

# Folklore Studies

NEWSLETTER OF THE UNIVERSITY OF OREGON FOLKLORE PROGRAM

Spring 2008

VOLUME 1, ISSUE 4

## WE BRAKE FOR TALE TYPES

### UO Folklore Travels Far and Wide in 2008

For UO folklore faculty and students, the 2007–8 academic year has proven to be a time of travel and transition for the program, of prominent appearances and notable successes at academic conferences across the continent. Encouraged by the positive reception of a large showing at the 2007 meeting of the Western States Folklore Society (WSFS) in Los Angeles, California, the folklore Ducks capitalized on the attention in 2008. Attending and presenting at various scholarly gatherings in previously unprecedented numbers, students and faculty members have enjoyed warm responses, honors, and awards, culminating in a dominant performance at the 2008 WSFS meeting, and reminding members of the discipline of Oregon's prominent place in the future of American and international folkloristics.

The year of travel was kicked off during the fall term by the attendance of the majority of the program's core faculty at the joint annual meeting of the American Folklore Society (AFS) and the Folklore Studies Association of Canada in Quebec. Between October 17 and 21, faculty members Daniel Wojcik, Sharon Sherman, Carol Silverman, Doug Blandy, Philip Scher, and John Fenn presented and attended a series of papers, workshops, and discussion sections on a wide variety of folklore topics (see full list of presentations on page 4). Joining the UO faculty was second-year graduate student Robert Dobler, who presented a paper entitled "Ghosts in the Machine: Mourning the MySpace Dead." While distance



From left to right, UO alum and University of Wisconsin–Madison associate professor Robert Glenn Howard, UO graduate student Robert Dobler, UO associate professor Daniel Wojcik, and Peter Jan Margry of the Meertens Institute, Netherlands, stand before the historic Château Frontenac in Quebec City, Canada, while attending the 2007 joint annual meeting of the American Folklore Society and the Folklore Studies Association of Canada.

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#### About Our Program

The University of Oregon's Folklore Program is one of the nation's most progressive centers for folklore studies. The interdisciplinary nature of the program allows independent-minded students to design their own programs according to their interests. Each year, students and faculty members present at conferences nationwide, publish articles, and produce award-winning films. The program is also home to the Randall V. Mills Folklore Archives, which houses nearly 20,000 documents and films.



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## Notes from program director Daniel Wojcik

The 2007–8 academic year has been an exciting and eventful time for UO folklore studies, as our program continues to thrive and expand. After years of groundbreaking effort by Barre Toelken and Sharon Sherman, the Folklore Program continues to be recognized for its interdisciplinary approach, ethical fieldwork practices, and engagement with contemporary theory. In the past few years, our program has grown to become one of the most interdisciplinary and progressive centers for the study of folklore, cultural heritage, and vernacular culture in the United States. With forty-five participating faculty members, and more than twenty-five current graduate students (and nine incoming students in fall 2008), we are now one of the largest and most acclaimed folklore programs in the world.



Daniel Wojcik

Once again, the academic year has been both busy and productive, and this newsletter documents some of the many accomplishments and awards that our faculty, students, and alumni have attained. Although these are described in detail in the following pages, a few of the highlights include a strong contingent of our faculty presenting papers at the annual meeting of the American Folklore Society, and the majority of our graduate students presenting papers at the Western States Folklore Society conference at UC Davis. Other important developments include the wonderful support we have received for our collaboration with the UO Libraries' University Archives and Special Collections to enhance the visibility and accessibility of the important holdings of the Randall V. Mills Archive of Northwest Folklore.

This past year, our faculty received a number of impressive awards, and their publications, presentations, and global travel in support of folklore studies have further enhanced our international reputation. Our students have been equally accomplished in their presentations, and have taken great initiative in the development of the "Archive Hour" series, an exhibition at the DIVA Center, and other public presentations. We also have hosted a number of lectures, presentations, and film events on campus that have been highly successful and usually filled to capacity with enthusiastic crowds. In this issue, we also highlight the accomplishments of some of our alumni. Additional updates about the successes of our alumni and students may be found on our web page.

Despite all this good news, the program has one ongoing need—increased financial support for our students. This past year, most of our students have been successful in receiving support across campus from other departments, some of which now favor folklore students over other students. But this is not enough—although we are working with the UO administration, we also need your generosity to support our students and to strengthen our program. Please contact us if you would like to help.

We have a number of events and projects planned for 2008–9; visit our web page for Folklore Program information and upcoming events at [www.uoregon.edu/~flr](http://www.uoregon.edu/~flr). Feel free to contact us with any news or updates, and please visit us if you are in town. It has been extremely rewarding to be part of this exciting moment in the history of UO folklore studies, and I thank all of you who have made this a productive and fulfilling year.

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### *Continued from page 1* **Folklore travels**

and airfare prevented other Oregon students from attending, Dobler reaped the benefits of his efforts, receiving the prestigious Don Yoder Prize for the Best Student Paper in Folk Belief or Religious Folklife for his presentation, and returned home to enthusiastic congratulations in Eugene.

Faculty members also enjoyed warm receptions, collaborating on high-profile projects with recent UO folklore graduates such as Elena Martínez, Alysia McLain, and Carol Spellman.

During the spring term, other Folklore Program members began to hit the roads as well. On the weekend of April 10–13,

Assistant Professor Lisa Gilman and second-year grad student Emily Afanador attended the annual Pop Conference held in Seattle at the Experience Music Project museum, this year focusing on music and its relationship to conflict and change. The folklorists were able to bring fresh and pertinent perspectives to a conference that brought together music critics, performers, anthropologists, sociologists, freelance writers, and various pop music enthusiasts. Gilman presented her recent research in a paper titled "American Soldiers' Ipods: Layers of Identity and Situated Listening in Iraq," evidencing an influence of music upon soldier mentality beyond the commonly documented use of heavy metal and gangsta rap.



UO folklore students, faculty, and alumni represent "Team Folklore" at the 2008 meeting of the Western States Folklore Society in Davis, California.

During the same weekend, first-year graduate student Suzanne Reed and recent graduate Elaine Vradenburgh attended the annual meeting of the Association of Western States Folklorists (AWSF) in Port Townsend, Washington. Reed was awarded the AWSF Bea Roeder Scholarship Award to attend the meeting, dedicated to the building of community among public-sector folklorists and the study of cultures within the western United States. First-year graduate student David Ensminger also attended a separate conference on ethnomusicology in Vancouver, Washington, where he lectured on the subject "Redefining the Body Electric: The Queering of Punk and Hardcore."

Yet the crowning achievement of 2008 for UO folklore took place on the campus of University of California at Davis, at the Western States Folklore Society conference, themed "Folklore Engages Modernity." Sending a nineteen-member contingent (the largest of any school in attendance), UO folklore received rave reviews for its many panels and independent presentations (listed on page 4), while engaging in vibrant discussion with prominent folklorists from across the country. At the society's annual business meeting, the UO's David Ensminger was elected student vice president of the WSFS board (taking over the job from graduating UO student Casey Schmitt), while Daniel Wojcik continued his work as current board president. The UO contingency, affectionately nicknamed "Team Folklore," felt extremely proud of their combined work and supported one another while attending the presentations of other scholars to get a taste of the work being done at other schools.

"I got great support and encouragement from Team Folklore and other folklorists at the conference," said first-year graduate student and presenter Ziyang You. "I appreciate that greatly. I am so happy that I have chosen our program here at the UO, and to be a member of such a great team. I love Team Folklore! We are the best in the western states!"

The excitement and enthusiasm garnered over the past year's travels will certainly carry over into 2008–9. Plans are already in place for students and faculty members to travel to and present at the 2008 AFS meeting in Louisville, Kentucky, and to conduct fieldwork from as far away as the mountains of Peru and the rural regions of China. As the UO Folklore Program continues to expand and develop, its students and faculty members are taking the lead within the field, making their presence known both nationally and internationally.

