- (109) INTERPRETING FOLKLORE: THE LEGACY OF BENGT HOLBEK

### Folklore and Identity

- (9) STORY, HISTORY, AND IDENTITY IN THE INTERMOUNTAIN WEST
- (16) ETHNICITY: EXPRESSIVE VARIETIES IN THE UNITED STATES

### Folklore and Literature

- (2) FOLKLORE/THEORY/LITERATURE
- (12) CONNECTING FOLKLORE, LITERATURE, AND THEORY
- (44) FOLKLORE AND LITERATURE: REVISIONS AND INVERSIONS

### Folklore and Medicine

- (3) FOLK HEALING IN SOUTH TEXAS

### Folklore and Memory

- (98) ASPECTS OF MEMORY

### Folklore and Politics

- (17) FOLKLORE AND POLITICS IN EUROPE, THEN AND NOW
- (70) FOLKLORE AND POPULAR PROTEST
- (90) TRADITIONAL CULTURE AND HUMAN RIGHTS

- (91) CULTURAL DISPLACEMENT AND RECONFIGURATIONS
- (102) DIASPORAS AND COLONIALISMS

#### Folklore and Public Culture

- (108) AUTHENTICITIES: REENACTMENTS AND REVIVALS

#### Folklore and Religion

- (13) TIME, SPACE AND THE SACRED
- (27) AMERICAN CATHOLICS AT THE CENTER AND THE MARGINS
- (34) FROM THE CRADLE TO THE GRAVE: EXPLORING LIFE'S MILESTONES IN ORISHA WORSHIP
- (45) FOLK RELIGION: THE MATERIAL AND THE EXPERIENTIAL
- (56) FOLK RELIGION: BOUNDARIES AND DEFINITIONS
- (117) THE GRAMMAR OF MIND AND BODY: ASPECTS OF MOTION IN SHAMANIC TRADITION

#### Folklore and the Body

- (114) BODYLORE

#### Folklore and the Postmodern

- (21) FOLKLORE AND THE POSTMODERN
- (32) POST-TRADITION
- (93) HYBRID GENRES IN CULTURAL CONTEXTS (1)
- (104) HYBRID GENRES IN SOCIAL CONTEXTS (2)

#### Folklore and Writing

- (116) FOLKLORE AND WRITING PRACTICES

#### Gay and Lesbian

- (36) LESBIAN, GAY, AND BISEXUAL IMAGES IN POPULAR ENTERTAINMENT
- (58) LESBIAN IDENTITIES IN COMMUNITY(S) I
- (68) LESBIAN IDENTITIES IN COMMUNITY(S) II
- (100) LESBIAN AND GAY CODING
- (111) LESBIAN AND GAY LORE

#### Gender

- (47) HEROINES, VILLAINS, OUTCASTS, AND LADIES: ISSUES IN THE SOCIAL CONSTRUCTION OF THE NORTH AMERICAN HERO/INE
- (15) GENDER ISSUES IN PERSONAL EXPERIENCE NARRATIVES
- (25) GENDER ISSUES IN MATERIAL CULTURE STUDIES: DRESS AND TEXTILES
- (5) GETTING A LIFE
- (79) FLUIDITIES
- (89) NARRATED GENDER: LITERATURE AND THE MEDIA

#### Latin American Folklore

- (101) LATIN AMERICAN FOLK POETRY IN PERFORMANCE
- (113) FOLKLORE, NATIONALISM AND IDENTITY IN CONTEMPORARY LATIN AMERICA

#### Maritime Folklife

- (60) AGAINST THE TIDE: CONFLICT AND CHANGE IN NORTH AMERICAN MARITIME COMMUNITIES

#### Material Culture

- (18) FOLKLORE AND POPULAR MATERIAL CULTURE
- (39) DEFINING FOLK ART: CONTEXTS AND CONSTITUENCIES
- (61) FOLK ARCHITECTURE
- (71) FINAL ADDRESSES
- (82) CONTESTED LANDSCAPES
- (92) FOODWAYS
- (103) SHIFTING TRADITION: LITHUANIAN MATERIAL CULTURE AT HOME AND ABROAD

#### Music and Dance

- (43) FOLK MUSIC, MEDIA AND EMERGENT TRADITIONS
- (54) BREAKING DOWN THE BREAKDOWN: THE ROLE OF VIDEO IN DANCE ETHNOGRAPHY
- (64) DANCE: IDEOLOGIES AND COMMUNITIES
- (75) MUSIC: ESTHETICS, TRANSMISSION, PERFORMANCE
- (85) POPULAR MUSIC I: SONG AND SOCIAL IDENTITY
- (96) POPULAR MUSIC II: MUSIC AND COMMUNITY

