

# The 2011 IU/OSU Folklore and Ethnomusicology Graduate Student Conference

Mediating Culture: Experience

Harmony  
and  
Discord

Friday and Saturday  
March 25th - 26th 2011



## 2011 CONFERENCE PLANNING COMMITTEES

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## **2011 Annual Joint Conference**

# **Mediating Culture: Experience, Harmony, and Discord**

The 4th annual collaborative conference between  
The Ohio State University Folklore Student Association  
and the Indiana University Folklore Student  
and Ethnomusicology Student Associations

## **Program and Abstracts**

Keynote Speaker: Jeff Todd Titon

The Kelley Business School  
Indiana University, Bloomington, Indiana  
March 25-26, 2011

The following donors have provided generous support for this conference:

Indiana University Student Association  
Indiana University Graduate and Professional Student Organization  
Indiana University Department of Folklore and Ethnomusicology  
Trickster Press

Special thanks to:

Becky Kehrberg, Kelley School of Business  
Amber Crane, IU Printing Services



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## **GENERAL INFORMATION**

### ***Registration***

Registration for this joint conference is free and is encouraged for attendance at all conference sessions. The registration desk will be located in CG 0034 in the Kelley School of Business's Godfrey Graduate and Executive Education Center. Registration hours are 8:00-9:00 AM on Friday and 8:00-8:30 AM on Saturday. Those attending who have not pre-registered may do so at the desk during these same hours.

### ***Events***

There will be two social events during the conference. Friday evening will include a potluck dinner at the home of Dr. John McDowell (516 W. 3rd St.), while Saturday evening will feature a square dance led by live local musicians in CG 3059 (Kelley School of Business). There are also two featured panels/presentations in addition to the annual keynote address and roundtable discussion: Patrick Feaster's special presentation on early recording technology on Friday (with complimentary lunch), and the QUALIA PoJo Gay Folklife Competition on Saturday. See below for more information.

### ***Meeting Rooms***

Unless otherwise noted, all conference events will take place in The Kelley School of Business's Godfrey Graduate and Executive Education Center (1275 E. 10<sup>th</sup> St.) at Indiana University, Bloomington, IN. Session rooms are on the first floor, CG 1026 and CG 1032. Dining rooms are on the ground floor, CG 0034 and CG 0036. Our reception rooms are on the third floor, CG 3059 and CG 3065. Please see the map below for details.

### ***Computer Services***

Computer lab CG 3075 will be available for any last-minute printing or Internet needs after 12pm on Friday and all day Saturday.

### ***Meeting Services***

Please report any problems or special requests during the conference to conference organizers, who can be identified by their distinctive name badges. Any lost/found items also may be turned in to these individuals.

### ***Kelley School Etiquette***

Because the Kelley School of Business will be holding classes and other events throughout the day on Friday and Saturday, we respectfully request that conference attendees avoid congregating in the hallways when possible. Please feel free to make use of reception rooms CG 3059/CG 3065 or dining rooms CG 0034/CG 0036 for this purpose.

## ***Parking***

A parking garage is attached to the Kelley School of Business; parking will cost a maximum of \$7.00 per vehicle on Friday, and will be free on Saturday.

## ***Folklore Forum***

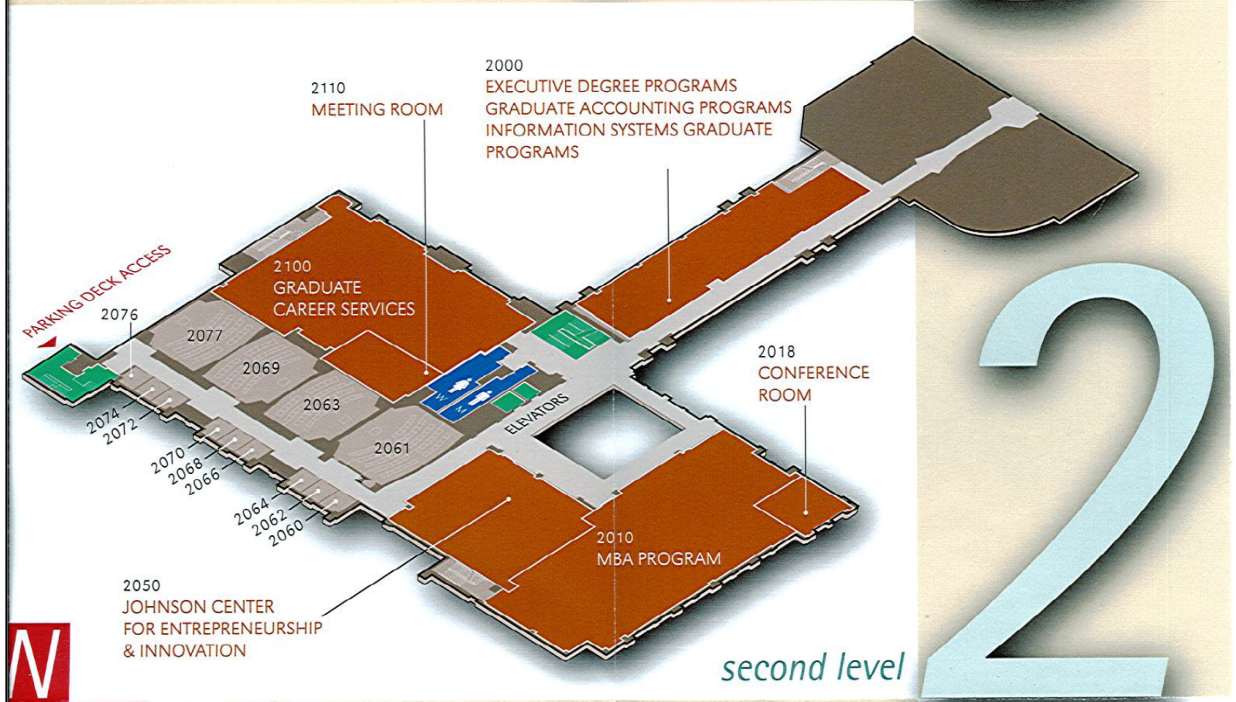
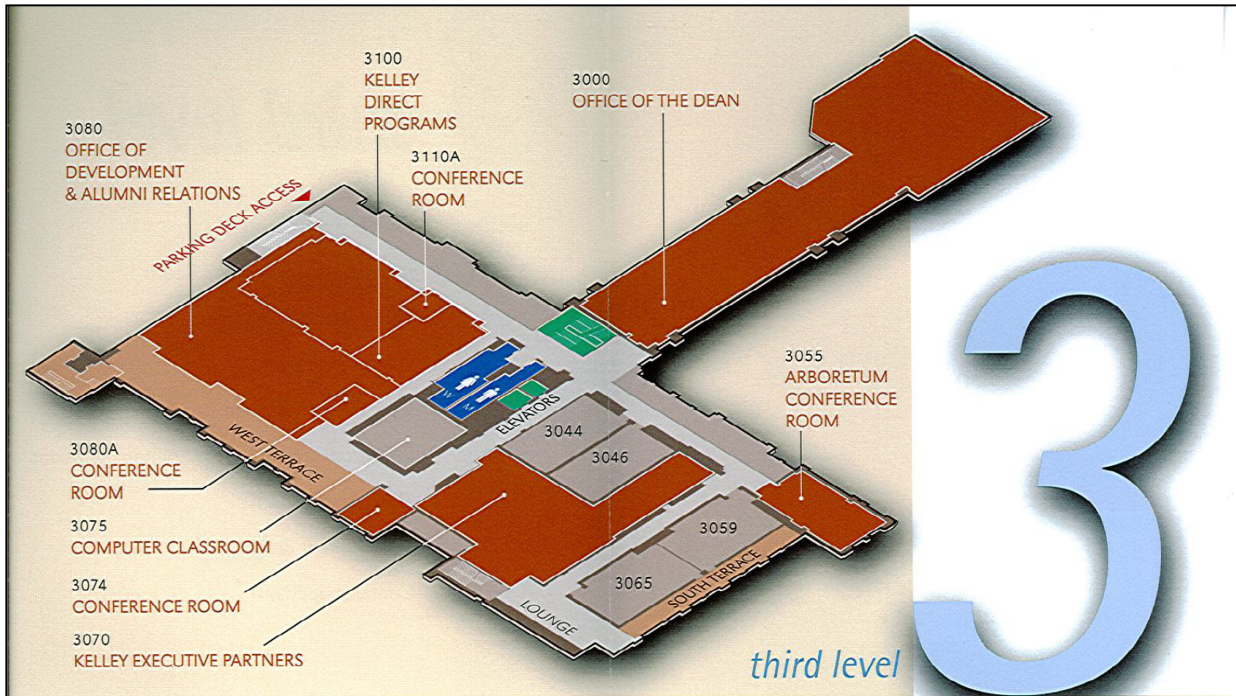
**Special Issue: Mediating Culture: Experience, Harmony, and Discord, Proceedings from the 2011 IU/OSU Conference**

Folklore Forum would like to invite participants in the 2011 IU/OSU Student Conference: Mediating Culture: Experience, Harmony, and Discord to submit their papers, posters, or papers based on their posters for a special issue highlighting the excellent work presented at the conference.

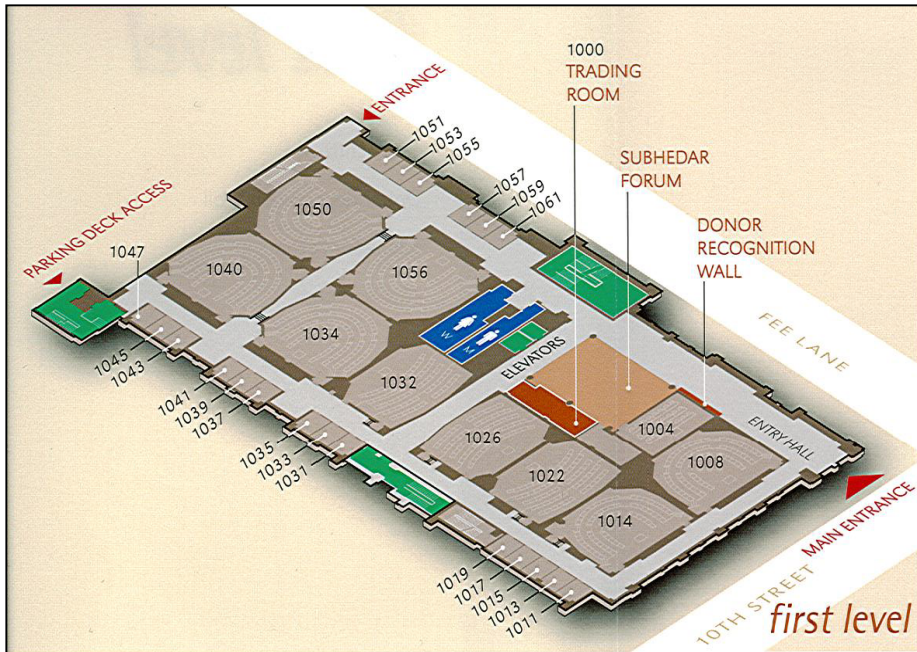
Conference participants interested in submitting revised versions of their papers to Folklore Forum for this issue should see our submissions guidelines on our website: [www.folkloreforum.net](http://www.folkloreforum.net). Those interested in submitting posters should email Folklore Forum for technical specifications at [folkpub@indiana.edu](mailto:folkpub@indiana.edu).