## AMERICAN FOLKLORE SOCIETY MEETING

The 2007 meeting of the American Folklore Society, held from October 17 to 21 in Quebec, Canada, featured presentations, workshops, and panel discussions by a large number of the UO Folklore Program's core faculty, alumni, and current graduate students, including the following:

"Promising Joy: Certifying the Bob Ross Experience" (Doug Blandy, UO folklore faculty)

"Romani Music, Balkan States, and the Dilemmas of Heritage" (Carol Silverman, UO folklore faculty)

"The Biopolitics of Culture and Heritage: Case Studies from the Caribbean" (Philip Scher, UO folklore faculty)

**PANEL:** Technology, Vernacular Religion, and Visual Cultures/La technologie, la religion vernaculaire et les cultures visuelles (Chair: Daniel Wojcik)

"Ghosts in the Machine: Mourning the MySpace Dead" (Robert Dobler, UO folklore)

"Apparitions and Traditions of Miraculous Photography" (Daniel Wojcik, UO folklore faculty)

**WORKSHOP:** Editing Digital Video/Atelier: Montage de vidéos numériques (sponsored by the Public Programs Section and the Folklore and Visual Media Section), conducted by Alysia McLain (Juneau-Douglas City Museum, UO folklore alum), Sharon R. Sherman (UO folklore faculty), and Carol Spellman (Oregon Historical Society, UO folklore alum)

**WORKSHOP:** Introduction to Digital Audio Field Recording/Introduction à l'enregistrement sonore numérique en situation de terrain (sponsored by the Archives and Libraries Section), conducted by John Fenn (UO faculty) and Andy Kolovos (Vermont Folklife Center)

**FILM SESSION:** *From Mambo to Hip-Hop* (Chair: Elena Martínez, UO folklore alum)

Discussion by Steven Zeitlin (City Lore), Elena Martínez (City Lore, UO folklore alum) and Sharon R. Sherman (UO folklore faculty)

Attending but not presenting was current UO folklore graduate student Nathan Georgitis.

## WESTERN STATES FOLKLORE SOCIETY MEETING

The University of Oregon was a dominant force at this year's Western States Folklore Society conference, "Folklore Engages Modernity," which took place April 10–12 in Davis, California. Presentations included the following:

**PANEL:** Ideology and Protectionism in Chinese Folkloristics (Chair: Sharon R. Sherman)

"The Political and Ideological Use of Folklore in Modern China" (Ziyang You, UO folklore)

"Intangible Cultural Heritage in China: Ethics, Ownership, and Protectionism" (Sharon R. Sherman, UO folklore faculty)

**PANEL:** Searching for Subcultures: Resistance, Community, and Identity in Art and Music (Chair: David Ensminger)

"Audible Hands, Dexterous Voices: A Film About Five Turntablists from Eugene, Oregon" (Andre Sirois, UO journalism)

"The Independent Record Store as Oppositional and Contested Space: A Case Study of the House of Records" (David Gracon, UO journalism)

"Visual Vitriol: Punk Gig Fliers as Urban Folk Art" (David Ensminger, UO folklore)

**PANEL:** Apocalypse Culture Now: End Times Tradition in Image, Technology, and Vernacular Belief (Chair: Daniel Wojcik)

"Doom Town: Pulp Comics and Vernacular Eschatology in the Religious Tracts of Jack T. Chick" (Robert Dobler, UO folklore)

"Apocalyptic Visions and Vernacular Traditions of Revelatory Photography" (Daniel Wojcik, UO folklore faculty)

"When Prophecy Fails—or Not: Theories of Prophetic Failure and the Importance of a Folkloristic Perspective" (Kevin Taylor, UO folklore)

"Blogging the End Times: Ritual Deliberation in Participatory Media" (Robert Glenn Howard, University of Wisconsin–Madison faculty, UO folklore alum)

**PANEL:** Place, Space, and Play: Community in the Twenty-first Century (Chair: Robert Glenn Howard)

"Into the (Liminal) Wild: Landscape, Liminality, and the Supernatural Encounter in Folklore, Film, and Beyond" (Casey Schmitt, UO folklore)

“‘Contact Us’: How Individuals Affirm Belief and Sustain Community on the Internet” (Kate Ristau, UO folklore)

**PANEL:** Representation, Ethics, and Visual Communication (Chair: Kelley Totten)

“Images of Africa: Documentary Photography and the Ethics of Cultural Preservation” (Elaine Vradenburgh, UO folklore alum)

“Collaborative Documentary and Vernacular Photography” (Al Bersch, UO folklore, and Leslie Grant, Parsons School of Design)

“‘Souvenirs at Sea’: ‘Local’ Crafts and Cultural Representation on an Ecotourism Cruise Ship” (Kelley Totten, UO folklore)

**FILM:** *All Mixed Up: A Cultural Exploration of Mixed Tapes and CDs* (Don Stacy, UO folklore)

**PANEL:** Heritage and Change

“Changing Sameness: Cosmopolitan Influences in Malian Griot Tradition” (written by Emily Afanador, UO folklore, presented by Angela Montague, UO anthropology)

“Are We There Yet: Investigations into the Expectations of Cultural Tourism” (Angela Montague, UO anthropology)

Attending but not presenting were current UO folklore graduate students Summer Pennell, Ashley Gossman, Robb Norton, and Gail Stevenson, as well as UO folklore alumni Susan Fagan and Moriah Hart.

At the Western States Folklore Society’s annual board meeting, held on the evening of April 12, current UO graduate student David Ensminger was elected to succeed UO graduate student Casey Schmitt as student vice president on the society board. Daniel Wojcik remains society board president.



Recent graduates Kate Ristau (left) and Casey Schmitt (right) join Professor Dianne Dugaw and Associate Professor Daniel Wojcik at commencement ceremonies in June, 2008



## Chinavine Project Fosters International Collaboration

With each passing year, it seems the UO Folklore Program's interaction and collaboration with Chinese folklorists grows more and more. Professors Sharon Sherman and Doug Blandy have each traveled to China in recent years to attend conferences and conduct fieldwork. In April 2007, the Folklore Program helped to host a visit and series of presentations at the University of Oregon by prominent Chinese folklorists Lihui Yang and Deming An, and in fall 2007 admitted its first graduate student from China, Ziyang You. In 2008 Doug Blandy helped put another link in the chain connecting UO folklore and China with his work on Chinavine.

A collaborative effort in the preservation of Chinese folk art, Chinavine is a project involving collaborators from the Cultural Heritage Alliance at the University of Central Florida (UCF), the Center for Community Arts and Cultural Policy at the University of Oregon, and the Folk Art Institute at Shandong University of Art and Design (SUAD). Goals for the project include documenting and interpreting China's tangible and intangible cultural heritage, and creating a Chinese folk art website for English-speaking audiences, capitalizing on the anticipated interest in China generated by the 2008 Olympics in Beijing. The project uses a collaborative research model developed by Blandy, associate dean for academic affairs of the UO School of Architecture and Allied Arts, and Kristin Congdon, UCF professor of film and humanities, exploring the ways this collaborative approach to cultural interpretation can expand to incorporate partnership across countries, and to reach common understandings around mutual interests.

The Chinavine project was motivated by Blandy's visits to SUAD three years ago, when he became aware of efforts by the Folk Art Institute to preserve and maintain folk art in Shandong province, both for local and international audiences. "Because of my own interest and Kristin's interest," explained Blandy, "we thought that English-speaking audiences would

be very interested in what they are doing in Shandong. We think that their folk art collection is remarkable and significant, and so we began to partner with them." As a result of that partnership, last year Blandy and Congdon visited four villages in Shandong province. Fieldwork from that trip is currently exhibited on Chinavine.org,

a website modeled after Folkvine.org, an interactive site featuring Florida's folk artists, created through the collaboration of the University of



A kite museum in Weifang, China.

Central Florida Cultural Heritage Alliance, members of the faculty, and students in film, digital media, English, humanities, art, and anthropology.

Blandy, along with Myra Tam, research assistant for the UO Center for Community Arts and Cultural Policy and graduate student in arts management, as well as five representatives from both Oregon and the University of Central Florida, recently returned from a twelve-day trip to Shandong province, where they shared progress on the project with collaborators at SUAD and performed additional fieldwork in both Shandong province and Beijing. While in Shandong province, they went to Weifang, a village known for its kite making; in Beijing, they met with several scholars, and visited with acclaimed folk artisans living in the Beijing area, including artists who make silk flowers, mythological figures, kites, yo-yos, masks, and bristle dolls representing Peking Opera characters.

For more information and to view fieldwork from the project, visit Chinavine.org.

## Archives Initiative Moves Forward

In September 2007, the University of Oregon Libraries and the Folklore Program launched a two-year initiative to improve the management of the Randall V. Mills Archive of Northwest Folklore. A working group of UO librarians, members of the folklore faculty, and students will work to make the archive's rich and unique collections more widely available for instruction, research, and outreach in the UO community and beyond. The initiative meets the UO Libraries' strategic aims of becoming "an active and visible partner in reshaping learning and scholarship" on campus and "extending the research infrastructure" of the university (*UO Libraries Strategic Directions 2005–2007*). The collaboration also serves the libraries' diversity goals, which include improving "the campus climate for diversity by diversifying holdings and broadening access to library materials" and creating "barrier-free access to its collections by enhancing both intellectual and physical accessibility for all communities" (*UO Libraries Diversity Plan, 2007*). The initiative also supports the mission of the Mills Archive to support instruction and research in the Folklore Program and the field of folklore studies; to preserve and provide access to cultural heritage documentation for the public and members of documented communities; to foster community and appreciation of diverse

cultures through outreach and public programs; and to provide professional training in archive management to graduate students in folklore studies.