#### Narrative Forms

- (10) TELLING TALES: TOPICS FROM AN NEH INSTITUTE
- (19) NARRATIVE TEXTUALITIES
- (23) NARRATIVES OF PREJUDICE AND DISCRIMINATION
- (29) PERSONAL EXPERIENCE NARRATIVES (A): IDENTITY AND @subject = EXPERIENCE
- (38) JOKES: POLITICS AND ETHICS
- (40) PERSONAL EXPERIENCE NARRATIVE: TYPOLOGIES AND STYLES
- (49) NARRATIVE AND SOCIAL CHANGE

- (51) NARRATED SELVES
- (62) UNTELLABLES AND UNPERFORMABLES (POLITICS, FOLKLORE AND SOCIAL JUSTICE SECTION)
- (72) LEGEND
- (83) VARIATIONS IN LEGEND THEORY: OSTENSION, BELIEF, AND VIOLENCE
- (115) MANAGING DISORDER: LEGEND IN COMPLEX SOCIETIES

#### Native American Representations

- (26) NORTHWEST COAST INDIAN TRADITIONAL STORIES IN ENGLISH: A CONSIDERATION OF THEIR INTEGRITY
- (37) NATIVE AMERICAN REPRESENTATIONS: PUBLIC DISCOURSES
- (48) NATIVE AMERICAN REPRESENTATIONS: NARRATIVES
- (59) RENEGOTIATING POWER: NEW FORMS OF COLLABORATION BETWEEN NATIVE AMERICAN AND NON-NATIVE SCHOLARS
- (69) SOME DAY THE LAND WILL BE OUR EYES AND SKIN AGAIN: NEW NATIVE NARRATIVE AND THE ART OF RESISTANCE, POWER AND @subject = NEGOTIATION (1)
- (80) SOME DAY THE LAND WILL BE OUR EYES AND SKIN AGAIN: NEW NATIVE NARRATIVE AND THE ART OF RESISTANCE, POWER AND @subject = NEGOTIATION (2)
- (112) COYOTE AND ROSE'S NEW BINGO SONG: A NATIVE PERFORMANCE EVENT

#### Nordic Studies

- (30) FIELDWORK METHODOLOGY
- (41) FINNISH MATTERS
- (63) SAAMI CULTURE: AN INDIGENOUS PEOPLE IN A CHANGING WORLD

#### Occupational Folklife

- (4) PLACE AND (DIS)PLACEMENT IN THE INDUSTRIAL HERITAGE MOVEMENT
- (50) OCCUPATIONAL FOLKLORE
- (60) AGAINST THE TIDE: CONFLICT AND CHANGE IN NORTH AMERICAN MARITIME COMMUNITIES

#### Palestinian Folklore

- (81) PALESTINIAN FOLKLORE AND CULTURAL SURVIVAL

#### Proverbial Lore

- (6) PROVERBS

#### Public Folklore and Folklife

- (4) PLACE AND (DIS)PLACEMENT IN THE INDUSTRIAL HERITAGE MOVEMENT
- (7) OBJECTS OF GAZE: MUSEOLOGY, PUBLIC DISPLAY, TOURISM AND POLITICS
- (24) YOU CAN'T PLAY THAT STUFF ON PUBLIC RADIO: A REPORT FROM RADIO-PRODUCER FOLKLORISTS
- (35) WHO OWNS PUBLIC SECTOR COLLECTIONS? ISSUES OF OWNERSHIP, COPYRIGHT, AND ACCESS
- (46) PUBLIC SECTOR ROUNDTABLE I
- (53) MARKETING "FOLK" AND THE POLITICS OF DEFINITION
- (66) EVERYDAY PEOPLE (DOING EVERYDAY THINGS)
- (67) PUBLIC SECTOR ROUNDTABLE II
- (78) ALLIANCES FOR ADVOCACY: PROFESSIONALIZING PUBLIC FOLKLORE
- (87) BOUNDARIES OF/IN FOLKLORE
- (88) CONTESTED HERITAGE: THE POLITICS OF CULTURE IN NEW YORK STATE—PAST AND PROSPECT
- (95) MOBILIZING THE FIELD: STRATEGIES FOR NATIONAL ADVOCACY AND LOBBYING
- (99) PUBLIC SECTOR ROUNDTABLE III