Folklore Forum is also currently seeking unsolicited manuscripts of any articles presenting research and analysis in the fields of folklore, ethnomusicology, and related disciplines for future issues. See our website [www.folkloreforum.net](http://www.folkloreforum.net) for policies and procedures.

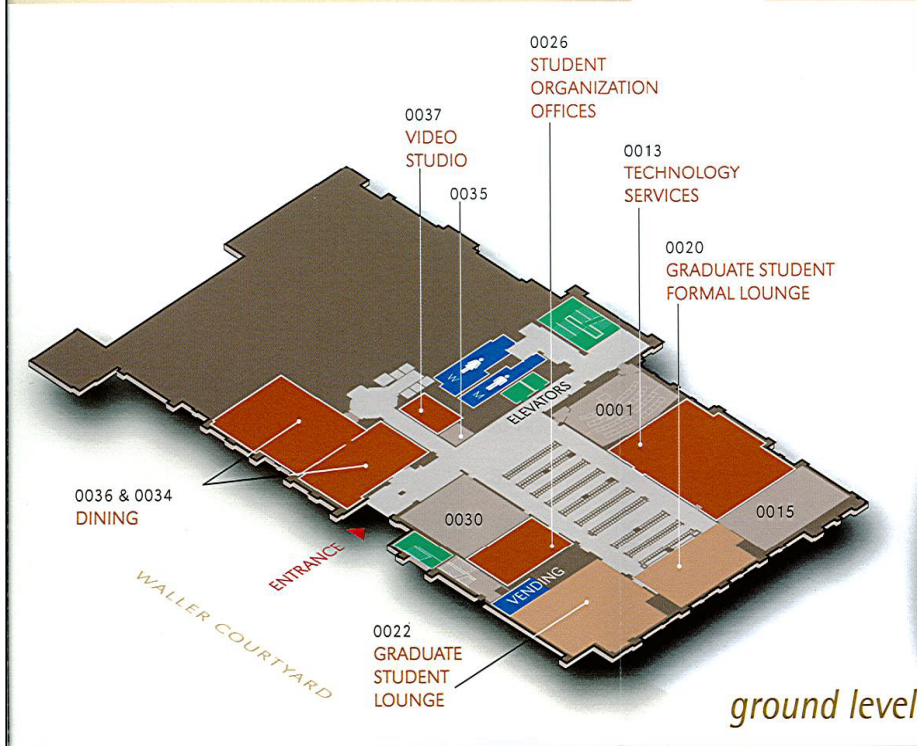
# MAPS







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# PROGRAM SUMMARY

## ***Friday March 25, 2011***

8:00 Registration and Breakfast (CG 0034)

8:30 Opening Remarks: Javier F. León (CG 0036)

9:00 Concurrent Panels:

    Session 1: Music and Contested Nationalisms (CG 1026)

    Session 2: Gendered, National, and Artistic Identities in Participatory Performance Events (CG 1032)

10:30 Break

10:45 Concurrent Panels:

    Session 3: Political Imaginaries (CG 1026)

    Session 4: Reappropriation, Technology, and Dynamic Identities (CG 1032)

12:15 Complimentary Lunch (CG 3059/CG 3065)

12:30 Special Presentation on Early Recording Technology: Patrick Feaster, "Phonautograms: The World's Oldest Recorded Sounds" (CG 3059/CG 3065)

1:30 Concurrent Panels (Experimental 10-minute format):

    Session 5: Traditional Texts and New Media (CG 1026)

    Session 6: Media, Theatre, and Film (CG 1032)

3:00 Break (complimentary coffee and snacks in CG 0034/CG 0036)

3:15 Concurrent Panels:

    Session 7: Conflict and Narrative (CG 1026)

    Session 8: Pedagogy, Performance, and Camp Culture (CG 1032)

4:45 Break

5:30 Keynote Address: Jeff Todd Titon, "Music, Mediation, and Sustainability" (CG 3059/CG 3065)

7:00 Potluck Dinner (The home of John McDowell—516 W. 3rd St.)

## ***Saturday March 26, 2011***

8:00 Registration and Breakfast (CG 0034/CG 0036)

8:30 Concurrent Panels:

    Session 9: Women's Bodies, Women's Voices, Women's Art (CG 1026)

    Session 10: Tourism and Spectacle: Performing (for) the Other (CG 1032)

10:00 Break

10:15 Concurrent Panels:

    Session 11: Mediated Aesthetics and Micro-ethnography (CG 1026)

    Session 12: The Politics of Belonging (CG 1032)

11:45 Lunch (on your own)

1:00 Poster Session (CG 0034)

2:30 Break (complimentary coffee and snacks in CG 0034/CG 0036)

2:45 Concurrent Panels:

    Session 13: QUALIA PoJo 2011: A Tribute to Boas (CG 1026)

    Session 14: Nation, Tradition, and Mediated Narratives (CG 1032)

4:15 Break

5:00 Roundtable Discussion: New Voices, Rich Lineages (CG 3059/CG 3065)

6:30 Closing Remarks: John McDowell (CG 3059/CG 3065)

7:00 Square Dance (CG 0034/CG 0036)

# PROGRAM SCHEDULE

Friday March 25, 2011

**8:00 Registration and Breakfast**

*CG 0034*

**8:30 Opening Remarks**

*CG 0036*

**Javier F. León** (Indiana University)

**9:00 Concurrent Panels**

**Session 1: Music and Contested Nationalisms**

*CG 1026*

**Kurt Baer** (Indiana University) The Mothership Connection: Mythscape and Unity in the Music of Parliament

**Kaitlin Justin** (Indiana University) "Fuertes y Adelante:" Music, Meaning, and National Crisis in 1970's Chile

**Caitlin Keusch** (Indiana University) Showing Odin's Light to the People: Heathen Nationalism in Black Metal

Discussant: **Mellonee Burnim** (Indiana University)

**Session 2: Gendered, National, and Artistic Identities in Participatory Performance Events**

*CG 1032*

**Dave Lewis** (Indiana University) Is A Vibe: The Open Mic/Alt Rock Scene in Trinidad and Tobago

**Matthew Alan Campbell** (The Ohio State University) Gotta Keep It Loose: A Processual Performance Analysis of Live Band Karaoke in Central Ohio

**Suzanne Barber** (Western Kentucky University) "Frankly, if You're Comfortable You're Dying": Mediating Paradoxical Costuming at Dragon\*Con

Discussant: **Sue Tuohy** (Indiana University)

**10:30 Break**

**10:45 Concurrent Panels**

**Session 3: Political Imaginaries**

*CG 1026*

**Jess Waggoner** (Indiana University) "There's a Little Bit of Hank in Me": Race and Referential Country Identities in the Music of Hank Williams and Charley Pride

**Jon Walsh, Colette Meller, and Henry Spruth** (Carleton College) Quantifying Punk: PGIS as a Method for Mapping Subaltern Music Scenes

**Christopher Hemmig** (The Ohio State University) Immanent Inequality

Discussant: **David McDonald** (Indiana University)

**Session 4: Reappropriation, Technology, and Dynamic Identities**

*CG 1032*

**Meagan Winkelman** (The Ohio State University) McMeaning in the Maw of the Masses

**Cari Friesen** (Indiana University) Internet, iTunes and Rap: The Role of Music, Globalization and Technology in the Construction of Identity among West African Canadians

**Myc Wiatrowski** (Bowling Green State University) Cyber-Fandom: Exploring the Mediated Experience

Discussant: **Fernando Orejuela** (Indiana University)

**12:15 Complimentary Lunch**

*CG 3059/CG 3065*

**12:30 Special Presentation on Early Recording Technology: "Phonautograms: The World's Oldest Recorded Sounds"**

*CG 3059/CG 3065*

**Patrick Feaster** (Indiana University)

(\*\*\*Please feel free to enjoy your complimentary lunch while you watch\*\*\*)

**1:30 Concurrent Panels (Experimental 10-minute format)**

**Session 5: Traditional Texts and New Media**

*CG 1026*

**Chad Buterbaugh** (Indiana University) The Mediation of Place Meanings in a Irish Stories

**Cory Barker** (Bowling Green State University) @Replies to the Stars: False Proximity and the Mediated Relationships with Celebrities on Twitter

**Fredericka A. Schmadel** (Indiana University) Mediating Max Luethi: Early Genre Deliberations: A Schematic

**Shayna Stockton** (Indiana University) Keep the Magic Alive: Fan Negotiations of Multiple Materials in Relation to the Arthurian Legend, as Evinced in BBC's Merlin Fanfiction

Discussant: **Ray Cashman** (The Ohio State University)

### **Session 6: Media, Theatre, and Film**

*CG 1032*

**Maria Kennedy** (Indiana University) River Cottage: Constructing an Interactive Narrative of Rural Heritage

**Eric Heaps** (Indiana University) The Oppressed and the Possessed: Theatre of the Oppressed and Its Brazilian Roots

**Christopher Burney** (The Ohio State University) Digitizing the Utley Collection

**Jason Cyrus Rubino and Ian Martin** (Indiana University) Satyatar: Building a Wooden Bridge to the Roots of Sound and Song

Discussant: **Judah Cohen** (Indiana University)

**3:00 Break** (with complimentary coffee and snacks)

*CG 0034/CG 0036*

**3:15 Concurrent Panels**

### **Session 7: Conflict and Narrative**

*CG 1026*

**Pablo Martín Domínguez** (Indiana University) The War of our Ancestors: Memory, War and Hope in Spain

**Annie Tzoneva** (Portland State University) Mediation Projects and Culture in the Former Yugoslavia

**Kristiana Willsey** (Indiana University) A Body of Knowledge: Phenomenology and Narrative Structure in War Stories

Discussant: **Sabra Webber** (The Ohio State University)

### **Session 8: Pedagogy, Performance, and Camp Culture**

*CG 1032*

**Monica Foote** (Indiana University) Marking Space, Creating Contact Through Time

**Ian Copeland** (Oberlin College) Potential and Pitfalls: Negotiating Space and Performance in World Camp, Inc.'s Musical Strategies