The working group has identified the implementation of the Archivists' Toolkit, a data management system for archives, as a primary goal. The Archivists' Toolkit will allow the Mills Archive to export collection guides to a searchable, online database of descriptions of regional primary sources called Northwest Digital Archives ([nwda.wsulibs.wsu.edu](http://nwda.wsulibs.wsu.edu)), and to export basic collection records to the UO Libraries catalog. With this infrastructure in place, the Mills Archive will be in a good position to initiate digital preservation and access projects that will preserve original materials and create access to digital surrogates. Another objective of the project is to implement the Ethnographic Thesaurus, a new controlled vocabulary for describing ethnographic collections that will help users locate materials on topics of interest. The working group has recently succeeded in cataloging the Mills Archive book collections in the UO Libraries catalog, integrating access to these materials with other library collections. This effort included the cataloging of Randall V. Mills' personal library, which is especially strong in American wit and humor.

### VISUAL VITRIOL

## DIVA Show Highlights Punk Culture

At the University of Oregon, students and faculty members have developed a reputation for questioning the bounds of folk and alternative culture and engaging their audiences with exciting and informative presentations. In March, this tradition continued as the Downtown Initiative for the Visual Arts (DIVA) Center in central Eugene presented the community with *The Secret History of Punk Rock: Visual Vitriol*, a monthlong exhibition of punk rock posters collected over the last three decades by event organizer and UO folklore graduate student David



Punk fliers grab the attention of a passerby at the DIVA Center in downtown Eugene, Oregon

Ensminger. In addition to the presentation of posters and fliers, the opening weekend included a roundtable discussion featuring

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Continued from page 7 **Punk culture**

punks and academics, the debut screening of the documentary film *Chronicles from the Zero Hour: The Punk Legacy* (coproduced by Ensminger and fellow UO folklore grad student Ashley Gossman), and an afternoon DIY (do-it-yourself) workshop.

On Friday, March 7, over 650 visitors attended the DIVA Center, browsing the room where Ensminger had arranged several hundred photocopied posters in grids on the wall. Drawn from a collection of over 3,000 pieces, the materials were segmented in terms of creator, time period, region, and subject matter, including skateboarding, women's bands, and queer bands. Asked why he chose these particular groupings, Ensminger said he wanted to show the participatory and multicultural aspects of punk, specifically drawing attention to female gender and queerness. "I think this diversity was a fact on the ground," he said, "although much overlooked in the discourse and history of punk, written mostly from a white, middle-class point of view."

The following day featured workshop presentations on aspects of DIY culture. Local musicians Nate Wallace and Eric Eiden talked about DIY music recording, and UO journalism graduates David Gracon, Kelsey Wallace, and Andre Sirois presented on zine making, clothing modification, and turntablism-mixology, respectively. That evening, Ensminger hosted a roundtable discussion about punk as a historic DIY subculture, featuring a number

of key national and local participants, including Roxy from the Epoxies (Portland), Tim Hinely from *Dagger* fanzine (Philadelphia and Portland), Colin Sears of Dag Nasty (Washington, D.C.), Karen McFarlane from the Funhouse Strippers (San Francisco and Salem), and University of Oregon faculty members John Fenn and Daniel Wojcik.

The session was followed by a screening of *Chronicles from the Zero Hour*. Made up of live footage of the bands TSOL and the Circle Jerks, and interviews with members of MDC, Chumbawamba, Strike Anywhere, Lifetime, Paint it Black, The Epoxies, Dag Nasty, and Alloy, the film served as "a kind of tribute to these people's stories," Ensminger said, and sometimes "functioned like conversion narratives, but also dealt with issues like creating a sense of cultural space and navigating politics."

The roundtable, video screening, workshops, and poster show were combined with the intention of creating a "living installation," where visitors could interact on a number of different levels. The gallery, Ensminger said, is "simply a site: one that we can imagine in any number of ways."

The show at DIVA was one of many exhibitions of Ensminger's collection, which has traveled extensively throughout the United States and Europe. For more information, visit the Center for Punk Arts on the web at [visualvitriol.wordpress.com](http://visualvitriol.wordpress.com).



Graduate students (from left to right) Ashley Gossman, Gail Stevenson, and Summer Pennell display their "Team Folklore" pride.



## SYMBOLS, SLIDES, AND SASQUATCH

# Mills Archive Institutes the “Archive Hour”

The Randall V. Mills Archive is rumbling with activity this year. Aside from the usual meeting of graduate-level courses and visits from students, faculty members, and outside scholars, the archive has suddenly become home to a series of biweekly discussions and well-attended academic presentations as well.

With the institution of the Randall V. Mills “Archive Hour,” UO folklore has created a new academic community, providing the opportunity for students and faculty members alike to give public presentations of their work or to pull projects from the archive for discussion. Located in a remote wing of the fourth floor of Prince Lucien Campbell Hall, the archive has, for many years, remained one of the university’s best-kept secrets. The largest folklore archive in the Pacific Northwest, it houses over 4,000 separate collections of folklore and ethnographic fieldwork reports, including numerous video docu-

mentaries and over 7,000 slides of visual folkloric materials. With thousands of catalogued oral histories, stories, jokes, religious beliefs, songs, customs, foodways, and images (to name only a few of a vast array of materials and documents), the archive has been a valuable resource since its establishment in 1966. In 2008, it reestablished itself as a meeting place and forum as well.

space for students of folklore and related programs. Beginning in winter term, archivists Al Bersch and Kelley Totten kicked off the program with a slide show presentation about Russian Old Believers living in Oregon, originally written and prepared in 1973. On April 21, Casey Schmitt presented his paper “Into the (Liminal) Wild: Landscape, Liminality, and the Supernatural Encounter in Folklore, Film, and Beyond,” previously delivered at the Western States Folklore Society conference in Davis, California. On May 7, Robert Dobler unpacked the Sasquatch files housed at the archive, giving an overall history of Sasquatch research in West Coast states. On May 21, Emily Afanador gave a talk titled “Rocking the Boat: Gender Dynamics in Indie Rock Bands,” and showed a portion of her forthcoming documentary video following local co-ed rock bands.

Impressed with the popularity of Archive Hour presentations, student archivist Kelley Totten remarked that regular meetings in the archive encourage not only a greater awareness of its materials, but also more interaction among folklore students and faculty members as they view each other’s work. “The archive has potential as a great place to build a scholarship community for the folklore students,” she said. “By having a regular event, it gives us a chance to meet and share our work and get feedback on our projects—outside the classroom, but still in a more formal academic setting.”

For more information, or to catch the next Archive Hour event, check the events section of the Folklore Program website: <http://darkwing.uoregon.edu/~flr/welcome/events.htm>.



Graduate student Robert Dobler reviews the Sasquatch files during a presentation for the Archive Hour.



Students and faculty members gather for the Archive Hour.

Students and faculty members gather for the Archive Hour.

Folklore graduate students initiated Archive Hour in an endeavor to highlight the archive for a broader audience and provide a semiformal academic meeting

