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UNIVERSITY
OF OREGON

Folklore STUDIES

Newsletter of the University of Oregon Folklore Program

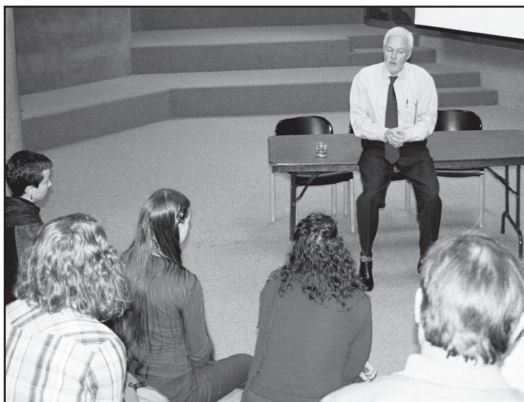
Fall 2011

Public Folklore in the Twenty-First Century Symposium

On November 18–19, 2010, the Oregon Folklife Network (OFN) presented its inaugural symposium, “Public Folklore in the Twenty-First Century,” at the University of Oregon with honored guest speaker Bill Ivey. Ivey is the director of the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University, served as team leader for arts and humanities on the Barack Obama’s presidential transition team, and was the seventh chairman of the National Endowment for the Arts under President Clinton. He is the author of *Arts, Inc.: How Greed and Neglect Have Destroyed Our Cultural Rights*.

The symposium, which took place at the Many Nations Longhouse on the UO campus, examined the state of public folklore, folk arts, and heritage programming in the Pacific Northwest. It drew more than 200 people, largely from Oregon and Washington, including executives and representatives from state arts, museum, nonprofit, and grant-making organizations; university students, faculty members, and administration officers; and community members, folk artists, and public folklorists. Together, they strategized how to make the OFN and

its partner programs vibrant, relevant, and sustainable within the cultural, political, and economic realities of the twenty-first century.



Bill Ivey speaks to folklore graduate students about public folklore career opportunities

We're on the Web!
www.uoregon.edu/~flr

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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 Archive of Northwest Folklore, which houses nearly 20,000 documents and films.

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Message from the Program Director

Dear Friends,

This has been an especially eventful year for the Folklore Program. With critical support from the university and state agencies, it is greatly strengthening its academic program as it simultaneously becomes an important player in public folklore programming in the state.

In September 2010, the folklore MA and MS degrees—which were previously offered through the Graduate School as part of its interdisciplinary studies: individualized program major—were transferred to the Folklore Program, officially transforming us into a degree-granting unit. This bureaucratic change greatly bolsters our institutional presence at the university. The six students who graduated this year were proud to be the first honored with degrees officially in folklore.

This shift gives the faculty more control over the degree program, and thus precipitated our revising the curriculum to ensure that our graduates have a stronger foundation in folklore scholarship, theories, and methods as well as greater flexibility within the interdisciplinary opportunities offered across campus. We are especially excited about introducing a new public sector track that complements the existing general one. These two tracks allow students to emphasize either academic or public training in folklore while gaining the necessary foundation in the discipline.

Last year, I was proud to announce that UO had been selected to house the newly reenvisioned state public folklore entity on campus; I am now delighted to report that the Oregon Folklife Network (OFN) office is up and running in Knight Library, thanks to a very generous space contribution from the dean of libraries, Deb Carver. Establishing the OFN on campus is especially vital for the new public track, as it provides students with opportunities for working on projects in the state and networking with important figures in the fields of folklore, the arts, and cultural programming in the state and nationally, thus enhancing their professional status and job opportunities upon graduation. Our undergraduates also benefit from the opportunities for fieldwork, programming, and networking offered by the OFN. The OFN has been successful at fundraising and grant writing. Thus far, we've received funds from the Oregon Cultural Trust, Oregon Arts Commission, National Endowment for the Arts, and various entities on campus, and we continue to work hard to develop a sustainable funding structure. Much thanks to OFN's interim manager, Emily Afanador, for all her hard work this year, and to university advisors Professor Doug Blandy and UO librarian James Fox.

Folklore Program faculty members are also strategizing to strengthen the undergraduate program at the university. This year, we submitted proposals for an undergraduate major and minor. They require approval at the state level, but I look forward to announcing the new major and minor in next year's newsletter.

Under the leadership of Nathan Georgitis, the manager of The Randall V. Mills Archive of Northwest Folklore, we are proud to announce that we were awarded a Library Services and Technology Act grant from the Oregon State University Libraries. This grant is supporting an additional graduate research fellow for this academic year who is working with Georgitis on preservation and increasing accessibility of the Mills collections.

As always, we are indebted to our excellent faculty members. In addition to their commitments to their home departments, they generously contribute their dedication,

Lisa Gilman spent part of summer 2010 in Malawi developing her new research project on intangible cultural heritage



research expertise, teaching, and time to the Folklore Program. Carol Silverman and Daniel Wojcik busied themselves during their sabbaticals in 2010–11 on research and writing, and John Fenn and Doug Blandy continue their innovative work with the ChinaVine Project.

Our students continue to make us proud. We welcomed a small cohort into our master's program in fall 2010 and were disappointed by the number who decided at the last minute not to join us for financial reasons. We worked hard to provide more funding for incoming students in fall 2011 and are excited by the quality and dynamism of our incoming class. As always, we greatly appreciate any contributions that can help fund our students, especially during these difficult economic times. At the PhD level, we have our strongest cohort ever pursuing the folklore structured emphasis within the English PhD program. We currently have six students working on excitingly diverse projects. Please see our website for more information about the range of research and professional interests of our students.

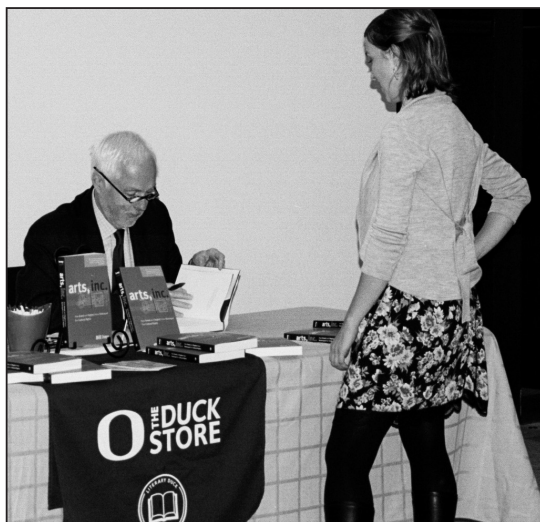
We have accomplished all that we have this year on a shoestring budget. We are very grateful to those of you who contribute to the program and look forward to additional support for graduate education, student paper prizes, speakers, archive initiatives, and the Oregon Folklife Network.