#### Visual Representations of Folklife

- (28) VISUAL REPRESENTATIONS OF FOLKLIFE
- (31) OVER THE HEDGE
- (74) EXHIBITS AND PROGRAMS
- (106) RUNNING MATE: GENDER AND POLITICS IN THE EDITORIAL @subject = CARTOONS
- (117) THE GRAMMAR OF MIND AND BODY: ASPECTS OF MOTION IN @subject = SHAMANIC TRADITION

#### Working in the Field

- (14) FRIENDS, INFORMANTS, NARRATORS: ALLIANCES, ADVOCACY, AND THE POLITICS OF FIELDWORK
- (20) RESEARCH OPPORTUNITIES IN BRITISH FOLKLORE
- (30) FIELDWORK METHODOLOGY
- (57) JOB-SEARCH SKILLS AND ALTERNATIVE CAREERS FOR FOLKLORISTS
- (107) "TEXT COLLECTOR"
- (110) THE UNEMPLOYED FOLKLORIST: ALTERNATIVES AND RESPONSIBILITIES

# Mississippi



## Sacred Space

BY TOM RANKIN. Introductory essay by Charles Reagan Wilson

**F**orty photographs powerfully depict sacred landscapes that are the nucleus of black life in the Mississippi Delta.

\$35.00 cloth, \$19.95 paper

### FOLKLIFE IN THE SOUTH SERIES

## Upper Cumberland Country

BY WILLIAM LYNWOOD MONTELL

Presents the Cumberland River's folklore from yesterday's pioneers to today's teens "cruising" and women deer hunters.

\$37.50 cloth, \$16.95 paper

## South Florida Folklife

BY TINA BUCUVALAS, PEGGY A. BULGER, AND STETSON KENNEDY

Shows the rich folklife of America's southernmost tip, shaped by nomadic tourist populations and ethnic diversity.

\$37.50 cloth, \$16.95 paper

## Margaret Atwood's Fairy-Tale Sexual Politics

BY SHARON ROSE WILSON

Intriguing investigation of fairy-tale images in Atwood's haunting fiction, poetry, and artwork.

\$35.00 cloth

## The Florida Negro

A Federal Writers' Project Legacy

EDITED BY GARY W. McDONOGH

Published for the first time, the WPA documentary studies of black folklife in Florida.

\$30.00 cloth

## Appalachian Portraits

Photographs by

Shelby Lee Adams

Narrative by Lee Smith

Appalachia shown for the first time from the artistic and personal perspectives of insiders.

\$45.00 cloth, \$25.00 paper

## University Press of Mississippi

3825 Ridgewood Road  
Jackson, MS 39211-6492

601-982-6205

Fax: 601-982-6217

Toll-free orders:

1-800-737-7788

# KENTUCKY

## SOUTHERN FOLKLORE

*Erika Brady, Editor*

A stimulating mix of articles and reviews written by outstanding scholars with interests in all aspects of folklore.

\$20 one year subscription

## SMOKY MOUNTAIN VOICES

**A Lexicon of Southern Appalachian Speech  
Based on the Research of Horace Kephart**

*Harold Farwell and J. Karl Nicholas, Editors*

A dictionary of Southern Appalachian speech based on Kephart's 26 journals on folkways and speech written during a time when the region was still largely isolated.

200pp \$19 cloth

## PUTTING FOLKLORE TO USE

*Michael Owen Jones, Editor*

The first book of its kind, these essays explore folklore applications in such areas as museums, environmental planning, art therapy, organization development, tourism, and aging.

264pp \$33 cloth \$15 paper Dec

## "SO WISE WERE OUR ELDERS"

**Mythic Narratives from the Kamsá**

*John Holmes McDowell*

A remarkable body of mythology documented for the first time. 320pp \$45 cloth Dec

## New in Paperback

### SENSE OF PLACE

**American Regional Cultures**

*Barbara Allen and Thomas J. Schlereth, Editors*

"Presents valuable work on parts of the US that are somewhat sparsely represented in folklore publications"—*Choice*. 232pp 17 halftones 8 maps \$28 cloth \$15 paper

### GRASPING THINGS

**Folk Material Culture and Mass Society in America**

*Simon J. Bronner*

"The illustrations are exceptionally appropriate and provocative. The clarity of the style and arguments likewise should increase the book's appeal"—*Library Journal*.