## RECENT AWARDS AND PRESENTATIONS

- **ROBERT DOBLER** was awarded the Don Yoder Prize for the Best Student Paper in Folk Belief or Religious Folklife for his presentation “Ghosts in the Machine: Mourning the MySpace Dead” at the 2007 meeting of the American Folklore Society in Quebec.
- Graduate student **DAVID ENSMINGER** saw his work printed in several publications this past year, including a film paper, which appeared online in The Adirondack Review ([adirondackreview.homestead.com/ensminger.html](http://adirondackreview.homestead.com/ensminger.html)), and the first chapter of his forthcoming book on punk fliers, printed in the Irish zine The Devil on 45. This summer, one of Ensminger’s folklore interviews is set to appear in the zine Artcore, due out this summer in England.
- **SUZANNE REED** was awarded the Association of Western States Folklorists Bea Roeder Scholarship Award at the annual AWSF meeting. Bea Roeder was a public folklorist who dedicated her career to helping others and studying cultures within the western United States, and the award honors her memory.
- Master’s student **KATE RISTAU** presented the paper “Furthur: Taking a Ride on Kesey’s Subcultural Heterotopian Bus” at the Society for Utopian Studies in Toronto, Canada on October 4–7, 2007.
- Associate Professor **PHILIP SCHER** received both a Fulbright Fellowship and a John Simon Guggenheim Fellowship for the 2008–9 academic year to conduct research in Barbados.
- In a tie vote, **CASEY SCHMITT** and **ROBERT DOBLER** each received the Alma Johnson Graduate Folklore Award from the University of Oregon. Dobler was recognized for his paper “Stonehenge in America,” while Schmitt received recognition for his research piece “Encounter at the Crossroads: A Cross-Cultural Folk-Religious Motif Examined.” The annual award is granted to the best UO graduate-level folklore project, paper, or video.
- Professor **SHARON SHERMAN** received a grant from the Center for the Study of Women in Society for her video project *Whatever Happened to Zulay?* This video will add to research on women, gender, and transnationalism by presenting how an indigenous woman from Quichuqui, Ecuador, operates within a global environment, moving between worlds as an entrepreneur. To view a trailer for the film, visit [www.ravencreek.org/Zulay](http://www.ravencreek.org/Zulay).
- Professor **CAROL SILVERMAN** was awarded a Center for the Study of Women in Society research grant for her project “Gender, Race, and Family: Issues of Education and Sexuality among Balkan Romani Migrants in New York City.”
- The companion article to **DON STACY**’s film *All Mixed Up: A Cultural Exploration of Mixed Tapes and CDs* (of the same name) will be published in the upcoming special edition of the *Folklore Forum*.
- **KELLEY TOTTON** received a graduate student research grant for her project “Performance and Visual Representation in Craftswomen’s Souvenir Production” from the Center for the Study of Women in Society. The grant will enable her to undertake a research project next fall in the central highlands of Peru, where she will explore women’s artistry, innovation, and agency in creating souvenirs for tourists.
- Associate Professor **DANIEL WOJCIK** received a 2008 Summer Research Award from the Office of Research and Sponsored Programs for his project, “Outsider Art and Vernacular Traditions: Trauma, Creativity, and Healing in the Lives of Visionary Artists”; and a College of Arts and Sciences Program Grant (spring 2008) for organizing a series of events (films, lectures, and discussions) on the topic “Track Town Traditions and the Culture of Running.” In winter 2008, he was awarded an Oregon Humanities Center Teaching Fellowship for his course *Apocalypse Culture: Contemporary Perspectives on Apocalyptic and Millennialist Worldviews*.

ALL TOGETHER NOW!

## Visiting Lecturer Draws Large Crowd

On Thursday, October 25, the UO Folklore Program welcomed Timothy Miller, professor of religious studies at the University of Kansas, to present “Communes Live! The Quiet Presence of Intentional Communities in America (and Especially in Oregon),” a lecture, slide show, and discussion session open to the students, faculty members, and the greater community, presented in Gerlinger Hall’s Alumni Lounge. Miller has been studying intentional communities for nearly twenty-five years and earned recognition through his several books on the subject, including *The ’60s Communes: Hippies and Beyond* (1999); *The Quest for Utopia in Twentieth-Century America: 1900–1960* (1998); *The Hippies and American Values* (1991); *American Communes, 1860–1960: A Bibliography* (1990); *When Prophets Die: The Postcharismatic Fate of New Religious Movements* (1991), and *America’s Alternative Religions* (1995).

“For more than three centuries,” writes Miller, “a few idealistic Americans have rejected the ideal of rugged individualism in favor of cooperation and have

come together in intentional communities. Although they typically receive little publicity, thousands of those communities are alive and well today.” In his presentation, Miller reviewed the history of such communities in the United States, paying special attention to ecovillages, artists’ communes, countercultural groups, and lesbian communes currently active in and around Oregon. Publicity for the event drew a standing-room-only crowd and sparked lively inquiry and discussion, proving that interest in communes and subcultures thrives in both the UO Folklore Program and the greater Lane County community.

Associate Professor Daniel Wojcik, having studied and taught on subculture and utopian movements for many years, was instrumental in facilitating Miller’s visit. Support for “Communes Live!” was also provided by the Arts and Administration and Environmental Studies programs, the Departments of English, Religious Studies, and Sociology, and the UO Libraries Special Collections and University Archives.

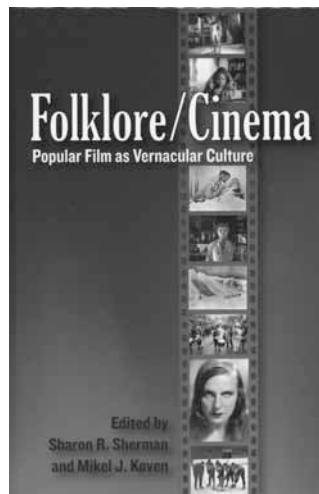


Graduate student Summer Pennell (top right) poses with informants at the Eugene Asian Celebration.

# Folklore Program Faculty and Affiliated Faculty

**DOUG BLANDY** (ARTS AND ADMINISTRATION, FOLKLORE) is currently the dean of academic affairs for the School of Architecture and Allied Arts, a professor and program director in the Arts and Administration Program, and the director of the Institute for Community Arts Studies at the University of Oregon. As director of the institute, he inaugurated the online advisory CultureWork. In addition, he teaches and advises students at both the graduate and undergraduate level who have an interest in arts administration and community arts. His research attends to community arts, civil society, program accessibility, and art education. He provides service to professional organizations internationally, nationally, regionally, and locally.

**DIANNE DUGAW** (ENGLISH, FOLKLORE) has presented lectures and performances at colleges, libraries, conferences, and festivals throughout the U.S. and Canada. Current work has been focused on Anglo-American ballads and folk songs. During the summer of 2007, Dugaw conducted research for two projects; the first essay, "The Singing Boswell: Musical Converse and the Function of Songs in the Eighteenth Century," is an examination of the singing and songs of Scottish literary figure James Boswell, while the other discusses songs and singing in the United States in the early 1800s for an introduction to *The Isaiah Thomas Collection of Ballads*, a special bicentennial publication of the American Antiquarian Society. This collection presents more than 300 songs printed and sold in Boston at the time of the War of 1812 and presents a remarkable view of the singing, song culture, and attitudes of ordinary citizens at that early moment of the new republic in the United States.



*Folklore/Cinema: Popular Film as Vernacular Culture*, edited by Sharon R. Sherman and Mikel J. Koven (Logan: Utah State University Press, 2007).

**LISA GILMAN** (ENGLISH, FOLKLORE) continues to focus much energy on her project on gender, performance, and politics in Malawi. Her article analyzing a Malawian political rally using a genre framework, "Complex Genres, Intertextuality, and the Analysis of Performance," will be published in an upcoming issue of the *Journal of American Folklore*. She is also investigating the musical practices of men and women in the United States military during their service in the Iraq war. She recently presented on this topic at three academic conferences: the Society for Ethnomusicology, the Pop Conference at Seattle's Experience Music Project, and the Music of War conference at Stonehill College. She continues to enjoy teaching a number of courses, including Introduction to Folklore, Folklore and Sexuality, Folklore and Gender, and Folklore Fieldwork. And as always, she gains great pleasure from her work advising M.A. students in the Folklore Program.

**PHILIP SCHER** (ANTHROPOLOGY, FOLKLORE) is an associate professor and has worked at Oregon since 2002. His area of focus is the Caribbean, with primary research interests in the politics of cultural identity, popular and public culture, and transnationalism. Secondary interests are the Caribbean diaspora to North America and Europe, West Africa, folklore, and contemporary critical theory. His latest work concerns the implications for anthropology of the copyright and legal protection of expressive culture and folklore. In 2008, he received a Fulbright Fellowship and a John Simon Guggenheim Fellowship for the 2008–9 academic year to conduct research in Barbados.

**SHARON SHERMAN** (ENGLISH, FOLKLORE) has recently presented at the 2007–8 meetings of both the American Folklore Society and the Western States Folklore Society, while continuing to advise graduate students and teach several of her most popular courses, including Film and Folklore, Video Fieldwork Production, and Magic, Myth, and Religion. In 2007, she published a new book, *Folklore/Cinema: Popular Film as Vernacular Culture*, coedited with Mikel J. Koven for Utah State University Press, and also received a grant from the Center for the Study of Women in Society for her forthcoming film project, *Whatever Happened to Zulay?* (a trailer for which may be viewed at [www.ravencreek.org/Zulay](http://www.ravencreek.org/Zulay)). In addition, she has completed *Inti Raymi en Quinchuqui*, a twenty-six-minute film on the indigenous syncretic festival of Otavaleños in Ecuador. Forthcoming articles include “Film and Women’s Folklore” in the *Encyclopedia of Women’s Folklore and Folklife*, edited by Liz Locke and Theresa A. Vaughn for Greenwood Press.