Next year, my energies will be devoted to following through with these initiatives. I will work closely with faculty members and students to ensure that our new master's curriculum is instituted smoothly and will complete the process of submitting the proposal for the undergraduate major. The OFN continues to take much of my energy; I greatly look forward to hiring an executive director and working to continue to strengthen the relationship of public and academic folklore on campus.

Sincerely,
Lisa Gilman

New Public Sector Track in MA/MS Program

The Folklore Program is delighted to announce a new public sector track in its master's program. The public folklore track is intended for those students preparing for work in the public sphere, equipping students with the necessary skills for a wide range of jobs, such as positions as public folklorists, exhibitors of arts and culture, event coordinators, and developers of K–12 curriculum. In addition to a strong foundation in folklore, students in the public folklore track will study ethnographic fieldwork, audio and video documentation, video editing, management and administration, and public programming. An internship component ensures that students will develop professional skills and establish relationships with professionals in the field. The Oregon Folklife Program, now housed in Knight Library, provides an especially valuable resource for students interested in public folklore to gain practical experience on the local level while developing professional contacts in the national community.



*Bill Ivey signs a copy of his
new book for a student*

Folklore Program Participates in American Folklore Society Archives Initiative Funded by a National Endowment for the Humanities Grant

The University of Oregon's Randall V. Mills Archive of Northwest Folklore is thrilled to participate in the American Folklore Society's National Folklore Archives Initiative, which will result in an open-access, web-based union catalog of folklore archival repositories and collections from various cultural agencies in the United States. The project recently received just under \$258,000 from the National Endowment for the Humanities for phase one, June 2011–May 2013. Archivist Nathan Georgitis has been named to the cataloging working group, which is tasked with overseeing the development of the database and descriptive standards to be employed for the project. In addition, the archive will receive \$5,250 in grant funds to serve as a test site for the database and related cataloging tools.

Oregon Folklife Network's Listening Session

On April 2, the Oregon Folklife Network (OFN) held the first of five planned listening sessions at the University of Oregon's Many Nations Longhouse. Ahavah Oblak, a graduate student in the Folklore Program and the OFN's graduate research fellow for the 2010–11 academic year, and her colleague Jeff Painter, facilitated this event. The event invited Native American educators, artists, and community leaders from the greater Eugene area to share their voices, express their concerns, and brainstorm opportunities for collaboration with the OFN.

While this event focused specifically within a 100-mile radius of the Eugene area, subsequent sessions will target other state regions, including a broad range of Oregon's cultural communities. Oblak explains, "These sessions will give people an idea what the OFN is, and also what has

happened since the Oregon Folklife Program dissolved. Then, we will do a needs assessment of what kind of programming people are interested in, learn about successful programming that's already happening, and determine what kinds of partnerships we could develop. The OFN is a network, and we really want to see what the needs are and not have a top-down approach." Emily Afanador, an alumna of the Folklore Program and the current program manager of the OFN, expressed that this first listening session was important because it will determine "how to include the wants and needs of the people of the state. This listening session is a key way that we can actually *enact* that goal."

Traditional Arts Apprenticeship Program Reestablished

Thanks to the hard work of folklore faculty members Lisa Gilman and Doug Blandy and Oregon Folklife Network manager Emily Afanador, the network recently received a \$40,000 grant from the National Endowment for the Arts, which will fund the reestablishment of the Traditional Arts Apprenticeship Program (TAAP) in Oregon and an interactive map showcasing folklore across the state. TAAP is a cornerstone of most state folklore agencies, and funds community instruction by folk artists—visual artists, storytellers, dancers, musicians, and cooks. This grant bolsters the academic mission of the Folklore Program by providing students opportunities to develop professional experience in the field, while master craftspeople enjoy expanded employment opportunities and increased community awareness and appreciation. As Afanador reflects, "It's a really valuable project for preserving art and keeping traditional art transmitting from person to person."

Fieldwork-Based Exhibition at Prisons, Peace, and Compassion Conference

Four times each week, twenty crafters gather together for three hours to crochet hats, scarves, and blankets. They talk, share skills, and donate their impressive array of handiwork to nonprofit organizations that distribute the functional, comforting items to victims of domestic violence, low-income families, homeless shelters, children of incarcerated parents, and other underserved or affected populations. Who are these community-minded, engaged citizens? They might defy your expectations. These volunteer crafters are male prisoners incarcerated at Oregon State Correctional Institution (OSCI) in Salem, Oregon, all members of the Crochet 4 Community Club. The club began as a way to use therapeutic arts to create a local community while engaging positively with the larger community. The ability to focus energy on a creative output is important to these men, as they attempt to replace old destructive habits with productive, meaningful, peaceful ones. As one inmate explained, “The common thread is . . . giving back. There is a bond here with all these men who come in here . . . We want to do something better than what we did to get us here in the first place.”

On May 20–22, the club’s art reached a new audience. Inspired in part by the visit of Grady Hillman, a well-known advocate of arts in prisons programs, the Folklore Program, the Oregon Folklife Network (OFN), and Bernie Brooks, cocreator of the “*Freelance*” “*Curator*” blog, collaboratively curated a multimedia exhibit featuring their artwork at the University of Oregon Center



A Crochet 4 Community member works on a project

for Intercultural Dialogue’s “Prisons, Peace, and Compassion” conference at the Cascadia Center in Mount Vernon, Washington. A team of faculty members, students, and staff fieldworkers documented prisoners’ artistic activities by gathering examples of their art, documenting their art-making with video and photography, and interviewing them. **Shelise Zumwalt** and **Lyle Murphy**, second-year students in the program and OFN interns, conducted extensive

fieldwork at OSCI that was instrumental in the documentation of craft-based social practices and opportunities integrated within the Salem prison. The men’s art and interns’ fieldwork worked as symbiotic conduits through which the prisoners at the OSCI could express their stories about the role of art in their lives and how their art allows them to make reparations with the outside world through creative production. The exhibit will be developed into a multimedia website featuring the art and fieldwork materials, and the physical exhibit will be on view in town this summer and on campus in fall 2011.