**N. Michael Goecke** (The Ohio State University) Music-Making at a Jamey Aebersold Summer Jazz Camp

Discussant: **Martha Sims** (The Ohio State University)

**4:45 Break**

**5:30 Keynote Address: Music, Mediation, and Sustainability**  
*CG 3059/CG 3065*

**Jeff Todd Titon** (Brown University)

**7:00 Potluck Dinner**  
*The home of John McDowell (516 W. 3rd St.)*

### **Saturday March 26th, 2011**

**8:00 Registration and Breakfast**  
*CG 0034 and CG 0036*

**8:30 Concurrent Panels**

**Session 9: Women's Bodies, Women's Voices, Women's Art**  
*CG 1026*

**Lauren Welker** (The Ohio State University) Imagining the Urban in Rural Karelia

**Caroline "Olivia" Wolf** (Indiana University) Pressing the Issue: Women Engravers and the Mediation of Gendered Artistic Authority in Early Modern Visual Culture

**Jeana Jorgensen** (Indiana University) Negotiating the Body in Classical Fairy Tales

Discussant: **Hasan El-Shamy** (Indiana University)

**Session 10: Tourism and Spectacle: Performing (for) the Other**  
*CG 1032*

**Kristina Downs** (Indiana University) The Mosque at the Maypole: Performing the Other at Renaissance Faires

**Heather McFadden** (Indiana University) Performance and Tourism in the Peruvian Andes: Touristic Display and Indigenous Identity

**Eric Bindler** (Indiana University) Telling Tourists the 'Untold Stories': Music, Mediation, and Cross-Cultural Competence in the Jamaican Hotel Industry

Discussant: **Michael Dylan Foster** (Indiana University)

**10:00 Break**

## 10:15 Concurrent Panels

### Session 11: Mediated Aesthetics and Micro-ethnography

CG 1026

**Matthew J. Buchbinder** (Indiana University) The Frank Znort Quartet: An Ethnographic Account of the Effects of Cultural Policy on a Norwegian Jazz Community

**Matthew Hale** (Western Kentucky University) Shaping Theory, Bending Method, Tapping New Media: Digital Ethnography and Contemporary Lutherie

**Jennifer M. Jameson** (Western Kentucky University) Finding the Folkways of a Forensic Anthropomorphologist: The Kentucky Yard Art Environment of Cecil and Bet Ison

Discussant: **Jason B. Jackson** (Indiana University)

### Session 12: The Politics of Belonging

CG 1032

**Ozan Say** (Indiana University) Mediation of Belonging: Politics of Saint's Day on the Island of Imbros, Turkey

**Yuanhao "Graham" Zhao** (The Ohio State University) In the Margin: the Huizu Group's Living Condition in China-viewing from Folktales Concerning Pork Taboo

**Tricia Ferdinand** (Indiana University) "Symbolic Ethnic Conflict": The Role of Ethnicity in Trinbagonian Culture

Discussant: **Mark Bender** (The Ohio State University)

## 11:45 Lunch (on your own)

## 1:00 Poster Session

CG 0034

**Timon Kaple** (Indiana University) Female Country-Rockabilly Musicians in Nashville, TN

**Mary Mesteller** (Indiana University) Reconstructing Past Life-ways through Archaeological Tourism in Lima, Peru

**Laura Pearce** (The Ohio State University) Franchise as Fairy Tale: Astro Boy in the 21st Century

**Danielle E. Quales** (Indiana University) Individualization and Personalization on Gravestones in 20th Century Ohio Appalachia

**Ronak Shah** (Indiana University) The Dialogue of Consciousness: The Pratikramana Forgiveness Ceremony as Reconciliation



**2:30 Break** (with complimentary coffee and snacks)  
*CG 0034/CG 0036*

**2:45 Concurrent Panels**

**Session 13: QUALIA PoJo 2011: A Tribute to Boas**  
*CG 1026*

**Sarah Dunlap** (The Ohio State University) Out in the Woods

**Kathryn Thompson** (Indiana University) Queer Songs to Sing Along To: A Performance Approach to Karaoke

Judges: **Diane Goldstein** (Indiana University), **Joseph P. Goodwin** (Ball State University), **Patrick Mullen** (The Ohio State University), **Jan Rosenberg**, **Polly Stewart** (Salisbury University)

**Session 14: Nation, Tradition, and Mediated Narratives**  
*CG 1032*

**Casey Schmitt** (University of Wisconsin) The Barefoot Bandit, Outlaw Legend, and Modern American Folk Heroism

**Jeremy Stoll** (Indiana University) Creating Community in New Delhi's Comics Culture

**John Dillon** (University of Notre Dame) "Hammer-saw-log-hatchet": Yeatsian Symbolism and the Mediation of Abstraction Cognition

Discussant: **Merrill Kaplan** (The Ohio State University)

**4:15 Break**

**5:00 Roundtable Discussion: New Voices, Rich Lineages**  
*CG 3059/CG 3065*

**Kate Parker** (The Ohio State University)

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

**Michael D. Lee** (Indiana University)

**Daniel Reed** (Indiana University)

**6:30 Closing Remarks**  
*CG 3059/CG 3065*

**John McDowell** (Indiana University)

**7:00 Square Dance**  
*CG 0034/CG 0036*

## ABSTRACTS OF INDIVIDUAL PRESENTATIONS

**Baer, Kurt** (Indiana University) *The Mothership Connection: Mythscape and Unity in the Music of Parliament.* Due to Afro-centric and Afro-futurist themes and the lyrical content of some of their songs, the music of funk musician George Clinton and his band Parliament has been referred to by scholars (e.g. Brown 2008; Nama 2008; McLeod 2003) as linked to the Black Nationalist movement. Other sources, such as song lyrics and interviews with Clinton, emphasize themes of promoting unity among people of all races. Although these themes of racial solidarity and unity without regard to race may at first be seen as contradictory, I argue that both interpretations arise from Parliament's creation of what I am calling a "unified place." Through images of places set in outer space and at the bottom of the ocean that are disseminated through the lyrics, album covers, liner notes, costumes, advertisements, and performances of their songs, the band provides the means to turn these abstract spaces into familiar places filled with over-the-top characters and their mythologized stories. These places, constructed from particular and often romanticized landscapes by the individual through such decontextualized images—what Andy Bennett (2002) refers to as "mythscape"—are then "brought to life" in performance through devices such as enactment to create this sense of unity. I argue that it is because this enacted mythscape is individually constructed through decontextualized and often ambiguous images that scholars have found such apparently contradictory themes of unity within the same body of music. Session 1.

**Barber, Suzanne** (Western Kentucky University) *'Frankly, if You're Comfortable You're Dying': Mediating Paradoxical Costuming at Dragon\*Con.* Dragon\*con, which started in 1987, and is held in Atlanta Georgia is now the largest fan run science fiction and fantasy convention. In 2008 alone, Georgia State University estimated that Dragon\*Con brought in \$25 million dollars of direct economic impact to Atlanta and this year's convention boasted an estimated 40,000 attendees. One of the many attractions for fans is the prevalence and culture of costuming at Dragon\*Con. Many of the women I interviewed over the four days were quick to observe that their costume referenced a sexist or oppressive view of women. Why then, would they willingly, in a place where they can dress as almost anything, choose to don a costume that one views as negative towards themselves? I discovered that many of my informants would openly acknowledge this paradox but that these costumes offered a dress form that they felt comfortable enough to wear and that far from being oppressive, these reinvented costumes actually worked as a form of agency. In this paper, by focusing on three women in particular, I am looking for the point "when the technology of femininity is used for unintended ends, there is a moment of rupture that can open up new possibilities within the system" (Mendoza-Denton 1996:59). These possibilities are complicated, layered, and highly personal but are almost always used to reconfirm the identity of the woman wearing the costume. Session 2.

**Barker, Cory** (Bowling Green State University) *@Replies to the stars: False proximity and the mediated relationships with celebrities on Twitter.* Since the beginnings of the internet, there

has been much discussion about the effects of mediated interactions. The rise of social media applications like Twitter and Facebook, questions about the impact of mediated relationships have surely increased. What is particularly interesting about Twitter (and to a lesser extent Facebook) is the newfound proximity “normal” people have to celebrities. Anyone who spends the two minutes to sign up for a Twitter account can supposedly gain intimate access to the lives of famous individuals who were once only accessible through third-party mediation (i.e. tabloids, films, etc.). We now know what is happening in their daily lives, we can talk to them and spend time wishing that they would send a reply back to us. Apparently, we are closer to movie stars, athletes, musicians and other celebrities than ever before. But is our wish fulfillment of meeting our heroes skewing the ever-possible reality that these tweets are not actually coming from the people we expect them to? Is Twitter just another way for famous people to shape their image in ways they see fit? Athletes plug their new shoe, Ashton Kutcher tweets about products he was paid to discuss and President Obama magically speaks and tweets during the State of the Union. Nevertheless, we continue to follow these individuals with the presumption that online, celebrities can be just like us. My presentation will explore how the technology of Twitter both conflicts and exacerbates ideas of mediation and proximity in online interactions. Session 5.

**Bindler, Eric** (Indiana University) Telling Tourists the ‘Untold Stories’: Music, Mediation, and Cross-Cultural Competence in the Jamaican Hotel Industry. While a growing body of research on touristic performance focuses on the ways in which tourist-oriented performers competently manipulate and reformulate—rather than merely reflect or replicate—the stereotypes which shape tourists’ expectations and fantasies of their destinations long before they arrive, less attention has been given to the vast range of performance traditions and bodies of knowledge upon which these performers must be able to draw in order to successfully do so for audiences from sociocultural backgrounds quite different than their own. Little work has been done, in other words, on the propensity of tourist performers to be ‘culture brokers,’ to “mediate between two [or more] different cultural groups [by] being ‘bi-cultural’ in their knowledge of the two cultures... [and] their ability to communicate with both cultures” (Steiner 1994:155). In this paper, then, I will analyze a pair of performances by Jamaican hotel singer Peter Lloyd in order to illustrate his bi-cultural mastery of the distinct (though interrelated) performance traditions associated with ‘Western’ popular music and Jamaican popular music, and to argue that he employs the former to establish a framework with which his primarily American and British tourist audiences can develop a more nuanced understanding of the latter. More specifically, I will examine his use of discursive, linguistic, and musical devices associated with Western popular music and culture at a tourist-oriented hotel performance to create a mediatory layer of contextualization that was simply not necessary when he performed the same repertoire of classic Jamaican reggae songs/texts at a Jamaican-oriented local music festival a few weeks later. Session 10.