Sharon Sherman

**CAROL SILVERMAN** (ANTHROPOLOGY, FOLKLORE), professor of anthropology and folklore at the University of Oregon, and head of the Department of Anthropology has several publications appearing this year related to her specialty on Romany culture in Bulgaria and Macedonia and in the American diaspora. They are “Trafficking in the Exotic with ‘Gypsy’ Music: Balkan Roma, Cosmopolitanism, and ‘World Music’ Festivals,” in *Balkan Popular Culture and the Ottoman Ecumene*, ed. Donna Buchanan (2007, Scarecrow Press); “Transnational Cocek: Gender and the Politics of Balkan Romani Dance,” in *Balkan Dance: Essays on Characteristics, Performance, and Teaching*, ed. Anthony Shay (2008, McFarland Press); “Bulgarian Wedding Music between Folk and Chalga: Politics, Markets, and Current Directions,” in *Musicology* 7 (2007); her book *Performing Diaspora: Cultural Politics of Balkan Romani Music* is forthcoming from

Oxford University Press. She presented papers this year at the annual conferences of the American Folklore Society, the Society for Ethnomusicology, and the Gypsy Lore Society, and was invited to deliver a paper at a conference on the Hungarian Dance House Movement (Indiana University) and at a conference on Interpreting Emotions in Slavic Cultures (University of Illinois).

**DANIEL WOJCIK** (ENGLISH, DIRECTOR OF THE FOLKLORE PROGRAM) continues to teach a range of folklore courses and advise the increasing numbers of students interested in UO folklore studies. His essay, “Pre’s Rock: Pilgrimage, Ritual, and Runners’ Traditions at the Roadside Shrine for Steve Prefontaine,” was published as a book chapter in *Shrines and Pilgrimage in the Modern World: New Itineraries into the Sacred*, edited by Peter Jan Margry (University of Amsterdam Press, 2008) and was highlighted in *Oregon Quarterly* (Summer 2008). His article, “Outsider Art, Vernacular Traditions, Trauma, and Creativity” was published in *Western Folklore* (Winter 2008), and he has two articles forthcoming: “Averted Apocalypticism: Using Spiritual Techniques to Avert Worldly Catastrophe” in the *Oxford Handbook of Millennialism*, ed. Catherine Wessinger (Oxford University Press, 2009); and “Marian Apparitions, Visionary Technology, and Traditions of Miraculous Photography” in *Nova Religio: The Journal of Alternative and Emergent Religions* (2009). He was awarded a summer research grant from the UO Office of Research and Sponsored Programs for his project on “outsider art,” local traditions, trauma, and healing; and he was appointed to the Membership Committee of the American Folklore Society.



## Participating faculty

**INA ASIM**, HISTORY  
**MARTHA BAYLESS**, ENGLISH  
**CARL BYBEE**, JOURNALISM AND COMMUNICATION  
**EDWIN L. COLEMAN, II**, ENGLISH  
**MATTHEW DENNIS**, HISTORY  
**ANNE DHU MCLUCAS**, MUSIC  
**JAMES FOX**, SPECIAL COLLECTIONS AND UNIVERSITY ARCHIVES  
**ALISA FREEDMAN**, EAST ASIAN LANGUAGES AND LITERATURES  
**MARION SHERMAN GOLDMAN**, SOCIOLOGY  
**LORI HAGER**, ARTS AND ADMINISTRATION  
**KINGSTON HEATH**, HISTORIC PRESERVATION  
**KENNETH I. HELPHAND**, LANDSCAPE ARCHITECTURE  
**SHARI M. HUHNDORF**, ENGLISH  
**LAMIA KARIM**, ANTHROPOLOGY  
**KATHLEEN ROWE KARLYN**, ENGLISH  
**BRIAN KLOPOTEK**, ETHNIC STUDIES  
**MARK LEVY**, MUSIC  
**KENNETH LIBERMAN**, SOCIOLOGY  
**DAVID LUEBKE**, HISTORY  
**MICHAEL MAJDIC**, MEDIA SERVICES  
**DEBRA MERSKIN**, JOURNALISM AND COMMUNICATION  
**JEFFREY OSTLER**, HISTORY  
**DOROTHEE OSTMEIER**, GERMAN AND SCANDINAVIAN  
**PRISCILLA OVALLE**, ENGLISH  
**ELIZABETH PETERSON**, UO LIBRARIES  
**DONALD PETING**, ARCHITECTURE  
**ELLEN REES**, GERMAN AND SCANDINAVIAN  
**LELAND M. ROTH**, ART HISTORY  
**JANICE RUTHERFORD**, ARTS AND ADMINISTRATION  
**GORDON SAYRE**, ENGLISH  
**ANALISA TAYLOR**, ROMANCE LANGUAGES  
**KARTZ UCCI**, ART  
**ELIZABETH WHEELER**, ENGLISH  
**STEPHANIE WOOD**, CENTER FOR THE STUDY OF WOMEN IN SOCIETY  
**STEPHEN WOOTEN**, INTERNATIONAL STUDIES

## Spotlight on Affiliated Faculty

As the UO Folklore Program grows and expands, we are constantly gaining new partners and affiliates from other campus departments who find folklore studies to be in direct and pertinent relationship to their own fields and research. Through association with the Folklore Program, these individuals gain support for offering classes and engaging inquiries that might otherwise be overlooked while greatly broadening and enriching the theoretical and academic perspectives and opportunities available to folklore students. While this year we turn the spotlight on a small sampling of these individuals in recognition of their important contributions to the Folklore Program in 2008–9, we will feature different faculty members each year in forthcoming issues. Full biographical and research information for other affiliated faculty members may be found online at [darkwing.uoregon.edu/~flr/faculty/fac.htm](http://darkwing.uoregon.edu/~flr/faculty/fac.htm).

**INA ASIM** (ASIAN STUDIES, HISTORY) is the program director of the Asian Studies Program at the University of Oregon. Her authored works include *Kluge Gattin, gute Mutter—oder Revolution-ärin? Frauen und Frauenbildung in Vorstellungen und Biographien chinesischer Reformer des frühen 20* (2002) and *Religiöse Landverträge aus der Song-Zeit (Religious Land Contracts from the Song Dynasty)* (1993). She is currently researching and writing “From Protocol to Fashion: The Decline of Sartorial Regulations in the Ming (1368–1644)” and “Using the Past to Serve the Present: Aspects of Political Legitimation in Ming China.” This past year, she taught the 300-level survey What Is Asia: Theoretical Debates, and this summer will teach a survey on the Beijing Olympics. Another favorite folklore-related course that she plans to offer again in the near future is History 410/510, Food in Chinese Culture.



Ina Asim

**MARTHA BAYLESS** (ENGLISH, FOLKLORE) has a B.A. from Bryn Mawr College and a Ph.D. in Anglo-Saxon, Norse, and Celtic from the University of Cambridge. Her book, *Parody in the Middle Ages: The Latin Tradition*, examines parody and “unofficial” humor in the context of medieval religion. She is currently working on a study of medieval thought of purity and corruption, to be followed by a book on the lost popular narratives of Anglo-Saxon England. She has taught courses on oral tradition, humor and vulgarity, and medieval approaches to nature.

**JOHN FENN** (ARTS AND ADMINISTRATION, FOLKLORE) has played an integral role in creating and guiding the progress of the Mills Archive Library Initiative Project, while teaching courses in ethnomusicology and pioneering a graduate-level course in public folklore for the university in 2007 and 2008. He currently holds a visiting appointment in arts and administration, teaching courses related to art and media as well as serving as a research adviser for M.A. students. Fenn’s professional affiliations include the Society for Ethnomusicology, the American Folklore Society, and the Association for Western States Folklorists.



John Fenn

**GABRIELA MARTÍNEZ** (JOURNALISM AND COMMUNICATION) is an international award-winning documentary filmmaker who has produced, directed, or edited more than ten ethnographic and social documentaries, including *Ñakaj*, *Textiles in the Southern Andes*, *Mamacoca*, and *Qoyllur Rit’i: A Woman’s Journey*. Her experience as a documentary maker and researcher gives Martínez a unique and broad approach for the teaching and sharing of theoretical knowledge as well as practical production skills. Her latest documentary is titled *Women, Media, and Rebellion in Oaxaca*, and examines the key role played by Oaxacan women in the social struggle

against the governor of the state of Oaxaca, neoliberal politics, and anti-human rights forces in a weaponless rebellion that began in 2006.