Crochet 4 Community member and folklore graduate student Shelise Zumwalt model the club’s artwork

Spotlight on Creative Project: The Looplore Experiment



In July 2010, UO folklore alumnae Kelley Totten, Elaine Vradenburgh, and Jen Furl organized the first Looplore Experiment at Indian Henry Campground near Estacada, Oregon. The camp operates with a similar philosophy as the John C. Campbell Folk School in Brasstown, North Carolina, promoting noncompetitive education for adults. Looplore is a weekend-long experience with a smorgasbord of creativity-based workshops that resembles a summer camp for adults. These workshops draw on the expertise of campers: last year's roster including courses as diverse as American Sign Language, soap-making, bookbinding, cooking in Dutch ovens, screen-printing, and various music classes. The founders state, "Basically, we like to make

things. Crafts. Music. Friends. Food. We like people who like to make things, play things, hear things, display things. Some of these things will be talents. We use that term very loosely. It is an experiment, after all."

The second annual experiment took place July 22–24, 2011, at Indian Henry Campground. Please be sure to visit the Looplore Experiment webpage at thelooploreeexperiment.wordpress.com to get a sense of previous events and to keep track of developments, including a Kickstarter campaign to help fund the project.

Looplore founder Kelley Totten



Lisa Gilman's Film Highlights Veterans Supporting Soldiers

Just outside the gates of Joint Base Lewis-McChord, in Lakewood, Washington, Coffee Strong serves more than just Stumptown coffee. It also is a gathering spot where soldiers and veterans can gain access to counseling and information about meeting places and services available to them. Lisa Gilman, associate professor of folklore, first encountered Coffee Strong while conducting fieldwork about soldiers' musical choices during deployment.

Founded and run by veterans, Coffee Strong, one of only two coffee shops of its kind in the nation, is dedicated to supporting soldiers and veterans in any way it can. Joseph Carter, veteran and Coffee Strong organizer-advocate, explains, "This ranges from navigating the process for applying for disability through the Veterans Administration to helping with legal assistance to providing a place for soldiers to hang out and talk—or if a soldier has a band, giving them a place to play." Gilman found the organization compelling and resolved to make her first documentary film about it. "The film tells their personal stories," Gilman said. "It also shows how they create community for each other as they are struggling with their experiences of war, their politics, their feelings of guilt, their trauma. They are a real support system for each other at the same time as they are participating in regional and national activism."

Gilman's film debuted for local audiences in May and is available for purchase at www.groundsforresistance.com.

Courses of Note

Car Cultures

How does the practice of “mudding” in Mill City, Oregon, contribute to the formation of local masculinities? How do parking lots become amateur racing hubs for Subaru WRX owners? In fall 2010, students in Gordon Sayre’s undergraduate seminar Car Cultures explored these questions in their original fieldwork, investigating automobile culture from sociological, geographical, artistic, ethnographic, and theoretical perspectives.

In addition to learning about automotive history, Sayre’s course conducted fieldwork that tackled car cultures’ relationship with gender, the environment, and class. Students explored how, in Trinidad, “People’s license plate numbers serve as names, so that in a party invitation or a newspaper article, individuals are often identified by their license plate number in addition to or instead of their names.” From “kustom kulture” and hot rods to lowriders and pickup trucks, Car Cultures ignited students’ interest in oft-ignored issues concerning machines that populate our everyday environment. Sayre will be teaching this course again fall term.



ChinaVine and Public Culture and Heritage: Beijing Field School



A mural from the Song Zhuang artists’ village in the southeastern suburbs of Beijing

ChinaVine is a collaborative effort to document and interpret China’s intangible cultural heritage with the particular aim of educating English-speaking audiences about China’s traditional cultural expressions. Doug Blandy, John Fenn, and the ChinaVine team have made numerous trips to China, established an educational partnership with the China Folk Art Research Institute at Shandong University of Art and Design, and created chinavine.org, an interactive website that uses photographs, text, and streaming videos to exhibit Chinese folk art.

Over the past year, ChinaVine focused on exploring contemporary visual and performing arts such as those found in the Song Zhuang artists’ village in the southeastern suburbs of Beijing. Artists in the 1980s began to take advantage of cheap, abundant space in this agricultural area and established studios and galleries. Internationally recognized artists and international art schools have since established themselves in the area, thus Song Zhuang’s grass-roots base has become commodified space as construction continues and current resident estimates have risen to approximately 5,000 people. A second site of interest to ChinaVine researchers is located in Gao Bei Dian, which, as John Fenn notes, is a village that is slightly more “official” in its promotion of folk and traditional arts: “The city government of Beijing, and to some extent the central government of China, has baptized this village as a cultural heritage site, and a place that is being built up for cultural tourism. Gao Bei Dian is something that has been developed at the city level and used to frame culture and heritage around the notions of handicraft and tourism.”

This summer, students will have the opportunity to participate in the ChinaVine project by enrolling in a field school for academic credit. Students will prepare for the school for two week via the web, and

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Gross National Happiness and the Natural Environment in Bhutan

Economists have long acknowledged the shortcomings of using gross national product (GDP) as a chief indicator of economic wellbeing. GDP measures commerce in a country but neglects myriad fiscal and social aspects that contribute to overall economic well-being. In 1972, Bhutanese king Jigme Singye Wangchuck conceived of “gross national happiness” (GNH) as an alternative to GDP, signaling his commitment to building an economy based on Bhutanese cultural and Buddhist spiritual values. The concept has since gained traction. Bhutanese economists have transformed GNH from a broad guiding principle to a quantitative metric whose intensive national surveys aim to understand the population’s happiness levels and determine what the government can do to improve them.

Matthew Branch, a graduate of the UO Folklore Program’s MA program and a PhD candidate in geography and human dimensions of natural resources and the environment at Pennsylvania State University, recently embarked on a journey to better understand this unique approach to environmental governance in the tiny Buddhist kingdom nestled in the eastern Himalayas. Branch’s interests lie in GNH’s emphasis on a healthy natural environment. The government of Bhutan has embarked on some novel policies to protect its environment, becoming the first country to ban



plastic bags in 1999, with further plans to become the first country with 100 percent organic agriculture by 2020. To better understand people’s perceptions of GNH and environmental decision-making, Branch will spend the next nine months in Bhutan conducting ethnographic fieldwork. Subsequently, he will return to the U.S. to write his dissertation, and intends to graduate in May 2012. If you would like to contact

him about his research, he can be reached at mjb576@psu.edu, and his travel blog can be found at alongthewayIwondered.blogspot.com.

“GDP measures commerce in a country but neglects myriad fiscal and social aspects that contribute to overall economic well-being.”