262pp 76 halftones 16 color illustrations \$19 paper

*Inquiries and major credit card orders, call toll-free 1-800-666-2211. Send mail orders to:  
The University Press of Kentucky, P.O. Box 6526, Ithaca, NY 14851*

## THE UNIVERSITY PRESS OF KENTUCKY



**Northward Bound**  
*The Mexican Immigrant Experience in Ballad and Song*  
**Maria Herrera-Sobek**  
 cl \$35.00

Now in paperback!  
**The Mexican Corrido**  
*A Feminist Analysis*  
**Maria Herrera-Sobek**  
 cl \$29.95 pa \$10.95

**Santeria from Africa to the New World**  
*The Dead Sell Memories*  
**George Brandon**  
 Blacks in the Diaspora  
 cl \$29.95

Now in paperback!  
**The Mande Blacksmiths**  
*Knowledge, Power, and Art in West Africa*  
**Patrick R. McNaughton**  
 Traditional Arts of Africa  
 illustrated, cl \$37.95 pa \$14.95

**Turkish Traditional Art Today**  
**Henry Glassie**  
 9 color plates, 1,115 b&w illus.  
 cl \$57.50

Now in paperback!  
**Sixteen Cowries**  
*Yoruba Divination from Africa to the New World*  
**William Bascom**  
 cl \$49.95 pa \$24.95

**Women Like Meat**  
*The Folklore and Foraging Ideology of the Kalahari Ju/'hoan*  
**Megan Biesele**  
 cl \$29.95 pa \$14.95

**African Folktales in the New World**  
**William Bascom**  
 Folkloristics  
 cl \$35.00 pa \$14.95

---

Special Publications of the  
 Folklore Institute,  
 Indiana University

---

**Reflections on the Folklife Festival**  
*An Ethnography of Participant Experience*  
**Richard Bauman, Patricia Sawin, and Inta Gale Carpenter**  
 cl \$22.50 pa \$9.95

**Native Latin American Cultures through Their Discourse**  
 Edited by **Ellen B. Basso**  
 cl \$29.95 pa \$12.00

**Songs about Work**  
 Edited by **Archie Green**  
 cl \$39.95 pa \$17.50

---

Now on CD-ROM!

**Motif-Index of Folk-Literature**  
*A Classification of Narrative Elements in Folk Tales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends—6 volumes, on CD-ROM*  
**Stith Thompson**  
 CD-ROM \$395.00

**Of Gods and Men**  
*Studies in Lithuanian Mythology*  
**Algirdas Julien Greimas**  
 Translated by **Milda Newman**  
 Folklore Studies in Translation  
 cl \$35.00

**differences**  
*A Journal of Feminist Cultural Studies*  
 Edited by **Naomi Schor and Elizabeth Weed**  
 Published three times a year  
 Individuals \$28.00  
 Institutions \$48.00

**Discourse**  
*Journal for Theoretical Studies in Media and Culture*  
 Edited by **Roswitha Mueller and Kathleen Woodward**  
 Published three times a year  
 Individuals \$25.00  
 Institutions \$50.00

**Booths 203-205**

---

**Indiana University Press**

Bloomington, IN 47404  
 Orders 800-842-6796

# PENNSYLVANIA • TABLES 109 & 111

## **SPIRITUAL DISCOURSE**

### **LEARNING WITH AN ISLAMIC MASTER**

**Frances Trix**

This is the study of the process by which Baba Rexheb, a ninety-year-old Albanian leader of the Bektashi order, and Trix, an American student who has studied with him for over twenty years, came to share a common universe of experience and attunement.

**A volume in the Conduct & Communication Series.** 1993. 208 pp. Cloth, 3165-1, \$24.95; paper, 1439-0, \$14.95

## **WOMEN IN PAIN**

### **GENDER AND MORBIDITY IN MEXICO**

**Kaja Finkler**

Finkler explores the issue of why Mexican women more likely to experience nonfatal diseases than their male counterparts, and examines the relationship between patterns of social interaction, cultural expectations, and gender ideologies.

**Feb. 1994. 224 pp. Cloth, 3243-7, \$32.95; paper, 1527-3, \$14.95**

## **BODY, MOVEMENT, AND CULTURE**

### **KINESTHETIC AND VISUAL SYMBOLISM IN A PHILIPPINE COMMUNITY**

**Sally Ann Ness**

Ness provides an original interpretive account of three forms of *sinulog* dancing practiced in Cebu City in the Philippines: a healing ritual, a dance drama, and a "cultural" exhibition dance.