**ANNE DHU MCLUCAS** (MUSICOLOGY AND ETHNOMUSICOLOGY) received her Ph.D. in music at Harvard University in 1975, and has had appointments at the Smithsonian Institution, Wellesley College, Harvard University, Colorado College, Boston College, and the University of Oregon, where she served as dean of the School of Music from 1992 to 2002 and is now chair of the musicology and ethnomusicology faculty. Her research specialties include Scottish and American folk song, Native American ritual music, theater music of Britain and America, including music for pantomime and melodrama. She is the author or coauthor of three books and editions, and is currently writing a book on oral tradition in American music as well as a *Music in the USA (MUSA)* edition of one hundred of the best-

known folk songs recorded from 1920 to 1950. Her recent articles include “Silent Music: The Apache Transformation of a Girl to a Woman,” in *Musical Childhoods and the Cultures of Youth* of 2000; *The Song Repertoire of Amelia and Jane Harris*, with Emily Lyle and Kaye McAlpine, of 2002; and “Mescalero Ceremonial Music.”

**JULIANNE H. NEWTON** (JOURNALISM AND COMMUNICATION), associate professor of visual communication, is an award-winning scholar, editor, photographer, and teacher. She is author of *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality* and coauthor of *Visual Communication: Integrating Media, Art, and Science*. Her visual ethics publications span scholarly, professional, and public forums, and her documentary photographs have been shown in more than fifty exhibitions in three countries. She was editor of

*Continued on page 16*

Continued from page 15 **Faculty spotlight**

*Visual Communication Quarterly* in 2001–6 and serves on the editorial boards of the *Journal of Mass Media Ethics, Explorations in Media Ecology (EME)*, and *Visual Communication Quarterly*.

## Recent Graduates

**KATE RISTAU** graduated from Illinois State University, majoring in English and minoring in Spanish. She is primarily interested in intentional communities, vernacular belief, and Internet communities. Her thesis, “Sacred Networks: How Catholic Communities Affirm Belief and Sustain Community on the Internet,” was completed in spring 2008 and formed a basis for her 2008 Western States Folklore Society conference presentation.

**CASEY SCHMITT** earned a B.A. in English and classical humanities from the University of Wisconsin–Madison in 2004. His current work focuses on location in narrative and the life-death limen. In 2007, he served as archivist for the Randall V. Mills Archive and received the Alma Johnson Graduate Award, while in 2008 he served as student vice president on the board of the Western States Folklore Society. His thesis, “Wilderness, Wild Men, and the Liminal Landscape: An Exploration of Supernatural Space in the Oregon Folk Tradition,” considers traditions of “othering” in narrative representation. In 2009, he hopes to begin doctoral work expanding on this research.

**AMY SHIELDS** completed her M.A. during the winter term of 2008 with a thesis titled “Minions, Monsters, and Professional Profanity: Restaurant Life from a Performer’s Perspective.” Working with the Department of English and the Arts and Administration Program, Amy used her thesis to explore theoretical connections between performance and place, with primary research focused on the occupational culture of restaurant workers.

**GEOFFREY VALLEE** finished his thesis, “The Nature Pilgrim: Spiritual Journeys into the Wilderness,” in 2008. After graduation, Geoff will begin full-time work

with the State of Oregon as a helicopter pilot (a profession he maintained part-time throughout his time with the folklore graduate program). Geoff plans to continue his education beyond a master’s degree in 2010, after working abroad for a year.

**ELAINE VRADENBURGH** graduated from the Folklore Program in March 2008 and has since moved to Olympia, Washington. She currently works at the Henderson House Museum in Tumwater, Washington, where she curates and edits programs for a heritage series that screens on local community television. Elaine also interns at the Seattle International Film Festival in the education department and hopes to begin a new documentary project this summer. She is distributing her M.A. film project, *Making Music, Building Bridges*, through the Kutsinhira Cultural Arts Center. Sales from the film have raised over \$500 for the Zimbabwe Community Development Project.

## 2007–8 Graduate Students

**EMILY AFANADOR** combines studies in folklore, music, and journalism to explore gender in rock music. Her forthcoming documentary follows local co-ed bands to explore how gender dynamics are negotiated within bands via songwriting and decision-making, and how gender is coded and encoded though performance and audience reception.

**AL BERSCH** is interested in vernacular photography, alternative documentary practices, and local industries. His work includes an ongoing collaborative documentary about logging and forestry in southeastern British Columbia, and the



Archive Hour attendees listen to Emily Afanador’s presentation on gender dynamics in indie rock bands, “Rocking the Boat.”

foundation of Grotto Gallerie, a free-floating artist space. He received a B.F.A. in photo-journalism from Rochester Institute of Technology.

**BETH DEHN** is a second-year graduate student from Minnesota. She received her undergraduate degree in English and Spanish from Buena Vista University. At the University of Oregon she combines courses in anthropology, folklore, and arts administration, and is pursuing a certificate in museum studies. She is currently the educational outreach intern at the Museum of Natural and Cultural History, plugging away at a terminal project and rediscovering her love for Paul Bunyan. For further insight, please refer to tale motif E181.2.

**ROBERT DOBLER** is a second-year master's student with a B.A. in English from Penn State. He has studied spiritualism, Internet communication with the dead, neo-circus and freak-show movements, bohemianism, antinomianism, graffiti, the religious comic tracts of Jack Chick, and roadside attractions.

**VALERIE DOWBENKO** graduated from Montana State with a B.A. in liberal studies and came to Oregon to experience rain, yearlong greenery, and folklore studies. She has an interest in second generations of new religious movements, funerary rites for the deceased (specifically *The Tibetan Book of the Dead*), and traditions and religious rituals involving pain and suffering.

**DAVID ENSMINGER** is a first-year graduate student who has written and presented extensively on punk culture, gig fliers, and zines. His work has recently been printed in *The Adirondack Review* and zines such as *The Devil on 45* and *Artcore*. In 2008, he was elected student vice president of the Western States Folklore Society.

**JENNIFER FURL** received a B.A. and a B.B.A. from the University of Texas. She is focusing her studies in folklore, anthropology, and arts and administration, and is

interested in nonprofit arts organizations that use personal experience narratives in their work.

**NATHAN GEORGITIS** is a librarian at the University of Oregon. He earned a B.A. in literature at Brown University, studying oral epic poetry, and a master of library and information science degree from Simmons College. Nathan's interests include archives management and audio preservation; folklore and public media and personal experience narratives; and canoeing and boat-building traditions.

**ASHLEY GOSSMAN** graduated from the University of Florida with a B.A. in cultural and visual anthropology. She is pursuing folklore studies, anthropology, and journalism at the master's level, and is considering a return to activism upon graduation. Recent interests include African safaris and tourism in Malawi, ecotourism, souvenirs,

performance art, documentary photography, and video.

**ELIZABETH HANCOCK** is interested in ancient and contemporary roles of gender and sexuality in Greco-Roman art and literature, and in American mass media and advertising. Her thesis focuses on how members of an online community use these same conventions of gender and sexuality to construct their own online identities

**JESSE MABUS** is a master's student working with the Folklore Program and the Departments of Anthropology and Religious Studies. He is currently on leave working with the library at Clatsop Community College in Astoria, Oregon, and studying Spanish. His previous work has focused on calendrical events in Olympia, Washington, the World Trade Organization protests in Seattle, the current antiwar protests, as well as the Neo-Pagan tradition of reclaiming.

**CORTNEY MCINTYRE** received her bachelor of science in secondary English education from the University of Missouri,



Graduate student David Ensminger presents a paper at the annual meeting of the Western States Folklore Society in Davis, California.

*Continued on page 18*

Continued from page 17 **Graduate students**

Columbia. Her areas of focus in the Folklore Program include anthropology and women's and gender studies. She is working toward a graduate certificate in women's and gender studies and has begun an apprenticeship as a midwife. Cortney's current research and interests focus on birthing rituals, with special emphasis on the ways in which birthing centers and midwifery benefit women and society. Her thesis is a case study of a local, midwife-run birthing center, where she volunteers and assists with births.

**ROBB NORTON** is a Eugene native whose primary research interests include new media and digital culture. He has studied documentary filmmaking and cultural studies in England, as well as Japanese language and culture in Japan. He was one of the filmmakers of the award-winning feature film *Pizza Girl*, produced in Eugene, Oregon.

**JOSEPH O'CONNELL** studies vernacular music—especially the British folk song tradition—as a subject of ongoing popular fascination and reimagination. This research considers how folk music revivals, in their various forms, conceptualize, mediate, and transmit cultural materials for use in new social contexts. In folklore-relevant creative work, Joseph is currently mixing a set of original songs recorded in loose tribute to the “Bible Bird Man” of Noblesville, Indiana.

**DEB PARKER** lives in the high desert of central Oregon and teaches high school. She is interested in ethnobotany, specifically in cataloguing the plants described in medieval literature and ballads, examining and evaluating the efficacy of traditional uses of that plant life, and exploring the symbolism associated with certain plants. In her free time, she teaches ballet and loves to do a host of outdoor activities ranging from scuba diving to camping with the Society for Creative Anachronism.