Continued from page 7

ChinaVine

then will spend two weeks between Beijing, Song Zhuang, and Gao Bei Dian tracking cultural developments, comparing different types of artist communities, and investigating public culture and heritage from a folkloristic perspective. When students return to the U.S., they will spend two additional weeks assembling and editing collected video, sound, and photographic documentation for the website. Not only is this an exciting opportunity to perform international fieldwork while receiving academic credit, but due to the long-running nature of the ChinaVine project, students will be able to enter into a network of previously developed contacts. Information about the field school can be found at studyabroad.uoregon.edu while the ChinaVine website can be viewed at www.chinavine.org.

Folklore Receives Library Services and Technology Act Grant

The Randall V. Mills Archive received a one-year, \$37,000 grant from the Institute of Museum and Library Services through the Library Services and Technology Act. Part of the grant will be spent to hire a graduate research fellow, providing him or her with one year of tuition and a stipend in addition to valuable work experience. Kudos to Mills Archive manager Nathan Georgitis for grant writing and overseeing this project.

The grant project will focus on two major activities to improve public access to regional folklore fieldwork collections: an inventory and preservation survey and digitization of media materials in the archives; and publication of search aids and catalog records in the Northwest Digital Archives (an online database of guides to primary resource collections in the region) as well as the UO Libraries catalog and the Online Computer Library Center's WorldCat. The current project builds on a previous collaboration between the Folklore Program, the Arts and Administration Program, and the UO Libraries to implement the Archivists' Toolkit data management system and develop a database for 3,500 fieldwork collections. Many of these materials, including digital images of color slides collected during the Folk Art of the Oregon Country project conducted by the Oregon Arts Commission in 1979, are already available in the Northwest Folklife Digital Collection, oregondigital.org/digcol/folklore.



Folklore Students Participate in Regional and National Conferences

Western States Folklore Society Conference, 2011

Tiffany A. Christian

"Zombies R Us: Disaster Preparedness Groups, Self-Reliance, and the Death of Modernity"

Rosalyn Rothstein

"If You Want Me, You Can Watch Me on Your Video Phone: Responsive Interpretations of Music Videos in Online Forums"

University of Washington Interdisciplinary Graduate Student Conference: "Absurdity and the Everyday"

Kristen Gallerneaux Brooks

"Born Bad Places: Architectural Animacy in Film, Folklore, and the Everyday"

American Folklore Society Conference, 2010

Erin M. Swartz

"Pawprints on Your Heart": LOLcats as Memorials"

Kate Ristau

"Online Pilgrims: Renegotiating Sacred Places"

Robert T. Dobler

"Tattooing as Vernacular Memorialization"

Folklore Program Faculty

Carol Silverman, anthropology and folklore, published “Queen of Gypsy Music: Esma Redžepova,” *City* 14 (2010), and received a small project grant from the UO Center for Intercultural Dialogue. In 2010, she presented four conference papers and also presented her research at four invited international thematic conferences: The Ottoman Past in the Balkan Present: Music and Mediation conference, Athens; Tourism and Seductions of Difference conference, Lisbon; a study group on Music and Dance in Southeastern Europe, Izmir; and Change and Continuity in Southeastern Europe, Harvard University. Please see the profile below for more details.

Loren Kajikawa received his doctoral and master’s degrees in musicology from UCLA, and a bachelor’s degree with honors in ethnic studies from UC Berkeley. He has previous teaching experience at USC, Loyola Marymount, and UCLA. His current research on hip-hop, rhythm and blues, jazz, and rock builds connections between popular music at the end of the twentieth century and the political contexts of the Reagan, Bush, and Clinton years. His article “Eminem’s ‘My Name Is’: Signifying Whiteness, Rearticulating Race” appeared in the fall 2009 issue of the *Journal for the Society of American Music*. Assistant Professor Kajikawa presented “‘The Heart of Japan’ in the Heart of California: Enka and Japanese Americans in Postwar Sacramento” at the national meeting of the Society for Ethnomusicology in Los Angeles, November 13, 2010. He presented “The Analogue Sound of Digital Production: Dr. Dre’s G-Funk in Postrebellion L.A.” at the Experience Music Project’s annual conference in Seattle, and “Black Skin, Metal Mask: MF Doom’s Supervillainy” at the American Comparative Literature Association’s annual conference in New Orleans, both in April 2010. In March 2011, he presented “Dr. Dre’s ‘Nuthin’ but a G Thang’: The Sound of South America in South L.A.” at the Society for American Music’s national meeting in Cincinnati. This year, he received a 2011–12 Oregon Humanities Center Grant for the project “Heavy Rotation: Sounding Race in Hip-Hop and Rap Songs.”

Faculty Spotlight: Carol Silverman

It has been a productive year for Carol Silverman, a folklore-affiliated faculty member and head of the Department of Anthropology. Supported by fellowships from the Guggenheim Foundation and the Center for the Humanities, Silverman has spent the last year conducting extensive research on the globalization of Roma music, and has traveled widely presenting papers and lectures on her research.

Professor Silverman’s book *Romani Routes: Cultural Politics and Balkan Music in Diaspora*, will be published by Oxford University Press in fall 2011, accompanied by an interactive website. Her essay “Music, Emotion, and the ‘Other’: Balkan Roma and the Negotiation of Exoticism” was published in *Interpreting Emotions in Russia and Eastern Europe*, edited by Mark Steinberg and Valeria Sobol. Silverman also delivered a keynote lecture, “Gypsy Music, Hybridity, and Appropriation: Balkan Dilemmas of Postmodernity,” at the International Association for Southeast European Anthropology conference in Regensburg, Germany. She also gave seven papers at seven conferences, including the International Society for Ethnology and Folklore in Lisbon, the American Anthropological Association, the Society for Ethnomusicology, the American Folklore Society, the Ottoman Past in the Balkan Present: Music and Mediation conference in Greece, and the Gypsy Lore Society in Lisbon, and the Tourism and Seductions of Difference conference in Lisbon (supported by a small project grant from the Center for Intercultural Dialogue). In addition to all this academic work, Silverman also performed and taught Balkan music at several workshops and was featured on BBC and National Geographic radio programs on Roma. She continues her human rights work with the nongovernmental organization Voice of Roma.



Doug Blandy is the associate dean of academic affairs for the School of Architecture and Allied Arts and a professor and program director in the Arts and Administration Program. Doug teaches and advises students at both the graduate and undergraduate levels 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 services to professional organizations internationally, nationally, regionally, and locally. Doug's most current research is a collaboration with scholars in China and the United States to interpret China's cultural heritage for English-speaking audiences, found at ChinaVine.org.