**A volume in the Series in Contemporary Ethnography.** 1992. 312 pp, 26 illus. Cloth, 3110-4, \$39.95; paper, 1383-1, \$16.95

## **HOLY WOMEN, WHOLLY WOMEN**

### **SHARING MINISTRIES THROUGH LIFE STORIES AND RECIPROCAL ETHNOGRAPHY**

**Elaine J. Lawless**

Lawless continues her work with women in American religion, and explores the life experiences of women in parish ministry in several Protestant churches—including the United Methodist, Christian Church-Disciples of Christ, American Baptist, Episcopal, and Unitarian churches.

**A volume in the Publications of the American Folklore Society.** 1993. 312 pp. Cloth, 8240-X, \$38.95; paper, 1444-7, \$15.95

## **BODY AND EMOTION**

### **THE AESTHETICS OF ILLNESS AND HEALING IN THE NEPAL HIMALAYAS**

**Robert R. Desjarlais**

"This remarkable book is an extraordinarily sensitive study of the cultural sensibility of illness and healing among Yolmo Sherpas in Nepal. It is a beautifully crafted volume, one of the finest cultural accounts of the interconnection between social categories and bodily experience that I have read. This book is going to become a leading example of the new wave of ethnographies that are remaking medical anthropology"—Arthur Kleinman.

**A volume in the Series in Contemporary Ethnography.** 1992. 320 pp, 27 illus. Cloth, 3166-X, \$39.95; paper, 1434-X, \$17.95

**THE UNIVERSITY OF PENNSYLVANIA PRESS**

**20% DISCOUNT ON ALL ORDERS TAKEN AT THE BOOTH**

**TO ORDER ON MASTERCARD OR VISA,**

**CALL 1-800-445-9880**

# NORTH CAROLINA

## • **ETHNOMIMESIS**

Folklife and the Representation of Culture

• **BY ROBERT CANTWELL**

• "A work of keen intelligence. . . . I know of no other work that brings within a single compass such a broad range of problems regarding museums, folklife festivals, and the postmodern condition."—Richard Price, author of *Equatoria*

• approx. 340 pp., \$49.95 cloth, \$18.95 paper

## • **BACK OF THE BIG HOUSE**

The Architecture of Plantation Slavery

• **BY JOHN MICHAEL VLACH**

• "Vlach expands our understanding of slave life while illuminating the little-known world of antebellum southern agriculture. *Back of the Big House* confirms Vlach as the preeminent scholar of African-American material culture."—Dell Upton, University of California, Berkeley

• 278 pp., \$37.50 cloth, \$18.95 paper

• Fred W. Morrison Series in Southern Studies

• **30%**

• *Convention Discount*

## • **THE UNIVERSITY OF NORTH CAROLINA PRESS**

Chapel Hill

• Phone (800) 848-6224, Fax (800) 272-6817

VISIT OUR TABLE AT AFS 93

**BOOTH 202**

## **READING FOOTBALL**

How the Popular Press Created an American Spectacle

by Michael Oriard

Foreword by Alan Trachtenberg

348 pp., \$29.95

Cultural Studies of the United States

## **THE PICTURE MAN**

Photographs by Paul Buchanan

Ann Hawthorne, editor

Introduction by Bruce Morton

approx. 130 pp., \$24.95 cloth,

\$12.95 paper

*forthcoming*

## **JACK IN TWO WORLDS**

Contemporary North American Tale-tellers

William Bernard McCarthy, editor

Spring 1994

*new in paperback*

## **SUBDUING SATAN**

Religion, Recreation, and Manhood

in the Rural South, 1865–1920

by Ted Ownby

308 pp., \$29.95 cloth, \$12.95 paper

Fred W. Morrison Series in Southern Studies

*new in paperback*

## **SOUTHERN FOOD**

At Home, on the Road, in History

by John Egerton

approx. 420 pp., \$18.95 paper

Best Book on Food, Culinary Institute of America, 1987

A Chapel Hill Book

*back in print*

## **THE FOXFIRE BOOK OF APPALACHIAN TOYS AND GAMES**

Linda Garland Page and Hilton

Smith, editors

New Introduction by Simon J.