**SUMMER PENNELL** is a first-year grad student, with a B.A. in English and visual art from the University of Washington. Her interests include gender and how it

is portrayed in the performance arts, the promotion of sex education that is inclusive of all gender and sexual identities, and folklore as a form of empowerment. She is currently attempting to learn Indonesian gamelan and *wayang kulit* (Indonesian shadow-puppet theater) in the hope of creating a pro-women *wayang* performance.

**SUZANNE REED** was the Folk Arts Program assistant at the Washington State Arts Commission (WASAC) for three years while attending Evergreen State College. She has studied orissi-odissi dance politics in Orissa, India, worked on cultural heritage driving tours, a CD-ROM on folk arts in K–12 education, an oral history of senior center members, and the preservation and organization of the WASAC Folk Arts Program's archive collection. Suzanne has written arts grants and studied developmental television and arts for social change at Darpana Academy of Performing Arts in Gujarat, India. She has an extensive fine arts background and plans to work with the



Graduate students (from left to right) Kelley Totten, Amy Shields, Beth Dehn, and Jennifer Furl enjoy some downtime between studies.

Pacific Northwest weaving community, of which she is a member while at Oregon.

**DON STACY**'s studies emphasize folklore, journalism, and arts and administration. Don performed interviews and wrote scripts for segments of *Making Pictures* (a documentary about photojournalism at *The Register-Guard* and its function in the Eugene community), which aired on OPB in 2007. In April 2008, he finished *All Mixed Up*, a forty-minute documentary on mixed tapes and CDs as material culture



and folk process, which he presented at the 2008 Western States Folklore Society conference. The film's companion article has been accepted for publication in the *Folklore Forum*. Currently, Don is working on a documentary about the Dutch tradition of *Sinterklaas* (Surprise), celebrated on Saint Nicholas Day, December 6, and its manifestations in the United States. Don is also a musician, painter, photographer, filmmaker, poet, autism program specialist, and a member of the UO Disabilities Studies Advisory Committee.

**GAIL STEVENSON** received her B.A. in English from the University of Oregon in 2004. She is a third-year master's student focusing on contemporary American folklore with an emphasis on folk art and material culture. Her fieldwork and final project will center on self-taught artists who make art from recycled or found objects and also artists who create outdoor vernacular art environments. Her research will examine where these idiosyncratic arts stand within the dynamics of community and tradition. Arts and administration and English are her other areas of focus.

**KEVIN TAYLOR** is a third-year master's student. He received his B.A. from the University of Oregon in philosophy and religious studies. His areas of focus within

folklore are religious studies and arts and administration. Current research interests include new religious movements, apocalyptic eschatology, and prophetic tradition.

**KELLEY TOTTEN** is a second-year master's student with a B.A. in journalism and French from Washington and Lee University. Her research focuses on souvenirs and representation, studying the intersection of material behavior, tourism, performance, and visual communication theories. She will conduct a research project in fall 2008 in the Mantaro Valley, located in the central highlands of Peru.

**ZIYING YOU** graduated from Beijing University in 2005 with an M.A. in Chinese literature and a minor in folklore. She was an editor of *Forum on Folk Culture*, the only national academic journal about folklore and folk culture in China. She has been the system administrator of Forum of Folk Culture Studies, the first academic website of folklore in China, since its establishment in September 2002. Her research interests include the history of Chinese folklore studies; modern Chinese intellectual history; the Chinese storytelling movement; the publication and circulation of the *Issue of Stories* (first published in 1963); Chinese traditional festivals; rituals and legends about two goddesses, E'huang and Nüying; Chinese foodways in America; and folkloric films. She is learning to play the guqin, a Chinese traditional seven-stringed zither with a history of 3,000 years, the study of which is a lifestyle focusing not on fame and fortune, but on interior happiness and tranquility.



Graduate student Kevin Taylor presents a paper at the annual meeting of the Western States Folklore Society in Davis, California.



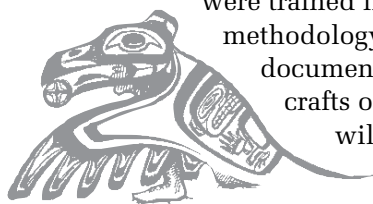
A still from graduate student Don Stacy's documentary film *All Mixed Up: A Cultural Exploration of Mixed Tapes and CDs*.

## Alumni News and Updates

UO folklore alumni have gone on to careers in academics, public-sector folklore, and various other interesting and intriguing occupations drawing directly from their folkloristic, theoretical, and fieldwork training in Eugene, Oregon. This year, we've selected a few former program members for the newsletter's spotlight, yet additional biographies and work updates for many others may be accessed online at [www.uoregon.edu/~flr](http://www.uoregon.edu/~flr). Alumni are encouraged to visit the site to catch up with their colleagues and to submit new biographies and updates for themselves.

### Spotlight on Alumni

**MATT BRANCH** graduated in December 2005 with a master of arts degree in folklore and a certificate in not-for-profit management. After graduating, he was hired on as a folklife coordinator for the Oregon Historical Society's (OHS) landmark Oregon Tribes Project. The project, a collaboration between OHS and the nine federally recognized tribes of Oregon, will culminate in a museum exhibit, school curriculum, and associated publications in time for Oregon's sesquicentennial in 2009. Matt served as a coordinator for the project and as a liaison between OHS and the tribal governments. For the project, tribal members were trained in folklore fieldwork methodology and are currently documenting traditional arts and crafts of their tribes. Their work will then be kept at the reservation's archive, and appropriate material will be shared with OHS to form the foundation of the exhibit.



In fall 2008, Matt will be returning to school, pursuing a Ph.D. in cultural geography at Pennsylvania State University, which has one of the top programs in the nation in environmentalism and geography. He received a full scholarship for his studies, and intends to conduct research in South Asia, examining global warming and the changes it is creating, especially

in regard to its effect on the interactions among local citizens, the government, and international nongovernmental organizations.

**REVELL CARR** completed his Ph.D. in ethnomusicology in 2006 at the University of California at Santa Barbara with a dissertation titled "In The Wake of John Kanaka: Musical Interactions between Euro-American Sailors and Pacific Islanders, 1600–1900." As a post-doc, he worked as music supervisor for the English Broadside Ballad Archive at UC Santa Barbara, an NEH-funded project, digitizing the Pepys ballads (visit [emc.english.ucsb.edu/ballad\\_project/index.asp](http://emc.english.ucsb.edu/ballad_project/index.asp)).

In August 2007, Carr was hired as a tenure-track assistant professor of ethnomusicology in the School of Music at the University of North Carolina at Greensboro, where he is now teaching courses in folk and popular music and directing the university's first American traditional music ensemble. Much of his work continues projects started in the Folklore Program at Oregon, including an essay on disaster songs in *Voices: The Journal of New York Folklore* and a forthcoming history of sea chantey recordings in the *Journal of American Folklore*, and last year he was an invited speaker at Unbroken Chain, a public symposium on the Grateful Dead at the University of Massachusetts.

**SUSAN FAGAN** arrived at the University of Oregon in 1964 to pursue an undergraduate degree in Romance languages. What she thought would be a four-year stay turned into a relationship with the university that has lasted for more than forty years. Immediately after graduation, she became the administrative assistant for the university's newly established Office of Minority Relations. From there, she moved to the Department of English in 1969, first as office manager and then as administrative assistant to the department head. At the same time, she began taking graduate courses in English. She received her English M.A. with an emphasis in folklore and mythology in 1975.

Shortly after receiving her master's degree, Susan left her administrative position with the English department to become

a full-time student and graduate teaching fellow, teaching Introduction to Folklore and a variety of English courses as well as serving as archivist for the Mills Archive from 1979 to 1982. After taking courses in the newly established field of computer science and concentrating on applying new technologies to archival procedures, she received a doctor of arts degree in 1979 with a thesis titled "Computer Applications for the Folklore Archives."

Susan feels she was extremely lucky to have renowned folklorists J. Barre Toelken and Sharon Sherman both as directors of her dissertation and as mentors. She completed her dissertation, "Sarah Orne Jewett's Fiction: A Reevaluation from Three Perspectives," in March 1982. Susan returned to the university in 1983 to teach for the School of Business in the UO's first microcomputer lab. In 1984, she became thesis editor for the Graduate School.

She returned to the English department in 1986, teaching courses in advanced writing, American literature, and folklore, remaining until she retired as a senior instructor in 2002.