Dianne Dugaw has performed and lectured at universities, libraries, conferences, and festivals in the U.S., Canada, and Mexico. Current work focuses on Anglo-American ballads and folksongs and popular life histories. Most recently she edited *Memoirs of Scandalous Women* (2011), a five-volume collection of life stories, which makes available in a scholarly edition the vivid stories of six memorable eighteenth-century women: two outspoken courtesans and four cross-dressing women soldiers. Her definitive discussions of aspects of Anglo-American balladry will appear in *The New Princeton Encyclopedia of Poetry and Poetics* (2011). Her essay "Heroines Gritty and Tender, Printed and Oral, Late-Breaking and Traditional: Revisiting the Anglo-American Female Warrior" in *Ballads and Broad-sides in Britain, 1500–1800* (2010) revisits the topic of her first book, *Warrior Women and Popular Balladry, 1650–1850*, and her CD *Dangerous Examples: Fighting and Sailing Women in Song* (www.cdbaby.com), and continues her ongoing study of gender and sexuality in British and American folk songs, literature, and history.

Lisa Gilman received her PhD in folklore with a minor in African studies from Indiana University in 2001. In her research and teaching, she explores relationships between expressive forms and sociopolitical issues with an emphasis on intersections between gender, class, and politics. She is currently involved in projects with American veterans of the conflicts in Iraq and Afghanistan. Her documentary film, *Grounds for Resistance*, is about Coffee Strong, an antiwar coffee shop run by young veterans outside of Fort Lewis Army Base. She is also researching the musical listening practices of American troops when deployed to the two wars, exploring relationships between music, experience, identity, and memory. Her article "An American Soldier's Ipod: Layers of Identity and Situated Listening in Iraq" was published in the journal *Music and Politics* (2010). She continues her exploration of dance in Malawi, building on her research on women's dancing in Malawi's political sphere that culminated in *The Dance of Politics: Gender, Performance, and Democratization in Malawi* (Temple University Press, 2009). Her new research project, which she launched with a research trip to Malawi in summer 2010, explores the cultural politics of intangible cultural heritage in Malawi. She teaches courses in folklore about Africa, gender, sexuality, fieldwork methods, and performance studies.

Philip W. Scher has been at the University of Oregon since 2002. His area of focus is the Caribbean, with primary re-search interests in the politics of heritage and cultural identity, popular and public culture, folklore, cultural studies, and political economy. His publications include two edited volumes, *Perspectives on the Caribbean: A Reader in Culture, History, and Representation* (Blackwell Publishers, 2009) and *Trinidad Carnival: The Cultural Politics of a Transnational Festival* (Indiana University Press, 2007). Other recent publications include his book *Carnival and the Formation of a Caribbean Transnation* (University Press of Florida, 2003) and two journal articles—"Copyright Heritage: Preservation, Carnival, and the State in Trinidad" (*Anthropological Quarterly*, Summer 2002), and "The Devil and the Bedwetter" (*Western Folklore*, Summer 2007). His latest work concerns the implications for anthropology of the copyright and legal protection of expressive culture and folklore as well as a study of UNESCO World Heritage sites in the Caribbean. He was the 2008–9 recipient of a Fulbright U.S. Senior Scholar Award and a John Simon Guggenheim Memorial Foundation Fellowship.

Folklore Program Faculty, continued

Sharon R. Sherman is a professor emerita of English and former director of the Folklore Program at the University of Oregon, where she continues to teach part-time. Her current courses are Film and Folklore, Video Fieldwork, and Magic, Myth, and Religion. She has produced more than a dozen films and videos, all of which address the interconnection between tradition and the creative process. She presented the keynote speech, “Collaborative Ethnographic Films and the Negotiation of Cultural Identities,” at the symposium “Future Past: Cultural Heritage and Collaborative Film Work” at the Institute for Cultural Anthropology and European Ethnology at the University of Göttingen, Germany. Professor Sherman also continues to serve on the board of Folkstreams (www.folkstreams.net), a website devoted to streaming folklore films, and she presented a paper at the 2010 Western States Folklore Society meeting in Salem, Oregon. A Chinese version of her book *Documenting Ourselves: Film, Video, and Culture* is in production.

Daniel Wojcik continues to teach courses and conduct research in the areas of belief studies, subcultures, new religions, and vernacular and “outsider” art. His article “Averted Apocalypticism: Using Spiritual Techniques to Prevent Worldly Catastrophe” was published in the *Oxford Handbook of Millennialism*. He was the invited speaker for the eleventh annual Meertens Ethnology Lecture in Amsterdam in September 2009. During August 2009, he conducted research in Venice, Siena, Rome, and the Marche and Umbria regions of Italy for a new class on Italian folklore. He participated in and organized sessions for the annual meetings of the American Folklore Society and the Western States Folklore Society. He was awarded a research fellowship from the Oregon Humanities Center, and spent 2010–11 on research leave, completing publications on self-taught visionary artists and contemporary apocalyptic beliefs.

John Fenn received his PhD in folklore and ethnomusicology from Indiana University in 2004. Drawing on his background in folklore, ethnomusicology, media studies, public cultural programming, and international fieldwork, his classes offer an ethnographically grounded perspective on cultural production. Current research on experimental Chinese music for the ChinaVine.org project has involved research trips to Shandong, Beijing, and Shanghai. In fall 2010, Fenn presented on aspects of the ChinaVine project at the first annual Digital Scholars Symposium at Oregon and at the annual Society for Ethnomusicology meetings in Los Angeles, California, and contributed to an exhibit at the Jordan Schnitzer Museum of Art that was part of the launch for the Confucius Institute at the University of Oregon. Fenn’s current research project ethnographically explores the culture of boutique guitar effects pedals, and has resulted in an article for *Leonardo Music Journal* 20 (2010) and numerous presentations, including at the Visual Culture Symposium held in Portland, Oregon, in February 2011.

The Folklore Program is proud to partner with affiliated faculty members from a broad range of disciplines across campus, including anthropology, art, arts and administration, English, German and Scandinavian, historic preservation, history, international studies, landscape architecture, journalism and communication, and music. To access a full list of affiliated faculty members, please visit pages.uoregon.edu/flr/faculty/fac.htm.

2010–11 Folklore Graduate Students

Dorothy Bayern (BA, anthropology, UO) is interested in the way people perceive and negotiate identities through clothing and costume, and the current and potential applications of historical and ethnic clothing as learning tools in museum exhibits, educational programming, and cultural events. She is the exhibitions coordinator at the UO Museum of Natural and Cultural History.