Bronner

approx. 290 pp., \$16.95 paper

---

## Bodylore

*Edited by Katharine Young*

A Publication of the American Folklore Society,  
New Series  
264 est. pages, illustrations  
ISBN -799-5, \$28.00

## Halloween and Other Festivals of Death and Life

*Edited by Jack Santino*

344 est. pages, illustrations  
ISBN -812-6, \$38.95 cloth  
ISBN -813-4, \$18.95 paper

## New England Humor

FROM THE REVOLUTIONARY  
WAR TO THE CIVIL WAR

*Cameron C. Nickels*

296 pages, illustrations  
ISBN -804-5, \$34.95

## The Negro Traditions

*Thomas W. Talley*

*Edited, with an introduction,  
by Laura C. Jarmon and Charles K. Wolfe*

360 pages, illustrations  
ISBN -803-7, \$38.00

## Personal Discipline and Material Culture

AN ARCHAEOLOGY OF ANNAPOLIS,  
MARYLAND, 1695-1870

*Paul A. Shackel*

240 pages, illustrations  
ISBN -784-7, \$27.95

## Manufacturing Tales

SEX AND MONEY  
IN CONTEMPORARY LEGENDS

*Gary Alan Fine*

A Publication of the American Folklore Society,  
New Series  
224 pages, ISBN -754-5, \$38.95 cloth  
ISBN -755-3, \$14.95 paper

## Serpent-Handling Believers

*Thomas Burton*

224 pages, illustrations  
ISBN -787-1, \$33.95 cloth  
ISBN -788-X, \$19.95 paper

## Blues and Evil

*Jon Michael Spencer*

208 pages, illustrations  
ISBN -782-0, \$28.95 cloth  
ISBN -783-9, \$18.95 paper

## East Tennessee Cantilever Barns

*Marian Moffett and Lawrence Wodehouse*

160 pages, illustrations  
ISBN -798-7, \$29.95

## American Home Life, 1880-1930

A SOCIAL HISTORY OF SPACES  
AND SERVICES

*Edited by Jessica H. Foy and Thomas J. Schlereth*

296 pages, illustrations, ISBN -759-6, \$34.95

*New in paper!*

## Folklore Matters

*Alan Dundes*

188 pages, illustrations  
ISBN -776-6, \$12.95 paper

VISIT OUR BOOTH IN EUGENE!



## The University of Tennessee Press

KNOXVILLE 37996-0325

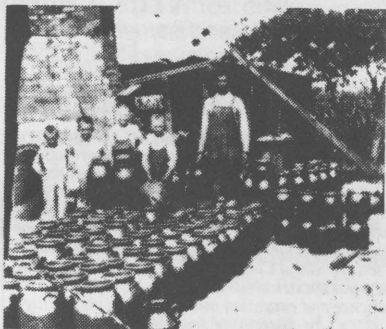
ISBN prefix 0-87049  
Postage: \$3 for first book;  
\$.75 for each additional book

---

# PATTERNS OF TRADITION

TABLES 215, 217

Courtesy of Jake Clayton



**Great and Noble Jar**  
Traditional Stoneware of  
South Carolina  
Cinda K. Baldwin  
192 photographs (15 in color),  
17 maps and drawings  
\$39.95 cloth

**Snowbird Cherokees**  
People of Persistence  
Charlotte Neely  
6 photographs, 3 maps  
\$14.95 paper

**Singing Cowboys and  
Musical Mountaineers**  
Southern Culture and the  
Roots of Country Music  
Bill C. Malone  
\$24.95 cloth

**Images of the South**  
Constructing A Regional  
Culture on Film and Video  
Edited by Karl G. Heider  
27 photographs  
\$32.00 cloth, \$16.00 paper

**An Introductory Guide to  
Cultural Theory and  
Popular Culture**  
John Storey  
\$30.00 cloth, \$14.95 paper

**Willie Mae**  
Elizabeth Kytle  
\$14.95 paper

*Winner of the 1993 Vernacular  
Architecture Forum's Abbot  
Lowell Cummings Award*

**Homeplace**  
The Social Use and  
Meaning of the Folk  
Dwelling in Southwestern  
North Carolina  
Michael Ann Williams  
40 photographs and  
illustrations  
\$30.00 cloth

**30% Convention Discount**

**The University of Georgia Press • Athens, GA 30602**

# FOLKLORE TITLES FROM UTAH STATE UNIVERSITY PRESS

Coming this fall. . .

## STUDIES IN ITALIAN AMERICAN FOLKLORE

Publications of the American Folklore  
Society, New Series  
Patrick B. Mullen, General Editor

Edited by Luisa Del Giudice  
\$39.95 cloth \$19.95 paper

"A fine and even exciting work. . . The papers made such captivating reading that they often fit into the 'couldn't put down' category. . . A valuable text for courses in folklore, anthropology, sociology, women's studies, American ethnic groups, personality and culture, comparative cultures, and folklore and communication."