**Buchbinder, Matthew** (Indiana University) The Frank Znort Quartet: An Ethnographic Account of the Effects of Cultural Policy on a Norwegian Jazz Community. In this paper I will examine the effects of Norwegian cultural policy on Norwegian jazz communities from a theoretical standpoint. I argue that Norwegian cultural policy has more underlying implications than the

apparent egalitarian funding of musical groups in Norway, in which aesthetic discourses become internalized within Norwegian society leading to more fluid genre boundaries in artistic expression. Drawing from Bourdieu's capital theory, Foucault's conception of discourse, and Monson's theory of aesthetics of self-determination, I will construct a theoretical framework in order to examine how Norwegian jazz group, the Frank Zort Quartet, utilizes the jazz tradition in a distinctive manner, blurring many often politicized musical distinctions. I find that the Frank Zort Quartet shifts effortlessly between Norwegian and American musical traditions, commercial and art functions, and various genres to create a distinctive musical experience that has packed Oslo clubs weekly for over 15 years. Session 11.

**Burney, Christopher** (The Ohio State University) Digitizing the Utley Collection. I have been given the opportunity to begin a digitization project from the ground up in the Center for Folklore Studies archives at Ohio-State. Only recently cataloged and stored, the Francis Utley record collection contains over eight hundred 33 and 78 rpm records complete with incomplete documentation and scattered notes. I would like to discuss the joys and hurdles in the work of creating an attractive interactive digital music archive. Points of discussion will include equipment, funding, technical barriers specific to 33 rpm digitization, navigating red-tape, and how to make the space and system attractive to researchers while protecting intellectual property and copyright issues. I will outline the work done up until the point of the conference, present some goals for the future, and then hopefully share in the experiences and ask advice of my fellow students. Session 6.

**Buterbaugh, Chad** (Indiana University) The mediation of place meanings in an Irish story. Professional Irish storytelling reaches an audience well beyond Ireland, yet many stories are infused with specific information about Irish customs and culture. The listener who is unfamiliar with such specifics must rely on the storyteller to mediate perspectives on Irish culture that are at once comprehensive and relatively easy to understand. In this paper, I focus on a single performance of a story about a bewitched field in Ireland. In particular, I explore how place meanings may be mediated in social, legislative, religious, and folkloristic contexts. I argue that the narrated, multilocal presentation of these contexts can create a story in which the unfamiliar listener is invited to a deeper understanding of a place with which he has no personal experience. I examine Margaret Rodman's notion of multilocality and suggest its pertinence to the story in question. I then briefly describe professional Irish storytelling as an art form and situate the teller of this story as a unique performer within it. Finally, I perform textual analyses of a few key passages in the story to discuss how the threads of meaning within it cooperate to form a non-geographical but still comprehensive sense of a particular place. This project is one component in a study that is now in its beginning stages. I am working toward a much longer examination of professional Irish storytelling that I hope will provide a portrait of this art form from its rise to popularity in the 1950s to the loosely knit artistic community of professional storytellers working in Ireland today. If I am selected to present at this conference, I look forward in particular to audience members' questions, comments, and criticisms during discussion. Session 5.

**Campbell, Matthew Alan** (The Ohio State University) *Gotta Keep It Loose: A Processual Performance Analysis of Live Band Karaoke in Central Ohio*. An uncommonly 'mixed' community of semi-professional musicians and amateur enthusiasts coalescing around the live band karaoke scene indicates the emergence of a new, and paradoxically organic, outlet for musical collaboration through mimetic pop interpretation. Traditionally viewed as the most mediated of musical genres, karaoke's increasingly 'live' adaptations, from Guitar Hero to Vocaliod, have expanded the medium's capacity for creating new forms of amateur musicality. In its most dramatic transformation, the replacement of the standard DJ with a live backing band opens a heightened space for interactive and immersive identity play, but also complicates the normally fluid performer/audience, amateur/professional distinctions that frame this necessarily egalitarian performance context. This, along with the highly unpredictable convergence of novice singer and stripped-down arrangement (compared to the safety of a pre-recorded tape), requires a unique set of performance techniques to bridge the resulting competence gap. Based on three months of fieldwork with two bands in central Ohio, this paper will detail the technical and social mechanics of this 'on the fly' negotiated construction of on- and off-stage identities, in which both singers and bands employ tools such as locally-constructed scripts and song arrangements, self-deprecating 'frame breaks,' gestural grammars, and off-stage 'colluders' to produce a participatory culture of inclusion. Not simply a hurdle, this 'gap' also requires intersubjective forms of performative attention that can result in remarkably similar 'flow' experiences for both band and singer and, ultimately, lasting social and professional bonds. Session 2.

**Copeland, Ian** (Oberlin College) *Potential and Pitfalls: Negotiating Space and Performance in World Camp, Inc.'s Musical Strategies*. Blighted by a national HIV rate of fifteen percent, the nation of Malawi plays host to scores of international non-governmental organizations (NGOs) every year. Ranging in scale and scope from neighborhood associations to the Clinton Global Initiative, NGOs' shared conviction to "do good" is often implemented through the incorporation of community-based and/or nationally-held cultural touchstones including art, dance, history, folklore, and—most conspicuously—music. This paper interrogates the use of music by one such organization, North Carolina-based World Camp Incorporated, whose four-day curriculum calls upon music to energize students, galvanize classroom unity, convey curricular concepts, and re-present medical information to host communities. Mobilized to relay messages about HIV and other social challenges faced by Malawians, the resulting hybridized musical genre weds Malawian folk music idioms with medical and behavioral concepts from World Camp's curriculum. My discussion examines a series of examples from students' public presentations to community members at the conclusion of each four-day intervention. By tracing the musical end product of classroom instruction, I argue that audience members and participating students alike are made privy to a *mélange* of cultural influences that typifies the metastructural discussants in the cross-cultural context of international aid. Drawing on the performance theory and "contact zone" frameworks of Richard Bauman and Marie Louis Pratt, I engage the navigation of "traditional" medicine as both a cultural totem and biomedical canard. Ultimately, I suggest that the context of international aid creates—through music—a performative space with both heuristic and problematic potential. Session 8.

**Dillon, John** (Notre Dame) "Hammer-saw-log-hatchet": Yeatsian Symbolism and the Mediation of Abstract Cognition. How does the poetic language of a written tradition evolve, in countries such as Ireland, when modernity, like an uninvited and yet inevitable guest, juts into a living oral tradition? This paper will focus on the Irish poet and folklorist W. B. Yeats whose engagement with the oral tradition has too often been undervalued and overlooked. Specifically, I consider Yeats's early *ars poetica*, *Ideas of Good and Evil*, and suggest that the aesthetic structure of the Yeatsian symbol derives not from French Symbolism, of which most scholars see Arthur Symons as Yeats's point of contact, but from his far more local engagement with the Irish oral tradition. While in many ways, the Yeatsian symbol conforms to an established history of literary and philosophical symbolism -- A. G. Lehmann, for instance, locates Yeats's symbol in a genealogy which includes Mallarmé and Baudelaire -- I insist that early oral influences are responsible for fundamental differences in Yeats's symbolism. Traditional narratives craft models based on a literate tradition, whereas Yeats's "old Irish woman who can neither read nor write," would have inspired alternative understandings of symbolism which are indebted to alternative concepts of abstraction. Drawing on the early work of Vygotsky and Malinowski as well as Walter Ong's seminal *Orality and Literacy*, I argue that situational or contextual thinking (vs. categorical or logical thinking) is responsible for the idiosyncrasies of Yeatsian symbolism. Session 14.

**Downs, Kristina** (Indiana University) The Mosque at the Maypole: Performing the Other at Renaissance Faires. All performers at Renaissance Faires perform the temporal and geographic Other in one way or another; in faires across the contemporary United States performers work together with vendors and faire staff to create a pocket of Renaissance Europe. Many performers cite this escape from modern life and this ability to assume another identity as one of the main attractions of working at Renaissance Faires. But some performers adopt an additional degree of Otherness by creating a character that is foreign even within the constructed world of the faire. In many cases this character has an exotic quality: troupes of belly dancing "gypsies" appear at most faires while other performers adopt the identity of Spanish moors, Russians or Germans. Significantly, few of these performers share the ethnic identity of their character. Although it would be easy to see this performance of the exotic Other as a capitalization on Orientalist fantasy (and to some degree it is) this paper will argue that it can also be used in a more subversive way. As one performer remarked, "The minority has all the opportunity to mock and make fun of the dominant culture." This paper will explore the reasons performers adopt exotic identities and the methods they use for creating such characters. It will also examine the ways that some such performers use their status as foreigners to perform a social critique of the dominant culture, which is simultaneously Renaissance England and the contemporary United States. Session 10.

**Feaster, Patrick** (Indiana University) Phonautograms: The World's Oldest Recorded Sounds. The recent playback of sound recordings made in the 1850s and 1860s, well before Edison built his first phonograph, has pushed back the audibly accessible history of recorded sound by decades. IUB Folklore Ph.D. and FirstSounds.org co-founder Patrick Feaster has been a principal in this endeavor and will discuss how and why these recordings were originally made,

how they have been converted back into sound, and what they can tell us today. Special Presentation on Early Recording Technology.

**Ferdinand, Tricia** (Indiana University) “Symbolic Ethnic Conflict”: The Role of Ethnicity in Trinbagonian Culture. The population of the Republic of Trinidad and Tobago is a reflection of its tumultuous history of years of colonization, conquest and immigration. This Caribbean nation is comprised of two major ethnic groups, Afro-Trinbagonians and Indo-Trinbagonians, who account for approximately 78% of the population; the remaining 22% are largely comprised of European, Chinese, Syrian, Lebanese and mixed race inhabitants. Despite the idyllic picture of racial and ethnic tolerance painted by many travel brochures and websites, there is an ever present thread of discord, particularly among these two major ethnic groups, one that underscores various aspects of every day Trinbagonian life. This tension has ebbed and flowed, and has made itself known most prominently in the political arena. In spite of decades of co-existence resulting in shared beliefs and cultural practices, such as those found within the folktale tradition, the tension has dissipated very little. In as much as folktales are a reflection of the general climate and beliefs of the particular cultural area in which they are found, there are a number of Afro-Trinbagonian and Indo-Trinbagonian folktales which not only illustrate this discord, but also demonstrate attempts at mediation, negotiation and even reconciliation between these ethnic groups. This paper aims, through the careful investigation of select tales from within the folktale tradition of Trinidad and Tobago, to begin to answer questions about how these groups negotiate the aesthetics of harmony and discord. It also aims to garner a better understanding of the role artistic creation can play in mediation. Session 12.