Bruce Dahlstrom (BA, anthropology, UC Berkeley; MA, cultural resource management, Sonoma State University) is interested in the construction, meaning, and use of monsters in contemporary society, particularly as they are used in expressing concerns about human-environment and human-technology issues.

Julie DePaulo (BA, world religions, Ohio University; minor in Japanese; East Asian studies certificate) spent three-and-a-half years in Japan, first as a student, then as an English teacher. Her areas of interest include gods and mythical creatures in video games, Japanese folk tales, folk art, and popular culture, specifically purikura, English usage, and karaoke. Her MA focuses on mizuko kuyo, a Japanese Buddhist ritual for women who have had an abortion or a miscarriage.

Robert Dobler (BA, English, Penn State; MA, folklore, UO) is an English PhD student who 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.

Nathan Georgitis (BA, literature, Brown University; MLS, Simmons College) is a librarian at the University of Oregon and the archivist for the Folklore Program's Randall V. Mills Archive of Northwest Folklore. Nathan's interests include archive management and audio preservation, folklore and public media, and canoeing and boat-building traditions.

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.

Ahavah Oblak (BS, elementary education, UW Madison; MEd and certificate of Native American studies, Southern Oregon University) has been an educator for nineteen years, working with students from age three through adulthood. She has spent the last four years spearheading an eclectic group that focuses on authentic and accurate Native American resources and curriculum for teachers in the southern Oregon and northern California regions. She is currently interested in developing curriculum using local native salmon stories and customs.

Whitney Phillips is a third-year PhD student with a structured emphasis in folklore, and a writing instructor in the English department. She studies online culture, specifically transgressive humor within trolling and gaming subcultures, and is particularly interested in the constitutive aspects of viral humor. Recent projects include an explication of "postirony," a comedic aesthetic inherent to and, as she argues, necessitated by online discourse, a discussion of the Obama-Joker-socialism macro, and several ethnographic accounts of trolling behaviors, both on 4chan/b/ and Facebook memorial pages.

Rosalynn Rothstein (BA, comparative literature, Grinnell College) is a first-year master's student studying performance in the workplace, issues of authenticity in various contexts, and the "comments" section of online news articles. She has, and continues, to do fieldwork at her workplace, the Bureau of Emergency Communications in Portland, Oregon.

2010–11 Folklore Graduate Students, cont.

Sarah Sandri (BA, comparative literature in English and French, Smith College) is in her second year of the master's program working in the folklore, anthropology, and English departments and as a writing instructor in the English department. Her thesis explores performances of ethnicity, kinesthetic healing, and cultural tourism in African dance communities in the U.S.

Zachary B. F. Schwartz (BA, history, University of Wisconsin) is a second-year master's student in folklore whose areas of study include fan communities dedicated to comic books and politics and the negotiation of identity in commodified culture.

Erin Swartz, a second-year master's student, studies folklore, English, and arts and administration. In the past, she has done work on gender performance in MTV's *Jackass*, Internet communities, LOLcats, and apocalyptic beliefs. She is currently working on a film that analyzes gender performance, rites of passage, and tradition at the Pendleton Round-Up, which celebrated its hundredth anniversary this year.

Kevin Taylor's (BA, philosophy and religious studies, UO) current research interests include new religious movements, apocalyptic eschatology, and prophetic tradition.

Christy Vrtis (MA, folklore, UO) is pursuing a PhD in English with a structured emphasis in folklore. Her research interests include contemporary African diasporal women's literature and folklore, Pacific Island literature and culture, ritual theory, new media, and storytelling. Her master's thesis was entitled "‘Death Is the Only Reality’: Notions of Death and Funerary Ritual in Contemporary Caribbean Women's Literature."

Jenée Wilde (BA, English and journalism, Boise State; MFA, creative nonfiction, Goddard College) is a UO English PhD candidate with a structured emphasis in folklore. She researches contemporary American literature and popular culture, sexual identity and representation, sexual subcultures, fairy tales, and queer theory. Her essay "Queer Matters in *The Dark Knight Returns*, or Why We Insist on a Sexual Identity for Batman," presented at the 2009 Popular Culture Association national conference and at UO's "Understanding Superheroes" conference, is forthcoming in an anthology, *Batman Meets the Academy*. She won the 2010 Bruce Abrams LGBT Award for her essay "Torchwood and Bisexual Representation." Her fieldwork is with polyamory and bisexual groups.

Stephanie Wood (BA, cultural anthropology, UO), a member of the Confederated Tribes of Grand Ronde, was an intern to the head archivist for the Smithsonian Institute's National Museum of the American Indian, has worked as a conservation technician for the Confederated Tribes of the Umatilla Indian Reservation at their Tamastlikt Cultural Institute, and as a researcher for the Museum of Natural and Cultural History. She studies baskets from the mouth of the Columbia River area, aiming to be able to identify materials used, design motif, era, makers mark, and the weaver's tribe in order to ultimately aid in the restoration of the Grand Ronde Tribe culture and be able to work with tribes and museums.

Rosemary Woodward (BA, music, UO) began pursuing her MA in folklore with focuses in ethnomusicology and anthropology in fall 2009. Her interests include herbal and other nature-based medicines, healing through music, food traditions throughout the world, and female archetypes. She spent a portion of the summer of 2010 apprenticing with herbalist, wise woman, and shaman Susun Weed, learning more about the green goddess path, and living in connection with the earth.

Shelise Zumwalt is a second-year master's student (BA, religious studies, certificate in folklore, UO) whose areas of focus include folklore, arts and administration, and anthropology. She is interested in public folklore and museum studies.

Recent Folklore Graduates

Kristen Gallerneaux Brooks (MFA, printmaking, Wayne State) established the Revenant Archives (www.revenantarchives.com), an ongoing project concerning the visual, audible, and material aspects of paranormal cultures. She is interested in idiosyncratic museums, theoretical architecture, cultural processes of urban decay, and “visual legendry.” This summer she will intern at the Henry Ford Museum in Detroit, cataloging one of the world’s largest collections of twentieth-century toasters. She will enter the PhD program in art practice at UC San Diego under a four-year San Diego Fellowship to continue her studio-based and theoretical research in the fall.

Sarah Carpenter (BA, professional writing and Spanish, University of North Alabama; MA, Spanish, applied linguistics, University of Alabama) is pursuing research in science fiction and fantasy fan culture and fan fiction writers in Internet communities in and through the use of new media.