—Elizabeth Mathias, co-author of  
*Italian Folktales in America*



## MARIA CALLEJA'S GOZO: A Life History

UNESCO Collection of Representative Works,  
European Series

Edited and Introduced by  
Micheline Galley

\$29.95 cloth

"Gozo [the Mediterranean island] has a long history going back beyond classical times to the prehistoric period. Its scenery and physical features, its architecture, together with its traditional way of life have drawn visitors to its shores and inspired poets, scholars, travellers, and writers to study and describe its legendary lore and customs. Against this island setting Maria Calleja tells her own story. Her life history is inextricably linked with that of Gozo. Her experience and education make her particularly fitted to observe and describe her island and its now-vanishing mode of life."

—From the Foreword by G. Cassar Pullicino,  
formerly editor of *The Maltese Folklore Review*

## EXPLORING FOLK ART: Twenty Years of Thought on Craft, Work, and Aesthetics

By Michael Owen Jones  
\$19.95 paper



## I HEARD THE OLD FISHERMEN SAY:

Folklore of the Texas Gulf Coast  
Patrick B. Mullen

\$15.95 paper

Original recorded versions on cassette  
36 minutes \$8.95



## CREATIVE ETHNICITY: Symbols and Strategies of Contemporary Ethnic Life

Edited by Stephen Stern  
and John Allan Cicala  
\$19.95 paper



## WE GATHER TOGETHER: Food and Festival in American Life

Edited by Theodore C. Humphrey  
and Lin T. Humphrey. \$19.95 paper

## FOLK GROUPS AND FOLKLORE GENRES:

### A Reader

Edited by Elliott Oring  
\$15.95 paper



## FOLK GROUPS AND FOLKLORE GENRES:

### An Introduction

Edited by Elliott Oring  
\$14.95 paper



## CEMETERIES AND GRAVEMARKERS:

### Voices of American Culture

Edited by Richard E. Meyer  
With a Foreword by James Deetz  
\$19.95 paper

## CREATIVITY AND TRADITION IN FOLKLORE: New Directions

Publications of the American Folklore Society,  
New Series. Patrick B. Mullen, General Editor  
Edited by Simon J. Bronner  
\$42.50 cloth



## FOLK ART AND ART WORLDS

### An Introduction

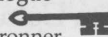
Edited by  
John Michael Vlach  
and Simon J. Bronner  
\$19.95 paper



## AMERICAN MATERIAL CULTURE AND FOLKLIFE:

### A Prologue and Dialogue

With a New Preface  
Edited by Simon J. Bronner  
\$19.95 paper



Available from  
bookstores or directly from:

UTAH STATE  
UNIVERSITY PRESS  
LOGAN, UTAH 84322-7800



In a hurry?

Call in your credit card order  
(801) 750-1362

Monday through Friday, 9 a.m. -5 p.m.

Visit our table for a 20% Conference discount on all titles. MasterCard  
and VISA accepted; examination copies available on request.

First book in the new World Folklore Library!

## CAJUN AND CREOLE FOLKTALES

The French Oral Tradition of South Louisiana

Barry Jean Ancelet

This is the largest, most diverse, and best-annotated collection of French-language animal and magic tales, jokes, lies and tall tales, Pascal stories, legends, and historical tales ever published in the United States in both the original Cajun French and in English translation. The text discusses context, repertoire, language, and the storytellers themselves and concludes with an extensive bibliography.

c. 500 pages    illustrated    31498-1    c. \$25    3/94  
Volume 1, World Folklore Library

## FOLK LAW

Essays in the Theory and Practice of *Lex Non Scripta*

Edited by Alison Renteln Dundes and Alan Dundes

Folk law, an orally transmitted body of obligations and prohibitions, is known as customary law, unwritten law, common law, indigenous law, and primitive law. It falls at the intersection of two disciplines—jurisprudence and folklore. This collection contains many of the most interesting essays ever written on this complicated subject, concluding with a bibliography in English, French, and German.

c. 800 pages    31314-4    c. \$80    12/93  
Volume 7, Garland Folklore Casebooks

## EWE COMIC HEROES

Trickster Tales in Togo

Zinta Konrad

c. 250 pages    illustrated    07639-7    c. \$40    1/94  
Volume 9, Albert Bates Lord Studies in Oral Tradition