**Foote, Monica** (Indiana University) Marking Space, Creating Contact Through Time. This paper explores how an educational summer camp’s culture is influenced both by the culture that participants bring with them from outside and by traces left in the physical environment by previous participants. I examine the case of a language-immersion summer camp where students receive both formal and informal instruction in French language and culture. With its educational goals, the camp functions much like a school with both students and educators in residence. The camp’s shifting population dramatically affects the experience of camp life. The single site at which the camp is held becomes a different place from session to session and summer to summer because of what the individual participants bring along in terms of expectations, cultural competencies, and personalities. The very character of the camp’s ‘French’ language and culture depends on that summer’s proportions of American, French, Québécois and West African staff. Although the camp ostensibly represents French culture, the home places that participants bring with them form the building blocks from which the camp’s culture is built and rebuilt. Participants also mark the camp’s physical environment. Traditions of painting benches and murals, either to mark specific moments or simply to leave traces of one’s presence behind, create contact points between different iterations of the camp’s population. In this way, participants use the physical site to extend their influence over the camp in time, leaving artistic messages in bottles. What is brought in from outside resonates within the campsite and influences future incarnations of the site’s culture. Session 8.

**Friesen, Cari** (Indiana University) Internet, iTunes and Rap: The Role of Music, Globalization and Technology in the Construction of Identity among West African Canadians. In this paper I explore how mediation of internet technologies (Facebook, YouTube, personal webpages) and related media (mp3s, digital video, editing software) intersects with music in the construction of identity among West African Canadians. Drawing from field research conducted in Edmonton and Toronto, I focus specifically on the impact of globalization and how these technologies are used by members of the community, considering the possibilities they provide in the flow of music both to and from African countries. What does it mean for a young Ghanaian living in Toronto to be performing rap and reggae live and online? Does the meaning change with the realization that North American music genres such as hip hop or rap have become part of the music scene in (mostly urban) West African communities? On a different level, the technologies that have become part of contemporary life also provide easier access to what could be considered more traditional and locally specific musical genres. How does this access impact the construction of a West African Canadian identity? Music is an important aspect of culture, and is often a key signifier of identity. This is also true when dealing with minority groups or diasporic communities. Music can draw together connections to a community's "home" culture, as well as its new cultural context. This issue of music in the construction of identity is complex, particularly in light of the accelerating movement and cross-fertilization of musical styles. Session 4.

**Goeke, N. Michael** (The Ohio State University) Music-Making at a Jamey Aebersold Summer Jazz Camp. Jamey Aebersold, who began selling his famous jazz playalongs in 1967, is one of the most significant jazz educators and music publishers in the world. Today, his organization runs a series of popular jazz workshops on college campuses, and his publishing company produces over 4000 different method books, playalongs, and other materials. My research suggests that Aebersold's literature and jazz workshops have fostered a unique cultural milieu that influences not only how jazz is taught in schools around the world, but how the music is culturally perceived and received within and outside of academia. With that said, it may be observed that many aspects of the social, theoretical, and aesthetic underpinnings of academic jazz is somewhat different from that of its African-American forbearers. My question is this: what is the nature of the distinctive jazz culture fostered by Aebersold? Further, how do the complex socio-cultural dynamics of race at these workshops impact the construction of individual 'jazz' identities and affect the overall process of music-making? The following paper is based upon fieldwork conducted at a Jamey Aebersold Jazz Camp at the University of Louisville in July 2010. This is an ethnographic field study where I assume the role of a participant-observer in order to collect useful data about the nature of this distinctive and influential music-making culture. My proposition is that many of the cultural particularities of the camp are representative of those found within other academic jazz communities. Session 8.

**Hale, Matthew** (Western Kentucky University) Shaping Theory, Bending Method, Tapping New Media: Digital Ethnography and Contemporary Lutherie. A key metaphor circulated amongst contemporary luthiers, or guitar makers, is the notion of "balance" and "responsiveness." Luthiers mediate theories of tone production, assemblages of organic and inorganic media, and mixed methodologies as they craft their instruments. In order to build guitars which are



responsive musical tools, the act of craftsmanship must exist in a state of constant risk. Luthiers negotiate the divide between responsiveness and complete structural failure, weakening the internal bracing structures of their guitars enough to allow for flexibility but falling short of physical compromise. Contemporary luthiers now find themselves in what is often called the second golden era of lutherie, an era of extreme experimentation, tradition evaluation, and immense progress. These experiments, however, often lead to failed instruments. Like lutherie, ethnography is a balance of delicate structure. Employing the concepts of balance and responsiveness, this work will consider modern ethnographic practice and will suggest that ethnography is most responsive when it is “workmanship at risk.” Hypermedia and digital interfaces offer contemporary ethnographers new modes and methods of modeling, storing, and disseminating ethnographic creations beyond traditional print media. Collating the work of Tennessee luthiers, Grant and Cory Batson, I will argue that contemporary ethnographers should match current trends of “humble” theoretical application and theory bricolage with a willingness to experiment with methodology and new media. I will highlight multimedia nature of ethnographic craftsmanship, past and present, and will argue for ethnographic works which are willing risk failure for greater responsiveness. Session 11.

**Heaps, Eric** (Indiana University) *The Oppressed and the Possessed: Theatre of the Oppressed and Its Brazilian Roots*. This article demonstrates that the Theatre of the Oppressed movement is firmly grounded in the syncretic culture of Brazil. To do so, I primarily utilize studies on liminality and communitas, particularly those of Victor Turner. I also utilize theoretical and practical writings of Augusto Boal along with case studies on Carnival and on Afro-Brazilian religions, such as Umbanda and Candomblé. In doing so, I hope to demonstrate that, while the forms and elements of ritual that form the basis of Theatre of the Oppressed (as well as other theatrical forms) are found throughout the world, Theatre of the Oppressed’s specific nature and character are, essentially, Brazilian. With this fact established, a better understanding of Theatre of the Oppressed can be gainfully pursued in future work through a study of other aspects of Brazilian culture, which study can continue to broaden and strengthen the Theatre of the Oppressed movement and its applications, including politics, community building, conflict resolution, therapy, and other forms of mediation. Session 6.

**Hemmig, Christopher** (The Ohio State University) *Immanent Inequality*. Material social inequality has been the focus of much discussion amongst activists and theorists within Folklore and Anthropology as well as other disciplines. This widely-shared concern is one of the prominent causes which serves to unite the disparate disciplines of the Humanities. Particularly with Richard Bauman's and Charles Brigg's compelling investigation of the ways in which ideologies of language constitute or reify social relations of inequality, there is a good deal of soul searching within the Humanities concerning the historical connections between scholarly engagement and the institutions and practices of hegemony, imperialism, and colonialism that have contributed to widening social inequality. Herder, for instance, was a staunch critic of capitalism and colonialism, yet his ideas of language and culture served as an ideological underpinning for the expansion of these institutions. So, while the linguistic ideologies of the Enlightenment and Romanticism are fertile grounds for highlighting discursive mechanisms of inequality, one must extend one's inquiry further into the political, economic, and historical

conditions of social relations, as well as their connections to material and expressive culture. Inequality itself is not sufficient as an analytical category with which to address the complex and fluid categories of social relations. In order for folklorists to effectively engage with the contemporary dynamics of globalization, I argue that their work must persistently track the immanently-constructed shifting local and global imaginaries in which different peoples' ideas of inequality are constructed. Session 3.

**Jameson, Jennifer M.** (Western Kentucky University) Finding the Folkways of a Forensic Anthropomorphologist: The Kentucky Yard Art Environment of Cecil and Bet Ison. In a small village at the western edge of the Kentucky Appalachians, sits the "Home for Wayward Babydolls" - a sort of extended yard art, or art environment stretching widely through the Rowan County property of Cecil and Bet Ison. Cecil, a retired chief archaeologist for the US Forest Service and a veteran of the Vietnam War, calls himself the President of the International Society for Forensic Anthropomorphology, a field and post he created in support of his tongue-in-cheek research examining the source of trauma inflicted upon found and discarded baby dolls or "anthropomorphs". Although this semi-fictional narrative is central to the process and product of their creative bricolage, Cecil and wife Bet continue to build the environment, and with that, their artistic repertoire. As I conducted fieldwork during the fall of 2010, I encountered colorful assemblages interacting with every bit of nature and every structure on their land, including "upholstered" trees, cosmic scenes made from bottle caps, characters carved out of found wood and decorated with recycled items, and gigantic flowers made of scrap metal, to name a few. Cecil and Bet present their creative works publicly through their fantastical created narrative of the study of "forensic anthropomorphology," but the visual and experiential nature of the art is enhanced by the relatively private contextual knowledge of the Isons' personal history, and their familial and regional traditions. Through interviews and participant observation, I present a brief ethnographic analysis of the informal, communal, and local elements exhibited in the folklore process of yard artists Cecil and Bet Ison, as well as the extensive participatory network created by their material culture and its partnered oral narrative. In this paper, I explore a dynamic contemporary yard art environment and the artists who build their world, and continue to pass it on. Session 11.

**Jorgensen, Jeana** (Indiana University) Negotiating the Body in Classical Fairy Tales. Classical fairy tales such as "Cinderella" have been a pervasive part of Western culture since the birth of the fairy tale genre. While the scholarship on contemporary fairy tales frequently utilizes cutting-edge theories, ranging from postmodern narrative theories to feminist theories of gender performance, little folkloristic research on classical fairy tales incorporates these relevant theories. In my dissertation, of which I intend to present a portion, I address a gap in the scholarship by reassessing the classical fairy tales alongside orally-collected folktales and applying contemporary theories on gender and the body in order to understand the ideological implications of the representations and constructions of bodies in fairy tales. The inquiry into the portrayal of gender roles and their effects in fairy tales has been active for over four decades. Fairy tales have been lauded for providing models for children's psychological development and for offering imaginative outlets; at the same time, fairy tales have been criticized for being overly commercial and sexist. Fairy tales, like all folklore, both reflect and

shape the worldview of those who experience and transmit them. The depictions of bodies in fairy tales are important to study not only because of the ubiquity of fairy tales, but also due to the attachment of values to bodies in Western culture, ranging from the dualistic separation of mind and body to the linking and devaluing of femaleness with embodiment. By combining folkloristic and feminist methodologies and theories, I make a significant contribution to understanding how narratives and their tellers negotiate gendered values and meanings in Western culture. Session 9.

**Justin, Kaitlin** (Indiana University) "Fuerteres y Adelante:" Music, Meaning, and National Crisis in 1970's Chile. Chile's military coup of 1973 resulted in several years of "cultural blackout" due to repressive policies followed by emergent grassroots protest, often in musical form. I examined 61 songs from two mass-mediated musical genres from 1973-1980, the music of exiles in Europe (a continuation of *nueva canción*) and the music produced underground during the military regime (*canto nuevo*). Taking social context, musical form, and text as part of the same process of semiosis, this paper argues that *nueva canción* and *canto nuevo* function not only as protest music but as tools for reimagining a threatened national narrative. The two genres also diverge in several other significant ways during this time period. Exile communities and underground resistance groups drew from differing cultural and historical resources to frame and express their perceived relation to Pinochet's regime, with *canto nuevo's* musicians using imagery of the continent's historically oppressed minority cultures and *nueva canción* becoming more international in focus and associating itself with the worldwide socialist movement of the era. Constraints on production and distribution, the changing nature of social space, and differing experiences of national crisis also shaped musical differences. Drawing extensively from Peircian semiotics and the work of ethnomusicologists such as Thomas Turino and Timothy Rice, this study explains how changes in instrumentation, technique, and musical arrangement operate as meaningful signs in much the same way that linguistic signs function. Music and language can both carry political implications, with musical signs not only reinforcing the referential content of lyrics but also elaborating upon them. Session 1.