Tiffany A. Christian’s (BA, English literature, creative writing, Pacific University; MFA, creative writing, Chapman University) research interests include postapocalypse studies, cyber studies, vernacular religion, popular culture, and film in an American context. She is a vocalist and songwriter who claims world musics among her myriad interests. Currently, she is working on a film project involving local disaster preparedness groups.

A third-year master’s student, **Mira Johnson** (BA, the great books, St. John’s College) combined folklore, English, and anthropology studies to investigate the relationship between spirituality and place, particularly considering the narratives that contribute to a site’s sacred identity. Her thesis project focuses on the Catholic mountain pilgrimage site Croagh Patrick in County Mayo, Ireland. She also participated in the nonprofit management certificate program through the Department of Planning, Public Policy and Management.

Caroline Louise McNabb is a third-year master’s student focusing on Mexican and Chicana women’s narratives, completing field research in Oaxaca, Mexico, and Eugene, Oregon. She is particularly interested in exploring strong female protagonists and the many ways in which they are interpreted. In her spare time, Caroline enjoys collecting bones and making art with them, Team Folklore Ladies crafters, and searching for Bigfoot.

Sheila Rabun studies folklore, sociology, and environmental studies. Her research interests include applied traditional ecological knowledge and sustainability, Native American sacred sites and land-use issues, community-based ecosystem restoration, spirituality and the environment, and all folklore forms inspired by and related to plants, animals, and the environment.

Alumni News and Updates

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

Last summer, **Al Bersch**'s terminal project culminated in an exhibit about commercial fishing at the Maritime and Heritage Center in Newport, Oregon, featuring photographs and sound collections from Newport-based fishers and the Lincoln County Historical Society, as well as original work produced with collaborators Leslie Grant and Nina Pessin-Whedbee. Al is an employment specialist with transgender and gender nonconforming job seekers and an independent researcher based in the San Francisco Bay area. This past year, he and photographer Leslie Grant coauthored a chapter titled "From Witness to Participant: Making Subversive Documentary" for the book *Oral History and Photography*, edited by Alexander Freund and Alistair Thomson (forthcoming, Palgrave).

Vincent Bisson was married in October 2010 and is taking a year or two off from his graduate studies. He plans to continue to pursue his interests of folklore, popular culture, and popular history in the near future.

Christine Dupres is working at the National Policy Consensus Center in Portland, Oregon, an applied research and development center in collaborative governance that serves both Oregon and national interests (see www.policyconsensus.org). She continues to write and publish on Native American social justice, narrative, and community in *Fabula, Oregon Humanities, and Goodness*. She is a member of the Oregon Humanities Council and an American leadership senior fellow, class 22. She is the mother of three lively children who continue to fascinate and perplex her.

David Ensminger continues to teach composition, folklore, and humanities at Lee College in Baytown, Texas. He presented the lecture "Raw and Resilient: Black, Latino, and Queer Voices in Punk Rock" at the Community College Humanities Association Southwest Division Conference, Houston, Texas. A longer version of the lecture was presented at Technische Universität Dresden in Germany. His article "Coloring between the Lines of Punk and Hardcore: From Absence to Black Punk Power" will be published in the journal *Postmodern Culture* in March. His book *Visual Vitriol: The Street Art and Subcultures of the Punk and Hardcore Generations* will be published in July by the University of Mississippi Press. He actively contributes to the magazine *Maximum Rock 'n' Roll* and the newspaper *Houston Press*. In November 2010, he debuted a monthly folklore column for *Popmatters* (www.popmatters.com), known as "Folk Nation." Currently, his work focuses on intersections between deaf and punk culture and curating digital online flier archives for bands, regional scenes, and artists.

Robert Glenn Howard is director of digital studies, associate director of the Folklore Program, and associate professor in communication arts, folklore, and religious studies at the University of Wisconsin at Madison. He is also the editor of the journal *Western Folklore*. His exploration of conservative Christian religious expression online titled *Digital Jesus: The Making of a New Christian Fundamentalist Community on the Internet* is available from New York University Press. His second book, *Network Apocalypse: Visions of the End in an Age of Internet Media*, will be available from Sheffield University Press later this year. This year, Rob is hiring new faculty members and building curriculum for the Digital Studies Program at Wisconsin while he teaches courses in digital ethnography and travels to conferences and speaking engagements in support of *Digital Jesus*. If you would like to contact Rob, you can email him at rgh@rghoward.com or check out his most current research at rghoward.com.

Camilla Mortensen has been introduced to former Oregon governor Ted Kulongoski, current governor John Kitzhaber, the state attorney general, and a host of other Oregon luminaries as *Eugene Weekly's* resident doctor of folklore. She balances teaching courses in the UO Folklore Program and in German and Scandinavian, as well as courses in writing at Lane Community College, with a full-time position as an investigative reporter at the *Weekly*. Her main beat is the environment, though she's also earned awards for her coverage of issues in education and earned angry letters to the editor for her coverage of subcultures like Eugene's tattooing and fetish scenes. She continues to write and research on academic topics and just finished serving three years on the Modern Language Society's advisory committee on the international bibliography and is the American Folklore Society-MLA liaison. She lives just outside Eugene in a 1975 vintage Airstream trailer with an array of dogs and horses.

Joseph O'Connell is currently conducting survey fieldwork in Floyd County, Indiana, for Traditional Arts Indiana. His latest album of original folk-rock music will be released in the spring under the band name Elephant Micah. He has contributed sound reviews for the *Journal of American Folklore* and to the *Traditional Arts Indiana* newsletter.

Deborah Parker is working toward her PhD in English with a structured emphasis in folklore. While living and teaching in central Oregon, she continues to research plants and healing practices in both modern and medieval times. The focus of her current work is on Canto III of Edmund Spenser's *Faerie Queene*.

Mickey Stellavato is a third-year PhD student in the communication and society program and a graduate teaching fellow in media production and digital storytelling. Recently, Mickey has been the librarian for the Natives Program in the 4-J school district and volunteers with the Trauma Healing Project, incorporating digital storytelling into healing processes with teens.

Kelley Totten is the assistant director of the Center for Intercultural Dialogue at the University of Oregon. In 2010, she and cohosts Jennifer Furl and Elaine Vradenburgh founded the Looplore Experiment, a weekend summer camp for adults. Kelley will move to Bloomington, Indiana, this August to start a PhD program in folklore at Indiana University.