## WISE WORDS

Essays on the Proverb

Edited by Wolfgang Mieder

c. 550 pages    30942-2    c. \$75    5/94

Volume 6, Garland Folklore Casebooks

## CUBAN FESTIVALS

An Illustrated Anthology

Edited by Judith Bettelheim

c. 200 pages    illustrated    30310-6    c. \$30    9/93

Volume 3, Studies in Ethnic Art

## TURANDOT'S SISTERS

A Study of the Folktale AT 851

Christine Goldberg

224 pages    31285-7    \$33    10/93

Volume 7, Garland Folklore Library

## FROM SCYTHIA TO CAMELOT

A Radical Reassessment of the Legends of King Arthur, the Knights of the Round Table, and the Holy Grail

C. Scott Littleton and Linda A. Malcor

c. 600 pages    31496-5    c. \$90    3/94

## INTERNATIONAL PROVERB SCHOLARSHIP

An Annotated Bibliography  
Supplement II (1982-1991)

Wolfgang Mieder

952 pages    31133-8    \$95

Volume 20, Garland Folklore Bibliographies

## CONTEMPORARY LEGEND

A Folklore Bibliography

Gillian Bennett and Paul Smith

370 pages    06103-9    \$56    10/93

Volume 18, Garland Folklore Bibliographies

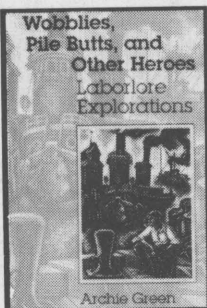
Call or write for a free Anthropology & Folklore catalog.



**GARLAND PUBLISHING**

1000A Sherman Avenue, Hamden CT 06514

To order: 800-627-6273 • Fax (203) 230-1186



**Wobblies,  
Pile Butts, and  
Other Heroes**  
Laborlore Explorations

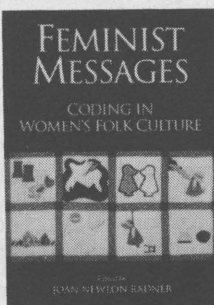
*Archie Green*

Illus. Cl: \$39.95\*

**Feminist Messages**  
Coding in Women's  
Folk Culture

*Edited by Joan Newlon  
Radner*

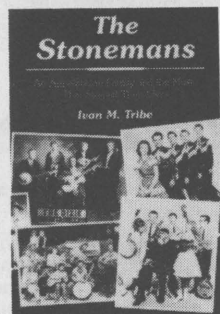
Illus. Cl: \$39.95; Pb: \$16.95\*



**Feminist Theory  
and the Study  
of Folklore**

*Edited by Susan Tower  
Hollis, Linda Pershing,  
and M. Jane Young*

Illus. Cl: \$44.95; Pb: \$18.95



**Transforming  
Tradition**  
Folk Music Revivals  
Examined

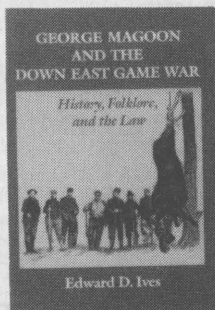
*Edited by Neil V. Rosenberg  
Foreword by Alan Jabbour*

Cl: \$34.95\*

**The Stonemans**  
An Appalachian Family  
and the Music That  
Shaped Their Lives

*Ivan M. Tribe*

Illus. Cl: \$44.95; Pb: \$16.95



**Barrio Rhythm**  
Mexican American  
Music in Los Angeles

*Steven Loza*

Illus. Cl: \$42.50; Pb: \$16.95

**Traveling the  
High Way Home**  
Ralph Stanley and the  
World of Traditional  
Bluegrass Music

*John Wright*

Illus. Cl: \$27.50

**The Crooked  
Stovepipe**  
Athapaskan Fiddle  
Music and Square  
Dancing in Northeast  
Alaska and Northwest  
Canada

*Craig Mishler*

Illus. Cl: \$29.95

**Anthropology  
and Literature**

*Edited by Paul Benson  
Introduction by Edward M.  
Bruner*

Cl: \$44.95; Pb: \$14.95

*Now in Paperback*

**Bluegrass**  
A History

*Neil V. Rosenberg*

Illus. \$18.95

**George Magoon  
and the Down  
East Game War**

*Edward D. Ives*

\$17.95\*

\*Publications of the  
American Folklore Society

*Order at our display for a discount, or toll free 800/545-4703*

**University of Illinois Press**

54 East Gregory Drive • Champaign, IL 61820