**Kaple, Timon** (Indiana University) Female Country-Rockabilly Musicians in Nashville, TN. In this poster I introduce the beginning of a project concerning gender roles and femininity in musical performance in Nashville's Lower Broadway area. As one of the city's most popular areas for live music, some of the city's most skilled and sought-after musicians hold at least one weekly house band position. Several of these regular performers are female. Although this is male-dominated performance district, the female musicians play an important role in the construction of bands' images and appeal. Drawing on my fieldwork with several Lower Broadway musicians, I will discuss how notions of femininity and Southernness are performed both musically and bodily. Furthermore, I will explore how these preconceived notions of gender are disseminated by way of artist image, stereotype reinforcement, and songs lyrics in country music. Poster Session.

**Kennedy, Maria** (Indiana University) River Cottage: Constructing an Interactive Narrative of Rural Heritage. This paper investigates agrarian romanticism in Britain through both historical folklore scholarship and current popular narratives. Romantic epistemologies of urban and rural

dominate the early scholarship of folkloristics, as well as current cultural ideals concerning sustainable agriculture, organic food, and simple living. This paper proposes that the Romantic epistemologies of early folklore scholarship concerning peasant life and agriculture, while possibly expunged from current academic theory, are alive and important in current vernacular worldviews that guide activities such as sustainable agriculture, heritage farming, and “downsizing” from hectic urban lives, especially in popular media portrayals of such activities. How can we understand these media depictions of agrarian romanticism in the context of modern people seeking to realize their ideals of countryside, its character, and its produce? This ten minutes presentation will focus specifically on considerations of how a mediated form - such as television - constructs narratives and models of participation for audiences to imagine interactive experiences in this romanticized landscape. In closing, I will discuss whether mediated models of participation suggest patterns of interpersonal participation that audiences transfer into real life experiences of rural life. I will examine the popular narratives of rural places in Britain as portrayed in the BBC television series “River Cottage,” a food and gardening show which follows a city chef as he moves to a rural cottage, downsizes, and learns to raise his own food on a small plot of land. Finally, extrapolating from the cultural narrative portrayed by this television show, this paper will propose possible ethnographic research on the motivations and experiences of urban downsizers as they live the “River Cottage” dream. Session 6.

**Keusch, Caitlin** (Indiana University) Showing Odin’s Light to the People: Heathen Nationalism in Black Metal. In this paper, I explore the construction of a racist, religiously-centered nationalist rhetoric in the Black Metal community, sometimes referred to as Heathen Nationalism. Race and religion often play a crucial part in the construction of nationalist ideology, and music can serve as a widely-disseminated means of articulating such rhetorics. This is particularly evident in the modern, globalized Black Metal community, in which scenes are often quasi-autonomous and nationally-identified. Black Metal musicians, particularly in Norway, sometimes articulate a rhetoric slanted toward transgressive nationalism. In this case study on Heathen Nationalism, I will examine how these musicians pair a xenophobic, racist, and sometimes fascist political ideology with Asátrü, a form of indigenous Norse paganism. This is an effort to articulate a version of Norse identity that clashes with the increasingly multicultural reality of modern Norwegian society. My research, conducted through review of scholarly sources on nationalism in Black Metal and through review of published interviews with artists in the Norwegian Black Metal scene, explores the functions of race and religion in constructing a Heathen Nationalist rhetoric, and of an even more extreme form of racist nationalism in Black Metal, known as National Socialist Black Metal. I propose that by pairing the texts associated with Black Metal music—i.e., lyrics and imagery—with Heathen Nationalism, Black Metal musicians who subscribe to this ideology utilize music to spread their beliefs to a wide audience and, consequently, to express dissatisfaction with what they perceive to be mainstream society. Session 1

**Lewis, Dave** (Indiana University) Is A Vibe: The Open Mic/Alt Rock Scene in Trinidad and Tobago. The open mic performance format has exploded in Trinidad and Tobago in recent years, having grown from one or two regular open mics in the early 1990s to at least 9 regular

current performance venues. Though the open mic scene in Trinidad is flourishing, there is little scholarship on the music and art being produced within it. Trini open mics regularly include spoken word performance, hip hop and related genres, and alternative rock. Notably absent at most open mic evenings are soca and calypso, the musical genres typically associated with Trinidad and its annual pre-Lenten Carnival celebration. I contend that open mics have flourished partly by offering a cosmopolitan alternative to the fading popularity of calypso and the “jump up and wave” lyrics of soca. At the same time open mic performance converges with these very genres in important ways. Many of the performances of “foreign” genres are localized through musical hybridization with one or more local expressive forms. This musical innovation is often while considering local audiences as well as mediating Trini music and culture for potential audiences “from foreign.” This paper will begin to explore the way that open mic is situated in the landscape of Trini art and culture through the work of several prominent poets and musicians who have performed at open mics regularly. Session 2.

**Martín Domínguez, Pablo** (Indiana University) *The War of our Ancestors: Memory, War and Hope in Spain.* The notion of national identity in the context of any nation state is never articulated without issues. But when a very important part of this national identity is not just created, but also enforced by the violent means inherent to a dictatorship, the result is even more contested and complex. Such is the case of Spanish national identity and culture after the latest civil war (1936-1939). This presentation is aimed towards giving a general context of the events during the war itself and how they have marked the memory of the present generations, both that lived the war and its consequences and not, and how those memories are articulated in the shape of national myths. In this particular case, we will focus our attention on the George Orwell and his work *Homage to Catalonia* as a case example of how memories are shaped, articulated, passed and show their effects at the present time. Session 7.

**McFadden, Heather** (Indiana University) *Performance and Tourism in the Peruvian Andes: Touristic Display and Indigenous Identity.* In this paper, I analyze the role the tourism industry plays in the construction of indigenous identities in Cuzco, Peru through the lens of performance for touristic audiences. In my analysis, I aim to reveal how the tourism industry, in conjunction with local participants, mediate an experience for tourists that satisfy preconceived notions of indigeneity in Andean Peru. Such preconceptions are informed by the strategic display of promotional images and narratives on tourism websites and are further satisfied by the presence of folklorized performances in Cuzco itself. From my analysis of scholarly sources and tourism websites, I situate the Cuzco case study within a Latin American context, where cultural and ethnic tourism has become pervasive in countries with large indigenous populations. Putting indigenous people on display not only serves as a marketing strategy for tourism industries, but also satisfies nationalist and regional ideological agendas, whereby ancient archeological sites are reaffirmed by local populations; attesting to the nation’s living ancient heritage. This paper, then, seeks to analyze how folklorized cultural performances in Cuzco, often situated within archeological remains of the ancient Incan capital, reinforce political-ideological agendas that emerged in the early twentieth century and how the tourism industry serves to further the associations with Incan heritage popularized at that time through promotional discourse on contemporary tourism websites. Session 10.

**Mesteller, Mary** (Indiana University) *Huaca Pucllana: Reconstructing Past Life-ways through Archaeological Tourism in Lima, Peru.* Archaeological tourism is a unique industry in which contemporary people interact with archaeological sites and past peoples are able to influence contemporary economic activity. This study looks at the general tourism industry, both at large and in Peru, and pinpoints the use of archaeological sites within this industry. Another main point is the conversion of sites as research centers to museums for a lay public. Furthermore, other issues of the commodification of culture and exoticism are explored. My ethnographic work took place at Huaca Pucllana in Lima, Peru. Huaca Pucllana is a site dating to the pre-Inca Lima culture, who constructed this administrative and ceremonial complex in the year 700 AD. Today, though excavations continue, part of the huaca has been reconstructed as a museum, putting the daily life, religion, and architecture of the Lima on display. My fieldwork consisted of participant-observation of tours in Spanish and English. Additionally, I worked as a volunteer archaeologist, which gave me a deeper insight to the management of Huaca Pucllana. I propose that the urban setting of Huaca Pucllana is a major way in which it differs from other archaeological tourism sites in Peru, which give a more “off-the-beaten-path” feel. This greatly influences the marketing techniques of the huaca, which make it appear more remote than its reality and exoticizes the Lima people. However, the set-up of the tourist operation offers a tactile and intimate connection with the past through engaging many of senses and presenting a straightforward interpretation of the site and the people associated with it. Poster Session.

**Pearce, Laura** (The Ohio State University) *Franchise as Fairy Tale: Astro Boy in the 21st Century.* In the years since Osamu Tezuka's death, three major re-envisionings of his most iconic work, Astro Boy, have been produced. While each can be seen in the context of attempts to reinvigorate an established franchise, all three retellings contain elements not found in Tezuka's originals. In Naoki Urasawa's series Pluto and David Bower's 2009 film in particular, a new author's personal interest in both aspects of the original story and their own concepts is on display. Retellings such as these may be placing Astro Boy in a context similar to the works of authors such as Hans Christian Andersen, original works with qualities that resonate with creators and inspire reinterpretations. Poster Session.

**Quales, Danielle E.** (Indiana University) *Individualization and Personalization on Gravestones in 20th Century Ohio Appalachia.* The rise of individualism throughout the 20th and early 21st centuries has led to an increasing need to identify oneself based on individual personality and interests, and less with the societal institutions that once more poignantly defined American people. Especially with the beginning of the postmodern era in the 1960s, people's connection with the past became much more tenuous, and a greater emphasis was placed on living as an individual in the present moment. This trend in American sociological life has been observed and studied in many cultural areas, but one area of scholarship in which this shift is understudied is that of gravestones and cemeteries. People who died during the 18th, 19th, and first half of the 20th century were most often remembered with imagery on their tombstones that denoted their associations to religious groups, familial relations, and civic organizations. The mid-20th century witnessed a great shift in gravestone imagery from these institutional connections to what C. D. Abby Collier has termed “subinstitutional” images, which include

occupations, hobbies and other recreational pursuits. Several scholars have argued that the cemetery can be viewed as a microcosm of the community in which it is situated, and that trends visible within the cemetery can be, in turn, also applied to the living members of that community. Studying the symbolism and inscriptions on the gravestones in cemeteries in southwestern and south-central Ohio leads to a better understanding of the social milieu of those communities. By observing trends in the use of institutional and subinstitutional symbols, one can make inferences about the rise and importance of individualism in postmodern American society based on a small-scale case study. Poster Session.