Geoffrey G. Vallée is a major in the Oregon National Guard, the pilot of an air-ambulance helicopter, and commander of the UH-60 helicopter rescue unit based in Salem, Oregon. After graduating, he commanded the Oregon rescue unit as it deployed to and returned from Iraq. The unit provided medical evacuation and care to U.S. and coalition soldiers and civilians, insurgents, and Iraqi civilians. He won the Bronze Star, the meritorious service medal, among others for leadership and accomplishment. His organization flew more than 2,900 flight hours, conducted 325 life-saving missions, and moved more than 1,200 patients among many other accomplishments, and none included his organization hurting anyone. In August 2010, Vallée was promoted to battalion executive officer of all of Oregon's Army Aviation assets, and was hired in October as a recreation supervisor with the Civilian Conservation Corps (Timber Lake Job Corps site) in Estacada, Oregon. He manages a staff to provide recreation, cultural, and leadership development opportunities for 260 at-risk youths, ages sixteen to twenty-four. In December 2010, he was picked to attend the highly selective Intermediate Level Education program for senior Army officers. This program provides advanced staff and management education, and awards an MBA.

Alumni News and Updates, continued

Elaine Vradenburgh lives in Olympia, Washington, where she is the development director and board coordinator at the Olympia Film Society, an organization that presents independent and underrepresented film, music, and allied arts at the historic Capitol Theater. Elaine also works as a freelance videographer, video editor, and writer. She primarily creates outreach videos for nonprofit organizations and writes on occasion about interesting characters for the *Olympia Power and Light*, the local arts and culture weekly. Elaine and fellow folklore graduates Jennifer Furl and Kelley Totten are the founders of the Looplore Experiment.

While earning her MA in folklore, **Emily West Afanador** worked as program assistant for the newly developing African Studies Program. She currently uses this experience institutionalizing and maintaining academic units at the UO to integrate the Oregon Folklife Network (OFN), Oregon's statewide public folklore organization, into its new location at the university. As program manager of OFN, Emily synthesizes the organization into the UO's administrative infrastructure, networks with small and large cultural organizations across Oregon and with folklore agencies across the U.S., writes grants, and develops a strategic plan for funding, communication, and programming. In her spare time, she continues to make films and perform live music.

Ziying You, a PhD student in the Department of East Asian Languages and Literature at Ohio State, researches the intellectual history of Chinese folklore studies, storytelling performance in contemporary China, and living Guqin music traditions, legends, beliefs, and foodways. Her videos, *Why Are We Cooking? Chinese Foodways in America* (2008) and *Chef Jevon's Dinner* (2009), completed while in the Folklore Program at Oregon, have been publicly presented many times in China and the U.S. Her essay "Creation and Performance of 'New Stories' in Contemporary China: 1963–1966" won the 2010 Dan Crowley Memorial Student Essay Prize awarded by the AFS. As cochair of the Eastern Asia Section of the AFS she coordinated the panel "Discourses and Practices of Folk Literature and Arts in Revolutionary China: 1949–1966" at the American Folklore Society 2010 annual meeting. Ziying currently studies Japanese and is writing about contemporary transmission of Chinese Guqin Music and the preservation of intangible cultural heritage in China.

Alumnus Spotlight: Darren Reiley

Since graduating from the University of Oregon with MA degrees in interdisciplinary studies: folklore and English in 2000 and 2002, Darren Reiley became the founding director for the nonprofit organization Peace Village, an interfaith and intercultural educational resource on diversity and peaceful, nonviolent conflict resolution. Peace Village grew out of Reiley's experience teaching children nonviolent conflict resolution at summer camps. "The best tool against stereotypes is the face of a friend from a different background," he says.

Reiley developed curriculum modules for high schools and by 2005 had secured several contracts with local schools. Asked about goals of the organization, Reiley explains, "What we are really after is trying to provide young people with tools that they can use to empower themselves to create a better future, one that is free of prejudice. We want to teach kids that peace is possible rather than a vague, unrealistic, and idealistic goal for the future. We teach peace in a way that is concrete and really easy to understand to facilitate communication and to raise a generation that recognizes the power of patient negotiation."

Reiley recently taught a high school folklore and mythology course at Peace Village, integrating relevant ideas about folklore, politics, heritage, belief, and personal identity into the curriculum. In May, he brought his class to the Mills Archive for a field trip, where student archivists were able to talk about the purpose of the archive, answer questions, and provide research materials for a class project. More information about Peace Village can be found at www.peacevillageinc.org.

Alumna Spotlight: Sandi Serling

Folklore alumna Sandi Serling has always applied her skills in interesting ways. Serling has organized folklore festivals, including the Portland Folklife Project, Cityfolk, and the Central Oregon Folklife Project through the Oregon Arts Commission, yet she also has flourished in the media industry. After graduation, Serling created her own media relations business, working as the publicist for over a decade with the father of clay animation, Will Vinton, best known for his animation work on the California Raisins, the iconic pop culture phenomenon. She continued working in film and television publicity, partnering with Apple, America Online, M&M's, and Coca-Cola. Looking ahead, Serling aims to combine her media savvy and ethnographic curiosity through a television series called *Curves Ahead*. Part autobiographical, part travel documentary, the program will follow Serling moving from her everyday life in Lake Oswego, Oregon, to more adventurous scenarios, driving her motorcycle around the United States and highlighting fascinating people with compelling stories along the way.

Serling graduated from the Folklore Program in 1981, concentrating her studies on folklore, cultural anthropology, and dance. She conducted a fourteen-month survey of the traditions and spiritual beliefs of the Ukrainian community in Springfield, Oregon, culminating in *The Sizzle Reel*, a

forty-five-minute multiple-projector slideshow with sound. She presented the piece to an overflow audience of more than 200 people, and the piece was later broadcast on local public television. Sharon Sherman, professor emerita of the Folklore Program, remembers Sandi fondly. "She is a wonderful person: very outgoing, great personality . . . just sparkling. You can see it in *The Sizzle Reel*. She was just an outstanding student and a great person to interact with."

The promotional material for *Curves Ahead* is available at www.curvesahead.tv.

Sandi Serling hits the road



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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. Each year, the Folklore Program depends on your generosity.

If you wish to support the study of folklore, you may contact program director Lisa Gilman at 541-346-3967, write a check to "The University of Oregon Foundation" (write "Folklore Program" in the memo line), and mail it to the attention of Lisa Gilman, Folklore Program, 1287 University of Oregon, Eugene, Oregon 97403-1287, or donate directly on the Internet through the program website, pages.uoregon.edu/flr/alumni/alum.htm.



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