In 2001, Susan and her husband, Tom Fagan, established the Kate Martin Undergraduate Folklore Award, given for the best archival fieldwork project by an undergraduate in a folklore class, and the Alma Johnson Graduate Folklore Award, for the best project completed by a graduate student in an English or folklore graduate course. The annual awards are named for Susan's grandmothers, who were, as she realized once she began the study of folklore, the original spark for her lifelong interest in this field.

In 2007, Susan came out of retirement and returned to teaching, accepting a position with the communications division at the College of the Desert in Palm Desert, California. She only teaches in the spring semesters, spending January through May in Rancho Mirage, California, splitting the remainder of her time between Seaside, Oregon, and Eugene, where her three

adult children and two granddaughters live. When she is in Eugene, she enjoys a continuing relationship with both the Folklore Program and the University of Oregon.

**ROBERT GLENN HOWARD** is associate director of the Folklore Program and associate professor of folklore, rhetoric, and religious studies in the Department of Communication Arts at the University of Wisconsin–Madison. He is also the current editor of the journal *Western Folklore*. Publishing widely across several

fields including communication, religious studies, and folklore, his writings have appeared in *Critical Studies in Media Communication*, the *Journal of American Folklore*, *New Media and Society*, and the *Journal of Media and Religion*. Since 1994, he has sought to uncover the possibilities and limits of individual empowerment through everyday expression on the Internet. His research focuses on the intersection

of human agency and the performances of both communities and identities when they are mediated by network communication technologies. His publications explore a range of topics such as networks of pet websites, the emergence of new religious movements online, and the development of theoretical frameworks that can account for the dispersed and informal power of vernacular expression as an alternative to institutions.

Howard received his M.A. from the Folklore and Mythology Program at the University of California at Los Angeles. He went on to complete his Ph.D. emphasizing rhetoric and folklore from the Department of English at the University of Oregon in 2001. Today, he teaches courses on rhetoric, communication theory, religion, and folklore. His graduate students are exploring a wide range of topics including vernacular expression in digital media, questions of communication theory as it intersects with human culture, issues of political agency and expression, the social impact of new communication technologies, discursive



Graduate student Ziyang You.

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histories of technologies, and explorations of both historical and contemporary religious expression.

If you would like to contact Rob, you can email him at [rgh@rghoward.com](mailto:rgh@rghoward.com) or check out his most current research and teaching at [rghoward.com](http://rghoward.com).

**KIMBERLY KENNEDY WHITE** After graduating from Oregon, Kimberly Kennedy White taught children's literature, mythology, and other courses at the Metropolitan State College of Denver. In 1999, she was a folklife intern for the Colorado Council on the Arts at Four Mile Historic Park in Denver and a collections intern at the Colorado History Museum. For several years she worked with state folklorist Bea Roeder to organize the Colorado Folk Arts Festival, and in 2004 she was awarded a grant from the Western Interpretive Association to edit and index *Ties That Bind: Folk Arts in the Colorado Classroom*.

In December 2006, Kim completed her Ph.D. in education. Over the past several years, she has worked as an editor on a variety of publications including *Engaging Mexican Immigrant Parents in Their Children's Education* and *Engaging African American Parents in Their Children's Education* for the Latino Policy and Research Center. She also wrote a professional development program on culturally responsive classrooms for the National Institute for Urban School Improvement.

In 2007, Kim took a position as a submissions and content editor at ABC-CLIO, a history reference book publisher. She works on fifty to sixty titles a year in

folklore, mythology, religion, and contemporary world issues. On a personal note, when Kim left Eugene in 1996, she was about to have a baby. Her son, Eamon, is now eleven, and her daughter, Alison, is nine. This year, Kim and her husband, Arlo, are celebrating seventeen years together.

**CAMILLA H. MORTENSEN**, Ph.D. '02 (comparative literature, folklore emphasis), maintains dual careers as a folklorist and an investigative reporter. She recently completed work as the folklore subject specialist creating the initial phase of the Ethnographic Thesaurus Project of the American Folklore Society and the American Folklife Center of the Library of Congress. The taxonomy she helped devise for the thesaurus will be used by folklore collections across the United States for archiving their materials. She was recently appointed to the advisory committee on the Modern Language Association's International Bibliography, which lists and

indexes books and articles published on modern languages, literatures, folklore, and linguistics. Using her background in ethnography as a launching point, she has been writing award-winning articles for the *Eugene Weekly* as an environ-



Salmon and clam bake prepared in Port Townsend, Washington.

mental journalist. Her articles range from profiles on body art to investigations into the FBI's profiling of environmentalists as terrorists. She also teaches courses at the University of Oregon on film, literature, language, and religious studies, and is affiliated with the Folklore Program. Her current research focuses on narrative agency and the ethical dilemmas of ethnography and the media.

## Track Town Traditions Project on the Horizon

During the late spring and summer terms of 2008, in correlation with the U.S. Olympic Team Trials in track and field, held at the University of Oregon's Hayward Field from June 27 to July 6, the Folklore Program and program director Daniel Wojcik sponsored "Track Town Traditions and the Culture of Running," a series of films, lectures, and other events that present and explore the traditions of distance running, track and field, and the Olympic Games. During the trials, Wojcik organized a two-week summer course on runner's culture and traditions as well as a team of student fieldworkers to gather and record personal experience narratives from visiting past and current track-and-field legends and members of the audience.

Events in the series leading up to the trials included a talk by Joe Henderson, award-winning author and former chief editor of *Runner's World* magazine; a screening of *Olympia, Part 1: Festival of the Nations*, by Leni Riefenstahl and *Tokyo Olympiad* by Kon Ichikawa; a discussion panel including Eugene track legends Mike Manley, Kathy (Hayes) Herrmann, Roscoe Divine, Tom Heinonen, Cathie Twomey Bellamy, Wade Bell, Jim Hill, Kenny Moore, and other special guests; and a screening of *Fire on the Track: The Steve Prefontaine Story*, followed by a discussion with Linda Prefontaine, author and Nike pioneer Geoff

Hollister, executive producer Scott Chambers, award-winning coach and former UO runner Pat Tyson, and special guests.

For information or to support the ongoing project, contact Daniel Wojcik at [dwojcik@uoregon.edu](mailto:dwojcik@uoregon.edu) or (541) 346-3946.



Pre's Rock: Like many other runners, American Olympic athlete Paul McMullen says it is a tradition to "make a pilgrimage" to the roadside shrine for Steve Prefontaine, located in the southeast hills of Eugene (June 19, 2004, after McMullen ran a sub-four-minute mile at the Prefontaine Classic track meet).

### APOCALYPSE CULTURE FILM SERIES

Encouraged by the popularity of the Youth and Subculture Film Series held during spring term 2007, this past year the Folklore Program and Associate Professor Daniel Wojcik sponsored a winter term film series in conjunction with Wojcik's 400/500-level course on apocalypse culture. Films were shown for free, open to the public, often preceded by expert introduction, and followed by audience discussion. The following films were screened:

Jan. 10 *The Atomic Cafe*  
Jan. 17 *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*

Jan. 24 *The Seventh Seal*  
Jan. 31 *Last Night*  
Feb. 7 *Le Temps du loup (Time of the Wolf)*  
Feb. 14 *The Rapture*  
Feb. 21 *The Omega Man*  
Feb. 28 *Lessons of Darkness and The End of August at the Hotel Ozone*  
Mar. 6 *Mad Max: Beyond Thunderdome*  
Mar. 13 *Children of Men*

Another film series is being planned for the 2008–9 academic year.





Track Town legends (from left to right) Kenny Moore, Jim Hill, Mike Manley, and Kathy (Hayes) Herrmann share stories while participating in a panel for the Folklore Program's "Track Town Traditions and the Culture of Running" lecture series.

### *Donate to the program*

Did you know that you can earmark your UO donations to the Folklore Program? The tax-deductible money you donate can go directly to supporting students, program events and the folklore archive. Donations can fund scholarships, awards, student film work, research, conference attendance, and additional graduate teaching fellowships.

Those who wish to support the study of folklore and cultural heritage may contact program director Daniel Wojcik at (541) 346-3946, or write a check to "Folklore Program" and mail it to the attention of Daniel Wojcik, Folklore Program, 1287 University of Oregon, Eugene OR 97403-1287.

The University of Oregon is an equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Call (541) 346-1505.  
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#### UNIVERSITY OF OREGON

##### FOLKLORE PROGRAM

1287 University of Oregon  
Eugene OR 97403-1287

### Upcoming Folklore Events

#### Western States Folklore Society meeting

April 17–18, 2009—Otis College of Art and Design,  
Los Angeles (tentative)

#### American Folklore Society meeting

October 22–26, 2008—Louisville, Kentucky  
October 21–25, 2009—Boise, Idaho