**Rubino, Jason Cyrus and Ian Martin** (Indiana University) *Satyatar: Building a Wooden Bridge to the Roots of Sound and Song*. An emic perspective through interview and intensive research into the production of an instrument based on styles, techniques, and the hybridization of culturally age old traditions, yet without the oral transmission so desperately necessary for such production. Film will be the medium for this presentation, which will consist of interviews, design plans, stories, pictures, and music. The presentation will be based on an Instrument of original design that was built by hand, by an individual who sought out the roots of his ethnic musical heritage. Without a master builder/teacher to guide him, he drowned himself in independent research based on his love for musical instruments from global cultures. Throughout an arduous year of experimentation with different raw materials available to him locally, design after design tossed into the garbage, and adapting to his lack of workspace, this individual crafted an instrument of epic proportion, unlike anything in existence. What came from this endeavor was the *Satyatar*. An instrument with dual resonating chambers (one of wood and one of a cured gourd), four separate sections producing sound all independent of one another (main string course, harp/kanun section, kalimba section, and percussion section), electrical outputs for all sections (by means of homemade contact vibration based microphones), the instrument is covered in original artwork (carvings that were then wood-burned), and the final aspect that makes this an even more interesting piece: The instrument is shaped like a sperm whale. We sit down and interview the builder and get an in depth insight as to how and why he tackled such an arduous task. We will do this by utilizing our folkloric and ethnomusicological education from Indiana University to put together a 10-15 minute film, covering as much as we can to share this creation with the world. Session 6.

**Say, Ozan** (Indiana University) *Mediation of Belonging: Politics of Saint's Days on the Island of Imbros, Turkey*. In an unfavorable sense, suggests Raymond Williams, 'mediation' might be used in contrast to 'real' (as in 'real' vs. 'mediated' relations) and, as such, the word becomes imbued with ideology and false consciousness (Williams 1985, 204-7). He, instead, favors the understanding of mediation as a more active process of lived reality in which people are consciously immersed in the creation of meaning through their own expressive behavior. Based on this second positive meaning of mediation, I examine how the *Rums* (Greek Orthodox) of Imbros/Gökçeada mediate their belonging to the island through the celebration of saint's days. Imbros/Gökçeada is an island off the coast of Western Turkey that historically has been occupied by a largely Rum population and has constituted a borderland with Greece. As a result of certain policies of the Turkish state, in the past six decades most of the Rums left the island. Today only a handful of Rum minority remain as residents of the island among a Muslim

majority. For the last fifteen years, however, the island has witnessed a revival of the Orthodox saint's days as the Rum diaspora has begun to return to the island to celebrate it in their ancestral home. In this paper then, the celebration of saint's days is treated as an ideal site/event where Rums and Turks, Muslims and Christians, 'locals' and 'tourists', or 'citizens' and 'strangers' come together, negotiate their expressions of belonging, and navigate a complex multicultural borderland through ritual, celebration, and transnational mobility. Session 12.

**Schmadel, Fredericka A.** (Indiana University) *Mediating Max Luethi: Early Genre Deliberations: A Schematic*. Hoping to make Luethi's research more accessible, I have merged his analysis, from *Legends and Their Meaning* (Goettingen 1965) and *Folktales and Folk Legends* (Bern 1961), neither of which has appeared thus far in English translation, into an English-language schematic. This is of course an act of mediation. Like the literary structuralists and New Critics, his contemporaries, Luethi examined folk narratives as works of art in themselves, encapsulated, independent of their anonymous and, on that account, mostly unknowable creators or shaping processes. In some ways, though Luethi works hard to be even-handed, *Folktales and Folk Legends* moves into the realm of a scholarly love letter, a love letter to the folktale. Session 5.

**Schmitt, Casey** (University of Wisconsin) *The Barefoot Bandit, Outlaw Legend, and Modern American Folk Heroism*. This paper explores the emergent legend of fugitive and airplane thief Colton Harris-Moore, the Barefoot Bandit, to locate its place among American folk narratives. In many ways, Harris-Moore exemplifies the Robin Hood, or "noble robber," type discussed by Eric Hobsbawn and Graham Seal—the same folk type embodied by Jesse James, Billy the Kid, and others—but, in equally many ways, he clearly departs from the description of "bandit" presented by Hobsbawn in his noted and oft-cited 1969 book on the subject. I argue that Colton Harris-Moore does indeed fit the bandit/folk hero model, but in a manner specifically suited to his place, society, and time. I shall explore Harris-Moore as a bandit in Hobsbawn's terms and in online folk representations, highlighting how folklorists might re-envision classifications and representations of banditry in constantly changing populations and environments, before more closely examining Harris-Moore within his specific context and recognizing the particular elements of his legend which appeal to a modern audience. I ultimately suggest that the Barefoot Bandit represents a particular kind of outlaw hero, specific to modern American society: the anarchic and footloose wilderness rebel, rejecting suburban expectations and flying (sometimes quite literally) in the face of materialistic ideals. In keeping with the themes of this year's collaborative conference, this paper engages the thematic topics of conflict, technology, negotiation, and reconciliation, as they apply to communal redefinition of the long-established and celebrated "outlaw" and "folk hero" character types in a modern, stably governed, and digital age. Session 14.

**Shah, Ronak** (Indiana University) *The Dialogue of Consciousness: The Pratikramana Forgiveness Ceremony as Reconciliation*. In Jain societies, the Pratikramana ceremony creates a space for Jains to publicly examine the known and unknown consequences of their very existence. While often framed as a ritual of forgiveness, the ceremony is more accurately



described as a method of building consciousness of a community's pain within a religiously sanctioned arena of discourse. Pratikramana consists of collective proclamations of the pain that community members may have potentially inflicted upon other beings, upon the living world, and upon the stability of the karmic tapestry of the universe. These confessions are mediated by a priest, who operates as the interlocutor between disparate human souls and the collective enlightened consciousness. Through repeated recitations of the phrase *michcchami dukadam*, the performers of the ritual invoke that all harms caused by them bear no consequences. For its participants, the ritual serves a dual purpose. Theologically, it aims to restore cosmic balance by extinguishing dangling karma left unattended. But in the lives of community members, the ceremony can function as a method of conflict resolution and reconciliation, precisely due to the structure of its dialogue. The space of Pratikramana creates a space for Jains to recognize harms without drawing attention to the Self. Moreover, the language of Pratikramana is not of confession, per se, for the damage being discussed is not harm upon others, but upon one's own soul, and one's own path to Enlightenment. The focus of the ritual is thus less about accountability than about transformation. By building consciousness of a community's pain within a safe space, the dialogue of Pratikramana becomes a place for very real reconciliation. Poster Session.

**Stockton, Shayna** (Indiana University) Keep The Magic Alive: Fan negotiations of multiple materials in relation to the Arthurian Legend, as evinced in BBC's *Merlin* fanfiction. Like many popular shows, BBC's *Merlin* is the center of a great deal of fan interest and fan created transformative works (art, fiction, discussion, videos). However, unlike most shows *Merlin* is based on a plethora of previously existing, and often contradictory, literature much of which the fans of the show were already familiar with, or worked to become familiar with, wanting to know more about Arthurian legend with the show as a knowledge base. In my paper I examine the fan-created fiction both as a literary work and as a fulfillment of a need—both the needs commonly fulfilled by fandom, and the *Merlin* fans' need to reconcile the show they love with the legends they know. Session 5.

**Stoll, Jeremy** (Indiana University) Creating Community in New Delhi's Comics Culture. In 1994, Orijit Sen put pen to paper and crafted *The River of Stories*, a work which many consider to be the first graphic novel in Indian comics culture and which focused on the conflicting dynamic between traditional communities and industrial development. However, it was not until years later that other artists and authors would continue the tradition of Indian sequential art in a longer form, from Sarnath Bannerjee's *Corridors* in 2004 to Vishwajyoti Ghosh's *Delhi Calm* in 2010. Within this diversity of voices, topics, and artistic styles, many contemporary creators in India's comics culture ground their creative process in traditional forms of storytelling that combine images with text. Drawing on Sen's appeal to traditional communities, these creators have attempted to imagine a community and a future for India's still struggling comics culture that is grounded in storytelling and folk culture. In this paper, I will draw together the voices of several contemporary creators in New Delhi attempting to understand their own work in the graphic novel form and comics culture in general. In so doing, I will analyze how these contemporary artists and authors turn comics' potentially isolating focus upon individual work

into an opportunity for interaction with creators, readers, publishers, and other members of a larger Indian comics community. Session 14.

**Tzoneva, Annie** (Portland State) Mediation Projects and Culture in the former Yugoslavia. Conflicts permeate human history. On the other hand, mediation in multiple forms also persists and attempts at creating bridges between individuals, communities, and nations. The Wars in the former Yugoslavia (1991-1995) provide important case study for students of conflict resolution because they illustrate both failure and success. These tragic events involved two types of mediation projects supported by the United Nations and panoply of Non-governmental organizations (NGOs). The consequent border divisions were also translated into significant cultural polarization even within each nation-state, such as Bosnia-Herzegovina. The literature produced throughout this time period allows us to take a glimpse at how culture has been affected by mediation since. I will explore gendered reactions to as well as children perceptions of mediation after such violent conflicts and what room there was for closure. I hypothesize that local community organizations and NGOs are more effective as the people organizing them experienced the trauma along with their neighbors. This paper will examine mediation programs, which have been carried out in the former Yugoslavia for consecutive years and with the most amount of input from local community members. I am interested in how theoretical mediation models are adjusted to local cultural differences and such projects further alter the experience and how it is remembered. In making comparison to other areas afflicted by violent conflict, I will pinpoint the similarities leading to positive effects on a local communal level and how common cultural events and stories help healing and lead to closures. Session 7.

**Waggoner, Jess** (Indiana University) "There's s a Little Bit of Hank in Me": Race and Referential Country Identities in the Music of Hank Williams and Charley Pride. Charley Pride is often cited as "the first African American country singer." His 1967 appearance on the Grand Ole Opry, as well as RCA's avoidance of outing his black body on publicity material, are moments that indicate a strategic exclusion and inclusion of racial otherness in country music. Considering this backdrop, this paper will expand upon how country music builds a collective authenticity by alternately fetishizing and rendering invisible the racial other. At the same time, however, Pride himself sculpts his own brand of collective country authenticity. He does this by strategically deploying rural tropes, by claiming Hank Williams's patrilineage, and by reinscribing Williams onto his own performance through voice, affect and memory. In the tradition of Eric Lott, I ask what "love and theft" takes place at the Grand Ole Opry, and investigate what love and theft Pride himself is performing in stealing back an affect that was appropriated for these white entertainment spaces. I will argue that these moments in country music are fertile for an exploration of the strands of identification and disidentification that both form and dissolve modes of rurality-identified whiteness in country music. These strands, which are predicated on melancholy, guilt and borrowed affect, mediate anxieties regarding masculinity, white women's sexuality, and ownership of imaginary rural spaces. Session 3.

**Walsh, Jon, Colette Meller, and Henry Spruth** (Carleton College) Quantifying Punk: PGIS as a Method for Mapping Subaltern Music Scenes. Over the past decade, geographic information systems technology (GIS) has slowly begun to integrate itself into almost every major academic

discipline. One of the most promising areas in which GIS has begun to emerge is participatory mapping. By moving toward a balance between social accuracy and spatial precision, participatory GIS techniques make a new type of social research possible – one in which qualitative and quantitative are not opposites, but rather complement one another. In the field of ethnomusicology, which has until now largely lacked any type of precise geographical perspective, such an approach seems quite promising. This is particularly true in the study of subaltern music scenes, which create much of their cultural meaning through the use of heterotopic space and geographic location. While it is certainly true that no music community can be accurately defined solely through precise geographic information, the addition of such data can add a lot to any ethnographic study of such a group. This paper seeks to add to this important discussion by proposing a participatory GIS methodology that attempts to capture the positive aspects of both extremes – as applied in the example of a research study focusing on the underground punk music scene in Minneapolis. Based upon interviews and maps produced by various residents of urban 'punk houses', our work seeks to highlight the importance of geography in subaltern music scenes. Session 3.

**Welker, Lauren** (The Ohio State University) *Imagining the Urban in Rural Karelia*. While conducting rural sociological research in the Republic of Karelia over the summer of 2010, a stayed with V.A. Sukotova, whose anecdotes and sentiments about rural and urban life stand to complicate how scholars understand the apparent tension between urban and rural spaces, economies, and cultural values. Sukotova acknowledges how urbanites, in particular rich Moscow businessmen, imagine the rural and express their own self-inflated importance and create socio-economic inequalities in rural locales. In addition, Sukotova responds to stereotypes about rusticity that are bound up in her dealings with a Muscovite, situating herself as a strong, self-consciously female agent who is confronted with foreign “games” of money, power, and control. In my paper I analyze Sukotova’s anecdotes as well as her construction of the village as *Rodina*, or homeland. I propose that the urban attitudes about rural places and people are symptomatic of modernity as outlined by Bauman and Briggs in *Voices of Modernity* (2003). Further, I use Thomas Hardy’s Wessex fiction to highlight the tension between rural and urban, drawing particular attention to how Sukotova’s characterizations of the urban answer this modernist, urbanist view, and demonstrate one rural woman’s awareness of this discourse and her own active agency. Finally, I consider how Sukotova is engaged in a project of her own that seeks to (re)construct an idealized rural life. Session 9.

**Winkelman, Meagan** (The Ohio State University) *McMeaning in the Maw of the Masses*. This paper will analyze the folk practices of American disaffected suburban teenagers involving mass-produced consumables. These traditions, unlike typically documented ethnographic foodways, do not involve cookery; rather they involve the reappropriation or special use of readily available mass-produced items. The lack of cookery in the traditions of the angst-ridden, suburban teenager folk group can be explained because the group is one which is forced to meet in public, in “non-spaces,” such as cars, parking lots and malls, not private spaces with kitchens. Some examples of these foodways include: assembling a “McMiracle” out of various McDonald’s menu items, attempting to “Drink four Four Lokos to become a god,” and the recent practice of concocting “Four Loko Homebrew” to cope with the drink’s recent ban. Interviews

with past and present members of this folk group will reveal more traditions of consumer product modification, and explore the meaning of these appropriations to the people who make and consume them. This paper will explore the social and psychological factors that influence these foodways, including the rite of passage ritual of consumption in excess, the desire to deviate from cultural and institutional norms, and the struggle to create meaning in the distant and mass-produced food and drink that dominate youth food culture. Session 4.

**Wolf, Caroline “Olivia”** (Indiana University) Pressing the Issue: Women Engravers and the Mediation of Gendered Artistic Authority in Early Modern Visual Culture. In the bustling print industry of seventeenth-century Europe, the work of several female engravers became widely successful. These women were considered artistic “exceptions” in their day, as late Renaissance critics typically deemed women incapable of invention or intellect. Yet print technology granted these women unique advantages in establishing a visual dialogue to assert their artistic authority. The print medium allowed women engravers to combine image and text to display and explicitly claim their creative skill, and reproduce and circulate their work in mass quantities. Diana Mantovana of Italy, Magdalena de Passe of the Netherlands, and Anna von Schurmann of Germany all successfully demonstrated their artistic authority while navigating the complex gender constraints of this era. Their claims to female creative agency were coded in elaborate inscriptions involving unusual signature phrases, new interpretations of popular folk proverbs, and even mythological associations with hermaphroditism. Observing the gender constructs expressed in seventeenth-century art writing and visual culture, I will incorporate elements of psychoanalytic and Lacanian gender theory in my exploration of their work. The engravings of these women artists deftly “pressed the issue,” asserting their talents visually within a rubric of gendered expectations while representing and mediating a new public image of the Renaissance woman as culture-maker. The works of Mantovana, de Passe and von Schurmann activated visual, symbolic and intellectual elements, which triggered the print medium into a mechanism of proto-feminist thought and opened the door for the discourse in the centuries that followed. Session 9.

**Wiatrowski, Myc** (Bowling Green State University) Cyber-Fandom: Exploring the Mediated Experience. Studies of fan groups in recent years have increasingly focused on the internet as a locus of communal activity for participants. Certainly this is not an unexpected paradigm shift. Prior to the advent of the internet, and its subsequent adoption by fan communities, being a fan was largely a proposition that required participants to engage in physical encounters where culture was transmitted on a personal, often individual level. However, as the internet collapses barriers of time and space fandoms have become a well connected global village capable of coordinated and immediate worldwide participation. As involvement in these mediated cyber modes of community formation and maintenance increases one must wonder what is at stake for these newly minted online fandoms. In this work the author will take the position of arguing that these groups form not only as a means of expressing communal identity but also as a method of asserting their hegemonic control over a collective ‘base text.’ This essay explores the formation of online communities around specific cultural artifacts and seeks to define what is meant in describing these mediated cultures as a ‘group.’ Much of the argument will center on the power dispute over hegemonic control between fans of a cultural artifact and the original

producers of that text, situating this conflict in the fan experience. This dispute between cultural producers and consumers will bring sharply into focus the capabilities of online media and expose one of the myriad reasons why fandoms create and function in virtual spaces. Session 4.

**Willsey, Kristiana** (Indiana University) *A Body of Knowledge: Phenomenology and Narrative Structure in War Stories*. Stories are created through the joint effort of teller and audience—the very act of oral performance necessitates a profound and dangerous surrender of the teller’s control. A story shared is a story transferred and transformed, a process that requires the teller to attempt a difficult disentangling of embodied memory from relatable event. Memories that may exist as a cluster of atemporal images and associations must be selectively screened, and some effort must be taken to fit them smoothly into the abstract, orientation, complication, resolution, evaluation, and coda of William Labov’s elements of narrative. At the very least, a teller should honor Aristotle’s requirement for a beginning, middle and end. Of course, not all stories satisfy these templates, and the most compelling succeed by breaking the rules. The engine of narrative is the paradoxical tension between the push of the plot and the seductive, inevitable digressions: the shift between acting upon the world and feeling the world act upon you. This paper will examine the complex role of embodied experience in structuring oral performance. Drawing on ongoing fieldwork with active duty and retired military in Southern California, this paper will deconstruct the narratives of veterans returning from Iraq and Afghanistan with particular attention to the ways that phenomenological experience simultaneously serves as scaffolding for emergent performances, and undermines narrative coherence. How is sensory knowledge evoked successfully and strategically, and at what point does reference to the body overwhelm meaningful narrative and collapse subjectivity in upon itself? Session 7.

**Zhao, Yuanhao “Graham”** (The Ohio State University) *In the Margin: the Huizu Ethnic Group’s Living Condition in China-viewing from Folktales concerning pork taboo*. Unlike differences in beliefs, distinctions in custom are more visible thus preserving custom is always a way for one people to build self-identity and distinguish other peoples, especially for a minority group facing the impact of the mainstream culture. People of the Huizu ethnic group, a Muslim minority in China, share the same language, similar appearance and even some manners with the non-Muslim Chinese people, who form the majority Chinese population. Thus the Huizu people’s Muslim custom becomes a main distinguishing factor between them and the non-Muslim Chinese. However, in a Chinese-culture-prevailing society, preserving heterogenic traditions intrinsically leads to misunderstandings from – even conflicts with – the mainstream. For the purpose of releasing their uneasy feeling about the unfamiliar or foreign cultural elements, non-Muslim Chinese people fabricated a lot of folktales to explain certain Huizu habits which differ from their own ones, among these, stories regarding the pork taboo are prominent. This essay deals with personal experiences relating to the folktales explaining the Huizu pork taboo, in the hope of shed some light on the context for telling these stories, how they arose and transmitted, and their role in representing the Huizu people’s otherness. Session 12.

## PoJo 2011: A TRIBUTE TO BOAS (Session 13)

The Goodwin-Stewart Competition for presentations on Gay folklife have strong contestants, Kathryn Thompson from IU and the Sarah Dunlap from OSU. Dunlap analyses LGBTQ folklife as it leaves its traces in literature, while Thompson grounds her research in a local Bloomington Gay bar. The challenge facing our young scholars is how to add performance elements to the presentations in ways that enhance the results of their research as well as dazzle the judges: Diane Goldstein, Joseph P. Goodwin, Patrick Mullen, Jan Rosenberg, and Polly Stewart.



This competition will be fierce! Dunlap and Thompson are ready to bring it.

**Sarah Dunlap, The Ohio State University:** This presentation is focused on the forest as a site of illicit sexuality. In myths, fairy tales, songs, and (my specialty) literature, the forest almost never appears as a neutral space. It is a site of danger and opportunity, adventure, exile, work, and play; frequently, it is a site of sexual exploits, seduction, indiscretion, and deviance. The forest is also a place of utopian potential, where a range of queer desires can be realized, but which is (problematically) always by definition outside of and opposed to civilization.

**Kathryn Thompson, Indiana University:** This project takes a performance-ethnographic approach to karaoke night at a gay bar in Bloomington, IN called Uncle Elizabeth's. It is an exploration of the ways that the unique performance/play frame of karaoke intersects with queer sensibilities surrounding performativity and camp. Possible avenues of exploration include material culture, phraseology, and performance of song and dance.

